

Music

'Cocktail' To Sparkle Friday Eve

A "Light Opera Cocktail" is being mixed for presentation Friday, June 12, by members of the Windsor Light Opera association. The group, under the direction of John H. L. Watson, will serve up its well-mixed potpourri at 8:30 p.m. in the Birmingham Community House.

The first ingredient in the mixture consists of vignettes from recent Broadway successes and all-time musical greats. Solos, duets, and scenes from such favored musicals as "Oklahoma!", "Carousel," "Kiss Me, Kate," "Merry Widow," "Brigadoon" will be presented. Next will be excerpts from Gilbert and Sullivan's "The Gondoliers."

Singers will be Nancy Carter, and Jane Burnie, sopranos; Thomas Hamilton, tenor, and John Watson, baritone.

Accompanist will be Ruth Irwin Pehajala.

The company recently completed a successful staging of G and S's "Mikado" in Windsor.

Baritone-producer-director John Watson has taken the group through 20 major productions in the past 10 years. Head of the physics department of Henry Ford hospital, Watson has acted in



'Restless Age'?

radio and television, starred in 25 light opera roles.

Nancy Carter, Music Supervisor for the Riverside public schools, has done radio and television series in Ann Arbor; starred in many University of Michigan speech department productions.

Jane Burnie teaches music in the Windsor public schools. She is a member of Earl Terry's Ladies choral group.

She has a rich soprano voice "of exceptional purity, control and range." She has sung Mirabella in "Gypsy Baron," Julie in "Carousel," and starred in "Oklahoma!"

Tenor Thomas Hamilton has appeared with the Assumption university Music society in "Gondoliers," was a weekly guest on WXYZ's Chuck Stanley's "Happy Hour Club." He has had shows on CBE, Windsor, and does a weekly show on CJSP, Leamington, Ont.

Changing Voices Mark 20th Century

By AL SANDNER
Staff Writer

"The expression of beauty and noble thought . . . a special language . . . moods in tone," said composer Mark Wessel, describing music.

"Yet it cannot help but be influenced by an age, its philosophy, its spirit, its ideals," commented Robert Bates, Cranbrook music instructor.

THE 20TH Century has not been mute. Its composers have spoken their "special language," colored by the times and their values. The age—in America especially—has spoken with two strong voices—that of the classical idiom and the everyday voice of jazz.

"Perhaps its the restlessness of an age," Wessel said, "but there have been revolutions in music in this century."

Composers have also felt the need to experiment, to throw off the forms of the past. "You might call them 'The Angry Young Men' of music," he said.

SCHOENBERG, Stravinski, Schoenberg, Bartok took off on tangents of contrived cacophony.

"They may have been trying to express their discontent with the world, life, society," the composer observed.

"However," he added, "the composer does not necessarily express any age or society." He pointed out the Finnish composer, Jean Sibelius, who remained aloof from changes around him.

But they were also exploring—looking for something other than the traditional, trying new methods of expression. They held a musical mirror up to the society that was exploring, discarding the traditional, learning new things.

THE AGE was confused. It also liked change and novelty for its own sake. So did its composers.

With an impertinent nod to older

forms, jazz sprang forth from seeds in American soil. Its loud wail was probably a more direct voice of the same society.

"IT IS definitely a part of our culture and times," Bates said; "it expresses the society from which it sprung."

The two streams have flowed side-by-side; each has acknowledged the other's existence. Each has influenced the other. Each has been influenced by society—the landscape through which it flows.

The waters are calmer now. The "Angry Young Men" aren't nearly so angry any more.

"MERELY CONTRIVED dissonance shocks no-one any more," Wessel said. Classical music today is not as dissonant as it was 20 years ago.

"It seems that contemporary composers have seen the hopelessness of wallowing in ugliness," he added.

"You must have a balance between dissonance and consonance, of course, or else music becomes very boring," the composer pointed out.

THE MAINSTREAM of jazz has also calmed down. The almost snobbish "chamber music" of jazz today has reacted to whatever rebellion earlier forms were trying to express or promote.

Philosophers might say it's the voice of a society tired of striking out completely on its own and rejecting all that the past has learned for the benefit of the present.

COMPOSITIONS in the classical form will have to stand or fall on their individual merits.

Jazz too may last as a voice from the past. "Some jazz purists claim it is approaching the stature of an art form," Bates said.

"But only the test of time will determine that; it may fade as did the popular music of Bach's, Mozart's or Beethoven's centuries," the jazz enthusiast said.



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