

2 good chamber concerts keep reviewer busy

By Avigdor Zaromp
special writer

It isn't unusual to have two or more attractive events on the same day during this busy season. Such was the case last Sunday with the American Artists Series and the Lyric Chamber Ensemble.

Fortunately, the first of these took place at 3 p.m. at Kingswood Auditorium at Cranbrook, and the other at 7 p.m. at Orchestra Hall. While this

made it possible to attend both events, it also made the day much more hectic.

The A.A.S. under pianist-director Joann Freeman, is mostly dedicated to music that is rarely performed, yet proves to be of substantial artistic value. This latest program featured a Beethoven string trio, "The Curlew" by the English composer Peter Warlock (1894-1930) and a piano quartet by the Russian composer Taneyev (1856-1915).

The Trio Op. 9 No. 1 by Beethoven



Isn't as well known as an earlier string trio which is more simplistic. The trio on the program has more body and the performance gave it almost the richness of a string quartet. "The Curlew" by Warlock is based on a poem by William Yeats, who was originally opposed to setting his poems to music.

on a poem by William Yeats, who was originally opposed to setting his poems to music. "The curlew" is a kind of a bird, but the music isn't for the birds in spite of its unconventional style.

IT IS FOR ENGLISH horn, flute, violins, viola, cello and tenor. The tenor part was sung by guest artist Harold Orbach, who is an operatic singer as well as a cantor at Temple Israel.

The piano quartet by Taneyev provided a sample of luscious late 19th century Russian music, which is captivating even though less cultivated than music by the more established composers.

The Lyric Chamber Ensemble presented violinist Joseph Silverstein as its special guest. Silverstein, who was the concertmaster of the Boston Symphony and is currently the music director of the Utah Symphony, has an extensive concertizing and conducting career.

Pianist Fedora Horowitz, music director of the series, performed on the harpsichord in the opening Con-

certo Grosso Op. 6 No. 11 by Handel. The harpsichord was built by Thomas G. Clark, who lives in this area and who specializes in building authentic replicas of superior tone quality.

SILVERSTEIN DOMINATED the stage in the other works, the biggest of which was the Sonata No. 3 in C Major for Solo Violin by Bach.

Other selections consisted of a Rondo for Violin and Strings by Schubert and several shorter selections. These were dedicated to the memory of Jascha Heifetz, who passed away last year.

In these shorter selections, Silverstein, accompanied by Sandra Rivers, recaptured the spirit of the old world, which is seldom heard in concert halls today.

Overall, the technical virtuosity and fine tone quality made this appearance by Silverstein the best one among those that I have heard so far. While the death of Heifetz (and more recently Henryk Szeryng) is a great loss, we are fortunate to have somebody of Silverstein's caliber to keep this legacy alive.

Young cellist shows promise

By Avigdor Zaromp
special writer

It is sometimes difficult to explain how some exceptional individuals manage to acquire their knowledge so early in life. A case in point is cellist Matt Halmovitz, who appeared with the Detroit Symphony Orchestra last week to perform the Cello Concerto by Lalo.

Halmovitz, at the ripe age of 17, is a seasoned performer endorsed by the most prestigious names in music. His originally scheduled performance was canceled because of the work stoppage.

It was indeed most fortunate that his appearance was rescheduled for the special set of programs last week. This was one of several events designat-

ed to make up for the canceled events and it drew a full house.

review

THE SIZE of the audience prompted Maestro Gunter Herbig to express his gratitude from the stage. He equated the sight of the many empty red chairs on other nights to the depressing atmosphere of a meeting of the central committee of the Communist party in Moscow.

This is a daring statement by a person who is still an East German citizen, but it could be one of the local manifestations of "Glasnost."

Halmovitz, who was born in Israel and came to this country at an early age, is indeed an unusual phenomenon. But his talent is impressive because of its genu-

ine quality. There is a lot of room for growth in his art, which will undoubtedly take place in the next few years.

The major drawback in this performance was his small-scale sound. Frequently it would barely penetrate the orchestra which Herbig tried to keep in check as best as he could.

But his stylistic perception and grasp were unusually mature for his age. This, with a mostly secured technique, left the impression that Halmovitz is destined for highest accomplishments, even though in his present stage it was occasionally incomplete. It should be also asked whether

those who are promoting him may be expecting too much too soon.

ANOTHER major work on the program was the Symphony No. 4 by Brahms. Herbig performed this work here three years ago with impressive results. While the present performance was noteworthy for its precision and attention to details, there was also some relaxation of the overall rigidity, especially in the final movement. This flexibility was in-

strumental in bringing out the distinct character of each variation in the final movement.

The program opened with the rarely performed Konzertmusik for Strings and Brass by Hindemith.

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