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## Vengerov Makes the Most of Bold Violin Style in Recital

### MUSIC REVIEW

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**A**n outsize personality, extraordinary musical projection and technical facility that makes communication natural and unforced—these qualities have brought acclaim to Maxim Vengerov's violin playing in the past decade, and they were again on display Wednesday night in the Hollywood Bowl.

The virtuoso from western Siberia, who will be 23 in August, had opened the Bowl's 76th season playing Brahms' Violin Concerto on Tuesday; the next night, he offered a substantial and generous encore on that appearance.

The main business of the Wednesday agenda was Bee-

thoven's "Kreutzer" Sonata. In addition to that, Vengerov and his pianist, Igor Uryash, repeated the repertory they offered in an Orange County recital in April: Tchaikovsky's five miniatures, a Fritz Kreisler group, Wieniawski's famous Polonaise in D, other pieces by Brahms and Prokofiev, and the program opener, Massenet's "Meditation" from "Thais."

All the violin playing emerged deeply convincing, handsomely focused, suave in sound and perfectly intoned—at all speeds and in contrasting emotional moods.

Uryash's pianism proved sometimes bland and unassertive, as in his shadowy Kreisler accompaniments. In the "Kreutzer" Sonata, he simply lacked the authority, keyboard color and musical equality the part requires *vis-à-vis* the violin's boldness.