# Young violinist made an excellent impression

apocial writer

The Music Study Ctub of Metropolitan Detroit has been featuring aspiring young artists since the 1930s, providing scholarships and opportunities for exposure and development. This year the Ctub held its Young Artist Concert Berkley High Auditorium Instead of Orchestra Hall where it has been in recent years. One reason for this move was the cost of renting Orchestra Hall, which would have cut deeply into the scholarship funds.

While Berkley High Auditorium may be no match acoustically to orester a Hall, the quality of the music produced by young viplinist Scott St. John and his accompanist, Robert Fonces, made us forget these differences, amade us forget these differences.

Among St. John's unusual attrib-

utes is his skill on the viola, in addition to his training on the violin. Both instruments were featured on this program of works by Hindemith, Bach, Robert Magglo, Grieg and

Saraste.
There are many violinists with im-There are many violinists with impressive technique. It is seldom, indeed, that one encounters an artist who can project his own distinguishing marks on the music, that go beyond technique. St. John, at 20, is such an artist.

IN THE FIRST portion of the program, he performed two works on the viola. The first was the rarely performed Sonata for Viola and Piano by Hindernith, who was a violist hinself. This performance of Hindernith up to the work made a demicial marry tonal work made a continuous programment for the permanent inclusion in the scarce viola reperiolee.



The other work performed on the viola — the Suite No. 1 in G Major by Bach — is better known in its version for unaccompanied cello, for which it was written. But after listening to the first few bars of the Prelude on St. John's viola, the instrumental substitution hardly mattered.

St. John demonstrated his total comprehension of the structure, rather than mere mastery of the

across with clarity in spite of the constraints of mostly single notes, giving full exposure to Bach's un-matched genius.

One seldom thinks about Grieg beyond his plano concerto and Peer Gynt suites, in addition to some assorted tidblis. His three sonatas for plano and violin are virtually neglected. St. John and Koenig, who is a very capable plantst, breathed lift into the Grieg's Third Sonata, in C milnor, making it sound like a lyric milnor, making it sound like a lyric with the sound of the sound in the soun

fewel of this unjustly neglected reperators.

ALGHTER TOUCH was provided with a movement from a Disconcertante by Robert Maggio (b. 1964), a friend of St. John's who dedicated this work for his graduation from Curtls.

The program concluded with a flery rendition of "Carmen's Fantasy," a technical showpiece by Sarasate based on the popular themes from Biret's opera. I have heard several violinists attempt this plece, with few managing its aerobatics and harmonics so cleanly. The



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