

ISRAEL PHILHARMONIC ORCHESTRA

Zubin Mehta  
Music Director and Conductor

Maxim Vengerov, Violinist

Thursday Evening, March 21, 1991, at 8:00  
Hill Auditorium, Ann Arbor, Michigan

PROGRAM

Symphony No. 2 . . . . . Josef Tal  
(in one movement)

Concerto for Violin and Orchestra in D major, Op. 35 . . . . . Tchaikovsky  
Allegro moderato  
Canzonetta  
Finale

Maxim Vengerov, Violinist

INTERMISSION

Symphony No. 7 in D minor, Op. 70 . . . . . Dvořák  
Allegro maestoso  
Poco adagio  
Scherzo: vivace  
Finale: allegro

The Israel Philharmonic Orchestra is represented by ICM Artists, Ltd., New York City.  
The Orchestra gratefully acknowledges American Friends of the Israel Philharmonic Orchestra as a principal underwriter of the Orchestra's North American tour.  
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## Symphony No. 2

JOSEF TAL (b.1910)

*Honoring the composer's 80th birthday*

**T**he Polish-born Israeli composer Josef Tal was born September 18, 1910, near Poznan. After studying at the Hochschule für Musik in Berlin, he emigrated to Palestine in 1934 and taught composition and piano at the Jerusalem Academy of Music, serving as its director from 1948 to 1952. He was later on the faculty of Hebrew University in Jerusalem and headed its musicology department from 1965 to 1971.

Tal received a generous UNESCO grant in 1957 to study electronic music, after which he was appointed director of the Israel Center for Electronic Music. Named a Fellow of the West Berlin Academy of the Arts in 1971, Tal applies a variety of techniques in his music. Patriotic Hebrew themes often appear in his productions.

Josef Tal's Symphony No. 2 was composed in 1968 on commission from the Israel Philharmonic Orchestra. It is characterized by great sweeping drive, strength, and internal logic. It is not a symphony in the usual classical sense that refers to a defined form. Rather, it is a symphony in the original meaning of the word: a combination of sounds.

In a conversation with Dr. Uri Toepflitz, the composer gave the following explanatory remarks:

"A new approach demands a new conception in musical thought, which in this work has many elements in common with twelve-tone technique.

"The work is written in one movement. In order to obtain the most pliable organization of events, the following formal structure is followed: there is a main group, which in the course of the work is twice repeated in varied versions. Between these, there are different episodes, which are in contrast to what preceded, and they pave the way for what follows.

"There is no real theme in the beginning. Instead, minor motives are gradually assembled until maximal density and strength are reached, when all twelve notes are represented. This is followed by a separation into different elements, containing a minimum of

transparent figures. The episodes that follow are in the same vein, based either upon linear, melodic formulation or, as in the last episode, upon strong rhythmic patterns. The work comes to its climax in the last episode, in which all the previously heard elements participate. After this, there is a more subdued atmosphere and, towards the conclusion, the full twelve-tone-row is heard in a melodic presentation."

## Violin Concerto in D major, Op. 35

PIOTR ILYICH TCHAIKOVSKY (1840-1893)

**T**he year of the Violin Concerto, 1878, was marked by a time of rich harvest in Tchaikovsky's creative life. The year witnessed the completion of his remarkable opera *Eugene Onegin* as well as of the Fourth Symphony, the First Suite for Orchestra, and a group of smaller compositions.

Tchaikovsky counted on the Hungarian violinist Leopold Auer to play the solo part at the première of the Violin Concerto and sent the finished score to Auer for his perusal. The violinist's reaction was entirely unfavorable. "Some of the passages," Auer insisted, "are outright unperformable!" Nor was he alone in finding fault with the new work. Mme Nadezhda von Meck, Tchaikovsky's friend and benefactress, was critical of the score, especially of the first movement. In a letter, Tchaikovsky replied with his customary courtesy to the woman he was never to meet, but he refused to make any revisions of the opening movement. As it happened, Tchaikovsky had doubts regarding other sections of the music and rewrote the slow (second) movement.

At this point, Tchaikovsky was advised by his friends to approach another violinist, likewise of outstanding reputation. Adolf Brodsky had been a child prodigy and became famous both for his innate musicianship and virtuosity. Tchaikovsky was pleased when the brilliant violinist agreed to be soloist at the première.

But Brodsky was in no rush to perform the work. Undecided, he waited for two years before playing the demanding solo part in public, complaining to Tchaikovsky that he had "crammed too many difficulties into the music." Nor did Brodsky hesitate to point out



that the orchestral parts "swarmed with errors." And it was not an easy task to induce Hans Richter, the celebrated music director of the Vienna Philharmonic, to conduct the challenging concerto. After much bickering, Richter and the Philharmonic scheduled the première of the concerto for December 4, 1881. It took all of Brodsky's persuasiveness to discourage Richter from making extensive cuts in the score. Despite his grumbling, Brodsky remained ever-loyal to Tchaikovsky and emerged as the protagonist of what was to become one of the most popular concertos in music literature.

Tchaikovsky was in Rome during the Vienna première and therefore anxiously awaited his work's most important critique, the one by Eduard Hanslick, music editor of Vienna's *Neue freie Presse* and, at that time, Europe's most renowned music critic. Hanslick, when writing the review of the Tchaikovsky Concerto, seems to have dipped his pen not in ink but in vitriol:

"For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played. It is yanked about. It is torn asunder. It is beaten black and blue. I do not know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyred his hearers as well as himself. . . . Friedrich Vischer [a German writer on the philosophy of art] once asserted in reference to lascivious paintings, that there are pictures which 'stink in the eye.' Tchaikovsky's Violin Concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear."

To the end of his days, Tchaikovsky remembered Hanslick's review with bitterness. But he had the satisfaction of experiencing the ever-increasing success of the concerto that, before long, was performed in all music centers of Europe and America.

In general, the fabric of the Violin Concerto and its three movements is of lighter weight than that of Tchaikovsky's symphonic scores, but the music is original and imaginative. At times, high and low tone colors are placed side by side, as in a Byzantine mosaic. Certain aspects of the concerto's Slavic expression bewildered the work's first audiences outside of Russia. Tchaikovsky's orchestration calls for woodwinds in pairs,

four horns, and two trumpets. The heavy brass and battery are avoided. The string quintet, particularly the first violin section, is discreetly treated to afford continuous prominence to the solo part.

The concerto renounces the traditional introduction by the full orchestra. Instead, we hear the first violins playing an *allegro*. This beginning announces the chief subject, not in its totality, but only in fragments, until finally the complete theme is heard, *moderato assai*, with its appealing, lilting tone lines. The second subject is likewise entrusted to the solo violin *con molto espressione*. The development assigns more prominence to the orchestra. Tchaikovsky reverses the order of the classical concerto: the extended tutti follows – rather than anticipates – the exposition of the solo. The cadenza, likewise, assumes an unusual place: it is heard prior to the recapitulation. (Here Tchaikovsky appears to be influenced by the design of Mendelssohn's Violin Concerto.) The reprise is brought by the flute. The chief theme and the final ornaments of the violin cadenza dovetail.

The second movement is a melancholy serenade. An octet of wind instruments sets the stage for the entrance of the lovely canzonetta, as Tchaikovsky called this middle movement. Resembling a sad folk tune, the theme rises from the muted principal violin. The solo also sings the second theme, which is more animated. Delicate embellishments are spun around its graceful strains. The canzonetta is designed as an ABA form. The elegiac main theme returns. In its epilogue, the andante leads without break into the racy finale.

There follows a short, capricious introduction, *allegro vivacissimo*, followed by a cadenza. The ensuing rondo is a somewhat robust dance. The solo violin part, as one may expect, is replete with brilliant and difficult passage work. The second theme is heard in the solo over a drone bass of the cellos. A third theme, *molto meno mosso*, evolves as a conversation between woodwinds. Meanwhile, the solo excels in a series of unaccompanied passages prior to the return of the full orchestral forces. The entire ensemble, set homophonically, is now geared to an exuberant conclusion.

—Dr. Frederick Dorian



## Symphony No. 7 in D minor, Op. 70

ANTONIN DVOŘÁK (1841-1904)

While Dvořák has always been one of the most beloved of composers, it was not so long ago that the affection felt for his music, particularly in this country, was based on a mere handful of works, and the chance of hearing any of his symphonies other than the famous *From the New World*, which he composed here, was about as remote as that of hearing any symphony of Mahler. That is not to say that these works were totally unknown, but it was only after World War II that the Mahler symphonies and the "other" symphonies of Dvořák (most of whose works had been considered the reserve of Czech musicians) emerged from the "novelty" and parochial categories and took their rightful places in the general repertory. And it is only since then that the four early symphonies unpublished during Dvořák's lifetime have been rehabilitated – resulting in the generally accepted renumbering of his nine works in this form according to the actual chronology of their creation.

The Symphony in D minor, which now is acknowledged as No. 7, was originally published as No. 2. It was written during the winter of 1884-1885 on commission from the Philharmonic Society of London (the same organization for which Beethoven had composed his Ninth, also in D minor, some sixty years earlier), and Dvořák himself conducted the first performance in London on April 22, 1885. The work was a great success then, and in recent years critical rethinking about the Dvořák symphonies has tended to place the Seventh in the highest position, above both the well-loved *New World* (No. 9) and the robust No. 8 in G major.

No. 7 is the only symphony Dvořák wrote on commission, and it is the only one of his mature symphonies characterized by a dark and passionate nature: indeed, it might almost have been titled "Tragic." This may be said to reflect a certain inner conflict, for at the time he composed this work Dvořák was troubled by uncertainty as to whether to proceed in his creative effort in the Czech national character with which his music had by then become inseparably identified, or to adopt a more "international" – i.e., more German – approach in a bid for still broader recognition. Moreover, he had recently heard

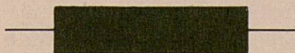
the new Third Symphony of his friend and benefactor Brahms and wanted to try his hand at a work of the same sort.

It might be said that a major work of music or literature, once begun, takes on a life and direction of its own to a certain degree; the outcome in this case not only confirmed Dvořák's mastery in the realm of the symphony, but confirmed as well the integrity of his spontaneous and deepfelt response to his native stimuli. It is true that the Czech influences are subdued in this Symphony, particularly in the first movement, whose second subject seems an overt gesture in Brahms's direction: an altered but recognizable citation of the cello theme from the slow movement of that master's Second Piano Concerto, a work introduced two years before this Symphony's London première.

The *Poco adagio* is one of the most glorious of all Dvořák's slow movements – noble, expansive, a great ingathering of strength, with a rapturous horn solo in the rhapsodic Bohemian frame, which is the emotional high point of the work. (Dvořák trimmed some 40 bars from this movement after the première, whereupon he advised his publisher, Simrock: "Now I am convinced that there is not a single superfluous note in the work!")

In the *Scherzo*, with its strong suggestions of both the polka and the furiant, the Czech elements come to the fore, showing a glimpse of Dvořák in his familiar sunlit manner, but the tragic mood returns in the suppressed outburst with which the finale begins. Out of this opening grows a vigorous Slavonic march, which leads in turn to a new theme, more lyrical and warm-hearted. This is taken into the march itself as it proceeds, but later in the movement breaks away on its own momentarily to assume the character of an expansive pastoral hymn, unmistakably Czech in character. The march then resumes with renewed vigor and assertiveness, and the end is defiant rather than jubilant.

– Richard Freed





## About the Artists



The Israel Philharmonic Orchestra was founded in 1936 by famed Polish violinist Bronislaw Huberman to create a center of musical activity in Israel (then Palestine). Since then, it has been one of the most active touring ensembles in the world. The orchestra performs over 200 concerts a year throughout its native country and abroad and appears in the United States almost every year. Its current tour marks the 40th anniversary of the orchestra's first United States tour. In Ann Arbor, the orchestra has given three concerts – 1972, 1976, and 1989 – all with Zubin Mehta.

In Israel, the orchestra gives special concerts in Kibbutzim (collective farm settlements throughout Israel), performs at national parks and Army bases, and gives free summer concerts in Hayarkon Park, which often draw audiences of over 200,000 people.

Within the first two weeks of its founding, the orchestra toured Egypt with Arturo Toscanini and, during the war years, performed more than 150 concerts for the allied troops based in the Middle East. In 1951, the orchestra undertook its first major tour to North America with Serge Koussevitzky and Leonard Bernstein guest conducting, and in 1960, under the batons of Carlo Maria Giulini, Josef Krips, and Gary Bertini, made its first major world tour, performing throughout France, the United States, Canada, Mexico, Japan, and India. The next several years included highly acclaimed tours of Australia, New Zealand, Hong Kong, Great Britain, Italy, and a return to North America.

In 1971, the Israel Philharmonic made its first major European festival tour, with concerts in Salzburg, Lucerne, Edinburgh, Berlin, Venice, and London. The following

year the orchestra toured South America with Zubin Mehta. Ever since, the orchestra has made major international tours almost every season.

Throughout its distinguished history, the Israel Philharmonic Orchestra has collaborated with many of the greatest conductors of this century, including Sir John Barbirolli, Leonard Bernstein, Serge Koussevitzky, Zubin Mehta, and Eugene Ormandy. Its roster of soloists has included pianists Claudio Arrau, Vladimir Ashkenazy, Daniel Barenboim, and Arthur Rubinstein; violinists Shlomo Mintz, Itzhak Perlman, Isaac Stern, and Pinchas Zukerman; cellists Pablo Casals, Jacqueline DuPré, Yo-Yo Ma, Gregor Piatigorsky, and Mstislav Rostropovich; flutist Jean-Pierre Rampal; and singers Montserrat Caballé, Sherrill Milnes, Roberta Peters, Leontyne Price, Beverly Sills, and Richard Tucker. The orchestra has enjoyed a long and prosperous relationship with Zubin Mehta who, in 1981, was elected by the orchestra to be its Music Director for Life.

The Israel Philharmonic Orchestra has recorded extensively, particularly for London, Deutsche Grammophon, and Sony Classical (formerly CBS Masterworks) and takes great pride in sharing its musical heritage with music lovers around the world. The orchestra is noted for providing gifted musicians opportunities through scholarship funds, and many of its members are among the leading and most respected music teachers in Israel. Additionally, the Israel Philharmonic regularly commissions new works that are performed both in Israel and abroad.

The permanent home of the Israel Philharmonic (originally named the Palestine Symphony) is the Frederic R. Mann Auditorium in Tel Aviv, inaugurated in 1957.



Zubin Mehta's long association with the Israel Philharmonic Orchestra began in 1962 as a guest conductor, and in 1969 he became the orchestra's first permanent music advisor. In 1981, the orchestra's members demonstrated their respect and admiration by electing him their Music Director for Life. He recently led the orchestra on its first tour of the Soviet Union.

Born in Bombay, Mr. Mehta grew up in a musical household. His father, Mehli Mehta, co-founded the Bombay Symphony Orchestra. At 18, the young Mehta abandoned medical studies to pursue a career in music at the Academy of Music in Vienna, where he studied piano, composition, string bass, and conducting. Seven years later, at age 25, he conducted the Vienna Philharmonic, and the following season, the Berlin Philharmonic, orchestras to which he still returns annually. From 1961 to 1967, Mr. Mehta was music director of the Montreal Symphony, and in 1962 he was appointed music director of the Los Angeles Philharmonic, a post he held for 16 years. His reputation as one of the world's leading conductors was established during his tenure with these two ensembles, and in the 1978-79 season he succeeded Pierre Boulez as music director of the New York Philharmonic, a position he has held concurrently with his Israel Philharmonic duties.

Zubin Mehta is in his thirteenth year as music director of the New York Philharmonic, holding the post longer than any other music director in the orchestra's modern history. With the opening night program of the Philharmonic's 149th season, Mr. Mehta conducted his 1,000th public concert with that orchestra. Highlights of his season have also included two "Live from Lincoln Center" telecasts: an October Pension Fund Concert featuring Daniel Barenboim and the New Year's Eve Concert with soloist June Anderson. Mr. Mehta conducted a world premiere and several premieres in January and February and led members of the Philharmonic and the Juilliard Orchestra in Lincoln Center's opening celebration of the Mozart Bicentennial on January 27, 1991. In May, he will conclude his distinguished tenure with the New York Philharmonic in a series of performances of Schoenberg's "Gurrelieder."

At the final performance of the 1990 summer Parks Concerts, Zubin Mehta con-



ducted the New York Philharmonic and soloist Isaac Stern in a salute to Carnegie Hall on the occasion of its 100th anniversary. He then led the orchestra on a tour of North America. Throughout his tenure, Zubin Mehta has led the Philharmonic on a number of other major tours. In June 1988, he conducted the Philharmonic on a ten-day tour of the Soviet Union that culminated in a historic joint concert in Moscow's Gorky Park with the State Symphony Orchestra of the Soviet Ministry of Culture. Other tours have included Asia, Europe, Latin America, Israel, South America, the United States, Mexico, and a tour of Argentina and the Dominican Republic.

Zubin Mehta's successes also extend to the opera stage. He conducts at the Vienna Staatsoper and the Royal Opera at Covent Garden and serves in an advisory capacity to the Maggio Musicale Fiorentino, the summer festival of Florence, Italy. Recently at the Maggio Musicale, Mr. Mehta conducted *Don Giovanni*, produced and directed by Jonathan Miller. It is the first opera in a Mozart cycle scheduled to continue under his direction. This year he begins a five-year "Ring" cycle with the Lyric Opera of Chicago.

As a guest conductor, Zubin Mehta has led virtually every major orchestra on every continent, and he has recorded an almost unequalled volume of music. With the New York Philharmonic he has made more than



30 recordings. Recent additions include Stravinsky's *Rite of Spring* and *Symphony in Three Movements*, a Gershwin collection, Paine's *Symphonies Nos. 1 and 2*, Dvořák's *Violin Concerto with Midori*, and "Domingo at the Philharmonic." With the Berlin Philharmonic, he has recently recorded Strauss's "Alpine Symphony" and Bartók's *Concerto for Orchestra*, *Miraculous Mandarin*, and *Violin Concertos No. 1 and 2*, featuring Midori; and with the Vienna Philharmonic the "New Year's Concert 1990."

Maestro Mehta and the Israel Philharmonic have recorded Chopin's *Piano Concertos Nos. 1 and 2* with Murray Perahia and three settings of *Pelleas et Melisande* (Fauré, Schoenberg, and Sibelius). Soon to be released are two Bruckner *Symphonies* and Lalo's *Symphonie Espagnole*, featuring Shlomo Mintz.

Of Mr. Mehta's many honors and awards, two that are particularly meaningful to him are the Nikisch Ring, bequeathed to him by Dr. Karl Böhm, and the Vienna Philharmonic Ring of Honor to commemorate the 25th anniversary of his Vienna Philharmonic conducting debut. He is an honorary citizen of the city of Tel Aviv and was awarded a Padma Bhushan (Order of the Lotus), the highest award given in India to people of outstanding accomplishment in the arts and sciences.

This evening's concert marks Zubin Mehta's sixth Ann Arbor appearance. He has twice conducted the Los Angeles Philharmonic and three times appeared with the Israel Philharmonic.



The exceptionally gifted sixteen-year-old Russian violinist Maxim Vengerov first dazzled the music world in the summer of 1989, when he gave a tremendously acclaimed recital at the Concertgebouw, Amsterdam. His recital debuts in London, Tokyo, and Salzburg were received with equal enthusiasm. Most recently, in February 1991, he made his American debut with the New York Philharmonic, the *New York Times* proclaiming him "well on the way to being an important artist."

In July 1990, Vengerov won First Prize at the Carl Flesch International Violin Competition and also took a special prize for interpretation and the "Audience Prize." This past autumn, the violinist moved from the U.S.S.R. to Tel Aviv, where he now makes his home. Shortly thereafter he met with Maestro Zubin Mehta and was immediately engaged by the Israel Philharmonic Orchestra for performances of the Tchaikovsky Violin Concerto in December 1990. As a result of this great success in Tel Aviv, he was also invited by Zubin Mehta to join the Israel Philharmonic on its current United States tour. Other forthcoming engagements include a major tour of Japan, appearances with Shlomo Mintz and the Israel Chamber Orchestra, and a recital at the 1992 Salzburg Festival.

Maxim Vengerov has made several recordings for Melodiya and has recently released an acclaimed recital album on compact disc for Biddulph Recordings. He became an exclusive Teldec Classics recording artist in September 1990.

While living in the Soviet Union, Vengerov gave frequent performances in Moscow and Leningrad, as well as concerts throughout Austria, including Vienna and Salzburg, and at the Schleswig-Holstein Festival. During the 1988-89 season, in addition to making his Amsterdam debut with the Concertgebouw Orchestra led by Yuri Temirkanov, he was guest soloist with the U.S.S.R. State Symphony Orchestra on its tour of Italy. The artist made his British debut at the Lichfield Festival in 1987 and has twice appeared as soloist with the BBC Philharmonic Orchestra.

Maxim Vengerov was born in Novosibirsk, the capital of Western Siberia, in August 1974.



# The Israel Philharmonic Orchestra

Zubin Mehta, Music Director

Leonard Bernstein, Conductor Laureate (1947-90)

## First Violins

Menahem Breuer  
Moshe Murvitz  
Lazar Shuster  
Yigal Tunch  
Concertmasters<sup>o</sup>  
Saida Bar-Lev  
Marina Dorman  
Raphael Frankel  
Eliezer Gantman  
Rodica Iosub  
Rimma Kaminkovsky  
Zinovi Kaplan  
Raphael Markus  
Avraham Melamed  
Robert Mozes  
Ron Porath#  
Anna Rosnovsky  
Zvi Segal  
Alexander Stark  
Eva Strauss-Marko  
Paya Yussim  
**Second Violins**  
Elyakum Zaltsman\*  
Yitzhak Geras\*  
Amnon Valk\*\*  
Shimeon Abalovitch  
Shulamit Alkalay  
Emanuel Aronovich  
Elimeleh Edelstein  
Nachum Fruman  
Shmuel Glaziris  
Celita Goldenberg  
Nathan Greenberg  
Levia Hofstein  
Elizabeth Krupnik  
Kalman Levin  
Yoram Livne  
Wolfgang Valk  
Alon Weber  
**Violas**  
Daniel Benyamini\*  
Yuri Gandelsman\*  
Miriam Hartman\*\*  
Avraham Levental\*\*  
Michael Appelman  
Avraham Bornstein  
Amihud Elroy  
Ferenz Gabor  
Rachel Kam  
Yuval Kaminkovsky  
Shimon Koplanski  
Zvi Litwak  
Nahum Pinchuk  
Avraham Rozenblit  
**Cellos**  
Michael Haran\*

Marcel Bergman\*  
Shulamit Lorrain\*\*  
Alla Yampolsky\*\*  
Yoram Aplerin  
David Barnea  
Elchanan Bregman  
Amy Brodo  
Naomi Enoch  
Dmitri Golderman  
Baruch Gross  
Alexander Kaganovsky  
Enrique Maltz  
**Basses**  
Teddy Kling\*  
Peter Marck\*  
Yevgeny Shatzky\*\*  
Ruth Amir  
Eli Magen  
Talia Mense-Kling  
Dmitri Krotkov  
Michael Nitzberg  
Gabriel Volé  
**Harp**  
Judith Liber  
Tali Glaser  
**Flutes**  
Uri Shoham\*  
Yossi Arnheim\*\*  
Bezalel Aviram  
Lior Eitan  
**Piccolo**  
Lior Eitan  
**Oboes**  
Bruce Weinstein\*  
Chaim Jouval\*\*  
Merrill Greenberg  
Hermann Openstein  
**English Horn**  
Merrill Greenberg  
**Clarinets**  
Richard Lesser\*  
Yaakov Barnea\*\*  
Rashelly Davis  
Israel Zohar  
Avigail Arnheim  
**Piccolo Clarinets**  
Yaakov Barnea  
Rashelly Davis  
**Bass Clarinet**  
Israel Zohar  
**Bassoons**  
Mordechai Rechtman\*  
Zeev Dorman\* (Acting)  
Uzi Shalev\*\* (Acting)  
Walter Meroz  
Carol Patterson

## Contrabassoon

Carol Patterson  
**Horns**  
Yaacov Mishori\*  
Meir Rimon\*  
Jeffrey Lang\*  
James Cox\*  
Anatol Krupnik  
Sally Ben-Moshe  
Ezra Molcho  
Yossef Rabin  
Shelomo Shohat  
**Trumpets**  
Robert Frear\*  
Ilan Eshed\*\*  
Raphael Glaser  
Yigal Meltzer  
**Trombones**  
Ray Parnes\*  
Stewart Taylor\*  
Yehoshua Pasternak\*\*  
Micha Davis  
**Bass Trombones**  
Mattiyahu Grabler  
Micha Davis  
**Tuba**  
Shemuel Hershko\*  
**Timpani**  
Gideon Steiner\*  
Alon Bor\*\*  
**Percussion**  
Alon Bor\*  
Gabi Hershkovich  
Ayal Rafiah  
Eitan Shapiro  
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Jürnjakob Timm, cellist  
Elisabeth Leonskaja, pianist  
Claudine Carlson, mezzo-soprano**

**The Festival Chorus  
Thomas Hilbish, director**



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**Programs**

**Wednesday, May 1**

Sibelius: Violin Concerto in D minor (Midori)  
Mendelssohn: Symphony No. 3, "Scottish"

**Thursday, May 2**

Brahms: "Double" Concerto in A minor for Violin,  
Cello, and Orchestra (Funke/Timm)  
Brahms: Symphony No. 2 in D major

**Friday, May 3**

Prokofiev: Excerpts from *Romeo and Juliet*  
Henze: *Seven Love Songs* for Cello and Orchestra  
(Timm)  
Strauss: *Till Eulenspiegels lustige Streiche*

**Saturday, May 4**

Glinka: *Ruslan and Ludmila* Overture  
Tchaikovsky: Piano Concerto No. 2 in G major  
(Leonskaja)  
Prokofiev: *Alexander Nevsky*, cantata for  
Mezzo-soprano, Mixed Chorus, and Orchestra  
(Carlson)

*programs subject to change*



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