

Concertmaster debuts in style

By Avigdor Zarembo
special writer

At its homecoming concert last Friday at Orchestra Hall, it seemed as if the Detroit Symphony Orchestra had brought its European audience with it.

To begin with, the place was packed. The overwhelming response of the audience, with repeated standing ovations, was also uncharacteristic.

The sight of such a large audience cheering the orchestra, music director Gunter Herbig and concertmaster Emanuele Boisvert, soloist, brought a ray of light to the dark financial and political problems of the DSO.

Two of the selections were among those performed by the tour. Two Fanfares by John Adams (regarded as a set) and the Symphony No. 2 by Brahms. For her debut with the orchestra, Boisvert performed the Violin Concerto No. 4 in D major by Mozart.

BOISVERT PROVED in this performance that

her playing ranks her among the best. There was more than clarity and accurate intonation in her playing — one had the sense of a most comfortable, relaxed approach to every phrase.

Even the challenging cadenzas — and there was one in each movement — were effective and to the point, without visible virtuosic showmanship.

To those who have been wondering about the appointment of one so young, 25, to the post of concertmaster, this performance provided a convincing answer. It also made a compelling argument in favor of blind, behind-the-curtain auditions.

The least appealing item on the program was the Adams work, which wasn't a total surprise. Few expected it to stand its own ground against Mozart and Brahms, but even as a non-standard 20th century work it falls short.

Its repetitious, monotonous character should make it a perfect 20th century counterpart for the Pachelbel Canon.

The Brahms Symphony was marked by well-balanced sound. The opening movement started

somewhat too rigidly, but this gradually gave way to a more inspired and spontaneous expression, culminating with a brilliant final movement.

The prolonged applause with standing ovations prompted Herbig, who isn't easily drawn into encores, to present three — a Hungarian dance by Brahms, the opening to Act II of Wagner's "Lohengrin" and Bernstein's "Candide" Overture.

Time for folk art

The Country Folk Art Show will be held at Springfield Oaks Activity Center, Friday-Sunday, March 3-5.

Artfully cut paper designs (scherenschnitte), grained and painted furniture, copper goods and Windsor chairs will be among the things featured.

Among the 100 artists scheduled to participate are Jack Hughes, swan and goose wood carver; Donald

White, New York based cooper-smith; and Maude Chard, sleigh and cigar box paintings.

Show times are 9 a.m. Friday and 10 a.m. to 5 p.m. Saturday and Sunday. Admission is \$6 on Friday and \$4 on Saturday and Sunday. Admission for children under 10 is \$2.

Springfield Oaks Activity Center is on Andersonville Road near Hall Road in Davisbury.

Silverstein to conduct

Violinist Joseph Silverstein returns to his hometown as conductor-soloist with the Detroit Symphony Chamber Orchestra at 8 p.m. Friday and 3:30 p.m. Sunday at Orchestra Hall. Selections will range from music from the baroque era by LeClair to a contemporary work by Stephen Hartke.

Audiences will have an opportunity to meet Hartke, who will be on stage following the concert for a question-and-answer period. William Bolcom, last season's composer-in-residence, and Silverstein will also participate.

Hartke's appearance is made possible by a grant from Meet-the-Composer. The project is supported by Arts Midwest and Friends in partnership with the National Endowment for the Arts.

"Pacific Rim" by the 36-year old Hartke will receive its Midwest debut. Also on the program will be Bolcom's Orpheus Serenade, a virtuoso orchestral piece that gives the concertmaster a chance to shine.

HARTKE is newly appointed composer-in-residence with the Los Angeles Chamber Orchestra. He serves on the faculty of the University of Southern California.

Silverstein was concertmaster and assistant conductor of the Boston Symphony for almost 30 years. He has performed with more than a hundred orchestras around the world and has recorded extensively.

For tickets, call 567-1400.

Jazz and classical meet

Ford Auditorium will take on the flavor of the French Quarter when the Dukes of Dixieland join the Detroit Symphony Orchestra for the Merrill Lynch Weekender Pops Concerts at 8:30 p.m. Friday and Saturday and 3:30 p.m. Sunday. The orchestra's assistant conductor, Leslie B. Dunner, will be on the podium.

The six-member Dukes of Dixieland have been among the foremost exponents of New Orleans jazz for more than three decades. Faces have changed over the years, but today's combo has kept up with the times, giving audiences a distinctive

blend of traditional Dixieland, pop and innovative jazz stylings from the heart and soul of the city where jazz was born.

For their debut with the Detroit Symphony Orchestra, they will take the audience all over the map starting with "South Rampart Street Parade" and moving on to "Midnight in Moscow," then to outer space with Cantina Suite from "Star Wars" and back down south and across America with more jazz favorites. Dunner opens this American program with the music of Hallstork, Copland and Bernstein.

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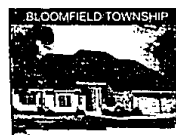
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