Symphony ends summer season

orchestra closed its sum-mer Meadow Brook con-cert series last Sunday night with a pops pro-gram that contained many familiar composi-tions

By PATRICK J.
O'CONNOR

The Detroit Symphony trelisestra closed its sum-ter Meadow Brook construction of the street was sunday that a pops program and familiar compositions.

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While the tempo and sailo section of Rossinit's fair of some of the pieces where the control of the control of

sometimes inaudible flute line. Royal touches by the French horns and strings in the familiar final mel-dody of the overture brought the piece to a strong conclusion.

PIANIST GARY Graff-man then joined the or-chestra for a perform-ance of Rachmaninoff's Concerto No. 2 in C for Piano. A tough, challeng-ing piece, the opening dark motives of the moderato were conveyed in a tender, passionate manner by the soloist. Graffman displayed a great deal of confidence in this opening section, despite the sometimes

over-enthusiastic orchestral accompaniment that plagued the piece during its tutti sections. The melodic exchanges of a restful, soothing adagior-sostenutor received a great deal of attention from both the orchestra and soloist. Great warmth was given to the piano line, especially the control of the piano line, and the original tendernes of the piece was recaptured smoothly by the soloist after a bold, inspired cadenza that included some of the best cadenza work done at Meadow Brook this season.

this season.

The reflective and powerful styles of the piece were recalled in the allegro scherzando. This movement reached a sentimentally full recapitulation and closed with dilligantly activates a property of the prope ligently articulate piano work by the soloist, con-cluding a performance

work by the soloist of the conduling a performance that received somewhat reserved appliants from a lukewarn audience.

A PERFORMANCE of Haydin's Concerto in Epithe Theorem and the concluding malegro content of the soloist Donald Green. His clear, articulate sound was a real listening treat. It was maintained the concluding melody of the soloist the opening allegro to the opening allegro to the opening allegro the opening with the soloist in the concluding melody of the soloist in the opening allegro, the opening with the soloist in the concluding allegro, there were the service of the soloist in the concluding allegro, there were the soloist in the concluding allegro, there were the soloist that the concluding allegro, there were the soloist in the concluding allegro, there were the soloist that the concluding allegro, there were the soloist that the soloist in the concluding allegro, there were the soloist than the soloist in the concluding materials identical to There's No Place Like There's No Place the soloist of the soloist in the strainty and the concluding materials identical to There's No Place the soloist of the soloist in the strainty and the concluding materials identical to There's No Place the soloist of the soloist of the soloist in the soloist in the soloist in the soloist in the concluding allegro. The soloist of the

ment.

A brilliant, antiphonal effect was achieved by the soloist in the concluding allegro. More color was produced by both

Green and the orchestra during this bright move-ment, allowing the soloist to easily display his fine tonal and articulatory

tonal and articulatory technique.

The off-stage trumpet, horn and drum playing in the opening section of Wood's Fantasia on British Sea songs created a promise of adventurous musical motives.

Unfortunately, the orchestra presented a rather detached performance of many of these rich sea-faring melodies, leaving their initial promises unfulfilled until

A NEW ELEMENT of A NEW ELEMENT of hope was then presented in a playful clarinet cadenza, and was gently untrured in the simplistic beauty of a harp and oboe presentation of motivic materials identical to "There's No Place Like Home."

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Evening chamber concerts continue

The late evening chamber music series "Nightan with Mozat," at Birmingham Unitarian Church Friday evenings this summer, will continue.

Misha Rachlevsky, founder and artistic director of Renaissance Concerts Inc., the sponsoring group, said the reception from both audience and critics was encouraging for the series which began as an experiment to see if people were ready to turn out for 11:30 p.m. concerts.

were ready to turn out tor **Low purchase concerts.

On Friday, Aug. 24, Caroline Rogers, soprano, Rachlevsky, **Joblin, and Fedora Horowitz, piano, will perform works by Mozart and Wienkawsky. Scheduled for Aug. 31 are Rachlevsky, Scheduled for Aug. 31 are Rachlevsky. Chieduled for Aug. 31 are Rachlevsky. Chieduled for Aug. 31 are Rachlevsky. Aribsts for the Sept. 7 concert will be Shaul Ben-Melr, fluite and Muriel Killby. piano. On Sept. 14, Falth Foeter, soprano, will be joined by Douglas Cornels, recorder and Wilson, harpsichord.

Doors open at 11 p.m. when complications are septimental and supplications.

Doors open at 11 p.m. when complimentary wine and beverages are

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served. Concerts begin at 11:30 p.m. and continue for about 45 minutes. Im-mediately after the concert the audi-ence is invited to meet the artists at an

informal reception.

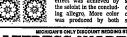
Tickets, \$5, include the wine and beverages. For information and reservations, call 851-8934. The church is at 651 Woodward at Lone Pine, Bloom-

Disco night helps MDA

The second annual "Disco for Dystrophy" returns to Roma's of Bloomfield, 7 p.m. to 1 a.m. Friday, Aug. 17, at 2101 S. Telegraph, Bloomfield Hills.

Disco contests, lessons and prizes will be provided by Marc Ankerman's "Best Disco in Town," and Arthur Murray Dance Studios.





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