

Teachers display crafts on 1st day of registration in community center

All instructors who will be teaching arts and crafts in the Farmington Community Center's fall classes will present the first day of registration to talk about their classes and show displays of what students will be creating.

"Get back into the fall swing of things," said program director Virginia Kochans. "Whatever you do, we've got a spot for you or a member of your family."

Formal in-person registrations will be taken Thursday and Friday, Sept. 6-7 from 10 a.m. to 6 p.m. each day.

The teachers will be there Thursday, only from 10 a.m. to 2:30 p.m.

Barbara Burgess will personally register ballet and jazz students from 4-6 p.m. both days.

Beginning Saturday, Sept. 8, mail and phone enrollments will be taken, though those who accompany their

mail registrations with a check will be given preference.

"We strongly recommend that students register early," Mrs. Kochans said. "Teachers have to have time to prepare for the number that is going to be in their first class well in advance."

"On some occasions we've cancelled a class, then received a number of last minute calls that would have made that class possible."

Registration will continue until class maximums are reached or the class, listed in the brochures, is cancelled by the teacher for lack of students.

Mrs. Kochans said that if for some reason, the blanket mailing of brochures failed to reach any residents' homes, one would be set upon request by calling the center at 477-3404.

The center is located on Farmington Road, north of Ten Mile Road.

French horn shines as solo instrument

A bright and articulate performance was presented by Barry Tuckwell last Thursday night as he appeared with the Detroit Symphony Orchestra at Meadow Brook.

Known as one of the world's outstanding French horn players, Tuckwell displayed both the firm military resonance and the tender romantic subtleties of his instrument, while a shaky orchestra under conductor Neville Marriner accompanied him in a frequently hesitant manner.

The Detroit Symphony Orchestra opened the evening with a performance of Mozart's Symphony No. 31. The chamber music colors presented in the allegro assai were translated well by the orchestra, as were the movement's broad and multi-voiced sections.

A well-tempered orchestra made this precise movement shine with a clever presentation of the nymph-like musical ornamentation "the composer included to give the piece an enchanting appeal."

The formal treatment of the symphonic ideas continued in the andante and allegro sections. Despite the piece's bold flair, the orchestra performed the andante with a kind and soothing touch that was pleasantly noticeable.

The closing allegro returned to the chamber music aspects of the piece, as Marriner guided the orchestra through a broad and confident performance of a piece strong in dynamic changes and awesome climaxes.

TUCKWELL JOINED the orchestra for the evening's second Mozart selection, the Concerto No. 3 in E-Flat for Horn. Voiced for string orchestra and only a handful of winds, this Mozart piece continued to use the symphonic medium to display chamber music motives.

The opening allegro allowed Tuckwell to present a broad introduction to his musical abilities, as the movement ranged from hushed to broad in style and then concluded with a sharp, strong cadenza.

The andante section demanded a clean, wide tone from the soloist,

one that Tuckwell presented effortlessly. His crystal clear playing had a charmingly hypnotic effect on the audience.

Tuckwell lovingly played with both broad and subtle melodic ideas.

A demanding allegro brought out the best from soloist and orchestra, as the detached articulation was played in the brochures is cancelled by Tuckwell. A daring and precise decrescendo toward the conclusion brought the most active Mozart movement of the evening to its peak.

ACCOMPANIMENTAL COMPLICATIONS arose in Strauss' Concerto No. 1 in E-Flat for Horn. Tuckwell's bright, exact playing was marred in the allegro by a confusing performance of the orchestra accompaniment, a performance that consistently accented the piece in all the wrong places. A determined soloist saw the movement through with strong and inspired tenderness — the true potential of the piece, however, was not realized, due to orchestral insecurities.

The andante again offered the audience a chance to absorb Tuckwell's round, gorgeous tones. If musical perfection is really only a dream, Tuckwell's complete performance should be viewed as a prelude to sleep. A robust allegro-rondo again revealed holes in the accompanimental work of the orchestra, while the soloist maintained a bright yet reflective tone in his performance of this movement.

The familiar Struss symphonic poem, "Til Eulenspiegel's Merry Pranks," concluded the evening. The orchestra was more on target here than they had been in the first Strauss piece, as the musical motives of the poem wandered and scurried from lazy to detached, from grand to dark, from playful to intense.

The full, demanding percussion parts and the forceful heavy brass work required to successfully present this piece were easily achieved by the orchestra.

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Down to earth

Science institute adds courtyard

Have you visited the Cranbrook Institute of Science lately? It's a part of the Cranbrook Educational Community on Lone Pine.

Not only are the constantly changing exhibits interesting, but the new addition is an enclosed, relaxing outdoor courtyard, complete with white and yellow umbrellas and black wrought iron furniture. You may be served a beverage or a light refreshment.

The courtyard is a gift of the family and friends of Tibor F. Nagy as a

tribute to him. Mr. Nagy, a General Motors executive, died in 1978.

THIS DELIGHTFUL courtyard was designed by Dr. William J. Johnson of the University of Michigan. He has provided a corner with steps for students to gather and where an instructor can lecture. There are varied surfaces on the patio floor. Trees are well chosen and colorful, and flower beds complete the picturesque courtyard.

What a wonderful way to honor a loved one — a courtyard, where appreciative museum visitors can rest while viewing the beautiful exhibits. We think of all the institutions of Cranbrook as being "forever," to guide the old and provide educational exposure for the young.

Your garden writer, who has been traveling around lately gathering new ideas, discovered that British Columbia has more land than California, Oregon and Washington.

Out in the Northwest, Alpine Gardens are very important in the home gardens, due to shallow

soil levels, underlaid with rock in many areas. You see so many of the golden spruce intermixed with the green needled evergreens. A sight to never forget is Freeway Park in Seattle with 27,000 tons of roaring water per minute tumbling down from a waterfall. The site is built over an expressway next to a canyon of tall office buildings.

WHILE IN THE WEST, I met with Rachel Snyder of Flower and Garden magazine. With a fresh report on the horticulture of China, she said the Chinese use herbs extensively for eating and medicine. Their new motto is "Greening Of China" and everybody, I mean everybody, is requested to plant a tree every year, so that China will be known for "ribbons of green."

They use organic methods to combat insects. Therefore, companion plants which discourage an onslaught of insects are utilized. Tree peonies are the flower of China. There aren't any private gardens per se, but public pleasure gardens abound, because the people live in housing developments or communes.

A study has been conducted across the country by the American Horticultural Society. They re-



by ALICE WESSELES BURLINGAME

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Cranbrook graduates receive large grants

Jun Kaneko, ceramics department head at Cranbrook Academy of Art, has been awarded a \$10,000 grant by the National Endowment for the Arts (NEA).

Eight Academy graduates or students were also among the 48 individual craft artists across the country awarded money as part of the annual NEA grant program.

Kaneko, who begins his first academic year at the academy in September, was born in Nagoya, Japan. He studied at the California Institute of Art, at Los Angeles University, at the University of California at Berkeley under Peter Voulkos and at Claremont Graduate School with Paul Soldner.

He has taught at the University of New Hampshire, at Rhode Island School of Design and at Scripps College. He has exhibited widely throughout the United States and Japan.

Grants in the amount of \$10,000 were awarded to the following academy graduates: Christina Bertoni, Rhode Island, 1976 master of fine arts (MFA) in ceramics; Patricia Campbell, Pennsylvania, 1978 fiber student; Robert Forman, Rhode Island, 1977 M.F.A. in ceramics; John Livingston, Missouri, 1974 M.F.A. in fiber; Michael Olszewski, Pennsylvania, 1977 M.F.A. in fiber; and Phillip Warner, New York, 1973 M.F.A. in fiber.

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E. Candy box 8W x 3D x 10" H, \$35. 2 1/4" square side canvas, \$2. 2 1/4" x 7 1/4" front canvas, \$3.

F. Mini key keeper, \$3. Four 1 1/2" sq. canvases, \$8.

G. Recipe box, 5 1/2" x 5 1/4" x 4" H, \$18. Needlework canvas, 3" x 5", \$6.

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