



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Montreal Symphony Orchestra

CHARLES DUTOIT
Music Director and Conductor

RADU LUPU, *Pianist*

WEDNESDAY EVENING, JANUARY 25, 1989, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Jeux (Poème dansé) DEBUSSY
- Concerto in A minor for Piano and Orchestra, Op. 54 SCHUMANN
Allegro affettuoso
Intermezzo: andantino grazioso
Allegro vivace

RADU LUPU, *Pianist*

INTERMISSION

- Variations on an Original Theme, Op. 36 ("Enigma") ELGAR

The Montreal Symphony Orchestra and Radu Lupu are represented by ICM Artists, Ltd.

Mr. Lupu plays the Steinway piano available through Hammell Music, Inc.

*The University Musical Society expresses thanks to Ford Motor Company Fund
for underwriting the printing costs of this program.*

*The Montreal Symphony Orchestra's North American tour is sponsored by the Bank of Montreal,
with the assistance of the Government of Canada and the Ministry of Cultural Affairs of Quebec.
The Symphony records exclusively for Decca/London.*

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

Jeux (Poème dansé) CLAUDE DEBUSSY (1862-1918)

Jeux was written on commission from Diaghilev's Ballet Russe, based on a scenario suggested by Nijinsky. Although Debussy originally had misgivings about the plot of the ballet, he was persuaded to complete the project when Diaghilev offered him twice his usual fee, and Nijinsky agreed to rewrite the final scene.

Debussy composed *Jeux* at great speed during the summer of 1912. The first performance took place in Paris on May 15, 1913. The program contained the following synopsis:

"The setting is a garden at twilight. A young man and two girls have lost their tennis ball and are searching for it. The dusk and the garish light from the huge electric lamps pique their senses, and their search turns into an amorous game of hide and seek. They try to catch one another, they sulk, they quarrel . . . they embrace. A ball thrown from the shadows by an unknown hand startles them. Realizing they are being spied upon, they vanish in alarm into the deepening darkness of the garden."

Debussy employed endless variation of the basic, undulating phrase, symbolic of the ball being hit over the net. What makes the game worthwhile, however, is the brilliant orchestral colors he achieved.

Concerto in A minor for Piano and Orchestra, Op. 54 ROBERT SCHUMANN (1810-1856)

Schumann composed the first movement of his Concerto in A minor in 1841, with the idea originally that it should be an independent work. He intended to call it a "Phantasie in A minor" and hoped to have it published as such. But despite the semi-public performance of it with Clara Wieck Schumann as soloist, publishers evidently did not want the piece.

The "Phantasie" seems to have followed earlier attempts, now lost, at concerto-writing. In 1839, Schumann had written to Clara (before their marriage) that he was working on a concerto. He remarked, "I see I cannot write a concerto for virtuosos, I must plan something else." His perseverance prevailed, however, and in 1845 he completed the work with an *Intermezzo* and *Finale*. Schumann dedicated his completed work to Ferdinand Hiller, who conducted the first performance at the Hotel de Saxe in Dresden in December 1845. Clara Schumann was the soloist. She played it again under Mendelssohn in Leipzig the following year, and again in London in May 1856, shortly before Robert's death.

The Concerto opens with a fanfare-like flourish. There is no introductory tutti; the lyrical main theme is announced by the oboe. The piano solo assumes sovereignty, but remains free from all traces of keyboard pyrotechnics. The scoring of the accompaniment is of a lucidity not always attained by Schumann in his other orchestral scores. An independent second theme that would correspond to classical concerto design is missing. Auxiliary motives are related to the main theme. With a tempo change to *andante espressivo*, the development comments on the principal subject. The recapitulation culminates in a passionate climax, from which grows the beautiful cadenza which Schumann has written out in full. Yet the feeling of poetic improvisation still prevails. A brief and fast coda completes the movement.

The slow movement, *andantino grazioso*, is an intimate, thoughtful *intermezzo*. It unfolds as a poetic dialogue between solo and orchestra. The theme is derived from the first movement. A tender melody blossoms in the cellos and subsides again. Instead of a gradual fade-out of the *andantino*, there is an ingenious link to the finale.

The third movement is a buoyant *allegro vivace*. A contrasting episode produces a cross meter whose novelty appeared extremely bewildering to the contemporary audiences. Rhythm, indeed, radiates from the entire finale. But it is remarkable how Schumann indulged in metric adventures without ever sacrificing melodic continuity.

Variations on an Original Theme, Op. 36 ("Enigma") EDWARD ELGAR (1857-1934)

The second page of Elgar's score bears the following inscription:

*Dedicated to
My Friends Pictured within
Malvern, 1899*

Here is our first clue to the content and form of this music: It is a set of variations that "pictures" successively different personalities close to Elgar's heart. The chief theme has two strains. An *andante* rises above a simple bass line. The melody lies in the first violins; the strings

offer harmonic support. With the entrance of the winds, we hear the second strain; clarinets assume prominence; the *sostenuto* returns.

The first variation is a tribute to Alice Elgar, the composer's wife. The music adheres to the tempo of the preceding *andante*; the tenderness of this music is immediately felt. The second variation is a portrait of the pianist H. D. Stuart-Powell. His manner of practicing is sketched here with an obvious touch of friendly irony.

A brief *allegretto* recalls the humor of Richard Baxter Townsend, an actor, who was adroit in changing his bass voice into a grotesque *falsetto* when impersonating an old man. Suggesting this, bassoon solos climb at the variation's end, the full range from the low to the high pitched register. An *allegro di molto* of turbulent character bespeaks the violent temper and energy belonging to an English country squire, Mr. William M. Baker. The loud dynamics of the full orchestra are only shortly relieved by the staccato of the woodwinds.

A piece of predominantly earnest character suggests the personality of a pensive young man, Richard P. Arnold. The melody is broadly bowed on the G strings by all the violins; bass instruments sound the main theme in counterpoint. An expressive viola solo varies the main theme over wide arches. The *andantino* tells of Miss Isabel Fitton, who was a fine amateur viola player.

The vigorous *presto* connotes Arthur Troyte Griffith, an excitable companion capable of violent arguments that might end, like this variation, with a sharp crash (here accentuated by the cymbal). The mood changes to one of tranquility. In delicate woodwind phrases we have a tone picture of Miss Winifred Norbury and her gracious old English house.

In the "Nimrod" variation the strings intone an *adagio*. Nimrod, the biblical hunter's name, refers to August Jaeger, one of Elgar's closest friends. Variation 10, significantly called *Intermezzo*, provides relaxation. Miss Dora Penny, its heroine, had a peculiar manner of speech, of which the woodwinds take discreet cognizance.

A stormy *allegro di molto* depicts Dr. George Robertson Sinclair, organist of the Hereford Cathedral. But this worthy church musician was rarely seen without his bulldog. We hear "barking" accents in the orchestra and rather growling canine noises in this lively scene.

Elgar enjoyed playing chamber music with his friends. Basil Nevinson, a cellist, was one of his loyal partners. The texture of this variation evokes the spirit of chamber music with the solo cello leading. The motto of the next variation is a quote from Mendelssohn's "Calm Sea and Prosperous Voyage." From this overture, Elgar borrowed the clarinet theme. Lady Mary Lygo's cruise to Australia is celebrated in this variation.

The final variation is Elgar's self-portrait. With the *allegro*, the composer seems to start out with another of his splendid marches. But the variation develops symphonic structure. We note the contrapuntal integration from the first variation (Alice Elgar) and from the ninth (Nimrod). The companionship of themes assumes a touching symbolism. Our knowledge of Elgar's personality might prompt an interpretation of this finale as the manifestation of his lofty ideals and of his struggle in life and art. The music conveys unconquerable spirit.

About the Artists

Charles Dutoit and the Montreal Symphony Orchestra are making their Ann Arbor debuts tonight; Radu Lupu returns after his 1982 performance with the Detroit Symphony Orchestra.

Founded in 1934 by a group of devoted music lovers and with the backing of the Quebec government, the **Montreal Symphony Orchestra** is one of the principal cultural organizations in the city whose name it carries. Based in the Salle Wilfrid Pelletier, part of the Place des Arts complex located in the heart of the city, the orchestra performs throughout Quebec and Canada and through its recordings and international tours has also become an ambassador in the role of cultivating artistic exchange and goodwill.

The first concert of the Montreal Symphony Orchestra took place on January 14, 1935, when Canadian conductor Rosario Bourdon led the musicians in a program that included a work by Canadian composer Calixa Lavallee, who wrote the national anthem, *O Canada*. Shortly afterward, Wilfrid Pelletier, a Montrealer by birth and a conductor at New York's Metropolitan Opera, became the orchestra's first music director. He established matinee concerts for young people and launched the summer concert series at the Chalet on Mount-Royal.

Belgian conductor Desire Defauw succeeded Wilfrid Pelletier in 1940, and throughout the following decades such prestigious conductors as Munch, Walter, Enesco, Stravinsky, Stokowski, Bernstein, Monteux, Krips, Ansermet, and Klemperer contributed to the growth of the ensemble.

In 1957, Igor Markevitch became music director, and the orchestra increased its activities and achieved full professional status under his leadership. From 1961 to 1967, the young Zubin Mehta brought increased prestige to the orchestra, and, under his direction, the Montreal Symphony Orchestra was the first Canadian orchestra to travel to Europe. Successors to Mehta have been Franz-Paul Decker, Rafael Frühbeck de Burgos, and Charles Dutoit, music director since 1977.

National and international tours have encompassed the countries of Austria, Belgium, Czechoslovakia, England, France, Germany, Hong Kong, Japan, Switzerland, and the United States, among others. The orchestra made its first transcontinental tour of Canada and the United States in 1981, with notable appearances in San Francisco, Los Angeles, and Chicago. Dutoit and the Montreal Symphony toured eleven U.S. cities in March 1986, including debut appearances in Washington and Boston, and they have made annual visits to Carnegie Hall in New York since 1982.

During the 1967 World's Fair that marked the Centennial of Canadian Confederation, the orchestra, with many of the world's leading orchestras, took part in the World Festival of Music in Montreal and joined forces with the Los Angeles Symphony to present a concert under the direction of Zubin Mehta. During the 1976 Olympic Games in Montreal, the orchestra was an integral part of the Opening Ceremonies and the Arts and Culture Program.

The Montreal Symphony Orchestra performs regularly for the CBC, both on radio and television, and won two Gold Prague Awards for its televised productions of Stravinsky's *Rite of Spring* and *Firebird*. In the recording field, the orchestra made its first recording in 1967 with Zubin Mehta and Pierre Hetu conducting, and since 1980 it has made an impressive series of digital recordings with Maestro Dutoit conducting at the historic Church of St. Eustache near Montreal. This ongoing program of recordings has earned many prizes, including the Montreux International Record Award as well as France's Grand Prix du Disque. In 1984, the orchestra became the first Canadian classical ensemble to achieve Platinum status for Canadian sales in excess of 100,000 units of its recording of Ravel's *Bolero*.

From the earliest years of its existence, the Montreal Symphony Orchestra has attracted such great international soloists as Ashkenazy, Arrau, Rubinstein, Perlman, Stern, Menuhin, Oistrakh, Pollini, Serkin, Rampal, Forrester, Vickers, and Stratas.

Charles Dutoit was born in Lausanne, Switzerland, and received his formal musical training at the Lausanne and Geneva Conservatories. In 1967, he became music director for the Berne Symphony and assistant conductor of the Zurich Tonhalle Orchestra. He was subsequently music director of the Göteborg (Sweden) Symphony and the National Symphony Orchestra of Mexico, and has since been guest conductor of more than 150 orchestras throughout the world.

In February 1977, Maestro Dutoit guest-conducted the Montreal Symphony for the first time and six months later was appointed music director, a collaboration recognized today as one of North America's leading musical partnerships. Under an exclusive long-term contract with Decca-London since 1980, Dutoit and the Montreal Symphony Orchestra have produced in excess of thirty recordings, winning many international awards such as the Prix Mondial du Disque de Montreux, the High Fidelity International Record Critic's Award, Amsterdam's Edison Award, and the Japan Record Academy Award. Dutoit's numerous recordings have been produced on the Decca-London, Deutsche Grammophon, Philips, CBS, and Erato labels.

In addition to his busy directorship in Montreal, Charles Dutoit regularly conducts major North American ensembles such as the Boston, New York, Philadelphia, Cleveland, Chicago, Pittsburgh, and San Francisco orchestras. From 1983 to 1986, he served as principal guest conductor of the Minnesota Orchestra. Each year the maestro travels to Europe to conduct the Berlin, Munich, Amsterdam, Paris, and London orchestras, and he is a frequent guest conductor of the Israel Philharmonic Orchestra.

In 1984, Charles Dutoit made his Covent Garden opera debut, where two years later he conducted with tremendous success six performances of *The Tales of Hoffmann*. In December 1987, he made his Metropolitan Opera debut with *The Tales of Hoffmann* and will return to the Metropolitan in 1990 for *Samson et Dalila* and a new production of *Faust*.

Named "Artist of the Year" in 1982 by the Canadian Music Council, the maestro received the Council's 1988 Medal for his exceptional contribution to musical life in Canada, and in March 1988 he was named "Officier de l'Ordre des Arts et des Lettres" by the French Minister of Culture and Communications. He also holds honorary doctorates from Montreal and Laval Universities.

Since winning the 1969 Leeds Piano Competition, **Radu Lupu** has established himself as one of the most important musicians of his generation. He performs regularly in recital and with orchestras in the music capitals and major festivals in Europe and the United States. He has appeared many times with the Berlin Philharmonic, with which he made his debut at the 1978 Salzburg Festival under Herbert von Karajan. He returned to Salzburg the following year with Riccardo Muti and the Vienna Philharmonic, which subsequently led to an invitation from Muti inviting him to perform a Beethoven cycle with him in London with the Philharmonia Orchestra in 1981.

Radu Lupu's first major American appearances were with the Cleveland Orchestra under Daniel Barenboim and with the Chicago Symphony and Carlo Maria Giulini in 1972. Concerts with the New York Philharmonic soon followed, and Mr. Lupu now appears regularly in every major city in the United States. In addition to his regular visits to the United States and Europe, his overseas engagements have taken him as far as China, where he toured with the European Community Youth Orchestra.

Highlighting Radu Lupu's 1987-88 season were engagements with the orchestras of New York, Minnesota, Houston, Baltimore, and St. Louis. He also played duo recitals with Murray Perahia in New York's Avery Fisher Hall, and in Chicago, Boston, Montreal, and Quebec. This season he returns to the U.S., performing with the Montreal Symphony and Charles Dutoit in the current tour that culminates at Carnegie Hall. Additional engagements include a performance with The Philadelphia Orchestra and recitals at Alice Tully Hall and in Pittsburgh, Toronto, Montreal, and Quebec.

Radu Lupu has made over twenty recordings for London-Decca, including all the Beethoven concertos with the Israel Philharmonic and Zubin Mehta, the complete Mozart violin and piano sonatas with Szymon Goldberg, and solo recordings of Beethoven, Brahms, and Schubert. Recent chamber music projects have included records for EMI with Barbara Hendricks, and for CBS with Murray Perahia. Mozart's Double and Triple Concertos with Murray Perahia and the English Chamber Orchestra will be released in the first half of 1989.

Born in Rumania in 1945, Radu Lupu began studying the piano at the age of six and made his public debut at age twelve with a complete program of his own music. In 1961, he won a scholarship to the Moscow State Conservatory. Before winning the Leeds Competition, he won first prize in the 1966 Van Cliburn and the 1967 Enescu International Competitions.

Montreal Symphony Orchestra

CHARLES DUTOIT, *Music Director*

RICHARD HOENICH, *Assistant Conductor*

WILFRID PELLETIER (1896-1982) and ZUBIN MEHTA, *Conductors Emeriti*

ZARIN MEHTA, *Managing Director*

<i>Concertmaster</i>	<i>Violas</i>	Peter Dagostino	Jean Gaudreault
*Richard Roberts	*Leslie Malowany,	Joan Herschorn	John Milner
<i>First Violins</i>	<i>Principal</i>	Lindsey Meagher	David Marlowe
*Eugene Husaruk,	*Robert Verebes,	Pierre Pépin	Jean Letarte
<i>Associate</i>	<i>2nd Principal</i>	<i>Flutes</i>	<i>Trumpets</i>
*Chantal Juillet,	*André Roy,	Timothy Hutchins,	James Thompson,
<i>2nd Associate</i>	<i>1st Assistant</i>	<i>Principal</i>	<i>Principal</i>
*Luis Grinhauz,	*Charles Meinen,	Robert Langevin,	Robert W. Earley,
<i>Assistant</i>	<i>2nd Assistant</i>	<i>Associate</i>	<i>Associate</i>
Andrée Azar	Jocelyne Bastien	Carolyn Christie	Jean-Louis Chatel
Pascale Beaudry	Sylvie Laville	Gretchen W. Kander,	Jean-Luc Gagnon
Juan Fernandez	William Lunn	<i>Piccolo</i>	<i>Trombones</i>
Xiao-Hong Fu	Maurice Pelletier	<i>Oboes</i>	Peter Norton,
Hong-Guang Jia	Claire Provost	Theodore Baskin,	<i>Principal</i>
Jean-Marc Leblanc	David Quinn	<i>Principal</i>	Peter Sullivan
Ingrid Matthiessen	Ben Stolow	Margaret Morse,	Pierre Beaudry,
Katherine Palyga	Ann Thompson	<i>Associate</i>	<i>Bass Trombone</i>
Myriam Pellerin	Eleonora Turovsky	Marc Laberge	<i>Tuba</i>
Susan Pulliam	<i>Cellos</i>	Pierre V. Plante,	Ellis Wean,
Viviane Roberge	*Guy Fouquet,	<i>English Horn</i>	<i>Principal</i>
Ann Robert	<i>Principal</i>	<i>Clarinets</i>	Alain Cazes
Claire Segal	*Elizabeth Dolin,	Emilio Iacurto,	<i>Timpani</i>
Eva Svensson	<i>Associate</i>	<i>Principal</i>	Louis Charbonneau,
<i>Second Violins</i>	*Michael Kilburn,	Robert Crowley,	<i>Principal</i>
*Reynald L'Archevêque,	<i>1st Assistant</i>	<i>Associate</i>	Jacques Lavallée,
<i>Principal</i>	*Gary Russell,	Michael Dumouchel	<i>Assistant</i>
*Sherry Steinberg,	<i>2nd Assistant</i>	Gilles Moisan,	<i>Percussion</i>
<i>Associate</i>	Karen Shaffer Baskin	<i>Bass Clarinet</i>	André Gosselin,
*Monique Poitras	Patrick Binford	<i>Bassoons</i>	<i>Section Head</i>
*Gratiel Robitaille	Carole Bogenez	Richard Hoenich,	Gregory C. Law
Adolfo Bornstein	Li-Ke Chang	<i>Principal</i>	Jacques Lavallée
Ludmila Deich	Sylvie Lambert	Timothy McGovern,	Paul Fortin
Marie Doré	Jean-Luc Morin	<i>Associate</i>	<i>Harp</i>
Victor Eichenwald	William Valteau	Nadina Mackie	Dorothy Masella
Johannes Jansonius	Lysè Vézina	Bruce Bower,	Margot Morris
Pierre E. Jean	<i>Basses</i>	<i>Contrabassoon</i>	<i>Piano and Celesta</i>
Sonia Jelinkova	*Michael Leiter,	<i>Horns</i>	Rolf Bertsch
Noël Laporte	<i>Principal</i>	John Zirbel,	<i>Personnel</i>
Elise Lortie	*Brian Robinson,	<i>Principal</i>	Michael Carpenter,
Sara Pistolesi	<i>Assistant</i>	James Sommerville,	<i>Manager</i>
Gérald Sergent	Jacques Beaudoin	<i>Associate</i>	Giulio Masella
Daniel Yakymyshyn	Sheldon Cantor		Giulio Masella

*With the exception of these musicians, the seating in the string sections operates under a rotation basis.

Coming Concerts

MAZOWSZE, Polish Folk Company	Mon. Jan. 30
CANADIAN BRASS	Thurs. Feb. 2
BEAUX ARTS TRIO	Sat. Feb. 4
OSIPOV BALALAIKA ORCHESTRA	Thurs. Feb. 9
with stars of the Bolshoi Opera	
MUMMENSCHANZ	Sat., Sun. Feb. 11, 12
NEW YORK CITY OPERA NATIONAL COMPANY	Sat., Sun. Feb. 18, 19
Verdi's "La Traviata"	
RICHARD STOLTZMAN AND FRIENDS	Wed. Feb. 22
"New York Counterpoint"	
FOLGER CONSORT & WESTERN WIND	Mon. Mar. 6
PAUL TAYLOR DANCE COMPANY	Tues., Wed. Mar. 7, 8
ISRAEL PHILHARMONIC / ZUBIN MEHTA	Tues. Mar. 14
FACULTY ARTISTS CONCERT (free admission)	Sun. Mar. 19
THE CHIEFTAINS	Wed. Mar. 22
EMERSON STRING QUARTET	Wed. Mar. 29

Pre-concert Presentations

- Wednesday, Feb. 22 at 7:00, preceding "New York Counterpoint," Richard Stoltzman & Friends
 Speaker: David Gregory, Associate Professor, and Director, Center for Performing Arts and Technology, U-M School of Music
 Topic: *The New Age of Multimedia Performance*
- Wednesday, Mar. 22 at 7:00, preceding The Chieftains
 Speaker: Marie McCarthy, Authority on Irish Music; Doctoral Candidate, U-M School of Music
 Topic: *The Chieftains: An Image of Ireland*
- Wednesday, Mar. 29 at 7:00, preceding Emerson String Quartet
 Speakers: John Madison, Violist, and Marla Smith, Violinist
 Co-founders of the Cassini Ensemble
 Topic: *Player/Instrument Chemistry: Making It Work*

96th Annual May Festival — April 26-29, 1989

Hill Auditorium, Ann Arbor, 8:00 p.m.

Gewandhaus Orchestra of Leipzig

KURT MASUR, *Music Director and Conductor*

The Festival Chorus, DONALD BRYANT, *Director*

ANNE ROSE SCHMIDT, *Pianist*

HERMANN BAUMANN, *Horn*

ANNE-SOPHIE MUTTER, *Violinist*

JESSYE NORMAN, *Soprano*

GAIL DUBINBAUM, *Mezzo-soprano*

STEPHEN BRYANT, *Bass-baritone*

VINSON COLE, *Tenor*

J. PATRICK RAFTERY, *Baritone*

- Wednesday* — Mendelssohn: "Ruy Blas" Overture; Beethoven: Piano Concerto No. 4; Schubert: Symphony No. 9 ("The Great")
- Thursday* — Beethoven: "Leonore" Overture No. 3; Strauss: Horn Concerto No. 1; Tchaikovsky: Symphony No. 4 in F minor
- Friday* — Brahms: Violin Concerto in D major; Mendelssohn: "Die erste Walpurgisnacht" (Festival Chorus, Dubinbaum, Cole, Raftery, Bryant)
- Saturday* — Strauss: "Four Last Songs" (Norman); Bruckner: Symphony No. 7

*Public Series Ticket Sale begins February 1;
 Encore members may order now.*

*Public Single Ticket Sale begins March 1;
 Encore single ticket sale begins February 15.*

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270

Telephone: (313) 764-2538