

# Pianist Gutierrez met Schumann's demands for precision

Under the baton of guest conductor Klaus Tenstedt, the Detroit Symphony performed an incredibly fierce concert last Saturday. It offered few, if any, substantial opportunities for the musicians to catch their breaths.

The result of this intense evening of music was a fine display of the orchestra's capability to produce a strong rich sound, not only from the whole, but from individual sections as well.

The opening selection was Weber's "Oberon" Overture. The power of the piece was revealed through the strong melody of the string section. This strong melody, after the introduction, featured a regal fanfare motif, originating in the horns and strings and then carefully developed in an exchange between the string and winds.

This wide alternation of dynamics and intention in the motives continued throughout the piece, with a sweet, dark clarinet line introducing a romantic string melody that shifted to a faster, more demanding section.

A fine job was done by the orchestra, as diminuendos and crescendos quickly followed each other and introduced tender phrases and spirited melodies, respectively. The most romantic line of the piece was then recapped by the orchestra, as conductor Tenstedt broadened the tempo a little to improve the effect of the line. A thick brass and string coda concluded the composition.

Pianist Horacio Gutierrez joined the orchestra in a performance of Schumann's Concerto in A for Piano and Orchestra. A difficult piece that demanded endless precision, the Schumann was well executed by Gutierrez, who captivated his audience from the opening bars of the allegro-*al-fresco* with the enchanting effect of his clean playing.

By introducing the two basic themes that would dominate the movement —

one a playful idea than seemed to tease one's emotions and a second, more sincere and romantic theme — Gutierrez established a solid rapport with the orchestra during the exchange of melodic and accompanimental material.

The abrupt alteration of dynamics that was created in the Weber seemed to continue in the Schumann, with the addition of a running eighth note idea in the piano part that would take on various forms throughout the concerto. The first movement closed after a mighty cadenza gently gave way to a quiet melody in the strings that was set against a carefree piano accompaniment.

THE INTERMEZZO of the concerto was unusually weighty. Centered around the kind of emotional themes for which Schumann is known, the movement again placed a playful theme against a romantic melody to produce a relaxing and interesting sound.

These two motives were masterfully passed from soloist to orchestra and from inner voice to inner voice, creating a perfectly rounded musical tone. The segue into a fast waltz tempo revealed the allegro vivace movement. Once again, two themes were used for most of the movement's melodic material, this time a menuet-like phrase and a detached kind of waltz.

A well-tempered orchestra traded these two ideas with the soloist freely, with each melody apparently taking command for only a fleeting moment.

GUTIERREZ' ABILITY to adjust his vertical and horizontal hand motions, which helped to keep the technically difficult eighth note passages consistently interesting, combined with this orchestral ability to shift from the broad to the distinct motive and back to create a dramatic final movement.

An inspired performance closed with a flair in a strong coda section, where Gutierrez playing was outstanding.

Just as Gutierrez produced a rich sound on the Schumann, conductor Tenstedt produced an equally brilliant orchestra sound in the final offering of the evening, Schubert's Symphony No. 9 in C.

Subtitled "The Great," the andante-allegro *ma non troppo* opened with a strong melodic line coming from the French horns and upper winds. This classical idea then carried into other melodies within the slow section of the movement, until an articulate triple meter section opened the allegro *ma non troppo*. As a second theme, set in double meter, was established and then piled against the movement's triple meter theme, conductor Tenstedt seemed to draw extra power from the upper strings at will.

The placement of the three against two rhythms was then carefully traded from low brass and trumpet to strings and then, curiously, to strings and winds. A more grand section of the movement revealed yet another melody, an offset woodwind accompaniment part maintained the piece's intensity. A fast coda that included quick dynamic changes and a long return to the three against two rhythms brought the movement to a broad brass ending.

The andante section of the symphony offered little variance from the evening's power-dominated program. A playful main theme that originated in the oboe line took on both a military and a hushed aspect in the movement's opening bars — unlike many symphonic movements, then, the main melodic material for this andante was drawn from only one main theme that pos-

sessed two distinct dimensions.

A FINE EXCHANGE of the different concepts for the melody was accomplished by the orchestra, until the climactic phrase of the movement was cut short, so that a richer treatment of the same motives could be carefully delivered by a responsive orchestra. The piece gradually returned to a full level of sound that faded away to reveal more of the brilliant oboe work that had been maintained throughout the movement.

A noble scherzo continued to bring out a deep sound from the orchestra. The dark opening melody of the movement soon gave way to a more delicate one, as flawless execution of the exchange of orchestral motives continued. In leading the orchestra through this movement, conductor Tenstedt called for a near segue that caught most of the audience off guard.

But the effect of a piece composed of a delicate movement and a grand finale was a surprise. The music on the stage, as new melodic phrases were introduced in the moving and fast cut short, so that a richer treatment of the same motives could be carefully produced in a responsive orchestra. These new motives were combined with the still busy strings to produce a good harmonic balance. The perceived effect was a near segue that had been maintained throughout the movement.

The familiar composition was recapped after the scherzo. The piece returned to the original tempo, and the main theme was recapped in a different manner. The final bars of the piece were as lively and energetic as the first, and the audience was left with a sense of anticipation for the next performance.



Mrs. Robert H. Harkness of Farmington Hills represented this area when 60 tri-county members of Women for the United Foundation gathered to elect new officers and board members. The group supports the year-round activities of the United Foundation, including the annual Torch Drive. This year's campaign, which raises operating funds for 137 health and community service organizations in the three counties, will run from Oct. 15-Nov. 8.

## Deshaw named director for Michigan osteopaths

D.A. Deshaw is the new executive director of Michigan Association of Osteopathic Physicians and Surgeons. The West Bloomfield resident moved to the post after serving as president and volunteer member of the executive committee of the Comprehensive Health Planning Council of Southeastern Michigan (CHPC-SEM).

As a former manager of health care benefits for General Motors, he served as one of the 39 consumers on the 53-member CHPC-SEM board of trustees, and also as one of the 14 consumers on the 25-member executive committee. He has served on the state's Special Medicaid Cost Containment Task Force, the Michigan Association for Regional Medical Programs, and was vice chairman for the Statewide Health Coordinating Council, which is a governor's appointment. The Michigan Association of Osteo-



D. A. DESHAW

Room for Design by Gloria Cohen

## Quiz tests your decorating moxie

Decorating your own home successfully requires the application of a simple formula — good taste applied to your own lifestyle and adapted to your budget.

This will be our subject for the next three weeks. Let's consider first whether you feel qualified to tackle the job of decorating and designing your own home as opposed to hiring a professional.

Decorating is an art. Like any other art, success is dependent upon a knowledge of design principles plus a genuine interest, a lot of patience, and personal dedication.

Following are some pertinent questions to test your abilities. They should either affirm your confidence that you can do it or make you aware you need help. Remember though that not everyone is equipped to do the job that a trained designer can do. Don't feel badly if you answer more nos than yeses.

### ARE YOUR DECISIONS DETERMINED BY YOUR LIFESTYLE?

- 1. When you think of planning a home, do you begin with yourself and whomever else will be sharing that home?
2. Do you consider the needs, likes and dislikes of your family to be more important than the approval of outsiders?
3. Have you sat down with each member of the family and consulted with them as to their needs and priorities, so that you can determine a lifestyle and the type of furnishings that will meet those requirements?
4. Do you have the courage to base your decisions on purchases of furnishings by what is right for you and your family, even though there might be outside pressure from salespeople, friends or other outsiders?
5. Can you visualize your room with different colored walls, drapery, carpeting and fabrics on furniture?
6. Can you apply the law of chromatic distribution in creating livable rooms?
7. Do you know which colors to use to give a room a feeling of serenity?
8. Do you know how to entice a glowy room?
9. Can you judge from a small sample of paint or wallpaper what the effect will be when it covers all walls?

7. Do you know how to use color to alter the size and proportion of a room?
8. Can you bring balance into your room by means of color?
9. Will you have the courage to use the colors you enjoy living with in spite of current fads?

HAVE YOU DISCOVERED THE MAGIC OF FABRICS?
1. Regardless of numerous magazine pictures to the contrary, can you be restrictive in combining patterned fabrics? Do you have an eye for selecting fabrics with compatible scale, motifs and colors in order to create rooms that can be lived in and enjoyed for a long time?

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