

Lake Wobegon comes to the Louisville Pops

By GEORGE R. HUBBARD
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Last night's Bank One Louisville Pops was a sellout at The Louisville Palace. The big draw was, of course, the appearance of the inimitable Garrison Keillor. His

Music Review

Louisville Pops
with Garrison Keillor

quirky look at classical music from his Sanctified Brethren background had lots to offer.

With a voice like Perry Como, if Perry Como had grown up on Lutheran chorales and maple syrup, he launched the evening with his own textual editing of "Let's Do It; Let's Fall in Love." Even when one couldn't quite catch all the lyrics, what one did catch was a scream. And then he morphed into his realization of the "Habašnera" from Bizet's "Carmen," *except* this Bizet was named Dwayne and hailed from Omaha, but ran off to Parish with Karen Olsen. Are you lost in the North Woods yet?

The highlight of the evening was "The Young Lutheran's Guide to the Orchestra," an extended romp through religion, righteousness, Midwestern mores, with a little music appreciation along the way. If you

didn't know Britten's "Young Person's Guide to the Orchestra," didn't recognize F. Melius Christiansen's "Beautiful Saviour," didn't catch all the variations on "Jesus Loves Me," and didn't grow up somewhere north of the Illinois-Wisconsin border, you would have missed quite a lot. But Don Gottlieb's blues piccolo duet with Keillor scatting the "Jesus Loves Me" lyrics was flawless, the second violins "Turkey in the Straw" variation was superb, and the brass got the final walloping licks.

Keillor's "Hymn to Sweet Corn" brought back memories of many a Sunday dinner, with uncles and aunts gathered around a groaning table.

An extended set of variations on "Will You Go, Darlin', Go" turned out to be the poet's complaint about The Annual Fall Arts Festivals, the orchestra getting in some fairly rude sounds imitating children playing first year Suzuki violin, or the Senior Citizens' Choir Concert, but the point was made before the work was concluded.

The orchestra was under the capable direction of guest conductor Philip Brunelle, who also has a dandy style with hymns on the piano.