

# Travel snafus didn't spoil music



## In 'Seascape'

Frances Martone and Robert Starko appear in Edward Albee's Pulitzer Prize-winning drama "Seascape," continuing at 8 p.m. Friday-Saturday and 2 p.m. Sunday at Wayne State University's Bonstelle Theatre in Detroit. For ticket information, call the box office at 577-2950.



Bob Weibel

## Love is compelling in 2 theater pieces

Performances of the Theatre Guild of Livonia-Redford production of "Savage/Love" and "Fool for Love" continue through Saturday, Dec. 6, at the theater in Redford.

By Bob Weibel  
special writer

Under the expert direction of Gail Mack, the Theatre Guild of Livonia-Redford is offering two very different presentations about that most mysterious of human emotions . . . love. Both are very good.

The first piece, "Savage/Love," is from the pens of Sam Shepard and Joseph Chaikin. Its original form is pure verse. Director Mack has chosen to present it with four performers, supported by excellent music, lights and elements of dance movement.

It gives a stylized, lyrical quality that seldom misses a beat as a backdrop to 1,001 observations about everything from the desire and pursuit of love . . . to the loss of love. Vicki Cravens, Mary Sickeluck, David Rago and Tobin Hissong work well together as an ensemble. Cravens is perhaps the most eloquent — especially when describing the tactile facets of her lover's voice and touch.

AFTER THIS stylized, poetic look at the many complexities and expressions of love, playwright Shepard treats us to a highly dramatic view of destructive love in "Fool for Love." It's set in a sleazy motel room at the edge of the Mojave Desert.

Thankfully, the walls are solid and the door sturdy because they must endure 60 minutes of slamming and banging as two tormented lovers, Vicki Cravens and David Rago, go at each other hammer and tong.

She is a crying, hysterical type. He is a devious, jealous cowboy on the rodeo circuit. Both turn in superb performances. Their characters ring true, and they manage to maintain the intensity of an encounter group from beginning to end.

During all this, an old man watches, sip booze and smiles. He's the father, Tom Loomis is the perfect personification of the man responsible for their inability to cut loose from each other.

Rounding out the cast is Tobin Hissong who gives a nice interpretation as the man who might have brought happiness. If our woman in question could change.

The Colorado String Quartet, performing on the Chamber of Music Society of Detroit series, didn't let a few mishaps on their way to the concert interfere with good music.

Their flight from Newfoundland was delayed because of snow and, while they finally got on a plane, their luggage didn't make it onto the connecting flight. Consequently, the musicians had to perform in their street clothes.

Because of situations precisely like this one, traveling musicians carry their instruments with them and pay for extra seats to accommodate the more bulky instruments.

If the appearance of the group was more casual than normal for a concert, their music making was definitely not. While a snafu like this might generate apprehension and resentment in the average person, good nature and good music prevailed.

The Colorado String Quartet, consisting of four talented and enthusiastic women, is becoming established as one of the pillars of chamber music, in spite of its young age.

All of the members were on the teaching staff of the Eastman School of Music. They are violinists Julie Rosenfeld and Deborah Redding, violist Francesca Martin and cellist Sharon Prater. They were joined by double bass player James van Demark, who was also on the Eastman faculty. He was spared the luggage problem, since his large instrument, which requires two extra plane seats, makes land transportation more economical.

The three works on the program, consisting of quartets by Haydn and Shostakovich and a string quintet by Dvorak, are rarely performed jewels of the chamber repertoire. The Haydn Quartet in D Major, op. 33 no. 6, had some rough edges at the beginning. But Haydn's radiating

Shalom Synagog. Pianist Vladimir Leyetichskiss of Chicago, is an extremely capable pianist and arranger.

THIS PROGRAM consisted of many short selections. Some of the composers represented are rarely performed outside of the Soviet Union. Among these were Nikolai Rakov (b. 1908), Otar Taktakishvili (b. 1924) and V. Zibin (1877-1949). The work by Zibin, Tarantella for Flute and Piano, has an extremely virtuosic role for the flute.

Lemberg had to choose between playing and breathing in this work, at times a difficult choice. But, with a few gasps in between, music emerged triumphant.

Among the more established piano and flute selections were two movements from Prokofiev's Sonata Op. 94bis. Due to the difficulty of the work and limited preparation time, the technical level was limited, but

## From Russia — some gifts

By Avigdor Zaromp  
special writer

Birmingham Temple is one of several in our area that engages in "musical offerings." While the latest program was unrelated to Bach's masterful work, "Musical Offerings," he would have probably enjoyed it, even though it featured much later styles.

This was also one of several recent Russian-oriented programs. The Russian musical heritage has given the world many first-class composers. On this program, we had a glimpse of some of the less illuminated corners of this vast domain.

The flute and piano recital featured a variety of works, most little known; a few from the standard repertoire were presented in non-standard arrangements.

Flutist Nicolai Lemberg is known to many in this area. Just a couple of weeks earlier he played in another Russian-oriented program at Adat

Shalom Synagog. Pianist Vladimir Leyetichskiss of Chicago, is an extremely capable pianist and arranger.

Another arrangement of a familiar work was that of the march from Tchaikovsky's "Patetique." This, by the Soviet composer Samuel Feinberg (1890-1962), is interesting in terms of the technical challenges. But there is too much action for a single pianist and Leyetichskiss wasn't always able to keep up with all of it.

While it has an entertainment value, I still like the standard orchestral version much better. Leyetichskiss was very convincing in the Four Etudes from Op. 8 by Scriabin. While these are extremely demanding, they are pianistically authentic.

We shall have more opportunities to hear Lemberg in the future. It is hoped that Leyetichskiss will return for more music making.



Avigdor Zaromp

warmth became more dominant and good mood prevailed up to the humorous ending.

Among the 15 quartets that Shostakovich wrote, No. 8 is the most popular and the one almost exclusively performed by chamber groups. It was therefore refreshing to hear Quartet No. 5 on this occasion. The intricate and demanding work has extensive, dominant roles for each of the instruments. The precise, but artistically inspired, performance underscored the ingenuity of the composer, who in my

opinion was one of the best in this century.

The Dvorak quintet creates a special impact with the extra range generated by the double-bass. This rare combination, rather than its quality, accounts for its infrequent performance.

This performance stressed its scherzo, which has played here at a tempo that was perhaps too slow. After intense applause the group repeated the scherzo movement as an encore. The score of the intended encore, Mozart's "Eine kleine Nachtmusik," was with the lost luggage.

## review

the quality of the music was a compensating factor.

The flute and piano works by Rakov and Taktakishvili, while less profound than the Prokofiev sonata, turned out better.

Leyetichskiss demonstrated his ability with some of the challenge works for solo piano. Among them were two intriguing arrangements.

ONE OF them, from Stravinsky's "Rite of Spring," was by Leyetichskiss himself. His piano arrangement of the entire work, made in 1968, was endorsed by the composer at the time. The selection on the program made me wish I could hear the rest of the arrangement, which is hard to come by.

## Local artists show work

Many local artists will be participating in the arts and crafts show at Thomas's Crystal Gardens (formerly Hillcrest Country Club), 50 S. Grosbeck, Mount Clemens Saturday and Sunday.

Among those in the show are Mary Fandel Porcell, Auburn Hills; silk screen, Geri Baras, Farmington Hills; antique scrolling; Marilyn

Meyer, Southfield, vue d'optique; Linda Roush, Troy, baskets; Joan Tokura, Rochester, watercolors; Susan Naum, Birmingham, porcelain ornaments; Kathleen Fitzpatrick, Troy, jewelry; and Claudia Tann, Southfield, clay jewelry.

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