

Cantata, symphony are outstanding in 'Carmina Burana'

By Mary Jane Doerr
special writer

Only one thing is more fun than listening to the "Carmina Burana," and that is singing it.

It was very evident that was the feeling among the 45 singers in the Cantata Academy and the 60 instrumentalists in the Birmingham Bloomfield Symphony Orchestra, BBSO, who performed the dramatic cantata Sunday evening at West Bloomfield High School Auditorium.

The performance was so polished that it was the best concert of the year for the BBSO. The Cantata Academy had the work securely rehearsed for this concert. The Latin, old German and French words were clearly enunciated in rhythm with Conductor Felix Resnick's spirited tempo.

Carl Orff's musical illustration of the 12th century German, French and Latin poetry of the Goliards, first appeared in 1936. It is his most popular work and certainly one of the most popular of any 20th century compositions.

RHYTHM IS supreme in Orff's compositional style and philosophy and is the element that makes the "Carmina Burana" such a wonderful work.

Unfortunately for anyone not familiar with Latin, old French and old German and who has not had access to a translation of the words, it is hard to appreciate the beauty of poetry such as "The bright face of spring shows itself to the world, driving away the cold of winter. Flora reigns in her colorful robes, praisd in the canticle of sweet-sounding woods." No translation was given in the program.

Ann Nispel was the surprise of the evening. The soprano, who holds a doctorate from the University of Michigan, sang the difficult solo "Sweetest boy, I give my all to you" easily with a grace and beauty not too often heard.

This spring, she sang in the state tour of Michigan Opera Theatre's "Hansel and Gretel" and she was Adele in the Michigan Lyric Opera's production of "Die Fledermaus" in Redford. Nispel has an outstandingly

beautiful voice and one that should be heard more.

THE HIGHER range of the baritone part was perfect for Mark Vondrak. This critic has never heard Vondrak sound better than he did Sunday evening. He took the excessive jumps in "Dies, nox et omnia" carefully and his "Estuans interius" was one of the liveliest numbers of the set.

Tenor Michael Henricks had the upper range in his tenor voice for this part, but pushed his voice unnecessarily for dramatic effect. His falsetto voice is beautiful and more than adequate to handle the high D called for in the part.

It would seem with the difficult orchestration of the hour-long "Carmina Burana," Resnick would have programmed lighter music for the first half of the concert. He didn't. Tchaikovsky's "Romeo and Juliet" and Enesco's Rumanian Rhapsody No. 1 were also demanding.

The percussive music of the "Carmina Burana" was well performed and the orchestra was also expressive and exciting during the "Romeo and Juliet" music. Tchaikovsky composed this when he was only 29 and it stands out among his works as a sudden blaze of inspiration. Despite some faulty entrances this interpretation was soft, mysterious and volatile.

THE ENESCO WORK was an opportunity to have solos from flutist Allen Warner, violinist Barbara Stelberg, clarinetist Bruce Cowan and bassoonist Jonathan Boyd.

Although this is the final concert in the subscription series, the Birmingham Bloomfield Symphony Orchestra is performing June 5 in Shain Park to open the Birmingham "In the Park" summer concert series.

If this orchestra continues to perform as well as it did for this concert, the BBSO will become the best of the community orchestras in the metropolitan area.

Mary Jane Doerr of Bloomfield Hills is a full-time teacher and free-lance writer who specializes in opera and musical theater.



Four-year old Tessa Labowitch of Van Nuys, Calif., hems it up for her Uncle Monte Nagler's camera. But, see how this shot captures her vivacious spirit and warm, outgoing personality.

Capture childhood fleeting moments

DID YOU KNOW that children are the most photographed of all subjects? After all, only a photograph can provide an enduring record of the growth and activities of a child.

Because these pictures will grow more meaningful and priceless as time goes by, the photographer must use the utmost care and attention to portray the precious times of childhood.

Most important in photographing children is capturing their spirit. Some kids are natural "hams" and will respond delightfully in front of the camera and will not react well to posing directions.

Stiff poses and artificial expressions will tend to replace a natural look and it is only after the camera is put away that the child's naturalness returns.

But if a child is enjoying a toy or an activity of his own choosing, he or she becomes unaware of the camera and capturing the child's "spirit" will be easy.

SO CONCENTRATE on candid. The unplanned and the unexpected provide the opportunity for that exceptional photograph of your child. The objective is to capture the fleeting expression and momentary action rather than attempt to pose the situation.

If you are, however, shooting in a more controlled, posed environment, let the child "do his own thing." Let him assume positions or facial expressions that are a reflection of his own personality.

It is very important to get on the child's level, even down on the floor. Pictures looking down at kids aren't flattering. Children live in a world of



photography

Monte Nagler

giant adults and huge surroundings. By getting low, you can capture a child's perspective and greatly improve your pictures.

Try using a telephoto lens. A lens of 100-200mm in focal length that allows you to keep your dis-

tance will be far less intimidating to a youngster. In fact, he may not even know you're there.

If outdoors, shoot for an overcast day. Overcast weather provides the best lighting for "people" pictures. The lighting is soft and harsh shadows are eliminated. If it is sunny, position yourself so that the sun is behind your subject and then use fill in flash to add sparkle to the face.

If indoors, try using natural light from a window. You may need a faster film in this circumstance, but the results will be most pleasing.

By photographing children naturally, you'll be able to record the spirit of youth that your family and friends will enjoy for many years to come.

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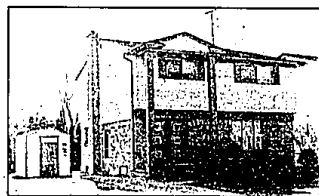
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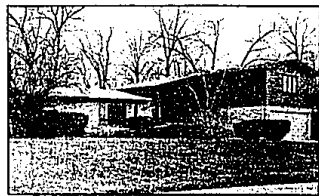
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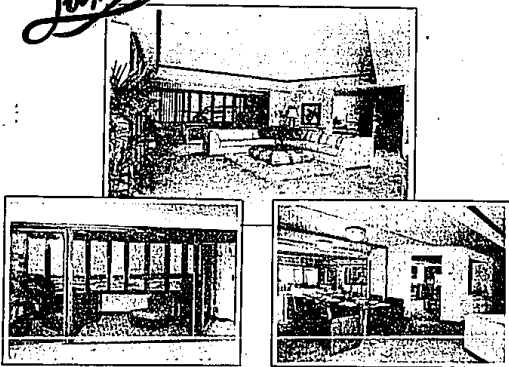


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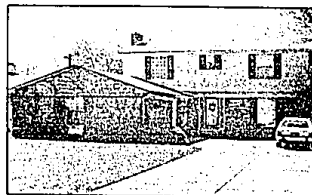
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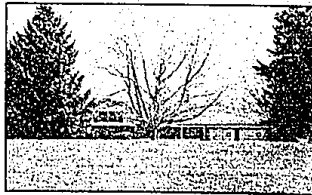
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