Different 'Messiah' deserves some attention

The coming of the Messiah is a central theme among the faithful of the Jadoo-Curistian denominations. The time and age of his coming may be elastive to many, evoking anticipation and prayer. To classical music audiences, however, the coming of the Messiah is never in doubt. It happens every year around this seahon.

Orchestra Hall was packed Thursday for the first of four presentations of the "Messiah" on consecutive days. The guest conductor and soloists, all from Germany, are relatively unknown to local sudiences. They were conductor Ernst-Ulrich von Kameke, soprano Maacha specially from the baroque era, is a Deuboer, alto Hildegard Laurich,



parts of the standard repertoire. Artists who are relatively unknown can frequently prove to be more effective and convincing than their more celebrated colleagues. In this regard, this performance of the "Mes-

future.

The Augustine Quartet, which may need more time to reach its optimal level, seems to be on the right track toward high professional seclaim. It would be interesting to hear them again in a cou-

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siah" had some positive aspects to offer.

Siah" had some positive aspects to offer.

Controvertial aspect of authorities of the quality of the performance.

If the standard version one is accustomed to is the yardstick for authenticity, last week's version certainly deviated. However, Mozari wasn't an ordinary arranger, and my own perception was insti, in a strange way, a great deal of authenticity was in this performance.

This version was most liminating even if I didn't find all its nu ances agreeable. For example, the extra dotted edges and extraneous phrases in "lift's yoke is Easy' tended to be chonoxious, clashing with the extra dotted edges and extraneous phrases in "lift's yoke is Easy' tended to be chonoxious, clashing with the extra dotted edges and extraneous phrases in "lift's yoke is Easy' tended to be chonoxious, clashing with the extra dotted edges and extraneous phrases in "lift's yoke is Easy' tended to be chonoxious, clashing with the extra dotted edges and extraneous phrases in "lift's yoke is Easy' tended to be chonoxious, clashing with the extra dotted edges and extraneous phrases in "lift's yoke is Easy' tended to be chonoxious, clashing with the extra dotted edges and extraneous compensated.

THE CHAMBER-SIZE orchestra and the 40 singers of the Detroit is Symphony. Chorale proved to be quite effective in the refined acoustics of orchestra Hall, Handel's mustics owned by due to its intrinsic characteristics, rather than through exaggerated size of the performance.

The singers were capable for most part. One major reservation I had

.afayette gaining in stature campus, tends to attract small local audiences, typically a fraction of its capacity. On this occasion, however, the attendance was far more substantial, and for good reason. With the stature and prestige of the Lafayette continually increasing, this hall may be too small for them in the near future.

save

energy

On not put up with dripping hot-water faucats. You wouldn't want to pay to heat 23,000 gallons of water and pour it down the drain ... yet that's what happens in a year's time with just a

The Lafayette String Quartet performed jointly with the Augustine String Quartet on a program at Varner Hall, Oakland University, recently. The Augustine was established at the Eastman School of Music, where it formed its connections with the Lafayette String Quartet, quartet-in-residence at Dakland University.

The masterful items made the program hard to beat. Each group performed a string quartet by Beethoven and then combined to perform Menpletsonin's celebrated Octet.

The Lafayette String Quartet is getting to a boint where no introduction is necessary — menjion of the name is enough.

THE QUALITY of their playing at this concert reflected a standard that one may expect only in the top leagues. Their performance of Beethoven's Quartet Op. 28, No. 1 left virtually no stone unturned. This reallest Beethoven quartet, whose style is still indebted to Haydn, came through with undistorted larity, undaunted even by the bursts of intensity. The entire work was held in stylistic perspective willout sounding too innocent.

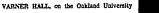
This was in contrast to the performance of the Quartet Op. 95 in F minor. The approach of the dugustine Quartet was reflective of a much later

style. They pushed phrases to the limit, with a resulting sound that was sometimes harsh and abrasive. Their violins also tended to class with the lower instruments. This was still within the bounds of a high-quality performance, to be sure. Quite a few performances, by established groups make Beethoven's late quartets sound extremely contemporary. If I felt that some aspects of this performance were undoly harsh, it is a reflection of my personal preference.

THE AUGUSTINE String Quartet derives its name from an Austrian folk song that Schoenberg quoted in his Second String Quartet. This name seems to fit too well — I kept associating their sound in Beethoven's On, 95 with the dissonances in Schoenberg's music. Depending on one's taste, some may consider this to be a positive trait, my own preference not withstanding.

The performance of Mendelssohn's Octet was one of the most lively and intense that I have heard.

This work, written when Mendelssohn was only 16, is typically played with a sweetness, which tends to diminish its stature. The combination of Lafayette's precise intonation and Augustine's intensity produced a rendition that is likely to leave a long term imprint in one's memory.



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