Laredo performs with compelling impact

By Avigdor Zaromp special writer



We may never recapture the atmosphere of chamber music the way it existed during the lives of the classical masters, but a Pro Musica event brings us as close as possible.

This series, which has been presented at the Recital Hall of the Description of the control institute of Arts for the past 60 years, consistently attracts the movers and shakers dedicated to art and culture.

Many of the events could have attracted a larger audience had a large tracted a larger audience had a large with the past 60 years, but a proposed in the proformances and recordings of music by Rachmanlandi, Sertiable and Ravel. She started her studies with well-known Detroit teacher and control to the works by choose the performance of the works by the sense of the Indimeray and closeness to the performing artist.

We may a very example of the performance and recording of music by Rachmanlandi, Sertiable and Ravel. She started her studies with well-known Detroit teacher and control to the works by choose the performance and closeness to the performance and decording the performance and the performance and recording of music by Rachmanlandi, Sertiable and Ravel. She started her studies with well-known Detroit teacher and control to the works by choose the performance and recording of music by Rachmanlandi, Sertiable and the performance and recording of music by Rachmanlandi, Sertiable and the performance and recording of music by Rachmanlandi, Sertiable and the performance and recording of music by Rachmanlandi, Sertiable and the performance and recording of music by Rachmanlandi, Sertiable and the performance and recording of music by Rachmanlandi, Sertiable and the performance and recording of music by Rachmanlandi, Sertiable and the performance and recording of music by Rachmanlandi, Sertiable and the performance and recording of music by Rachmanlandi, Sertiable and the performance and recording of music by Rachmanlandi, Sertiable and the performance and recording of music by Rachmanlandi, Sertiable and the performance and recording

there, with very few misplaced and the thick texture keeps the pinant. Her rubato would frequently put a dispreportionate emphasis on the middle quarter of the bar, rather than the more subtic hint of other with her approach, however, it's compelling impact can't be denied. These who heard her play the chords ruthlessly, in spite of the indicated soft dynamics. There was noticeable attachment that work in the propose on the day of the stocknown of the think of the stocknown more so in "Values Nobles."

"Song and Dance" by Rorem, a knuckle breaker, was performed by Laredo the first time last year, she reported, on the day of the stockmarket crash. This may explain the more than 100 point drop in the Dow Jones last Thursday — it was all in anticipation of a knock-out performance.

Laredo played Debussy's "The Girl with the Flaxen Hair" as an en-core to the audience, which gave her a standing ovation.

Quartet carries authenticity bit too far

By Avigdor Zaromp special writer

How authentic is an authentic sound? This has baffled musicolosound? This has baffled musicologists for generations. Many attempts have been made to recapture this clusive sound of past centuries. One step in this direction that seems natural is the use of authentic instru-

Quartet, which appeared at Orchestra Hall on the Chamber Music Society of Detroit (CMS) series. The musicians are violinists Simon Standage and Micaela Combertl, violist Trevor Jones and cellist Jennifer Ward Clark. Their instruments, in the same order, are: Mariani violin, Brescia, 1859; Italian violin (unspecified here), 1740; viola built by Rowland Ross in 1977 after Stradyarius, 1690; Amati cello, Bologna, 1730.

review

Quartet No. 2, Op. 18 No. 2 by Bee-thoven and Quartet No. 13, Op. 29 D. 804 by Schubert.

Names such as Stradivarius and Amati are acknowledged for their high quality, and instruments made by such legendary craftsmen are worth a fortune today. But most

Conway has performed as soloist

present day performers, even if they have such an instrument, use modern steel strings rather than gut, the practice before the mid-19th century.

The steel strings generate a sound that is more focused and more projecting than gut strings.

projecting than gut strings. Consequently, the sound of a Stradivarius

in today's performance (sn't necessarily authentic in the strict sense.

The Salomon members, in their attempt to recapture the authentic sound, use strings that are at least close replicas of the originals.

The result is an overall sound that is much mellower, more subdued, but of a thicker texture than the characteristic modern sound. The desirability of its effect on the three works on this program is a matter of personal taste. I found the sound quartet. The Op. 77, No. 2 is Haydra's last quartet, Yet it still relatins the intimate quality of 18th century chamber music within its aristocratic small halls. The minute suggested in the strict of the tentum the individual of the control of the control

Musicale hosting benefit concert

"Printemps a Paris" from 3-6 p.m. Sunday, Artistic director Harriet Berg has choreographed a new set of dances for the group, which is the only performance company in America specializing in the French colonial period. The costumes, music and dances are authentic representations of the time when Detroit was a small out-

time when Detroit was a small out-post of France under the rule of Lou-

is XIV.

Local Francophiles will get to see another side of distinguished Detroit actor Paul Winters — known as "the

Planist Robert Conway and soprano Mary Irvine will be the guest artists at a benefit concert for the Birnigham Musicale at 4 pm. Sunday at Varner Recital Hall, Oakland Unipersity, Robester.

Proceeds from the concert, supported by Michigan Council for the Arts, will fund student musicals the Detroit Symphony Orchestras, the Detroit Symphony Orchestra and Pederation of Music Culbs scholarships.

General admission is \$10 and patron and sponsor tickets also are consulted to the Arts, and the Arts with the Arts will fund at the University of Michigan. He will be work. He has studied with Arthur work. He has studied with Arthur work. He has studied with Arthur for the Arts, and patron and sponsor tickets also are fundamental to the Arts. Will fund the Arts work with the Arts will be a the concern with the concert for the Brown will be a be the concern with the concert for the Brown will be a be the concern will include works at "Motivations" because the concern will include works at "Motivations" because

French dancers celebrate spring

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Conway has performed as soloist and chamber mustien in major cities throughout the United States and Canada, earning his reputation with authoritative interpretations of the muste of our time as well as masterpieces of the past.

As a featured arits with the Detroit Contemporary Chamber Ensemble, Sinewave Sessions, the Dereckenridge Music Institute of Colorado and others, he performs as a soloist and in chamber, symphony concerts and electronic music programs.

grams.

He also conducts master classes and lecture demonstrations. He is a native of Tulsa, Okla. with a bache-

Lully and J. Ph. Rameau, along with music by Claude Debussy and Fran-cis Poulene. Scheyer has performed throughout the United States and Eu-

For a look at contemporary French theater, Gerald L. A. Smith, director of the Brecht Theater in Ann Arbor, and Bridget Wolf will

Sullimbra.

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lor's from the New England Con-servatory of Music and graduate de-grees from the University of Michi-gan.

Irvine, concert artist and oratorial soloist, is recognized as a sensitive interpreter of the art song. She was cucated in the United Kingdom, has performed in England and Ireland, worked with the British Broadcasting Corporation and has performed widely in this area.

Locally, she had the role of Susan-na in "The Marriage of Figaro" by Mozart, Casilda in "The Gonoliers" by Gilbert and Sulliyan and Fiona in "Brigadoon" by Lerner and Loewe.

perform a scene from a Molicre play.

Tickets for "Printemps A Paris" are \$10 per person. The International Institute is located at 111 E. Kirby between John R and Woodward Aventhern Printer and Woodward Aventhern Printer Printer

nue in Detroit's cultural center.
For further information, call 871-8600.

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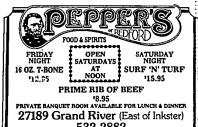
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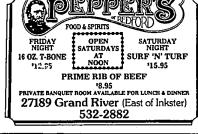
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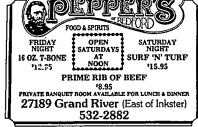














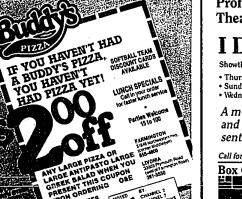
The International Institute of Metropolitan Detroit will be reclaimed by the French empire when the Madure Cadillaic Dancers and Musicians take center stage to celebrate "Printemps a Paris" from 3-6 p.m. Sunday.

Artistic director Harriet Berg has Artistic director Harriet Berg has choreographed a new set of dances for the group, which is the only performance company in America specializing in the French colonial period. The costumes, music and dances

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I DO!! I DO!!

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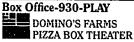
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