



wine
Richard Watson

Wine newsletter list could prove useful

Very easy and almost free way to keep up with the wine world, especially in California, is to subscribe to one of the many free newsletters sent out by several of the wine wineries.

The act of issuing these is openly controversial. You don't turn to these as a source of unbiased reviews of wine. However, they are each available for the cost of a post card, and are quite worthwhile as a way of keeping up with recent issues and matters of winemaking in general. And some are clearly superior to the others.

You won't "learn about wine" from these. No do that, you must drink and read in a serious and unbiased manner. But newsletters have a role — winemakers use them to promote their efforts and, in some, share some vital information about their efforts.

Generally fairly well written, they are aimed at the wine-interested audience who will take time to read and learn about growing, producing, selecting, storing and consuming of their product.

Best of the lot, hands down, is the California Vineyard Newsletter. Published monthly, it offers considerable detailed information about making wine. The newsletter is published by the California Wineries Association.

At almost, at times, carries the flavor

of a family newsletter when it extends itself to report events at the bird sanctuary, gives family recipes, and other information about the family. Only rarely are specific releases pushed.

THE MIRASSOU LATEST PRESS also takes the "family" route. It is less comprehensive than Sebastiani, but offers useful information on wine growing, recipes and extensive features about specific releases. While a bit commercial, it is still a worthwhile release.

The Simi and Beringer newsletters are also worth receiving. The latter is almost wholly release-oriented but the commentaries are extensive. The Simi Newsletter appears less regularly and attempts to report their various efforts to produce a bottle of wine.

Wine and the People is almost a newspaper format. It features material for the home winemaker (and beer maker) and much in the way of things to buy at or through their Berkeley store.

At least 15 wineries from California, Washington and Michigan publish a newsletter, some of them regularly, some as the spirit moves them.

For a company of the mailing addresses of winery newsletters send a stamped, self-addressed envelope to me at the Birmingham offices, 1225 Bower, Birmingham 48008.

Baroque music calls for delicate mix

By TIM RICHARD

If you think about it, Solisti Barocchi & Friends, the group which plays baroque chamber music monthly in Southfield, has a built-in problem with its instruments.

On one hand, Bach, Pepsich, Handel and that crowd wrote for instruments recorder, valved horn, short-bowed viola, harpsichord.

On the other hand, modern instruments are stronger, more resonant, more flexible.

So when you're performing two hours of baroque music, do you play antiquities? Do you stick to modern instruments? Or do you mix them?

MISCHA RACHLEVSKY, director of this ensemble of Detroit Symphony professionals, chose to mix them during last Sunday's concert in St. David Episcopal Church in Southfield. He had his reasons.

"Many baroque instruments are hard to play. Some couldn't sustain a note. Some were hard to keep in tune," he said prior to the concert. Rachlevsky mingles freely before, during and after concerts, as if he were hosting a get-together of old friends in his home.

Another reason is that many baroque composers — Bach stands out — wrote for "voices" rather than idiomatically for particular instruments. Thus, in many works, instruments are freely substitutable. You can use modern instruments to play this old music.

But when you mix instruments, players using the modern instruments must restrain themselves, Rachlevsky said — and that can be a trick.

HE POINTED to the J.C. Pepsich's Sonata for Recorder, Violin and Cello, third number on the program.

"The recorder sounds louder in the slow movements than in the fast movements. So I can play up in the slow movements, but I have to hold back in the fast ones," the young violinist said.

That takes conscious effort on his part. At heart, the Moscow-born Rachlevsky has a warm, buttery style that reminds one of Francescatti and Stern.

Douglas Cornelien, a clarinetist with the Detroit and West Bloomfield symphonies, did the recorder honors.

With Rachlevsky restraining himself on the fast movements and with Debra Fayroian providing firm underpinning on cello, old and new instruments did indeed blend.

Miss Fayroian's role most of the evening was confined to underlining bass note. Only in the Trio-Sonata for Violin,

Those works also tapped the talents of Faith Foster, soprano; David Wilson, harpsichord; and Eugene Wade, French horn.

The final Solisti Barocchi concert of this season will be at 7:30 p.m. Sunday, April 20. Guest artists will be Phillip Austin, bassoon, and Chris Birg, guitar.

The March 23 concert was recorded and will be broadcast in fall on WDET-FM for the benefit of those who didn't know about it, couldn't attend or are afraid of Episcopal churches.

op an appreciation for the importance of plant communities.

In addition, they can learn to identify common plant enemies and formulate protective measures.

The exhibition is free with museum admission of \$2.50 for adults, \$1.50 for students and senior citizens. For more information, call 645-3210.

Cranbrook Institute of Science, 500 Lone Pine, Bloomfield Hills, is the area's natural history museum, open daily except major holidays.

Endangered plants identified in exhibit

Little known facts about endangered plant species will be revealed in the exhibition "Michigan Plants in Danger" at Cranbrook Institute of Science April 2-27.

The wood-paneled display, which features 31 color photographs, was developed by the University of Michigan Matthaei Botanical Gardens with the support of the Michigan Council for the Arts.

Visitors can compare photographs of rare, threatened plant species to devel-

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