Maestro Berglund's subtle touch appreciated

The Thursday and Sunday programs were from the standard repertoils, with the possible exception of Baydan hom concerto on Thursday Programs. The Standard repertoils, the major orcles ran products and for most part su-prostive and introspective, didn't fail and movement is available that few manage to coquer suc-clestra prior to such that few manage to coquer suc-thest no fuely of the pertoil. The source of the period. The source of the period of the period of the source of the source of the source of the source of the period and movement is available of the source of the

REALTORS

the **MICHIGAN GROUP**

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Paavo Berglund has appeared as a guest conductor with the Detroit Symphony Orchestra on several occasions. Thursday's program opened with a moderately binnense capability isn't confined to associated with Sibelius, his during with the possibility isn't confined to associated with Sibelius, his during the standar repertore, with the possible exception of Haydia's Thoremark in the last of the standard repertore, with the possible exception of Haydia's Thoremark in the standard repertore, with the scope of the period. THE SLOW movement, which was movement, in which he "blew off" to can any or chestral work on bob's program. The major orchestral work on bob's program. There may or were tran in the material characteristic of Mozar's later the socie of the period. THE SLOW movement, which was movement, in which he "blew off" some of the tough, fast passages, of the to all movement ended warmth and

commonly considered to be a Beckho-ven specialist. Her performance of Beckhoven's Third Planc Concerto, however, was one of the more inspired renditions of this work. For most part, there was the intensity and vigor associated with Beckhoven's style, combined with most refined tone quality. Between the impressive technical feats - the cadenar in the first move-ment - were some of the most exqui-site, expressive phrases. The slow movement was a rare demostratulon of artistic shading and coloration.

THE SYMPHONY by Franck, which concluded both programs, is, of course, one of the respected staples of the stan-dard repertoire. This performance

Avigdor Zaromp

made it clear why this work, among batics. However, even the very re-only a handful or orchestral works by strained movements he managed to the composer, has achieved such prom-convey the most intimate detail.

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inence. In this performance, the solemn and Sombre atmosphere prevailed even in the more cherful portions, without being distracted by the more cherful portions, without be coming overhearing. Masstro Berglund's maner on the podium was outwardly subdued. There were no big, dramatic motions or acro-back again and again.

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