

Herbig shows talent, strong leadership

By Ruth Zaromp
Special writer

Antonio Meneses, the young Brazilian cellist who won the Tchaikovsky competition in Moscow in 1982, was the guest soloist with the Detroit Symphony Orchestra Thursday.

Tchaikovsky's Variations on a Rococo Theme started with a mild and delicate tone. The cello solo began, then came the horn echoing the cello and finally the entire orchestra joined them. It was a limited orchestra for this

piece, its function mainly to accompany while filling in the melodic background where necessary.

Some of Meneses' passages were more impressive than others. His clarity of notes was noticeable at all times and it was awe inspiring when he played some of the highest notes. The ornamentations were exact and delicate. The slower lyrical passages were done with great smoothness and some pathos.

IT WOULD have been difficult to

find a more striking contrast to the Rococo Variations than Mahler's Sixth Symphony. This is, of course, one of the most monumental works one is likely to encounter on any program.

It is the most pessimistic of Mahler's massive symphonies with only occasional and transitory shades of optimism.

Musicalists tend to associate this symphony with the death of Mahler's daughter and his premonition of disaster.

Maestro Gunther Herbig started

forcefully and maintained absolute control from beginning to end.

The use of cow bells gave a special sparkle to the music. And because they were played from backstage, they made that far-off tinkling sound associated with cows in the distance.

Even though the harp part is small, the sound also gave a feeling of light.

But, despair dominates. The march in the first movement was relentless. The feeling continued in the scherzo which started in a mode reminiscent of the march.

review

Concertmaster Gordon Staples' short solos in the final movement, which ends in defeat and resignation, gave direction to that movement.

The orchestra put forth a lot of effort to achieve the high dramatic impact which this symphony made. They deserve credit for a well coordinated,

balanced, concentrated sound.

Herbig conducted the whole concert from memory. Considering that included a Mahler symphony, that is exceptional and it takes talent and leadership ability to carry it off so effectively.

Contemporary works call for sense of humor

The Detroit Contemporary Chamber Ensemble presented its latest program of contemporary music Friday. The program featured music by Ramon Zupko, Sydney Hodkinson, Michael Collard and Igor Stravinsky.

If one were to ask to choose the "odd one" in the above list, that wouldn't be too difficult. None of the first three enjoys the universal reputation of Stravinsky.

The question of who is the more established composer is beside the point, however. The works of the lesser-known composers on this program did provide musical interest on their own, even if one prefers more established works. But even the work by

Stravinsky, his 1918 composition "L'histoire du Soldat," (The Soldier's Tale), isn't part of the standard repertoire.

The opening work by Zupko, who was present, titled "Fixations," featured a trio for piano, violin and cello, supplemented by prerecorded sounds of these instruments (not with the identical performers).

Zupko explained that his technique differs from electronic music. The taped sounds are those of bona fide instruments rather than electronic sounds due to multiple processing.

The interaction between the players and the recorded sound seemed to be spontaneous and real at some points. The trio on stage consisted of pianist Robert Conway, violinist Magdalen Heilbronn and cellist Marcy Chanteaux.



Avigdor Zaromp

former on this series and on the faculty of Oakland University, was impressive in his ability to produce so many varying sounds on his instrument and displayed fine technique.

Kallellis, in addition to being a capable pianist, was amusing in his stage manner. Both seemed to be having a lot of fun, with added humor provided by violinist Glenn Mellow, who was in the capacity of page turner in this work, running from one performer to the other.

Mellow resorted to his more conventional duties following the intermission when he played the "Variations for Four Drums and Viola" by Colgrass. With Michael Udow at the drums, this

unusual combination proved to be most inspired.

This work was on one of the programs of the Renaissance City Chamber Players. The odds against hearing this work twice in one season must be considerably more than finding an egg with two yolks. With such good fortune, it may be time to try the Michigan Lottery.

SPEAKING OF fortunes, Barrett Kallellis, who is the music director of this series, has recently won a \$500 award for a new composition, "The Hill of Vision."

Kallellis concluded this program by conducting a rewarding performance of Stravinsky's suite "L'histoire du Soldat." This was the one work in which the entire ensemble participated. The in-

feature works by Alan Hovhaness, the extremely prolific American composer of Armenian descent. The composer's gram of this series will be present as a guest.

Weekend backache

Weekend backache frequently hits people who lead sedentary lives throughout the week and then plunge into excessive activity on weekends, medical authorities say.

Before dashing into a game of tennis or a rigorous cycle of household cleaning and repairing, bear in mind this advice from the Fitness Research Institute:

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