

Summer classical season ends

By Avigdor Zoromp
special writer

Last week marked the end of the Chrysler series at Meadow Brook.

The Friday and Sunday events featured assistant conductor Leslie Dunner. The major attraction was group of ballet dancers — Judith Fugate, Philip Neal, Lindsay Fischer and Kyra Nichols — all from the New York City Ballet and Evelyn Cline from the San Francisco Ballet.

I was able to attend only the Sunday event and that confirmed something that was evident throughout the season.

Audiences are attracted to those events with a high entertainment index consisting of items that require a short attention span. There is little tolerance for the heavy, long-winded symphonic material. The lawn and pavilion were packed Sunday evening and, according to reports, Friday evening as well.

Sunday's program had the lighter selections. The entire second half was dedicated to Gershwin, while the first half consisted of works by Offenbach, Sibelius, Glazunov and Sousa.

The lightness of musical content, however, didn't preclude this from being extremely satisfying.

AMONG THE unusual choreographed selections was the Valse Triste by Sibelius, which is among the least likely, in a listener's mind, to be associated with ballet dancing.

This dark-clouded work attained a new dimension and meaning with the capable dancing of Cline, leading it a momentum quite distant and distinct from the original vein.

In Offenbach's "Orpheus in the Underworld," the absence of any choreography was noticeable,



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especially in the concluding sensuous "Can-Can." The shiny violin solo of concertmaster Emanuele Bolseri, however, proved to be ample compensation.

"Raymonda," by Glazunov, is scarcely known even among musicians. The inspired pas de deux from this ballet, with Fugate and Fischer, offered ample incentive to get more acquainted with this neglected work.

GERSHWIN'S "American in Paris" is among the more popular and entertaining selections. Among its unusual aspects are some odd instruments, including a taxicab horn.

While this performance featured correct tempi and reasonable balance most of the time, it wasn't among the more momentous performances that I've heard.

It didn't evoke quite as much response as "Who Cares," a collection of Gershwin melodies adapted by Hershy Kay.

BALANCHINE, WHO was the choreographer of most of this program's selections, elevated these tunes to new heights with his imaginative choreographical design. Ultimately, however, credit should be given to the dancers, whose elegant per-

formance elicited expressions of awe and admiration from the audience.

Among the many solo roles, credit should be given to Wesley Jacobs, who had a rare opportunity to shine with some tough tuba passages. Pianist Robert Conway stole the show on several other occasions. It is high time that his name should be mentioned on such programs.

The Fourth of July is long gone. But those who fail to enjoy a fireworks show any time during the year probably have very few joys in their lives. This final display was a sparkling conclusion to this summer's classical series at Meadow Brook.

Pipers and drummers featured this Sunday

Free summer carillon recitals continue at Christ Church Cranbrook at 4 p.m. Sunday when carillonneur Jenny King and the White Heather Highlanders team up to perform a program of Scottish, Irish and American favorites.

King, a Detroit native, is a graduate of Oberlin College and has played the carillon at Grosse Pointe Memorial Church for 10 years. She has also been guest carillonneur at Christ Church Cranbrook and the Jefferson Avenue Presbyterian Church.

The White Heather Highlanders return by popular demand. This is the official band of the Detroit Windsor area Royal Canadian Legion. The musicians wear the Royal Canadian Air Force tartan. They hail from all walks of life across Michigan and Ontario and range in age from 19 to 80.

The church is at Cranbrook and Lone Pine, Bloomfield Hills. Listeners may bring lawn chairs or blankets to sit on the church lawn.

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