

MAY 8, 9, 10 FESTIVAL

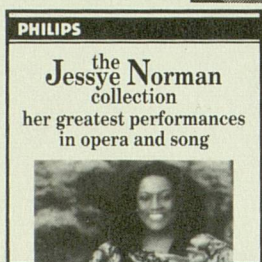
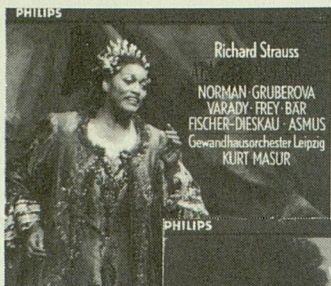
The 96th Annual
Ann Arbor May Festival

The University
Musical Society
presents

The Gewandhaus Orchestra
of Leipzig
Kurt Masur, Music Director
and Conductor

Hill Auditorium
April 26 through April 29

Jessye Norman, Soprano
Hermann Baumann, Horn
Anne-Sophie Mutter, Violin
Annerose Schmidt, Piano
Gail Dubinbaum,
Mezzo-soprano
Vinson Cole, Tenor
J. Patrick Raftery, Baritone
Stephen Bryant, Bass-baritone
The Festival Chorus,
Donald Bryant, Director

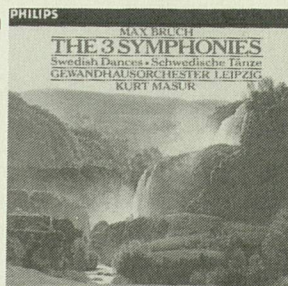


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The University Musical Society gratefully acknowledges the generosity of Ford Motor Company Fund for underwriting the printing costs of this May Festival program book as well as all Hill Auditorium house programs for the 1988-89 season.



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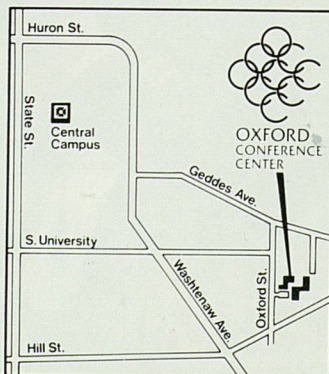
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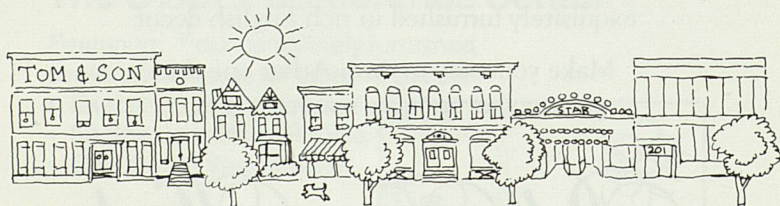
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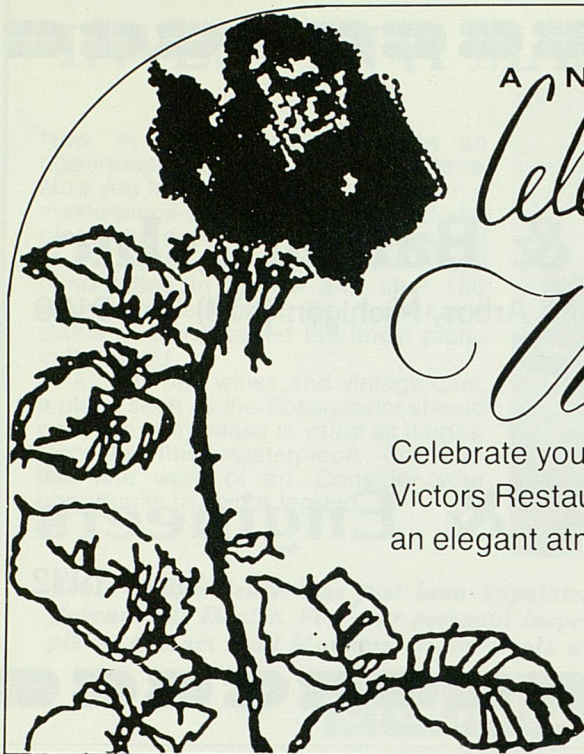
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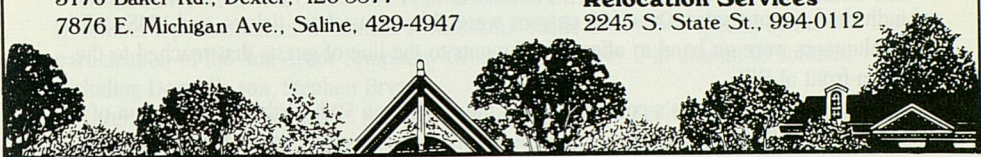
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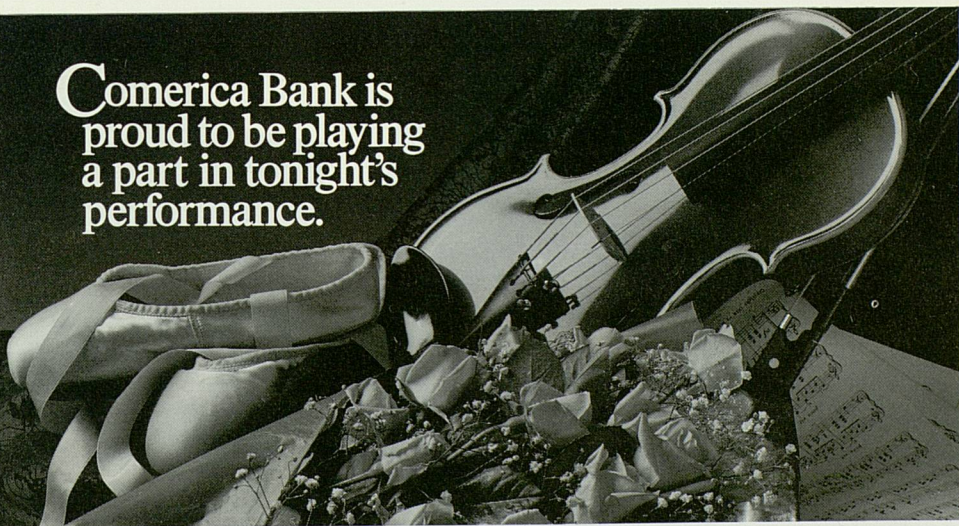
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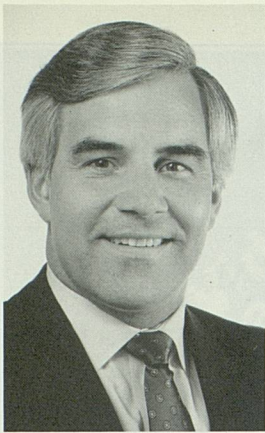
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Greetings!

I would like to welcome you to this 96th Annual May Festival, the culmination of our 110th season that was indeed "A Season To Inspire." And the May Festival, featuring the superb Leipzig Gewandhaus Orchestra under the direction of Kurt Masur, will be no exception.

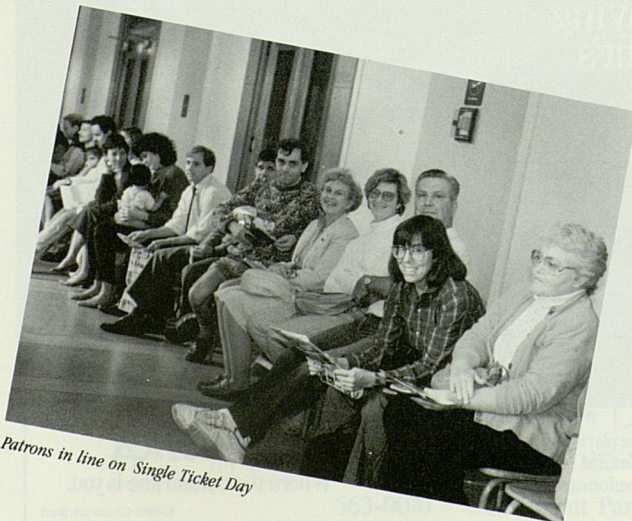
These four nights of music continue to bring the joy of truly magnificent music and performers to audiences at Hill Auditorium. The extensive program notes, artists' biographies, articles, and archival photographs that are included in this program will illuminate your concertgoing experience. Also included is the listing of all of our wonderful Encore members and acknowledgements to those who have helped us throughout the year.

I would like to take this opportunity to reflect upon this past UMS season and highlight the many fine activities that so many of you have been able to participate in and enjoy.

Our season began in September at Hill Auditorium with Single Ticket Day – the first day of individual concert sales. Over 400 patrons were able to purchase tickets, and UMS staff and volunteers were on hand to offer refreshments to the line of guests that reached to the kiosk in front of Hill.

The Tokyo String Quartet's concert opened the week-long 50th birthday celebration of the Rackham Building. Rackham Auditorium has been the intimate setting for the Musical Society's chamber music concerts since 1941.

The October UMS benefit "Our Night Of Celebration" – a celebration of Leonard Bernstein's 70th birthday year and Hill Auditorium's 75th anniversary – was a tremendous



Patrons in line on Single Ticket Day



Four determined U-M students camped to be first in line to purchase tickets to the Bernstein/Vienna Philharmonic gala

success. Students camped out at our Burton Tower ticket office to take advantage of a special student ticket sale, and I'm happy to say that over 550 students were able to attend the concert.

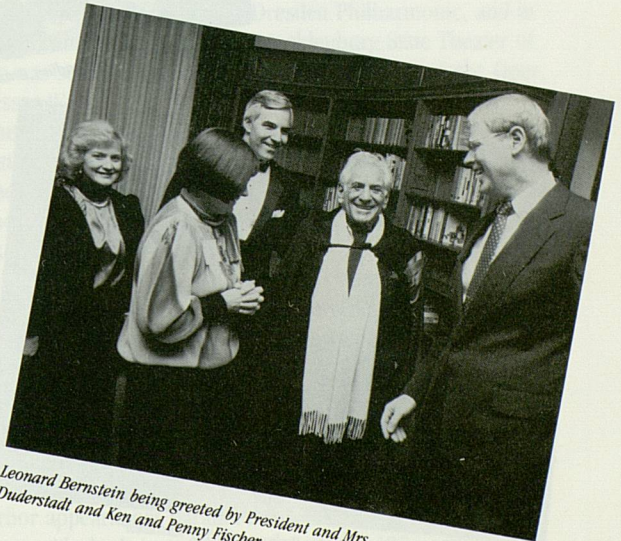
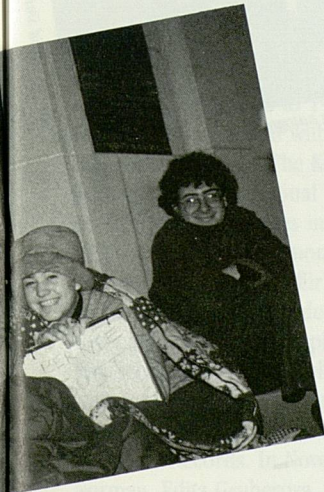
So many people were involved in the celebration: the Pioneer High School Orchestra hosted a dinner for members of the Vienna Philharmonic, 23 Ann Arbor families hosted dinner parties for over 850 concertgoers, and 42 businesses and over 850 individuals participated in the event by purchasing premium tickets.

Following the concert, Maestro Bernstein signed autographs backstage until midnight, at which point he went to President and Mrs. Duderstadt's home where he held court with U-M students until 1:30 in the morning.

We were pleased to have exceeded our financial goals and thank all of you who helped make the evening such a rousing success.

Donald Bryant, Choral Union and Festival Chorus Director, marked his 20th season with December's performances of Handel's "Messiah," made even more special by the participation of the Ann Arbor Symphony Orchestra and four U-M alumni as soloists, including Donald's son, Stephen Bryant.

Several double performances this year gave many more concert patrons the opportunity to attend, and attend they did! Attendance at concerts soared, including a substantial increase in Choral Union Series subscribers. Itzhak Perlman, Leonard Bernstein with the Vienna Philharmonic, Yo-Yo Ma, and the New York City Opera National Company's



Leonard Bernstein being greeted by President and Mrs. Duderstadt and Ken and Penny Fischer

productions of "La Traviata" were concerts enjoyed by capacity audiences.

Ann Arbor audiences are famous with performers for their warm welcome. The Osipov Balalaika Orchestra from the Soviet Union, performing in Ann Arbor after a ten year absence, received a two-minute ovation *before* the concert.

Young people, both college- and school-age, were able to attend concerts and meet the artists backstage. The joy in the faces of students was apparent when they met Kathleen Battle after her recital, which marked the beginning of a series of annual events at U-M commemorating the life, achievements, and goals of Martin Luther King, Jr. Ypsilanti choir students made a presentation to the Vienna Choir Boys, and many young students attended with their teachers as part of a pilot program with the Ann Arbor public schools.

From the Season Opening Celebration following Itzhak Perlman's concert to the Iberian Evening pre-concert reception prior to Alicia de Larrocha's concert, the social events hosted by our Encore and Cheers! groups enlivened the year with stimulating company and marvelous refreshments.

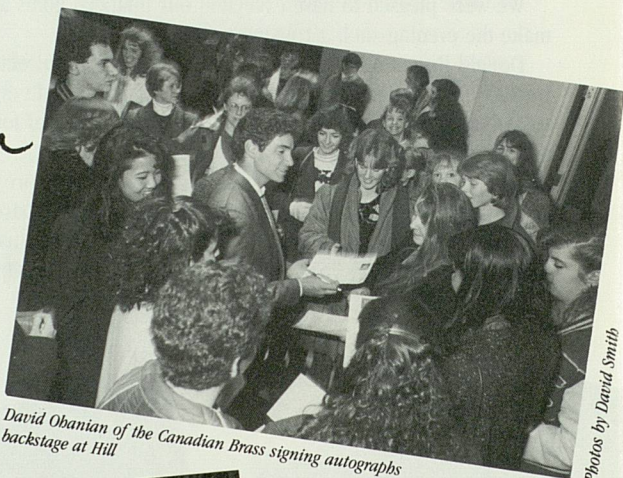
We look forward to the 1989-90 season and the exciting Michigan Mozartfest, announcements of which are in this program book.

We now invite you to join us for what is sure to be four nights of fabulous music.

Enjoy,

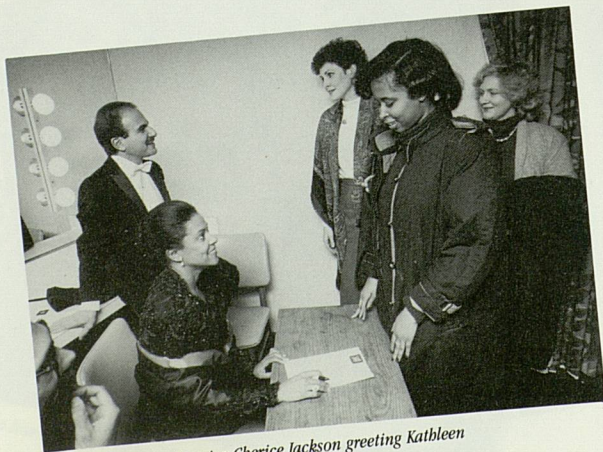
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Kenneth C. Fischer
Executive Director

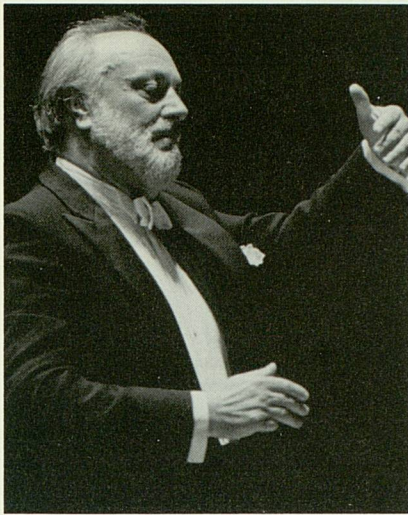


David Obanian of the Canadian Brass signing autographs backstage at Hill

Photos by David Smith



Huron High School senior Cherice Jackson greeting Kathleen Battle backstage at Hill



Kurt Masur Music Director

Kurt Masur, one of the most highly respected conductors today, has been music director of the Gewandhaus Orchestra since 1970. He has led the way in reviving two of the orchestra's greatest traditions: giving the premier performances of contemporary works and presenting historically accurate performances of works by the masters.

Mr. Masur was appointed principal guest conductor of the London Philharmonic in September of 1988, and he also appears regularly with the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Israel Philharmonic, London Philharmonic, Munich Philharmonic, Orchestre National de Paris, Philadelphia Orchestra, Royal Philharmonic, and the San Francisco Symphony.

Kurt Masur was first heard in North America in 1974, when he made his United States debut with The Cleveland Orchestra and his first American tour with the Gewandhaus Orchestra. Since then, he has led the Gewandhaus on several North American tours, which have featured a Beethoven Cycle at Carnegie Hall in 1984, as well as a Brahms Cycle at Avery Fisher Hall in 1986.

Born in Silesia, Germany, Kurt Masur began his musical training at the piano. He went on to study both piano performance and conducting at the Leipzig Conservatory, today called the Music College of Leipzig. After graduation, he was named orchestra coach at the Halle County Theater, later becoming Kappellmeister of the Erfurt and Leipzig Opera Theaters. In 1955, Mr. Masur was named conductor of the Dresden Philharmonic, and in 1958 he returned to opera as general music director of the Mecklenburg State Theater of Schwerin. From 1960 to 1964, he was senior director of music at Berlin's Komische Oper, where he collaborated with Professor Walter Felsenstein, one of German opera's most influential directors. The Komische Oper's world tours were instrumental in establishing Kurt Masur's international reputation, which was also fostered by his numerous guest conducting appearances in Europe. In 1967, Maestro Masur was appointed chief conductor of the Dresden Philharmonic, a post he held until 1972. In 1975, he became a professor at the Leipzig Hochschule für Musik.

Kurt Masur has recorded nearly one hundred albums. Among his recordings with the Gewandhaus are the complete Beethoven Symphonies, Dvořák's Slavonic Dances, Mendelssohn's *Paulus*, Schubert's *Rosamunde*, the *Four Last Songs* of Richard Strauss with soprano Jessye Norman, and an album of Strauss songs with tenor Siegfried Jerusalem on the Philips Classics label. The five Mendelssohn symphonies are also available on Vanguard Records. In November of 1988, his recording of *Ariadne auf Naxos* with Jessye Norman, Edita Gruberova, and Dietrich Fischer-Dieskau was released on the Philips Classics label.

The maestro's previous Ann Arbor appearances parallel those of the Gewandhaus Orchestra, numbering nine concerts with the Leipzig musicians between 1974 and 1987. After his 1987 May Festival performances, Kurt Masur was honored with an Honorary Doctorate of Music degree at the University of Michigan's spring commencement exercises.

Gewandhaus Orchestra of Leipzig
of the German Democratic Republic
Kurt Masur, Artistic Director and Conductor
Dr. Karl Zumpe, Gewandhaus Director

First Violins

Prof. Karl Suske
Frank-Michael Erben
Eberhard Palm
Conrad Suske
Gunter Glass
Fred Roth
Klaus Hebecker
Wolfram Fischer
Ott-Georg Moosdorf
Günter Fiehring
Klaus Stein
Wolfgang Gränzel
Eberhard Oettel
Rolf Harzer
Johannes Fritsch
Jürgen Dase
Uwe Boge
Heinz-Peter Püschel
Regine Hombsch

Second Violins

Peter Gerlach
Horst Baumann
Eduard Zettl
Reinhard Zellner
Monika Neumann
Jutta Knauff
Werner Keim
Karl-Heinz Leidiger
Kasimir Jachimowicz
Lothar Gumprecht
Jürgen Hetzer
Christine Nagel
Beate Hundt
Udo Hannewald
Rudolf Conrad

Violas

Wolfgang Espig
Hermann Hannewald
Bernd Jäcklin
Konrad Lepetit
Wolfgang Gränitz
Werner Scheiter
Friedemann Starke
Peter Baake
Jürgen Wipper

Hermann Schicketanz
Heiner Stolle
Henry Schneider
Ruth Bernewitz

Cellos

Prof. Jürnjakob Timm
Günther Stephan
Lothar Max
Siegfried Jäger
Uwe Stahlbaum
Karl-Heinz Werchau
Adolf Heinrich
Jürgen Schroeder
Siegfried Hunger
Hans-Peter Linde
Matthias Schreiber

Double Basses

Rainer Hucke
Rainhard Leuscher
Felix Ludwig
Erwin Nerling
Bernd Meier
Dieter Köpping
Werner Müller
Thomas Strauch
Andreas Rauch

Flutes

Karl-Heinz Passin
Wolfgang Loebner
Heinz Maier
Ulrich Other

Oboes

Klaus-Peter Gütz
Uwe Kleinsorge
Günter Heidrich
Holger Landmann

Clarinets

Klaus Stöckel
Wolfgang Mäder
Matthias Kreher
Ingolf Barchmann

Bassoons

Horst Fuchs
Gerd Schulze
Klaus Martinec
Gerwin Baasch

French Horns

Erich Markwart
Ralf Götz
Eckhard Runge
Christian Kretschmar
Rolf Sehring
Roberto Minczuk
Amand Schwantge
Jochen Pless

Trumpets

Armin Männel
Karl-Heinz Georgi
John Roderick MacDonald
Günter Navratil
Hartmut Thieme

Trombones

Karl Jacob
Jörg Richter
Jürgen Schubert
Rolf Bachmann
Rolf Handrow

Tuba

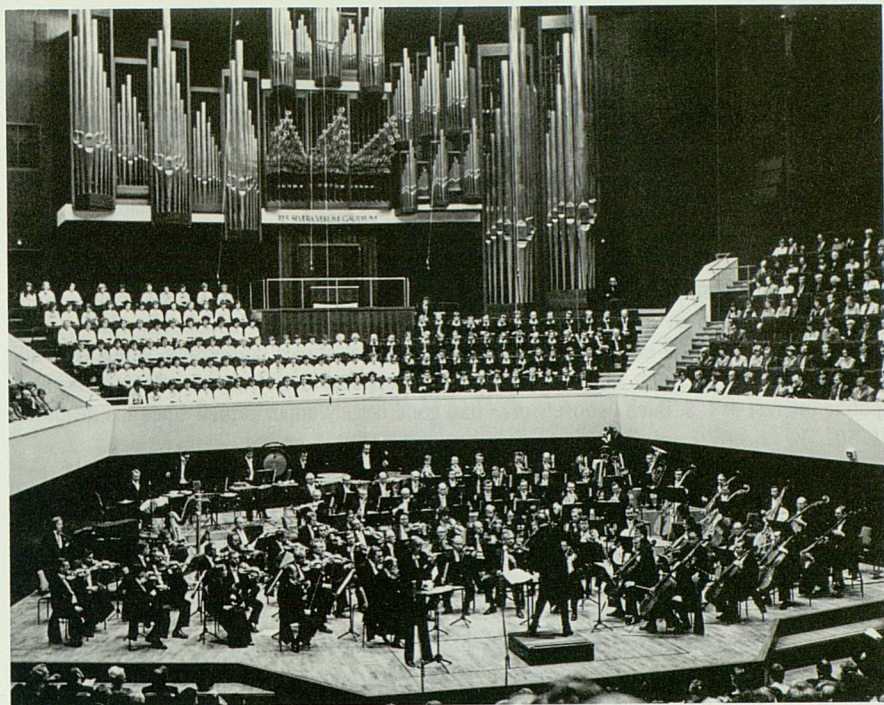
Dieter Meschke

Percussion

Prof. Karl Mehlig
Peter Bollmann
Gerhard Hundt
Mathias Müller

Harp

*Lynne Aspnes



Gewandhaus Orchestra of Leipzig

One of the most prestigious ensembles in the world today, the Gewandhaus Orchestra of Leipzig returns this year for an extensive tour of the United States, its seventh in twelve years. Under the leadership of its music director Kurt Masur, the orchestra last toured the United States in 1987, making appearances at the Ann Arbor May Festival, Carnegie Hall, Pasadena, San Francisco, and continuing on to the Far East. The orchestra's current tour features five New York concerts that include the Beethoven piano concerti with André Watts, and appearances in Boston, Toronto, Montreal, Ottawa, and our 96th Annual May Festival, where the Gewandhaus again serves as resident orchestra. It has also appeared recently on a tour of Europe, in its first performance at the London Proms, and in its third engagement at the Edinburgh Festival. During the 1989-90 season, the Gewandhaus is scheduled to tour the Soviet Union, Japan, and the People's Republic of China.

Although the orchestra has a roster of 200 members, its overseas touring ensemble consists of only 150. The remaining 50 musicians perform at both Leipzig's opera house and the historic St. Thomas Church, which saw the premières of several cantatas by Johann Sebastian Bach and is still the home of a weekly cantata concert series. The orchestra also maintains nine string quartets, three chamber orchestras, and four wind quintets, as well as a brass ensemble and an ensemble specializing in early instruments.

The Gewandhaus is an orchestra rich in history, one which has played an important role in the development of music in the Western world. The renowned symbol of Leipzig's cultural tradition, it has compiled an illustrious list of music directors, including Felix Mendelssohn, Richard Wagner, Arthur Nikisch, Gustav Mahler, Bruno Walter, Wilhelm Furtwängler, Richard Strauss, Otto Klemperer, Fritz Busch, Erich Kleiber, and Sir Thomas Beecham.

The Gewandhaus Orchestra was the natural outgrowth of the sophisticated musical life of Leipzig, where the foundation for a concert tradition had been laid in the seventeenth century by the Collegia Musica. These were amateur ensembles, the most famous of which had been established by Georg Philipp Telemann and directed by Johann Sebastian Bach. The orchestra known today as the Gewandhaus evolved from the city's first professional orchestra, which had been founded in 1743, and was funded by the citizens, merchants, and music-lovers of Leipzig. In 1781, the ensemble was dubbed the "Gewandhaus," in honor of its new permanent residence, the home of Leipzig's prosperous linen merchants.

In 1835, another landmark year for the orchestra, Felix Mendelssohn became principal conductor. The first Gewandhaus conductor to use a baton, he created the ensemble, balance, and unanimity that are hallmarks of the orchestra today. Mendelssohn also initiated the policy, still in effect, of presenting the works of past composers, while fostering a contemporary repertoire as well. He launched a series of historical concerts to revive public interest in J. S. Bach, whose works had gone largely unperformed since his death in 1750.

Through the years, the Gewandhaus Orchestra's repertoire has continued to expand. Under Kurt Masur's direction, the orchestra performs music from the mid-eighteenth to the twentieth century, regularly giving premières of works by German composers. Indeed, it has recently presented cycles of the orchestral works of Richard Strauss and Johannes Brahms. In the fall of 1981, the orchestra performed ten commissioned works as part of the gala opening of its new concert hall.

The Gewandhaus Orchestra's first Ann Arbor concert took place in 1974, followed by performances in 1981, 1982, two concerts in 1984, and the four concerts of the 1987 May Festival, all under the direction of Kurt Masur.



Gewandhaus Orchestra of Leipzig

KURT MASUR

Artistic Director and Conductor

ANNEROSE SCHMIDT, Pianist

Wednesday Evening, April 26, 1989, at 8:00
Hill Auditorium, Ann Arbor, Michigan

PROGRAM

Overture to *Ruy Blas* Mendelssohn

Concerto No. 4 in G major for Piano
and Orchestra, Op. 58 Beethoven

Allegro moderato
Andante con moto
Rondo: vivace

Annerose Schmidt, Pianist

Intermission

Symphony No. 9 in C major ("The Great") Schubert

Andante, allegro ma non troppo
Andante con moto
Scherzo: allegro vivace
Finale: allegro vivace

Philips, Vanguard, Angel, and Vox/Turnabout Records.

The Gewandhaus Orchestra and Kurt Masur appear by arrangement
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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

Overture to *Ruy Blas*

Felix Mendelssohn (1809-1847)

The Overture to Ruy Blas received its première by the Gewandhaus Orchestra of Leipzig on March 21, 1839, Felix Mendelssohn conducting.

Victor Hugo completed *Ruy Blas*, a drama of passion and court intrigue, in 1838. The story takes place in seventeenth-century Madrid, centering on the hopeless love of Ruy Blas for the Spanish Queen and ending with his suicide. For the Leipzig production of the play, Felix Mendelssohn contributed his Overture. Curiously, Mendelssohn was not an admirer of Hugo's play; however, the Overture was intended for a benefit performance and Mendelssohn consented to write the dramatic prelude.

The Overture opens in C minor with the wind instruments intoning a solemn *lento* theme. After four measures, the tragic call is halted by a fermata. An *Allegro molto* cuts short the pause, but the stern motive unexpectedly returns. The pattern is repeated, but the *allegro* soon gains the upper hand. A lyrical theme is proposed by the unison of clarinets, bassoons, and cellos, followed by a tempestuous development based mostly on the initial *allegro molto* material. A transition in brass instruments to valves allowed Mendelssohn to use the complete C-major scale for the trumpets. In the freely designed recapitulation, the tonality brightens to C major, reconciling both themes.

Piano Concerto No. 4 in G major, Op. 58 Ludwig van Beethoven (1770-1827)

Beethoven's G-major Concerto was the last which he, in his earlier role of virtuoso, ever played in public. It was premiered on December 22, 1808, in the legendary concert at the Theater an der Wien at which, in addition to the Fourth Piano Concerto, the Fifth and Sixth Symphonies and the *Choral Fantasy* were premiered. This work is undoubtedly less showy than Beethoven's other piano concerti, but it represents a great departure from tradition in this type of composition. It is not a dazzling piano solo with orchestral accompaniment, but rather a conversation between soloist and orchestra.

Beethoven begins the Concerto in a most unusual manner: he allows the piano to open the first movement (*Allegro moderato*) with the first five measures of the main theme. The orchestra responds, but in the very distant key of B major. When the piano re-enters, the movement continues in the conventional sonata form.

The second movement, only 70 measures long and lasting just four minutes, is scored for piano and strings alone. *Andante con moto*, it is based on a brilliant dialogue between the solo instrument and the strings, with the orchestra stating harsh, dramatic material, while the soloist plays a gentle, fading melody. The fierce proclamations of the strings are gradually subdued by the very tenderness of the piano's song, subsiding at last to a tenuous *pianissimo* against which the piano whispers its final suspension.

The final rondo (*Vivace*) arrives without pause in yet another key (C major). Full of lively ideas and short variations for the soloist, the piano later introduces a more lyric theme. A bold third theme in the orchestra and a fourth in the piano are presented, the trumpets and timpani are added to enliven the spirit, and the piano nimbly moves from one theme to the next. An impressively long coda quickens the tempo to *Presto* and ends the movement in reckless joy.

Symphony No. 9 in C major
("The Great")
Franz Schubert (1797-1828)

The Symphony No. 9 in C major ("The Great") received its première by the Gewandhaus Orchestra of Leipzig on March 21, 1839, Felix Mendelssohn conducting.

Six years after the "Unfinished" Symphony, Schubert completed his great C-major Symphony in March 1828. Considered to be too long and too difficult by the Musikverein in Vienna, it lay virtually in oblivion for ten years. Schumann, who discovered the manuscript among the possessions of Schubert's brother, Ferdinand, sent a copy of the score to Mendelssohn in Leipzig. Following its première, Schumann wrote a glowing review of the work, this "symphony of heavenly length. Here is life in all its ramifications, color even to the finest shade, significance throughout, the sharpest expression of individual detail, and – finally – a Romanticism suffusing all that one recognizes in Schubert."

Horns in unison begin the broad and serene introduction. Its melody winds its way through the different choirs and registers of the orchestra, gathering counter-figures as the mood becomes more exultant. The tempo quickens to usher in the main body of the movement, which is essentially a play of rhythms. Its principal theme combines within itself a decisive beat of "two" time in the strings and a triplet figure in the winds, which sound sometimes in succession and sometimes simultaneously before the preparation for the second theme. This is a dance-like melody, given to the oboe and bassoon, with a whirling accompaniment by the strings. Most wonderful of Schubertian digressions is the imaginative passage for the trombones in *pianissimo*, derived from the introduction and developed with poetic power and masterly design. Ideas then burst forth in a profusion of "lyrical fluorescence," one off-shoot begetting another. In an energetic

coda the movement ends with a mounting climax.

During the slow movement, Schubert creates an indefinite romantic color tinged with melancholy by magically veering from minor to major tonality. After the introductory passages by plucked strings, the oboe sounds a melody to which the strings respond in a more flowing phrase. Full chords by the orchestra in martial rhythms are echoed by the woodwinds. The reposeful second subject assumes broad outlines in the strings. The music rises to a final tragic height intensified by a dramatic pause. Fragments of the original oboe melody form the mournful coda.

The Scherzo's main body is a miniature, highly organized sonata form, inexhaustible in its variety and exuberant gaiety. Its contrasting middle section, the Trio, is a huge single melody that reflects the sentiment and nostalgia of a Viennese waltz.

The Finale returns to the broad scale of the opening movement. The first approach to a definite phrase is heard in the oboes and doubled by the bassoons as violins ceaselessly spin a figuration of the idea. Its chief charm lies in the sense of endless motion as the song freely sweeps along. The second theme arises out of four premonitory repeated notes by the horn and stretches itself to the persistent accompaniment of strings. A song, evolved from the new idea, is developed in the woodwinds and continued in tremolo by the violins. Toward the finish, the four great Cs by bassoons, horns, and strings in unison are followed by four orchestral chords shouting in answer. Question and answer recurring again and again, the whole symphony surges to a tumultuous close.



Annerose Schmidt

Pianist

Highly regarded internationally, Annerose Schmidt conveys both the intellectual and the interpretive aspects of a work in a style that is noted for its power, as well as subtlety and sensitivity.

Ms. Schmidt has appeared in concert throughout Europe, the Near East, Japan, and Canada. In the United States, she has been featured as guest soloist by The Cleveland Orchestra and the Chicago Symphony Orchestra, conducted by Kurt Masur. She is an

important spokesperson for the contemporary composers of East Germany, particularly Siegfried Matthus, whose piano concerto she has performed throughout North America.

Ms. Schmidt has made many recordings for Eterna (VEB German Records), such as the major piano works of Robert Schumann, and all of the Mozart piano concerti, which have been taken over by Eurodisc and Columbia. With the Gewandhaus Orchestra under Kurt Masur, she has recorded the two-piano concerti of Frederic Chopin.

Ms. Schmidt began piano lessons at the age of five, with her father, the director of the Wittenberg Music School. At the age of nine, she gave her first public concert, and at seventeen, she was the only German Democratic Republic representative at the International Chopin Competition in Warsaw. She went on to study at the Leipzig Musikhochschule, graduating with special distinction after three years. In 1956, Ms. Schmidt was awarded First Prize at the first International Robert Schumann Competition in Berlin. For her interpretation of Bartók piano works, she was presented with the Bartók Medal by the Hungarian government.

Since September of 1987, Annerose Schmidt has been a professor at the Hochschule für Musik "Hanns Eisler" in Berlin and the Akademie der Kuenste. This evening's concert marks her Ann Arbor debut.

Gewandhaus Orchestra of Leipzig

KURT MASUR

Artistic Director and Conductor

HERMANN BAUMANN, French Horn

Thursday Evening, April 27, 1989, at 8:00
Hill Auditorium, Ann Arbor, Michigan

PROGRAM

Leonore Overture No. 3 in C major, Op. 72. Beethoven

Concerto No. 1 in E-flat major for Horn
and Orchestra, Op. 11 Strauss

Allegro

Andante

Rondo: allegro, tempo un poco piu mosso

Hermann Baumann, French Horn

Intermission

Symphony No. 4 in F minor, Op. 36. Tchaikovsky

Andante sostenuto, moderato con anima

Andantino in modo di canzone

Scherzo: pizzicato ostinato

Finale: allegro con fuoco

Philips, Vanguard, Angel, and Vox/Turnabout Records.

The Gewandhaus Orchestra and Kurt Masur appear by arrangement
with Columbia Artists Management Inc., New York City.

Personal management for Hermann Baumann: Thea Dispeker, Inc., New York City.

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

Leonore Overture No. 3 in C major, Op. 72

Ludwig van Beethoven (1770-1827)

The *Leonore* Overture No. 3 is one of four overtures written by Beethoven for his opera *Fidelio*. The first three overtures are known as "Leonore" and are in C major; the fourth is entitled "Fidelio" and is in E major. The overture numbered "2" by the publishers was the one actually played at the première of the opera, in November 1805. Beethoven, in pursuit of perfection, revised extensively not only the overtures but the entire opera as well. The first overture was written prior to 1805; the second in 1805; the third in 1806; and the "Fidelio" overture was last in 1814.

The Overture begins with an *adagio* introduction, like a descent into the gloomy dungeon where Florestan is imprisoned. The succeeding melody is his lament at the loss of freedom. Next begins the syncopated principal theme of the Overture in a soft *allegro*, but growing progressively agitated. In the opera, Florestan's murder by his enemy Pizarro is averted by the arrival of the Minister of State, depicted in the music by an off-stage trumpet call, followed by the motive of thanksgiving at Florestan's safety. From here the music continues on its own course, independent of the drama, in an exultant coda.

Concerto No. 1 in E-flat major for Horn and Orchestra, Op. 11

Richard Strauss (1864-1949)

The First Horn Concerto of Strauss was written in 1882-83 for the 18-year-old composer's father, Franz Strauss, who had been dubbed the "Joachim of the horn." (Joachim was a virtuoso violinist of the time.) "He was extremely temperamental, quick tempered and tyrannical," wrote Strauss of his father, but he agreed with other musicians that he was an exceptional player "as regards beauty and volume of tone, perception of phrasing and technique."

Strauss recognized the conservatism of his father's musical tastes, whose influence was exerted on the young composer: "His musical creed worshipped the trinity of Mozart (above others), Haydn and Beethoven," Richard wrote. "Under my father's strict tutelage I heard nothing but classical music until I was sixteen, and I owe it to this discipline that my love and adoration for the classical masters of music have remained untainted to this day."

The First Horn Concerto was written for the full exploitation of both the instrument's and soloist's capabilities, and does not, in its rhapsodic style, adhere strictly to conventional concerto form. The lively opening theme which reappears in the third movement is the thread that holds the entire work together; it is heard in the lengthy lyrical solo passages as well as in orchestral interludes. The second movement, following without pause, contains harmonies less traditional than those his father would have chosen, while it is romantic in tone. A brief introduction leads into the last movement's recollection of the opening theme in a form somewhat like a rondo.

Evidently his father accused Richard of writing poorly for the horn in some of the solo passages, and the composer retorted, "I have heard you practice passages like these at home; now you will have to play them in public." He did not, however – the work was premiered with one Leinhos as soloist.

Symphony No. 4 in F-minor, Op. 36
Piotr Ilyich Tchaikovsky (1840-1893)

Tchaikovsky composed his Fourth Symphony between May 1877 and January 1878. At this time Tchaikovsky had entered into an extraordinary relationship with the wealthy widow Nadezhda Filaretovna von Meck, whose interest in the composer had piqued upon hearing *The Tempest*, his first orchestral work. The two maintained a fourteen-year relationship entirely by correspondence and, although they exchanged in excess of 1,000 letters, they never met each other. Furthermore, Mme von Meck became Tchaikovsky's patron and benefactor, supporting him at first through commissions, then loans (the repayment of which was never expected), and finally through a regular monthly allowance. It was Mme von Meck to whom Tchaikovsky would dedicate his Fourth Symphony. In a letter to her in December 1877, Tchaikovsky wrote: "I have not only worked steadily at the orchestration of our symphony, but I am engulfed by it. Never before has any orchestral composition entailed so much labor, but never before have I loved my labor so much. At first I wrote simply for the sake of finishing the symphony, plowing through all difficulties, but bit by bit I was agreeably surprised to feel enthusiasm taking possession of me; and now it is hard to stop working. Possibly I may be mistaken, but I believe that this symphony is something out of the ordinary, the best thing I have done up to now. I am very happy that it is yours, and that hearing it, you'll know how in every bar I thought of you."

Upon completion of the score, Mme von Meck inquired about the work. The composer responded with a complete literary "programmatic analysis" of the symphony. The extent to which this program governed Tchaikovsky's actual creation of the work is debatable. Nevertheless, the analysis is an interesting inside view to the expressive intent

of the symphony. As the composer wrote: "You ask if the symphony has a definite program. Ordinarily, when asked that question concerning a symphonic work, I answer, No, none whatsoever. And in truth it is not an easy question. How can one express those vague feelings which pass through one during the writing of an instrumental work which in itself has no definite subject? It is a purely lyrical process, a musical confession of the soul that, filled with the experiences of a life-time, pours itself through sound, just as the lyric poet pours himself out in verse. The difference is that music is an incomparably more delicate and powerful language in which to express the thousand vari-colored moments of spiritual life . . .

"Our symphony has a program. That is to say, it is possible to express its contents in words, and I will tell you – and you alone – the meaning of the entire work and its separate movements. Naturally, I can only do so as regards its general features. The introduction is the germ, the leading idea of the work. This is Fate, that inevitable force which checks our aspirations toward happiness ere they reach that goal, which watches jealously lest our peace and bliss should be complete and cloudless – a force which, like the soul of Damocles, hangs perpetually over and invincible. There is not any other course but to submit and inwardly lament. This sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams?

"Oh, joy! A sweet and tender dream enfold me. A bright and serene presence leads me

on. How fair! How remotely now is heard the first theme of the *Allegro!* Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten. Here is happiness!

"It is but a dream; Fate awakens us roughly. So all life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither until the sea engulfs us. This is approximately the program of the first movement.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already *past and gone!* And yet these recollections of youth are sweet. We regret the past, although we have

neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins, and life gave us all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet how sweet, to ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar comes the sounds of a military band. These are the kind of confused images which pass through our brain as we fall asleep. They have no connection with actuality, but are simply wild, strange, bizarre.

"The fourth movement; if you can find no reason for happiness in yourself, look at others. So to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in other people's pleasures when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance nor stop to observe that we are lonely and sad. How merry and glad they all are! All their feelings are so inconsequent, so simple. And will you still say all the world is immersed in sorrow? Happiness *does* exist. Simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, my dear friend, about the symphony. Naturally my description is not very clear or satisfactory. But therein lies the peculiarity of instrumental music; we cannot analyze it. 'Where words leave off, music begins,' as Heine has said."



Hermann Baumann

French Horn

Herman Baumann is unquestionably one of the finest horn virtuosi in the world today. Since his departure from symphony orchestra playing, Baumann has performed a repertoire of more than 50 horn concerti with major symphonies in Western and Eastern Europe, North and South America, the U.S.S.R., Japan, and Australia. His schedule includes over 100 concerts a year.

His orchestral engagements have included the orchestras of Detroit, Cincinnati, St. Louis, Cleveland, Rochester, San Jose, Knoxville, Seattle, Utah, and Toronto, as well as Jerusalem,

Vienna, Bamberg, NHK Tokyo, Sydney, Copenhagen, Munich, Oslo, Hamburg, Warsaw, Rotterdam, and Helsinki. Mr. Baumann has also performed with the St. Paul Chamber Orchestra, Seattle Chamber Orchestra, Concerto Soloists of Philadelphia, Texas Chamber Orchestra, the National Arts Centre Orchestra in Ottawa, Tonhalle Orchestra, Mozarteum and Camerata Salzburg, Orchestre National de Paris, and the Bulgarian State Orchestra.

He has also performed at many prestigious music festivals including Mostly Mozart, Grant Park, Mid-Summer Mozart, Colorado Music, Chautauqua, and Ravinia in the U.S., and the festivals of Vienna and Salzburg abroad.

Mr. Baumann appears extensively in the United States in solo recitals at the Frick Collection, Library of Congress, the 92nd Street "Y" in New York, and the Kennedy Center, to name a few. In addition, he has also toured Israel, Germany, Japan, France, Holland, Australia, and Canada. An internationally renowned pedagogue, Mr. Baumann frequently conducts masterclasses in conjunction with his busy concert schedule.

Mr. Baumann is an exclusive Philips recording artist. His recent releases include the Strauss concerti with Kurt Masur and the Leipzig Gewandhaus Orchestra, the Telemann concerti with the Academy of St. Martin in the Fields, Mozart concerti with Pinchas Zukerman and the St. Paul Chamber Orchestra, the Glière concerto with Masur, as well as a recital recording with pianist Leonard Hokanson.

In Ann Arbor, Mr. Baumann has performed with the Concerto Soloists of Philadelphia (1981) and in recital with Samuel Sanders (1983).

Gewandhaus Orchestra of Leipzig

KURT MASUR

Artistic Director and Conductor

ANNE-SOPHIE MUTTER, Violinist

GAIL DUBINBAUM, Mezzo-soprano **J. PATRICK RAFFERY**, Baritone

VINSON COLE, Tenor **STEPHEN BRYANT**, Bass-baritone

THE FESTIVAL CHORUS, Donald Bryant, Director

Friday Evening, April 28, 1989, at 8:00

Hill Auditorium, Ann Arbor, Michigan

P R O G R A M

Concerto in D major for Violin and Orchestra, Op. 77 Brahms

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

Anne-Sophie Mutter, Violinist

Intermission

Die erste Walpurgisnacht Mendelssohn

The Festival Chorus, Soli, and Orchestra

The Gewandhaus Orchestra and Kurt Masur record
for Philips, Vanguard, Angel, and Vox/Turnabout Records.

Anne-Sophie Mutter records for EMI/Angel and Deutsche Grammophon Records.

The Gewandhaus Orchestra, Kurt Masur, Anne-Sophie Mutter,
Gail Dubinbaum, Vinson Cole, and J. Patrick Raffery appear by arrangement
with Columbia Artists Management Inc., New York City.

Stephen Bryant is represented by Harwood Management Group, Inc., New York City.

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

Violin Concerto in D major, Op. 77 Johannes Brahms (1833-1897)

The Concerto in D major for Violin and Orchestra received its première by the Gewandhaus Orchestra of Leipzig on January 1, 1879, Johannes Brahms conducting, Joseph Joachim, violinist.

Brahms's first concerto was for piano – the D-minor Concerto – and it was hissed at its second performance. Twenty years later, the composer was again at work on a concerto, this one for violin. The Violin Concerto turned out to be of a decidedly different character than the First Piano Concerto. It is franker, more exposed; it has more solo virtuosity; it is warmer and more lyrical. It returns to the classical custom of permitting a solo cadenza at the discretion (or lack of it) of the performer. It is gentler and lacks the dark brooding of the D-minor Piano Concerto. It sings in the manner of the Second Symphony, to which it is related most nearly in point of chronology (the symphony was written 1877, the concerto in 1878), and the place of composition in both cases was the town of Pörttschach in the Austrian Alps, near the Italian frontier.

The oft-remarked collaboration between Brahms and the great violinist Joachim came to almost nothing in the final version of the concerto. Brahms asked help from the violinist because Brahms was a pianist. Joachim made many suggestions, most of them aimed at removing some of the more painful difficulties from the solo part. Brahms took the suggestions and then ignored them. Joachim did write out the first movement cadenza, perhaps the major concession made by Brahms, and the composer added the tempo designation *non troppo vivace* after the *allegro giocoso* of the third movement at the suggestion of Joachim. But even this is meaningless, because violinists now play the movement as fast as is humanly possible. In any case, the difficulties clearly limit the tempo within certain bounds.

The main theme of the first movement (*Allegro non troppo*) is announced by cellos, violas, bassoons, and horns. This subject and three contrasting song-like themes, together with an energetic dotted figure, *marcato*, furnish the thematic material of the first movement. The violin is introduced, after almost a hundred measures for the orchestra alone, in an extended section, chiefly of passage-work, as a preamble to the exposition of the chief theme. The caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is most unforgettable.

This feature is even more pronounced in the second movement (*Adagio*) where the solo violin, having made its compliments to the chief subject, announces a second theme that it proceeds to embroider with captivating and tender beauty. The Finale (*Allegro giocoso, ma non troppo vivace*) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist – ticklish passage work, double-stopping, arpeggios, but there is much spirited and fascinating music of rhythmical charm and gusto.

Die erste Walpurgisnacht, Op. 60 Felix Mendelssohn (1809-1847)

Die erste Walpurgisnacht was first performed by the Gewandhaus Orchestra of Leipzig on February 2, 1843, Felix Mendelssohn conducting.

Die erste Walpurgisnacht (The First Walpurgis Night) is a work based on the poetry of Johann Wolfgang von Goethe. Mendelssohn brings to life Goethe's account of the Walpurgis Night festival, a celebration in which pagans and Druids disguised themselves as demons in an attempt to scare away Christian intruders. He composed the cantata in 1830 and 1831, and revised it ten years later.

Die erste Walpurgisnacht opens up with "Das schlichte Weter" (A Heavy Storm), an extended Overture filled with intense, forceful moments. This is mostly a result of the flurries of sixteenth notes and a collection of powerful climaxes throughout the Overture. Delicately contrasted by eerie, sombre music intensifying the mysterious setting, the storm gradually subsides and brings forth "Der Übergang von Frühling" (The Transition into Spring). After a few bars, the first clarinet announces a phrase that becomes more and more prominent and later, in "Es lacht der Mai" (The Laughter of May), is sung by tenor solo. The music continues in a leisurely manner, with the entry of chorus, until the mention of the sacrificial rites. This brings on a certain urgency that is compounded by the repetition of "hinauf" (upwards), leading into the next movement.

This movement begins in a very subdued, apprehensive atmosphere as an old woman warns the pagans of their possible fate at the hands of the Christians. Halfway through the movement, the chorus enters, and the movement ends with an alto solo singing the final bars. The Druid priest reassures the pagans by explaining that the forest will protect them, and in a short, lively chorus, the pagans disperse.

In a short recitative, a Druid guard suggests disguising themselves as demons in order to frighten the intruders, bringing us to the climax of the piece, "Kommt mit Zacken" (Come with the Spike). The sentinel leads the march-like rhythm with the tenors and basses joining in, while the orchestra responds with an accompaniment. Slight at first, the orchestration grows, and with cries from the woodwinds the movement is completed. A sudden modulation to A minor brings in the next movement with the same words being sung by the full chorus. The music is carried by a six-eight meter, interrupted occasionally by two bars of duple meter. The climax in duple meter recalls the crying phrases of the woodwinds, this time with greater intensity. As this subsides, the priest describes the retreat of the frightened Christians, and the music completes the saga.

Berlioz, who heard the 1843 revision, said in his memoirs: "I was at once quite astounded by the quality of the voices, the responsiveness of the singers, and above all by the grandeur of the work. . . . One must hear Mendelssohn's music to realize what scope the poem offers a skillful composer. He has made admirable use of his opportunities. The score is of impeccable clarity, notwithstanding the complexity of the writing. Voices and instruments are completely integrated, and interwoven in an apparent confusion which is the perfection of art."

DIE ERSTE WALPURGISNACHT

(words by Goethe)

Overture

A DRUID

May smiles again, the woods are free
from ice and hung with blossom;
the snow has gone
and each green place
now rings with joyful singing.

CHORUS OF HEATHENS

May smiles again, *etc.*

A DRUID

A cleansing snow lies on the peaks;
we'll hurry to the mountains
to celebrate our ancient rites
and praise all nature's Father.
The flame is blazing through the smoke.
Arise! Arise! Our hearts shall be uplifted.

CHORUS OF DRUIDS AND HEATHEN

The flame is blazing through the smoke!
we'll celebrate our ancient rites
and praise all nature's Father!
Arise! Our hearts shall be uplifted, *etc.*

AN AGED WOMAN OF THE HEATHEN

Don't you know such rash behavior
ends in death for all concerned?
Don't you know that savage laws
framed against our holy rites
draw the circling nets still closer
round 'those heathens' round 'those sinners.
On their battlements they'll slaughter
both our fathers and our children
and we're all
heading for the trap they've laid.

CHORUS OF WOMEN

On lofty prison battlements
they'll surely slaughter all our children!
Oh, they're strict and savage laws!
and we're all
heading for the trap they've laid! *etc.*

A PRIEST

Yet he who fears our sacrifice,
deserves to be the first in chains.
The wood is free, the timber here
is stacked, prepared for burning!

CHORUS OF DRUIDS

The wood is free, *etc.*
But in day's silence secretly
we'll hide in woods and thickets,
To ward off fearful thoughts
our guards will stealthily surround us.
Then with new courage
we'll perform our customary duty.
Arise! *etc.*

BARITONE SOLO (Recitative)

Spread out and search, you valiant men!

CHORUS OF DRUID GUARDS

Spread out and search, you valiant men,
in every sector of this wood.
Keep watch as they're performing
their customary duty, *etc.*

A DRUID GUARD (Recitative)

Let's outwit these stupid Christians!
Boldly turn the tables on them!
Use their tales to terrify them
with the very Devil's uproar!

CHORUS OF DRUID GUARDS

Come on!
On with sharpened stakes and pitchforks
rattling sticks and waving torches,
through rocky wastes and narrow valleys,
rudely waking night's deep echoes!
We'll make owls
howl to hear us clattering round them!

A GUARD

On! on! on!

CHORUS OF HEATHEN

On with sharpened stakes and pitchforks, *etc.*
On!

A PRIEST

All nature's Father, secretly
we sing nocturnal praises,
and with the dawn we'll consecrate
our pure hearts to your service.

CHORUS OF DRUIDS AND HEATHEN

And with the dawn, *etc.*

SOLO

We'll consecrate
our pure hearts to your service! *etc.*
In former days you have allowed
our enemies to triumph.
The flame is purified in smoke;
So faith is cleansed and strengthened.
Through ancient ritual your light
shall not be taken from us!

A CHRISTIAN GUARD

Help! oh, help me, battle-comrades!
Hell itself is overflowing –
like an evil womb below us
glowing through and through with fire!
Wolf-like men and dragon-women
march in shrill processions by
and raise a horrifying hubbub!
Escape, escape! we must escape!
Evil swoops and flames above us!
From the ground in
steaming rings Hell's breath is rising!
Escape! Escape!

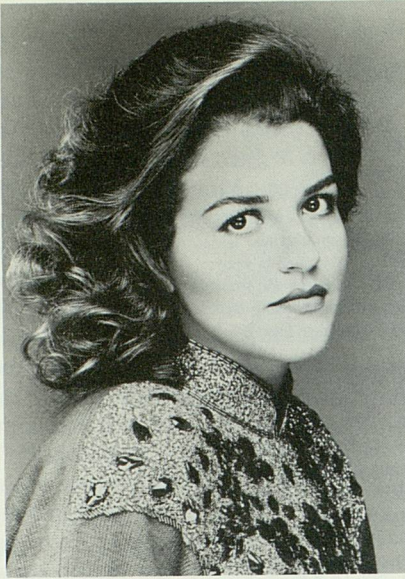
CHORUS OF CHRISTIAN GUARDS

Terrible, accursed womb;
Wolf-like men and dragon-women, *etc.*

CHORUS OF DRUIDS AND HEATHEN

The flame is purified in smoke:
so faith is cleansed and strengthened.
Through ancient ritual your light
shall not be taken from us!

Translation by Paul Holmes, ©1974



Anne-Sophie Mutter

Violinist

Internationally renowned violinist Anne-Sophie Mutter returns to North America this spring in the wake of her triumphant North American debut recital tour. She performs as guest soloist with the orchestras of Cleveland, Chicago, Boston, Montreal, Ottawa, Vancouver, and tonight with the Leipzig Gewandhaus in her Ann Arbor debut. In February of 1990, Miss Mutter celebrates the tenth anniversary of her North American debut in concerts

with the New York Philharmonic and Zubin Mehta, the orchestra and conductor with whom she gave that first performance. She is also scheduled for return North American recital tours in the springs of 1990 and 1991.

A proponent of contemporary composers, Miss Mutter has found new works to be an appropriate setting for her talents. In 1986, she presented the world première of Witold Lutoslawski's *Chain II* with conductor Paul Sacher in Zürich, a work she later presented to great acclaim at the Lucerne International Music Festival and that she recently recorded with the BBC Orchestra, along with *Partita*, the composer conducting. Krzysztof Penderecki and Norbert-Eloi Moret are currently composing concerti to be performed by Miss Mutter in the near future.

Collaboration with other soloists is another important facet of Miss Mutter's career, as shown by her performances with Rostropovich in the Brahms Concerto in A minor for Violin and Cello, and by her participation in the Anne-Sophie Mutter/Bruno Giuranna/Mstislav Rostropovich String Trio, which in January 1988 gave gala performances in Berlin for President von Weizsäcker and in Paris for President Mitterand. Last season, she recorded the Glazunov and Prokofiev violin concerti with the National Symphony, Rostropovich conducting. In Washington, London, and Paris, Miss Mutter was featured in the gala performances honoring the famed conductor/cellist on his 60th birthday. She has also played with both Alexis Weissenberg and Yehudi Menuhin.

Boasting a rich variety of recordings on Deutsche Grammophon (including six albums with Herbert von Karajan and the Berlin Philharmonic) and EMI/Angel (with Karajan, Riccardo Muti, and Seiji Ozawa), Miss Mutter has just recorded the Tchaikovsky Violin Concerto with the Vienna Philharmonic, conducted by Karajan, and the Stravinsky Violin Concerto with the Philharmonia Orchestra, a disc that also includes *Chain II* and *Partita*. Later this year, Deutsche Grammophon will release the complete Beethoven string trios, performed by the Mutter/Giuranna Rostropovich Trio. Future plans call for recordings with the Berlin Philharmonic and the Boston Symphony Orchestra.

An inspiration for young musicians, Anne-Sophie Mutter is an Honorary Fellow of the Royal Academy of Music and the first holder of the International Chair of Violin Studies. Miss Mutter has received such honors as the 1979 Deutscher Schallplatten Preis, a Grammy Award nomination, the Premio Internazionale Accademia Musicale Chigiana, and the most prestigious and popularly acclaimed German award, the classical music "Bambi."



Gail Dubinbaum

Mezzo-Soprano

Gail Dubinbaum first attracted national attention by winning the Metropolitan Opera Auditions in 1981, and she made her Met debut the following season. She has since gone on to fulfill this initial promise in acclaimed performances with many of the world's leading opera companies and orchestras.

In the current season, Gail Dubinbaum again divided her engagement schedule between performances in opera, concert, and recital throughout the United States. She began with a

performance of Bruckner's *Te Deum* with the New York Philharmonic, conducted by Zubin Mehta, remaining at Lincoln Center for Metropolitan Opera performances as Rosina in *Il Barbiere di Siviglia* and Lola in *Cavalleria Rusticana*. She performs Rosina again, with California's Opera Pacific. Throughout the season the mezzo-soprano appears in solo recital on both the East and West coasts.

Miss Dubinbaum's 1987-88 engagements included the singer's return to the Vienna State Opera as Rosina in *Il Barbiere Di Siviglia*. Performances with orchestra included Beethoven's *Ninth Symphony* with the Phoenix Symphony, *Messiah* with the symphonies of Montreal and Pittsburgh, Haydn's *Lord Nelson Mass* with the San Francisco Symphony, and Mozart's *Solemn Vespers* with the Detroit Symphony. She also toured in recital last season, with 20 performances throughout the United States and Canada.

Gail Dubinbaum's past seasons have featured an impressive series of engagements both in the United States and in Europe. In September 1986, she made her Vienna State Opera debut as Rosina in *Il Barbiere di Siviglia*. Miss Dubinbaum also made her debut with the Dallas Opera as Zaida in Rossini's *Il Turco in Italia*. The mezzo-soprano scored a special personal success in the title role of *La Cenerentola* with the Washington Opera. Other concert engagements included Pergolesi's *Stabat Mater* and Stravinsky's *Pulcinella* with the Boston Handel and Haydn Society, and Mozart's *Requiem* with the Phoenix Symphony.

At the Metropolitan Opera, Gail Dubinbaum has sung such leading roles as Dorabella in *Così fan tutte*, Rosina in *Il Barbiere di Siviglia* and Isabella in *L'Italiana in Algeri*, in addition to appearances in *Falstaff*, *Carmen*, *L'Enfant et les Sortilèges*, *Rinaldo*, *Adriana Lecouvreur*, *La Traviata*, *Manon Lescaut*, *Parsifal*, and *Francesca da Rimini*. As a member of the Metropolitan Young Artist Development Program, Miss Dubinbaum had the distinction of singing for President and Mrs. Reagan on the televised series "In Performance at the White House" in 1983.

Gail Dubinbaum's extensive orchestral credits include concerts with the Los Angeles Philharmonic under the direction of Michael Tilson Thomas, Myung Whun Chung, and Christopher Hogwood. During the summer of 1984 at Tanglewood with the Boston Symphony Orchestra, and at the Hollywood Bowl with the Los Angeles Philharmonic, she performed Leonard Bernstein's *Jeremiah* Symphony with Maestro Bernstein conducting. She later repeated this work with the Pittsburgh Symphony in celebration of the piece's 40th anniversary. Miss Dubinbaum made her Carnegie Hall debut in January 1984 with the New York Choral Society, performing Mozart's *C-minor Mass*. She has also been guest soloist for the 92nd Street "Y" Chamber Concert Series in the Bach *B-minor Mass*, Gerard Schwarz conducting.

Tonight's concert marks her first Ann Arbor appearance.



Vinson Cole

Tenor

Vinson Cole has received international acclaim for his performances on the operatic stage and with leading symphony orchestras in both the United States and Europe. His operatic repertoire extends from the works of Monteverdi through Stravinsky, and he has won high praise for appearances at leading theaters, including the Metropolitan Opera, Paris Opera, Vienna State Opera, and at the Salzburg Festival. He has sung regularly with the

most important orchestras throughout the world and has collaborated with the most eminent conductors of our day, including Herbert von Karajan, Carlo Maria Giulini, Giuseppe Sinopoli, Seiji Ozawa, James Levine, Kurt Masur, Claudio Abbado, Lorin Maazel, James Conlon, and many others.

In the 1988-89 season, Vinson Cole debuts with the Frankfurt Opera, singing his first performances of the title role in Mozart's *La Clemenza di Tito*. He is also heard as Ernesto in *Don Pasquale* in Bonn and sings his first Romeo in Gounod's *Roméo et Juliette* for the Seattle Opera. He appears as soloist with several orchestras, singing the Bruckner *Te Deum* for the New York Philharmonic under Zubin Mehta, Beethoven's Symphony No. 9 with the Boston Symphony under Seiji Ozawa, Berlioz's *Damnation de Faust* with the Montreal Symphony and Charles Dutoit, and in his Orchestre de la Suisse Romande debut under Armin Jordan in Beethoven's *Ninth*. He is also heard in other concerts in Toronto, Columbus, Toulouse, Milwaukee, and Vienna and sings several recitals in the United States.

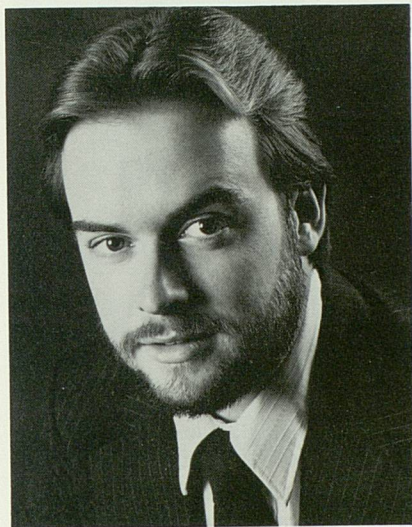
Vinson Cole made his Metropolitan Opera debut in 1987 as Alfred in *Die Fledermaus* and has since appeared there as Rodolfo in *La Bohème*, Nemorino in *L'Elisir d'Amore*, and Des Grieux in *Manon*. In recent years, he has appeared in five productions at the Paris Opera that reflect his wide-ranging versatility: Cimarosa's *Il Matrimonio Segreto*, Mozart's *The Magic Flute* and *Abduction from the Seraglio*, Massenet's *Manon*, and Strauss's *Salome*. His *bel canto* repertoire includes *Maria Stuarda*, *Anna Bolena*, *Lucrezia Borgia*, *Lucia di Lammermoor*, and *Don Pasquale*, and in the French repertoire he has sung in *Faust*, *The Pearl Fishers*, *Manon*, and *Roméo et Juliette*. Also at home in Italian opera, his repertoire includes roles in *La Traviata*, *La Bohème*, *Rigoletto*, *Madama Butterfly*, *Falstaff*, *Comte Ory*, and *Gianni Schicchi*. He has also portrayed leading roles in the Russian opera *Eugene Onegin* and the Czech opera *The Bartered Bride*.

Mr. Cole's continuing association with Herbert von Karajan has resulted not only in four consecutive seasons at the Salzburg Festival, but also a series of concerts with the Berlin Philharmonic that culminated in four recordings: *Der Rosenkavalier*, Mozart's *Requiem*, and Beethoven's Ninth Symphony and *Missa Solemnis*, all of which appear on the DGG label. His orchestral repertoire ranges from Bach to Britten, including, in addition to the standard repertoire, lesser-performed works by Kodály, Janáček, Dvořák, Mahler, Berlioz, and others. Highlights of recent seasons have been performances of the Verdi *Requiem* at Tanglewood under Ozawa, with the Berlin Philharmonic under Giulini and the Chicago

Symphony under Abbado, and in Prague under Sinopoli.

Following a full scholarship to the Philadelphia Musical Academy, Vinson Cole continued his studies at the Curtis Institute with Margaret Harshaw, who remains his vocal mentor today. In 1976, he won The National Award in Chicago's prestigious WGN "Auditions of the Air," and in 1977 received the first prize "Weyerhauser Award" at the Metropolitan Opera National Auditions. He has sung at the White House three times since 1977, including one performance that was televised coast-to-coast. His Salzburg appearances in *Der Rosenkavalier* and *Il Ritorno di Ulisse* were also telecast in Europe.

In Ann Arbor, Vinson Cole first sang in the 1976 *Messiah* concerts and more recently in Beethoven's Ninth Symphony with Kurt Masur and the Gewandhaus Orchestra at the 1987 May Festival.



J. Patrick Raftery

Baritone

Acclaimed as one of the most outstanding artists to have emerged in the United States, J. Patrick Raftery has been praised internationally for performances with leading opera companies, including those in Chicago, San Francisco, Paris, Hamburg, London's Covent Garden, Cologne, San Diego, and in Brussels.

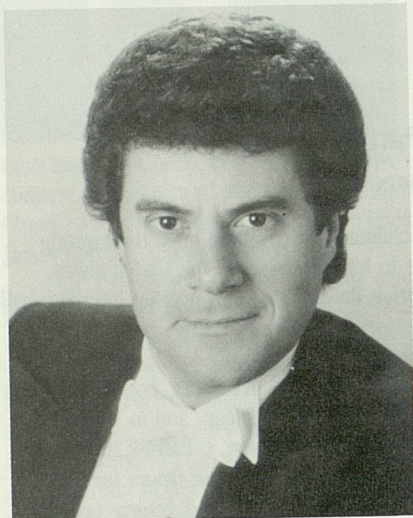
In the 1988-89 season, J. Patrick Raftery returns to the Hamburg State Opera for performances of *Il Barbiere di Siviglia*, *Le Nozze di Figaro* and *L'Elisir d'Amore*; appears as Germont in a new production of *La Traviata* for the Washington Opera; and sings his first Lescaut in *Manon Lescaut* at the Rome Opera, marking his debut in Rome. He returns to the San Diego Opera as Enrico in *Lucia di Lammermoor* and also sings *Barbiere* in Monte Carlo and Belcore in *L'Elisir d'Amore* in Genoa. He makes his Santiago debut as the Count di Luna in *Il Trovatore* and his first appearances with the Metropolitan Opera during their Park season in performances of *Lucia*. In 1990 he will make his debut at the Metropolitan Opera in *Manon Lescaut* opposite Mirella Freni. Other future projects include a new production of *Così fan tutte* at the Washington Opera, *Barbiere* for the Canadian Opera Company in Toronto, and Rossini's *L'Occasione Fa Il Ladro* in Lausanne.

Mr. Raftery made his professional debut with the San Diego Opera in Verdi's *I Lombardi* in 1979 and came to national attention when he starred as Figaro in Rossini's *Il Barbiere di Siviglia* at the Washington Opera in 1980. Important international debuts followed in quick succession: the Chicago Lyric Opera in *Boris Godunov*; San Francisco Opera in *La Bohème*; Houston Grand Opera in *Pagliacci*; his European debut in Paris in *The Pearl Fishers*; Hamburg State Opera in Bach's *Amadis de Galle*; Glyndebourne in *Così fan tutte*; Covent Garden in *Le Nozze di Figaro*; Deutsche Oper Berlin in *La Bohème*; Cologne Opera in *Madama Butterfly*; his Italian stage debut at the Pesaro Rossini Festival in *Il Turco in Italia*; and the Netherlands Opera in *Barbiere*. He sang his first Onegin in Tchaikovsky's *Eugene Onegin* at the Washington Opera, where he also sang his first

Escamillo in *Carmen* and *Il Trovatore*.

Mr. Raftery returns to many of these opera houses regularly. In San Diego, he has performed roles in Verdi's *Un Giorno di Regno* and *Il Corsaro*, Chabrier's *Gwendoline*, Gounod's *Faust*, Germont in *La Traviata*, and Figaro in Mozart's *Le Nozze di Figaro*. Last season he sang Valentin in *Faust* and Di Luna in *Il Trovatore* at the Chicago Lyric Opera and performed Prince Yeletsky in Tchaikovsky's *The Queen of Spades* for the San Francisco Opera. In 1988, he added three new roles to his repertoire: Posa in *Don Carlos* in Hamburg, Ford in Verdi's *Falstaff* in Nice, and Dr. Malatesta in *Don Pasquale* in Bonn.

The baritone is also praised for his appearances with orchestras and has sung with the Boston Symphony and Seiji Ozawa and The Cleveland Orchestra under Kurt Masur. In Ann Arbor, he is remembered for his performance in Carl Orff's *Carmina Burana* with The Philadelphia Orchestra under Theo Alcantara in our 1983 May Festival.



Stephen Bryant

Bass-baritone

Stephen Bryant has performed with the opera companies of St. Louis, Santa Fe, Michigan, Dayton, Grand Rapids, Whitewater, and Saginaw. In October of 1987, he made his Town Hall debut as Lord Sidney in the New York première of Rossini's *Il viaggio a Reims*. Last July he also performed the same role at the Newport Music Festival in the gala that opened

its 20th season. His operatic repertoire also includes roles in *Tosca*, *La Cenerentola*, *Rigoletto*, *Madama Butterfly*, *Gianni Schicchi*, *La Traviata*, *Lucia di Lammermoor*, *The Mother of Us All*, and *Three Penny Opera*. With the University of Michigan Opera Theatre, he appeared in *La Bobème* and in the world première of Sheldon Harnick's *A Wonderful Life*.

Mr. Bryant's oratorio repertoire includes Handel's *Messiah* performed with the University Musical Society's Choral Union last December and with the Toledo Symphony. Also with the Toledo Symphony he has performed Haydn's *Lord Nelson Mass*. Under the direction of Richard Westenburg, Mr. Bryant has performed Bach Cantatas with Musica Sacra and portrayed Judas in Bach's *St. Matthew Passion* at Avery Fisher Hall, and with the Clarion Musical Society he was the Emissary in Cherubini's *Lodoiska* at Alice Tully Hall. At the Metropolitan Museum of Art, Mr. Bryant was the Druid Guard in Mendelssohn's *Walpurgisnacht* with Musica Aeterna and Håkan Hagagård, a role he recreates in this evening's concert with Kurt Masur and the Gewandhaus Orchestra. In the 1987 Ann Arbor May Festival, he was the bass soloist in Beethoven's *Choral Fantasy* with Masur and the Gewandhaus Orchestra and in March 1988 performed the role of Jesus in Bach's *St. Matthew Passion* with the Michigan Bach Festival in Detroit. At the Berkshire Choral Festival with the Springfield Symphony, Mr. Bryant performed in Gilbert and Sullivan's *The Gondoliers* and *Iolanthe* and selections from *Carmen* and *South Pacific* in that orchestra's first pops concert. In Detroit and Ann Arbor, he has performed Samuel Barber's *Dover*

Beach with the Lafayette String Quartet.

Mr. Bryant's recent and upcoming engagements include Figaro in Mozart's *Le Nozze di Figaro* with Opera Madison, Bach's *B-minor Mass* with the Michigan Bach Festival, Marcello in *La Bohème* with the Saginaw Symphony Opera, Zuniga in *Carmen* with Michigan Opera Theatre, and the Brahms *Requiem* with the Lansing Symphony.

Mr. Bryant holds a Bachelor's degree from Oberlin College Conservatory in vocal performance and Masters' degrees from The University of Michigan in vocal performance and conducting. He is presently assistant conductor for the University Musical Society's Choral Union and Festival Chorus and is on the voice faculty of Albion College.



Donald Bryant

Festival Chorus Director

Donald Bryant completes his twentieth year of service to the University Musical Society with the Festival Chorus's appearance in this May Festival. After conducting the annual *Messiah* concerts in December 1989, Dr. Bryant will mark his retirement as conductor of the Musical Society's Choral Union and Festival Chorus in a special concert in Hill Auditorium on January 14, 1990. In appreciation of his long and dedicated service to the

Musical Society and in recognition of his gifts as a composer, the Musical Society has commissioned Dr. Bryant to compose a work for chorus, soloists, and orchestra that will receive its world première in this special Tribute Concert on January 14. The concert is being offered to UMS patrons as one of the annual Choice Series presentations.

Soon after arriving in Ann Arbor in the fall of 1969, Donald Bryant formed the Festival Chorus, a smaller, more flexible group of singers selected from the larger Choral Union. He conducted the new chorus in its debut for a Good Friday presentation of Haydn's *Seven Last Words of Christ*, followed by the chorus's May Festival debut in 1970 with Eugene Ormandy and The Philadelphia Orchestra. Since then, Dr. Bryant has prepared his singers for their performances in numerous May Festivals, special concerts, and for appearances with visiting orchestras. He has been on the podium for Ann Arbor performances of the chorus with the Paul Kuentz Chamber Orchestra of Paris, Mozarteum Orchestra of Salzburg, Prague Chamber Orchestra, Orpheus Chamber Ensemble, and the Ann Arbor Symphony Orchestra. Dr. Bryant has also led the chorus on three foreign concert tours: in 1976 as representatives from the Musical Society and Ann Arbor in America's Bicentennial year, to Germany, Czechoslovakia, Austria, Italy, and France; to Egypt in 1979; and to Spain in 1982.

As a composer, Donald Bryant has written works for piano, secular and sacred choral works, and an opera, *The Tower of Babel*, commissioned by the First Presbyterian Church of Ann Arbor, where he serves concurrently as music director. He conducted the Festival Chorus in the world première of his composition *Death's Echo*, commissioned by the Musical Society for the 1984 Ann Arbor Summer Festival. In 1981, he received a commission from the University of Michigan's Center for Russian and East European Studies to compose choral settings for the poetry of Czeslaw Milosz and Sandor Weores, three

songs that he and the Festival Chorus presented in a special program for the Center's "Cross Currents" Festival. His most recent composition, *Missa Brevis*, was premiered last October at the First Presbyterian Church – a short mass for eight-part chorus, soloists, organ, and woodwind accompaniment.

In the Ann Arbor community, Dr. Bryant was recognized by the Washtenaw Council of the Arts when it presented him with its annual "Annie Award" for artistic excellence. Ann Arbor's City Council has lauded him as the local leader in helping "hundreds of children in Ann Arbor grow up singing and singing well," and most recently, he was named a Paul Harris Fellow by the Ann Arbor Rotary Club for service to the community, mankind, and the club, the highest honor a Rotarian can receive.

A native of central Ohio who started piano lessons at the age of eight, Dr. Bryant is an alumnus of The Juilliard School with a graduate degree in piano. He continues his recital appearances and has conducted the Festival Chorus from the piano in several special concerts. Prior to his Ann Arbor appointment, he was director of the Columbus Boychoir School for twenty years, performing more than 2,000 concerts as conductor/pianist throughout South America, Europe, and Japan.

The Festival Chorus

In its relatively short twenty years of existence, The Festival Chorus has performed with orchestras and conductors from around the world, as well as presenting concerts in three foreign tours through seven countries with its conductor, Donald Bryant.

During these two decades, The Festival Chorus has performed with Willem van Otterloo and the Melbourne Symphony Orchestra; Jindrich Rohan and Jiří Bělohlávek and the Prague Symphony Orchestra; Neeme Jarvi and the Leningrad Philharmonic; Seiji Ozawa and the Boston Symphony Orchestra; Jean Martinon and the Hague Philharmonic; Edo de Waart and the Rotterdam Philharmonic; Sergiu Comissiona and the Baltimore Symphony Orchestra; and Philippe Entremont and Aldo Ceccato and the Detroit Symphony Orchestra. In the May Festivals, the Chorus has sung with The Philadelphia Orchestra, Pittsburgh Symphony Orchestra, and Gewandhaus Orchestra of Leipzig, under Stanislaw Skrowaczewski, Eugene Ormandy, Aaron Copland, Robert Shaw, Theo Alcantara, Sir John Pritchard, Thor Johnson, Sir Alexander Gibson, Zdenek Macal, Michael Tilson Thomas, and Kurt Masur. In addition, the Chorus has sung at Ford Auditorium and the Meadow Brook Music Festival in Detroit, at Orchestra Hall in Chicago, and in East Lansing's University Auditorium.

The Festival Chorus has also presented several special concerts: performances of Dave Brubeck's Cantata *Truth* with the Detroit Symphony Orchestra both here and in Detroit, a concert of Schubert songs, Schubert's Mass in A-flat with the Ann Arbor Symphony, American folk songs and Spirituals in a summer concert with Broadway singer Barbara Cook, Founders Day concerts, and special oratorio concerts of Handel's *Israel in Egypt* and *Judas Maccabaeus*.

Continuing the 110-year tradition of the University Musical Society, the Choral Union and Festival Chorus remain a community collaboration. Membership is open to all by audition, and the resulting membership is a mix of townspeople, students, and faculty with one common denominator – a love of music and singing.

The Festival Chorus

Donald Bryant, Conductor

Stephen Bryant, Assistant Conductor

Nancy Hodge and Neal Kurz, Accompanists

Laura Rosenberg, Manager

First Sopranos

Patsy Auiler
Sharon M. Barlow
Patricia Lynn Bauer
Janet Bell
Joan M. Bell
Virginia Bergonzi
Edith Leavis Bookstein
Susan P. Booth
Ann Burke
Letitia J. Byrd
Mary Ellen Cain
Susan Campbell
Margaret K. Carsky
Elaine Cox
Kathryn Foster Elliott
Patricia Forsberg-Smith
Lori Kathleen Gould
Marcia Hall
Elizabeth Harris
Stacey Heisler
Laurie Heller
May Y. Huang
Cathryn Ann Jenkins
Grace Jones
Mary Kahn
Ruth Kast
Michelle Kennedy
Maureen T. Kirkwood
Debra Kohn
Yoshiko Komyo
Theresa Lawton
Carolyn Leyh
Kathleen Lin
Barbara Lindberg
Nancy Lodwick
Lynn Marko
Loretta I. Meissner
Margaret Nesse
Amy Pennington
Carole Lynch Pennington
Marian Robinson
Susan Sargent
Alice M. Schneider
Anne M. Schneider
Muriel Seabrook
Judith E. Smeckert
Julie Snider
Charlotte Stanek
Kathryn Tucker

Margaret Warrick
Joanne Westman
Blythe Williams
Jennifer S. Williams
Karen Woollams

Second Sopranos

Martha Ause
Barbara Beath
Kathleen Bergen
Michal Nahor Bond
Kathlyn A. Bowersox
Margaret Brewer
Young Cho
Doris Datsko
Karen Eldevick
Anita M. Goldstein
Patricia Hackney
Karen Burgess Hardy
Jennifer V. Hines
Claire Holdgate
Doreen Jessen
Rosalie J. Koenig
Stephanie Kosarin
Ann Kathryn Kuelbs
Judy Lehmann
Mary Loewen
Loretta Lovalgo
Kim Mackenzie
Gail McCulloch
Marilyn Meeker
Linda Ann Mickelson
Cheryl M. Miller
Barbara Nordman
Joanne Owens
Ilene A. Seltzer
Letitia Shapiro
Kay Stefanski
Leah M. Stein
Marian Stolar
Laura Stuckey
Patricia Tompkins
Jean Marion Urquhart
Catherine Wadhams
Barbara Hertz Wallgren
Dr. Rachelle Warren
Susan Williams
Susan Wortman
Kathleen A. Young

First Altos

Yvonne Allen
Satik Andriassian-Kennedy
Ella M. Brown
Marion W. Brown
Caryl Heaton Bryant
Rebecca L. Canfield
Lael Cappaert
Sally Carpenter
Lubomyra A. Chapelsky
Lee-may Chen
Viola Cheung
Mary C. Crichton
Daisy E. Evans
Kathlyn Faber
Marilyn A. Finkbeiner
Andrea Garen
Jacqueline Hincley
Dr. Nancy Houk
Gretchen Jackson
Olga Johnson
Carolyn King
Metta T. Lansdale
Frances Lyman
Patricia Kaiser McCloud
Audrey Meyer
Lois P. Nelson
Mary Anne Nemeth
Diana Ning
Lisa Pape
Julie Ann Ritter
Maria Shay
Jari Smith
Patricia Steiss
Jane VanBolt
Raven Wallace
Charlotte Wolfe
Barbara H. Wooding

Second Altos

Anne Abbrecht
Sandra Anderson
Marjorie Baird
Eleanor P. Beam
Carol Carpenter
Laura Clausen
Carol Cook
Anne C. Davis
Alice B. Dobson

Andrea Foote
 Danielle Galbraith
 Mary Haab
 Margo Halsted
 Nancy Heath
 Dana Hull
 Carol L. Hurwitz
 Lily Jarman-Rohde
 Loretta Kallay
 Rene Kloosterman
 Katherine Klykylo
 Janet W. Koons
 Patricia Kowalski
 Judy Lucas
 Cheryl Melby MacKrell
 Barbara Maes
 Carrie O'Neill
 Anne Ormand
 Mary B. Price
 Joan Roth
 Carren Sandall
 Anita Scherzer
 Margaret Sharemet
 Cynthia J. Sorensen
 Carol Spencer
 Kathryn Stebbins
 Alice Warsinski
 Ann Woodward

First Tenors

Kevin Bell
 Hugh C. Brown
 Charles R. Cowley
 Bruce Davidson
 Fr. Timothy J. Dombrowski
 Marshall Franke
 James Frenza
 Thomas Jameson
 Joseph Kubis
 Robert E. Lewis

The Festival Chorus

Paul Lowry
 Gene D. Minton
 Bernard Patterson
 Michael Samardzija

Second Tenors

John Ballbach
 John W. Etsweiler III
 Peter C. Flintoft
 Dwight L. Fontenot
 Gary M. Gatten
 Carl T. Gies
 Albert P. Girod, Jr.
 Dr. Arthur Gulick
 Ted Hefley
 Ray Henry
 Thomas Hmay
 Michael H. James
 William D. Kinley
 Michael R. Lucey
 Jim Priore
 Robert Reizner
 Bradley Rich
 David Rumford
 Henry Schuman
 Carl Smith

First Basses

John Alexander
 Clarke Andreae
 Marion L. Beam
 Dean Bodley
 Donald J. Bord
 Michael Brand
 Robert R. Brewster

John M. Brueger
 Thomas Cook
 James Ellenberger
 Marshall W. Jorgensen
 Vladimir Kajlik
 Lawrence L. Lohr
 Charles Lovelace
 John MacKrell
 Gerald Miller
 John Ogden
 Jeffrey B. Randall
 James F. Rieger
 David Sandusky
 James C. Schneider
 John T. Sepp
 John A. Sonogo
 Donald R. Williams
 Edward J. Wyman
 Thomas G. Zantow

Second Basses

William Guy Barast
 Howard Bond
 Kee-Man Chang
 John J. Dryden
 Don Faber
 Robert Gatzke
 Howard Grodman
 Donald Haworth
 Ramon R. Hernandez
 Thomas Hornyak
 Charles F. Koons
 Charles F. Lehmann
 W. Bruce McCuaig
 Raymond O. Schankin
 Jeffrey D. Spindler
 Dag Storrosten
 Robert Strozier
 Terril O. Tompkins
 John F. VanBolt



1987 May Festival rehearsal with Festival Chorus, Kurt Masur, and the Leipzig Gewandhaus.

Gewandhaus Orchestra of Leipzig

KURT MASUR

Artistic Director and Conductor

JESSYE NORMAN, Soprano

Saturday Evening, April 29, 1989, at 8:00
Hill Auditorium, Ann Arbor, Michigan

PROGRAM

Vier letzte Lieder (Four Last Songs) Strauss

Frühling (Spring)

September

Beim Schlafengehen (While Going to Sleep)

Im Abendrot (In the Glow of Evening)

Jessye Norman, Soprano

Intermission

Symphony No. 7 in E major Bruckner

Allegro moderato (sehr feierlich, sehr ruhig)

Adagio (sehr feierlich und sehr langsam)

Scherzo (sehr schnell); Trio (etwas langsamer)

Finale (bewegt, doch nicht schnell)

The Gewandhaus Orchestra and Kurt Masur:
Philips, Vanguard, Angel, and Vox/Turnabout Records.
Jessye Norman: Philips, Angel, EMI, CBS Masterworks,
Decca, Deutsche Grammophon, and Erato Records.

The Gewandhaus Orchestra and Kurt Masur appear by arrangement
with Columbia Artists Management Inc., New York City.

Jessye Norman is represented by Shaw Concerts, Inc., New York City.

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

Four Last Songs (Vier letzte Lieder) Richard Strauss (1864-1949)

Richard Strauss, aged 84 and mindful of his mortality, composed his *Vier letzte Lieder* as a tribute to two of the great loves of his life: his wife of 54 years, Pauline de Ahne, whom he had met as a singer in Weimar in 1894 and married on September 10th of that same year, and the musical qualities and potential of the soprano voice. All four songs that comprise this collection were composed in 1948 and scored for soprano solo and large orchestra a scant year before his death. On September 8, 1949, Strauss died in his sleep of complications related to a kidney malady at his villa in Garmisch-Partenkirchen, Bavaria. His wife, Pauline, survived him by only a few months.

Except for a few notable exceptions – *Three Hymns for Soprano and Orchestra* (1921) and *Gesänge des Orients* (1925), Strauss composed very few songs after 1919. This is largely attributable to his preoccupation with composition of opera during this time span. Upon discovering a poem by the nineteenth-century poet Joseph von Eichendorff, entitled “Im Abendrot,” which meditates on the subject of an old couple facing the end of life, Strauss was moved to set the poem to music. Readings of poetry by his contemporary, Swiss poet and novelist Hermann Hesse, revealed three other poems of a similar mood as “Im Abendrot.” These poems, “Frühling,” “September,” and “Beim Schlafengehen,” were originally grouped into a set entitled *Drei Gesänge*. The *Drei Gesänge* were eventually grouped with “Im Abendrot” and published posthumously as *Vier letzte Lieder*. The grouping is a logical one in that the subject matter of all four poems deals with the onset of death, referred to in various metaphors: “night,” “rest,” “autumn,” and in “Im Abendrot,” the term “death” itself appears.

Spring (Frühling, Hermann Hesse)

In dusky hollows
I long dreamed
of your trees and blue skies,
of your fragrance and bird song.

Now you stand revealed
in glitter and glory,
flooded with light,
like a miracle.

You recognize me,
and gently beckon,
my whole body trembles
with your holy presence!

Notable about “Frühling” is the great care with which Strauss “word-paints” the poetry. The treatment of the soprano line at “Vogelsang” (bird song) serves as a most salient example. As well, the limpid string passages suggest, in their gentle flowingness, the onset of fresh spring breezes. The soprano line, with its high and ethereal phrases, welcomes spring, the season associated with a renaissance of life.

September (Hesse)

The garden is in mourning;
the rain falls cool among the flowers.
Summer shivers quietly
on its way towards its end.

Golden leaf after leaf
falls from the tall acacia.
Summer smiles, astonished, feeble,
in this dying dream of a garden.

For a long while, yet, in the roses,
she will linger on, yearning for peace,
and slowly close her weary eyes.

In the setting of “September,” Strauss paints an autumnal picture. One hears in the diverse timbres of the brass instruments both a brightness, suggestive of the lively colors of autumn, as well as a darkness, suggestive of the cold stillness of the winter to follow. The strings remind the listener of the dancing of leaves as they rustle on their branches and, one by one, fall to the earth below. The soprano line, in an extremely long cantilena, soars above these evocations with a long, flowing, and florid melody.

While Going to Sleep (Beim Schlafengehen, Hesse)

Now that the day wearies me,
my yearning desire
will receive more kindly,
like a tired child, the starry night.

Hands, leave off your deeds,
mind, forget all thoughts;
all of my forces
yearn only to sink into sleep.

And my soul, unguarded,
would soar on widespread wings,
to live in night's magical sphere
more profoundly, more variously.

The setting of "Beim Schlafengehen," begins starkly, the strings slowly and somberly asserting their presence and suggesting the weariness present at the end of a long day. Above this, the soprano enters, at first almost imperceptibly. Aside from the power of the mood established by Strauss in this song, it is also remarkable on account of his fugal treatment of the music starting at the text "Hände, lasst von allem Tun" (Hands, leave off your deeds), as well as the incredibly beautiful solo passages scored for the violin and the horn.

In the Glow of Evening
(Im Abendrot, Joseph von Eichendorff)

Through sorrow and joy
we have walked hand in hand;
let us rest now from wandering
in this quiet country.

Mountains slope all around us,
and the sky already darkens;
only two larks climb in the sky,
dreaming in the night.

Come in: let them flutter,
for it is already time to sleep;
let us not lose our way
in this loneliness.

Come nearer, gentle peace,
profound in the glow of evening!
How weary we are of wandering;
is this perhaps – death?

Though "Im Abendrot" was composed in 1948, sketches for the song date back to 1946. Above the orchestral texture, which moves with a slow harmonic rhythm, the voice placidly floats. Toward the end of the song, Strauss briefly quotes the ascending transfiguration motive from his tone poem, *Death and Transfiguration*. The piccolos trill the song of the two larks ascending in the sky, as if in benediction of the old couple. Then, peaceful and profound silence.

Symphony No. 7 in E major Anton Bruckner (1824-1896)

The Symphony No. 7 in E major received its première by the Gewandhaus Orchestra of Leipzig on December 30, 1884, Arthur Nikisch conducting.

Anton Bruckner was born into a musical family. His father was a schoolmaster who also worked as a church organist, and his mother sang in the church choir. At the age of four, young Anton could play hymn tunes on a miniature violin and was soon able to harmonize those melodies on the family spinet. By age ten he would, on occasion, substitute for his father, playing the organ at Mass. His parents often took him to the nearby Augustinian monastery of St. Florian to hear their magnificent organ, and following the death of his father, thirteen-year-old Anton was sent to St. Florian to continue his schooling. He lived there for three years, and for the rest of his life considered the monastery his spiritual home.

He studied organ, violin, and music theory at St. Florian, as well as singing in the choir. Although his gifts were great, Bruckner throughout his life suffered from a surprising lack of self-confidence and planned to follow in his father's footsteps as a provincial schoolmaster-organist. He received his first teaching appointment in 1841 in the village of Windhaag, moved the following year to Kronstorf, and in 1845 returned to St. Florian, securing a position there as teacher and organist. He spent ten years there before moving to Linz in 1855 as a cathedral organist.

Bruckner's time in Linz was the busiest period in his life. He worked assiduously at his organ technique, studied composition with Simon Sechter and also gave private lessons on the piano. His course with Sechter ended in 1861, and, with a characteristic lack of confidence, Bruckner applied for a diploma from the Vienna Conservatory qualifying him to teach harmony and counterpoint. His examination for the degree included an improvised organ fugue on a

submitted theme, and one of his adjudicators was so impressed he remarked, "He should have examined us! If I knew one-tenth of what he knows, I would be happy."

The turning-point in Bruckner's life came at age 37, when he began studying composition with Otto Kitzler, a musician and occasional conductor for the Linz Municipal Theatre. His previous teachers had based their lessons on the classical style of Mozart, Haydn, and Bach, but Kitzler exposed Bruckner to the music of Richard Wagner. Bruckner was overwhelmed that Wagner could break so many traditional rules and create music of such tremendous scope, in spite (or perhaps because) of this fact. He considered Wagner another master whose style he should attempt to emulate, and in 1863, began a symphony in D minor he was later to dub his Symphony No. 0.

Bruckner suffered a nervous breakdown in 1867, no doubt due to his self-imposed heavy workload. Later that year, a teaching post opened up at the Vienna Conservatory for a professor of harmony, counterpoint, and organ. Bruckner did not apply for the position, believing himself unqualified, but a faculty member there, remembering his impressive performance, urged him to submit his name. Bruckner was offered the job, but it was a year before he accepted it. He remained in Vienna the rest of his life.

It was not easy to be a proponent of Wagner in Vienna in the mid- to late-nineteenth century. The Viennese public strongly supported the traditional classical style typified by Brahms, and their spokesman was the leading critic Eduard Hanslick. Hanslick had been kind to Bruckner while he was in Linz, and had even written favorable reviews of his First and Second Symphonies. With the Third, however, his pronouncements changed dramatically. This Symphony was dedicated to Wagner, who was greatly impressed by its compositional merit. Bruckner, whose ego was fragile enough, was so troubled by Hanslick's scathing review that it was four years before he allowed another piece to be performed in public.

Unfortunately, however, it was not until late in Bruckner's life that he received positive recognition in Vienna.

Begun on September 23, 1881, and completed almost exactly two years later on September 5, 1883, Bruckner finally achieved public acclaim with his Seventh Symphony. In the midst of writing this symphony, Richard Wagner died on February 13, 1883. Bruckner was devastated by his hero's death, as his musical language was deeply and subtly influenced by the master – never more so than in the Seventh Symphony. Bruckner composed the coda of the *Adagio* upon hearing the news of Wagner's death, its solemn theme a masterful tribute.

At its première in Leipzig, the applause for the Seventh Symphony is said to have lasted a quarter of an hour, and Nikisch is quoted as saying, "Since Beethoven there has been nothing that could even approach it. . . From this moment I regard it as my duty to work for the recognition of Bruckner." The piece was performed by the Vienna Philharmonic over Bruckner's strenuous objections, the composer fearing, and rightly so, another unkind review. Hanslick, while disparaging the work, had to acknowledge the public's high regard for the piece by conceding "most certainly, it has never happened that a composer has been called out four or five times after each movement."

Hanslick could not spoil the success of the Seventh. Bruckner, at the age of sixty-two, had finally broken through the barrier of neglect and rumor and unperformed supposition, and concert audiences outside of Austria, as well as within, began to learn what his music sounded like. In 1886 alone, the Seventh Symphony was performed in Cologne, Graz, Hamburg, Chicago, New York, and Amsterdam. The immediate acceptance of this symphony had a side effect of importance to the work: Bruckner did not revise it, as he endlessly did his other symphonies, and he did not let editors tamper with it. It was published in 1885 as he had written it, and as it is now performed.



Jessye Norman

Soprano

One of the most sought-after artists in the world, Jessye Norman regularly appears with the world's most prestigious orchestras, opera companies, and in recital the major music centers around the globe. Her recent appearances at New York's Metropolitan Opera House include acclaimed performances as Elisabeth in *Tannhäuser*, Madame Lidoine in *Dialogues of the Carmelites*, and a triumphant return as Ariadne in *Ariadne auf Naxos*, a role she has made her own in opera houses throughout the world. This production in March 1988 was the first telecast from the Metropolitan Opera to be broadcast by satellite to Europe and the U.S.S.R. Recent seasons have included appearances with the Berlin Philharmonic Orchestra and at the Salzburg Festival in the summer of 1987, where she performed the "Liebestod" from Wagner's *Tristan and Isolde* with Herbert von Karajan, a performance that was recorded in a film documentary telecast throughout the world.

In January of this year, Miss Norman made history at the Metropolitan Opera with the house's first presentation of a one-character opera when she appeared as the Woman in Schoenberg's *Erwartung*, coupled with Bartók's two-character opera *Bluebeard's Castle*, with Jessye Norman in the role of Judith. She also will sing her first Metropolitan Opera Sieglinde in Wagner's *Die Walküre* later this season. Her schedule also includes a recital at Carnegie Hall and engagements with the Berlin and Los Angeles Philharmonic Orchestras, The Cleveland Orchestra, and The Philadelphia Orchestra at the Academy of Music and Carnegie Hall. In addition she returns to her alma mater, The University of Michigan, as soloist in tonight's concert with the Leipzig Gewandhaus Orchestra and Kurt Masur. This season also has included the Montreal Symphony Orchestra, in a performance telecast throughout the French-speaking countries, and recitals at Washington's Kennedy Center, Chicago's Orchestra Hall, and Philadelphia's Academy of Music.

Born in Augusta, Georgia, Miss Norman made her operatic debut in December of 1969 at Berlin's Deutsche Oper as Elisabeth in *Tannhäuser*. Two years later, at the Berlin Festival, she sang the Countess in *Le Nozze de Figaro*. The music world was quick to recognize her extraordinary talent and showered her with countless invitations for concerts, recital, and television appearances. Miss Norman toured extensively in the 1970s, visiting, in addition to the United States, South America, Australia, Canada, and most of Europe. This led to further invitations and regular appearances at various festivals, including Tanglewood, Ravinia, Edinburgh, Flanders, Aix-en-Provence, and Salzburg.

In 1982, Miss Norman not only was named the "Musician of the Year" by *Musical America*, but also received honorary Doctorates of Music from Howard University and the Boston Conservatory of Music. In 1984, she received an honorary Doctorate of Music from The University of the South, Sewanee, and in 1987, from The University of Michigan. In 1988, honorary doctorates were awarded her by Brandeis University and Harvard University. In 1984 the French government invested her with the title "Commandeur de l'Ordre des Arts et des Lettres." That same year the National Museum of Natural History in Paris honored Jessye Norman by naming an orchid for her. In November 1987 she became an Honorary Member of the Royal Academy of Music in London.

Miss Norman sang for the internationally televised Inaugural Ceremonies for President Reagan in January 1985, and in April 1986 for Queen Elizabeth's sixtieth birthday celebration at the Royal Opera House, Covent Garden. Miss Norman's immense international popularity was highlighted when she was chosen by the French government to sing "La Marseillaise" in Paris as part of the French salute to the American celebration of the 100th Anniversary of the Statue of Liberty, a performance televised internationally by ABC-TV.

After several years devoted primarily to concerts and recitals, Miss Norman returned to the opera stage, singing Strauss's *Ariadne auf Naxos* at the Hamburg State Opera in October 1980, followed by a succession of Greek heroines: Phedre at Aix-en-Provence, Jocasta, and Purcell's Dido at the Philadelphia Opera. Her Metropolitan Opera debut in Berlioz's *Les Troyens* (in which she sang the roles of Dido and Cassandra) opened the Met's 100th Anniversary Season in 1983, and later that season she sang the role of Jocasta in the Met's production of Stravinsky's *Oedipus Rex*. She returned to the house in a production of *Ariadne*, opening on New Year's Eve, 1984. That season also brought her return to the Aix-en-Provence Festival in *Ariadne*, and she made her debut at the Vienna State Opera in this role in the autumn of 1985.

One of the most distinguished and prolific recording artists of our day, Jessye Norman's diverse discography has won numerous awards and spectacular acclaim. Her many French awards for recordings on the Philips label include the Grand Prix National du Disque for albums of lieder by Wagner, Schumann, Mahler, and Schubert. She also received a prestigious *Gramophone* award in 1984 for her outstanding interpretations of Strauss's "Four Last Songs."

Miss Norman's teachers have included Carolyn Grant at Howard University in Washington, D.C., Alice Duschak at Baltimore's Peabody Conservatory, and Pierre Bernac and Elizabeth Mannion at The University of Michigan.

Jessye Norman's appearance this evening marks her fifth Ann Arbor performance under Musical Society auspices. She first sang with The Philadelphia Orchestra in the 1973 May Festival, followed by a recital in 1974, as soloist in a special benefit concert in 1978, and another recital in 1986.



Jessye Norman and Gail Rector at the 1973 May Festival.

How It All Began

From the very beginning, the Ann Arbor community was aware that the May Festival was a tradition in the making. The May 10, 1894, edition of the *Ypsilantian* announced: "The May Musical Festival to be given by the Grand Chorus of the University Musical Society of the University of Michigan . . . will be one of the greatest musical events in the history of the state. This Festival may be but the beginning of a series of such events, and is thus of more than ordinary interest."

The founders of the event – University Choral Conductor Albert A. Stanley and his associates on the Board of the University Musical Society – boldly billed the three concerts as the "First Annual Ann Arbor May Festival." Thus has the Festival for 96 years been synonymous with the coming of spring.

Beginning in 1890, the Boston Symphony Orchestra came to Ann Arbor each spring for a concert in the Choral Union Series, but in the spring of 1894 it was suddenly unavailable. "Dad" Stanley, as he was affectionately called, needed another orchestra quickly for the scheduled collaboration with the University Choral Union. He settled upon another Boston ensemble, the 50-piece Boston Festival Orchestra (no connection with the Boston Symphony) under Emil Mollenhauer, and, in order to make the orchestra's trip to Ann Arbor worthwhile, added two orchestral concerts to the choral concert and called it a festival. The highlight of the weekend was the Verdi *Requiem*, beginning the choral tradition for successive May Festivals.

The first Festival took place in the second floor auditorium of University Hall, a centrally located structure that was dedicated in 1873 and later razed in the early 1950s. Nineteen years later, in 1913, the Twentieth Annual May Festival found a new home in the magnificent hall named after Arthur Hill, a former regent whose bequest of \$200,000

made possible its construction. The auditorium's much larger stage and backstage facilities ushered in new performance possibilities, among them the 45 years of the Festival Youth Chorus. The Youth Chorus was a group of 400 elementary-age singers selected each year from the Ann Arbor Public Schools, many of whom retain fond memories of such songs as "The Walrus and the Carpenter."

Throughout the Festival's history, only five orchestras have served in residence: the Boston Festival Orchestra, 1894-1904; the Chicago Symphony Orchestra, 1905-1935; The Philadelphia Orchestra, 1936-1984; the Pittsburgh Symphony Orchestra, 1985, '86, and '88; and the Gewandhaus Orchestra of Leipzig for the first time in 1987.

The Festival grew from its original three concerts in 1894 to five concerts in 1896, and then to six concerts in 1913 with the move to Hill Auditorium. The six-concert format continued until 1967, when it reverted to a five-concert schedule. The present four concerts were initiated in 1973, serving the demands and balances of an increasing variety and number of other presentations during the season.

For the 96 years of the May Festival, thousands of musicians – famous soloists, conductors, orchestral musicians, and chorus members – have participated in the joy of creating beautiful music and sharing it with even larger numbers of concertgoers. The first president of the Musical Society, Latin scholar Dr. Henry Simmons Frieze, proposed the Society's motto, and with each passing decade it seems more relevant: "Ars longa, vita brevis."

28 Untertage für ein Abgangs-Zeugniß.

Inscript. N. 2160.

Conservatorium der Musik zu Leipzig

Lehrer-Dequiß

für

Jenen Albert Augustus Stanley aus Patersonville

aufgenommen in das Conservatorium am 10. April 1874 abgegangen am Ostern 1875

Theorie der Musik und Composition. *Ich bin während fünfzig Jahren, fast alle meine Jahre der Musik gewidmet und habe die Theorie der Musik gelehrt.* J. S. Bach.

Pianofortenspiel. *Ich bin während sechzig Jahren, fast alle meine Jahre der Musik gewidmet und habe die Theorie der Musik gelehrt.*

Vokalenspiel.

Vokaltettenspiel.

Ensemblespiel.

Orgelspiel.

Vorträge.

Gefang.

Italienische Sprache.

Leipzig, am 12. April 1875.



Das Directorial-Zeugniß des Herrn Stanley aus Patersonville vom 5. Juni 1875 ist gefälligst abzugeben.

The Leipzig Connection: Albert A. Stanley, father of the May Festival, studied at the Leipzig Conservatory of Music for four years before coming to The University of Michigan in 1888.

Sechzehntes

ABONNEMENT-CONCERT

im Saale des Gewandhauses zu Leipzig,

Donnerstag, den 2^{ten} Februar 1843.

(Die Mitwirkung in den Chören hat eine Anzahl hiesiger Dilettanten gütigst übernommen.)

Erster Theil.

Symphonie von Haydn.

Arie von Mozart, gesungen von Dem. Schloss.

Deh per questo istante solo
Ti ricorda il primo amor,
Che morir mi fa di duolo
Il tuo sdegno, il tuo rigor.

Di pietade indegno, è vero,
Sol spirar io deggio orror.
Pur saresti men severo

Se vedasti questo cor.

Disperato vado a morte;
Mà il morir non mi spaventa,
Il pensiero mi tormenta
Che fui teco un traditor.

(da se) Tanto affanno soffre un core,
Nè si more di dolor.

Fantasia für Pianoforte, Chor und Orchester von L. van
Beethoven, vorgetragen von Frau Dr. Clara Schumann.

Zweiter Theil.

Die erste Walpurgisnacht, Ballade von G.
Felix Mendelssohn Bartholdy. (zum
Solopartheen gesungen von Dem.
Herren Schmidt, Pögnner und Kin

(„In den letzten Zeiten des Heidenthums in Deutschland
„Opfer der Druiden bei Todesstrafe untersagt. Trotz dem
„zu Anfang des Frühlings die Höhen der Berge zu gewin
„und die christlichen Krieger (gewöhnlich durch deren Fe
„tera und zu verjagen. Auf solche Versuche soll sich die
„nacht gründen.“)

A program reproduction from the Gewandhaus Orchestra
concert of February 2, 1843, during which Felix Mendelssohn
conducted the first Gewandhaus performance of his cantata
"Die erste Walpurgisnacht."



Watercolor of the Gewandhaus by Felix Mendelssohn with
inscription to Herriette Grabau, a favorite Leipzig singer.

A Glimpse Into Time Past

Leipzig's Early Musical Life, from Telemann to Mendelssohn

(Excerpted from publications of the Gewandhaus Orchestra)

The Value of Tradition

For nearly 250 years, public concerts have been given regularly in Leipzig. They are called Gewandhaus Concerts, because at one time they were held in a hall of the Gewandhaus – trading place of the wood and cloth drapers. But this name is more recent than the concerts. A Leipzig concert orchestra existed for about 50 years before it moved to the Gewandhaus in 1781 and became the Gewandhaus Orchestra. This long tradition would signify nothing if it did not include an excellent level of performance which has been the criterion for generation after generation. To be sure, the way leads over summits and abysses, but a great past is a lasting reminder, the high standard once established a constant spur. Those who stood at the desk of the Gewandhaus Orchestra were, and are, teachers, and the sometime pupils are the teachers of tomorrow. The conservatory at Leipzig, founded in 1843, helped to establish such traditions. Its initiator was the Gewandhaus orchestra director Felix Mendelssohn; he was also the first headmaster. The outstanding instrumentalists of the orchestra were always the instructors there.

To stand in a great tradition does not mean esteeming the old because it is old. Rather, one proves himself worthy of tradition when it is adhered to in spirit and not literally. If a tradition is to be preserved, the eyes must be directed not only backwards but also forwards, the present must find new traditions. The task of the present Gewandhaus Orchestra is to adhere to progressive traditions and to carry them further.

Origins of the Orchestra

Leipzig was a city of merchants and scholars. It was never a seat of the court, no princely privy purse aided the small budget for the Muses. However, this had its good side; the musical life here was not dependent on the caprices of a sovereign, whose

propensities and tastes could promote the cultivation of music, but could also hinder it.

The first musicians in the service of the city were the town fife-players. They had to play from the tower of the town hall, to furnish the church music and to perform at municipal receptions. The civic concert life in Leipzig had its roots in the town council music.

The other roots, more robust, lead to the Collegia Musica, to the amateur orchestras of the students. In the eighteenth century, Leipzig's university had a good reputation. A Gottsched and a Gellert taught here, it attracted students like Klopstock, Lessing, Goethe, Leibnitz, and Fichte. Moreover, Leipzig was a center of the book trade. It received the honorary name of "Athens-on-the-Pleisse."

The Fair – around 1700 the most important in Germany – brought guests from far and near. The university went along with the times. As Goethe joined the Leipzig Alma Mater, it had the reputation of a "university for dandies." Here in Leipzig, gallantry was the ideal. Riding, dancing, fencing, even gymnastics were included in the plan of instruction. Music, too, was a part of it.

The music-loving students met together in the Collegia Musica. Around 1700 there were two such amateur orchestras, the one founded by Georg Philipp Telemann, the other by Johann Friedrich Fasch. One came together in the coffee houses, engaged by the business-like café proprietors. For many years, Johann Sebastian Bach directed the then existing Telemann Collegium. Many of his orchestral suites were played here, if not first performed, and the "Coffee Cantata" is a polite bow before the business of the host, endowed with artistic judgment but not less greedy for profit. In reality, the first public concerts of the city are indebted to the Leipzig café proprietors. However, it was a mixture of evenings of lectures and music, and the external setting could hardly satisfy.

The Grand Concert

In 1743, a private music circle consisting of sixteen founders and sixteen players was created. The founders were partly aristocrats, partly burghers; the players, in part town-council musicians, in part students. Probably with reference to similar concert societies, they called themselves the "Grand Concert." However, in contrast to the soirées of the Collegia Musica, concerts were given, to begin with, before a private circle and in private chambers. But the response soon became so great that it was necessary to move into the hall of a tavern, in that of the "Three Swans" on the Brühl. The concerts took place each week in winter, every two weeks in summer. One of Bach's pupils, Johann Friedrich Doles, became the first music director of the "Grand Concert." The circle of subscribers expanded, like that of the instrumentalists. A few years after the founding, the board of directors had in service 26 musicians, several of them available for various instruments.

In 1756, the "Grand Concert" came to a sudden end. The Seven Years' War had broken out, the Prussians invaded Saxony, and immense sums as contributions were pressed out of the city. Moreover, even before the Prussians came, a wing of the "Three Swans" tavern collapsed, endangering the concert hall. The seven years of war, however, were not yet at an end when the musical life began to stir again. A certain Johann Adam Hiller in 1762 arranged public concerts, on his own account. He had been a flute player and bass singer in the "Grand Concert," and, after the Peace of 1763 and the "Grand Concert" began again, Hiller was chosen music director. As heretofore, the concerts took place in the "Three Swans," and frequently the tavern hall could scarcely accommodate the stream of visitors. Hiller probably often urged the need of better premises.

Removal to the Gewandhaus

"Res severa est verum gaudium"

In 1780, Burgomaster Müller introduced in the council the suggestion that an unoccupied floor in the so-called

Gewandhaus be remodeled as a concert hall. The building was the headquarters of the cloth and textile merchants. In a short time, the concert hall was completed. The city council, which financed the alteration, had not been miserly with the funds. Professor Oeser, director of the Leipzig Academy of Design, Painting and Architecture, had painted splendid allegories on the ceiling, their subject matter variously interpreted already by contemporaries. Some saw the eviction of old music through the new; others, the eviction of the uncultivated through the noble. Contemporary music outranked the earlier masters; many considered Bach's counterpoint as barbarian. The opening concert brought only works of living composers. The plan to foster excellent music was corroborated by the scroll applied on the front of the hall: "Res severa est verum gaudium." These words of the younger Seneca mean that true joy is a serious matter. They could also be translated: A serious thing creates true joy.

To hear music in this new hall must have been a genuine pleasure. Again and again its good acoustic properties were praised. For a long time one spoke in riddles about the acoustic secret of this hall. It was attributed to the fact that the relation between length, width and height correspond to the "golden section"; that walls, ceiling and floor were of wood; that above, below and all round lay propitiously resonant hollow spaces; that supporting columns had been abandoned and the ceiling was allowed to be sustained by a strut-frame; that nothing impeded the diffusion of sound.

With the fitting-out of the new concert hall, the concert society had been newly constituted. Johann Adam Hiller, who for many years had led the "Grand Concert" in the "Three Swans," was the first to direct in the new Gewandhaus hall. At its head was a directorate of twelve members; it was seen to that trade and the learned profession – corresponding to the class stratification of the city's inhabitants – participated as much as possible on a footing of equality. Fixed subscriptions were the rule; tickets were only

sold publicly to travellers and visitors to the Fair. And with great gallantry, the ladies were assured that society considered it an honor "if they wished to favor the same with their presence." The length of the programs – they lasted three hours usually – surprises today; to be sure, there was a considerable interval included, for promenading and refreshment. On every evening, among others, two symphonies, one concerto, arias, and a choral number should be given. The orchestra consisted of thirty musicians. When prescribed, one of the violinists or viola players was eliminated for the kettle-drums. Six council-musicians played in this orchestra. Half of them were still students and only the remaining quarter were independent professional musicians. This remained so for a long time; even in Mendelssohn's time, a former divinity student reading for holy orders sat at the kettle-drum!

These concerts came to be called "Gewandhaus Concerts" after the building in which the new concert hall was located, and they became the worldwide symbol of Leipzig musical life. [And the orchestra that plays in its new present-day concert hall – its gala opening was in 1981 – is called, now as then, the Gewandhaus Orchestra.]

In the years 1785 to 1835, Hiller was succeeded by Johann Gottfried Schicht, Johann Philipp Christian Schulz, and Christian August Pohlenz. All three were excellent artisans, but were not more than that – in all of them a spark of genius was lacking, indispensable for the best artistic performance. The significance of these 50 years of Gewandhaus history lies, above all, in the fact that at that time the basis was laid for a systemic cultivation of the music which was called "classical." Also, vocal music came to be in greater demand at that time. Haydn was repeatedly played. His oratorios came swiftly to Leipzig, and the performance of his *Creation* in the year 1800 was, as the chronicler announced, "the most significant and sublime event of that time for Leipzig." Mozart had long been neglected. In 1789, Mozart himself came to Leipzig and gave a concert in the Gewandhaus, placing two of his symphonies in the program, two piano

concertos (which he himself played) and two singing scenes. In addition, he improvised on the piano. If Mozart was only gradually accepted, for Beethoven the Gewandhaus did pioneer work. A Beethoven cult in Leipzig has actually been spoken of, and the revolutionary élan of his music was stormily applauded by the burghers. His symphonies were usually included in the Gewandhaus programs, usually within months after their premières. Beethoven's music was so much at home in Leipzig, that the musicians, it is said, could play his symphonies even from memory. While elsewhere symphonies were considered as of secondary importance (the little virtuoso pieces were rampant), in Leipzig they were given particular importance, the central point. The high performance level of the orchestra, which stood the test of these major works, was, above all, due to the concertmaster, Karl Matthai.

A New Era – Felix Mendelssohn

When Felix Mendelssohn gave his first concert as Gewandhaus conductor on October 4, 1835, he initiated a new era in the history of the Gewandhaus. He was aware of the exacting demands made by the middle-class audience since the death of Beethoven, and his two-fold responsibility to art and the listener led him to new criteria of interpretation and programming. Mendelssohn knew how to combine tradition and contemporary creations. With Beethoven's works as his foundation, he developed an approach in two directions: with his "historic concerts" he revived the music of master musicians of the past, but with just as much passion he advocated performances of his contemporaries, such as Schumann, Liszt, Berlioz, and many others. The worthy old was cultivated – under Mendelssohn, works of Johann Sebastian Bach were heard in the Gewandhaus for the first time, such as the great oratorios. Today it is an established tradition that one of the Bach *Passions* is performed each year, at Easter. The promising new was encouraged – of particular importance was the first performance of the great C-major Symphony

of Schubert, and naturally, Mendelssohn himself was also represented with important new works such as the Violin Concerto, Scottish Symphony, and the overture to "Ruy Blas."

With Mendelssohn, the Gewandhaus found a professionally consummate artist of human integrity and a real genius. He was a prodigy, yet no object of financial exploitation. The wealthy parents engaged an orchestra for him, and at the age of seventeen he wrote the overture to *A Midsummer Night's Dream*. The most celebrated artists of the time came and went freely at the Mendelssohn home. Goethe took him to Weimar and again and again let him play for him and improvise. He was assiduous and could compose rapidly, but was nevertheless always conscientious. He was severely self-critical; many a thing was changed five or six times. He played piano, viola, organ, and was a good singer. He had the absolute musical ear; if one tapped on a window pane, he could say which tone it gave. And when the full orchestra played, he heard when someone made a mistake. Rehearsals under Mendelssohn were severe, but stimulating. In his conducting he used not only gestures but also mimic. His fiery eye took in at a glance and dominated the entire orchestra. And the play of his features often announced the coming effect. The great conductor – and Mendelssohn was one – sees to it that the individual talents of his musicians are recognized and heightened to the utmost possible, within the framework of the whole and to the advantage of the whole. He was as unconceited in his conducting as he was in his whole life; he always respected the correct carrying out of the directions for execution, adding nothing nor omitting anything. He did not interpret himself, but rather the composition.

In 1843 a plan was carried into effect which Mendelssohn for years had pressed vigorously: to found a conservatory in Leipzig. Mendelssohn served as the first director and the orchestra furnished almost exclusively the instrumental teachers. There still prevails a mutual exchange between the Gewandhaus and the conservatory: the Gewandhaus

furnishes many teachers (often former students themselves), who develop pupils who may enter the orchestra or integrate into the community and perhaps later become teachers.

The working zeal displayed by Mendelssohn at Leipzig was astounding. The Gewandhaus management had assigned the 26-year-old to a responsible post, and he did everything so as not to disappoint the confidence placed in him. Leipzig recognized its good fortune – Mendelssohn had scarcely been there for a year when the university made him honorary doctor of philosophy, and later Leipzig conferred upon him the honor of freedom of the city. In April 1847, Mendelssohn gave his last concert in Leipzig. Severe overwork, both mental and physical, combined with the shock of his sister Fanny's sudden death in May, led to his own death in October of that year.

A favorite maxim of Mendelssohn's – "Life and art are but one thing" – permeated the Mendelssohn Festival held in 1972 on the occasion of the 125th anniversary of the great musician's death. The highlight of the Festival was *Die erste Walpurgisnacht*, performed in the Leipzig Opera House by the Gewandhaus under the direction of Kurt Masur.

Since Mendelssohn's days, the most outstanding musicians have been welcomed in Leipzig, adding to the international renown that the Gewandhaus had built up as a center of musical culture. Arthur Nikisch, conductor of the Gewandhaus from 1895 to 1922, led the orchestra for the first time abroad to Switzerland in 1916. His successors, Wilhelm Furtwängler and Bruno Walter, continued these tours, but Hitler's rise to power brought this to an abrupt end. It was not until Franz Konwitschny was appointed Gewandhaus conductor in 1949 that the orchestra regained world renown through its annual tours since 1951.

Announcing The University Musical Society's 1989 - 1990 Season

111th Annual Choral Union Series Hill Auditorium

Sunday, Oct. 1, 4:00 p.m.
Detroit Symphony Orchestra
Gunther Herbig, conductor
James Galway, flutist

Thursday, Oct. 12, 8:00 p.m.
Atlanta Symphony Orchestra
Yoel Levi, conductor
Joshua Bell, violinist

Friday, Oct. 27, 8:00 p.m.
Pinchas Zukerman, violinist
Marc Neikrug, pianist

Thursday, Nov. 2, 8:00 p.m.
Orchestre de la Suisse Romande
Armin Jordan, conductor
Martha Argerich, pianist

Monday, Nov. 27, 8:00 p.m.
Samuel Ramey, bass

Wednesday, Feb. 7, 8:00 p.m.
Warsaw Philharmonic
Kazimierz Kord, conductor
Zoltan Kocsis, pianist

Friday, Mar. 9, 8:00 p.m.
Maurizio Pollini, pianist

Saturday, Mar. 17, 8:00 p.m.
Moscow Philharmonic Orchestra
Dmitri Kitaenko, conductor
Vladimir Viardo, pianist

Sunday, Mar. 25, 8:00 p.m.
Baltimore Symphony Orchestra
David Zinman, conductor
Isaac Stern, violinist

Saturday, Apr. 14, 8:00 p.m.
Murray Perahia, pianist

Chamber Music Overture

Saturday, Oct. 7, 8:00 p.m.
Guarneri String Quartet

27th Annual Chamber Arts Series Rackham Auditorium

Sunday, Oct. 15, 8:00 p.m.
Chanticleer

Sunday, Oct. 22, 4:00 p.m.
Vienna Chamber Philharmonic
Claudius Traunfellner, conductor
Nigel Kennedy, violinist

Monday, Nov. 6, 8:00 p.m.
Kazuhito Yamashita, guitarist

Monday, Dec. 11, 8:00 p.m.
Aulos Ensemble

Friday, Feb. 16, 8:00 p.m.
Stuttgart Chamber Orchestra
Leon Fleisher, conductor
John O'Connor, pianist

Sunday, Feb. 25, 4:00 p.m.
Borodin String Quartet

Wednesday, Mar. 21, 8:00 p.m.
Thomas Allen, baritone

Sunday, Apr. 22, 4:00 p.m.
Concerto Soloists of Philadelphia
Marc Mostovoy, conductor

19th Annual Choice Series Power Center and Hill Auditorium

Saturday, Oct. 28, 8:00 p.m.
Power Center
New England Ragtime Ensemble
Gunther Schuller, director

Saturday, Dec. 2, 8:00 p.m.
Sunday, Dec 3, 2:00 p.m.
Hill Auditorium
Handel's "Messiah"
University Choral Union
Donald Bryant, conductor

Sunday, Jan. 14, 8:00 p.m.
Hill Auditorium
"Tribute Concert to Donald Bryant"

Friday, Jan. 26, 8:00 p.m.
Saturday, Jan. 27, 8:00 p.m.
Power Center
Kodo

Wednesday, Jan. 31, 8:00 p.m.
Hill Auditorium
Hungarian State Folk Ensemble

Saturday, Feb. 3, 8:00 p.m.
Hill Auditorium
St. Olaf Choir
Kenneth Jennings, director

Saturday, Feb. 17, 8:00 p.m.
Sunday, Feb. 18, 2:00 & 8:00 p.m.
Power Center
New York City Opera National Company
Puccini's "La Boheme"

Friday, Mar. 16, 8:00 p.m.
Power Center
Modern Dance Festival Final Concert

Sunday, Apr. 1, 8:00 p.m.
Hill Auditorium
Academy of St. Martin-in-the-Fields
Iona Brown, violinist and director

Wednesday, Apr. 4, 8:00 p.m.
Thursday, Apr. 5, 8:00 p.m.
Power Center
The Feld Ballet

Saturday, Apr. 7, 8:00 p.m.
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Jim Cullum Jazz Band
William Warfield, narrator

Saturday, Apr. 28, 8:00 p.m.
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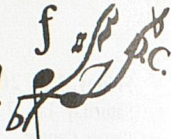
For four days in November, Ann Arbor, Michigan will host a unique musical event.

Roger Norrington, one of the major forces in today's music world, and the **Mozart Festival Orchestra: Ars Musica and Guests** will collaborate with eleven of America's finest fortepianists: **Malcolm Bilson, Seth and Maryse Carlin, Penelope Crawford, Kenneth Drake, John Gibbons, Robert Levin, Steven Lubin, David Schrader, Eckart Sellheim, and Leslie Tung** to perform ten of Mozart's piano concertos on the instruments for which they were written. In conjunction with these concerts, an internationally-renowned panel of scholars and performers will explore the concertos and their musical and cultural context.

This historic one-of-a-kind occasion will be alive with things to inform and delight the senses: Baroque and Classical dance demonstrations, an informal preconcert talk, exhibits and demonstrations of period and reproduction instruments, opportunities to meet and talk with the artists, an 18th-century art exhibition, music manuscript exhibits, food, and chamber music.

Whether you come for the concerts, the symposium, or for the whole festival experience, this is an event you won't want to miss!

CHAMBER MUSIC IN MAY!



The University Musical Society is proud to be hosting the First Chamber Music America Midwest Regional Conference in Ann Arbor May 12 and 13, 1989. As part of this professional conference, which will bring chamber music presenters, managers, and ensembles from the entire region to our community, we are pleased to make two special concerts available to all of Ann Arbor's chamber music fans! These concerts represent a renewed commitment of the Musical Society to the presentation of young American artists.

The Peabody Trio

Friday, May 12 at 8 pm
Rackham Auditorium

Violaine Melancon, violin
Bonnie Thron, cello
Seth Knopp, piano

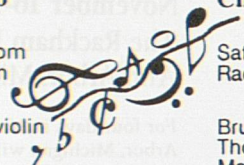
Ensemble-in-Residence at the Peabody Conservatory in Baltimore, this gifted young trio is a rising star on the American chamber music scene. Audiences at the Tanglewood and Ravinia summer festivals have thrilled to this ensemble's playing, and now they will debut in Ann Arbor.

Chestnut Brass Company

Saturday, May 13 at 8 pm
Rackham Auditorium

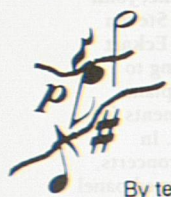
Bruce Barrie, trumpet
Thomas Cook, trumpet
Marian Hesse, french horn
David Vining, trombone
Jay Krush, tuba

This exuberant brass quintet plays instruments and repertoire ranging from medieval to modern, often all in one concert! The Company brings its bag of tricks and vanload of horns for its Ann Arbor debut.



Tickets

- Section A - \$12
- Section B - \$10
- Section C - \$7
- Section D - \$5



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Burton Memorial Tower
Ann Arbor, MI 48109-1270

In person at our Burton Tower ticket office on the U-M campus.
Hours: Monday-Friday 9-4:30, Saturday 9-noon.

_____ ticket(s) for the Peabody Trio - May 12 @ \$ _____ = \$ _____

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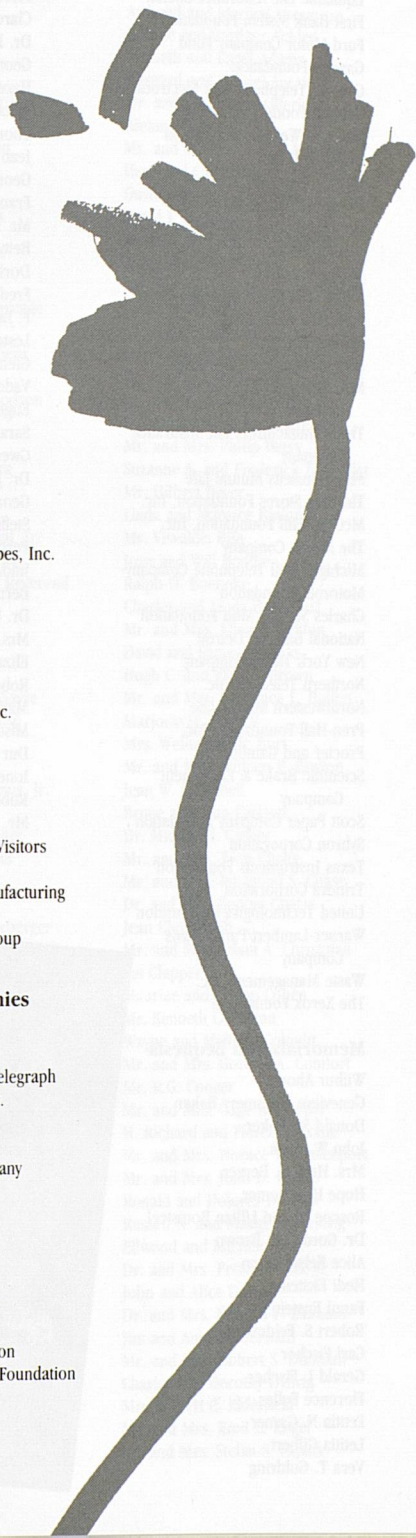
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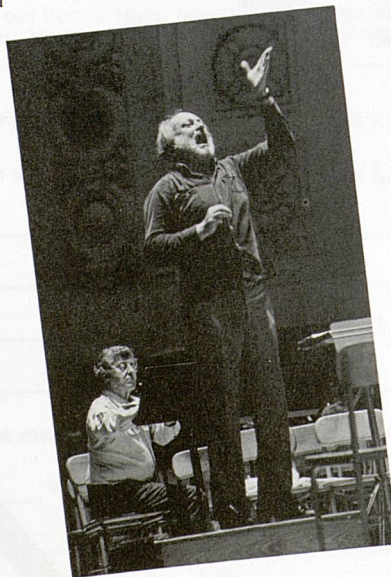
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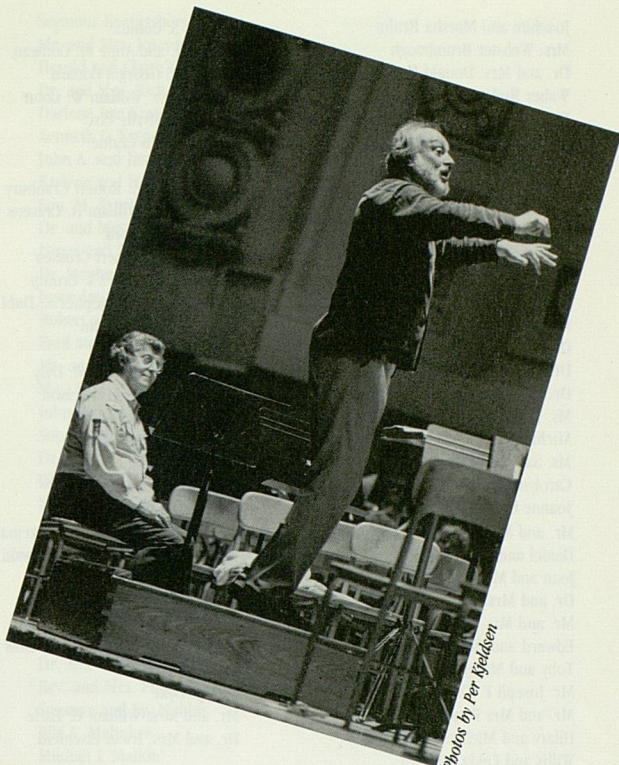
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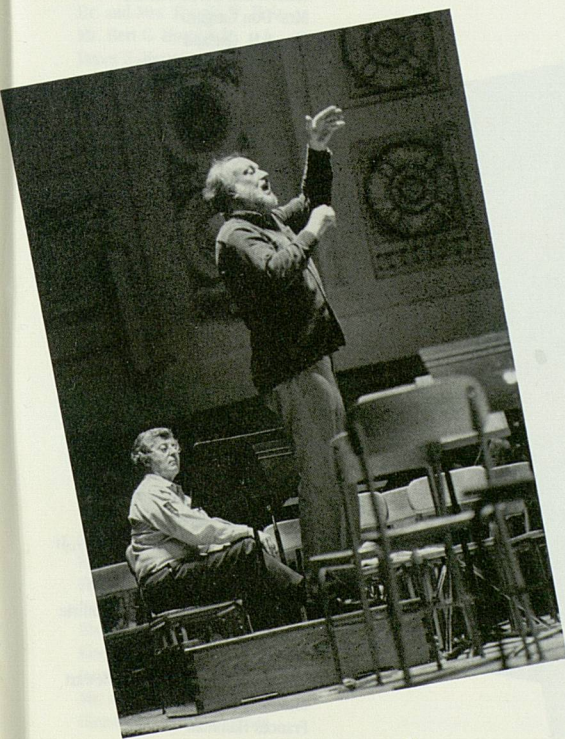
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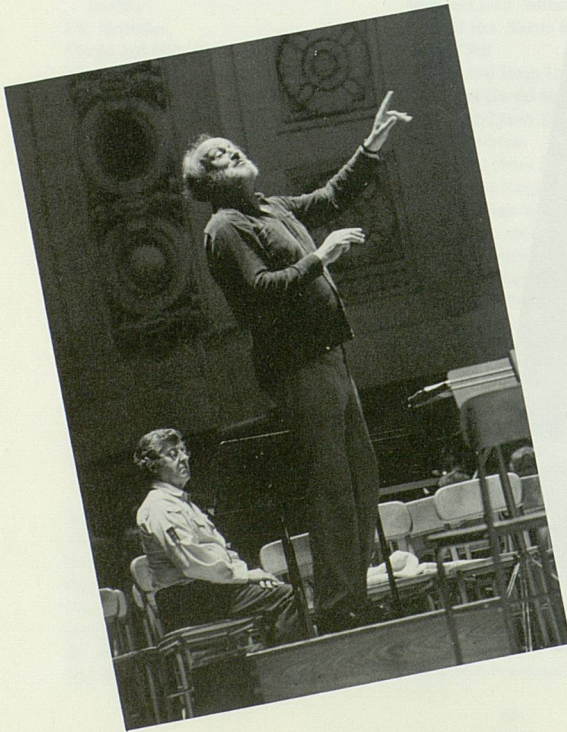
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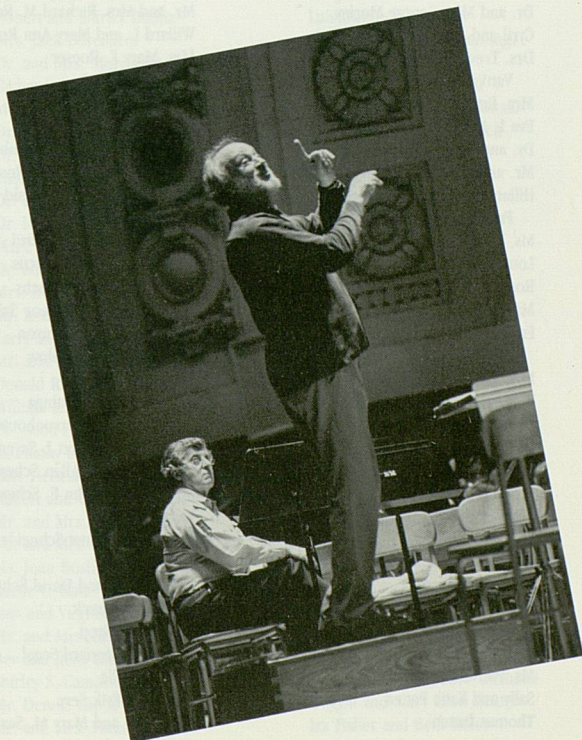
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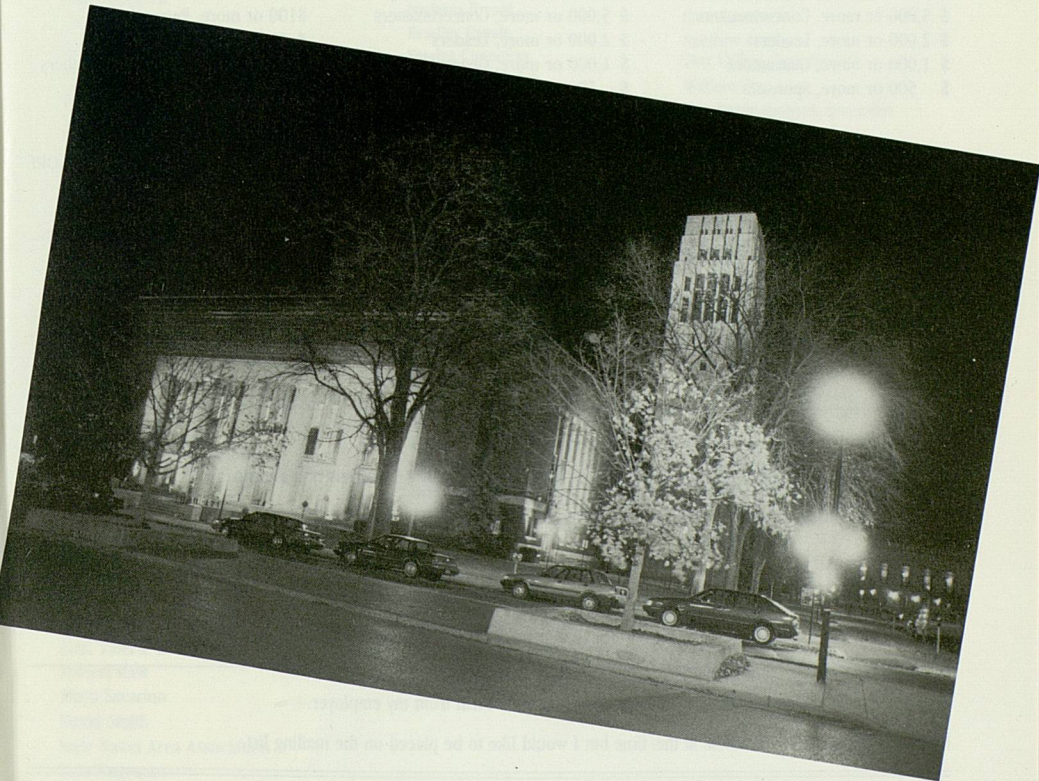
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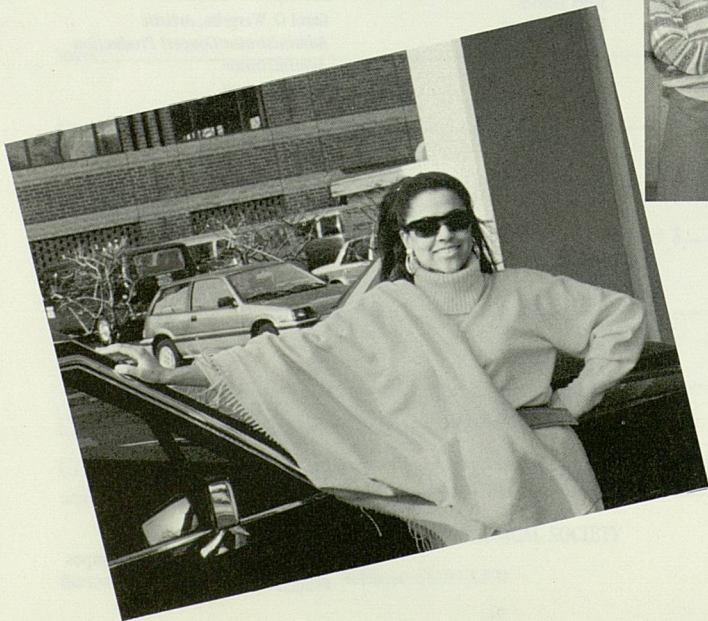
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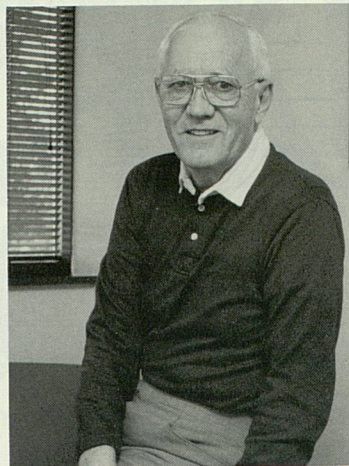


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July 14 - Bastille Day: THE CHICAGO BRASS QUINTET joins organist MARILYN MASON in a gala Bastille Day concert. All-French program including a resounding finale with the impressive Hill organ. Hill Auditorium.

All performances begin at 9:00 p.m. and will last approximately 60 minutes.

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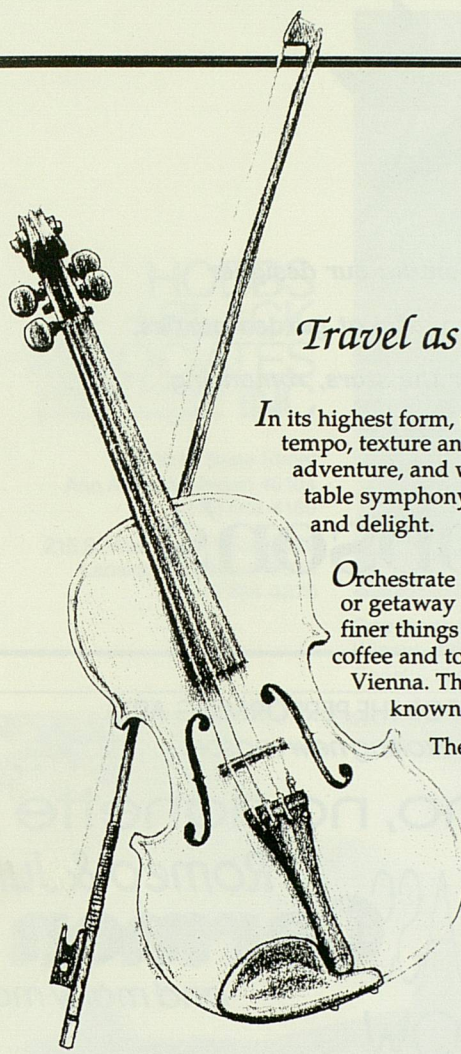


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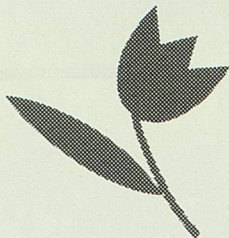
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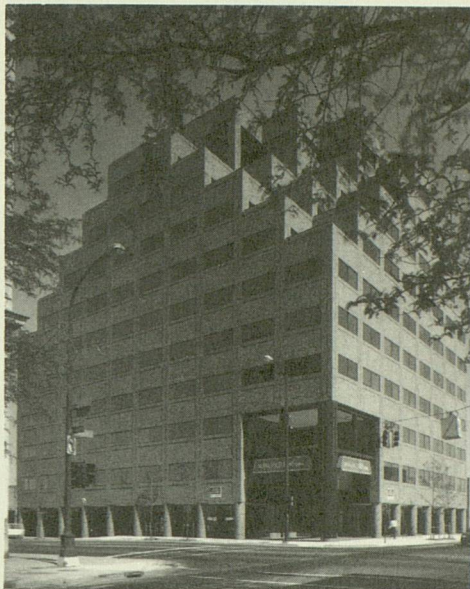
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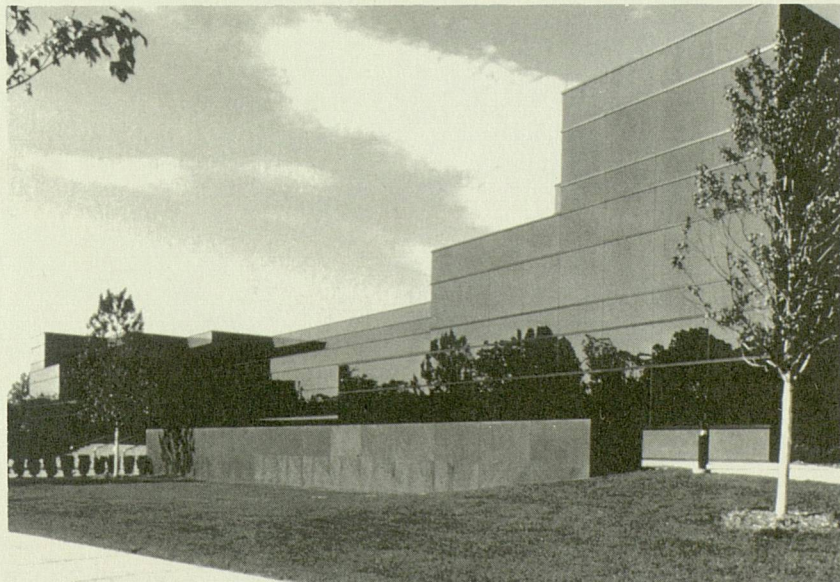
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Friday, April 28, 1989

*

Please note the following change in this evening's performance:

Siegfried Jerusalem, tenor, replaces Vinson Cole
in this performance of Mendelssohn's *Die erste Walpurgisnacht*

Siegfried Jerusalem, a native of Oberhausen, Germany, began as a bassoonist, but his singing career soon gained preeminence. By 1976 he was singing Lohengrin in Darmstadt and Aachen, and in 1977 he made his Bayreuth Festival debut as Froh, with subsequent appearances there as Lohengrin, Parsifal, and Walther in *Die Meistersinger*. Last summer, Mr. Jerusalem did his first young Siegfried in Bayreuth and this year portrays the tragic hero in *Götterdämmerung*. 1978 saw his debut with Berlin's Deutsche Oper, and he is now its leading tenor. He has also sung at the Vienna State Opera, La Scala, Covent Garden, and at the Paris and Stuttgart houses. In addition to his Wagnerian portrayals, he has performed leading roles in *Die Zauberflöte*, *Fidelio*, *Eugene Onegin*, *Tales of Hoffmann*, *Der Freischütz*, Korngold's *Violanta*, and Penderecki's *Paradise Lost*.

Mr. Jerusalem bowed at New York's Metropolitan Opera House in 1980 as Lohengrin. He returned in 1987 to do Loge in *Das Rheingold* and is currently singing that role at the Metropolitan. Earlier in the season he performed Mozart's Idomeneo, and his young Siegfried is scheduled for the Metropolitan's 1990 "Ring" cycle.

Siegfried Jerusalem has collaborated with such eminent conductors as Kurt Masur, Georg Solti, Carlo Maria Giulini, Seiji Ozawa, Claudio Abbado, and Wolfgang Sawallisch. In addition to his operatic performances, Mr. Jerusalem has sung on the world's concert stages in works that include Beethoven's Ninth Symphony and *Missa Solemnis*, Mahler's Eighth Symphony and *Das Lied von der Erde*, the Requiems of Verdi and Berlioz, Strauss's *Die ägyptische Helena*, Bruckner's Mass in f minor and *Te Deum*, and Dvořák's *Stabat Mater*.

Mr. Jerusalem's recordings are found on the Ariola, EMI, Decca, Philips, and Eurodisc labels. His appearance this evening marks his Ann Arbor debut.

*

*Please retain your program booklet for all subsequent May
Festival performances. Thank you.*