## Program features all Michigan composers

A special event saluting Michigan composers at the Detroit Public Library attracted a good-sized audicance for a program of this kind.

Among musical occupations, composing is probably the most thankless. Composition is among the few licks in which one has to compete for attention with legends from the past, in addition to the fierce competition of the present generation. This is a major aspect one has to keep in mind when attempting to evaluate such new, untested works.

I found some of the works to be impressive while others failed to reach me. Taste is, do conseque person art, it is, important to know when to take certain things with a grain of salt.

THE MOST substantial works in terms of length were the opening and final selections. The first, "an Epistomology of the Planets" by Wesley Fishwick, brings to mind another work dealing with the same subject — that of Holst.





Avigdor

wever, the subject matter is about only thing these works have in

common.

Fishwick's work is for plane and soprano, based on text by Annie Dillard. It emphasizes the astrological concepts of the planets, including Pluto, which wasn't discovered when Holat's work was written.

The singing was by soprano Bonnie Brooks, with Fishwick at the piano and Detroit Symphony Orchestra mustcian Haden McKay playing the cello. Fishwick, who teaches piano at Macomb County Community College, studied with Mischa Kottler, who was present.

ANOTHER FORMER Kottler stu-

which, according to Hartway, could be regarded as universal. Performed by Doris Richards, plenofe, performed by Alston, featured the non-standard technique of pluching the strings manually and grating on the strings with the fingernalis. "I don't recall having ever taught lottly be to play like that," Rottler said. Other works on the program were they James Hartway, Leslie Basseri by James Har

THE FINAL selection, the Aria Concertante by Eastern Michigon University faculty member Iannaconne, came closest to a classical structure. Gurt and cellist Jerome Jelinek presented a most coavincing case for this extensive work.

The second part, Arloso and Metamorphosis, features a theme that storaks with a simple format undergoes some most ingenious developments until it is no longer recognizable, at least not by somebody who had never heard it before.

There is substantial talent among these Michigan composers. They all deserve our respect for the courage to chose such a difficult occupation.

## Brahms sonata would have helped

Among the cherished traditions of the Shaarey Zedek synagogue is the annual concert series established by Peter and Clara Weisberg. Since 1980, this series has presented some line artists to large audiences.

The artist this time was Israeliborn cellist Ofra Harnoy. This 24-year-old, talented musiclan, presently living in Canada, has airaedy accomplished what many aspiring artists only dream about. When listening to be performance, the reaccompanish of the present son becomes clear.

Her accompanish was supposed to be Bernie Katz, who is well known in this area. However, he had to cancel and was replaced by Bert Anton, who was flown in from Tornoto at

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the last moment. Judging by his fluent and authoritative performance, he was intimately familiar with the items on this program, some of which were rare and unusual.

As expected, much of the music was based on Jewish themes, Opening with "Nila" by Leon Zuckert, Harroy proceeded to reveal a world that is seldon touched, "Will" is the concluding prayer following the traditional Yun Kippur services. Another item that is obscure to meat of us, has a special mening to Harroy, This was a sonata by Glick, a leading Canadian composer, that was dedicated to her. The work, using some contemporary idolfus, is, nevertheless, tonal and accessible to the average listener.

parts. This performance brought out the intensity of the work with its climate heights in spite of the limitations imposed by the absence of a full orchestra.

Among the non-lewish, but popular, tidhits were a Spanish Dance by de Falla. "Flight of the Bumble Bee" by Rimsky Korsakov and Kreisler's "Lichesleid." None of these was written for cello, but this performance gave the works a certain auro of authenticity. Perhaps best of all was "Song of the Birds" by the legendary cellist Pablo Casals, who frequently presented it in his encores.

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SCORE?
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SCENE IN TODAY'S EDITION

The popular Yiddish song, "Yiddishe Mamme," is a source of much nostalgia. But the audience didn't join in with singing, in spite of encouragement to do so.

While attempting to eater to the Jewish audience, it was obvious that Harnoy is versed in a much wider reportoire. It would have been preferable, in my view, if she had included at least one substantial selection by a great master, such as a Brahms sonata. After all, the artistic appreciation by a Jewish audience isn't any lower than that of any other audience.

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