

# Music Festival opens tonight

Meadow Brook Music Festival opens its 21st season at 8 o'clock this evening with the Detroit Symphony Orchestra under the baton of Gunther Herbig.

Featured guest in the program of works by Stravinsky, Rachmaninoff and Tchaikovsky will be Philippe Entremont, pianist.

Maestro Herbig, the Detroit Symphony Orchestra and Entremont will return on Sunday at 6 p.m. for the Lila C. Wilson Memorial Concert and a program of Weber, Mozart and Schumann.

Herbig, music director designate of the Detroit Symphony Orchestra, will begin his tenure as music director with the 1984-85 season.

HE BECAME general music director of the Berlin Symphony in 1977, succeeding Kurt Sanderling and held that post until last year.

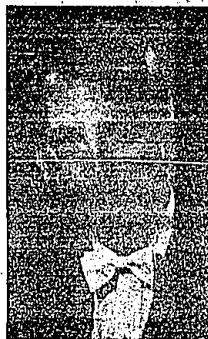
For a three year period, 1978-1981 he served as principal guest conductor with the Dallas Symphony Orchestra.

Entremont, conductor as well as pianist, is music director of the New Orleans Philharmonic Symphony and the Vienna Chamber Orchestra. As such, he continues to divide his time between conducting and performing.

As conductor and pianist he recently recorded "Saint-Saens' 'Carnival of the Animals' with Gaby Cassadieu as the second pianist.

The Meadow Brook Music Festival grounds open at 4 p.m. on Sundays and 5 p.m. weekdays for picnicking as well as full service and a la carte dining on Trumbull Terrace.

FOR THE FIRST time in the history



Gunther Herbig

of the festival, parking is free to all patrons for all summer music events.

For ticket information, call the Festival box office, 377-3010.

Children 12 and under are admitted free on the lawn for the Thursday and Sunday concerts with paying adults (one child per adult, others at 50 percent discount).

Group rates are available and senior citizens (65 and older) and high school and university students with ID cards are eligible for discounts to the Thursday and Sunday concerts.

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USING Torley's phrase, "breaking the rules," worked beautifully for the small library where furniture from three other living rooms looks as though it were chosen specifically for that location. The 100-inch Dunbar party sofa, which occupies one wall, was logically too big for the small room, except that it works beautifully, making the whole room seem larger instead of smaller.

It is far from accidental that each of the upstairs bedrooms has an elegant, custom-fabric down comforter or Duvet (which replaces bedspread, topsheet and blanket).

Mrs. Leonard owns the Scandia Down Shop in Hunters Square Mall in Farmington Hills and plans to open two more in the metropolitan area this year.

# Wildlife art takes off fast

By Corinne Abelt  
staff writer

Like deer and Canada geese, wildlife art flourishes in Michigan. And if the first Michigan Wildlife Art Festival at the Southfield Civic Center this month was any indication, it will continue to do so.

Dennis Fijalkowski, executive director of the sponsoring Michigan Wildlife Habitat Foundation, said it will definitely be an annual show from here on, to be held in Southfield each spring.

The extent of wildlife art, the whole phenomena of art for outdoor lovers, may be unknown or unappreciated by those who don't know a duck stamp from a postage stamp.

And like realistic Western art, which has stampeded in both popularity and price, wildlife art has a strong, growing core of artists and buyers.

It's the type of art which James J. Audobon popularized, and some of the same motivation is behind it — to record and develop a wide appreciation for the beauty of nature and wildlife.

There is a strong conservationist tie-in with wildlife art, as organized in this show.

THE DUCK and trout stamp competitions were a part of this show. Many of the entries were on display. Money from the sale of these stamps is utilized by the Department of Natural Resources (DNR) to purchase and restore Michigan habitat areas for nesting and migrating wildlife.

It is estimated that \$1.2 million has been raised since the Duck Stamps were started in 1976.

Not only does the sale of the stamps raise money for conservation, but the artist whose work is chosen for the stamp benefits significantly from the prestige.

The undisputed top artist in the Southfield show, Mario Fernandez of Orco, Minn., had a group of acrylics ranging in price from \$12,000 to \$17,000.

His snowy owl perched on a broken pine near a piece of rotting driftwood with rolling waves in the background was masterfully done in the idiom of wildlife art.

His "Sunset Fisherman" (a pelican), like the artist's others, was placed in a full, rich setting — evidence that this artist's capabilities stretch far beyond birds.

Fernandez won both the Minnesota Pelican and Trout Stamp competitions this year.

Another artist whose works have a depth of interest is Theodore W. Vassar of Palmyra, Vassar, who has a masters in fine art and teaches at Monroe Community College, said he was an abstract painter for many years. His backgrounds tend to be looser than many of the artists in the show.

"I made a total commitment two years ago to wildlife painting," he said.

HIS WORK was named Best of Show at the 1983 Point Mouillee State Game Area and won first place in the general wildlife category at Fred Toot's "Michigan Outdoors" artist of the year competition.

One of the best known wildlife artists from this area is Rob Gwynn who lived in Birmingham until he bought a farm in Minnetonka where he is a full-time wildlife artist. Gwynn also won best of show and first place in the Michigan Outdoors competition.

Known for many years as a wildlife carver, Jim Foster of Atlanta became a full-time wildlife artist after 27 years as a wildlife biologist with the DNR. In 1979 he was selected to paint the first National Ruffed Grouse Society stamp.

## review

and in 1984 the Pennsylvania Conservation Stamp Project.

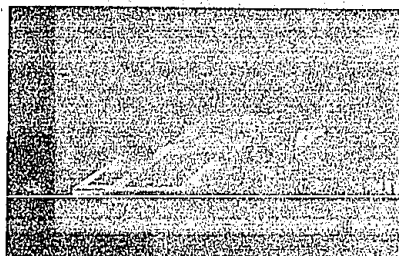
Foster's well-executed paintings are certainly effective in large part because of his wealth of knowledge about his subjects.

Many of these artists are self-taught, painting out of love of the subject matter. A lot of the paintings and prints have a greeting card look about them, the old pair of pheasants flying across the pond at dusk scene, the hunter and his trusty lab tromping across

the lowlands or sitting behind a duck blind at dawn or early morning mist hanging over the pond with a gaggle of geese just coming in or going out.

Sometimes the birds in flight in the distance are so well defined physically, that to actually see that much from the ground would call for great vision. And sometimes those pheasants and mallards in flight look so stiff and fat, they would have needed a jet engine to get airborne.

No matter. These artists are painting for themselves and a specific market. This is realism without hidden meanings or obscure symbols. It is a side of contemporary Americana that is growing rapidly — and with great strength, of purpose.



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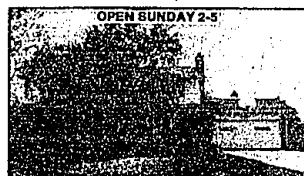
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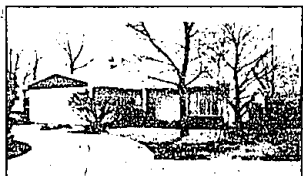
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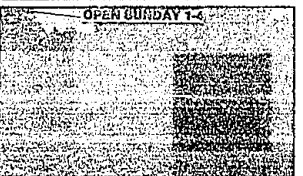
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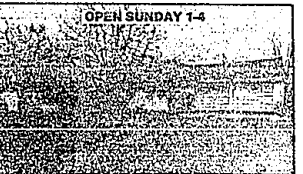
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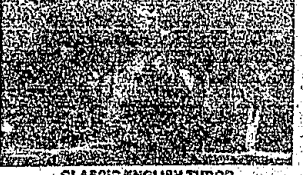
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