

Concert benefited environmental group

By Avigdor Zaromp
Special writer

The East Michigan Environmental Action Council (EMEAC) got a significant boost from the art community recently.

This was in form of a benefit piano recital by Brazilian-born pianist Maria Meirelles. It took place at the Lila Jones Theater on the OCC Royal Oak campus.

Meirelles, who has performed in this area on numerous occasions in the past, is a pianist of tremendous ability and talent. Her mastery of all 32 Beethoven sonatas earned her universal recognition.

One of the more celebrated sona-



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tas — No. 23, Op. 57 in F minor, more commonly known as the "Appassionata" — was presented on this program, which also featured works by Bach, Villa Lobos, Chopin and Liszt.

THE Chromatic Fantasy and Fugue by Bach, which opened the program, was based on a hybrid ver-

sion that incorporated editorial revisions by Bousoff, von Bulow and Sandor, who was Meirelles' teacher at the University of Michigan.

Being a Bach purist, any tampering with Bach's music tends to convince me more of Bach's stature as possibly the greatest musical mind of all time.

Meirelles must have sensed at

least some of this pure quality, when executing some of the runs in the "Fantasy" in a way that made them sparkle in their natural beauty, unencumbered by excess pedaling. The pedal tended to get in the way, however, in parts of the fugue.

While some limited use of pedal and even an occasional crescendo may be acceptable when performing Bach's music on the piano, I could never bring myself to accept double octaves and other means of artificial volume enhancements as a legitimate part of Bach's music.

AS IT happens, Meirelles is one of the few who seems capable of performing Bach's music with its intrin-

sic artistic beauty. If she wouldn't get distracted by editorial and romantic overkill.

Among the many live performances of the "Appassionata" that I have heard, few could compare with the clarity and assertion that were present in this performance. A less metronomic approach in the second movement could have enhanced this performance even more.

Overall, this performance made me wish I had the chance to hear Meirelles performing the complete set of Beethoven sonatas, as she did in some recital series.

VILLA LOBOS is primarily recognized for his "Bachianas Brasileiras," and mostly in its orchestral version. The piano rendition of the "Cantiga" from this suite, followed by the "Jungle Festival" from the Brazilian Cycle, was enchanting in

its uncommon appeal. Chopin's Ballade No. 3 in A flat major was shining with its melting passages. The bravura technique, which seemed so out of place in Bach, was an asset in Liszt's music, consisting of "Waldesrauschen" (Forest Murmurs), followed by the knuckle-breaking "Mephisto Waltz." The demanding technique didn't obscure the contrast between the central themes and the background sprinkling of embellishing passages. The delicate balance between full-bodied chords and light bouncing notes was the kind that only first class pianists can attain successfully, and only on a piano that is responsive and in above average mechanical shape.

The money raised by this event may be only a fraction of the needs of EMEAC. But in terms of artistic inspiration, it was a big winner.

Chamber Ensemble to perform Feb. 25

The Lyric Chamber Ensemble, LCE, will present a program of Tchaikovsky chamber music at 3:30 p.m. Sunday, Feb. 25, at Orchestra Hall of Detroit. It is being done in conjunction with the Detroit Symphony Orchestra's Tchaikovsky Festival.

The LCE program, "Tchaikovsky's Legacy," will feature Detroit Symphony Orchestra musicians Emmanuel Boisvert, concertmaster, John Jones, associate concertmaster, Darryl Jeffers, viola, and John Thurman, cello, performing the "Ac-

cordion" Quartet in D Major. Soprano Ernestine Nimmmons will sing two Tchaikovsky songs, "At the Ball" and "As a Blade of Grass in Meadow Green." The Piano Trio in A Minor, Op. 50 will be performed by Fedora Horowitz, piano, and Detroit Symphony Orchestra members Geof-

frey, principal second violin, and Marcy Chanteaux, assistant principal cello.

Tickets are \$20, 15, 12 with special rates for students and seniors. For information, call the Lyric Chamber Ensemble office, 357-1111.

Jazz workshops planned

The Center for Creative Studies-Institute of Music and Dance will offer jazz workshops on two Sundays.

The first, at 1 p.m. this Sunday, is "Jazz: An American Phenomenon," with Marvin "Doc" Holladay, saxophonist, composer and arranger. At 3:30 p.m., saxophonist Donald Walden will give "Improvisation: A Personal Experience."

Percussionists Sundatia Mausi and Modibo Kelta will discuss "African Music: Its Impact on American Music" at 1 p.m. Sunday, March 11, followed by a program at 3:30 p.m. with percussionists Jerry LeBuff and Francisco Mora, "Afro Caribbean Culture in American Jazz." For information and reservations for the jazz workshops, call 831-2870.

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