

Trip fosters new appreciation for America's beauty, history

All gardeners shift gears this month with new interests.

This summer I became acquainted with growing a beautiful dahlia. It was a new experience for me and now I am hooked on them. Recently, I went to my garden and dug up my treasure, anticipating using the same plant for beauty in 1986. After carefully digging it up, I placed it in a dry bucket after cutting off its tall stem.

According to information I have

found I must let it dry out for maybe two weeks and then cover the rhizome with dry peat moss for a dry winter ahead. All moisture will be avoided — while the rhizome has a rest. It should remain dormant until spring when the temperature is around 55 degrees.

YOUR COLUMNIST has a confession to make. She has been on a wonderful cruise with 85 other guests on the intercoastal area of Georgia and

South Carolina. We boarded the yacht, Yankee Clipper, at Savannah. The trip was sponsored by the University of Michigan.

There were guests on the yacht from all over the United States. The water was calm during the trip, but it was too chilly to sit on the deck. We slept on the yacht at night and during the day we traveled to and explored various ports. Because all of the trip was on the intercoastal passage, we didn't have rough

weather. Among those from our community on the trip were Mr. and Mrs. James Hagen, Margaret Snyder and myself.

In Savannah we saw the residence of Juliet Lowe, the founder of the Girl Scouts of America and visited many picturesque areas of this beautiful historical community.

In Charleston we were reminded of the first naval victory of the Revolutionary War. The group from the ship



down to earth
Alice Burlingame

visited an early formal garden while your columnist played hooky and visited a plantation of a national columnist.

This estate is more than 200 years old and the home as well as the gardens have been kept up during the years. It is called Magnolia Plantation. The owner, John Drayton Hastie, has kept the original home intact and is constantly adding new plant material to adorn the many, many paths around the extensive grounds. There is a river

and pools of water accented by attractive bridges.

It is a pleasure to stroll among the paths, many times recognizing places we favor in the North. Among the stops was Beaufort where we saw homes of early pioneers. The churches were interesting, especially the way they have been cared for throughout the years.

We visited St. Simons Island, Sea Island, Jekyll Island, Hilton Head.

OU band giving free concert

Two original compositions and some old favorites for band will be on the program of the Oakland University Concert Band at 8 p.m. Sunday in Varner Recital Hall, Oakland University, Rochester.

The original works will be Robert Washburn's Suite for Band and the Michigan premiere of Claude T. Smith's Symphonic March on an English Hymn Tune. This latter was commissioned by the Northshore Concert Band of Wilmette, Ill., long recog-

nized as one of the finest of its kind in the country.

Other selections on the program are Bach's "Jesu, Joy of Man's Desiring" and Grainger's "Spoon River," along with "Rushmore" by Alfred Reed and his adapta-

tion of Joaquin Turina's "La Procession du Rocío."

The band will be directed by James Dawson of the OU faculty, adjunct member of the Detroit Symphony Orchestra.

The concert is free, public welcome.



Avigdor Zarnop

Concert ends in silence

By Avigdor Zarnop
special writer

In the second week of his three-week appearance with the Detroit Symphony Orchestra at Ford Auditorium, conductor Laureate Antal Dorati deviated from the standard repertoire.

The first part of the program featured Concerto Manuele by Theodor Berger and the Piano Concerto No. 3 by Bartok. The latter is, of course, a staple of the repertoire, but most listeners, including myself, could benefit from more exposure to this magnificent work.

The second portion of the program, which brought the audience back to the familiar track, was the "Pathétique" Symphony by Tchaikovsky.

One of the rare pleasures on this program was provided by guest pianist Huseyin Sermet. Born in Istanbul (Turkey), Sermet is the winner of this year's Geza Anda Competition and this in turn qualified him for the present appearance with the DSO.

THE BARTOK concerto, the composer's last work, is extremely challenging. While at times it does impose substantial technical demands, Sermet didn't use these to show off. Rather, he concentrated on the intrinsic structure of the work, emphasizing its lyricism, especially in the second movement.

The fugue in the third movement brought out Bartok's refined skill in this respect, which is not commonly associated with his style. This performance left little doubt of Sermet's technical ability as well, but his technique was applied to serve the composition, rather than vice versa.

If this performance is an indication of the direction of his career, Sermet's name should become more familiar and we shall look forward to hearing him again.

The opening work by Berger, a Viennese composer born in 1905, features by excellent work by percussionists Robert Pangborn, marimbaphone, and Norman Fickett, metallophone, as well as pianists Muriel Kilby and Marcy Chanteaux.

The latter is assistant principal cello in her regular role with the orchestra. The work itself, composed in 1951, is rather accessible with its propelling rhythms and its harmonies, which are not too harsh. However, I did not find the work overly inspiring, which can be attributed to the limited exposure in a single listening.

One of the music critic's dreams is the prospect of listening to Tchaikovsky's "Pathétique" without applause following the third movement. That wasn't the case in this performance, nor in any of the many live performances I have heard, for that matter.

The tempo in the second movement (with its 5/4 time signature) provided a pace that did not dwell excessively on the melancholy, yet provided the right mixture of cheer and sadness. The bulk of the melancholy, for which this work is known, was reserved for the final movement.

THIS was indeed one of the more emotional renditions of this movement, perhaps too much so. One very knowledgeable listener commented afterwards, "There should be no need for 10 handkerchiefs — two or three should be enough."

The hushed conclusion with its subsequent silence had an overwhelming effect on the audience; for a while, nobody dared to interrupt it with applause.

But when the applause finally came, it was unwarranted and there was no holding back.

Dorati to leave

Two well-known symphonies by Beethoven and Brahms and a special farewell to Symphony Conductor Laureate Antal Dorati will highlight concerts at Ford Auditorium at 8 p.m. Thursday, 10:45 a.m. Friday, and 8:30 p.m. Saturday.

Dorati will lead performances of Beethoven's Symphony No. 6, the beloved "Pastoral," and Brahms' Symphony No. 3 in F Major. Dorati, who served as the Detroit Symphony's ninth music director, has had a long and distinguished career.

Throughout his 65 years in the study and performance of music, he has appeared with virtually every major orchestra in the world.

During his tenure as music director, Dorati raised the symphony to international prominence through activities such as the Beethoven Festival in 1977, which was filmed as a television series for PBS. In the fall of 1979 Dorati took the symphony on its premiere tour of Europe, which resulted in rave reviews and standing ovations throughout the five-week tour.

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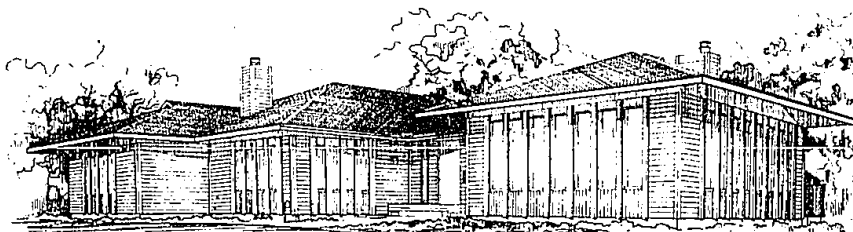


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