

# Symphony ends summer season

By PATRICK J. O'CONNOR

The Detroit Symphony Orchestra closed its summer Meadow Brook concert series last Sunday night with a pops program that contained many familiar compositions.

While the tempo and flair of some of the pieces dragged at times, the overall effect of the evening was a warm and touching one.

Assistant principal cellist Thaddeus Markiewicz was honored by both the Meadow Brook Musical Festival and the members of the symphony in an opening concert ceremony, marking his retirement from the symphony.

After a citation and a photograph were presented to him, honoring his many years of service to the Detroit music community, Markiewicz and the rest of the orchestra's cellos treated the audience to a sweet opening solo section of Rossini's William Tell Overture.

Surprising in its opening intricacies, the piece soon cascaded into a furiously powerful section that was well presented. The careful opening work of the cellos was then tenderly recalled by an engaging English horn line that was in turn complemented by a rich but

sometimes inaudible flute line.

Royal touches by the French horns and strings in the familiar final melody of the overture brought the piece to a strong conclusion.

PIANIST GARY Graffman then joined the orchestra for a performance of Rachmaninoff's Concerto No. 2 in C for Piano. A tough, challenging piece, the opening dramatic motives of the concerto 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 adagio-sostenuto received a great deal of attention from both the orchestra and soloist.

Great warmth was given to the piano line, especially when it served as a counter-melody to an orchestra solo line, and the original tenderness of the piece was recaptured smoothly by the soloist after a bold, inspired cadenza that included some of the best cadenzas work done at Meadow Brook this season.

The reflective and powerful styles of the pieces were recalled in the allegro scherzando. This movement reached a sentimentally full recapitulation and closed with diligently articulate piano work by the soloist, concluding a performance that received somewhat reserved applause from a lukewarm audience.

A PERFORMANCE of Haydn's Concerto in E-Flat for Trumpet and Orchestra brought out some fine work by featured soloist Donald Green. His clear, articulate sound was a real listening treat. It was maintained throughout the opening allegro with only a few quick sixteenth notes toward the movement's conclusion. A slower second movement again allowed Green to present his crystalline tone in a positive way, but the total impression of the section was a little too crisp for such a slow movement.

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 movement, allowing the soloist to easily display his fine 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 promise unfulfilled until the violin and flute lines began what would prove to be a furiously quick horn-pipe melody.

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

The composition was finally related to the audience in the firm sea tradition it had been written in, with an incredibly solid flute fanfare and the concluding melody of the fantasia, the English national anthem.

The symphony closed the evening with two sentimental favorites, the Pomp and Circumstance March No. 1 in D by Elgar, and one delicate chorus of "God Save the Queen," known in America as "My Country 'tis of Thee" ("America"). These two traditional pieces created the perfect aura of sweet melancholy they were intended to build. A loyal audience stood and applauded as symphony musicians in dinner jackets took a last curtain call for the season.

## Evening chamber concerts continue

The late evening chamber music series "Nightcap with Mozart," 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.

On Friday, Aug. 24, Caroline Rogers, soprano, Rachlevsky, violin, and Fedora Horowitz, piano, will perform works by Mozart and Wieniawski. Scheduled for Aug. 31 are Rachlevsky, Timothy Butler, cello and David Wilson, harpsichord.

Artists for the Sept. 7 concert will be Shaul Ben-Meir, flute and Muriel Kibby, piano. On Sept. 14, Faith Foster, soprano, will be joined by Douglas Cornelison, recorder and Wilson, harpsichord.

Doors open at 11 p.m. when complimentary wine and beverages are served. Concerts begin at 11:30 p.m. and continue for about 45 minutes. Immediately after the concert the audience is invited to meet the artists at an informal reception.

## Disco night helps MDA

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

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