

Gordon family stars on Kaleidoscope's finale

Three talented members of the Gordon family were the stars of the recent Kaleidoscope series. Violist Nathan Gordon is co-founder and director of this series, together with flutist Johanna Beth Bowers. His wife, Marjorie Gordon, is an acclaimed coloratura soprano. The musical careers of both Gordons go as far back as Toscanini and the NBC orchestra.

Gordon retired a few years ago from his long-term position as principal violist of the Detroit Symphony Orchestra. He continues to perform as a chamber musician.

Marjorie Gordon is executive director of the Piccolo Opera Company.

SUCH A distinguished musical legacy was bound to leave an imprint

on the next generation, as evidenced by their son, Peter Gordon. As a horn player, Peter has had his share of performances with distinguished groups. While well-versed in the classical repertoire, he emphasizes jazz and pop music, a significant departure from his parents' intense classical activity. Both trends exist in harmony, however, as witnessed in this event.

Both the horn and the viola have limited repertoire. The works on this program were, as could be expected, off the beaten path. While they may not be in the same league with more established masterpieces, this program was entertaining in its own way.

The three Duos for Flute and Horn by Mozart are certainly not among the best of his chamber music. But



Avigdor Zoromp

the combination of these sounds does allow for some interesting possibilities within such instrumental constraints.

A WORK with a nostalgic flavor was the Fantasia Pastorale Hongroise by Doppler, for flute and piano. It may be compared to Hungarian salami, which is thinly sliced but has an attractive, somewhat spicy taste.

Among the better-written works

on this program was the Sonata for Alto Horn and Piano by Hindemith. In addition to some demanding horn passages, it features fine piano playing, especially in the final movement, which was impressively done by Pauline Martin.

The human voice may be more vulnerable to the effects of age than most musical instruments. Marjorie Gordon isn't one to be intimidated by age, however. Her voice reflects her many years of experience and is ca-

pable of reaching heights to be envied by many younger singers.

THIS WAS demonstrated in the work "Le Nil," for soprano, viola and piano, by the French composer Xavier Leroux.

Another work for voice on the program was a poem based on "Green Mansions" by W.H. Hudson and composed by Yves Chardon. This is the story of a girl, member of an Indian tribe from the Andes. It is based on communication through emotional sensitivity, rather than verbal vocabulary, but the poem with the limited vocabulary is successful in conveying a story.

A FEATURE on this program was a demonstration by Peter Gordon of some of the capabilities of electronic

music. He superimposed the amplified sound of his horn on a prerecorded sound track, generated by electronic devices but imitating real instruments. He also showed how a basic pattern can be duplicated in a variety of shades and ranges, creating the foundation of more-complex sounds.

Such a technological breakthrough is, doubtless, very impressive and entertaining. The classical masters certainly didn't even dream of such sophisticated devices. One has yet to find a way to approach their artistic inspiration, though.

Conceivably, these electronic gimmicks could be applied to the repeated triplets of the "Moonlight" Sonata and possibly reach the stars. I would be among that part of the audience that would be left behind.

Meadow Brook's classical season opens June 21

The Detroit Symphony Orchestra's 27th summer Meadow Brook Music Festival begins on Thursday, June 21, and continues through Sunday, Aug. 12.

This season's programs include a special appearance by violinist Itzhak Perlman, two concerts with Neeme Järvi, DSO music director designate and guest soprano Roberta Peters, a chamber orchestra program of music by Vivaldi, two concerts by acclaimed pianist and vocalist Michael Feinstein, and a musical

tribute to Sir Laurence Olivier. There will be a special July 4 celebration concert and fireworks.

Designated as the Chrysler Center Series, the performances are held in the outdoor Baldwin pavilion on the Oakland University campus, Rochester. Concerts begin at either 8 p.m. or 8:30 p.m. The Meadow Brook grounds open at 6 p.m. for dining and picnics.

The opening-night program, Thursday, June 21, conducted by James DePreist, will feature pianist

Garrick Ohlsson performing Mozart's Piano Concerto No. 24. A performance of Brodsky's Violin Concerto No. 1 by violinist Itzhak Perlman on Sunday, June 24, will also be under the direction of DePreist.

Internationally acclaimed pianist and vocalist Michael Feinstein headlines a program of American music for the second week of concerts on Friday, June 29 and Sunday, July 1. His appearances on Broadway and on TV and his recordings have made him one of the top names in entertain-

ment today.

Mitch Miller takes the podium for a special July 4 celebration concert — the first ever given by the DSO at Meadow Brook — with a musical holiday tribute to a George M. Cohan patriotic sing-along and the traditional favorite, Tchaikovsky's "1812 Overture." A festive fireworks display concludes the evening.

Other highlights include an evening of orchestral works by Rimsky-Korsakov and Kodaly, and operetta favorites by Lehar and Strauss with

soprano Roberta Peters, led by Järvi, a special tribute to Sir Laurence Olivier — "Good Night Sweet Prince" — led by early-music specialist Nicholas McGegan featuring "The Four Seasons" and other concerti with DSO soloists; and an all-Tchaikovsky program led by Russian conductor Vassily Sinskiy with DSO principal cellist Italo Galini performing "Variations on a Hoco-coco Theme."

For ticket information, call 377-2010.

on a program conducted by Zdenek Macal, an all-Vivaldi program, "Viva Vivaldi," led by early-music specialist Nicholas McGegan featuring "The Four Seasons" and other concerti with DSO soloists; and an all-Tchaikovsky program led by Russian conductor Vassily Sinskiy with DSO principal cellist Italo Galini performing "Variations on a Hoco-coco Theme."

For ticket information, call 377-2010.

Latin vocalist closes Musica Viva's season

Musica Viva's final performance of this inaugural season will be at 8 p.m. Saturday at the Smith Theatre on the Oakland Community College Orchard Ridge campus, Farmington Hills.

Appearing will be Anita Ortiz, vocalist, accompanied by her orchestra in a program of international favorites ranging from American stand-

ards to modern Latin rhythms. Other participants will be the Brazilian Cultural Club of Detroit and Ballet Folklórico Mexicano of Cortkovon.

Ortiz Ortiz has recorded for RCA, Columbia and Demand Records.

Ortiz was born in New Mexico of Mexican and Native American parents. Her international fame has tak-

en her to the Arctic Circle, Australia, South America and many parts of the United States. She sings in seven languages and is known for bringing constant surprises to her audiences — from a Latin beat and the blues to a belting Calypso and creative jazz.

Musica Viva, an international series, with musical director, Ginka

Genova-Ortega, flutist, along with the Michigan Duo Society for the Arts, and Friends of Musica Viva, has had a well-received, well-attended premiere season.

Tickets for Saturday's performance are \$15 and \$10 for students and seniors. Reception follows the concert. For tickets, call 471-7700.

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