Chestnut Brass toots its own horns well

Joann Freeman, planist and music director of the American Artists Series, never falls to provide material seldom heard anywhere else. Series and the material seldom heard anywhere else. The Harting of the seldom heard anywhere else the Chestonia Bracologomy from Patienth in the preview Full Stout professor. University of Mitchigan School and Lege and shapes. The preview Full Stout professor. University of Mitchigan School and Lege and the heart of the material seldom the seldom from assured seasheld to the modern holts. While those of us who don't holt to be seen experts in 45 minutes to be so capitivating that every minute of the presentation turned out to be delightful. He might be called the Victor Borge of the horn.

During the preview and the pro-



Avigdor Zaromp

gram itself, one's attention was inevgram itself, one's attention was nevitably drawn to the large collection of assorted instruments. Many of them were old and primitive, some not a pretty sight. But they illustrated the challenges, which brass players have faced throughout the centuries and which they still do even with modern enhancements.

ries and when they are modern enhancements.
Sunday's program consisted mostly of items and composers one never hears about. Ranging from short Renaissance selections to works writ-

ten by contemporary composers, the music demonstrated 'the skill and versatility of the performers. The sound was always bright and accurate, with very few disortions. Among the extended selections were brass quintets by John Davison and the Swedish composer Axel Jorgensery.

sen.

The Davison quintet, in contemporary style, opens with a passacaglia, which features the same form as Pachelbel's famous (or infamous) Can-

sourceful. Among the more popular tidbits was Khachaturian's Sabre Dance featuring impressive musical acrobatics for the brass. Other tune-ful selections conditions ful selections consisted of 19th cen-tury pieces by obscure composers.

Most of this music is not in the same league of that written by the great masters, to be sure. But this dedicated group has the spark and inspiration needed to expose the lis-

The Chestnut Brass Company gets its name from the place where the its name from the place where the group first performed — on Chest-nut Street in downtown Philadelphia. The five members of the group are:

While those of us who don't play brass instruments are not likely to become experts in 45 minutes, Stout's resourceful humor proved to be so captivating that every minute of the presentation turned out to be delightful.

Bruce Barrie and Terry Everson, and capable of performing on a varitrumpets, Marian Hesse, horn; David ety of standard and non-standard intuling, trombone; and Jay Krush, stuments. Jay Krush is also a taltuba. The designation of the instruented composer and arranger and ments refers only to their primary soles— each is extremely versatile appeared on the program.

the Argentine composer, Ginastera, consists of variations featuring a variety of solo instruments. Some of the format is reminiscent of "Britten's Young Ferson's Guide to the Orchestra." Here Tuckwell again demonstrated his capability as a conductor, being actively involved my projecting the music rather than just beating time. Both modern works were well received.

Versatile Tuckwell conducts and plays horn

Barry Tuckwell is a familiar fig-ure in classical music. This doesn't make him unique, of course, but his choice of instrument does. Tuckwell choice of instrument does. Thekwell is the only horn player who made a successful solo career with this instrument. He has been the pole ruler of this special domain for the past couple of decades.

As is the case with many other celebrities. Tuckwell has talents outside his chosen instruments. While he has appeared here before as a soloist, last weekend marked his first appearance here as a greater conduc-

appearance here as a guest conduc-

tor, in addition to his solo roles. He led the Detroit Symphony Chamber Orchestra at Orchestra Hall on the Friday and Sunday programs.

The program consisted of rarely performed selections, most of which have received their DSO debut on this occasion. These consisted of a Haydn symphony, born concert by Mozart and Haydn and two 20th century works by Frank Bridge and Alberto Ginastera.

Of these, I found the Symphony No. 47 by Haydn to be the least im-pressive, musically as well as in terms of the quality of the perform-ance. Among Haydn's more than 100

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symphonies, some are bound to be less profound than others. While I don't know them all — this

less profound than others.

While I don't know them all — this one seems to be from the bottom of the barrel with its simplistic and naive style. The monotonous, metro-nomic performance didn't do much to enhance it.

Things improved considerably when Tuckwell assumed his traditional solo role in the concertl, with only nominal conducting. The Haydin only nominal conducting. The Haydin on, very though not quite on the level of the Mozart concertl. But it shone under Tuckwell's performance, in spite of some occasional blurred notes.

The Mozart Concerto No. 3 K. 447 offered the best of both worlds in terms of its music and its brilliant performance. It was the one item on the program in which the "real" Barry Tuckwell emerged in his traditional performing glory.

As a conductor, Tuckwell was more impressive with the 20th century works. "There is a Willow

review

Grows Aslant a Brook" by Bridge describes the scene of Ophella's sui-cide in "Hamlet" — the title is from Shakespeare's text relating to that

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scene. The impressionistic musical painting of this scene came through most convincingly. The Variaciones Concertantes by



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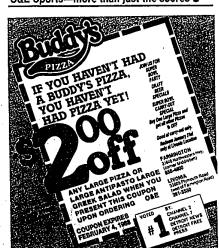
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