The Rush trio enjoys offstage workouts, too

Give them some time offstage, and the Rush rock 'n' roll touring party turns into a traveling jazz show.

On any given afternoon before a show, or on a day off, you'll usually find the three band members and their crew engaged in some physical training activity. Surfing, running, and cycling are common activities, with several miles on their bicycles.

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And on the tennis court, guitarist Alex Lifeson and vocalist-bassist-keyboardist Geddy Lee generally lash their way through several sets.

"The rhythms aren't just a day-to-day thing," Lifeson, 30, explained. "We're on a real fitness kick. Plus, it gets you out of the hotel room, gets you some sun."

IT DOES, however, put the band on the open for its fans. Lifeson said the Minneapolis hotel he was calling seemed inaccessible to random humans. "There's nothing to do except look at the downtown skyline over the bars."

Rush and the Pat Travers Band will perform at 7:30 p.m. Monday at Joe Louis Arena. Call 367-9242 anytime.

The members of Rush, from left, are Geddy Lee, Neil Peart and Alex Lifeson. Lee and Lif- son play tennis; Peart bicycles several miles on days off or the afternoon before a show.

"Usually in those cases we'll organize some thing, a set up a table to sign programs, there is a few fans, he said. "Those are the fans who have control."

Ciccolini dishes up French delights

Italian pianist Aldo Ciccolini has built his reputation on French music composed in the late 19th and early 20th centuries.

The 60-year-old pianist played a recital at the Lecque in Ann Arbor, Michigan, on the program, which was composed between 1890 and 1913. Ravel's "Valse" for piano and orchestra, composed in 1905, was the last work on the program.

CICCOLINI, though, played each of the pieces with the utmost respect and dedication, and while he could not escape the chauvinism of the Satie or the superficiality of the Chabrier, he was most persuasive in underlining the qualities that make these two composers' music at least a pleasant diversion on a summer night.

Ciccolini's musical personality, in spite of its French origins, is perfectly suited to French music. His technical facility is rock-solid, clean articulation, dazzling finger work and superb balance of outer and inner voices. He also is able to maintain the periphrastic combination of elegance, delicacy and brashness that makes this music work.

The Ravel suite emerged with a clarity that mirrored its neo-classicism, but also with plenty of room for the grand gestures when those were called for. "Chaconne" was transcribed with much tenderness. "Alborada del gracioso" was brilliantly executed, even though it needed more Spanish flavor, especially in the rhythmic thrust. And "La Valse des cloches" was full of mystery and sonorous beauty.

The same evening, a spontaneous musical mélange of the Delaware saloon, was alternately quietly and dramatically projected. The second movement, the famous "Chute de l'eau," was a model of tonal control.

Ciccolini has recorded the complete piano music of Satie and Schubert. On Saturday night he brought a definitive sense of style to "Three Characters," "Crepusques" and "Les saisons." His performances were brilliant and exquisitely played, a piece of almost inhuman technical demands. Ciccolini tossed all of them off with ease. Their pulpit-pianist con- test has probably rarely been as well served.

DSO, Ehrling give new life to standards

By JOHN GUNN

Last Thursday night the Detroit Symphony Orchestra, conductor Six- ies Ehrling and pianist Aldo Hammler presented a program of rarely performed music that was richly detailed and authentically described.

Sunday night they did the same thing with a program of chamber music.

The three pieces on Sunday's pro- gram — Satie's "Les Préludes," Lalo's "Symphonie Espagnole" and Tchaikovsky's Fourth Symphony — are stables of the repertoire. When faced with hearing them yet again, one is prone to thoughts of two hours of hackneyed sound played almost by rote.

Not Sunday night. Ehrling gets more out of the DSO than most conduc- tors who mount his programs, and the music took on a vibrance a new life to standards.

Ehrling closed the program with the Tchaikovsky, and his performance was in many ways a revelation. Inner voice and outer voices usually cover up each other, creating a sound that sometimes obscured the main melodies. Ehrling cut through the inter-pretations, especially in the third movement's string pizzicato. In the memory, it could still be heard.

The encore was the Tchaikovsky's Fifth Symphony, and the performance was a work of art. The sound was rich, the dynamics were subtle, the emotions were deep.

The whole evening was a joy. Ehrling's conducting was masterful, and the orchestra played with a precision and sensitivity that was truly remarkable.

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 sound with lush, molten color. She also played the harpsichord so that it was never less than eloquent. Her formidable technique let her sail through the music's difficulties, making a four-page score look easy.

Ehrling closed the program with "The Moonlight Sonata," and the performance was a work of art. The sound was rich, the dynamics were subtle, the emotions were deep.