Bach on bayan makes sense — sometimes

Peter Soave of Southfield performs on an unusual instrument, the bayan, a Slavie version of the accordion. It resembles the accordion and its sound is similar. The right side consists of levers, or buttons, chromatically sequenced, instead of a regular keyboard.

Ordinarily, there's nothing unusual



clans, some from the Detroit Symptony Orchestra, gave a concert at the Fairlane Club in Dearborn.
One has to be flexible on the issue

ten for the instrument by contemporary composers or lended them-selves naturally to the bayon.

Concert for Bayan and Orchestra
by the Russlan composer Tchalkin
opened the program. It is long and
overbearing for my taste. But it pre-sents tremendous challenges to
somebody who is willing to expend
time and effort on its behalf. Other
Items on the program, mostly by Ililie-known composers, were more ac-cessible and tended to highlight the
impressive talent and virtuosity
needed.

The one traditional item was the Suite for Viola DaGamba and Harpsichord by Bach in D Major. The cello, the dagamba's modern counterpart, was played by Marcy Chanteaux of the Deitoit Symphony Orchestra.

The substitution of the bayan for the harpsichord, is far more controversial. To be sure, it wasn't the kind of Bach I prefer to hear on a regular hasis, But I provided a different balance and put the two instruments on more equal terms.

weak to compete with the cello for its share of attention. In this setting the barpsichord stances came through toud and clear. However, even allowing sonte siyistic liberies, more work on the detalls is needed to retain the masterful quality.

Trials and explorations are the essence of art. Not all experiments are likely to result in funqualified suc-

Trials and explorations are the es-sence of art. Not all experiments are likely to result in junqualified suc-cess. But Peter Sadve is one person who is willing to undertake the chal-lenges. Ite is getting impressive re-sults — at least some of the time.

Chamber concerts fall below expectations

By Avigdor Zaromp staff writer

Two major chamber events took place at Orchestra hall last week. Both could have been outstanding under the right circumstances, but werent. The first featured the Chicago Symphony Chamber players on the Chamber Music Society of Derioti (ChiS) series.

A top orchestra such as the Chicago Symphony is expected to have top musicians as its members. Indeed, must of the members of the chamber group appearing on this event are fine musicians.

Unfortunately, the audience had the chamce to enjoy this fine musicianship only in a small portion of the program — the Quintet for Clarinet and Strings K. Sol by Mozart. The other liters were a quintet for guilar and strings by Boecherial and two works by the Michigan composer William Bolcom.

I never understand why those in



charge of musical events go out of their way to find trivial, banal and boring works, when vastly superior material is available.

THIS ISN'T to say that only the top materpieces should be per-formed. There is certainly room for occasional lesser works. Thus, there is good reason to perform works by Boccherial even though he wasn't in the same league with Beethoven or Brahms or several others that come to mind.

Braniss of section in the control of the control of

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spired and a joy to listen to. The guitar quinted on this program, however, isn't one of those. It is a long, overblown and redundant exercise of empliness — not of the kind likely to chanace the stature of a composer who may be underrated.

Bolcom, a leading Michigan and national compser, received a Pulter prize recently for one of his works. I have no quarrel with his tailent and sincerily. I have heard bis music and there is little doubt that meet and sincerily. I have heard bis music and there is little doubt that meet and sincerily. I have heard bis music and there is little doubt that meeting back as its Branch and Palas promotion and exposure.

His works on this program, Pancy and Session III for Clarinet, Violin, Celto,



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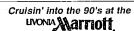




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