

Creative Living

Marie McGee editor/591-2300



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Enthusiastic audiences greet DSO

Editor's note: This is the first of three articles on the Detroit Symphony Orchestra's European tour written by Ervin Monroe, principal flutist with the orchestra. He is also consulting editor for *The Flute Quarterly*, president of *Flutes International Inc.* and is affiliated with Wayne and Oakland universities.

By Ervin Monroe
special writer

THE EXCITEMENT surrounding the European Tour had been building for months. Yet most of the Detroit Symphony Orchestra members such as myself had been so busy making final preparations for the journey that the day of departure seemed suddenly upon us.

My wife, Susan, and I arrived with several other orchestra members at 12:30 p.m. on Saturday, and checked in for the 2:40 p.m. departure flight. The attendant directed us upstairs for "coffee and cookies." To our surprise, what awaited was far more a send-off party attended by board members, symphony friends, a band and all the party trimmings possible. Mingling and chatting with the musicians were Steve Miller, vice president of finance for Chrysler Motors and chairman of the DSO board, and his wife, Maggie. In a time set aside for speech making, he, the symphony maestro, and a representative of the Michigan Arts Council all wished the orchestra well.

By the time we arrived at New York's Kennedy Airport, where we were to make a connecting flight to Zurich, Switzerland, the orchestra had already had a busy day — yet there was a four-hour layover and still seven hours to flying time to go.

I REALIZE our public often thinks that orchestra tours are pleasant vacations, and indeed many aspects are pleasurable, but tours are also strenuous, hard work. When the orchestra exited the plane in Zurich, there were many tired, sleepy people. It was 9:30 a.m. Sunday in Switzerland but the middle of the night in Detroit.

I chatted with Wes Jacobs of Troy, our tubist, who was beaming with energy. "I read my Jetlag book and stuck with the rules," he exclaimed, "I watched my diet and slept on the plane. I'll adjust to the new time just fine."

Later 12 of us had lunch. (It was already too late for breakfast at one of the few restaurants open on Sunday.) Toward the end of the meal the conversation began to drag. Jetlag was taking its toll. Some were noticeably gazing at their food and I caught Wes staring into empty space. Eventually he too admitted to being a bit disoriented. Susan and I returned to the hotel for a nap.

On such tours the first day of destination is nearly always free so everyone can rest and adjust to the new time zone. This time is traditionally spent relaxing and socializing.

It is surprising how many musicians have friends and acquaintances in many of the cities. Violinists Bruce and Linda Smyth of Farmington Hills, met a friend who had driven to Zurich from Strasbourg, France, 2 1/2 hours away, just to visit and entertain them.

GETTING AROUND can be difficult. Fortunately there are always members of the orchestra who have a solution. Sam and Peggy Tundo of Troy, percussionist and violinist, quickly discovered the most efficient and practical way to get to the center of the city — electric street cars. These are more modern and practical than Detroit's trolley and definitely go further. Even the city buses run by electricity, which is readily affordable in this country with its mountains, lakes, and streams.

That evening, several of the orchestra members tried to find a place to watch the Super Bowl game. After much inquiry, even a special trip to the Airport Lounge by hornist Bryan Kennedy of Bloomfield Hills, it became evident that the football fans in the orchestra weren't going to see the game.

The hotel manager assured us, however, we wouldn't be disappointed. "I will be able to tell you the exact score tomorrow morning."

The musicians stared at him in silence. Our enthusiasm to watch a live football game was obviously not translatable.

We were all set for our tour open-



EuroTour '89

Ervin Monroe

ing in Zurich's Tonhalle on Monday, but Susan and I were diverted by a phone call from our good friend Jeanne Galway, wife of the famous Irish flutist James Galway.

THEIR HOME is in Lucerne, 50 minutes by train from Zurich. She insisted we visit, even though Jimmy is away in Sweden. "I'll drive you back in time for the afternoon rehearsal," she said. "If you don't come I'll be very upset."

Making the train connection wasn't easy. Fortunately I have some facility in German, so Susan and I managed to get to the station and purchase tickets at the automatic machine.

As we raced toward the trains, I realized we didn't know our track number. We overtook a well-dressed gentleman to whom I blurted our plight in German.

"Sorry," he said, "I speak only French and English."

"Shade," I replied, which means "too bad" in German and turned away.

Susan looked at me bewildered, "Didn't he say he spoke English?"

"So he did," I said and ran back for directions.

We had a wonderful day in Lucerne. The drive back with Jeanne was truly exciting, although I'm not sure it was good for my heart. "You never have to worry when passing with a 12-cylinder Jaguar," she said.

THE ACOUSTICAL rehearsal at 5:30 p.m. was short but interesting. The hall was very small and the woodwork resonated with each loud chord. Its appearance was every bit as charming as I remembered from the 1979 Tour with Antal Dorati. The orchestra was sounded ready for the evening concert.

There were a number of local General Motors people at this rehearsal. General Motors, sponsor of the tour, hosted a reception honoring the orchestra between the rehearsal and the concert.

Jack Harman of Bloomfield Hills, public relations representative for GM who is handling our tour, was busy directing the news media and video people throughout the hall.

From a musician's standpoint, the opening night was ideal. It felt like everyone was "on." The hall vibrated, the instruments sang and the audience responded. Four encores later it was all over and we were packing for Lausanne.

Felix Resnick of Huntington Woods, violinist with the orchestra and conductor of the Birmingham-Bloomfield Symphony, invited all his friends to the Oliver Twist, a pub in town managed by an Irishman whose sister sings in Felix's son's band in Texas. Small world, eh?

Later that night in the lounge of the hotel, Deborah Borda, executive director of the Detroit Symphony, dropped by to give words of praise and encouragement to members of the orchestra.

DAY 4, Tuesday, luggage had to be ready for 8 a.m. Train left at 10:20 a.m. for Lausanne. Our destination was still Switzerland, but the language is now French, and the architecture looked decidedly different than that in Zurich.

The hotel was beautiful. France was just across the lake and if you read the signs you would have thought you were there. The people were very friendly but the hall wasn't.

Theatre des Beaulieu is part of a huge building and doesn't offer the visual or acoustical charm of the Zurich Tonhalle. The sound is reminiscent of Ford Auditorium and the orchestra worked hard to overcome dead spots on the stage. The crowd

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Stefan Derbich in the basement of his Farmington home with some of his paintings.

Staff photos by RANDY BORST

A MODERN DAY
MICHAELANGELO

By M.B. Dillon
staff writer

American art lovers are in for a European treat at Madonna College.

An art exhibit showcasing the work of Polish master Stefan Derbich opens Sunday, in the school's Library Building at Schoolcraft and Levan, Livonia.

Derbich, 80, is a modern-day Michelangelo. More than 50 Polish cathedrals are adorned with murals, altars, stained glass, larger-than-life-size mosaics, gold leaf, paintings — even chandeliers and furniture — Derbich was commissioned to design.

Derbich stood on scaffolding up to seven stories high to complete portions of the work.

Exhibit-goers will delight in Derbich's multidimensional talents. The one-man show runs through Feb. 28. Hours are 9 a.m. to 9 p.m. weekdays, and 2-4 p.m. Sundays.

THE MASTER is equally at home with portraits, landscapes and abstract painting, old world and contemporary art. He's even designed restaurant interiors and restored the town hall in his hometown of Poznan, Poland.

Derbich moved with his wife, Emilia, to Farmington in 1986.

"You think of something, and he's done it," said his daughter Emilia Palmer of Farmington Hills, who with Madonna's Sister Angelina is coordinating the exhibition.

Derbich's status in the international art community has been evident at international fairs, where his work has been displayed alongside that of the world's top artists. His work has been displayed in one-man shows in cities throughout Poland, at the Galeria at St. Mary's College in Orchard Lake and at the Helen DeRoy Art Exhibit in Farmington Hills.

Derbich has been awarded scholarships from the Ministry of Art and Culture in Warsaw, and from the cities of Ostrow and Poznan.

He studied art at the Academy of Art in Poznan 1925-1931. Derbich also studied under Professor T. Prouszkowski at the Academy of Fine Arts in Warsaw.

Derbich was born in Berlin in 1908 during the partition of Poland. From 1940 to 1945 during the German occupation of Poland, the artist was imprisoned in a work camp and forced to work for the armament industry.

"THE GERMANS WANTED me to paint Hitler during the war. I told them I couldn't paint people," said Derbich.

Poland's tragic history is reflected in the artist's abstract work. Outstretched hands and expression-filled faces recur as themes in the colorful paintings.

"These visions in contact with the cold, aggressive hopelessness of unstable human existence

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JIM JAGDELD/staff photographer

A Tremor-ous event

Normally the Festival of Trees occurs amid holiday trappings in a gala wintry setting in Detroit's Cobo Center. But there's a new wrinkle in the annual benefit to raise money for Children's Hospital's research department. A kind of branching out, so to speak — needed when the December event fell short of its financial goal. It all happens Monday at a special Festival of Trees fashion and hair show being presented by Jacobson's of Livonia in cooperation with Charisma hair salon in the area's

trendiest spot, Tremors, at the corner of Six Mile and I-275, Livonia. Doors open at 1:30 p.m. with an hour d'oeuvres buffet followed by a preview of spring fashions and hair designs. Donation is \$40. The event's coordinator is Betty Jean Awrey (right) shown here checking out a three-piece fashion bolero jacket and pants ensemble that will be shown. At the left is Jacobson manager John Purkiss. The benefit is open to the public.