Soviets inspire local audience

To concept of "Glasnost," which has been very abstract for most of us, secame a reality at least briefly last Jeek at Orchestra Hall. The occasing was the visit of the State Symphony of the U.S.R. as part of the Inspiring series of international groups. The high musical standard of Sovjet musicians is universally acknowledged and taken for granted. But llustening to a live performance of the State Symphony Orchestra from Moscow is an experience that is ubmatched by any description or receiving.

The two works on the program represent two extremes of Russian music. The Plano Concerto No. 1 by Tchalkovsky is one of the most popular; and immortal mastrapieces, which suddences never tire of bearing signian daggin. The Symphony No.; 1 by Rachmaninoff, which was the jother work on the program, started as a failure when first presented in 1895 and apparently has never recovered since. Most of those



Avigdor Avigaor Zaromp

few who have heard it are more aware of its bad reputation than of its musical content.

aware of its has reputation than of its musical content.

CONDUCTOR YEVGENY Svetlanov, whose musical authority is internationally accidated, presented us with an artistic universe that we didn't know existed. This was true not only with the neglected Rachmaninoff symphony but with the Tchalkovsky concerto as well. Largely responsible for this new, unconventional insight was planist Lubov Timofeeva. This is a name that most of us haven't heard before and, following this performance, one couldn't help wondering whys. I mindeeva, who is in her 50s, a artist of a stounding proportion. Her forceful, powerful style brings to

mind Gina Bachauer, whose power at the keyboard was legendary. This power is tempered with refinement and a sense of control that make it distinguishable from mere brute force. The technical ability of Timofeeva is of the kind that could put even some prominent planists to shame. But the novelty of her approach was beyond the technique. Many of her phrases were unusual, accenting different notes and bringing out different volces that sounded new even to those who think they know every bar of this work.

Even if one doesnit agree with every aspect of this interpretation, one could not ignore the magnitude and the inspiration required for such approach. The rubato in the double

octaves may seem exaggerated. The alow, subsidiary theme in the first movement may have been too bogged down in her attempt to wring out of it every drop of expression. But this performance showed that there is a whole universe of universe of the control of the

their own.

The State Symphony Orchestra of the USSR is of the caliber that should make it one of the top music lover's wishes.

Named dance director

Diann Sichel is the new artistic director of Harbinger Dance Company. The first performances under her direction will be Nov. 11, 12 at Wallace Smith Theater, Oakland Community College. Sichel wemt to New York from California in 1976 and joined Dan Wagoner and Dancers in 1977 and toured United States and Europe with them. Europe with them.

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Art tour

planned

Art Ventures, an art appleciation tour group aponsored by Paint Crock Center for the Arts of Rochester, will hold an excursion to the Wildsor Art Gallery at 11 am. Wednesday.

The group will see the entire collection, including: "Fibre: Tradition/ Transition," featuring historic textiles from Essex and Kent counties and contemporary Canadian quilts. Lunch at the rivertront Hilton Hotel will follow.

Reservation deadline is today, Thursday. Car-pods will be arranged. For information, call the center, 651-4110.

Artists

compete

The 7th annual Helen DeRoy art competition at Oakland Community College is planned for Dec. I.

The art show is open to all residents of Oak-land County, 18 years or older, and all former and present students of Oak-

present students of Oak-land Community Col-lege. Entries must be submitted by Monday along with a non-refund-able \$15 entry fee, which entities the artist to sub-mif up to three entries.

Sculpture, painting, drawing, ceramics, photography, glass, weaving and prints (not reproductions) are eligible. All two-dimensional entries must be framed and suitable for hanging, Over \$1,800 is available for putchase and cash awards. The show will be juried by Kenneth R. Gréss, director of the Birmingham Bloomfield Art Association.

at OCC.

The Chamber Music Society of De-The Chamber Music Society of De-troit presented recently a program featuring the Concerto Soloists Chamber Orrebestra of Philadelphia. This group, modeled after the orchestras of Bladelphia. This group, modeled after the orchestras of Bach and Morart, at-tempts to bring its own version of authenticity into music. String play-ers except for the ceilists, play standing up, as was traditionally customary in the old days. Syme attempts at authenticity are, indeed, desirable. However, I fought this program to be one of the less attractive events, which is rather unusual for the CMS series. If the events of lesser quality serve a

useful purpose by making us appreciate more the ones of higher quality, this program by the Concerto Soloists was a prime example.

One promising aspect on that program was planist Grant Johannesen, who is internationally acclaimed. On his occasion, he performed Mozart's concerto No. 14 in E flat major, K. 449. This, in my oplaion, is one of Mozart's less attractive concert. While featuring some of Mozart's typical passages, these tend to seem like a collection of sceles and arpeggios thrown together without an overall sense of purpose and inspiration. Some of the better performances of this work which I heard in the past managed to saivage some musipast managed to salvage some musi-cal value from this work, but Johan-

nesen's wasn't one of them. His stumbling over the trills in the de-velopment in the first movement and his loke-warm presentation of the final movement were insuffi-cient to overcome the second-class nature of this work.

A FAMILIAR quip about Vivaldi is that he wrote the same concerto 500 times. While Vivaldi was not on the program, his style was reflected in the Concerto Grosso of his col-league Francesco Barsanti, except

that the latter had considerably less inspiration.

The Cavatina by the contemporary American composer Sidney Grointe is a tonal work, somewhat reminiscent of Bach's popular Air for the G string but, predictably, not quite as good. It may compete for inspiration with Pachelbel's Cannon, horsewer.

inspiration with a sub-however.
Plodding through mediocre works by Doulzettl and Copeland, the pro-gram ended with Haydn's Symphony 63 ('La Roxelane').



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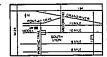
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.—. The show will be dis-played in the Smith The-atre lobby from Dec. 1 through Dec. 16. For more information, call Kegham Tarian at 471-7596 or write Tarian at OCC, 27055. Orchard Lake, Farmington Hills 48418-4995.

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