

A&E



Pen & Ink

Buddha Crumbles in Afghanistan; Met Can Do Nothing to Preserve It

By MICHELLE H. LePOIDEVIN
Specially Written for The Westfield Leader and The Times

Put yourself in the 1st century. Emperor Kanishka of Kushana has just given the green light to artists who want to carve Buddha statues (Boddhisattvas) out of the hillside in Bamiyan, Afghanistan. Can't picture yourself there? Put yourself, instead, at the Mount Rushmore National Memorial in Black Hills, S.D. in 1927. Whichever one holds more meaning to you isn't really significant. Both are representative of global cultures, belief systems, and, inarguably, works of art.



Crumbling Art or Crumbling Idol?

Neither should be subjected to destruction because they are relics representing our history as a people. Whether we are Buddhists looking to these statues for religious enlightenment or trekking across the country with kids in tow to catch a glimpse of George Washington carved into a mountain, blowing up these world-wide wonders is inexcusable.

For neither of these sculptures have taken form miraculously from wind and sea, born into the granite of the walls of the earth. They were carved industriously by sculptors, designers, and artisans for the awe and appreciation of future generations.

Now, in Afghanistan, those Boddhisattvas have been reduced to rubble and the museums that have tried to rescue the remnants for purposes of historical exhibition have been turned down - flat.

The Metropolitan Museum of Art in New York City holds one of the most extensive collections of cultural art, including the Temple of Dendur. Why, I must ask, would it be such a foreign notion to allow such a museum to house the scattered remains of these statues in Bamiyan? It saddens me to think that the old adage applies, "One man's rubbish is another man's treasure." Because, in this case, Afghanistan's rubbish would certainly be cherished by visitors to any museum.

In television news reports, Director of The Metropolitan Museum of Art Philippe de Montebello has expressed his frustration and disappointment with the decision to disallow such preservation of the statues. He fears their destruction will cause a lax attitude among the world when it comes to revering art that has shaped our planet.

I agree wholeheartedly with Mr. de Montebello. If we throw away the treasures of our past, what kind of future can we count on?

While it is unacceptable for the dust of these statues to be discarded along with the everyday garbage, it would be deplorable to sweep this issue under the rug and allow it to fester there.

Artist of the Week



Paul McCartney (1942-)

By MICHELLE H. LePOIDEVIN
Specially Written for The Westfield Leader and The Times

Mary McCartney and Linda McCartney were two women who indelibly touched the life of Paul McCartney. Both of them suffered with breast cancer. When his mother, Mary passed on, young Paul asked his father for a guitar - a wish he was granted. When his wife, Linda died, 53-year-old Paul found solace expressing his grief through the same instrument.

McCartney's innocent look, coupled with his rough rock vocals, made a winning package for record executives and a dreamy combination for throngs of screaming female admirers.

But, let's talk post-Beatles McCartney. The one who teamed up with his wife to form Wings. Out of his solo career, he hit the charts with "Flowers in the Dirt," "Veronica," the double album "Live Fantastic," the famous MTV Unplugged album, and the Grammy-nominated "Flaming Pie." McCartney, father of four, has crusaded against the consumption of red meat. He was recognized by his native England in 1997 when he was knighted by Queen Elizabeth II for his service in music.



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REFLECTIONS OF ARTISTIC EXCELLENCE...Celebrating Youth Art Month, youngsters from Westfield's nine public schools offer their best artwork in the windows of merchants in Westfield's downtown. Pictured, above: 1) Sue Hee Lee, third grader, gives us a watercolor maker masterpiece; 2) Samantha Jackson, first grader, works with markers and colored sand; 3) Evan Friedman, fifth grader, offers a brilliant watercolor; 4) Evan Eisenberg, fifth grader at Franklin Elementary School masters Celtic Monograms; 5) Rachel Bavolar demonstrates the detailed art of paper cutting; 6) Raymond Conery, fifth grader, also learns how to perfect a Celtic Monogram; 7) The art of Wycinanki captures the attention of fourth grader Devlin Murphy. The public is encouraged to view these pieces in the merchants' windows and at the Leader/Times Web site, www.goleader.com, in brilliant color.

Merchants' Windows Mirror Extraordinary Artistic Talent of Students in Westfield Schools

By MICHELLE H. LePOIDEVIN
Specially Written for The Westfield Leader and The Times

WESTFIELD - The paper sneaker with tie-dyed swirls and sparkling silver shoelaces by Catherine Cordeiro glitters in the window of Randal's Shoes on Elm Street. While, just around the corner at I to Eye on East Broad Street, Katy Fahrenhold's oil pastel rendition of a graceful magenta flower draws comments from passersby.

Catherine and Katy are not world-renowned artists who have decided to put their pieces in the windows of a lively downtown. Instead, they are students in the Westfield public schools with a knack for excellence and creativity.

Approximately 350 students in the school district have generated a bounty of artwork which 65 merchants are proudly willing to display throughout March. This marks the sixth year for the program, which is spearheaded by 18 art teachers and Fine Arts Supervisor Linda King.

However, Youth Art Month was created in 1961 by ACMI, a non-profit group of art and craft materials manufacturers, in cooperation with the NAEA (National Art Education Association).

There is simply no better way to commemorate Youth Art Month than to treat the eye to an exhibition featuring all of the nine Westfield schools. These pupils have worked painstakingly to craft sculptures, painted furniture, paintings, drawings, pastels, scratchboard, paper cutting, and more.

At the office of *The Westfield Leader*, on the Quimby Street side, Rachel Bavolar and Josh Rogers offer two intricate paper cut pieces. The students use a multi-colored backdrop to shine through a precisely cut black paper piece. Josh depicts a looming snake in his work, while Rachel opts for playful insect perched atop a sturdy branch.

At Lancaster, Ltd., Melissa Gallagher enchants the eye with her Celtic Monogram. Spectacular gold tones and impressive attention to detail flow from this fifth grader at Franklin Elementary School.

Also at I to Eye, eighth grader Lauren Gelmetti of Edison Intermediate School brilliantly conquers the difficult technique of giving depth to the inside of a large white flower.

One grouping of seventh graders offered over a dozen of small scratchboard designs in the window of Nirvana on East Broad.

For those unfamiliar with the process, a colored background peaks through a layer of black ink on a piece of sturdy cardboard. Once the paint dries, the artists "scratch" through the black layer with a scribe to create a design of his/her choice.

The scratchboard technique, which dates back as early as the Croma-gnon man, took a turn for the better in 1975 when Norman Gaddini brought color to the genre.

These pupils chose the dynamic shades of gold and silver for their scratchboard pieces. It was impossible to select one piece over another in this exhibit. Gaddini would be proud.

On Quimby Street, Tarpley & Company displays a magnificent collection of stitchery by some super-talented seventh graders. Jessica Heo commands attention with the contrast of blue and golden tones in her piece. All of these pupils deserve



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applause for the hard work that is given in these pieces.

Also at Tarpley, tempera marker pictures, laced with fluorescent hues, come to life. Sixth grader Cloé Zeitounian brings marine life to the surface with her work.

Third grader Su Hee Lee uses watercolors and markers to depict a still life of flowers, gourds and other objects of interest. Without a doubt, this youngster has creativity beyond her wee number of years. Watercolors are difficult to control correctly, requiring a certain patience and vi-

sion few possess.

Delighting the eye and the funny bone, fourth grader Sally Bregman delivers an unforgettable sculpture of The Wicked Witch of the North at Brunner Opticians on East Broad Street. Passersby are sure to get a chuckle.

Both The Gap and Gap Kids feature fabulous pieces of painted furniture. They are certainly eclectic enough to compete with some of the trendiest pieces sold in Soho. And, who would want to pay those prices, when you could have a collectible from a blossoming young Westfield artist?

Finally, Periwinkles on Elm Street offers tempera and pencil pieces sure to draw great admiration. Art I student Sarah Caprario and Art II pupil Patricia Veltri have the capability to take the art world by storm, if they so choose.

Former New Jersey Governor Christine Todd Whitman once said

of Youth Art Month, "Too often, the value of participation in the arts is underestimated. The arts enrich our lives and enrich our learning. And the arts are a valuable learning tool that reinforces the other disciplines, like reading, writing, social studies, even science and math."

Each of the pieces displayed in the downtown has served as tools of enrichment for both the students and the viewing public.

This evening, at 7 p.m., a special reception will be held for the student artists in the Administration Building at 302 Elm Street. The public is invited to recognize the artists and ask questions about and comment on the pieces they have seen in town windows.

Editor's Note: A special thank you is extended to Dave Sutter at Lancaster, Ltd. and the fine folks at Bunches for lending the artwork for reproduction purposes.



David Palladino's Music Corner

Maestro Maull of the NJ Philharmonic Orchestra Educates NJPAC Audience on Shubert's Life, Work

By DAVID PALLADINO
Specially Written for The Westfield Leader and The Times

NEWARK - The Philharmonic Orchestra of New Jersey, under the musical direction of George Marriner Maull, recently offered a special "Discovery Concert" highlighting Franz Peter Shubert's Symphony No. 8 "Unfinished" at the Victoria Theater in the New Jersey Performing Arts Center (NJPAC).

This concert was unique because it featured an educational focus. Maestro Maull shared his extensive knowledge about not only the history of the piece, but the musical underpinnings and nuances of the work. His format was well-prepared, entertaining, educational and was certainly successful.

This was evidenced by the high level of audience enthusiasm both during and concluding the concert.

Opening the concert with the second (and final) movement from the "Unfinished" symphony, unfinished for reasons still a mystery to us, Maestro Maull took his position at the head of the orchestra. The immediate impression of the Philharmonic Orchestra of New Jersey was one of accuracy and attention to detail.

Maestro Maull, keenly aware of the delicate writing of Shubert, focused his attention to not only the broad ideas of the work but also the musical detail.

While possessing a conservative, more traditional conducting form, Maestro Maul was certainly able to obtain fantastic detail from his orchestra. Major ideas and mood of the second movement - the themes and ideas, were highlighted well by great dynamic control, which was overall, a strongpoint to the symphony.

Projection and execution of solo sections during the performance, were exceptional, especially from that of clarinet principal Jon Manasse, oboe principal Richard Dallesio and flute principal Katherine Fink.

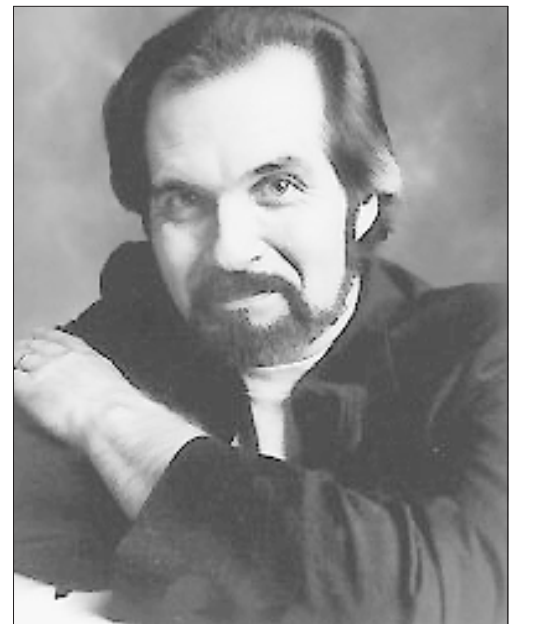
Upon finishing the movement's full run through, Maestro Maull began his musical analysis using a number of methods including audience participation. Using study guides provided by the orchestra, he had the audience in the balcony and lower levels sing through various parts to demonstrate the various musical methods of syncopation, dynamics, strettro and sequence highlighted in the very music they had just heard.

Absolutely fantastic - not only educational but downright fun and enjoyable.

Maestro Maul explained that Shubert (1797-1828) must have lived a somewhat frustrating existence in Vienna. Because in fact, he was living and writ-

ing under the shadow of Beethoven, who was literally in the same city at the same time and enjoying incredible notoriety. Shubert strove to be noticed, he explained.

And thus, as Maestro Maull pointed out, "Perhaps all of the incredible detail



Maestro George Marriner Maull

in Shubert's musical cadences - his subtle changes were meant to be noticed." And that he "wanted us to follow every little detail" - every little "delicious musical morsel."

This unfinished symphony left us with something to ponder. Maull stated that Shubert so loved the musical nuances and ideas that he created, it was hard for the composer to "say goodbye" musically. Maull demonstrated this by running the orchestra through the final repetitive, but slightly differing melodic ideas which appear in different keys closing the second movement.

The first movement, which was unfortunately not analyzed as fully because of time constraints, was full of tragedy and angst. As Maull stated it is "a movement of serious thought and concentrated feeling." The second movement was a relief of sorts, from this, and somewhat even more complex in thought and ideas.

To the orchestra's further credit, there is not one musician on the stage who is merely going through the motions. Certainly well-rehearsed, numerous virtuosic individuals performed truly flawless solos, especially during the educational section.

For example, during this "musical excerpt" section, the principal flute, clarinet and oboe shared the bulk of the virtuosic examples. Clarinet solos by Jon Manasse and oboe solos by Richard Dallesio in particular were once again, so picture perfect in accuracy, tone, musicality and phrasing that one could not have imagined them being done better.

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