

Religious leader and collector celebrates with an 'art bash'

When Monsignor Edward J. Hickey Week was proclaimed by Birmingham Mayor Robert Kelly, the city joined neighboring communities in paying tribute to one of this area's most colorful religious figures.

As an outstanding Catholic prelate, educator, scholar, historian, benefactor to the poor, pastor with compassion for the high or the humble, Monsignor Hickey's influence extends far beyond the bounds of this Greater Detroit Archdiocese in which he lives

and works," Mayor Kelly said. "He enriches us all—and charms us, too, with his 'hobby' of art. Over the years, this hobby has mushroomed into his unique Art Cloister Gallery of St. Mary's where he sells art for fun and passes on a modest profit to benefit a number of charities."

The Rt. Rev. Msgr. Edward J. Hickey, who celebrated his 85th birthday Dec. 13, is known as the top-ranking monsignor in Michigan. He is the oldest active prelate in the arch-

diocese which includes Oakland, Wayne, Washtenaw, Macomb and other counties.

As a former chancellor, he served for 13 years as right-hand man under the late Cardinal Mooney. Later he was pastor of St. Mary of Redford parish where, since his retirement, he has continued to live as pastor emeritus and celebrate the earliest mass each morning.

He is a founder of the Detroit Historical Society, has taught in Sacred

Heart Seminary, and holds degrees from a number of universities.

He is responsible for encouraging, through books, statues and murals, knowledge of Michigan pioneer priest and statesman Father Gabriel Richard, and his impact on society.

A penchant for art has led Monsignor Hickey throughout Europe, where he searches for "finds" in the flea markets and antique shops. He spent an inheritance from his parents to acquire many of the 3,000 sculptures, paintings and art objects in his Old World collection which benefits his charities.

His Art Cloister Gallery, at 1122 E. Grand Boulevard near Gratiot in Detroit, is world-known.

"Now," he said, "I'm going to signal my coming of age with a big bash—and the party's on me. All my friends, and art-loving strangers too, are invited to visit me at the Art Cloister for an 85th birthday celebration this weekend, from 10 a.m. to 5 p.m. Friday, Saturday or Sunday, Dec. 15-17."

"I'll swap tales about my adventures with art—and if the company gets tired listening, we'll sweeten their appetite with cake, punch and a generous portion of music. There will be madrigals by the Corum Festival Choral and perhaps some guitar music by my young friend Joey and his glamorous lady-love."

"The artworks will all be on sale, so those who wish may browse among my treasures for a special Christmas painting—or simply to feast their eyes. "It'll be a great party, and perhaps the last, at least until I reach 90."

Lutenist and soprano blend individual strengths

By LAURA BUCH

Paul O'Dette is a lutenist of amazing skill and musicality. Jan DeGaetani is a mezzo-soprano of polished vocal abilities and wide-ranging musical experience.

The recent Early Music concert at the Detroit Institute of Arts joined these two virtuosos in a program of music from Renaissance England and Italy.

The first half of the program contrasted the lyrical melodies of John Dowland with the more complex and contrapuntal late songs of the less familiar John Danyel.

Ms. DeGaetani interpreted the English music with a rich warmth of tone and a clarity of articulation that allowed both words and ornaments to be appreciated. This smooth vocal richness, however, was generally far more effective in songs expressing grief and sorrow than in the lighter airs. Especially notable among the Dowland pieces was "Sorrow, stay," a lament rendered with tremendous emotion and clarity by both performers.

A weakness in the performance, however, was its lack of sufficient stylistic contrast. As masterfully as she portrayed the mournfulness of "Sorrow, stay," Ms. DeGaetani often performed the less serious pieces a bit too heavily. An example is "Can she excuse my wrongs," sung lyrically rather than with a brisk lightness.

DOWLAND'S "FANCY" gave the audience its first glimpse of O'Dette's virtuosic dexterity. Though taken at a fast clip, the piece lost nothing in either artistry or clarity. Running passages were executed as clearly and sensitively as the larger phrase ideas of the piece.

The program's final English piece was also among its most interesting, Danyel's "Cromatic Tunes." O'Dette and Ms. DeGaetani took full advantage of the surprises and startling chromatics of this one.

The lute part, here, is of greater importance and complexity than in any of the Dowland pieces and the balance and interplay between voice and lute was handled well. Like the earlier, "Sorrow, stay," this work was

also one of mournful affect and among the most effective pieces performed.

Ms. DeGaetani's vocal control, a major force throughout the concert, was especially evident in her sensitive phrasing of this piece and in the tapering sustained note which concluded it.

The concert's second half moved from England to Renaissance Italy and the courts of Ferrara, Mantua, and Florence. After the lyrical, often elegant English melodies heard earlier, the forthrightness of Luzzasco Luzzaschi, and the sweetness of Caccini provided interesting contrast.

Luzzaschi's "O Primavera" and "Aurea soave" are of incredible virtuosity. Among the songs written for three highly-renowned ladies at the court of Ferrara, these rapidly ornamented passages make strong demands on the singer's technical skill.

MS. DEGAETANI met these demands with the same mastery she showed with the English music. Her ornaments were concise and well-articulated. The contrasts she brought to "Aurea soave" again evidenced strong vocal control, alternating bright, melismatic passages with darker, more lyrical ones. She achieved a high level of artistry in these.

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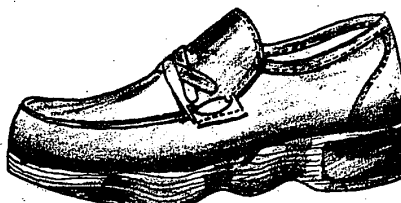
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