



Guitarist to perform

Marc Tieholz of Berkeley, Cal., will give a concert at 3:30 p.m. Sunday at Birmingham Unitarian Church, Lone Pine at Woodward, Bloomfield Hills. He is winner of the prestigious 1989 Seventh International Guitar Competition of the Guitar Foundation of America. The program will be works by Harris, J.S. Bach, Sor, Brouwer and Spanish composers. Reception follows the concert. For tickets, \$8, and information, call 538-7649.

Tchaikovsky Festival a success

The Detroit Symphony Orchestra's Tchaikovsky Festival concluded with some seldom-heard works that didn't hinder ticket sales for the almost sold-out event. A full hall has become an encouraging trend here in recent weeks.

Tchaikovsky has an undeniable appeal to area audiences, and this appeal was enhanced by veteran Russian pianist Shura Cherkassky, who performed Tchaikovsky's Second Piano Concerto in G Major.

Other items on this program were an operatic fragment from "Romeo and Juliet" and the Orchestral Suite No. 3.

Cherkassky has appeared with the Detroit Symphony on some previous occasions, most recently at Meadow Brook in summer 1988. He is one of the few legendary performers whose profound style as well as astonishing technique don't seem to diminish with age.

MANY LISTENERS are hardly aware that a second Tchaikovsky piano concerto exists. It is overshadowed by the First, which is often referred to as the Tchaikovsky Piano Concerto. The quality of a per-



Avigdor Zoromp

formance can have several dimensions, as this latest one demonstrated.

The few live performances I've heard of this rarely performed work sounded competent to me, leaving the impression that the artist accomplished what one could reasonably expect.

This performance, however, revealed that there is much more to this work than meets the casual ear. Cherkassky molded the lush passages and the melodic phrases in a manner that penetrated the music and revealed its soul. The intricate arpeggios were more than technical feints designed to impress the listeners with their volume and speed.

In this case, they sounded more like towering musical monuments, supporting some finer architecture.

realized through the melodic themes.

The second movement of this work is unusual in the prominence it gives to solo violin and cello passages. Concertmaster Emmanuelle Boisvert and principal cellist Italo Babin substantially contributed to the artistic thread of this movement. The thunderous applause and standing ovation accorded Cherkassky were of the kind offered only to the most-honored and admired artists.

The operatic fragment of "Romeo and Juliet" is, in itself, virtually unknown. Its musical themes, however, get regular exposure through the better known fantasy-overture by that name. Soprano Janet Williams and tenor Joseph Wolverson made an impressive appearance in their short, but convincing roles. Williams

recently performed here in a full role in "Hansel and Gretel" with Michigan Opera Theatre.

THE ORCHESTRAL Suite No. 3 is another seldom performed work. This performance made an even stronger case for its more regular inclusion in the repertoire. Maestro Gunther Herbig, who has demonstrated his penetrating understanding of Tchaikovsky's music on several previous occasions, including the previous work's all-Tchaikovsky's music, did it again on this occasion.

The orchestral suite form, less encompassing than that of a full-fledged symphony, didn't detract from the monumental symphonic aspects of this work. Among the more tender parts was Bolshoi's impressive virtuosic solo in one of the variations.

While the building toward the climactic conclusion was impressive in its methodical approach, this one had some overkill in it. The lopsided balance swallowed the Polonaise-like theme, which was itself too fast. Such over enthusiasm, however, was only a small flaw in an otherwise excellent performance.

Chanticleer's program worth crowing about

By Isabelle Smith
special writer

The American Artist Series once again lived up to its reputation for innovative, adventurous programming by featuring Chanticleer, a men's a cappella voice ensemble, at the third of its 20th-anniversary-season's concerts.

Chanticleer lived up to its name chime choir for clear singing, in a program of High Renaissance sacred, court and folk songs splashed with expert doses of contemporary, Broadway and barbershop music.

Noted for versatility, ease of vocal production, good diction and a winning stage presence, Chanticleer often is called "America's Answer to the Kings Singers." Sunday's performance attested that they are on

the same ladder, if not yet on the same rung. The counter-tenors too often dominated the interior voices and there were occasional, minor disparities in diction and synchronization.

After a shaky beginning with some Orlando Gibbons hymns, however, the eight-member touring group — two counter-tenors, three tenors, baritone, bass-baritone and bass — gave a soul-stirring, spine-tingling rendition of William Byrd's "Resurrexi" from the Mass "In Tempore Paschali" which "the English Palestrina" had written for clandestine celebrations of the Mass by English recusants.

Kingswood Auditorium was an ideal acoustical setting for this not-so-minor masterpiece and Chanticleer performed it masterfully. One

can understand why Byrd's music has become something of a specialty for this group.

They also did credit to the secular "Weep, Weep, Mine Eyes" by John Wilbye, Gabrieli's "Sento, Sento in Tempo" (both 16 century) and former Chanticleer Mitchell Sander's arrangement of Stanley Riger's melodramatic "The Lark and the Nightingale," which was sung with subtlety, understatement and great vocal control.

"With a Poet's Eye" by contemporary composer Cary John Franklin, (commissioned by Chanticleer jointly with the Gregg Smith Singers, the District of Columbia Oratorio Society and the National Endowment for the Arts) was an arresting example of our tax dollars at work. It pointed up the important role of performing

groups such as Chanticleer in generating new vocal music and — as in the case of the barbershop and show tunes (the resty second half of the program) — new arrangements.

The barbershop selections and old favorites such as "My Funny Valentine" added a musical change of pace to the group's demanding program — a program capped by a stunning counter tenor solo (Foster Sommerlad) of "O Wally, Wally, John Rutter's sterling setting of a Somerset folk song and an antic rendition of Cole Porter's "Let's Do It."

An inspired encore — the black spiritual "Steal Away" stole the audience's heart.

All in all, it was a program for Chanticleer, whose namesake was Chaucer's lusty rooster in the Canterbury Tales) to crow about.

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