



Artists Series follows tradition

Injuries sidelined two American Artists Series regulars, but the April 22 concert at Cranbrook/Kingswood went on thanks to capable replacements.

Violinist Linda Snedden-Smith, who is suffering from tendonitis, was replaced by Velda Kelly. Violist Hart Hollman's left hand fingers were jammed in the door at his home. He was replaced by fellow DSO violinist James Van Vankelberg. Both injured musicians are expected to recover fully.

The tradition of seldom-performed works of high quality continued on the season's final program. Works by Haydn, Anthony Miller, Czerny, Holst and Frank Bridge were presented at this well-attended event.

NOT ALL selections were inspiring, but the ones that were made this evening extremely worthwhile.

Haydn, by far the most established composer on the list, wound up at the bottom of the heap in terms of quality. His London Trio No. 3 in G major, for Flute, Oboe and Cello in this arrangement, is hardly an adequate representative of his more mature works.

At the other end of the quality scale was the Quintet for Piano and Strings by the English composer Frank Bridge (1879-1941).

This elaborate work, which was performed in this series a few years ago, is a true musical gem that is still overlooked by many chamber groups. Its style is highly Romantic,

with only touches of 20th century harmonies.

This performance attempted to bring out some of the more serene aspects of this music, penetrating the exterior, technical polish.

Van Vankelberg adapted well to the demanding viola role, conferred on him unexpectedly. Kelly blended successfully with the rest of the group. In addition to producing her own shining passages, Professionalism prevailed.

CARL CZERNY was primarily known for his piano studies, which are effective. Seldom is he featured as a true composer. His Fantasia Concertante Op. 256 for Flute, Cello and Piano is substantially more exciting and entertaining in its bravura flashes of display, even though it isn't rich with profound musical ideas.

Two other short works with substantial merit were a Quartet for Oboe, Violin, Viola and Cello by Anthony Miller and a Terzetto for Flute, Oboe and Viola by Holst.

Even though Holst may have reached beyond the planets for this witty piece, it does appeal to earthly ears. Flautist Ervin Monroe and oboist Donald Baker made these works sound even more significant than their scope would suggest.

This evening, dedicated to the memory of Peggy de Salis, marked the end of the 25th season.

Joanne Freeman, pianist, artistic director and founder of this unusual series, continues to build an inspiring tradition.

Opera's top names reached out

By Mary Jane Doerr
Special writer

"La Traviata" will be your calling card," Richard Bonyngue once told soprano Nova Thomas.

He is Dame Joan Sutherland's husband and is the expert in bel canto literature. Thomas will sing Violetta in the Michigan Opera theater production of "La Traviata" at Masonic Temple, May 5. Kelly Mirioliolu was originally scheduled for the role.

"Think about saying no a lot," Bonyngue told her. "Forget about Butterfly. Pick up Lucia. Put Mimi aside. Pick up Glilda. And, learn all the heroines of Hoffman."

"Those squeaky things?" Thomas batted back.

"Learn them and I will agree to work with you," Bonyngue promised. Thomas learned the roles and since 1985 Bonyngue and Sutherland have coached Thomas on all of her career decisions and role selections.

"Ardis Kravink has asked me to cover for Joan in 'Anna Bolena' at the Lyric Opera (of Chicago)," said Thomas, who was a finalist in the Metropolitan Opera National Council Auditions in 1984 with the mad scene from "Anna Bolena."

"I SAT IN A CORNER for three weeks and watched all the rehearsals and performances," she said. "I don't think the Bonyngues knew me from Adam's house cat."

Two months later, Thomas got a call from the Houston Grand Opera saying Bonyngue asked for her to cover Sutherland.

The North Carolina soprano's break came in Houston. At the final rehearsal, Sutherland suddenly decided not to sing and Thomas was given a few minutes to prepare for the mad scene in "Anna Bolena."

"On a wing and a prayer, I took the stage and Maestro began conducting. When it was over he pointed for me to come to the edge of the stage," Thomas recalled.

"Say young lady what do you have to say for yourself?" said Bonyngue to her in his Australian accent.

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

'There is so much to learn from someone like Dame Joan. What is so special about her is what she is willing to share. She has taught me everything from how to sing staccato to how to lift my skirts.'

— Nova Thomas

cl Auditions in 1984 with the mad scene from "Anna Bolena."

"I SAT IN A CORNER for three weeks and watched all the rehearsals and performances," she said. "I don't think the Bonyngues knew me from Adam's house cat."

Two months later, Thomas got a call from the Houston Grand Opera saying Bonyngue asked for her to cover Sutherland.

The North Carolina soprano's break came in Houston. At the final rehearsal, Sutherland suddenly decided not to sing and Thomas was given a few minutes to prepare for the mad scene in "Anna Bolena."

"On a wing and a prayer, I took the stage and Maestro began conducting. When it was over he pointed for me to come to the edge of the stage," Thomas recalled.

"Say young lady what do you have to say for yourself?" said Bonyngue to her in his Australian accent.

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

cl Auditions in 1984 with the mad scene from "Anna Bolena."

"I SAT IN A CORNER for three weeks and watched all the rehearsals and performances," she said. "I don't think the Bonyngues knew me from Adam's house cat."

Two months later, Thomas got a call from the Houston Grand Opera saying Bonyngue asked for her to cover Sutherland.

The North Carolina soprano's break came in Houston. At the final rehearsal, Sutherland suddenly decided not to sing and Thomas was given a few minutes to prepare for the mad scene in "Anna Bolena."

"On a wing and a prayer, I took the stage and Maestro began conducting. When it was over he pointed for me to come to the edge of the stage," Thomas recalled.

"Say young lady what do you have to say for yourself?" said Bonyngue to her in his Australian accent.

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Thomas responded in her Southern accent. "Say from up here you look a whole lot like Richard Bonyngue."

Bonyngue said, "Just never you mind. Meet me tomorrow morning."

"I thought he was going to say 'go home and do your sewing,'" said Thomas.

Instead, Thomas fell in love with Sutherland and her husband and they with her.

NOW THOMAS ACCEPTS no contracts without their approval and learns no roles without his careful guidance.

"There is so much to learn from someone like Dame Joan. What is so special about her is what she is willing to share. She has taught me everything from how to sing staccato to how to lift my skirts. Richard taught me how to get my train out of the way," said Thomas laughingly.

Between "Norma" rehearsals in Detroit last year, Bonyngue marked Thomas "La Traviata" score, noting places to breathe, the cadenzas she should sing, where to rest and the phrasing.

"Trust your instincts, Bonyngue once told me. If I make a difference in the opera world, it is largely Richard Bonyngue who is responsible. He cares."

Guild winner projects style and skill

By Isabelle A. Smith
Special writer

The concert was a fitting tribute to his principal teacher, retiring UM piano department head Charles Fisher, who was among the heartily-applauding, full-house audience.

A recent prize winner in the Gina Bachauer, Young Keyboard Artists and East and West Sutherland's international competitions, Weldy's technical and interpretive skills have been honed to the kind of razor-sharpness that allows him to command the keyboard. His playing, full-toned and clear, is characterized by restraint, elegance and ease, as well as by personal charm and an informality that draws audiences into his performances. The result — a rare kind of

musical "conversation."

In addition — true to his years of work in New York's musical theater — Weldy has the canny showman's ability to surprise. After a delightful, understated, rendering of Beethoven's joyful Opus 78 sonata (24th of the 32 he wrote, and in distinct contrast to the preceding "Appassionata") he launched into such a full-blown, Great-Romantic-Tradition version of Liszt's Funerailles (with its conspicuous references to the just-deceased Chopin's Ab Major Fantasia) that he left the audience breathless with delight and caused one hearer to declare that "Weldy's pianistic pyrotechnics are a fitting match for Mother Nature" (referring to the awesome thunder and lightning display outside).

The second half of the program — three decidedly pleasant sonatas by Scarlatti protégé Antonio Soler (played with clarity and grace), a

masterfully-assured performance of Prokofiev's fiendishly intricate Sonata No. 7 and a poetic Rachmaninov encore (Prelude in D Major) — confirmed Weldy's artistic flowering and placed him in the vanguard of such other, now-renowned Cranbrook Music Guild Scholarship Concert winners as Ashley Putnam, Muriel Greenspan and Ani Kofavian. This made it a fitting tribute, indeed, to the vision and commitment of CMG.

NOTE: For those who missed the Cranbrook Program, Weldy's impressive talents will be featured (in the Gershwin Preludes) on the May 11 "Musica Viva" Program at OCC - Orchard Ridge and a Clarkson Conservatory.

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Clarkston Foundation Benefit Recital on May 18 at North Sashabaw Elementary School in Clarkston. For information, call 471-7700 (Musica Viva) or 625-3640 (Clarkston Conservatory).

Tasty treat served despite weather

By Isabelle A. Smith
Special writer

Baroque music, played on baroque instruments, isn't everyone's cup of tea. But last week's season-ending (their 19th) Ars Musica Program at Christ Church, Cranbrook proved that "The Baroque Orchestra" has successfully convinced an ever-growing audience to sip their special early music brew.

Ars Musica also proved that there is more than one Bach in Baroque and that (with apologies to Thomas Wolfe) you can "go home again" if the you is harpsichordist Penelope Crawford, Ars Musica's artistic director and frequent soloist.

The successful ingredients in the Ars Musica brew included an interesting program (music of J.S. Bach and three of his four composer sons), and a committed and immensely capable (mostly young) ensemble (one gloriously schooled in the special techniques of baroque performance: shorter arm movements; light or no chin support, etc.).

Also in the brew was a potpourri of five guest artists (flutists Michael Lynn and Kathy Sweet; cellist Debra Lerner; recorderist Michael Lynne; harpsichordist Elizabeth Farr with Richard Seraphenoff and Willard Zirk, horns), plus a commanding and handsome young American conductor, Richard Rosenberg.

This recipe, when mixed well, adds up to a tasty treat — and that was mostly the case on April 29.

Unfortunately, that old instrumental bugaboo, humidity, which is a problem for all instrumental musicians, but especially so for early instruments, caused havoc with intonation and — in spite of repeated tunings — the harmonic blend was (too often) wrong.

Also, the beautiful Christ Church sanctuary, which serves so well for organ and choral works of the period, muddles and muffles the delicate flourishes and clear delineation of contrapuntal lines so necessary to true enjoyment of this music.

On the Town
DINING & ENTERTAINMENT

GIVE BLOOD, PLEASE.
American Red Cross

JOIN US FOR SUNDAY BRUNCH
9:30 a.m. - 4:00 p.m.
(Regular Menu after 4:00 p.m.)
\$6.95 per person
ALL YOU CAN EAT!
Leather Bottle Inn
20300 Farmington Road
(Corner S. of S. Main)
LIVONIA 48152
478-8850

Kevin's
27189 Grand River East of Inkster 537-6610
GREAT BANQUET ROOM - UP TO 60 PEOPLE - NO CHARGE
OPEN MOTHER'S DAY from 12-8
MAKE YOUR RESERVATIONS EARLY
TURKEY OR HAM DINNER with all the trimmings
Children under 12 \$3.95
\$5.95
Featuring: Las Vegas Style Singer
Beautiful MALE AND FEMALE
with WALLY GIBSON
Your favorite music and songs

Mr. Z's STEAK HOUSE
27331 5 MILE (Corner Of Inkster)
PH. 537-5600
Tuesday thru Saturday Dance to FOLKFAIR
Sunday & Monday Bill Kahler & his Guitar
Open Mother's Day 7-10 P.M.
Mother's Day Specials
• Roast Turkey & Dressing
• Stir Fry Chicken with Rice Pilaf
• Baked Mostaccioli with Meatballs
• Cherry Glazed Ham with Sweet Potatoes
• Club House Steak with Mushroom Sauce
Dinner Includes: Hot Bread, Soup, Salad, Dessert of Potato, Rice Pilaf or Vegetable, Dessert
Limited Menu Available
Make Your Reservations NOW
\$7.95 per person
Children 4-12 \$4.95
Under 4 FREE

● O&E Sports—more than just the scores ●

Laurel Manor
Banquet and Conference Center presents
an extravagant
MOTHER'S DAY BUFFET
SUNDAY, MAY 13, 1990
Reservations taken 12 Noon - 2:30 p.m. - 5:00 p.m.
462-0770
\$14.95 Adults
\$8.95 Children under 12 Years
Seniors Discount
Cash Bar Available

Fonte D'Amore
DEL SICILIANO
RESTAURANT
Come spend MOTHER'S DAY...
The Italian Way!
Sunday, May 13th
Serving from 12:00 p.m. - 10:00 p.m.
Featuring an Authentic Italian Family Style Dinner...
• Chicken Scacciato Soup
• Fontina Appetizer
• Romaine with Marinara Sauce
• Homemade Meatballs
• Roast Eye of Beef
• Italian Roasted Chicken
• Homemade Italian Sausage, Oven Roasted Potato, Vegetable, Fresh Fruit & Tiramisu
• ALL YOU CAN EAT - ADULTS \$12.95
CHILDREN UNDER 10 - \$9.95
Reservations Suggested
32030 Plymouth Rd., Livonia 422-0770

Fonte D'Amore
DEL SICILIANO
RESTAURANT
The Italian Way!
Experience Freshly Made Dishes of Veal, Fresh Seafood, Pasta Created by:
Chef Owner - LUCIANO - Chef de Cuisine - Mark Jordan
Featuring Fresh Cheese and a Health Smart Dish of the Day
LIVE JAZZ by Dolphin Dance Every Wednesday 7:30-10:30
Mention this ad - Luciano will provide a Complimentary Drink
32030 Plymouth Rd., Livonia 422-0770
This Mother's Day, give Mom everything she deserves
\$14.95 Adults
\$7.95 Children under 12
12:00 am to 3:00 pm
Mom has done so much for you all year long - now it's your turn. And that means treating her to the very best: our famous Marriott Buffet. It's a beautiful presentation of the most delicious array of foods any Mom could imagine.
Delicious appetizers, Garden-fresh salads, Entrees that feature tender chicken, delicate fish,
perfect roast beef. Desserts so luscious, she'll have a hard time choosing.
So bring Mom to Marriott - we'll make sure she gets everything she deserves.
Marriott People know how.
LIVONIA 17100 Laurel Park Dr. 462-3100
attached to the NEW Laurel Park Mall
Marriott

Mother's Day BUFFET
Sunday, May 13th From 10:30 a.m. to 3 p.m.
Celebrate Mother's Day, Holiday Inn Style
...Your Mom Deserves the Best!
Enjoy Chef Cummings' tantalizing selections created especially for the occasion. Indulge yourself with our dessert extravaganza!
Adults \$14.95
Children 6-11 \$8.95
Seniors \$12.95
Under 6 Free
Reservations Suggested 464-1300
Each party will receive a Complimentary 7" x 5" family portrait furnished by
Holiday Inn
LIVONIA-WEST
1-275 at Six Mile Rd.
*A 15% Gratuity and 4% Sales Tax will be added to each bill.