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CLASSICAL MUSIC REVIEW

Raucous Chords and a Folk-Tinged Cello From the New York Philharmonic

By [ALLAN KOZINN](#)

David Zinman led the [New York Philharmonic](#) in an unusually busy program on Wednesday evening at Avery Fisher Hall, one that seemed intended for two different audiences.

The Philharmonic's more conservative subscribers were rewarded with a pair of star turns: [Yo-Yo Ma](#) played in both works on the first half of the program, sharing the spotlight in the [Beethoven](#) Triple Concerto with Jonathan Gandelsman, a violinist, and Joel Fan, a pianist, both young members of Mr. Ma's Silk Road Ensemble.

The other audience, which the Philharmonic does little to reach, is a new-music crowd who came to hear [John Adams's](#) three-movement "Naïve and Sentimental Music" (1999). Or at least, that was a portion of those who had not already fled at the intermission.

Some listeners gave the Adams a try but thought better of it and streamed out after the raucous first movement. A provisional theory that they might have better enjoyed the more lyrical, soft-focus slow movement had to be discarded when another parade filed out at that movement's end.

Oh, well. Mr. Zinman made a valiant effort in Mr. Adams's work, which the composer has said was inspired by a performance of the Bruckner Fourth Symphony, and was meant to be a modernist's response. Actually, the winding chromatic theme that opens the first movement has more in common with [Shostakovich](#) than with Bruckner, and the slashing chords in the finale owe less to Bruckner than to Stravinsky.

And the streams of sharp string crescendos in the slow movement suggested the sound of an orchestral tape being played backward, a notion well beyond Bruckner. There was ample chugging of a Minimalist sort as well, Mr. Adams's post-Minimalist credentials notwithstanding.

Still, Bruckner's gigantism — the huge string textures and garish brass — found their way into the score, and if the Philharmonic sometimes sounded a great deal more wooden than it does in Bruckner, the blame had to be shared by Mr. Adams, for writing aggressively, and by the Philharmonic, for not playing enough of this music to get a proper feel for it.

Mr. Zinman and Mr. Ma opened the program with a cello arrangement of Bartok's Rhapsody No. 1, a work originally for the violin. Mr. Ma made it sound entirely natural on the cello, and he dug into its folk-tinged rhythms with some of the earthiness he has been bringing to his Silk Road project these last few years.

He carried a similar spirit into parts of the Beethoven, particularly the closing Rondo. Mr. Gandelsman

produced a lovely sound, and he matched Mr. Ma's gestures fully in their tandem passages in the Largo. Mr. Fan's playing was transparent and precise, and the interplay between the three soloists and the Philharmonic was consistently spirited.

David Zinman leads the New York Philharmonic in the Bartok and Adams works tonight and tomorrow at Avery Fisher Hall, Lincoln Center, (212) 721-6500. In those concerts the Beethoven will be replaced by the Brahms Double Concerto. Yo-Yo Ma, the cellist, and Colin Jacobsen, the violinist, are the soloists.

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