Stein, Chanteaux star in unusual program

By Avigdor Zeromp Special writer

For those who are tired of the standard repertoire, the latest De-roit Symphony Orchestra program



Marcy Chanteaux is assistant Marcy Chanteaux is assistant principal cellist with the De-troit Symphony Orchestra and a popular performer with chamber groups.

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offered some change. Judging by the size of the audience, however, very few were eager to embrace this al-

iew were eager to embrace this alternative.
Resident conductor Stephen Stein and assistant principal cellist Marcy Chanteaux occupied the spots normally reserved for guest conductor and performer. While they may attract a smaller audience than acclaimed superstars, this is no reflection on their talents and abilities. In fact, we have every reason to be proud of baving such capable musticans in our midst.
The selection were "Die Natalie" by Barber, the Cello Concerto by Lucislawki and "The Planest" by Host. Of these, only the last work has had some exposure.

with the composer whose music polish composer whose music has been receiving steady international recognition, wrote his cello concert for flostropovich, who gave its premiere performance in 1970. The work is a drama bull of complex interactions and confrontations between soloits and orchestra, which is apparent even on first listening.

The introduction, a persistent, re-peated D, sets up the tense, defiant nature of this work. Chanteaux was impressive with her penetrating, daring approach to this musically challenging work. She did it both in the nuances of the repetitious notes in the opening movement, as well as in the singing quality of the cantile-na movement and the strong finan movement and the strong finan movement she played a movement from a Bach suite for unaccompan-ied cello as an encore.

movement. See player a movement from a Back sulte for unaccompan-ied cello as an encore.

"The Planets" is the single work for which Holst is recognized. Steln, who by nature of his position lends to be hidden from the regular sub-scribers most of the time, made an impressive showing. Following his convincing showing in Lutoslawski's uncharted territory, be delved courageously into Holst's complex score. He wielded the massive or-nestral forces in the contrasting depictions of the various planets, which Holst associated with their as-trological meanings.

THE WOMEN'S CHOIR of the De troit Symphony Chorale, which had a minor and invisible role in the "Nep-

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tune" portion, made its mark during the Intermission, singing Christmas carols in the loby. The spirit of the season was also represented by Barber's work, which is based on some familiar Christmas tunes.

Many of us are, in a sense, addicted to the standard repertoire, and I am no exception. Craving the established masterpleces is something that will be always part of my taste and preference.

and reference.
But even if one is fortunate to live in the most perfect and attractive surroundings, one needs to travel away from it, to have the sensation



Avigdor Zaromp

and experience of distant lands. Such experience, in addition to the enrich-ment it provides, also makes one un-derstand and appreciate his home environment to a higher degree. In order to achieve this effect, the foreign environment doesn't have to be mean and depriving. In some cases, it satisfies a need. This program was a case in point.





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