

Composer is guest at Sunday concert

Contemporary composer George Rochberg will be the guest at a concert by the Detroit Contemporary Chamber Ensemble at 8 p.m. Friday in the Guild Hall, Christ

Church Cranbrook, Lone Pine and Cranbrook, Bloomfield Hills. Rochberg will discuss his music with the audience throughout the evening. The Ensemble will perform his recent Piano Quartet, the Duo Concertante for Violin and Cello, "Slow Fires of Autumn," for flute and harp and the "Serenita d'Estate" for six instruments.

Rochberg was born in Paterson, N.J., in 1918. He studied with Hans Weisse, George Szell and Leopold Mannes and taught at Curtis Institute of Music and the University of Pennsylvania. In 1979 he was designated Annenberg Professor of the Humanities.

While his earlier works show the influence of Hindemith, Stravinsky and Bartok, his full artistic maturation was brought about by his intensive study of Schoenberg in 1948.

Tickets, \$7 for adults and \$ for students and seniors, are available at the door.



George Rochberg



Mark Votapek

Cellist to play with orchestra

Mark Votapek, cellist, will be the soloist with the Scandinavian Symphony Orchestra at 8 p.m. Saturday in Southfield High School Auditorium. Votapek, 19, a freshman music major at Indiana University where he studies with Janos Starker, won second prize in the 1985 Maccafee Mutual Quest for Excellence. He won the concerto competition at Interlochen and was soloist with the World Youth Symphony Orchestra in 1985 and that same year won the Kalamazoo Bach Festival and Lansing Symphony Orchestra youth Competition.

His father, Ralph Votapek is a well known pianist and composer and his mother, Tina, teaches music at Michigan State University. The orchestra with conductor Douglas Morrison will perform Overture to "La Foresta del Desiderio" and the Symphony No. 9 by Schubert. Tickets are \$7 and \$5 for students and seniors. Southfield High School is at 10 Mile and Lahser, Southfield.

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Early Chajes work treated well

By Avigdor Zoromp Special Writer

The last of four concerts this season dedicated to the memory of Julius Chajes featured top rate music performed by three of the area's top musicians.

Pianist Leszek Bartkiewicz, cellist Marcy Chanteaux and violinist Geoffrey Applegate combined talents to present a program that was rich in musical content and, for most part, skillfully and artistically performed.

Chanteaux and Applegate are members of the Detroit Symphony Orchestra, and Polish born Bartkiewicz has performed here on many occasions.

The Sonata No. 2 in D Major by Bach, which opened the program, was originally written for viola de gamba and basso continuo. The cello and piano combination is the most common present-day substitution. The supreme quality of Bach's music made this performance rewarding in spite of some problems.

The greatest was balance. The piano, even under a soft touch, tended to obscure the cello, which often sounded too timid. In many instances when the instruments had roles a third apart, the dominant role was more a lack-of-the-draw rather than a predetermined decision.

Much of the vitality of the first allegro was lost because the tempo was too slow. Chanteaux and Bartkiewicz should have been able to produce a better performance of this sonata with more work.

Applegate dazzled the audience with two technically challenging works with piano accompaniment. The first, the "Devil's Trill" by Tartini, is one of those celebrated works that challenges the greatest violin virtuosos.

The final movement, on which the title is based, features increasingly difficult variations with multi-stops and trills that are devilishly demanding. Applegate conquered most of these challenges. In the most demanding parts he came pretty close.

Another virtuoso piece, the Chaconne by Vivaldi, was played as an encore as a tribute to Heifetz, who passed away a few months ago. The length and scope of this piece would classify it as a full program item, however.

Bartkiewicz was shining in his solo performance of Chopin's "Barcarolle." This performance was temperamentally different than a recent one by James Tocco at Orchestra Hall and was, not surprisingly, the more "Polish" of the two.

Each program in this series contains at least one work by Chajes. This time, it was his Trio in D Minor. This early work was inspired by the European late Romantic style. Stylistic influences of Brahms and Franck, or even Faure can be found in this lovely piece. The final movement starts with a jazzy, almost rag-style rhythm, but settles into a more traditional pattern. This work doesn't feature the Hebrew and Israeli idioms that are an integral part of Chajes's later music.

The performance of the Chajes Trio was a labor of love on the part of the performing artists. In spite of its early nature, the work is full of nostalgic passages. In the hands of the talented performers, it sounded refined and cultivated.

Having known Chajes during his last years, it may be safe to say that this was one program he would have liked very much. It would be difficult to offer a more fitting tribute to this most successful person.

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