

# Music Guild presents 2 young artists

By Ruth Zarom  
Special writer

The Cranbrook Music Guild traditionally presents a young artists concert at the end of each season. This year's featured two talented young women.

Kelly Michelle Leon, violin, the second place winner of "Quest for Excellence" earlier this year and a student at the Juilliard was accompanied by her sister, Stephanie, a doctoral student at the University of Michigan.

Priscilla Peebles, mezzo soprano, Brewster Scholarship recipient and a student of Leslie Guinn, sang with the accompaniment of Tod Camburn, also a student at U.M.

The program opened with two violin pieces by Fritz Kreisler. His Rêverie and Scherzo features many double stops. The Tambourin Chinois is typi-

cal Kreisler with its melodiousness as well as technique.

KELLYLEON PLAYED cleanly and with good dynamics. Her sister, too demonstrated good technique on the piano and a light touch which fitted the selection.

Peebles then sang three arias from Handel operas and seven Schubert Lieder. Her personal appearance is striking. Her facial expressions help to portray the roles she is singing.

Her voice is full and beautiful, the lower notes as full as the higher ones. Her overall voice range was quite pleasing.

In the third aria, "Hence, Iris, Hence Away" from Sempele, there were two runs which weren't performed with clear note separation. The Schubert songs were done with grace but without the intense musical depth and dynamics found in some professional performances of these songs.

PEEBLES SANG five Greek folk songs by Ravel and three songs by Hindley, a contemporary composer living in New York. Her rendition of Hindley's songs was impressive. In these songs there was excellent dynamic rendition and voice control. She also performed Ravel's songs well although "Quel galant m'est comparable" was a bit too heavy. Camburn capably provided the impressionistic background.

Kelly Leon played the difficult Brahms Sonata No. 1 in G Major, Opus 78 with clarity and excellent

intonation. Her interpretation had an element of sadness to it. Stephanie Leon's piano was elegant and technically correct, but in some places it was too timid for Brahms.

This season is more restrained than Brahms' other two sonatas for piano and violin and while the piano was suitable overall, there was some lack of intensity in the more robust passages.

One can find imperfections in almost any performance, however. These young artists are extremely talented and capable. The few flaws are the kind that time and experience will correct.

## review

## Saints inspire artist

Continued from Page 1

telish figures from Zaire — an excellent example of which is on display at Donald Morris Gallery of Birmingham.

St. Christopher who later had his sainthood taken away is represented by a figure with an X across the front.

The cloisonné half globe faces of the saints unscrew to reveal another face underneath, all except one who rates a blank because he was beheaded.

BECAUSE these are meant to be neither religious or anti-religious, but rather art, Harper's saints have some charming and whimsical qualities, with faces that resemble African masks or disintegrating Halloween pumpkins. Harper said it is the union between the person and the piece and "the intimate type of scrutiny" they invite that pleases him. Even when he was doing wall pieces earlier in his career, he knew that they would have to come off the wall.

Born in Bucyrus, Ohio, in 1944, Harper complet-

ed his bachelor's and master's degrees at Western Reserve University. He is presently commuting between teaching responsibilities at Florida State University in Tallahassee and the Cleveland Institute of Art — the latter position, which is temporary, is a service to his alma mater which didn't have anyone teaching enameling.

Harper is deeply interested in comparative religion, and his work reflects the combination of the intellectual and the freedom of artistic expression — that balance that is so tenuous and if properly maintained, so timeless.

Harper is one of a very few artists who do this with infinite skill, a creative person compelled to follow his own road rather than the popular ones (minimalism, for one) taken by others.

His work has been exhibited throughout the United States as well as Europe. It is in the permanent collections of the Metropolitan Museum, the Vatican Museum and the Baron Thyssen-Bornemisza.

The show continues through April 10. Hours are 1 a.m. to 5 p.m. Tuesday-Saturday, 550 N. Woodward, Birmingham.

## Wildlife art displayed

Jim Foote of Gibrator is the featured artist for the 1985 Michigan Wildlife Art Festival Friday through Sunday at the Southfield Civic Center.

Foote's painting, "Spring Courtship Pintails," has been reproduced as the 1985 festival print and will be available in limited numbers only through the festival.

Decoy carving and painting are among Foote's many talents. As a carver he won the World Championship several times and Best of Show in all major carving competitions.

Foote, who holds degrees in forestry and wildlife management, served as a wildlife biologist with the Michigan Department of Natural Resources for 27 years. After retirement in 1977, he turned his full attention to wildlife art. He and his wife, Joanne, now operate their own wildlife art business, averaging about three new paintings a year.

There will be wildlife painting, carving workshops and demonstrations beginning at 1 p.m. Sunday.

Hours are 6-10 p.m. Friday, 9 a.m. to 9 p.m. Saturday and 10 a.m. to 6 p.m. Sunday. The Southfield Civic Center is on Evergreen between 10 and 11 Mile roads.

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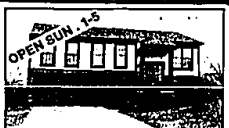
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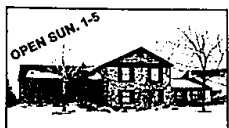
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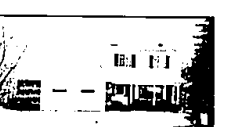
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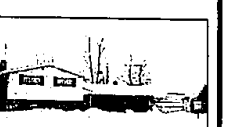
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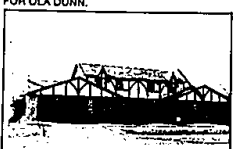
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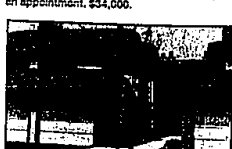
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