

The University Musical Society

of
The University of Michigan



Presents

Leningrad Symphony Orchestra

YURI TEMIRKANOV

Music Director and Conductor

ELISO VERISOLADZE, *Pianist*

THURSDAY EVENING, FEBRUARY 10, 1977, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Concerto No. 15 in B-flat major, for Piano and Orchestra, K. 450 . . . MOZART

Allegro
Andante
Allegro

ELISO VERISOLADZE

I N T E R M I S S I O N

Symphony No. 7 in C major, Op. 60 SHOSTAKOVICH

Allegretto
Moderato (poco allegretto)
Adagio
Allegro non troppo

PROGRAM NOTES

Piano Concerto No. 15 in B-flat, K. 450 MOZART

Unlike some of the former piano concertos of Mozart, where the wind instruments in the orchestra were optional, in this one they are an integral part of the texture, and in fact it is they, unaccompanied, who open the work. Throughout the rest of the concerto they assume an independence new in Mozart's writing and one that reached its fullest expression in the great concertos written during the years following. Nevertheless this is a virtuoso's concerto and the spotlight is concentrated more fully upon the soloist and less upon the orchestra. For this reason, probably, Mozart abandons the "development" section in favor of further display, ingeniously reserving some of its function for the so-called recapitulation.

Andantino is once more the description of the second movement, a warning not to drag things out. Not that anyone could be altogether blamed for wanting to do so, for this is one of Mozart's most majestic sets of variations on a simple song-like melody in 3/8, a pastoral metre. Introduced by the strings and immediately taken up and embroidered by the soloist, the movement continues by building up the floridity of the soloist's part while retaining unchanged the melting simplicity of the orchestral background.

In the finale a sunny Rondo asks little of its listener except that he should sit back and enjoy himself, amused by the slightly bucolic nature of the main sections and delighted by the dazzling passage-work of the bravura episodes.

Symphony No. 7 in C major, Op. 60 (1941) SHOSTAKOVICH

Dedicated to the city of Leningrad

Certain works of art have been created in most unusual circumstances, and to this category belongs that Seventh Symphony of Dmitri Shostakovich, called the "Leningrad Symphony." It was written in the early months of the war when Leningrad was blockaded by the enemy. Here is what the composer wrote about the symphony: "I began work on the symphony end of July, 1941. Finished it towards the end of December . . . The Seventh Symphony is a poem about our struggle, about our coming victory . . .

"While working on the symphony, I thought of the greatness of our people, its heroism, about the highest ideals of humanity, the wonderful qualities of man, about our glorious land, about humanism, about the beauty. It is in the name of all this that we wage this savage struggle."

The exultant melody of the strings opens the first part of the symphony. It tells of the peaceful, happy life of the Soviet people, of the joy of creative work and the daring flights of thought, of victories won in the difficult but inevitable battle of life. For the last time this music sounds in the solo violin. A kind of guarded quietness replaces it. And then is heard the dry, abrupt tap tap of the drum. With it arises an ominously enigmatic theme as if toy soldiers were taking their places. At first their fuss seems amusing but little by little the insistence of these awful toy regiments evokes uneasiness. Now it is clear that this is no illusion but the iron step of war approaching. Chaos, disarray reign in the orchestra. But Man is stronger than primordial force. The strings begin the struggle, they harmonize the chaos of war and silence its cavernous roar.

This episode has rightly been called "requiem for fallen heroes."

After the tense and dramatic first movement comes the *Scherzo*; transparent and light it enchants by the tenderness and softness of its tones. The composer himself called it "very lyrical." It is full of broad vistas like the Russian land itself. There is something in it that resembles the sweet lyricism of ancient Russian song, the inexpressible charm of nature in Russia.

A majestic *Adagio* (part III) follows the *Scherzo*. Shostakovich wrote that he wished to express in this movement "intoxication with life, adoration of the beauty of nature." The opening section of the *Adagio* is a solemn chorale. The power of these chords gives a feeling like the sound of an

organ and reminds one of the sublime art of Bach. Replacing the chorale there enters a tender melody, filled with a kind of wonder, as man tries to realize the beauty that has risen before him.

Thus through the tender lyricism of the second movement and the severity of the *Adagio*, the composer carries the listener far from the picture of the enemy's invasion. But images of the heroic struggle come to the fore once again in the finale of the symphony. It is as monumental and majestic as the first movement. The closing part of the finale is completely turned toward the future. Here for the first time in the symphony rises the radiant image of victory. In telling of the heroic struggle, however, the composer no longer shows the beastly enemy. It is the figure of the hero as liberator, the patriot, that he pictures. That is why the festive, triumphant close of the finale is so convincing. Although in its development there are many dark and dramatic pages, it is all directed toward light, happiness, the affirmation of the triumph of good and justice. The heroes have not died in vain. Liberty has been won by their heroic deeds. The Seventh Symphony ends in an apotheosis, dedicated (in the words of Alexei Tolstoi) to the "triumph of humanity in man."

About the Artists

One of the world's great orchestras, the *Leningrad Symphony Orchestra* under its music director Yuri Temirkanov, is making its long-awaited United States debut this season. Founded in 1931, it has been acclaimed all over the Soviet Union, and will forever be remembered for its ceaseless activities during World War II in the enemy-occupied city of Leningrad. On August 9, 1942, the orchestra performed the Seventh Symphony of Shostakovich, written the year before and dedicated to the besieged city of Leningrad.

Yuri Temirkanov was appointed Music Director of the orchestra in 1969 and made his spectacular U.S. guest-conducting debut in 1973 with the Cincinnati Symphony. He then conducted the Philadelphia Orchestra and was invited to return by Eugene Ormandy. He has since conducted the Philadelphians both in their home city and in New York. Last season included appearances with the San Francisco Symphony, as well as return engagements in Philadelphia and Cincinnati. Winner of the Soviet Union's second national conductor's competition, Mr. Temirkanov has conducted the major Soviet orchestras, and has been hailed in Yugoslavia, Sweden, Germany, Iran, and France.

Eliso Verisoladze is making her first American tour this season after successful performances throughout her country and in Eastern and Western Europe. The young pianist comes highly recommended by Mstislav Rostropovich—"... a most remarkable and gifted personality who expresses with such inspired vitality the brilliance of her thought she simply conquers audiences who hear her."

Tonight's concert marks the Ann Arbor debut of all these musicians—the Leningrad Symphony, Mr. Temirkanov, and Miss Verisoladze.

COMING EVENTS

GUARNERI STRING QUARTET	Saturday, February 19
Beethoven: Op. 18, No. 1 in F major; Op. 74 in E-flat major; Op. 131 in C-sharp minor.	
GUARNERI STRING QUARTET	(sold out) Sunday, February 20
ALVIN AILEY DANCE THEATER	Monday, Tuesday, Wednesday,
	(sold out) February 21, 22, 23
JEAN-PIERRE RAMPAL, <i>Flutist</i>	(sold out) Friday, February 25
YAMINI KRISHNAMURTI, South Indian Dancer	Monday, February 28
CZECH STATE ORCHESTRA, BRNO	Friday, March 4
(replacing Czech Philharmonic)	
JANOS STARKER, <i>Cellist</i>	Monday, March 14
Boccherini: Adagio and Allegro from Sonata in A major; Brahms: Sonata in D major, Op. 78; Kodaly: Sonata for unaccompanied cello, Op. 8.	
MASKED DANCE-DRAMA OF KOREA	Wednesday, March 16
DETROIT SYMPHONY ORCHESTRA/CHORAL UNION/SOLOISTS	Sunday, March 20
Aldo Ceccato conducts Beethoven's "Missa Solemnis"; Benita Valente, <i>Soprano</i> ; Elaine Bonazzi, <i>Contralto</i> ; Seth McCoy, <i>Tenor</i> ; Ara Berberian, <i>Bass</i> .	
FRANS BRUEGGEN, <i>Flute & Recorder</i>	(sold out) Tuesday, March 22
YUGOSLAV NATIONAL FOLK BALET	Thursday, March 24
OSIPOV BALALAIKA ORCHESTRA	Saturday, March 26
THIRD ANNUAL BENEFIT CONCERT	Friday, April 15
GUARNERI STRING QUARTET	Saturday & Sunday,
	April 16 & 17

Third Annual Benefit Concert for the University Musical Society and School of Music

Eugene Ormandy, Guest Artist
conducting

The University Symphony Orchestra
Friday, April 15, at 8:30, in Hill Auditorium

Continuing the precedent set in 1975 by Mstislav Rostropovich and continued last year by Yehudi Menuhin and Gyorgy Sandor, Maestro Ormandy most generously donates his artistry as he conducts this exceptional 100-member student orchestra in the following program.

- Beethoven: Leonore Overture No. 3
- Beethoven: Symphony No. 5 in C minor
- Debussy: Two Nocturnes — "Nuages" and "Fêtes"
- Respighi: "The Pines of Rome"

Tickets are available at Burton Tower, or by mail:

Main floor, \$8; first balcony, \$7; second balcony, \$6 and \$4
\$25 includes a main floor seat and a reception ticket to meet Mr. and Mrs. Ormandy after the performance. An added feature of this year's reception to be held in the Michigan League will be dancing to the music of a 3-piece combo.

May Festival

Four concerts — April 27, 28, 29, 30

THE PHILADELPHIA ORCHESTRA / EUGENE ORMANDY, *Conductor*
THE FESTIVAL CHORUS / JINDRICH ROHAN, *Conductor*
GARY GRAFFMAN, *Pianist* NORMAN CAROL, *Violinist*
JEROME HINES, *Basso* MARTINA ARROYO, *Soprano*

- Wednesday:* All-Rachmaninoff: "The Isle of the Dead"; Piano Concerto No. 2 (Graffman); Symphonic Dances.
 - Thursday:* Wagner: Overture to *Die Meistersinger von Nürnberg*; Bruch: Violin Concerto No. 1 in G minor (Carol); Shostakovich: Symphony No. 5.
 - Friday:* Smetana: "From Bohemia's Meadows and Groves"; Mussorgsky: Excerpts from *Boris Godunov*; Boito: Prologue to *Mefistofele* (Hines and Festival Chorus).
 - Saturday:* Beethoven: Symphony No. 2 in D major; Barber: Andromache's Farewell; Verdi: "Pace, pace, mio Dio" from *La Forza del destino* (Arroyo); Ravel: "Daphnis et Chloé" Suite No. 2.
- Series of four concerts: \$38, \$28, \$20, \$16, and \$12; orders now being accepted.

UNIVERSITY MUSICAL SOCIETY