Harpist to perform The bread was the best part with symphony

Christ Church hosting Bach Festival concert

The third concert of the Michigan Bach Festival will be at 8 p.m. Fri-day at Christ Church Cranbrook, Cranbrook and Lone Pine, Bloom-

day at Child Charles and Lone Pline, Bloom-field Hills.
Each of the six festival concerts during March and April is presented at a different location. This is the only one in the northern suburbs.
It will feature the Baroque Chamber Ensemble of Christ Church Cranbrook directed by Charles Raines. The selections include the Concerto Crosso in F Major, Op. 3 by Handel, a harpsichord solo by Robert Utterback, Trio Sonata for Violin, Recorder and Continuo with Sarah Summer, violin and Michael Lynn, recor-

DINNER FOR 2

der, and the Concerto in A Minor for Flute Violin and Harpsichord by J.S.

The final selection will be The final selection will be the Overture (Orchestral Suite) in C Major BWV 1086 by J.S. Bach. The concert will be performed on period instruments. For tickets, \$10, call Michigan Bach Festival office, 271-1939.

Performers share stage

A special concert by brother and sister artists, George Pehlivanian, and the sister artists, George Pehlivanian, coloratura sopraned the hilyanian, coloratura sopraned the hilyanian relative special period to the sister of the



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The quality of Stradivarius instruments is taken for granted. Among the outstanding collections in this broad category is the set of two violins, viola and cello that belonged to Pagania. This collection has been on toan to the reveland tring quarter to the property of the property of

violist James Dunham and cellist
The program was apily described
by violist Dunham as a "Schubert
sandwich." The reference was made
when introducing the middle layer of
the control of the middle port of
the Courter No. 4, op.
17 by Schoenbert Quartet No. 4, op.
18 by Schoenbert Quartet No. 4, op.
19 by Schoenbert Quartet No. 4, op.
19 by Schoenbert Quartet No. 4, op.
10 the case of an ordinary sandwich, the customer usually cares
more for the middle portion than for
the bread or the bun. In the musical
analogue, however, the reverse
seemed to be true. Everybody loved
the Schubert works, consisting of the
one movement Quartettsatz in C mior D. 703 and the Quartet Op. 29
No. 1 in A minor (No. 13 in the

Deutch catalogue). Schoenberg's quartet, written in 1936, is still far from having mass appeal. The reason is its 12-tone style, of which Schoenberg was the founding father. Few could fault, however, the dedicated performance of the Cleveland Quartet, which presented this unpopular work in a most citigant form, emphasizing its more traditional situeture rather than its atonal dissonances. The presentation of this work may be analogous to an attempt of a pharmaceutical company to manufacture castor oil that looks like chocolate syrup and even has some of its flavor.

Unfortunately, even an educated

chocolate syrup and even has some of its flavor.
Unfortunately, even an educated patient who may realize the prescription's potential benefit and who would try to concentrate on its chocolate flavor, couldn't avoid noticing ultimately the objectionable taste of its basic ingredients. This describes my feelings when listening to this Schoenberg quartet. I tried to continue myself to like it - but without success. This is a reflection on my taste, however, and has no bearing on the intrinsic quality of this work. But the Schubert ingredients were ample compensation for the majority who didn't find comfort in the interior of this musical sandwich. Schubert's saturated melodics provides the complex of the continue of the continu

of the Schubert sandwich

Avigdor Zaromp

the beauty of its themes. Among the few drawbacks was the occasional failure of lirat violinist Preucil to bring out the theme. Such was the case, for example, with the opening theme of the first movement, where Preucil's attempt to integrate his playing with his colleague's was too extreme. the fastest rendition of this delight-ting out the theme. Such was the dispersion of the fastest rendition of this delight-tise, for example, with the opening teme of the first movement, where reucil's attempt to integrate his aying with his colleague's was too treme. The final movement of Beetho-

ven's second Razumovski quartet, which was given as an encore, was the fastest rendition of this delight-

Program of 6 dances offered on OU campus

Detroit-Livorday

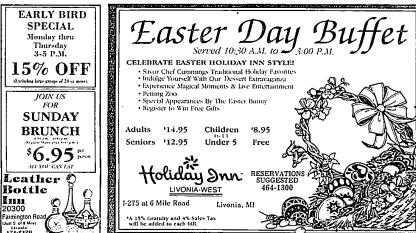
"Dimensions in Dance," a program of six modern dances by the Oakland University Dance Theatre, will be presented at 8 pm. Friday and Saturday, April 6 and 7, and 3 pm. Sunday, April 8, in Varner Studio Theatre on the Oakland University campus, Rochester.

A highlight will be an untitled work by Lisa Nowak, founder of Harblinger Dance Company of Detroit. Her dance for seven women is produced with the support from the Women's Studies Committee and

Committee W of the American Asso-ciation of University Professors at OU.

Other works on the program have-been choreographed by Laurie Ei-senhower, Carol Halsted, director of the university dance program, and Jo Frederikson.

The program is presented by the department of music, theater and dance. Tickets are \$7 and \$4 for stud-dents and seniors. For Information.





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