

Musica Viva debuts in colorful style

The first program in the new Musica Viva series, presented by the Michigan Duo Society for the Arts, will be held at 8 p.m. Friday, March 9, at Smith Theatre, Orchard Ridge Campus, Oakland Community College, Farmington Hills.

The theme is "Musical Journey" and the program will feature Ginka Gerova-Ortega, flute, Aldo Lagrutta, classical guitar, Raquel Schreier, flamenco dancer and Marga Zieger and Ramon Berger, narrators.

The program will include the Michigan premieres of Beaser's Mountain Songs for flute and guitar based on American Indian folklore and the staged version of the Gypsy Ballads by Garcia Lorea for flute, guitar and narrators.

Lagrutta, a native of Venezuela, is on the faculty of the Conservatory of Caracas and artist in residence at the Hart School of Music of Connecticut. Gerova-Ortega, who was born in Bulgaria, lives in Bloomfield Hills. She is a musical improviser and concert soloist in many parts of the world.

Other concert in the series are: "Hispanic Interludes" at 8 p.m. Thursday, April 12, Kresge Court, Detroit Institute of Art; "From Classics to Jazz," 8 p.m. Friday, May 11, Smith Theatre, OCC, and "Anita Ortiz Sings," 8 p.m. Saturday, June 2, Smith Theatre, OCC.

For ticket information and reservations, call Smith Theatre box office, 471-0877.

John Glick to speak about his pottery work

One of Michigan's best known ceramic artists, John Glick of Farmington, will present a program, "The Passionate Potter," at 7:30 p.m. Tuesday in the Cranbrook House library, 380 Lone Pine, Bloomfield Hills. It will focus on his 25 years as a studio potter.

Glick, whose work is displayed in major museums through the world including the Smithsonian Institution is appearing as a guest for the Cranbrook P.M. series.

He will discuss how love of func-

tion and adornment have nourished and propelled his career from 1964 to the present. During that period his dinnerware was chosen to be used in the vice presidential mansion by former Vice President and Mrs. Walter Mondale. He will examine major aspects of his work and show examples of work by other artists from his personal collection. He invites participants to bring in early examples of his work for correct dating and comment.

For reservations, call Cranbrook P.M., 645-3625.

By Avigdor Zaromp
special writer

Sometimes talent and inspiration can be contagious. It often happens when an inspired artist has a stimulating effect on other performers, causing them to outdo themselves. This happened twice last week.

One time was when Mischa Kottler performed Beethoven's Piano Concerto No. 4 with the Wayne State Symphony Orchestra.

The other time was when young violinist Gabriel Bolkosky appeared with the Birmingham Bloomfield Symphony Orchestra and gave a dazzling performance of the Introduction and Rondo Capriccioso by Saint Saens.

The event, "A Night in Old Vienna," took place at the Handelman Hall of Temple Beth El.

KOTTLER and BOLKOSKY are at opposite ends of their careers. Kottler, 91, is a living legend who has raised generations of prominent pianists for more than half a century. He has appeared with the Detroit Symphony Orchestra on many occasions.

Bolkosky, 16, has just won \$500 in a young artist competition. While the future of any performing artist is unpredictable, Bolkosky is definitely one artist who deserves to enjoy the fruits of success.

The Wayne State Symphony Orchestra has most of the limitations of a community orchestra, which even its talented conductor, Richard Piippo, finds hard to overcome.

The opening selection, the "Poet and Peasant" Overture by Suppe, had many typical flaws — overly loud brass, strings out of tune and a general lack of artistic perception.

IN BEETHOVEN's concert, however, the entire orchestra sounded transformed, as if by a stroke of

magic. Kottler, who is very young in spirit, ramped through Beethoven's concerto with ease, but with utmost attention to the subtle musical detail.

The rendition of the slow movement was overwhelming in its penetrating depth.

One potential disaster occurred at the end of the cadenza of the final movement, when a wrong turn caused a temporary rift between soloist and orchestra. Thanks to the combined efforts of Kottler and Piippo at damage control, the upset was limited to few bars, which didn't diminish the rousing conclusion.

Kottler performed his own arrangement of Chopin's "Minute Waltz," with devilishly fast thirds, as an encore.

THE ENHANCED artistic level of the Wayne State Orchestra lasted into Tchaikovsky's Symphony No. 5, which emerged in good shape most of the time.

This was in spite of the fact that it was in the shadow of a performance of that work by DSO in the same week, which put this performance at a relative disadvantage.

The achievement with an orchestra's own class is the important yardstick, however. In these terms, the Wayne State Symphony Orchestra has every reason to feel elated and should attempt to carry this level into future events.

THE BSO is one of the better community orchestras in this area. On this occasion it was conducted by Charles Greenwell, music director of WQRS. Greenwell has conducted



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here before, including appearances with the DSO on special programs.

This "Night in Old Vienna" program consisted of nostalgic selections by Johann Strauss, Lehar, Itesnick, Ivanovici, Saint Saens, Suppe and Waldteufel.

Unfortunately, much of this music received a dull performance, sounding more like elevator music than anything reminiscent of Vienna.

While the correct notes were mostly there, the experience was analogous to that of a Western person in a Chinese restaurant attempting to eat with chopsticks and frequently dropping the food back into the plate or on the floor.

The Vienna atmosphere wasn't there in spite of the arrangement of tables for the audience. It would have helped somewhat to have the tables covered with pastries and champagne instead of popcorn, but

the music itself needed a boost.

THIS BOOST came with Bolkosky and his inspired performance of Saint Saens' popular piece. This performance was not only clean, but had dynamic colorations and a mature approach, including judicious use of rubato.

The enhanced orchestral quality spilled over into some of the subsequent selections, in spite of the break in between. One selection that benefited was Suppe's "Light Cavalry" Overture.

Artistic inspiration can be contagious, indeed. One should make sure, though, that there is always somebody around who is infected with this particular germ.

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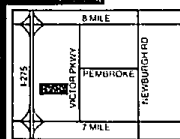
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