



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Chicago Symphony Orchestra

SIR GEORG SOLTI, *Music Director*
CLAUDIO ABBADO, *Principal Guest Conductor*
HENRY MAZER, *Associate Conductor*

RAYMOND LEPPARD
Conductor

SATURDAY EVENING, SEPTEMBER 22, 1984, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture to *The School for Scandal*, Op. 5 BARBER
Symphony No. 1, Op. 10 SHOSTAKOVICH
 Allegretto, allegro non troppo
 Allegro
 Lento
 Lento, allegro molto

INTERMISSION

Symphony No. 7 in D minor, Op. 7 DVOŘÁK
 Allegro maestoso
 Poco adagio
 Scherzo: vivace
 Allegro

London/Decca, Deutsche Grammophon, RCA, CBS, and Philips Records.

This program is partially supported by a grant from the Illinois Arts Council, a state agency.

PROGRAM NOTES

by ARRAND PARSONS

Overture to *The School for Scandal*, Op. 5 SAMUEL BARBER
(1910-1981)

With the death of Samuel Barber in 1981, American music lost one of its most famous exponents of the Romantic tradition in composition. From his earliest works Barber found an individual style that favored "music as expression" as an ideal; he shunned the purely experimental in musical composition, although at times he explored elements of the new music of the age. In a number of ways he was a "contemporary" composer even if he emphasized the traditional stream of musical thought in his own work. His earliest works which brought him international recognition and have remained in the repertory confirmed his musical style from the beginning of his career.

During the years Samuel Barber was a student at the Curtis Institute in Philadelphia, he spent several summers in the Italian village of Cadegliano on Lake Lugano. It was during the summer of 1931 that he composed the Overture inspired by the comedy by Richard Brinsley Sheridan, *The School for Scandal*. The first performance did not take place until the summer of 1933, when Barber was again in Italy, so that he was unable to attend the performance which was his first with a major orchestra. The Overture was performed by The Philadelphia Orchestra in Robin Hood Dell on August 30, 1933, with Alexander Smallens conducting.

Symphony No. 1, Op. 10 DMITRI SHOSTAKOVICH
(1906-1975)

Shostakovich composed his Symphony No. 1 in 1925 during his last year as a student at the St. Petersburg Conservatory; he was nineteen. The first performance was played by the Leningrad Philharmonic on May 12, 1926, under the direction of Nikolai Malko.

When Shostakovich was ten, he entered the Glasser School of Music in St. Petersburg where he remained for two years. Then, in 1919, he was admitted to the Conservatory where his principal interest was in the piano, although he had been composing since he was ten. On graduation as a pianist in 1923, when he played the major works in the piano repertoire, he made the significant decision to pursue a career of composer rather than of pianist.

He wrote, according to D. Rabinovich (Foreign Languages Publishing House, Moscow, 1959): "After finishing the Conservatory I was confronted with the problem — should I become a pianist or a composer? The latter won. If the truth be told I should have been both, but it's too late now to blame myself for making such a ruthless decision."

Continuing his studies at the Conservatory until 1925, he worked in composition with Maximilian Steinberg, a pupil of Glazunov and Rimsky-Korsakov. The First Symphony, Op. 10, was the last orchestral work of his student days.

The first movement begins with an allegretto introduction and then the tempo changes to allegro for the strong first theme. The second theme is presented by the flute in triple time. After the development of the themes, both themes return but in reverse order. The second movement is a three-part structure in which the lively, dance-like characteristics suggest the minuet or scherzo of the classical symphony. The third movement is an expressive *lento* in sonata form; the oboe introduces both the principal themes. A roll on the snare leads directly into the final movement. The finale opens with a slow introduction and is based on two themes. The music offers soloistic treatment of the instruments, including a passage for timpani alone.

Symphony No. 7 in D minor, Op. 70 ANTONIN DVOŘÁK
(1841-1904)

The Seventh of Dvořák's nine symphonies, formerly known as the Second, is one of the masterpieces of this prolific composer and of late nineteenth century central European composition. This Symphony was written at a time Dvořák was admiring the recently composed Symphony No. 3 by Brahms, his benefactor and friend — Dvořák had traveled from Prague to Berlin in 1884 to hear a performance of this work. Even though the Seventh displays less of the

nationalistic elements to be found in much of Dvořák's music, it is, nevertheless, one of the highest expressions of the Dvořák idiom, a musical style which rarely forgets the broad Bohemian landscape.

The first movement of the Seventh is a sonata structure with tuneful themes and a forceful development. The second movement, *adagio*, is one of the most deeply moving pieces Dvořák composed; here are brief moments when one is reminded of Dvořák's early devotion to Wagner. The third movement, a scherzo with contrasting trio, is close to the Bohemian *furiant* (a dance in $\frac{3}{4}$ time). The finale is a large-scale symphonic movement which illustrates Dvořák's remarkable skill in achieving an orchestration which is the embodiment of his musical thought.

The Seventh Symphony was begun in December, 1884, and the score was finished March 17, 1885. It bears the inscription, "Composed for the Philharmonic Society in London," and was played for the first time by this orchestra under the direction of the composer during his third visit to England, April 22, 1885, at St. James' Hall in London.

When he was offered only 3,000 marks for the Seventh Symphony by his publisher Simrock, Dvořák, realizing he was in a position which afforded him the privilege of being more demanding, wrote to the publisher a strong and protesting letter. Simrock paid 6,000 marks.

In 1884 Dvořák made the first of nine journeys to England where he conducted a performance of his *Stabat Mater* (1877), written after the death of his eldest daughter. Many honors came to him. In 1890 he was elected a member of the Franz Joseph Academy for Science, Literature and the Arts at Prague. In 1891 he was given an honorary doctorate by Cambridge University, and the following year he became professor of composition at the Prague Conservatory. The year 1893 found him in New York as director of the National Conservatory. In 1901 his sixtieth birthday was widely celebrated and he became director of the Prague Conservatory.

At the concerts of the Chicago Symphony Orchestra the Seventh Symphony was played for the first time on March 10, 1894, with Theodore Thomas conducting.

About the Artists

The **Chicago Symphony Orchestra** was founded in 1891 by Theodore Thomas, the leading conductor in America at that time. His aim to establish a permanent orchestra with performance capabilities of the highest quality was realized at the first concerts of the Chicago Orchestra on October 16 and 17 of that year. Maestro Thomas served as Music Director for thirteen years until his death in 1905, only three weeks after the dedication of the Orchestra's permanent home, Orchestra Hall.

Maestro Thomas' successor was Frederick Stock, who began his career in the viola section of the Chicago Orchestra in 1895. Four years later he was named Assistant Conductor. His tenure lasted thirty-seven years, from 1905 until 1942, and his participation with the Chicagoans in Ann Arbor's May Festival was nearly that long — from 1905 through 1935.

The Stock years, dynamic and innovative, saw the founding of the Civic Orchestra of Chicago in 1919, the first training orchestra in the United States affiliated with a major symphony orchestra. He also organized the first subscription concerts especially for children, and a series of popular concerts. In 1916 the Chicago Symphony visited New York and made the first records by an American symphony orchestra under its regular conductor, for the Columbia Gramophone Company.

During the following decade three men led the Orchestra: Désiré Defauw was music director from 1943 until 1947; Artur Rodzinski assumed the post in 1948; and Rafael Kubelik led the Orchestra for three seasons, from 1950 to 1953.

The next ten years belonged to Fritz Reiner. His recordings with the Orchestra remain performance hallmarks. It was Maestro Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus. It was also during his tenure that Carlo Maria Giulini began to appear in Chicago regularly. In 1969 Maestro Giulini was named Principal Guest Conductor, a position he held until 1972.

In 1969 Sir Georg Solti assumed the position as the Orchestra's eighth artistic leader following Jean Martinon who held the position for five seasons. In 1970 Maestro Solti invited Henry Mazer, Associate Conductor of the Pittsburgh Symphony Orchestra, to join the Chicago Symphony as Associate Conductor.

In 1971, under the Maestros Solti and Giulini, the Orchestra scored a resounding success on a six-week tour of Europe — its first international concert tour. Three subsequent European tours followed in 1974, 1978, and 1981, and one to Japan in 1977.

In 1982, the distinguished Italian conductor Claudio Abbado was named Principal Guest Conductor.

Today thirty-nine full-length concerts, taped in Orchestra Hall, are broadcast over more than 400 stations in the United States and Canada. Additionally, a condensed series of thirteen concerts are made available to overseas broadcasters in the United Kingdom, France, Italy, West Germany, Switzerland, Sweden, Australia, Japan, and the U.S.S.R. The Chicago Symphony has received more Grammy awards from the National Academy of Recording Arts and Sciences than any other orchestra in the world.

Tonight's concert marks the Chicago Symphony's 197th appearance in Ann Arbor.

British-born **Raymond Leppard** has made an impact in both this country and abroad in a diverse career as orchestra and opera conductor, harpsichordist, and scholar of Baroque and Renaissance music. He has impressed concertgoers and critics alike with consummate skill, creativity and expressive interpretations.

Since establishing his residence in New York seven years ago, Maestro Leppard has broadened the scope of his North American appearances. He has returned to Orchestra Hall on two occasions since his debut in 1980 when he conducted Chicago Symphony première performances of Vaughan Williams' *A Sea Symphony*. His most recent appearance with the Orchestra was in April, 1983 in an all-British program which included the world première of Benjamin Britten's *Occasional Overture*, composed for the BBC in 1946.

Born in London, Raymond Leppard's interest and enthusiasm for Baroque and Renaissance music began during his undergraduate years at Trinity College, Cambridge. Under the instruction of early music authority Boris Ord, he began to study the harpsichord. As a choral scholar he became the director of the local Philharmonic Society, laying the foundation for his conducting career.

Upon graduating he returned to London where he joined several ensembles as a keyboard player, including the New Philharmonia Orchestra, and formed the Leppard ensemble. During this period Maestro Leppard wrote several film scores, including "Laughter in the Dark" and "Lord of the Flies."

In 1958 Raymond Leppard returned to Cambridge as a lecturer. The academic situation provided him with many opportunities to continue his exploration of seventeenth and early eighteenth century music. At this same time he served as music director of the English Chamber Orchestra. By 1968, however, Leppard had taken off his academic gown to devote himself entirely to conducting.

Although he has conducted orchestras in the United States since the late 1960s, Raymond Leppard made his mark on the American music scene in 1974 when he conducted the Santa Fe Opera in his own realization of Cavalli's early seventeenth century opera *L'Egisto*. Maestro Leppard made his Metropolitan Opera debut during the 1978-79 season leading their first production of Britten's *Billy Budd* and repeating it the following season both in New York and on the company's national tour. He made his New York City Opera debut in 1983.

Recently honored with the title Commander of the British Empire, Maestro Leppard is best known in his native country as the former music director of the English Chamber Orchestra. His large output of recordings, many of them with that ensemble and featuring works from the Renaissance to the moderns, has contributed to his global reputation. Among his most recent recordings are *St. Matthew Passion* for EMI and Gluck's *Orfeo ed Euridice* for Erato.

In the 1984-85 season Maestro Leppard begins his first American post as Principal Guest Conductor of the Saint Louis Symphony. In addition to appearances at some of the major American music festivals, he will appear with the New York Philharmonic, Boston Symphony, Baltimore Symphony, and Houston Symphony. Also highlighting his schedule on the podium are two products of an academic sabbatical in Italy. At England's Glyndebourne Festival, he will conduct his realization of Monteverdi's *L'Incoronazione di Poppea*, and his realization of Cavalli's *L'Orione* with the Scottish Opera at the Edinburgh Festival.

His current tour with the Chicago Symphony Orchestra includes performances in Springfield, Champaign, and Decatur, Illinois, and this evening's concert, his Ann Arbor debut.

Chicago Symphony Orchestra

Sir Georg Solti, *Music Director*
Claudio Abbado, *Principal Guest Conductor*
Henry Mazer, *Associate Conductor*
Margaret Hillis, *Chorus Director*

The Chicago Symphony Orchestra string section utilizes revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically in the roster below.

Violins

Victor Aitay
Samuel Magad
Co-Concertmasters
Francis Akos
David Taylor
Assistant Concertmasters
Ella Braker
Perry Crafton
Josef Faerber
Frank Fiatarone
Betty Lambert
Blair Milton
David Moll
Edgar Muenzer
Raymond Niwa
Charles Pikler
Jerry Sabransky
Theodore Silavin
Fred Spector
Otakar Sroubek

Joseph Golan
Leon Brenner
William Faldner
Thomas Hall
Arnold Brostoff
Franklyn D'Antonio
Adrian Da Prato
Fox Fehling
Barbara Fraser
Albert Igolnikov
Norbert Mueller
Joyce Noh
Nancy Park
Paul Phillips, Jr.
Ronald Satkiewicz
Jennie Wagner
Eric Wicks

Violas

Milton Preves
William Schoen
John Bartholomew
Donald Evans
Samuel Feinzimer
Richard Ferrin
Lee Lane
Robert Swan
Thomas Wright
William York
Isadore Zverow

Violoncellos

Frank Miller
Leonard Chausow
Philip Blum
David Chickering
Margaret Evans
Leonore Glazer
Jerry Grossman
Don Moline
David Sanders
Robert Smith

Basses

Joseph Guastafeste
Bradley Opland
Wayne Balmer
Warren Benfield
Roger Cline
Joseph DiBello
Mark Kraemer
Stephen Lester

Harps

Edward Druzinsky
Lynne Turner

Flutes

Donald Peck,
Principal
Richard Graef,
Assistant Principal
Louise Dixon
Walfrid Kujala

Piccolo

Walfrid Kujala

Oboes

Ray Still,
Principal
Michael Henoch,
Assistant Principal
Richard Kanter
Grover Schiltz

English Horn

Grover Schiltz

Clarinets

Larry Combs,
Principal
John Bruce Yeh,
Assistant Principal
Gregory Smith
J. Lawrie Bloom

E-Flat Clarinet

John Bruce Yeh

Bass Clarinet

J. Lawrie Bloom

Bassoons

Willard Elliot,
Principal
John Raitt,
Assistant Principal
Wilbur Simpson
Burl Lane

Contrabassoon

Burl Lane

Saxophone

Burl Lane

Deborah Oberschelp
Performance Coordinator

Horns

Dale Clevenger,
Principal
Thomas Howell,
Associate Principal
Norman Schweikert
Richard Oldberg
Daniel Gingrich
Gail Williams

Trumpets

Adolph Herseth,
Principal
William Scarlett,
Assistant Principal
George Vosburgh
Timothy Kent

Trombones

Jay Friedman,
Principal
James Gilbertsen,
Associate Principal
Frank Crisafulli
Edward Kleinhammer

Bass Trombone

Edward Kleinhammer

Tuba

Arnold Jacobs

Timpani

Donald Koss

Percussion

Gordon Peters
Sam Denov
Albert Payson
James Ross

Piano

Mary Sauer

Librarians

Marilyn Herring
Walter Horban

Stage Manager

William Hogan

Stage Technicians

Rocco Principe
Thomas P. Kerins
Robert Reynolds
Richard Tucker

Extra Players

Samuel Agres, Bass
Elaine Fohrman, Violin
James Hansen, Violin
Vicki Mayne, Violoncello
Maxwell Raimi, Viola

Paul Chummers
Acting General Manager

1984-85 Concert Season

HOUSTON BALLET	Sat., Sun. Sept. 29, 30
WESTERN OPERA THEATER, Rossini's <i>La Cenerentola</i>	Sat. Oct. 6
CLEVELAND ORCHESTRA / CHRISTOPH VON DOHNÁNYI	Wed. Oct. 10
GUARNERI STRING QUARTET	Wed. Oct. 17
*JAMES GALWAY, <i>Flutist</i>	Sat. Oct. 20
ATLANTA SYMPHONY / ROBERT SHAW	Sun. Oct. 21
ROYAL WINNIPEG BALLET	Sat., Sun. Oct. 27, 28
IVO POGORELICH, <i>Pianist</i>	Tues. Oct. 30
*NEXUS	Fri. Nov. 2
THE MASTERPLAYERS OF LUGANO	Sun. Nov. 4
LEIPZIG GEWANDHAUS / KURT MASUR	Thurs. Nov. 8
*LEIPZIG GEWANDHAUS / KURT MASUR	Fri. Nov. 9
VIKTORIA MULLOVA, <i>Violinist</i>	Sat. Nov. 10
KUIJKEN QUARTET (early music)	Tues. Nov. 13
JUDITH BLEGEN, <i>Soprano</i> , and HÅKAN HAGEGÅRD, <i>Baritone</i>	Sat. Nov. 17
ROMANIAN NATIONAL CHOIR	(aft.) Sun. Nov. 18
AMERICAN BALLET THEATRE II	(eve.) Sun. Nov. 18
Handel's <i>Messiah</i> / DONALD BRYANT	Fri.-Sun. Nov. 30, Dec. 1, 2
*VIENNA CHOIR BOYS	Sun. Dec. 9
PITTSBURGH BALLET, Tchaikovsky's <i>Nutcracker</i>	Fri.-Sun. Dec. 14-16
VLADIMIR ASHKENAZY, <i>Pianist</i>	Tues. Jan. 15
MUSIC FROM MARLBORO	Wed. Jan. 23
BALLETAP USA	Sun. Jan. 27
PRAGUE SYMPHONY / JIRI BELOHLAVEK	Sat. Feb. 2
FESTIVAL CHORUS and soloists	
FELD BALLET	Fri., Sat. Feb. 8, 9
GUARNERI STRING QUARTET	Sun. Feb. 10
KATIA & MARIELLE LABÈQUE, <i>Duo-pianists</i>	Sun. Feb. 17
ROYAL PHILHARMONIC / YEHUDI MENUHIN	Tues. Feb. 19
NEW YORK CITY OPERA NATIONAL COMPANY	Tues. Mar. 5
Verdi's <i>Rigoletto</i>	
*KODO	Thurs. Mar. 7
I FIAMMINGHI	Fri. Mar. 8
PAUL BADURA-SKODA, <i>Pianist</i>	Sun. Mar. 10
*ACADEMY OF ANCIENT MUSIC	Thurs. Mar. 14
NATIONAL SYMPHONY / MSTISLAV ROSTROPOVICH	Wed. Mar. 10
*FACULTY ARTISTS CONCERT	Sun. Mar. 24
SHERRILL MILNES, <i>Baritone</i>	Fri. Mar. 29
POLISH CHAMBER ORCHESTRA	Thurs. Apr. 18

*Concerts added since first announcement last spring.

*For free brochure with complete information,
contact the Musical Society (see below).*

UNIVERSITY MUSICAL SOCIETY

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