## Gutierrez makes it sound easy

One frequent complaint about the Detroit Symphony Orchestra programs is the steady diet of standard reper-toire. These criticisms were laid to rest at least during the first portion of the recent program.

at least during the first portion of the recent program. The two works featured in that portion of the program were far removed from the standard and familiar. The first The Infernal Machine, composed by the young American Christopher Rouse in 1981, received its first DSO performance on this occasion. The second, Falstaff, a symphonic study by Elgar, while certainly in more traditional velo, is nevertheless one of this composer's more obscure creations.

this composer's more assembled that the second portion of the program reverted to the more familiar domain — the Piano Concerto No. 1 by Tchalkovsky, Guest planist was Cubanborn Horaclo Gutlerrez.

born Horaclo Gullerre.

By nature, being suspicious and skeptical of new works, I have to admit that I hadn't been looking forward with eagerness to the Rouse composition. That might be for the reason fate punished mo for my prefudice by providing enoury weather and allippory conditions last Thursday night, causing me to miss the short work, that lasts only six minutes.

utes.
THIS TURNED out to be to my loss,

aince according to the subsequent ac-counts, the work with exciting rhythms proved to be pleasing and exciting to audience and musicians alike. Clearly, his evaluation is purely bearsay. Fortunately, fate spared me from the more serious accidents that occurred along the road in large num-bers.

occurred along the transfer of the Eigar work, a composition of symphonic dimensions, lasts approximately 40 minutes. It is one of several musical works based on that Shakespearean character, Falstaff, the most noted among them being Verdi's famous opera.

most noted among them being veru a famous opera.

In Elgar's output, it is also one work that features a sense of humor without being shallow. Elgar's depiction of Falsiaff, however, goes beyond the comic features and escapades so apily portrayed by Orson Welles in the cinemativa versions.

returned and exception so apply portrayed by Orson Welles in the cinematic versions.

Zinman's conducting and the orchestra's unreserved response highlighted the subtle and contradictory descriptions of the complex character. There was the light-hearted, bouncy mood in the second of the four episodes, to be sure. But there was no compromise in the high professional standard, including the high still of the many solo passages by several instruments.

On the other hand, the more serious and ominous final episodes, like "Faistaffs March," were brought forth with dignity, utilizing the elements of full

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orchestral sonority, without being overbearing.

Planist Gutterrez had been originally scheduled to perform the First Brahms Concerto. The change to Tchalkovsky was unexpected. Having listened to numerous performances of this work, one doesn't expect too many surprises. This however, proved to be one of the few exceptions.

however, proved to be one of the few exceptions.

The Movey's concerto, unlike those by Brakhns or Beethove, for example, offers more technical challenge than runslead content. It is true, of course, that the Technicavely concerto is very demanding technically. One can also observe many competent planists over-coming these technical challenges in one form or another.

IT IS RARE, however, to bear some-body who can afford to go beyond the immediate technical.

Guiterrer performed the work in a manner that seemed natural, almost easy. There was no huffing and puffing, no swinging

of the arms high into the air or bouncing up from the seal. The fingers would reach their destination by the shortest possible route, making it seem as if aimost anybody could do it (but, don't kid yourself).

On the other hand, Guiterrer had ample reserve to listen to the orchestral parts, which were very apily handled and to wholly integrate his lines with theirs.

and to wholly integrate his lines wun theirs.

The playful, bouncy portion of the second movement, for example, was a rare combination of fun and art of the highest form. There is an endless debate about the relative importance of technique wa, artistic insight come up.

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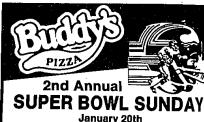
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## Chamber Players are on their way piano and violin (played by Misha Rachlevsky) were captivating, if somewhat reserved. This was followed by the trarely performed Piano Quartet in 6 Minor by Faure. Here, however, there was a lack of unlifed approach to the pieces by all of the mudelans. It was quite evident that the string players were playing with a different attitude than the soloist was, their dynamics being more subdued and didn't support the colors that were being brought out by the soloist. Thus, it was like two different approaches to the same music were being professed and the same that the same being portray and minished the force of the ideas the same than the same that the



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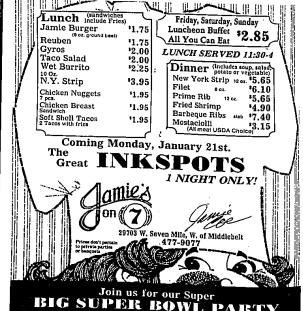
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