

Ann Arbor May Festival

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Pittsburgh Symphony Orchestra

LORIN MAAZEL, *Music Director-Designate*

MICHAEL TILSON THOMAS
Conductor

JANICE TAYLOR, *Mezzo-soprano*

Women of The Festival Chorus, DONALD BRYANT, *Director*
The Boychoir of Ann Arbor, THOMAS STRODE, *Director*

THURSDAY EVENING, APRIL 28, 1988, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 3 in D minor MAHLER

Part I Vigorous. Decisive

Part II Tempo di menuetto: very moderate
Comodo. Scherzando. Do not rush
Very slow. Misterioso throughout
Lively in tempo and jaunty in expression
Slow. Peaceful. Expressive

There will be no intermission.

Bravo to May Festival Underwriters

In the spirit of honoring the past and ensuring the future, these families and individuals have demonstrated their support by underwriting the artist fees and major production costs of this 95th Annual May Festival. Representing both long-time Ann Arbor arts patrons and a new generation of leadership in the cultural life of this community, these donors are committed to maintaining the Musical Society's tradition of excellence through their public-spirited generosity. We gratefully recognize the following:

Dennis A. Dahlmann
Mr. and Mrs. Peter N. Heydon
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Bill and Sally Martin
The Power Foundation

Mrs. Theophile Raphael
Eileen and Ron Weiser with
McKinley Associates, Inc.
An anonymous family

The University Musical Society wishes to thank Ford Motor Company Fund for its generosity in underwriting the printing costs of this house program.

This concert is made possible in part by a grant through the Music Program of the National Endowment for the Arts in support of American performing artists.

Cameras and recording devices are not allowed in the auditorium.

Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

PROGRAM NOTES

by Dr. FREDERICK DORIAN
in collaboration with Dr. JUDITH MEIBACH

Symphony No. 3 in D minor GUSTAV MAHLER

Gustav Mahler was born in Kalischt, Bohemia, on July 7, 1860, and died in Vienna, Austria, on May 18, 1911. His D-minor Symphony was composed between 1893 and 1896, and revised in 1906. The first performance of the complete symphony was given in Krefeld, Germany, on June 9, 1902. Mahler's Third Symphony is scored for solo alto, children's and women's choruses, four flutes and four piccolos, four oboes and English horn, four clarinets, two small clarinets and bass clarinet, four bassoons and contrabassoon, eight horns, four trumpets and posthorn, four trombones and tuba, two harps, strings, timpani, and a percussion battery consisting of glockenspiel, snare drums, tambourine, tam-tam, triangle, crash and suspended cymbals, bass drum, whip, and bells.

Bruno Walter, who conducted the premières of Mahler's *Das Lied von der Erde* and Ninth Symphony, related (in his book devoted to the great composer) some of the circumstances surrounding the composition of his Third Symphony. Early in July of 1896, Mahler invited Walter to visit with him at Steinbach on the Attersee in Upper Austria, where he and his family were spending the summer. Walter describes his arrival by steamer: "Mahler was there on the jetty to meet me and, despite my protests, insisted on carrying my bag until he was relieved by a porter. As on our way to his house I looked up to the Hollengebirge, whose sheer cliffs made a grim background to the charming landscape, he said: "You don't need to look — I have composed all this already!"

Mahler was referring to the first movement of his Third Symphony that, in the preliminary draft, he had entitled "What the Rocks and Mountains Tell Me." At Steinbach, free of his responsibilities as director of the Vienna Court Opera, Mahler was completely "unbuttoned" (Beethoven coined this term to describe his relaxed state while composing the Eighth Symphony) and could totally devote himself to his work. Between the lake and the villa where he and his family were vacationing, Mahler would escape to his "composer's hut" — an ivy-covered cabin, simply furnished with his piano, table, armchair, and sofa. "When the door opened," Walter recalls, "masses of beetles fell on your head." Every morning at six o'clock, Mahler would arrive at the hut. At seven, breakfast was noiselessly placed beside him. By midday he was supposed to come to the villa for lunch, but frequently did not arrive until three in the afternoon. Sometimes he interrupted his intense work session to walk about the fields and hills. On these occasions, he carried two small kittens with him — one in each pocket, taking them out to play when he stopped to rest. Mahler was enchanted with the many animals and birds of the region. The rustic setting — the wildlife, the mountains, the flowers — finds expression throughout the Third Symphony.

The Third Symphony contains two large divisions of uneven design. The first part evolves in a single movement. The second comprises movements two through six. As it happens, Mahler originally organized the score in seven sections, but later decided to shift the seventh movement to the Fourth Symphony, where it appears as the finale.

He resolved to give a poetic name to the Third, and subtitles for each of the six movements, all of which are inspired by a program. At various phases of the composition, different titles occurred to him. Under consideration was the name *Ein Sommermittagstraum*, which Mahler humorously cautioned was "not after Shakespeare!" Another possibility was the optimistic heading *Die fröhliche Wissenschaft* (The happy science). But he worried about potential confusion of his title with that of the philosopher Friedrich Nietzsche: in his work of the same name, Nietzsche views religion and art as mere illusions invented by man — as weapons in the struggle for survival. At still another time, Mahler thought of calling the Third Symphony "Pan" — after the Greek deity, a symbol of all-embracing nature. This title almost won out. When the editor of the *Prager neue musikalische Rundschau* asked Mahler to provide him with some background material on his life and work, he discussed the Third Symphony, associating the score with Pan: "Nature embraces everything great, ghostly, and lovable. I wanted to express this in a work of evolutionary stages . . . I am always surprised that most people, when talking of nature, think only of flowers, birds, forest fragrance, and so forth. But nobody knows the god Dionysus — the Great Pan! . . . [In my symphony] it is the world, nature in its totality, which is awakened from inexorable silence to tones and sounds."

In his extensive correspondence, Mahler often referred to the symphony. Alma Maria Mahler, the composer's widow, edited and published the letters (1924) that are human as well as musicological documents of consequence, offering insight into Mahler's creative genius and brilliant intellect. As to the Third Symphony, Mahler's communications permit us a perspective that would otherwise not be obtainable. Thus he wrote to Anna Bahr-Mildenburg (the celebrated dramatic soprano, a friend of Mahler) on July 1, 1896:

"In the symphony . . . the issue is another kind of love than you guess. . . . It is supposed to show the summit, the highest step from which the world may be viewed. . . . My work represents a musical poem that displays a stepwise development. It begins with inanimate nature and increases to the love of God."

And, on July 18, 1896, Mahler again confides to his close friend: "A work in which the entire world is mirrored. . . . One is, as it were, merely the instrument on which the universe plays. . . . My symphony will be something the world has never heard. . . . All of nature receives a voice in it, and tells deep secrets which one might perhaps guess in dreams."

The titles and music serve as a parable. To do justice to the enormity of his spiritual theme, he abandoned the traditional order of the classical movement and directed the entire score towards the finale as the ultimate goal. Mahler again employs solo and choral voices, and once again bases his text on *Des Knaben Wunderhorn* and excerpts from Nietzsche.

First Part

No. 1: "Summer Marches In" — The gigantic first movement of the symphony is an entity within itself. Cyclic sections connect to each other with unprecedented freedom. Nonetheless, the structure of the movement remains lucid, its subdivisions recognized by a concurrent thematization of vast variety. The entire horn section, fortissimo, intones the main theme, which has been identified by German scholars as a *Weckruf*, or "call of awakening." The transformation of this whimsical tune into the energetic brass call (D minor, 4/4) lends the music a surrealistic connotation.

The great Pan awakens. But, before long, the forceful character of the opening yields to a brooding mood. Drum beats, metallic motives of the low brass, and stormy fanfares of the trumpets determine the granite structure of the introduction: "What the Rocks and Mountains Tell Me" (its original title), recalls the sylvan landscape that stretches from the Upper Austrian Alps to the Tyrolean Dolomites — the countryside Mahler loved and where he composed much of his nature-inspired music. A march of considerable variety and proportion defines the theme of the second section, tenderly proposed by the oboe. But soon the mood shifts as summer, with Dionysiac exuberance, triumphantly makes its entrance.

Second Part

No. 2: "What the Flowers on the Meadow Tell Me" — The remaining five movements form a unit that, along with the opening movement, fulfill Mahler's vision of an all-embracing evocation of nature. The second movement, a "Blümenstück" (flower piece), as Mahler referred to it, is based on a minuet of quaint, nostalgic flavor. Leisurely, the solo oboe sings a melody above the pizzicato accompaniment of the low strings. The contrasting trio section changes the time signature from 3/4 to 3/8. With the violins leading, and the woodwinds joining later, the gentle mood of the beginning returns. The music grows increasingly agitated until, unexpectedly, the *grazioso* of the oboe returns, now assisted by the violas.

Around the turn of the century, this "Blümenstück" was the first and only excerpt of the symphony that conductors dared to present to their conservative European public. When the tender piece was extremely well received, Mahler had mixed feelings regarding the unexpected success of the excerpt. He realized that, taken out of context, the "Blümenstück" would give the wrong impression of his symphonic intent. But, "in order to be heard at all," he wrote with resignation, "I must not be too fussy."

No. 3: "What the Animals of the Forest Tell Me" — The orchestral scherzando is based on Mahler's song "Ablösung im Sommer." In the field, a cuckoo, played by the clarinet, falls to his death. But life in the forest goes on undisturbed, even merrily. The nightingale takes over the cuckoo's role. The piccolo, and later the oboe as well, performs most of the coloraturas of the nightingale. As the movement unfolds, other animals of the forest talk to each other until their conversation is halted.

In the trio of the scherzo, the posthorn sounds. Has the mail coach passed by? Will the animals grasp the meaning of the cheerful brass call? No answer is provided, but the posthorn introduces the human element into the symphony that, to this point, has dealt only with rocks, flowers, and animals.

The posthorn solo gives way to two interludes. A trumpet fanfare, based on "Abblasen" (a military signal of the Imperial Austrian Army), humorously interrupts the nostalgic episode. With mysterious haste, the dialogue of the animals in the forest resumes, becoming agitated, and eventually *grob* (rough) according to Mahler's term in the score. For a last time, the posthorn solo is heard above the discreet sound of multiple strings. The initial cuckoo motive returns and the animals come back, restlessly expressing themselves in the coda.

No. 4: "What Man Tells Me" — The animal parable is followed by the deeply serious vocal fourth movement that brings an adagio of profound resignation. The dominating alto solo is based on "Song of the Night Wanderer" from Nietzsche's *Thus Spake Zarathustra*. The verses express human longing for eternity, revealing a Freudian insight into the innermost recesses of the heart:

O Man! Take heed! What does deep midnight say? I slept! I have awakened from a deep dream. The world is deep, and deeper than the day remembers. Deep, deep, deep is its woe. Joy deeper yet than heart's ache! Woe says: Be gone! But all joys want eternity, want deep, deep eternity.

No. 5: "What the Angels Tell Me" — Without interruption, the fifth movement follows the adagio. But the character of the music has radically changed to a merry tempo and brazen expression. The vocal text is based on the poem "Armer Kinder Bettlerlied" (Begging song of poor children), likewise from the collection *Des Knaben Wunderhorn*.

The theme (F major, 4/4), suggested by bells, initiates a movement that is obviously of naive and humorous intent. The boys' chorus relates a meeting between Jesus and the repenting Apostle Peter. The women's chorus, divided into high, medium, and low voices, intones the ancient folksong "Es sungen drei Engel einen süßen Gesang."

The scene, set in heaven, evokes vast space and celestial sound. The boys' and women's choruses joyously blend. The discreet accompaniment is comprised of four tubular bells performing in exact pitches (F, G, D, C), E-flat clarinets which join the prominent woodwind section, horns, glockenspiel, and harp. (Violins are omitted altogether, with the lower strings supplying only supporting notes.) The boys' chorus, with its "bimm, bamm," supports the bell sound. According to the score's direction, their tone must imitate the bells, with the vowel shortly intoned and the consonant sustaining the double "mm."

Boys — Bimm, bamm, bimm, bamm . . .

Women — Three angels were singing a song so bright it set Heaven ringing with joy and delight; Their message made a merry din: St. Peter is set free of sin! And when Lord Jesus sat down to sup with his twelve disciples at table and cup, then spoke the Lord Jesus: Why linger you here? When I look at you there glitters a tear.

Alto — And should I not weep, my merciful Lord?

Women — No, you must not weep! Bimm, bamm, bimm, bamm . . .

Alto — I have broken the Ten Commandments, I go my way with bitter tears.

Women — Bimm, bamm, bimm, bamm . . . No, you must not weep!

Alto — Ah, come and have mercy!

Boys and Women — Bimm, bamm, bimm, bamm . . .

Women — Have you on the Ten Commandments trod? Fall down on your knees then and pray to God. Only love God with heart and soul if heavenly joy is your true goal.

Boys — Only love God! The Holy City of God will send Heavenly joy that knows no end.

Boys and Women — The kingdom of Heaven, St. Peter's nation,
And ours through Jesus Christ's salvation. Bimm, bamm, bimm, bamm . . .

— Translation by David Johnson

No. 6: "What Love Tells Me" — In the finale, a profound and passionate adagio, violins sing the slow, tranquil principal theme. The design of this affirmative, hymnlike movement is that of an extended rondo alternating with three subsidiary subjects. From the outset, the music proceeds with warmth and polyphonic intensity. At the dynamic summit, it yields to exultation. Bygone motives, such as the closing subject of the first movement, return until the music attains a peak of orchestral splendor. The instruments of power, such as the timpani, blend into the full orchestral texture with a noble, saturated tone. And the trumpets, sounding high above the ecstatic music, announce the jubilant conclusion.

About the Artists

In its 92 years of existence, the **Pittsburgh Symphony Orchestra** has forged its world-class reputation under some of history's most distinguished conductors, including Otto Klemperer, Fritz Reiner, and William Steinberg, enhanced more recently under the baton of André Previn. In Ann Arbor, the orchestra has performed twenty concerts prior to this Festival, beginning in 1899 under Victor Herbert, through succeeding years under Emil Paur, Paul Paray, Steinberg, Previn, and during its recent May Festival residencies (1985 and 1986) under Sixten Ehrling, Alexander Gibson, Zdeněk Mácal, Christoph Eschenbach, and Jean-Pierre Rampal.

A new era began in 1984 when Lorin Maazel began his formal affiliation with the Pittsburgh Symphony as music consultant. Currently principal guest conductor and music advisor, Maazel will become the orchestra's music director in the 1988-89 season. After the orchestra confirmed its top-ranking status during European tours in 1978, 1982, and 1985, Maazel led the Pittsburgh Symphony to the Far East in the spring of 1987 for three weeks of engagements at the Osaka Festival as well as concerts in Tokyo, Hong Kong, and Beijing, China. The orchestra was named resident orchestra for the prestigious Edinburgh Festival in Scotland in August 1987, the first orchestra from the United States ever to be accorded that title. The ensemble also met with great success during extensive domestic touring underwritten from 1979 to 1983 by American Telephone and Telegraph as part of its "Bell System American Orchestras on Tour."

At home in Pittsburgh's elegant Heinz Hall for the Performing Arts, the Pittsburgh Symphony offers 24 weeks of subscription concerts annually between September and June. Additional series offerings include the Pops, Young People's, and Tiny Tots' concerts, as well as a series of free concerts for school-age youngsters as part of the orchestra's educational activities. During the summer, the orchestra spends four weeks at Great Woods Center for the Performing Arts in Massachusetts.

The Pittsburgh Symphony enjoys an illustrious reputation for performances on records, radio, and television. Since its first commercial recording in 1941, the orchestra has made hundreds of critically acclaimed discs, with current recordings available on Angel, Philips, New World, and Telarc labels. As early as 1936, the orchestra was broadcast coast to coast, and since 1982 it has received national attention through its annual series of National Public Radio broadcasts. On television, the orchestra was seen nationally on the popular "Previn and the Pittsburgh" series over PBS during the late 1970s.

Michael Tilson Thomas, a musician born and trained in America, has an international career as conductor, pianist, and educator. He has been recently appointed principal conductor of the London Symphony Orchestra, succeeding Claudio Abbado who leaves for Vienna to lead the Vienna State Opera at the end of the 1987-88 season. Thomas is also artistic advisor to the newly formed New World Symphony in Miami, an ensemble dedicated to training young professional musicians. In keeping with his long-standing affiliation with the Pittsburgh Symphony, the maestro serves as principal conductor and music director for the Great Woods Center for the Performing Arts.

As an active guest conductor in the United States and abroad, Michael Tilson Thomas has conducted the orchestras of Cleveland, Chicago, Boston, San Francisco, and Pittsburgh, among others, and in Europe he leads the Orchestre National de France and the London Symphony on tour. He also led most of the Los Angeles Philharmonic's nationwide tour in 1984. Last year he directed a major Gershwin Festival at the Brooklyn Academy of Music marking the 50th anniversary of the composer's death. This was a particularly appropriate assignment for Thomas, because he learned Gershwin's music from his father, who learned it directly from Gershwin.

The maestro's extensive work in opera began in 1979 with the American premiere of Berg's *Lulu* at the Santa Fe Opera. In following seasons, he conducted opera performances at the Orange Festival in France, New York City Opera, Houston Grand Opera, and the Hollywood Bowl. At Chicago's Lyric Opera he has conducted *La Bohème*, and at Great Woods he has directed concert versions of *Tosca* and *La Bohème*.

Now an exclusive CBS recording artist, Mr. Thomas' recordings have earned numerous Grammy nominations and international awards. His discography includes music of Charles Ives, Steve Reich, Gershwin, Beethoven, Tchaikovsky, Debussy, and Stravinsky, along with his pioneering work with the music of contemporary composers.

Michael Tilson Thomas was born in Los Angeles in 1944. His grandparents, Boris and Bessie Thomashevsky, were founders of the Yiddish theater in America, and his parents followed careers in theater and the arts. He is a summa cum laude graduate of the University of California, where he studied conducting and composition. In 1969, he was appointed assistant conductor of the Boston Symphony Orchestra and was made associate conductor the next season. He remained with the Boston Symphony until 1974, concurrently holding the title of music director of the Buffalo Philharmonic from 1971 to 1979. For six seasons he directed the nationally televised Young People's Concerts of the New York Philharmonic and served as principal guest conductor of the Los Angeles Philharmonic from 1981 to 1985.

These May Festival concerts mark his first Ann Arbor appearance.

Janice Taylor, hailed as one of "Canada's national treasures" by the *Ottawa Citizen*, is a frequent guest artist with major orchestras, opera companies, and in recital series throughout North America and abroad. She has performed before such world leaders as Prime Minister Trudeau of Canada and Chancellor Helmut Schmidt of West Germany and also received the honor of being invited to sing at Canada's Government House before two governors general of Canada.

Described by many leading critics as an ideal interpreter of the music of Gustav Mahler, Janice Taylor is among the few mezzo-sopranos who have performed all of the Mahler symphonies. Highlights of her career include performances of the Eighth Symphony for the gala opening of Davies Hall in San Francisco and the Fourth Symphony on tour with the San Francisco Symphony. She is known throughout North America for her many performances of Mahler's Second and Third Symphonies, and her numerous performances of Mahler's *Kindertotenlieder* and *Lieder eines fahrenden Gesellen* have included choreographed versions with the National Ballet of Canada. She recently sang Mahler's *Das klagende Lied* with the Boston Symphony in Boston and New York and the unpublished *Poisl Songs* for the Gustav Mahler Symposium at the public unveiling of the Mahler-Rose Collection in London, Ontario.

Taylor made her orchestral debut in the United States with the National Symphony Orchestra at Washington, D.C.'s Kennedy Center, and a succession of debuts quickly followed with the orchestras of San Francisco, Boston, Saint Louis, Cleveland, Atlanta, Dallas, Vancouver, Los Angeles, Philadelphia, Montreal, and others. Her European orchestral debut with the RAI Orchestra of Milan, Italy, at the Verdi Auditorium won a standing ovation and six curtain calls.

Miss Taylor was recently featured with soprano Elly Ameling and the San Francisco Symphony in a recording of Debussy's *La Damselle* and with The Cleveland Orchestra in its most recent recording of Beethoven's Ninth Symphony. Her discography also includes recordings with Frederica von Stade and with the Bach Aria Group. Taylor's work is found on the CBS, Philips, and Telarc labels.

Born in Westfield, New York, Janice Taylor began her musical training at an early age as a pianist. It was not until after leaving college that she went to Montreal to begin her language and vocal studies. Her singing career was launched after her recital debut in Montreal and her orchestra debut with the Toronto Symphony.

In Ann Arbor, Miss Taylor is remembered as mezzo soloist in Verdi's Requiem with the Pittsburgh Symphony Orchestra in the 1986 May Festival.

Women of The Festival Chorus

Shortly after his appointment in 1969 as conductor of the University Choral Union, Donald Bryant formed a smaller group of singers selected from the larger chorus, named The Festival Chorus. These singers have since performed in many May Festivals and in concerts with visiting orchestras under conductors such as Seiji Ozawa, Eugene Ormandy, Zdeněk Mácal, and Kurt Masur. This evening, the women participate in the first Ann Arbor performance of Gustav Mahler's Third Symphony.

Donald Bryant, *Conductor*
 Stephen Bryant, *Assistant Conductor*
 Nancy Hodge, *Accompanist* Laura Rosenberg, *Manager*

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|-------------------------|------------------------|-------------------------|-----------------------|
| <i>First Sopranos</i> | Alice M. Schneider | Patricia Tompkins | Marjorie Baird |
| Mary Ellen Auch | Muril Seabrook | Jean Marion Urquhart | Eleanor P. Beam |
| Patsy Auiler | Julie Snider | Barbara Hertz Wallgren | Caryl Heaton Bryant |
| Patricia Lynn Bauer | Charlotte Stanek | Dr. Rachelle B. Warren | Sally Carpenter |
| Joan M. Bell | Kathryn Tucker | Susan Wortman | Carol Carpenter |
| Janet Bell | Margaret Warrick | Kathleen A. Young | Laura A. Clausen |
| Gena Binder | | | Carol Ann Cook |
| Mary Anne Bord | <i>Second Sopranos</i> | <i>First Altos</i> | Anne Crosby Davis |
| Ann Burke | Martha R. Ause | Yvonne Allen | Alice B. Dobson |
| Susan F. Campbell | Barbara Bednarz | Marion W. Brown | Andrea Foote |
| Elaine Cox | Kathleen Bergen | Ella M. Brown | Mary E. Haab |
| Beth Duncan | Young S. Cho | Lubomyra A. Chapelsky | Margo Halsted |
| Kathryn Foster Elliott | Doris Datsko | Mary C. Crichton | Dana Hull |
| Patricia Forsberg-Smith | Anita Goldstein | Daisy E. Evans | Carol Hurwitz |
| Marcia Hall | Melissa Huff | Kathlyn Faber | Loretta C. Kallay |
| Kathryn Martin Hubbs | Doreen J. Jessen | Marilyn Finkbeiner | Katherine Klykyllo |
| Cathryn Ann Jenkins | Grace Jones | Nancy Houk | Janet W. Koons |
| Mary B. Kahn | Ann Kathryn Kuelbs | Gretchen Jackson | Patricia Kowalski |
| Ruth Kast | Judy Lehmann | Olga Johnson | Judy Lucas |
| Debra M. Kohn | Mary Loewen | Frances Lyman | Cheryl Melby MacKrell |
| Carolyn L. Leyh | Loretta J. Lovalvo | Patricia Kaiser McCloud | Barbara K. Mace |
| Kathleen Lin | Kim Mackenzie | Lois P. Nelson | Anne Ormand |
| Nancy V. Lodwick | Gail McCulloch | Jari Smith | Joan Roth |
| Lynn Marko | Marilyn Meeker | Jane M. VanBolt | Carren Sandall |
| Loretta I. Meissner | Audrey Meyer | Charlotte Wolfe | Anita S. Scherzer |
| Marian Muranyi | Barbara Nordman | Bobbie Wooding | Cynthia Sorensen |
| Carole Lynch | Joanne F. Owens | | Carol Spencer |
| Pennington | Sara Peth | <i>Second Altos</i> | Kathryn Stebbins |
| Amy C. L. | Patsy Jean Suter | Anne Abbrecht | Alice Warsinski |
| Pennington | Helen Thornton | Sandra Anderson | Helen F. Welford |

The Boychoir of Ann Arbor

Making its first Musical Society appearance is this new choral ensemble founded in 1986 by Thomas Strode, organist and choirmaster at Saint Andrew's Episcopal Church, Ann Arbor. Dr. Strode's immediate goal was to provide a boys' choir for the production of Bernstein's "Mass" in January 1987, but beyond that, to create opportunities for musically gifted boys to become part of the 1,000-year-old boychoir tradition. Their current season began with a concert of "The Cathedral Tradition," followed by an appearance in the Ann Arbor Symphony's Christmas concerts in December and their own concert of traditional Christmas music. Following tonight's participation in Mahler's Third Symphony, the boys will perform in a concert of Viennese Masses on May 15.

In addition to his organ and choirmaster duties at Saint Andrew's, Thomas Strode administers the entire music program of the church. He conducts the Saint Andrew's Festival Chorus and Orchestra in one or two concerts each year, as well as the annual production of Menotti's *Amahl and the Night Visitors*. An active recitalist, he has performed in the United States, Spain, and England. He received his Doctor of Musical Arts degree from The University of Michigan in 1981 and holds the Associateship Certificate of the American Guild of Organists.

| | | | |
|-----------------|------------------|-----------------|-------------------|
| Laith Al-Saadi | Brian Critz | Andrew Lin | Robert Stricklen |
| Brian Andrews | Brendan Durrett | Matthew Lutter | Jamie Taweel |
| Jon Arneson | Brent Fisher | Daniel Lyczak | Gabriel Tewari |
| Daniel Asprin | Ty Fowler | Philip Maxwell | Michael Thiefels |
| Andrew Benjamin | Maxwell Fry | Nik Mendrygal | Daniel Toronto |
| James Benjamin | Bjarne Hill | David Pate | Matthew Toronto |
| Brock Boddie | Knut Hill | Matthew Pritzel | Aaron Troschinetz |
| Brad Borgia | Jeffrey Irwin | A. J. Reutter | Stefan Vlisides |
| Quincy Brown | Ben Johnson | Brad Robinson | Nicholas Wallin |
| Michael Bush | James Johnstone | Daniel Schwartz | Fred Wilkins |
| Asher Cameron | Jordan Johnstone | Matthew Seluk | Don Wright |
| Jim Carlson | Brucek Khailany | Thomas Sheppard | |



Pittsburgh Symphony

• ORCHESTRA •

LORIN MAAZEL, Music Director Designate

1987-88 Season

First Violins

Andres Cardenes
Guest Concertmaster
Mark Huggins
Assoc. Concertmaster
Huei-Sheng Kao
Asst. Concertmaster
Brian Reagin
Asst. Concertmaster
Ozzie DePaul
Richard DiAdamo
Stuart Discount
Samuel H. Elkind
Wilbert Frisch
David Gillis
Edward F. Gugala
Charles Hardwick
Sara Gugala Hirtz
Alison Beth Peters
Akiko Sakonju
Roy Sonne

Second Violins

Teresa Harth*
Constance Silipigni†
M. Kennedy Linge
Leslie McKie
John J. Corda
Stanley Dombrowski
Linda K. Fischer
Albert Hirtz
Lois Hunter
Stanley Klein
Morris Neiberg
Paul J. Ross
Peter Snitkovsky
Stephen Starkman

*Principal

**Co-Principal

***Associate Principal

†Assistant Principal

‡Acting Principal

+On Sabbatical

§Guest Principal

Violas

Randolph Kelly*
Cynthia S. Calhoun
Chair
Isaiah Zelkowitz‡
Penny Anderson
Cynthia Busch
Edward Gazouleas
Richard M. Holland
Samuel C. Kang
Raymond Marsh
Jose Rodriguez
Paul Silver
Stephanie Tretick
Joan Vásquez
Cellos
Anne Martindale Williams*
Pittsburgh Symphony
Association Chair

Lauren Scott Mallory***
Irvin Kauffman‡
Salvatore Silipigni

Richard Busch
Genevieve Chaudhuri
Gail Czajkowski
Michael Lipman
Hampton Mallory
Charlotta Klein Ross
Georgia Sagen Woehr

Basses

Sam Hollingsworth*
Robert H. Leininger‡
Rovin Adelstein
Anthony Bianco
Ronald Cantelm
James Krummenacher
Jeffrey Turner
Rodney Van Sickle
Arie Wenger

Harp

Gretchen Van Hoesen*

Flutes

Bernard Goldberg*
Jackman-Pfouts
Chair

Emily Controulis**
Martin Lerner

Piccolo

Ethan M. Stang*

Oboes

Cynthia DeAlmeida§
Elden Gatwood +

Mellon-Walton Chair
James Gorton‡‡
Colin Gatwood

English Horn

Harold Smoliar

Clarinets

Louis Paul*
Thomas Thompson**
Bernard Cerilli

E-flat Clarinet

Thomas Thompson

Bass Clarinet

Richard Page

Bassoons

Nancy Goeres‡‡
Mark Pancerev

Contrabassoon

Carlton A. Jones

Horns

Howard L. Hillyer*

Anonymous

Foundation Chair

Martin Smith**
Joseph Rounds
Ronald Schneider
Kenneth Strack
Richard Happe

The Pittsburgh Symphony string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

Trumpets

Charles Hois*
Charles Lirette**
Jack G. McKie
Roger C. Sherman

Trombones

Robert D. Hamrick*
Carl Wilhelm**
Harold Steiman

Bass Trombone

Byron McCulloh

Tuba

Sumner Erickson*

Timpani

Stanley S. Leonard*
John Soroka***

Percussion

John Soroka*
Gerald Unger***
Don S. Liuzzi
Edward I. Myers

Keyboard

Patricia Prattis Jennings*
Mr. & Mrs. Benjamin
F. Jones, 3rd, Chair

Personnel Manager

John Duffy

Librarian

Christian G. Woehr

Assistant Librarian

Joann McCollum

Stage Technicians

Thomas Gorman
John Karapandi

Orchestra Photographer

Ben Spiegel

The following musicians are performing with the Pittsburgh Symphony Orchestra at Ann Arbor:

Christopher Wu, first violin
Carolyn Edwards, second violin
Barbara Bashor, flute
Christy Thompson, clarinet
Leonard Sharrow, bassoon

Carolyn Smith, horn
Janice Hawes, horn
Anita Miller, horn
Karen Sloneker, trumpet
James Armstrong, trombone

Paul DeChancie, percussion
Scott Sterling, percussion
Barbara Allen, harp
Lynne Aspnes, harp

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International Presentations, 1988-89 Season

Choral Union Series

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| ITZHAK PERLMAN, <i>Violinist</i> | Sun. Sept. 25 |
| MOSCOW STATE SYMPHONY/YEVGENY SVETLANOV | Sun. Oct. 23 |
| VIENNA SYMPHONY ORCHESTRA/GEORGES PRÊTRE | Fri. Nov. 11 |
| YO-YO MA, <i>Cellist</i> | Mon. Dec. 5 |
| KATHLEEN BATTLE, <i>Soprano</i> | Mon. Jan. 9 |
| MONTREAL SYMPHONY ORCHESTRA/CHARLES DUTOIT | Wed. Jan. 25 |
| ISRAEL PHILHARMONIC/ZUBIN MEHTA | Tues. Mar. 14 |
| ALICIA DE LARROCHA, <i>Pianist</i> | Thurs. Mar. 30 |
| MUNICH PHILHARMONIC/SERGIU CELIBIDACHE | Thurs. Apr. 13 |
| ST. LOUIS SYMPHONY ORCHESTRA/LEONARD SLATKIN | Thurs. Apr. 20 |

Chamber Arts Series

Rackham Birthday Concert — TOKYO STRING QUARTET, Thurs. Sept. 29
Chamber Arts Series subscribers may order this concert now.

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| PAILLARD CHAMBER ORCHESTRA | Sat. Oct. 15 |
| MUSICA ANTIQUA KÖLN | Tues. Nov. 1 |
| Messiaen's "Quartet for the End of Time" | Tues. Nov. 29 |
| I SOLISTI VENETI | Tues. Dec. 6 |
| BEAUX ARTS TRIO | Sat. Feb. 4 |
| FOLGER CONSORT and WESTERN WIND | Mon. Mar. 6 |
| EMERSON STRING QUARTET | Wed. Mar. 29 |
| STUTTGART WIND QUINTET | Wed. Apr. 5 |

Choice Series

(Any three or more comprise a series)

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| ROYAL BALLET OF FLANDERS | Wed., Thurs. Oct. 26, 27 |
| VIENNA CHOIR BOYS | Sat. Dec. 10 |
| BALLET WEST, Prokofieff's <i>Romeo and Juliet</i> | Tues., Wed. Jan. 10, 11 |
| KLEZMER CONSERVATORY BAND | Sat. Jan. 14 |
| MAZOWSZE, Polish Folk Company | Mon. Jan. 30 |
| CANADIAN BRASS | Thurs. Feb. 2 |
| OSIPOV BALALAIKA ORCHESTRA | Thurs. Feb. 9 |
| MUMMENSCHANZ, Swiss Mask-Mime Company | Sat., Sun. Feb. 11, 12 |
| NEW YORK CITY OPERA NATIONAL COMPANY | Sat., Sun. Feb. 18, 19 |
| Verdi's <i>La Traviata</i> | |
| "New York Counterpoint," with RICHARD STOLTZMAN | Wed. Feb. 22 |
| PAUL TAYLOR DANCE COMPANY | Tues., Wed. Mar. 7, 8 |
| THE CHIEFTAINS | Wed. Mar. 22 |

*Series orders are now being accepted;
 call or write for new brochure with complete details.*

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