# One concert fair, other fine

If anything could provide a motivation to become schizophrenic, last Sunday could have been a good candidate.

The many musical events that day made me wish I could split myself several ways to be able to attend most of these attractive events. Under existing circumstances, I had to settle for two of these events. One event featured the Grosse Pointe Symphony at the Parcells School Auditorium, the other being the final American Artists Series program at the Kingswood Auditorium. The Grosse Pointe Symphony is one of the better community orchestras in our area. Conducted by Felix Resnick, who is a DSO violinist, this orchestra has provided some distinguished performances in the past. This time, however, the installion problems in the strings were reaching formances in the past. This time, however, the installion problems in the strings were reaching this was in Tobalkory worst manifestation of this was in Tobalkory worst manifestation of this was in Tobalkory tooks a took the comply in struments playing in tune.

There were some better moments provided by the soloits, however. Obsist Rachel Evan presented a most impressive rendition of the first movement of Haydn's oboe concerto.



#### **Avigdor** Zaromp

Beethoven's "Emperor" concerto was the major item on the program with Laura Kargul as soloist. Kargul, who presently resides in Jamai-ca, is a native of Redford Township and she has distinguished herself in the past for fine music. Her performance on this occasion was uncharacteristically flawed, even though there were many manifestations of good musiclanship. It is hoped that we will be fortunate to hear her again in her usual, excellent form. her again in her usual, excellent form.

THE FINAL PROGRAM of the American Artists Series (AAS) was dedicated in honor of Reva Shwayder-Gothelf. The documentary "Young at Heart," featuring Shwayder-Gothelf

Award.
The program, consisting of the Serenade in C
major by Dohnanyi, the Trio for Violin, Cello
and Piano by Ravel and the Piano Quartet in C
minor by Brahms was the most enticing program this season. The lavish sounds of the rarely
performed Ravel Trio provided a gournet treat
of one of the most significant impressionistic
works.

The Brahms C minor plane quartet is the most seldom performed one among his three works in this category. It shares, of course, the profound scope and eigenace with the others. While there was an occasional excessive banging, good balance and well-shaped dynamic proportions were the rule. While there is room for some of the extreme intensity, it has a better effect when reached in a climacile moment but without remaining on a halteau. maining on a plateau.

We shall all be looking forward for this series next season. These programs almost never fall to provide an impressive level of artistle inspi-ration and a sense of refreshing novelty.

# Tokyo Strings is a welcome visitor

With the proliferation of chamber groups, one witnesses many artistic trends and directions, not ail of them for the better. Sometimes, to recapture the kind of del-fashioned quality and artistic workmanship from generations pas, one has to look in different directions.

one has to look in different directions.

As fate would have it, the Japanese are coming to the rescue, helping the Western world to preserve its artistic and collural heritage.

This is not meant to downgrade other fine chamber groups in existence today. But the Tokyo String Quartet is among this selected eitic. The group performed at Orchestra Hall last Statuday on a program under the Chamber Music Society of Detroit series.

This group, in addition to its remarkable artistic capability, is a living proof to the notion that the language of music is universal, transcending national boundaries and identities.

Mama Mis

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### review

THIS, OF COURSE, doesn't mean that the acquisition of classical musical taste is automatic. Early exposure is a must, and intensive studies are among the many pierequisites to gain a significant knowledge and understanding of this art, aspects that are saddy overlooked in our own surroundings and communities. roundings and communities.

Members of the Tokyo String Quartet were, of course, exposed to the musical institutions both in their native country at the Toho School of Music, as well as the Juliliard school in this country.

String quartets by Mozart, Beetho-ven and Debussy were performed.

Le Bordeaux

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Three masterful works representing three diverse styles and periods — these works offer the challenges that are worthy of such a distinguished

group.

The Tokyo String Quartet is one of those groups that manifest the art of chamber playing to its fullest extent. All instruments actively participate in the creation of music, with no "free ridge."

"free rides."

This concept was occasionally carried to extreme, as in the case of Mozart's quartet No. 15 in D minor, K. 421. In some of the more exquisite metodic passages, the first violin would occasionally fail to shine

and expressiveness was the rule.

BEETHOVEN'S quartet Op. 127, which is the first of his "late" quartets, had the intensity and passion, together with the tremendous staminar required to perform such a demanding work. The one reservation! had was in the first movement, in which the main theme sounded too heavily weighted, an aspect that hindered its free-flowing nature.

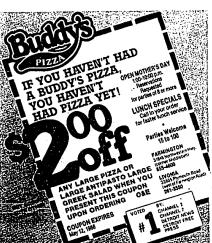
Debussy's quartet had the delightful impressionistic airiness without compromise in its musical substance. It crowned one of the better programs of the Chamber Music Society's series this season.

The Tokyo quartet played the Pizicato movement from Bartok's string quartet No. 4 as an encore. This is the most famous movement of Bartok's six quartets.

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Bob

Thursday, May 5, 1988 O&E

### Laughter served up on Hollywood scene

Performances of the Theatre Guild of Livonia-Redford production of "Geniuses" continue through Saturday at the play-house in Redford. For ticket information, call 522-8057.

frouter W. Redford. For Iteket in formation, cuil \$22-805.

That great American dream factory, Hollywood, churns out movies like sausage — and to paraphrase a popular saying, "Don't ask how either are made." The truth would only spoil the liluston (and taste). Of course, if you insist on knowing how it's done, and are willing to trade illuston for an evening of hilarity, you should take in "Genluses" as staged by the Theatre Guild of Livonia-Redford.

Playwright Jonathan Reynolds harpoons just about every facet of the Hollywood scene. As the play opens, one of Timesthown's gestitical boy "geniuses" is making a mega popular to the conflict choice. It's being short in the Phillipines. It's 8 days behind schedule, overbudget and in danger of being canceled. And there's more. A typoon is about to strike!

All of you film mavens will immestrike! All of you film mavens will imme-

All of you film mavens will Immediately see the similarities with Frances Ford Coppola's semi-flop, "Apocalypse Now" — on which the play is based.
Director Gall Susan Mack has as sembled a fine cast of experienced performers and blended them skillfully with excellent scenery, lighting and sound effects.

JOHN EASTMAN is simply mar-velous as a hard-drinking, wheezing, old geezer of a makeup man who specializes in wounds, sears and

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David Podulka comes across very effectively as an insecure film writer (no wonder — he's usually unemployed) who spends the eventyring to come up with an ending for the film.

Elaine Kaiser is well cast as a starten who nobody will respect as a serious actress (perhaps it's because the coves what LA. stands for and is into its latest crare — "wattage thera py").

ns intest crare — witting thera py"). Alan Madeleine is more than a lit-tle believeable as an art director with a sadistic attitude toward wom-en. And John R. Hall looks and sounds like the efficient Philippine

sounds like the efficient Pramphas-house boy.

Fred Buchalter gives a polished performance as the genius' director. However, he would have greater im-pact if we could see more swayger and ego in his personality and speech.



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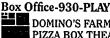
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