Musicians build musical bridges

Some talented groups and individ-plais in our area remain unaung most of the time. In some instances, this is due to insufficient zelf-promotion. Priantst-composer. Albert James Philmore, is a case in polar. He had served as the head of the piano de-partment of the Institute of Music and Dance in Detroit. If his music is less likely to be promoted by modern marketing methods, it is perhaps due to its unusual, personal atyle, cou-pled with the unpretentious person-ality of the composer.

marketing includes, it is persups used to its unisual, personal style, coupled with the unpretentious personal style, coupled with the unpretentious personality of the composer.

The old romanules and especially Chopin, have left an indelible mark on Philmore. A work such as The Muse of Chopin, patterned after Chopin's 24 plano preludes, is more than mere initiation. It reates a welcome bridge between that by gone era and the present, in a way that doesn't allenate contemporary listeners. Other works by Philmore attest to his knowledge of the contemporary distoners without signoring the bridges to the rich past.

from unaccompanied ancient madri-gals to contemporary tunes, with various choral and instrumental combinations in between.

This group, with Philmore and other musicians, gathered at the Be-llan Arts Center recently for a pro-gram titled "An Evening of Music for a Summer Night."

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In spile of the heat, the thoughts of the audience turned gradually to the music, virtually all of which consisted of unfamiliar works. Even the few works by familiar composers — "MI langero tacendo," K. 437 by Mozart and two choral selections by Mendelssohn — were uncharacteristic of these composers. They worked their way from the Elizabethan music of Thomas Morley to more recent folk times and spirituals.

There are many attempts to build bridges from the past to the present. This was among the more beautiful enes.





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