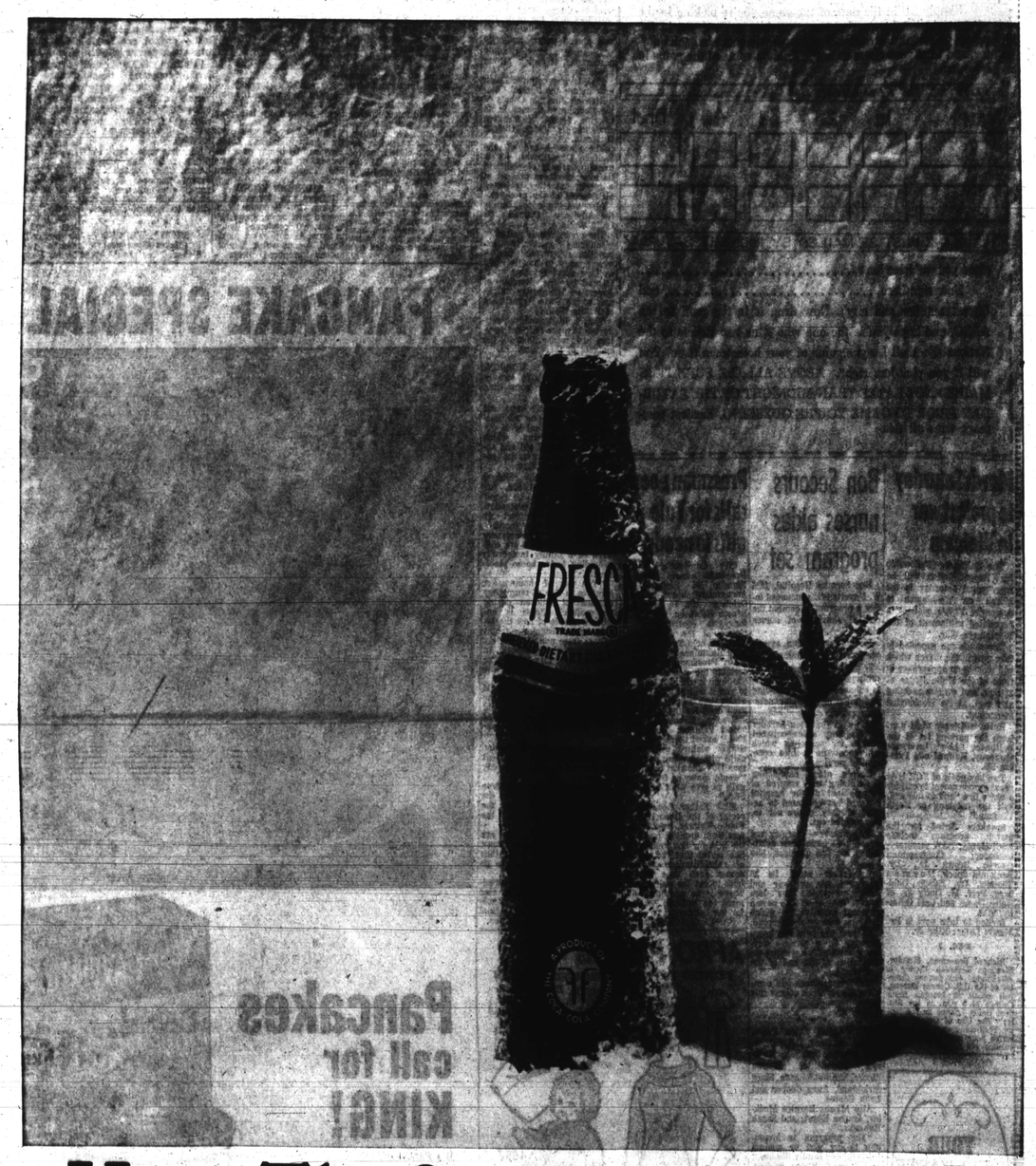


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MUSICAL MOMENTS

Holiday season sparks traditional, new concerts

By ADAH K. JENKINS

The Montrose School in Reisterstown performances of the Broadway musical "Camelot" played to capacity audiences last week.

Under the direction of faculty members William O. Myers and A. C. Haberfeld, the students brought to the production a highly creditable style, evidence of excellent training.

The lead roles were well cast, the chorus was robust, and in view of the length of the musical (two acts, with eleven scenes), timing was adequate.

Consistent support was given at the piano, although a bit overpowering at times, by Michael E. Danziker, guest and student from the University of Maryland.

Attractive costuming and makeup, credited to the home economics, clothing cosmetology, and good grooming classes at Montrose added much to the overall effect.

Appropriate and colorful scenery was contributed by the art classes, with posters by G. O'Dell.

* * *

KING ARTHUR was portrayed by Ira Glover with assurance and pleasing voice. Mr. Glover was well matched by the demure Shelly Goldberg, member of the Jewish Community Center, in the role of Queen Guenivere. At alternate performances, Leah Rogers played the queen.

The role of Merlin, magician - advisor to the king, was convincingly played by Penny Sponsler. A promising voice and decided emotional flair marked Christine Evans' portrayal of Sir Lancelot.

Tanya Rhea, as Tom of Warwick, and then as Tom's dog, Horrid, offered hilarious comedy highlights dressed in an engaging black poodle disguise.

The evil Mordred was played by Mary Kearny with spine - chilling reality. Supporting roles were well handled by: Eunice Stiles, Jacqueline Blevins, Rochelle Williams, Georgia Green, Darlene Perrin, Eleanor Van Rye, Diana Young, Ruddinia Cooper, Wanda Cazle, Shirley Howard, Beey Lindsay and Jane McCullough.

The all too - brief appearance of dancers Nancy Surez and Diana Young and the acrobatic stunts of tumblers Mary Zahn, Rebecca Williams, and Peggy Morgan were most diverting.

In addition to ten staff advisors, student committees worked backstage and served as ushers.

One could not help but realize that, in addition to Merlin's spells cast on stage, there was indeed magic at work at the Montrose School.

IN CONJUNCTION with the Music Critics Association's 13th annual meeting, the University of Michigan School of Music presented a concert of compositions by faculty members.

Leslie Bassett, twice winner of the Prix de Rome, offered his "Sonata for Viola and Piano," which were played by Robert and Lydia Courte.

With opportunity for wistful and passionate melodies for the Viola, "Sonata" displays the rich qualities of the instrument. Although there is not too much variety in the four movements, the restless drive of the piano added interest to the fast second movement.

Five "Piano pieces" by Edward Chudacoff played by Reid Nibley, offered an intriguing mysterious "Lento" (slow), and impetuous "Allegro" (fast) and an amusing "Scherzo" (joke).

Wallace Berry, who presided at the piano with Angel Reyes, violinist, for his "Piano and Violin Duo," has written a brilliant work, with pyramids of themes in stormy succession followed by long, lyrical lines.

After the intermission, the audience "tightened their belts" for a session with electronic music. Seated at a recording machine George Wilson manipulated the apparatus for his "Fragments."

Although there is simply no comparison to music as we know it, the roars, whistles, moans, and crackles gradually take on an eerie attraction. Effects of distance and nearness, loud and soft, short and long sounds add variety.

In "Three Pieces for Strings, Winds, Percussion and Magnetic Tape," by Ross Lee Finney, there was an interesting interplay between modern and electronic music. Thomas Hilbish conducted the work.

Mr. Berry is a three time winner of the Prix de Rome and Mr. Finney has twice received the Guggenheim Fellowship.

Following electronic performers there was a question and answer period.

A formal concert on much more conventional lines was given by the Flint Symphony Orchestra, with Douglas Davis, cello soloist and the Flint Company Chorus.

Under the direction of W. Paul Converso, the intercultural choral ensemble responded with conviction in two elaborate modern works on neo - classic lines and a stunning rendition of Ladonday's "Psalm 150." With the exception of an overpowering first soprano section, the group was well balanced.

Director Raymond Gerkowski set his sights high for the orchestra, opening with the "Leonore Overture No. 3" by Beethoven and a "Symphonic Poem" by Smetana.

The instrumentalists responded zealously with well defined themes, carefully marked dynamics and in the "Poem," a spirited interpretation of the vivid color.

As guest soloist, young Davis displayed in the William Walton "Concerto," a full-bodied tone and high degree of technical proficiency.

* * *

CALENDAR: Saturday, Nov. 27 at 8:30 p.m. at the Lyric, the Baltimore Symphony Pops Concert, "Dance Night" with ballerina, conducted by Elyakum Shapiro . . . Sunday, Dec. 5 at 4 p.m. in the concert hall of Peabody, "The Childhood of Christ" a sacred trilogy by Hector Berlioz will be conducted by Norman Johnson. The role of "Herod" will be sung by Charles Younger, graduate of Howard University, with a chorus of 125, 50-piece orchestra, organ, flute, and harp soloists. Admission is free . . . Dec. 7 at 3 p.m. in the Murphy Auditorium of Morgan State College the Leider Ensemble, a group of five talented local singers will perform. Admission is free.

Dec. 8 at 8:30 p.m. at the Lyric the fifth concert of the Baltimore Symphony series. Brahms "German Requiem" will take place with Jeanette Walters, soprano and Fagne Springman, baritone and the University of Maryland Chapel Choir . . .

Dec. 5 at 4 p.m. at Sharon Baptist Church, Stricker and Presstman Sts., Lavinia A. Franklin, contralto, of Washington, D.C. will be presented by the Senior Missionary Society. Mrs. Ranklin, who is a native, of Canada is co-chairman of the music department of the National Baptist Convention, USA and director of music of the National Ministers Wives Convention.

Nov. 28 at 4:30 p.m. at Old St. Paul's Church, Charles and Saratoga Sts. and Dec. 5 at the Church of the Redeemer, 5603 N. Charles St. the Handel Choir of Baltimore, under the direction of Saul Lilienstein, will give Handel's "Messiah," Parts I and II and K. P. E. Bach's "Heiling Ist Gott." Admission is free.

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Cerebral palsy drive to start Dec. 7

Richard Sheen, president of Warner and Co. of Baltimore and amember of the Cerebral Palsey Board of Greater Baltimore has announced the 53-minute March of Mothers for the CP fund for Dec. 7.

A Cerebral Palsy child is born every 53 minutes in the U.S. and the only facility for special rehabilitation of a small segment of the more than 6,000 CP victims in Baltimore in the Day Care Center at 18 Delray Ave.

George Flannigan heads the United Cerebarl Palsey Board, 1123 N. Eutaw St., and Mrs. Isaac Strouse of 1002 West Lake Ave. is the Dec. 7-9 CP fund drive chairman. For information call 539-5532.

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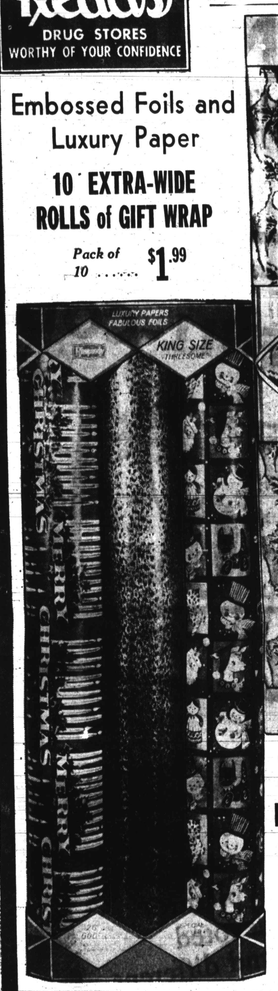


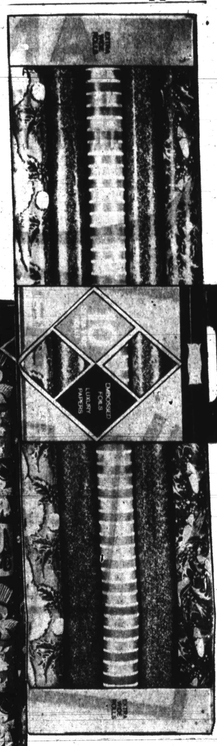
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