Chamber group has personality

The American Artists Series opened its new season Nov. 24. It drew a large audience, consisting of many regular listeners, to Kingswood Auditorium, where this special series has been offered for the past 22 years.

22 years.

The standard a steady audience, a Chamber group needs to be more than just another group presenting some predictable material. A viable chamber group needs to have its owner, and the standard presenting standard that the AAS overwhelmingly distillated in his respect.

THE FACT that this group features mostly non-standard reperficite wouldn't be remarkable in itself.

"Mystery Dinner Theatre at its Finest



There are many obscure scores gathering dust in archives with little chance to see the light of day. Most such neglected works are in that state for good reason. It takes diligent research to find some tressures among these scores.

Joann Freeman, planist and artistic director of this series, has been

providing us with the impressive frults of such research for many sessons. The artistic excellence of this series is also assured by the steady nucleus of Detroit Symphony musicians who perform lot it.

On this latest occasion, the participating DSO musicians consisted of violinists Linda Snedden Smith and Ronald Fischer, violist Hart Hollman, cellist John Thurman and principal DSO clarinet Theodore Olen. THE WORKS performed were a Quintet for Clarinet and Strings by Arthur Bliss, Trio for Clarinet, Violin and Plano by Thea Musgrave and a Quintet for Plano and Strings by DINING & ENTERTAINMENT

a Quintet for Plano and Strings by Dohnanyi.

To be sure, these names are not among my top choices of 20th century matters. This program, however, made a most convincing case for re-evaluating the significance of their musical contributions.

The Quintet by Bliss, written in the early '30's and dedicated to a leading English clarinet player, radices with an unusual amount of brightness and cheer, which are seldom associated with this composer.

The intricate cross-rhythms in the final movement are an impressive tribute to this composer, as well as

hitch.

THE TRIO by Musgrave is a most unusual case of an instrumental trio that describes a drama. Stylistically it is reminiscent of Debussy.

It illustrates a love rivalry between the characters Pierrot, Columbine and Harlequin, represented by the violin (Sendeden-Smith), clarinet and plano, respectively.

Snedden-Smith and Olen would stand up whenever the role of their character would become dominant, and would move to the edge of the character would become dominant, and would move to the edge of the provider planoe equipped with little motors to make the case with the mover to make the case with the point was made effectively even under prevailing limitations.

THE SERENE and compelling page.

THE SERENE and compelling na-ture of Dohnanyi's Quintet remained undiminished by a faulty entrance in the final movement, which required

the final movement, a restart.

The subdued conclusion of this work demonstrated that a program is capable of leaving its mark on the listeners even if it doesn't end with a

listeners even if it doesn't end with a bang.

The next program of this series will take place Jan. 12, and will consist of works by Henrik Crusell, John Knowles Palne, Malcolin Arnold, Rodolphe Kreutzer and Claude Articu. If you feel intimidated by these names, you aren't alone. I haven't heard most of these names either.



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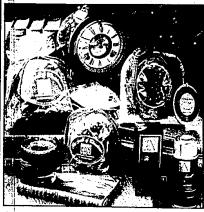
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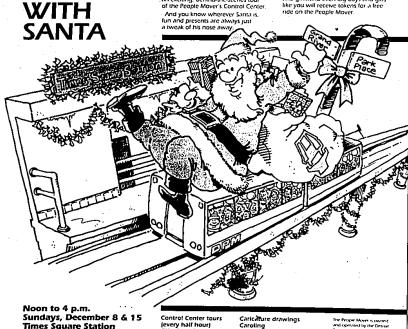
IN THE

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