## Trio turns obscure works into masterpieces

The Beaux Arts Trio recently appeared as part of the prestigious Châmber Music Society of Detroit series (CMS). On past occasions I bave electricitied of Administration of Châmber Music. On each occasion? I am newly infpressed with this special, high quality group.

The Beaux Arts can make obscure works sound like major masterpieces. The Trio in G major, Opus 65 by Hummel and the Trio No. 3, Opus 110 by Schumann are two such works. Both of these trios require substantial xirtustic, effort—the works. Both of these trios require substantial xirtustic, effort—the Month of the control of the trios of the trios works. This delicate performance diverted the listener from the apparent simplify of Hummel's first movement, and the substantial significant interior of the substantial significant interior o

final movement would tempt an average artist toward display of virtucistly, especially of the piano part, with the Beaux Arts Trio, however, the Integration of the individuals with the group ta always the primary objective. Pianist Menahem Pressler dotes over his colleagues, violinist Isadore Cohen and cellist Peter Wileym like a hen over her chicks. The result is, invariably, one of the most impressive displays of fine coordination and cohestweness. Schumann is trio, with some of its awkward rhythms, may suggest to some the traces of insanity which were to cut his life short five years later. There was little doubt of its significant musical quality, however, in this performance. The Beaux Arts plan to record all of the three Schumann trios, all of which are seldom heard.



A more established item on the program was Ravel's Trio in A minor. The outstanding performance provided continuity and unity to this ballenging work with its multitude of irregular rhythms. The passionate conclusion was forceful—but without any harshness, relaining the fine texture of an extremely precious and delicate fabric. The applauding audience was rewarded with a move-

We will be fortunate to have this group with us a second time this season — on March 12. Pressier will also appear with the Talich String Quartet on March 19.

ANOTHER CHAMBER TRIO, less known than the Beaux Arts, deserves recognition. Trio Mexico, founded in 1975, has an extremely heavy schedule here as well as in Europe, Asia and Latin America. The trio consists of planist Jorge

Suarez with his brother, violinist Manuel Suarez and ceilist Ignacio Mariscal. They have performed here recently in the Stella concert series at the Lila Jones Theater on the campus of Oakland Community College in Royal Oak.

Their program had one major item in common with the Beaux Arts — the Ravel Trio. There was markedly more individualism, in this performance, which was less homogeneous. There was, however, ample talent and perception on an individual basis, which made it acovaincing and valid performance.

Other works on that program consisted of a Shostakovich Trio. No. 2 is performed occasionally. Among its message of Herres, which Shostakovich Also used in his String Quartel No. 8. In this performance, which was less homogeneous. There was, however, ample talent and perception on an individual basis, which made it acovaincing and valid performance.

Other works on that program consisted of a Shostakovich Trio No. 2 is performed occasionally. Among its suffer known themes is one borrowed from the Stile on Hebrew sheet known, and as ending a use of in this performance was the mis-performance, which was less homogeneous. There was however, and the work and the program of the work of Mexican and Latin American nature of the program of the pro

## Semiconductor continues on his wise, silly way

The name of P.D.Q. Bach is better known today than that of his creator, Paler Schickele, the author and semiconductor" of the sold-out event at Orchestra Hall last Satur-

Any the Comment of Schickele goes far begind being funny — there are begind being funny — there are built a few who make a comfortable cliping doing that. The most potent element of his humor is the deep, pro-solid knowledge on which it is paged. It appeals to listeners on all devels, ranging from those with no replaced irraining to those with a solid proficial background.

When attending such an event, one

mesical background.
[When attending such an event, one thinks himself on a very special universe. This universe is encountered even before he actual even begins—on the main program page.
Titles of movements are based on

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iced by an unwary reader. One movement is entitled "Intrduzione Casuale; Allegro con much brio."

Cassale; Allegro con much brlo."

Other humorous material is found among scemingly regular lines, such as "The Taking of photographs and the use of recording equipment are not allowed in this hall. Nor are many other things. For a complete list, send a self-addressed stamped envelope." Or a line such as "Activities of the Detroit Symphony, are made possible in part with the support of the City of Detroit," — the kind of statement that only an inspired comedian could think of.

TO MANY LISTENERS, the P.D.Q. Bach material is funny and entertaining due to the strange sounds, facial grimaces and ridiculous contortions of the conductor on the podium. Much of the effect of this humor derives from the fact that it is based on some reality.

Few would find a timpani beat hu-

morous in its natural environment, such as a Beethoven symphony. Make the beat a little louder, however, with a tiny shift of the accent—and this instrument turns into a most ridiculous device, at least before the advent of electronic music and synthesizers. The latter get their share of ridicule in the Royal Firewater Music, performed with empty bottles of boore and double reeds without the instruments, that is.

Strange instruments are also mipportant ingredient of P.D.Q. Bach.
There is nothing unusual about a tri-

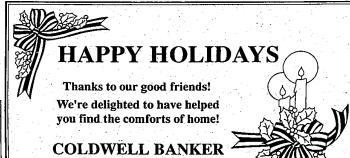
angle — of the metallic variety used by percussionists. Here, however, we were looking forward to hear a Bermuda Triangle — alas, in vain, since it got lost. But there is still a vast universe left in the fertile mind of P.D.Q. Bach.

The music of J.S. Bach, which was a major ingredient in earlier stages of this series, played a much smaller role on this occasion.

BUT THE UNIVERSALITY of Bach's music (the real one) was brought home through comedy with







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