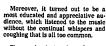
Herbig conducts with authority

Beethoven is a fundamental part of classical music. Music director Gunther Herbig is well aware of this.

Counter Herbig Is well aware of this. Season after season he uses Beethoven's music as a sure-fire way to attract large audiences — which are hard to come by.

The tlecket sales for opening night last Thursday were augmented by more than 750 that were given away, But, however it came to be, the large audience was encouraging.



The works featured — Leonore Overture No. 3 and symphonies 1 and 5 — are among Beethoven's most-established works. As such, their performance is unlikely to make history or to break barriers to new frontiers. But a capable, in-spired and convincing performance will always impress the attentive lis-

Giving concert

Planiat Leszek Barthlewicz will perform at 3 p.m. Sunday at Madonna College, 36500 Schoolcraft at Levan, Livonia. He is a faculty member at Center for Creative Studies/Institute of Music and Dance where he is first Actna artist-in-residence. He was recently selected as a Dame Myra Hess Series Concert Artist for the 1988/89 season at the Chicago Cultural Center. Tickets are \$8 for adults and \$5 for students and seniors. For information, call Madonna College, 591-5188.



Avigdor Zaromp

EVEN BEETHOVEN'S music may suffer from over-exposure, to be sure. His Fifth, for example, had just been performed this summer by the Israel Philharmonic at Meadow

just been performed this summer by
the Israel Philharmonic at Meadow
Brook.

Some people are critical of Maestro Herbig for the lack of innovative
repertoire. But when new works, are
performed, some of the same people
proclaim their worthlessness. This is
but one of the many challenges in
trying to appeal to a broad audience
without substantial compromise in
artistic and mustlest quality
artistic and function
the performing forces. The criticism
of Herbig for his failure to feature a
wider repertoire may have some validity. But few can deny his convincing authority with the standard reperroline, especially Beethover's music.

On this program these masterpieces were impressive in authenticity and artistic integrity. There were
no unusual templ, accents or accelerations. The fermata (pause) in the
opening theme of the Fifth was just
long enough to convey the dramatic
impact without overdoing it.

THE PACE of final movement of this symphony kept the momentum going, which is more important than attempting to bestow it with false sense of dignity by an excessively slow pace, which some conductors do

slow pace, which some conductors do.

The highly professional sound made the First Symphony sound masterful and significant. The playful, contrapuntal low movement sounded princisionally polished and the final movement had some of the Beethovenian momentum in spite of its Haydn and Mozart influence.

The grand aromphonic measurables

The grand symphonic repertoire will continue this week with Mahler's Ninth Symphony as the major work. Mozart's Symphony No. 25 in G Minor is also on the program.

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table talk

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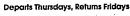
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