

# Audience turns out for Tchaikovsky, Zukerman

By Avigdor Zarom

Special writer

This is the time of the Tchaikovsky Festival, celebrating the 100th anniversary of the composer's birth. Last week's Detroit Symphony Orchestra was the first event in the celebration. Pinhas Zukerman, one of the top violinists of our time, was the soloist with Tchaikovsky's Violin Concerto. Other works in this All-Tchaikovsky were March Fan and the Symphony No. 5.

The sold-out Friday event, which I attended, was an encouraging sign that last season, such a program

was rare. This proved again that the drawing appeal of the established masterpieces isn't exhausted yet. However, one shouldn't rely too much on these kinds of entertainments.

The many performances of Tchaikovsky's Violin Concerto by top artists would seem to leave little room for the personal touch. Zukerman, however, managed to find some opportunities to do that. If his performance didn't have an earth-shaking presence, it was due to the overexposure of this music and lack of inspiration.



**Avigdor Zarom**

Zukerman's technique was secure,

as no one would expect. He seemed to try to avoid the mechanics of a rock performance. The high notes were impressive in their polished singing quality. Otherwise, there was a thicker crust to his tone. The doc-

torates in the first movement sounded harsh in their layers of sound and still in good taste.

Another way to deviate from the routine was in changes of tempo, which occasionally required some corrective orchestral action by Maestro Herbig, but didn't result in serious rifts.

In the dance-like theme of the final movement, these rhythmic changes were inspired and well placed. The thunderous applause left little doubt that Zukerman deserved a standing ovation in the audience.

Herbig, whose selections most fre-

quently consist of music by German masters, proved that he could hold his own with Tchaikovsky. Even the March Slave, which is among Tchaikovsky's lesser known works, came out sounding serious and substantial.

The real test of orchestral performance was achieved, of course, with the Fifth Symphony. This was one time when Herbig relaxed his usually tight grip and let the music breath without seriously compromising coordination and accuracy.

The one substantial drawback was

in the final movement when the brass overpowered the rest of the or-

chestra at several climactic moments. Still, the work emerged with a sense of real victory. The results of this tour work will be with us for a long time.

This performance left the audience with an uplifted spirit. Possibly, if Tchaikovsky had been able to hear it, he would have been less melancholic in his subsequent "Patetique" Symphony. That wouldn't necessarily have been a plus.

A MEMBER OF THE SEARS FINANCIAL NETWORK



**The Home Sellers**

**COLDWELL BANKER'S**

**The Home Sellers**

**ANN ARBOR**

**COUNTRY ESTATE**

**DETROIT**

**GRAND RAPIDS**

**KALAMAZOO**

**LANSING**

**MICHIGAN CITY**

**INDIANAPOLIS**

**DETROIT**

<b