

# Plan gardens for close-up, distant viewing

By Marge Alpern  
special writer

In recent years the presence of large sweeping beds of colorful flowers in public places has certainly enhanced the appearance of our thoroughfares.

Last summer North Woodward almost resembled a street in Copenhagen.

Many commercial enterprises have started to devote money to planting and maintaining attractive beds of color, which are such a delight to all of us who live in the Birmingham area.

Some companies provide seasonal plantings for motorists and shoppers to enjoy, starting with tulips in the spring, bedding plants in the summer and chrysanthemums in the fall. What an improvement over the monotonous, uncreative low evergreen beds to which we were accustomed for many years!

What an effective change and improvement in our urban environment!

Office buildings, motels, banks, shops, restaurants and gas stations in our area deserve a round of thanks for

all the beauty they have provided for our pleasure.

The ultimate in public planting that I have seen in Michigan are the gardens at the Grand Hotel in Mackinac Island. The many pocket-size gardens and the truly "grand" gardens were designed by the staff of Golden-Walsh of Pontiac.

ONE needn't be knowledgeable or even an interested gardener to feel overwhelmed by the drama of all ages come to the Grand Hotel to stand on the longest porch in the world and look out in absolute awe at the vast beds of color used daringly and surprisingly. With a background of towering green pines and the intense blue water of the Straits of Mackinac, the colors of the flowers become brighter, almost dazzling.

The creators of these vast and numerous gardens have achieved a remarkable effect and I learned an important lesson in landscape design from them.

To be successful, a garden must look good from a distance and yet remain attractive under close, very close scrutiny.

The gardens at the Grand Hotel, seen from a great distance, as from the porch, are a bold array of bright colors, planted in pleasing combinations, to be highly effective.

Yet, hotel guests frequently stroll through the grounds, inspecting and enjoying individual plants, so the beds must be weeded and groomed continually.

To achieve success in both of these goals isn't easy, but in planning a garden, you should try to keep these two concepts in mind. It requires a conscious awareness of perspective, distance and background plus a lot of hard work.

Even if you are an experienced grower, the trained eye of a qualified landscape designer can help you see your garden differently and probably give a little more style to your "distant" and "up close" garden views.

THE MAJORITY of the symmetrically designed beds at the Grand Hotel are composed exclusively of annuals. However, they in no way look like the "matched" geometric gardens frequently seen in Ontario which I find have a dated look — a "cuteness" with little style to recommend them.

The one flower that really is very impressive, in extensive use throughout the gardens at the Grand Hotel, is the new begonia cultivar, "Missy Grand."

This non-stop begonia is a great improvement over all of the earlier tuberous and reiger type begonias. Last year in my garden I found the pink "Missy Grand" exceptional in every way. It is a heavy bloomer and truly was non-stop until October.

The plants are compact and neat and, unlike the earlier cultivars, aren't subject to mold or disease of any kind.

I fed "Missy Grand" several times during the summer with fish emulsion and was rewarded with a vast amount of color in a semishady bed.

There are 11 different gardens at the Grand Hotel and all of them have style

appropriate to their location and their viewing position.

The familiar and much-loved red geraniums, which have been used successfully for years on the longest of all porches, are still to be seen and admired. Only now they are bigger and redder than ever before. With the yellow marigold, "Showboat," planted in the same box directly in front of the "Mustang (red geranium)," the effect is knockout.

THIS SPRING another new garden is going to be opened. An area that invites one for an early morning walk has been designated as a garden of wildflowers. Treasures of the northern woods that are so much at home on Mackinac Island were assembled and planted last fall and should be coming into bloom now.

To be sure, the gardens at the Grand Hotel are special, but I must add just one word about the beauty of the hotel itself. There is a grace and beauty in the large and comfortable lobbies.

The beautiful antiques, the red geranium

num patterned rug and the huge bowls full of flowers that fill the lobbies are all designed to delight the visitor. The friendly and polite reception offered by every employee is rarely encountered anywhere these days.

The well-known, formal dining room of the Grand is quite an experience in this day of fast food and plastic dishes. The hotel and its environment invite one to recall days of long ago when elegance was the hallmark of a fine establishment.

The gardens of the Grand Hotel are the natural extension of the quality and sensitivity to good taste that one sees inside. Obviously, the management has spared nothing to make each season spectacular and memorable for its visitors.

From tulip time through lilac time into the glorious days of fall, the Grand Hotel on Mackinac Island is so outstanding that all of America will want to see Michigan's most beautiful resort hotel and garden.

## Violinist shows rare style, talent in DSO concert

By Avigdor Zaromp  
special writer

The formula of success is one of the most elusive riddles for the performing artist. There are those who feel that having the right connections is the most important ingredient, making the difference between obscurity and universal recognition.

While such connections are undoubtedly important, it would be an oversimplification to maintain that it is the only factor.

Violinist Anne-Sophie Mutter certainly had her share of lucky breaks, starting with the prominent conductor Herbert von Karajan, for whom she performed at the age of 14.

Now, at 22, she already has an impressive track record with major orchestras around the world. Last week she made her debut with the Detroit Symphony Orchestra, under Gunther Herbig, with Mozart's Violin Concerto No. 5 ("Turkish").

Hearing her play, one can't escape the conclusion that, in the case of Mutter, the promotion of her career by those who wield the influence is well deserved.

HER STYLE is the kind that few

musicians achieve in a lifetime. It goes right into the heart of the music. It doesn't consist of flashy and showy technique.

In the slow, introductory solo theme, the silvery, articulate tone quality set her apart from the average competent musician.

The combination of clean sound and meticulous phrasing resulted in a sense of completeness, which goes far beyond mere good intonation. Possibly, her young age may be an asset here — she doesn't carry the load of decades of routine, mundane performances of this, or any other work.

This, however, is not a statement of age prejudice. Inspired performers tend to last artistically for a long time. Hopefully Mutter will be one of those few who do.

The other works on the program also tended to bolster Herbig as a top rate conductor, proving again that his choice as music director was a good one indeed. These other works were the Tragic Overture by Brahms and the Symphony No. 5 by Shostakovich.

The Brahms overture, which opened the program, was another example of Herbig's ability to present a familiar piece in a way that doesn't take the



Avigdor Zaromp

music for granted. The preparation and buildup toward the climactic passages were impressive.

The Symphony No. 5 by Shostakovich, the most popular of his 15 symphonies, is often described as a work designated to appease the Soviet re-

gime, with which the composer fell into disfavor in prior years.

Yet, the genius of Shostakovich couldn't be stifled even when disguised under officially sanctioned style. These solo passages were prominent in this performance of this masterpiece. The

range of emotions was given full reign. There was no confusion of cheerful facade with levity.

TIE SCHERZO movement, as well as the faster portions of the final movement, were presented with a more restrained tempo than one encounters in many other versions.

The foretold impati beats at the end had ominous connotations, much like the ending of Mahler's Sixth Symphony.

The resources of the full orchestra were utilized to the maximum. Individual players were impressive with their solo passages. One of the most prominent and visible was percussionist Norman Fickett, whose skill on the marim-

ba is rare. His role is one of the most important ingredients in Shostakovich's style.

This work was performed here by the composer's son, Maxim Shostakovich, two years ago. At that time, the event was significant for obvious reasons. The present performance, different in approach, sounded every bit as authentic and valid. As usual, no judgment as to which was the better performance is being offered here.

This week's program will feature another violinist, Cho Liang Lin, who will perform the Concerto No. 1 in G minor by Bruch. Works by Barber and Schubert will also be featured.

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