

Chamber Music Society continues stellar season

At a time when many performing arts organizations across the country are struggling because of the sluggish economy, audience and corporate support for the Chamber Music Society of Detroit have never been stronger. Season subscriptions are up 75 percent in the last two years. Corporate sponsorships have increased and its first two concerts this season were sold out.

The Chamber Music Society of Detroit continues its 59th season with a performance by cellist Carter Brey and pianist Christopher O'Reilly 8 p.m. Saturday, Nov. 16, in the Seligman Performing Arts Center at Detroit Country Day School, Beverly Hills.

For tickets, call (248) 855-6070.

Brey has accompanied virtually all of America's major orchestras, performing under the batons of acclaimed conductors Mstislav Rostropovich, Claudio Abbado and Hugh Wolff. An accomplished soloist, he's appeared with the Tokyo String Quartet, Emerson Quartet and the Chamber Music Society of Lincoln Center. In 1996, Brey was appointed principal cellist with the New York Philharmonic. He has received such prestigious awards as the Gogor and Flatigorsky Memorial Prize and Avery Fisher Career Grant.



Cellist Carter Brey will be featured in the Saturday, Nov. 16, Chamber Music Society of Detroit performance.



Pianist Christopher O'Reilly will perform this Saturday with the Chamber Music Society of Detroit.

O'Reilly has a thriving concert career highlighted by frequent appearances at Lincoln Center and the Kennedy Center. His honors include top prizes at the

Van Cliburn, Leeds, Busoni, and Montreal competitions as well as an Avery Fisher Career Grant and Andrew Wolf Memorial Chamber Music

Prize. In addition to his regular touring, O'Reilly hosts *From the Top*, Public Radio's nationally distributed program featuring the performances and person-

alities of young musicians. Brey and O'Reilly collaborate each season for duo recitals throughout the country. On Nov. 16, they perform

Prokofiev's *Sonata in C Major for Cello and Piano*, Op. 19, Poulenc's *Sonata for Cello and Piano*, and Brahms' *Sonata No. 1 in E minor*, Op. 38.

BRYAN FERRY

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BOLSHOI
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Odile, the swan, is a combination of white and black. The ending is very tragic. The prince is left alone at end. Odette is destroyed by that evil force. A lot of the choreography shows the evil magician as an extension of the prince.

The darkness carries over into the set design as well.

There's a certain dark foreboding image to it. It's newly painted but using Grigorovich's original designs. It became a failed production because it wasn't able to be shown until he changed it. He

had to create a happy ending."

The story behind the production and the idea of presenting Russia's premier dance company intrigued Kenneth Fischer even before Eden approached the University Musical Society about the tour. Fischer later contacted David DiChiera at the Detroit Opera House. The two had partnered before to bring *The Harlem Nutcracker* to town.

"The UMS series doesn't have the size of stage or orchestra pit to accommodate this size of troupe or orchestra," said Fischer, University Musical Society president.

"I haven't seen their *Swan Lake* production but it was stunning when I saw the Bolshoi in Russia in 1995. I had a chance to talk with directors of the company. They've never been on the UMS series. It's very exciting. It's a project that neither of us could have undertaken because of the cost and risk at this time, the climate. By collaborating there are two to share in the risk, two to share in the reward."

DiChiera couldn't be more delighted than to have the Bolshoi on the Michigan Opera Theatre's dance series. He's only seen them on film but as a world class impresario himself, DiChiera knows of their legendary dancers, choreographers and productions.

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MAMMOTH SCALE

"Bolshoi is the 1,000 pound gorilla, said DiChiera, Michigan Opera Theatre artistic director. "Bolshoi means big in Russian. Everything they do is on a mammoth scale. It's a once-in-a-lifetime opportunity to see a great company. I'm very pleased to be presenting the Bolshoi now that we have a world class stage. A company of this size has enormous requirements. As far as the ballet, I never tire of *Swan Lake*. The music is so beautiful. For me it's the quintessential romantic ballet. I think there's going to be a very large audience turnout. The Sunday performance is almost sold out. Once advertising kicks into full swing I expect a run on the box offices."

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