He keeps roots well preserved

Greater Rochester history buffs scrambling to find money to erect historic markers and monuments can take heart in the long-distance maneuverings of Philo Van Wagoner. Van Wagoner, who lives in Los Angeles, is a former Rochester resident who plans to remember—and have others remember—that his ancestors were moreover.

nave others remember—that his ancestors were among the community's first settlers.

In the past two years, he has arranged, via telephone and letter, to have the resting places of those ancestors restored and improved.

tors restored and improved.

His most recent project was to
establish a historical monument in
Stoney Creek Cemetery in tribute to
Michael Van Wagoner. Michael Van
Wagoner's Michael Van
Wagoner's bereit bereit in
Here—in 1825.

Rochester in the early 1800s. Hannah,
Michael's wife, died en route, and
Michael set up a homestead on Washington Road.

The monument was erected two weeks ago by Rochester Monument Sales, under the supervision of William Potere Jr. Although Potere has never met Philo Van Wagoner, he's learned quite a bit about him through his letters and phone calls.

"HE (PHILO) apparently was born here and later moved away." Potere said. "About two years ago, he called us and said hed like some restoration work done in Oxford Cemetery, where some of his relatives were buried. "Then he said there was another person—Michael Van Wagoner-he'd like to build a morument for." Philo and Potere exchanged sketches of the restoration work and monument before they were completed.

completed.

"He knew exactly what he wanted—
he was very methodical about it,"
Potere said.
Philo's interest in the past doesn't end with commemorative markers to his ancestors. Last summer, he took

In Momery of MICHAEL VAN VAGONER
THE FIRST MAN BURED IN TRUSCRIPTOR
TO SHARE AND THE STREET OF THE S

This tribute to Michael Van Wagoner is the newest memorial in Stoney Creek Cemetery. (Staff photo by Doug Bauman)

several historical aides with him to Europe to trace the beginnings and branchings of his family tree. Just where Philo's interest in gen-elogy begins and ends isn't known, but his perseverence is something that

should intrigue of greater Rochester hisory buffs, Potere said. "He seems to be a man who knows exactly what he wants to do, for what-ever reason. "It's all very unusual."

Ashkenazy performs dual role

Detroit Symphony at Meadow Brook festival last week.
While Mozart is particularly appealing to 18th century enthusiasts, the evening was made special by the presence of Ashkenazy.
He is known to metropolitan area audiences as a great planist, and his local debut as a conductor could only enhance his reputation.
From the onset, he was in complete control of the music, in a flamboyant style reminiscent of Bernstein and

Ozawa, he seemed to personify the music.

HIS ENTIRE BODY was energized by the rhythms and flushed with the orchestral color while he moved with the shapes of phrases and melodies.

Declining the use of a baton, Ashkenazy used his hands to elicit the expressive qualities of Mozart. On the podium, he was a generator for all the emotion, intellect, charm, elegance and power required to interpret the composer.

The Symphony No. 25 in G minor

and power required to composer.

The Symphony No. 25 in G minor was written in 1773 when Mozart was 17. It is the work of a master showing the great amounts of freedom that can

be possible within the constraints of a

be possible within the constraints of a particular style.

THE ALLEGRO MOVEMENTS were strong and forceful, but never cumbersome. The strings were particularly notable in running passages which demanded unusual precision. The orchestra seemed to float from color to color in the slow movement while the winds performed excellently in their solo trio section of the third movement.

Asilkenazy conducted Concerto No. Bin F Major from the keevbeard. The

first movement is dominated by a per-sistent rhythm and brilliant melodies which were well executed.

The second movement, which The second movement, which demands numerous overlaps of sound between sections of the orchestra and plano, was not as satisfying. It seemed that the ends of many phrases were lost as Ashkenazy needed to switch hands from the keyboard to contanguated writing and a complex output of the property of the





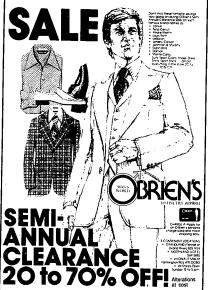


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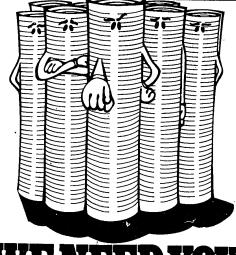


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