

DSO *from page C1*

read, "Buy your first home with a 92-percent mortgage, inquire within." We took a double-take, thinking we misread the sign. We didn't. So then we figured they must be asking for an 8-percent down payment.

After dinner we strolled down one of the crowded streets and encountered some of our colleagues: bassoonists Marcus Schoon and Paul Ganson and violinists Felix Resnick and Bob Murphy. They were on their way to O'Donahue's, an Irish pub with live Irish music.

Irish nights

"Murph" was truly excited, as he had already seen his name on several buildings. We agreed to join them later, as we had all taken an oath to keep ourselves awake by staying out late in Irish pubs our first night on tour—in order to overcome any jet lag, of course.

Later that evening we saw Bob Murphy at O'Donahue's, and he explained that it was one of the older pubs in Dublin, built in 1776. By this time in the morn-

ing, the Irish band members looked nearly that old as well. The music was fun, and "Murph" mused, "I wonder if I had relatives drinking at this pub as recent as one or two hundred years ago!"

Wednesday was our first day off. There was a steady stream of musicians back and forth to the concert hall, after we heard that the instrument trunks had arrived. The hotel halls were getting noisy with the sounds of practice.

The people of Dublin are congenial, hospitable and charming. One could feel very comfortable there. The U.S. ambassador in Dublin gave a reception for us at his home on Wednesday night, and the setting was spectacular. His residence is inside a large, enclosed park of 1,700 acres, and we were even able to watch deer grazing in the meadows as we sipped our refreshments.

Thursday morning's rehearsal was filled with excitement. Maestro Leif Segerstam would be taking us through the entire evening's program for the first

time, just hours before the opening concert of our international tour. The rehearsal went well, and he showed that he could manage the clock efficiently and effectively. He also demonstrated the good sense of humor we saw briefly when he conducted the DSO as a guest last winter.

The evening's concert was well received, and the orchestra had no problem playing the interpretations of Maestro Segerstam. The Rachmaninoff *Symphonic Dances* really "rocked." There was a moving moment at the beginning of the second half, when the Maestro dedicated the stirring work, *Cantus in Memory of Benjamin Britten* by Part, to the memory of those lost at the World Trade Center.

His comments were brief, but he concluded by pausing and then saying, "Music can do what words cannot say." It was a very emotional experience. The concert was followed by a magnificent reception hosted by DaimlerChrysler, our tour sponsor. All the dignitaries from Dublin city hall were there, and we had

an extraordinary time.

Alas, we had to leave the charm of the Irish brogue. We were up early the next morning, and on our way to London. This day looked to be one of the most difficult ones of our trip, for we had nearly nine hours of travel time as well as a concert to play in Basingstoke, England.

Our connections all ran late and, by the time we checked into our hotel in London, we had only time for a 30-minute nap before boarding the bus again for the concert hall 100 miles away. To add to all the excitement, one of our buses had a minor accident on the way to the hall, so a number of musicians arrived barely in time to dress for the concert. Thankfully, the management provided bagged meals for everyone backstage.

Again, the house was sold out, as it was in Dublin, and the audience responded with great enthusiasm. They particularly liked our encore, the *Hungarian Dance No. 5* by Brahms.

London concert

Saturday was an easier day for us, but we still had to be up early for a rehearsal. It was of particular interest to us because it was held in the studios of the BBC, which, of course, are legendary. We all have many friends from London who have broadcast with the BBC orchestras at one time or another, but most of us had never seen the facilities, which were quite nice.

The afternoon was reserved for shopping, sightseeing or sleeping, according to personal preference. Of course, there was the usual interest in going to Harrod's.

The evening's concert was a big success, and the audience was demonstrative in showing their delight. Maestro Segerstam was in rare form and contributed some rather charming choreography during the encore, which had the audience chuckling with amusement.

The orchestra left the Royal Festival Hall in great spirits, knowing that the tour was going well and also that they could sleep in the next morning before boarding a noon bus to Cardiff, the capital of Wales.



Star-crossed lovers: Maggie Smith and Danny Jacobs play Romeo and Juliet in the Jewish Ensemble Theatre production of Shakespeare's tragic love story.

Expressions from page C1

Hate campaign by the Jewish Ensemble Theatre. Already she's reached out to the Arab Theatre Arts Guild, NAACP, Anti-Defamation League, Performance Network in Ann Arbor, Detroit Repertory Theatre, and Plowshares Theatre Company in Detroit in an attempt to diffuse anger and hate through the use of theater communication.

"It's 100 percent more important now to protect our freedom to be different. We'll reach out to anyone else with a common goal who wants to partner with us," said Orbach. "We don't want the play to be a political issue but want to talk about peaceful conflict resolution."

In addition to presenting *Romeo and Juliet*, the professional theater company will hold Talk Backs with the audiences after Thursday performances. There will also be Process

Drama workshops for nonactors, groups, schools, or anyone else who's interested.

Eaton's led several already in Flint to help residents there express their feelings about a young girl shot and killed by a 6-year-old boy. It's a way of using dramatic technique to solve problems and create civic dialogue.

Orbach says that's especially important since immediately after the attack she "heard from some who didn't want to see Arabs on the stage" of the Jewish Community Center.

"It's hard not to be emotional. As Jews we've so often been the target of hate crimes. But we don't want to point the finger. It will be interesting to see who fills the theater. It would thrill me to see the theater filled with Arabs and Jews and everybody else."

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