

Bertini conducts Requiem

By Avigdor Zaremp
special writer

Last week marked the last program of the Detroit Symphony Orchestra's (DSO) current season. This turned out to be a most climactic, crowning achievement. The program consisted of one work — the Requiem by Verdi. It is one of the profound, highly acclaimed compositions in that category.

Guest conductor was Maestro Gary Bertini, who served here as the music adviser of the DSO during the previous two seasons. During that period, Bertini became known for his affinity for room-mate works, mostly Mahler symphonies.

Thus, the combination of the profound work and a conductor with Bertini's track record, in addition to the high level of the DSO musicians, made the success of the concert almost a foregone conclusion.

There are, of course, some other factors in a musical performance of this nature. Among the indispensable ingredients are the solo singers and the choir. In the case of the solo singers, success seemed to be most elusive before the performance.

As fate would have it, three of the originally scheduled singers canceled out, and among those, tenor Veriano Luchetti cancelled on the day of the performance due to a cold, a phenomenon that is quite rampant these days.

But all's well that ends well. The final cast consisted of soprano Stefka Estetleva, mezzo-soprano Mignon Dunn, tenor Giuliano Cianella and bass Paul Pliska. Among them only Pliska



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was from the original cast, faithful to the last.

THE MAMMOTH choir consisted of the Kenneth Jewell Chorale, the Ann Arbor Cantata Singers, the Cantata Academy of Metropolitan Detroit, the Detroit Lutheran Singers and individual singers from the Greater Detroit area. The stage wall had to be pushed all the way back to accommodate all these singers.

The net result was one of the most impressive and moving events this season. The reason that the singular term isn't used isn't because I have a more spectacular event in mind, but rather that musical events can't be accurately measured and scientifically compared.

Every one of the singers excelled in his role. The only reservation is with respect to the tenor Giuliano Cianella, whose role in some portions of the "Dies Irae" wasn't always meticulous. Occasionally he didn't blend well with the other members of the quartet.

This may be attributed to his being unable to rehearse with the rest of the cast due to his last-minute engagement. It is no reflection of his ability, which was substantial in other parts.

Pliska's voice was resonant, with the right amount of vibrato, enough to enhance the voice without obscuring it.

SOPRANO Estetleva, a Bulgarian native, was an example of purity and clarity and mezzo-soprano Dunn displayed a voice that was rich and articulate.

It seemed for a while that the size of the choir would impede swift mobility and response. But very soon it responded effectively to the leadership of Maestro Bertini, filling the hall with rippling sonorities.

The "Dies Irae" chorus, which is repeated several times during the work, is always noted for its spectacular effects. But these effects persisted throughout the other portions of the composition, in varying shades and nuances. There were moments of ecstasy that don't lend themselves to verbal descriptions.

The performance was followed by a prolonged applause, swelling in intensity, and a standing ovation. It was the longest and most overwhelming response that one could recall here in the recent seasons.

Wellesley Club plans tour



Birmingham painter, Howard Nordlund, is one of four artists who will hold open house in his studio for those participating in the Birmingham Wellesley Club's Art Tour Day, 11 a.m. to 3:30 p.m. Wednesday. The others are Lorraine Chambers-McCarthy, painter and teacher; Dennis Fox, metalsmith of Faberhoff Gallery and Jane Knight, fiber artist. All are in either Birmingham or Royal Oak, so driving is easy. Each of the four has done major commissions in areas different from the rest. Advance tickets are \$5. On the day of the tour they will be available for \$7 at Howard Nordlund's studio, 340 E. Maple, Birmingham. To order tickets, send check payable to Birmingham Wellesley Club and stamped, self-addressed envelope to Mrs. James Fox, 1371 Pembroke Drive, Bloomfield Hills, 48013.

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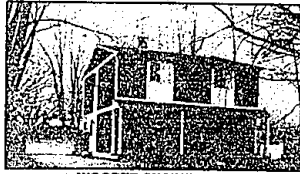
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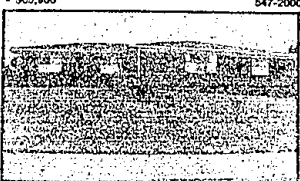


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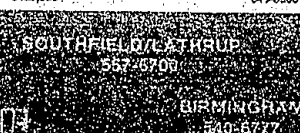
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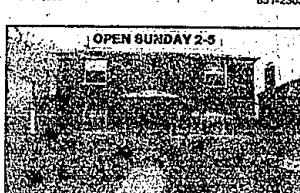
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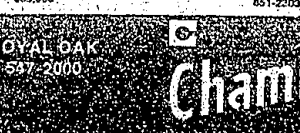
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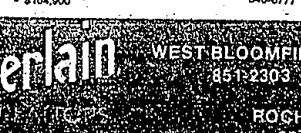
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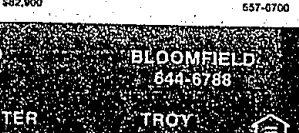
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