Orchestra travels to Jordan

By Avignor Zeromp special writer

The Flauto e Basso baroque ensemble just opened their fourth season. Those who are familiar with this series expect a regular dose of unfamiliar works by mostly unknown, hard-to-pronounce names.

This, indeed, is one of its primary functions — to provide the listeners with some treasures untouched by programs featuring the standard repertoire.

toire.

The first of six programs this season, presented last Saturday at the Birmingham Unitarian Church was unusual in that respect. It was dedicated to one well-known composer — Handel, with six selections of his works pre-

with six secretaria.

This is unusually low for this series.
A typical program features many short pleces by numerous compacts, loosely connected by a common denominator—too numerous to list or remember

without referring to the program, which even the musicians periodically

which even the mustclams periodically have to do.

In addition to Thormas Cirton, recorder and baroque flute, and Daniel Jeneka, harpatchord, there also were guest artists Doris Williams, soprano, and Thormas Scieovic, baroque bassoon, both of whom are known to the regular listeners. The program featured two vocal selections, two suites and two sonatas (not in that order).

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HANDELI'S most popular vocal work is, of course, the "Messiah," not represented here. Rather, some of his less familiar masic was featured. The two vocal selections consisted of an aria from his opera "Alliesandro" and an Italian contata, "Doice mio Ben." Doris Williams presented these with authority, easily climbing up the concluding scales, without undue pretentiousness.

There were some selections with a more familiar ring. The Suite No. 5 in E Major might not be familiar as a

whole, but many recall its final move-ment, a set of variations on The Har-monicos Blacksmith.

Here, harpeichordist Jeneka stum-bled in some of the running passages. But he provided a rewarding rendition of the earlier movments, laden with heavy rubate oad rich ornamentation.

The most familiar selection was a suite from the Water Music, arranged for the harpsichord probably around 1700, shortly after Handel's death.

While the harpsichord version falls short of the better known rich and sup-ple orchestral version, it provides a great deal of color and texture and proved to be a rather interesting ver-sion. The one exception was the con-lydelicit, and oldo't fully utilize the capabilities of the instrument.

THE TWO sonatas for flute and basso continue had some familiar move-ments, due to the fact that they were berrowed from some more familiar

works — a practice that Handel frequently used.

Contrary to the superstition that a sonata should have three or four movements, these had five. Bassonist Sefcovic provided skillful passages, in counterpoint to Cirtina's flowing recorder or baroque flute themes. These mingled aptly with the measured harpsichord accompaniment. Selbord accompaniment as whole, this program provided a result of the selbord accompaniment of the selbord accompanies of the selbord acco

For those who missed the chance this time, there will be a repeat performance at the Edsel and Eleanor Ford House this Saturday. Next program, The Age of Elegance," will take place on Oct. 29 at the Birmingham Unitarian Church. Call 656-1574 for more information.



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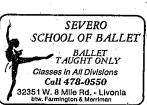
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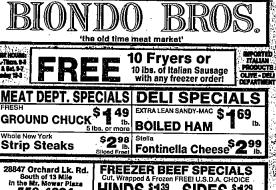
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