Modern music attracts large audience

A full audience for the Detroit Symphony Orchestra is rare at Ford Auditorium. It was even more remarkable for last weekend's program in view of the fact that the program consisted exclusively of 20th century music.

Of course, not just any 20th century music would have done it. This program featured two of this century's leading masters — Stravinsky and Shostakovich. The bailet Petrouskha's is one of Stravinsky's most beloved and approachable



Avigdor

works. The Symphony No. 1 by Shos-takovich is less often performed, but representative of this composer's symphonic gift and resourceful style.

Polish conductor Stanislaw Skrwaczewski was a substitute for his countryman Witold Rowicki, who was scheduled to make his DSO de-but on this occasion, but had to cancel.

Skrowaczewski is a sassoned conductor, known from previous appearances in this area. Presently he is the music director of the flaile Orchestra in England. He demonstrated his affinity to this early 20th enough Russian music. Stravinsky's ability as a planist as well as an orchestrator is reflected in "Petroushka." The former is manifested in some virtuosic plano pasages, done so impressively by Murick Killiby, DSK okyboard specialist. In view of the fact that non-partic-

ipants such as the conductor laureate, assistant conductor are prominently listed on the program, it is
purzling that an active participant
such as Killby doesn't merit some
mention.

Other solos by various section
principals in both works were all
outstanding. But the overall quality
of the orchestral sound under the superb leadership of Skrowaczewski
was the element that elevated this
performance most of the time.

Even the few brass intonation

problems couldn't diminish the over-all impact of this performance.
While the Shotakovich symphony
was written when the composer was
only 19, it is nevertheless a ripe and
substantial work. The tongue-in-check style is contrasted with the se-rene, philosophical atmosphere of
the slow movement. The last move-ment features an unusual cadenta for the timpani. The performance
was an appropriate tribute to Shos-takovich, one of this century's great-est symphony composers.

Kottler conveys spirit of Rachmaninoff

The Sunday Sampler Series is a new Detroit Symphony Orchestra mini-series at Orchestra Hall. The first was last Sunday. For those who are accustomed to the Orchestra Hall environment, this program was unusual. Those arriving found themselves in the worst traffic jam of the season. The parking lots, filled to capacity, had to turn potential customers away.

maninoff concerto. I attended only the saway.

The attraction was this area is most respected living legend — planist Mischa Kottler, who played the Second Piano Concerto by Rachmaninoff.

His presence may have overshadowed that of another talented must the cyperience of older age. Having

cian, 20-year-old Joshua Beil, who performed Mendelssohn's Violin Concerto in E Minor. However, Beil was the only soloist for the Friday morning and Saturday programs. Those programs also opened with the rarely performed Scherzo Capriccioso by Dovark. Tho one different item on those programs was the work "Harmonilehere" by the contemporary American composer John Adams, instead of the Bachmaninoff concerto. I attended only the Sunday program.

review

these extremes complementing each other in one event is rare indeed.

Bell has had more tours and appearances with major orchestras than many older artists. After hearings his performance of the Mendelssohn concerto, one may understand why. Beyond secure technique, his tone quality and balanced, well-shaped phrases are of a kind that are rarely heard, even with this often-performed concerto. Musically, he sounded like an extremely seasoned artist. He only betrayed his age after the performance, when he seemed

somewhat baffled and confused with the formalities on the stage. However, these are the least important aspects of a performing artists career and will be undoubtedly remedied in the future.

To receive a standing ovation from a discriminating audience may be rare. But in this city only one artist, Mischa Kottler, gets two standing ovations — the first one before the performance. It would be hard to imagine somebody more revered and respected here. One relevant item is that Kottler met Rachmanitem is that Kottler met Rachmanitem.

noff personally and played this con-certo in his presence. The fruits of certo in his presence. The fruits of this encounter are still enjoyed by listeners half a century later.

Kottler rehearsed for this concert Kottler rehearsed for this concert at Ford Auditorium with a different plano. Also the bright illumination at Orchestra Hall bothered his troubled vision. Such adverse factors would doom the performance of a lesser plants. But it would take much more than that to diminish Kottler's brilliance.

The late romanticism of Rachmaninolf's style becomes a reality when performed by Kottler. There are several planists who can master the demanding technique of this concerto, but I don't know of any who

are able to bring out its spirit so convincingly.

Another is his uncompromising innegrity, He would have no near in
bluffing or shortcuts, the music is
ar more important than any superficial showmanship. In the first,
theme of the final movement, for example, he preferred to slow down
the tempo somewhat Instead of
skipping some of the fast notes,
which quite a few other planists do.

This concerto, with its fluctuating
templ and rhythms, is extremely diffifful to conduct. Stein was equal to
the task in spite of some tenuous
moments. Koulter responded to the
cheering audience by playing Choplin's Nocturne in F Sharp Major as
a nenore.

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Some aspects of this event could have been improved upon. The first is non-musical in nature. When announcements are made from the stage, it is next to impossible to hear the speaker without a microphone, even in a moderate sized hall. The resulting strain and aggravation, even though only marginal, lends to interfere with the total fulfillment. If announcements have to be made, one should either use a microphone or, if one is unavailable, choose a person with a strong speak. Planist Leszek Bartkiewicz is well-known to area chamber audineces. He immigrated from Polanda few years ago and has been featured on numerous programs, many sponsored by the Friends of Polish Art. An addition to his concert Sunday was his sister—theretal choices and the property of the program of the pro

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played more traditional plane works by Schubert, Rachmaninoff and Choplif.

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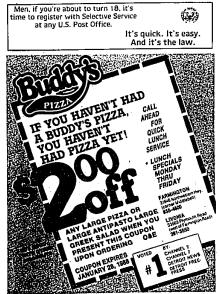
Another aspect has to do with the presentation of the selections them selves. In the first portion, which selves, in the first portion, which featured numerous short, obscure any some selves. In the first portion, which featured numerous short, obscure the collegation of the version for violin and featured numerous short, obscure the collegation of the selections, it was some-

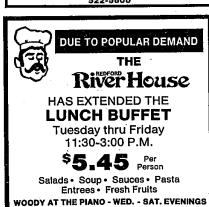
The peak was reached with the pi-ano works in the second portion — Schubert's three plano pieces written toward the end of his life, Rachman-inf's short "Lilacs" piece and Cho-pin's Barcarole and Polonaise in A Plat. Only in the latter did Barr-kiewicz run into some occasional problems. For the most part, be demonstrated his continued growth as a nainst and musical artist as a planist and musical artist











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