

Reviewer can't write critique without heart

Dear Editor,
I know that my assignment was to review Eugene Istomin's all-Beethoven piano recital for Cranbrook Music Guild on Nov. 8. I really did my homework on the program — the Fantasy (G minor, Opus 77), the lyrical "Moonlight," the problematical Opus 110 and the epic "Waldstein" sonatas. I arrived a half hour early properly prepared, pen in hand. Honestly, I did.

In the opening Beethoven Fantasy, I was all set to listen for the proper improvisational style (in this most improvisational work) and for smooth transitions; to note, for instance, the execution of the rapid arpeggios and of the multiple prestos, to mark the balances between the recitative and melodic passages. In short, I was ready to be a critic.

What I wasn't prepared for, however, was the pure musical power of Istomin's performance. There were a few flubs, occasional over-pedaling, some sloughed runs. It wasn't a note-perfect performance. But, halfway through the first number (and without warning), Istomin, the piano, the music and the audience became one. The performance was transformed into a living river of sound, sometimes swift and gaily rippling, often deep and quiet-flowing, more than occasionally turbulent — but increasingly moving, surging, living — a veritable Beethoven resurrection.

Not a soul coughed. No programs rattled. Everyone was caught in the

magical spell of this performance as re-creation.

Chopin once wrote of the necessity to "re-create the music" each time it is performed, but that is truly a daring and nearly forgotten philosophy in this age of cold, technical perfection. We too often hear all of the notes, but none of the music, so you can imagine the shock — to be present at the creation!

Istomin literally played the heart out of Cranbrook House's dry, weary, old Steinway (which had been somewhat rejuvenated during the day by his technician's tender ministrations). In doing so, he captured my heart, too.

Thus, I am unable to write the review assigned to me because I know that The Eccentric doesn't welcome heartless reviews and I am still waiting for mine to be returned.

My only hope is that our gallant artist will be back to the metropolitan Detroit area soon to return my heart to me — perhaps to mix his magic with that of our current resident Detroit Symphony Orchestra wizard, Neeme Jarvi. Of course, if Istomin continues to play as he did at Cranbrook House, I am forever lost.

If you need to reach me, I can be found somewhere amid the epic splendor of that wondrous contrapuntal finale of the "Waldstein" sonata.

Sorry about the review.

Sincerely,
Isabelle



Paintings on exhibit

An exhibit of paintings by native Detroit artist Richard Jerzy is at Rubiner Gallery, 7001 Orchard Lake, West Bloomfield, through Dec. 1. Many depict the classic homes and lush gardens of Indian Village where he lives. Some of his largest oils, up to 48 inches square, are in the show. At left is an oil on masonite, "Garden-Jackson Park," and below is "Louise," mixed media on paper. Gallery hours are 11 a.m. to 5 p.m. Tuesday-Saturday.

Beardon biographer to autograph book

Myron Schwartzman, author and special friend of artist Romare Beardon, will autograph his new book, "Romare Beardon: His Life and Art," 2-5 p.m. Saturday at Birmingham Bookstore, 263 Pierce, Birmingham.

This is the first full-length biographical and critical study of one of America's great contemporary. The book has 250 illustrations, 150 of which are in full color.

Schwartzman, who teaches at Bernard Baruch College in New York, interviewed the artist over a six-year period before Beardon died in 1968.

The book signing coincides with the opening of an exhibit of Beardon's collages and watercolors.

The book signing coincides with the opening of an exhibit Beardon's collages and watercolors at Sheldon Ross Gallery, 250 Martin, Birmingham which continues through December.



Duo pianists to play

Duo-pianists Joyce Weintraub Adelson and Flavio Varani will relive the music of the Gershwin era during a concert Sunday at 3 p.m. at Oakland University's Varner Recital Hall.

"An Afternoon with George Gershwin and Friends" will include Gershwin's "An American in Paris" and "Porgy and Bess," as well as music by other composers from the era. The concert is the first of the 1990-91 Music Series offered by the department of music, theater and dance.

Adelson has been an OU faculty

member since 1974, teaching applied piano and piano ensemble. She has appeared in numerous concerts throughout the country. In the Detroit area, she is most frequently heard as a duo-pianist and chamber musician.

Varani has been artist-in-residence at OU since 1972. The Brazilian native has performed throughout the world and won numerous awards for his performances. He is a favorite at music festivals in the United States and Europe. Tickets are \$6 general admission, \$4 for senior citizens and students, and \$3 for OU students. Call 376-3913 for details.

Dance auditions announced

Auditions for the high school dance for credit workshop at Oakland Community College, Royal Oak Campus, will be held at 4 p.m. Monday in Room D208.

Students must have a minimum of

two years experience in any form of dance and have participated in an audition to be considered for the class. For information, call 544-5550.

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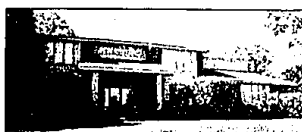


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