



MISCHA MISCHAKOFF, Detroit Symphony concertmaster, will be heard in the Mendelssohn violin concerto with the Court Orchestra.

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Second Schoolcraft Concert Features Mischakoff Violin

Violinist Mischa Mischakoff will perform the Mendelssohn violin concerto in E minor Wednesday, July 10, in the second program of the Schoolcraft Concert Summer Music Festival.

The concert will begin at 8:30 p.m. in the court between the wings of the Forum building on the college campus on Hagerty Rd. between Six and Seven Mile Roads. Tickets are \$1.50 at the door. There are no reserved seats.

DIRECTOR Wayne Dunlap will conduct the orchestra in Franz Schubert's Symphony No. 2 in B-flat major; Francis Poulenc's "Two Marches and Interludes" (1937) and "Soleil" for Piano and Woodwind Quintet.

Pianist, Soprano On Bill

Andre Kostelanetz will take over the Meadow Brook Festival concerts featuring the Detroit Symphony Orchestra Thursday, Friday, Saturday at 8:30 P.M., and next Sunday at 7:30 P.M. in Oakland University's Baldwin Pavilion.

On Thursday and Friday, July 11-12, his soloist will be pianist Eugene List playing the Poulenc Concerto on a program which will include Mozart's Overture to "The Abduction from the Seraglio," Haydn's Symphony No. 88 in G Major, Turina's "La Bouteille en vin," Milhaud's "Le Bouc sur le toit," and Berlioz' Overture "The Roman Carnival."

On Saturday and Sunday, July 13-14, Kostelanetz will have as his soloist, the Metropolitan Opera soprano Judith Raskin. Miss Raskin will be heard in Benjamin Britten's Song Cycle "Last Night on the Earth," a program which will include the suite "Solresolaires," also by Britten, and Tchaikovsky's Symphony No. 5 in E minor.

The festival grounds open two hours before each performance for picnics and buffet service.

ter" (1932), second and third movements.

Schubert and Poulenc, a pair of lyric composers who lived a century apart, are featured in this, the second series of outdoor concerts offered by the college.

The Mendelssohn concerto, universally ranked as one of the half-dozen greatest works for violin and orchestra, has melodic qualities that place it at home with the works of Schubert and Poulenc.

The display of violinistic fireworks in the third movement make the Mendelssohn concerto

highly popular with musical beginners and sophisticated alike.

MISCHA MISCHAKOFF, the soloist, has been concertmaster of the Detroit Symphony since it was reorganized under Paul Paray in the early 1950s. Now 70, Mischakoff is due to retire this year.

A short, cheerful little man, Mischakoff has chosen to make his career as a first-chair orchestra member although he is an accomplished soloist.

Before coming to Detroit, he was the late Arturo Toscanini's "third arm" as concert-

master of the NBC Symphony. Mischakoff has been concertmaster of a number of other orchestras during his long career in the U.S.

Because he has worked with so many conductors, Mischakoff has adapted his playing style to the man he was working under, and so he never developed an individualized style in the manner, say, Heifetz or Stern.

Nevertheless, his credentials as a soloist are extensive, and he has performed in that capacity throughout the U.S.

GOING UP 'CURTAIN'

By Wally Roberts

An old friend in the theatrical guise of Teyve, the hard-working Dairymen, returned on July 2 for a short two-week visit at the Fisher Theater with his friends and neighbors from Anatolia.

"Fiddler On The Roof" began its smash hit career at the Fisher more than four years ago. Zero Mostel played the lovable Teyve. The New York Drama Critics Circle Award went to "Fiddler" for the best musical of 1964.

WHEN SEEN originally "Fiddler" had an over-long second act and a great amount of extraneous plot material. Director Jerome Robbins eventually snipped all that material out and tightened the show up. While the second act is not the greatest ever seen in musical, it does move along and satisfy.

"Fiddler" is still a good first act musical. The music is melodious and the dancing is of the foot-stomping variety. The rousing village tavern scene and the wedding provide two occasions for some show-stopping male choreography. With the strong emphasis on the male members of the community doing all the "Buck and winging," "Fiddler" at times reminds one of "Alps Dairies" with its Greek men pounding their heels.

How does "Fiddler" hold up without Zero Mostel? If I remember correctly, it was due mainly to Mr. Mostel's satirical that I gave "Fiddler" the nod for smash hit status.

Paul Lipson, formerly an understudy, does the role currently in this bus-truck company at the Fisher. He does an adequate job. His singing voice is weak; consequently, the orchestra blares out whenever it can to cover this defect. Mr. Lipson's conversations with God lack the tenderness and technique employed by Mr. Mostel.

However, "Fiddler" retains its greatness even with minor stumbles.

THE OPENING number "Tradition" still is an exciting bit of music, dancing, colorful stage spectacle. "Fiddler" gets off to a great start with such a number. Wisely it is repeated in modified form in the second act.

Teyve's problems are universal and the audience's identity with them make this musical's message quite pertinent. Throughout man's struggle to find his place on this earth he has worried about the breakdown of traditional forms of cultural beliefs and the hostility of forces that integrate his society.

In the obscure Russian village of Anatolia of "Fiddler," the Czar and his pogroms threatened the peaceful existence of Teyve's dairy customers. His family life was disturbed by the errant arrows of Cupid. In the old world, the matter of love and marriage was an arranged affair via the village matchmaker. Teyve's three daughters discover husbands

via "love - at - first - sight" route.

"FIDDLER On The Roof" touches the hearts of the audience in happy fashion with the first two marriages. Musically, Jerry Bock and Sheldon Harnick, literally have their village folk burst forth into glorious music and dancing on these occasions.

The last marriage is outside the religion. Truly too tough an event for Teyve to swallow. His refusal to talk to his daughter drips with sentimentality and lowers dangerously close to melodrama. But the musical only stops momentarily here and then speeds magnificently to an up-tempo finish.

"Fiddler" is a musical tribute to man's search for survival in a cruel, capricious world. See it by all means.

UM Opens Sunday

In Ugo Betti's "The Burnt Flower-Bed," the University of Michigan Players will make a psychological study of political assassinations and suicides, a very timely theme in this year of political upheaval.

Set for production, Wednesday through Sunday, July 10-14, at 8 p.m., in Lydia Mendelssohn Theatre, the play was scheduled before the assassinations, according to Prof. William Halstead of the speech department, who is directing it.

"No attempt is being made to force analogies," Halstead points out. "But several of the incidents, and a great many speeches, take on increased meaning for actor and audience in the light of the recent murders."

Tickets Wednesday through Sunday, July 10-14, 12:30-8 p.m. All seats are reserved; no telephone orders are accepted.

Group Portrays Ghetto

The Black Choreologia, an inner city group which puts on a show called "Less entertainment than experience," is slated to appear at 6 p.m. Sunday, July 21, in the Skillman Auditorium, Mayfield Palmer Institute, 100 East Palmer, Detroit.

Tickets may be obtained in Building M at the Orchard Ridge Campus of Oakland Community College, Grinnell's Birmingham store or Grinnell's at the Police Mall. The \$2 advance tickets are available to students at \$1.50.

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