

Creative Living

Marie McGee editor/591-2300



Thursday, April 13, 1989 OGE

(F1E)

Wright denied Japanese influence on his designs

By Dale Northup
special writer

In a discussion on why artists reach their zenith during old age, retired college professor Grant Carpenter Manson responded with a quote from Robert Browning's poem "Rabbi Ben Ezra": "Grow old along with me! The best is yet to be..."

That typifies Manson omniscience. His gusto continues in spite of his retirement as he travels on the lecture circuit, most recently in California. He will be speaking in at Lawrence Technological University in Southfield on Sunday. Next September he will be the kick-off speaker in Chicago commemorating the 100th anniversary of the Frank Lloyd Wright home and studio in Oak Park.

Manson, 85, is a Frank Lloyd Wright scholar, in fact he refers to himself as "the oldest surviving Wright scholar."

His efforts began at Harvard

University where he wrote his doctoral dissertation on Wright's work to 1910 known as the architect's Prairie period. Manson first introduced himself to Wright in 1937 when Manson was a graduate student gathering information which would later be used in his book, "Frank Lloyd Wright to 1910: The Golden Years." As a result of that association, Wright once introduced the author as "Grant Manson, who knows more about me than I do."

ONE OF the many interesting insights Manson brings out in his

Expert to speak Sunday

Grant Carpenter Manson will give a talk on "Frank Lloyd Wright and The Tall Building" at 2 p.m. Sunday at Lawrence Technological University in Southfield.

The program is part of the Architecture series and open house that day.

book is the Japanese influence on Wright's work. Wright was opposed to the idea that there was a Japanese influence in his work — or any influence, for that matter. Manson recalled Wright's encounter with a small-scale Japanese temple at the Columbian Exposition in Chicago in 1893.

Manson wrote, "If we assume that actual confrontation with a Japanese building was the necessary mechanism at a certain juncture in (Wright's) career to give those concepts reality and direction, then many of the steps in the evolution of his architecture can

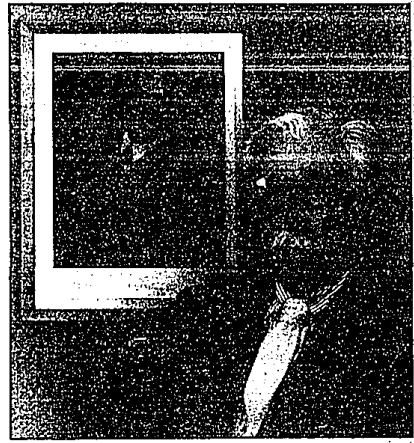
rationality be explained." He went on to elaborate on Wright's later works that substantiated this.

Wright's response to Manson's intuition, perhaps during casual shop talk, was "I was spiritually inspired" negating any design influence.

When the book manuscript was nearing completion, Wright mentioned to Manson that he'd like to see it. The author responded, "You'll see it when it is published," realizing that Wright's strong, influential views might win out.

Manson's book has become recognized as a major treatise on Wright's early work, a tour de force which inspired subsequent generations of architects and scholars long before the current popularity of Wrightiana. One architect referred to Manson's book as the "mother of my education."

During his many years as an educator, Manson inspired many students to go on, one of whom is now a curator of the Hollyhock House in Los Angeles, which Wright designed in 1920.



DOUG WACKER

Grant Carpenter Manson wrote about Frank Lloyd Wright and maintained a friendship with him as well. The inscription which Wright wrote beneath his photograph reads: "To Grant mit luff." Manson refers to this asphony German. It is signed the Plaza, New York, 1958, the year before Wright died.



Nabeel Abraham



Carlo Coppola

Experts discuss Rushdie's book

Salman Rushdie's controversial "Satanic Verses" will be in the spotlight at a program at 7:30 p.m. Tuesday at Bloomfield Township Library. The speakers will be Carlo Coppola and Nabeel Abraham. The program is free and doesn't require advance registration.

Coppola's topic is "Literary, Religious and Political Aspects of 'Satanic Verses.'" Abraham is presenting "Politics of Heresy and Heretical Politics."

Coppola is director of Oakland University's Center for International Programs, linguistic professor, an Islamic authority and an expert on Rushdie. He said the Islamic world "has not gone through the Renaissance, the Reformation or the Enlightenment,"

adding that if "Salman Rushdie had written this book in the Middle Ages, he'd be burned at the stake."

Abraham, an anthropology instructor at Henry Ford Community College, is fluent in Arabic and is co-editor with Samoor Abraham of two books, "The Arab World and Arab-Americans: Understanding a Neglected Minority" and "Arabs in the New World: Studies on Arab-American Communities." The latter book has been translated into Arabic.

While Rushdie's book was pulled from the shelves of some U.S. book stores in 1988 through its eruption, local libraries are being freely circulating copies of the book.

Read his words Surtitles make opera understandable

By Mary Jane Dorr
special writer

"Droids, climb the hills; and there await the moonlight."

With these poetic lines, Joseph De Rugeris begins his English translation for Michigan Opera Theatre's new production of "Norma," April 15, 1989.

During the opera at Detroit's Masonic Temple, which is being sung in Italian, his 18-page English surtitle text will be flashed above the stage for those who want to follow the dialogue more closely.

Surtitles are the newest artistic form to be added to opera which is already the most complex of all artistic endeavors.

Unlike movie subtitles, surtitles have requirements dictating the form of the English and the poetic style of the translator.

"Musicians you hear must match the music you read," said De Rugeris, who has conducted at opera houses in the United States and Italy and holds a music degree from Mannes College of Music and a degree from Columbia University in English composition. He studied conducting at Santa Cecilia Conservatory in Rome under a Fulbright grant.

"The lines have to read without a bump," he said, "in other words, they should read smoothly."

SINCE JANUARY, DE RUGERIS has been working with MOA's general director David DiChiera under an administrative grant from Opera

Surtitles are written in precise terms. Hyphens indicate words of different characters.

America to prepare him to assume a directorship position with an opera company.

When DiChiera decided not to use any of the four translations of "Norma" already out in surtitle form, he decided that De Rugeris would write a new set because of his fluency in Italian.

"Surtitles are not a literal translation, but neither are they paraphrasing," said de Rugeris.

Surtitles are written in precise terms. Hyphens indicate words of different characters. Parentheses indicate when a line is said by a character aside or to himself. Sometimes the left side of the surtitle slide indicates the words of one singer while the words on the right side of the slide are the words of a second singer. The lines of a third singer are always centered underneath. If any more than three singers are present, a second slide is used.

Sometimes surtitles induce the audience into ill-timed laughter. When "Norma" opened at Opera Pacific in California the line "Do not tremble for her, you scoundrel!" in Scene II of Act I always drew laughter. For the Detroit production, the line has been changed to "Villain, do not tremble for her."

In each line there are only 47 available spaces, and only two lines in each slide. The words have to match the musical style in the opera to allow for the inconspicuous flow. The music always determines how long a slide remains on the screen.

THE MOST DIFFICULT lines for De Rugeris to translate were those in the final scene. There, he set up parallelism between Norma's words: "Now, in this fatal hour," with Pollione's words: "Now, in this remorseful hour," and Norma's father's words "Now, in this terrible hour."

The 1833 Italian text has some words that have no equivalent in English. For instance "il bronzo" can't be translated bronze, which would have no meaning. So the words gold and shield are used.

When De Rugeris finishes his time with Michigan Opera Theatre, he will continue his yearlong grant with the Glimmerglass Opera Company in New York and the Baltimore Opera. He will then apply for general directorship positions in Grand Rapids, Boston and Milwaukee.

"Among opera professionals in America, David DiChiera is considered a dean of opera directors," said De Rugeris. "He has recommended that I continue my career in this kind of position."

Ready, set, sew — seminar announced

Ladies and gentlemen, start your sewing machines. It's time for the seminar at Schoolcraft College of Livonia. Both novice and experienced sewers are welcome to attend this eighth annual event 9 a.m. to 4 p.m. Saturday, April 22.

Registrations are being accepted and information on the workshops is available by calling Schoolcraft, 462-4446.

The seminar is \$40 with optional lunch at \$7.

A TOTAL of 47 separate workshops, taught by 37 professionalists with extensive training and education in sewing clothing and textiles, is being offered.

Among the workshops are: Sensuous Silk Clothing; Sewing with Handwoven Fabrics; Wonderful Window Treatments; Decorative Serging; Prom Dresses and Ball Gowns; Long and Short Jackets; and Production Sewing.

Others are: Great Weekend Wardrobe; These Simple Leathers; Decorating with Delicious Lace; Children's Clothing — the European Look; Battenberg Lace by Machine; Working with Pure, Beautiful Wedding Dresses — Old and New; and Sewing for the Queen-She Woman. These and many other subjects are

preview

described in the brochure. Also featured will be displays of the latest technology in sewing machines and sergers, special lighting for sewers, colorful contemporary fabrics, and needlework supplies and examples. Now this year is a comprehensive book sale offering special books recommended by the participating teachers.

FOLLOWING THE luncheon, sewing columnist Barbara Gash of Bloomfield Hills will speak. She is an accomplished seamstress and painter.

Her topic will be the history of the paper pattern. She will trace the development of this basic sewing tool from its creation in 1883 through today's state-of-the-art computerized production.

Everyone attending the seminar is invited to hear the luncheon speaker. Seating will be provided for those not attending the luncheon.

Early registration is suggested because space is limited.

By Arvidgor Zaromp
special writer

Last week's Detroit Symphony Orchestra guests, conductor Hugh Wolff and violinist Nigel Kennedy, aren't well-known to most area listeners. The items on the program were outside the mainstream as well — Haydn's Symphony No. 7 ("Le Midi"), Walton's violin concerto and the complete version of Stravinsky's "Firebird" Ballet.

Given the crowded musical schedule these weeks, this program seems like a prime candidate for the chopping block. Walton's concerto isn't exactly close to the top of the violin repertoire. Among Haydn's more than 100 symphonies, one seldom encounters the single digit ones — sometimes it seems these hardly exist, in spite of the irrefutable numerical evidence. Stravinsky's "Firebird," the only truly familiar work on the program, is also subject to criticism by many in its complete form.

British violinist Kennedy is a young artist who doesn't hesitate to use unorthodox means to attract attention. His showmanship extends even to his loosely fitting costume and dangling watch chain. He is in his 30s and his youthful appearance and demeanor project the impression of a much younger age. But beneath this carefree, unorthodox cover is a spirit of a profound and serious artist.

Few people would rank Walton among the elite composers. But to his credit, Walton consulted Jascha Heifetz, to whom this work was dedicated, when he wrote this concerto. This, of course, is not unprecedented — even a master like Brahms saw fit to consult Joachim, the top authority of his time, in writing his violin concerto.

Unlike Brahms, however, Walton took the advice of the expert, and it seems that he made the right decision. Kennedy's performance of this work with its many virtuosic passages was a unique experience. Following Heifetz, Walton could hardly have found a more convincing champion for this neglected work.

Kennedy's encore was even more unconventional — an arrangement of the "St. Louis Blues," a satirical piece incorporating fragments of classical works. Haydn's Symphony No. 7, in spite of its early designation, is a charming work. Some of its elements suggest a concerto grosso form. Concertmaster Emmanuelle Boirevart and cellist Italo Babbini were impressive in their duet in the second movement. Principal bass Robert Gladstone also excelled in his solo parts, which are rare for his instrument. Wolff demonstrated his highly-developed skill in the complex Stravinsky work, which he conducted from memory. This complete version was done here before by the late Antal Dorati. Wolff's expertise is more limited, to be sure. While his approach was occasionally too rigid, he

review

had excellent command of the score, presenting a well-balanced, precise and focused performance.

Hugh Wolff and Nigel Kennedy are names that we are likely to hear more often in the future.

Michigan Duo to play

A harmony of sight and sound will take place when the Michigan Duo performs at Donald Morris Gallery of Birmingham at 4 p.m. Sunday. Glinka Gerova-Ortega, flute, and Pauline Martin, piano, will present the concert-to-be recorded flute transcription of the Mozart Sonata in G major, K376 and the Suite for Flute and Piano by the 20th century Bulgarian composer, Assen Karastoyanov. Reservations are necessary. Call Margaret Demant, 542-2377. The Duo will give a concert at 8 p.m. Friday, May 5, at the Kerrytown Concert House of Ann Arbor and at 8 p.m. Thursday, May 11, at the Detroit Institute of Arts.

