

**A
Benefit
Concert
for the
University
Musical
Society**

**Metropolitan
Opera
Orchestra**

**James Levine
Jessye Norman**

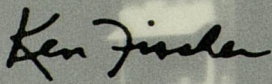
30 April 1991

Dear Friends,

When tonight's concert begins, you will be witnessing two historic University Musical Society occasions. First, this is the premier concert performance of the Metropolitan Opera Orchestra outside of New York. Second, this is one of the warmest moments in the relationship between the University Musical Society and its patrons, as we declare this evening's concert one of the most loving and generous shows of support by UMS patrons in the history of the Society.

Special thanks go to you, the concertgoers, from the Musical Society Board of Directors, staff, and dedicated volunteers who have worked diligently to make this evening a great success. It is your commitment to excellence that makes possible not only this concert but also sustains the entire concert season through your contributions.

Sincerely,



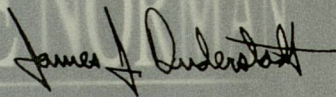
Kenneth C. Fischer
Executive Director
University Musical Society

Greetings!

Among Ann Arbor's greatest assets is its cultural life, a large portion of it nurtured and maintained by the University Musical Society for 112 consecutive concert seasons! As a member of this University community for over 20 years, I have enjoyed many of these continually top-notch presentations. Now, as President of the University of Michigan as well as a Director of the University Musical Society, it is my privilege to welcome you to this evening's glorious event.

Ann Arbor, with its magnificent Hill Auditorium, is a favorite performing venue for artists the world over. Sooner or later most of them arrive on our campus, many to return again and again throughout their careers. This evening, we will experience a "first" as James Levine and the Metropolitan Opera Orchestra make their Ann Arbor debuts, and we'll savor a very special homecoming for the esteemed, world-renowned soprano Jessye Norman.

Ann Arbor and the University of Michigan can indeed be proud!



James J. Duderstadt
President
University of Michigan

THE UNIVERSITY MUSICAL SOCIETY

30 APRIL 1991
EIGHT O'CLOCK
HILL AUDITORIUM

BEETHOVEN • BERG • R. STRAUSS • WAGNER

ARS LONGA VITA

UMS
CONCERT
SEASON

Metropolitan Opera Orchestra

James Levine

Artistic Director and Conductor

Jessye Norman

Soprano

Tuesday Evening
April 30, 1991
at Eight O'clock
Hill Auditorium
Ann Arbor, Michigan

Program

Berg

Three Pieces for Orchestra, Op.6

Präludium: *Langsam*

Reigen: *Anfangs etwas zögernd – Leicht beschwingt*

Marsch: *Mässiges Marschtempo*

Berlioz

***La Mort de Cléopâtre, scène lyrique* for Soprano and Orchestra**

Allegro vivace con impeto—Recitativo—

Lento cantabile—Recitativo—Meditation.

Largo misterioso—Allegro assai agitato—

Moderato. Recitativo misurato

Jessye Norman

Intermission

Wagner

A Siegfried Idyll

Wagner

Immolation Scene, from *Götterdämmerung*

Miss Norman

This performance by the Metropolitan Opera Orchestra is made possible by a generous and deeply appreciated gift to the Metropolitan Opera Association from Ms. Cynthia Wood.

Yamaha is the official piano of the Metropolitan Opera Orchestra.

The Metropolitan Opera Orchestra and James Levine are represented by Columbia Artists Management Inc., New York City.

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

Thirty-ninth Concert of the 112th Season
Special Benefit Concert

Program Notes

Three Pieces for Orchestra, Op.6

Alban Berg

Born Vienna, February 9, 1885

Died Vienna, December 24, 1935

Born to an upper-middle-class family, Alban Berg resided all his life in his native Vienna. A passionate music-lover and self-taught composer as a youth, his brother showed Alban's early manuscripts to Arnold Schoenberg, who was advertising in 1904 for composition students. Schoenberg immediately recognized the natural talent of the nineteen-year-old and started him on a rigorous course of study. At about the same time, Anton Webern, a university-trained scholar, also began studying with Schoenberg. The music of Schoenberg was at that time steeped in the Romantic tradition of Wagner, Mahler, and Strauss, but as he developed new theories and techniques, his eager students followed him, and together they formed the "Second Viennese School": the twentieth-century successors to Haydn, Mozart, and Beethoven. Initially they worked together searching for ways to stretch the expressive language of music far beyond the bounds of existing rules, particularly in the realization of a new kind of musical freedom in which a tonal center was no longer a barrier with which to contend. Eventually, all three were to succeed each with his own personal musical language.

Berg's Three Pieces for Orchestra, Op.6 are scored for large orchestra with generous percussion resources and with strings divided into five sections. Dedicated to Schoenberg, they are essentially post-Romantic, despite their extreme chromaticism, unusual chord progressions, and considerable dissonance. The *Präludium* is colorful and impressionistic. It grows out of the sound of unpitched percussion, settling around E-flat, and offers some thematic development before retreating to its beginnings. The second movement, *Reigen* ("Round Dance"), contains both a waltz and a *Ländler*, coexisting in a synthesis of the old and the new. Interestingly, *Reigen* was also the name of a notorious play of the time by Arthur Schnitzler. Its subject was ten dialogues of sordid sexual encounters, and glimpses of *Lulu* (1929–35) can certainly be perceived. The final *Marsch* is the longest and most powerfully developed instrumental movement achieved by any of the three composers/friends in their years of free atonality. The *Marsch* is grand in style, imaginative, and certainly not without chaos.

Although composed in 1914–15, the Three Pieces for Orchestra were not to be heard in their entirety until April 14, 1930, when Johannes Schüller conducted them in Oldenburg, Germany, where he served as music director. Previously, Webern had conducted *Präludium* and *Reigen* in Berlin in June of 1923.

***La Mort de Cléopâtre, scène lyrique* for Soprano and Orchestra
Hector Berlioz**

Born La Côte-Saint-André, December 11, 1803

Died Paris, March 8, 1869

With the composition of *La Mort de Cléopâtre*, Hector Berlioz made his third try at winning the coveted Grand Prix de Rome, the great honor and benefaction that France annually bestowed on its young creative artists between 1803 and 1968. For the prize in composition, the contestants were secluded with copies of a poetic text that all of them were to set to music. The composition was an important part of artistic life, but its place in history is mixed. Saint-Saëns and Ravel, both of them superb technicians – among other things – failed to win. Other fine French composers preferred not to enter the competition, for the prize-winners were more often distinguished for academic excellence than for originality of invention. In 1827 and 1828, the jury thought that Berlioz' work was inferior to that of Jean-Baptiste-Louis Guiraud and of a certain Ross-Despreaux, to whom it awarded its prizes. (Guiraud's son, Ernest, who was born in New Orleans, in 1859 became the only composer of American birth who ever won France's Prix de Rome.)

Berlioz told the story of the 1829 competition in letters to his family and friends, and he retold it years later in his memoirs. *La Mort de Cléopâtre* is a *scène lyrique*, which is the French equivalent of "operatic scene" (not "lyric scene"), and the text was by an obscure minor poet, P.G. Vieillard (whose name means "old man" or "old fogey"). The soprano who was to sing the newly written piece for the jury was suddenly called to the rescheduled dress rehearsal for the première of Rossini's *Guillaume Tell* and sent her inexperienced, ill-prepared younger sister, who was still a Conservatory student, to sing the difficult part. The *vieillards* of the jury were mystified by Berlioz' new musical vocabulary and hardly understood what he was seeking to express in it. They refused him the Grand Prix, but at least they spared him the indignity of awarding it to some nonentity. There was no prize at all in 1829; provision was made for two awards in 1830, one of which was to be his at last. Ironically, Berlioz found that he did not care much for Rome and the Academy, but the trip there, and his travels on the Italian peninsula, turned out to be of great importance in his life and work.

The painter Ingres and the sculptor Pradier, who were on the 1829 jury, thought the votes of the musicians unfair under the circumstances, even though, as Berlioz wrote to his father, they had only a very limited understanding of the problems. The director of the Conservatory, Cherubini, with whom Berlioz had had differences, voted for *Cléopâtre*, but the composer thought he had probably done so for the wrong reasons. Illness prevented Berlioz' sympathetic teacher Le Sueur, from voting. The votes of the popular opera composers Auber and Boieldieu had more to do with the politics of aesthetics than with the merits of the composition. When it was over, Auber (*pro*) warned Berlioz that his advanced style would endanger his career, and Boieldieu (*contra*) said that the jury wanted Berlioz to have the prize but simply could not vote for what it had heard in the music.

The fashion of the moment was different, Berlioz wrote years later in his memoirs (here abridged from the translation by David Cairns): "Soothing music was what Paris wanted, even in violent situations; music that was not too dramatic, but rather colorless, safely predictable, modest in its demands on the performer and listener alike. There was no point in writing their kind of music. Why not my own kind, from the heart? The subject was 'Cleopatra after the Battle of Actium' [the naval encounter in which she was defeated by Octavian in 31 BC]. The Queen of Egypt clasps the asp to her bosom and dies in convulsions; but before dying, she invokes the spirits of the Pharaohs and in

holy fear demands to know if she may hope to enter those mighty vaults erected to the shades of monarchs distinguished for fame and virtue. Here was an idea worth expressing. The music came easily to me. I wrote what I believe was an imposing piece, the rhythm original, the progressions rich and somber, and the melody unfolding slowly and dramatically in a long sustained crescendo."

Cléopâtre was published for the first time in 1903, but 30 years later a British biographer of the composer wrote that he knew of no performances of the work since the jury heard it in 1829.

*C'en est donc fait! Ma honte est assurée.
Veuve d'Antoine et veuve de César,
Au pouvoir d'Octave livré,
Je n'ai pu captiver son farouche regard.
J'étais vaincue, et suis déshonorée.
En vain, pour ranimer l'éclat de mes attraits
J'ai profané le deuil d'un funeste veuvage.
En vain, en vain de l'art épuisant les secrets,
J'ai caché sous des fleurs les fers de l'esclavage;
Rien n'a pu du vainqueur désarmer les décrets.
A ses pieds j'ai trainé mes grandeurs opprimées,
Mes pleurs même ont coulé, sur ses mains répandus,
Et la fille des Ptolémées
A subi l'affront des refus.
Ah! Qui'ils son loin ces jours, tourment de mas mémoire,
Qu' sur le sein des mers, comparable à Vénus,
D'Antoine et de César réfléchissant la gloire,
J'apparus triomphante aux rives du Cydnus!*

Actium m'a livrée au vainqueur que me brave.

*Mon sceptre, mes trésors ont passé dans ses mains;
Ma beauté me restait, et les mépris d'Octave
Pour me vaincre ont fait plus que le fer des Romains.
Au comble des revers, qu'aurais-je encor à craindre?*

*Reine coupable, que dis-tu?
Du destin qui m'accable est-ce à moi de me plaindre?*

*Ai-je pour l'excuser les droits de la vertu?
J'ai d'un époux déshonoré la vie.
C'est par moi, qu'aux Romains l'Egypte est asservie,*

*Est que d'Isis l'ancien culte est détruit.
Quel asile chercher?
Sans parents! Sans patrie!
Il n'en est plus pour moi que l'éternelle nuit!*

So it is over! I am assured of shame.
The widow of Anthony and the widow of Caesar
Is delivered into the hands of Octavian.
It could not soften his stern look.
I was conquered, and I am dishonored.
It was in vain that, to relight the brilliance of my beauty,
I profaned the mourning of my dreary widowhood.
In vain, in vain, exhausting the secrets of artifice,
I hid under flowers the fetters of slavery.
Nothing could disarm the conqueror's decrees.
I dragged my downtrodden grandeurs to his feet.
My tears poured over the hands he held out,
And the daughter of the Ptolemies
Suffered the affront of refusal.
Oh, how distant are those days that torture my memory,
When, like Venus, from the depths of the sea,
Reflecting the glory of Anthony and Caesar,
I made my triumphant appearance on the banks of the
River Cydnus!

Actium delivered me to my vanquisher, who now
affronts me.

My scepter, my treasures, were handed over to him.
I still had my beauty but Octavian's scorn
Did more to conquer me than the Romans' swords.
With my reserves at their worst, what would I still have
to fear?

Culpable queen, what are you saying?
Is it for me to complain of the fate that is overwhelming
me?

Have I a claim of courage that makes up for it?
I dishonored the memory of my husband.
It is because of me that Egypt has been subjugated by
the Romans

And that the ancient cult of Isis has been destroyed.
Where to seek refuge?
Without family, without fatherland!
There is nothing else for me, but eternal night!

Méditation

*Grands Pharaons, nobles Lagides,
Verrez-vous entrer sans courroux,
Pour dormir dans vos pyramides,
Une reine indigne de vous?
Non!...Non, de vos demeures funèbres
Je profanerais la splendeur.
Rois, encor au sein des ténèbres,
Vous me fuiriez avec horreur.
Non, j'ai d'un époux déshonoré la vie.
Sa cendre est sous mes yeux, son ombre me poursuit
C'est par moi qu'aux Romains l'Égypte est asservie.*

*Par moi nos Dieux ont fui les murs d'Alexandrie,
Et d'Isis le culte est dirit.*

*Osiris proscriit ma couronne,
A Typhon je livre mes jours!
Contre l'horreur qui m'entourne
Un vil reptile est mon recours.*

*Dieux du Nil, vous m'avez trahie!
Octave m'attend à son char,
Cléopâtre en quittant la vie'
Redevient digne de César!*

Great Pharaohs, noble Lagides,
Will you, without wrath, allow to enter and
To sleep in your pyramids
A queen unworthy of you?
No! No! Your funereal resting places'
Splendor would be profaned by me.
Kings there in the heart of darkness,
You would flee from me in horror!
No, I have dishonored the memory of my husband.
His ashes are before my eyes; his shade is pursuing me.
It is because of me that Egypt has been subjugated by
the Romans.
Because of me our gods have fled Alexandria's walls
And the cult of Isis has been destroyed.

Osiris has proscribed my crown.
To Typhon I give up my life.
Against the horror that surrounds me
A vile reptile is my last resort.

Gods of the Nile, you have betrayed me!
Octavian is waiting for me in his chariot,
Cleopatra, in leaving this life,
Becomes worthy of Caesar again!

A Siegfried Idyll

Richard Wagner

Born Leipzig, May 22, 1813

Died Venice, February 13, 1883

It is hard to believe that the composer who felt love as the wild destroying passion of *Tristan und Isolde*, in which love and death are one, could ever have known domestic content. But years later, Wagner did know a period of peace and domestic fulfillment. In November 1870, his heart overflowing with gratitude, he composed a birthday present for his wife Cosima: the blissfully contented music we know as *A Siegfried Idyll*. Here, at last, love no longer meant night and death, but birth and dawn. It referred to their tiny son Siegfried ("Fidi").

Cosima's birthday fell on December 25. In the Wagner household, this combined birthday and Christmas present was dubbed the *Treppenmusik* ("staircase music"), because the first performance was played on the staircase of Villa Triebtschen, their home on Lake Lucerne. Wagner took the greatest precautions to make the birthday performance a surprise. Early Christmas morning, the fifteen players of the tiny chamber orchestra took up their places silently on the stairs of the villa, with Wagner, who was conducting, at the top.

It was long supposed that all the themes of the *Idyll*, except for an old German lullaby, were taken from Wagner's opera *Siegfried*. Its first and principal theme is the peaceful melody that introduces Brünnhilde's words in the last act: "*Ewig war ich*" ("Deathless was I"). But this melody does not come originally from the opera. It comes from the sketches for a string quartet that Wagner had planned as a present to Cosima, years earlier at the time when they were falling in love. So this reference to their first attachment, in the work celebrating their domestic felicity, had sentimental meaning for both Wagner and Cosima beyond the beauty of the music itself.

A group of soft, caressing themes leads to the old German cradle-song "*Schlaf, Kindchen, schlafe*" ("Sleep, Little Child, Sleep"), which is piped very simply by the oboe. But the allusions of these innocent-seeming themes are anything but simple. Ernest Newman, the great English Wagner authority who untangled the sources of the *Idyll*, pointed out that this lullaby was jotted down in Wagner's diary before Siegfried was born, and that it referred not to Siegfried but to little Eva, then almost two years old. We may never know the full extent of the private allusions of the *Idyll*. Is it only a coincidence, for example, that the lullaby repeats the notes of the *Idyll*'s first theme, but reversed, as if seen in a mirror?

The first theme returns, the strings put on their mutes, the music shifts dreamily into a distant key, and after some rhythmic hesitations, the woodwinds introduce the melody "*O Siegfried, herrlicher! Hort der Welt!*" which Brünnhilde sings to Siegfried in their great love duet. This, too, came originally from the string quartet sketches of 1864. These melodies work up to a brief climax, which is suddenly cut off, and a solo horn introduces the more energetic theme associated with Siegfried as a young man. The song of the bird from the forest scene and other themes from the opera bring another short climax. Then the hushed mood of the lullaby returns, with the first themes clothed in even more glowing poetry. The end is like the beginning of a peaceful sleep.

Immolation Scene, from *Götterdämmerung*

Richard Wagner

Born Leipzig, May 22, 1813

Died Venice, February 13, 1883

The lifeless body of Siegfried lies on its bier in the hall of the Gibichungs beside the Rhine. Gunther, too, is dead, felled by the sword of the brutal and madly ambitious Hagen, who is now astonished by the threatening, supernatural gesture of Siegfried as he tried to seize the Ring from the corpse's finger. In this moment of spellbound horror, the transfigured Brünnhilde advances with tranquil majesty. The Rhine-daughters have made clear to her the whole vast tangle of fate and sin and tragedy that has enmeshed them all. After long contemplation of Siegfried's body, she turns to the awestruck men and women and begins a great address, filled with lofty eloquence, grief, passion, solemnity, and exaltation. She addresses her last, infinitely sorrowful words to her father, Wotan. Her sacrifice accomplishes the affirmation of her last words, that love is the one eternal and enduring good, as she leaps upon her horse and together they gallop into the flames of the great hero's funeral pyre.

Brünnhilde:

(to the vassals)

*Starke Scheite
schichtet mir dort
am Rande des Rheins zu Hauf!
Hoch und hell
lodre die Glut,
die den edlen Leib
des hehresten Helden verzehrt!
Sein Ross führet daher,
dass mit mir dem Recken es folge:
denn des Helden heiligste
Ehre zu teilen
verlangt mein eigener Leib.
Vollbringt Brünnhildes Wort!*

Pile up on high
mighty logs
there on the bank of the Rhine!
High and bright
let the flames rise
that shall consume the noble body
of the greatest of heroes!
Bring his horse here,
that with me he may follow the brave warrior:
for my own body
yearns to share
the hero's highest honor.
Carry out Brünnhilde's command!

(The men begin to build a funeral pyre)

*Wie Sonne lauter
strahlt mir sein Licht:
der Reinste war er,
der mich verriet!
Die Gattin trügend
– treu dem Freunde –
von der eignen Trauten
– einzig ihm teuer –
schied er sich durch sein Schwert.
Echter als er
schwur keiner Eide;
treuer als er
hielt keiner Verträge;
lautrer als er
liebte kein andrer:
und doch, alle Eide,
alle Verträge,
die treueste Liebe –
trog keiner wie er!*

Like clear sunshine
his light shines upon me:
purest of beings was he
who was traitor to me!
False to his wife
– true to his friend –
from his own true love
– his only beloved –
he barred himself with his sword.
More loyally than he
none ever swore vows;
more faithfully than he
none ever kept compact;
more pure than he
none ever loved:
and yet all vows,
all compacts,
the truest love –
none like him has betrayed!

Wisst ihr wie das ward?

O ihr, der Eide
ewige Hüter!
Lenkt euren Blick
auf mein blühendes Leid:
erschaut eure ewige Schuld!
Meine Klage hör',
du hehrster Gott!
Durch seine tapferste Tat,
dir so tauglich erwünschst,
weihdest du den,
der sie gewirkt,
dem Fluche, dem du verfielst.
Mich – musste
der Reinste verraten,
dass wissend würde ein Weib!

Weiss ich nun, was dir frommt?

Alles! Alles!
Alles weiss ich:
alles ward mir nun frei!
Auch deine Raben
hör' ich rauschen:
mit bang ersehnter Botschaft
send' ich die beiden nun heim.
Ruhe! Ruhe, du Gott!

Do you know how that was?

O ye, the eternal
guardians of vows,
turn your eyes
on my full-flowing grief:
behold your everlasting guilt!
Hear my charge,
most venerable god!
Through his bravest deed,
by thee desired,
thou didst doom him,
who had performed it,
to the curse which had befallen you.
He, truest of all,
had to betray me,
that a woman might find wisdom!

Have I learned all that avails thee?

All things, all
now I know:
all is clear to my eyes.
The wings of thy ravens
I hear rustling:
I send them home to thee,
with news both feared and longed-for.
Rest! Rest thou, Oh God!

(She signs to the vassals to lift Siegfried's body onto the pyre; she draws the Ring from his finger and looks at it meditatively.)

Mein Erbe nun
nehm' ich zu eigen.
Verfluchter Reif!
Furchtbarer Ring!
Dein Gold fass' ich,
und geb' es nun fort.
Der Wassertiefe
weise Schwestern,
des Rheines schwimmende Töchter,
euch dank' ich redlichen Rat.
Was ihr begehrt,
ich geb' es euch:
aus meiner Asche
nehmt es zu eigen.
Das Feuer, das mich verbrennt,
rein'ge vom Fluche den Ring;
ihr in der Flut
löset ihn auf,
und lauter bewahrt
das lichte Gold,
das euch zum Unheil geraubt.

My heritage now
I take for my own.
Accursed Ring!
Dread Ring!
I grasp the gold,
and give it away.
Ye wise sisters
of the watery deep,
ye swimming daughters of the Rhine,
I thank you for your good counsel.
What ye desire,
I give you now:
out of my ashes
take it for your own.
May the fire that burns me
cleanse the Ring from the curse!
Dissolve it
in the stream,
and ever keep safe
the pure, shining gold
whose theft wrought such evil.

(She has put the Ring on her finger, and now takes a firebrand from one of the men.)

*Fliegt heim, ihr Raben!
Raunt es eurem Herren,
was hier am Rhein ihr gehört!
An Brünnhildes Felsen,
fährt vorbei:
der dort noch lodert
weist Loge nach Walhall!
Denn der Götter Ende
dämmert nun auf:
so – werf' ich den Brand
in Walhalls prangende Burg!*

Fly home, ye ravens!
Tell your lord
what you heard here on the Rhine!
Fly past Brünnhilde's rock,
where Loge is still flaming,
and bid him go to Valhalla!
For the end of the gods
is now dawning:
see – I throw the firebrand
into Valhalla's glorious citadel!

(She hurls the brand onto the pyre. Two ravens fly up and disappear in the background. She turns to her steed.)

*Grane, mein Ross,
sei mir gegrüsst!
Weisst du auch, mein Freund,
wohin ich dich führe?
Im Feuer leuchtend
liegt dort dein Herr,
Siegfried, mein seliger Held.
Dem Freunde zu folgen,
wieherst du freudig?
Lockt dich zu ihm
die lachende Lohe?
Fühl' meine Brust auch,
wie sie entbrennt;
helles Feuer
das Herz mir erfasst.
Ihn zu umschlingen,
umschlossen von ihm,
in mächtigster Minne
vermählt ihm zu sein!
Heiajaho! Grane!
Grüss' deinen Herren!
Siegfried! Siegfried! Sieh!
Selig grüsst dich dein Weib!*

Grane, my steed,
greetings to you!
My friend, do you know
whither I lead you?
In the bright fire
there lies your master,
Siegfried, my blessed hero.
Are you neighing,
Eager to be following your friend?
Do the laughing flames
allure you?
Feel my breast, too,
how it is burning;
bright flames
seize on my heart.
To clasp him to me,
to be held fast in his arms,
to be united with him
by the power of love!
Hei-a-ya-ho! Grane!
Greet your lord!
Siegfried! Siegfried! See!
Your wife greets you joyfully!

(She swings herself onto the horse and makes it leap into the burning pyre. The Rhine overflows its bank in a mighty wave bearing the Rhine-daughters on its crest. At their appearance, Hagen is seized with alarm. Crying out "Away from the Ring!", he plunges frenziedly into the flood. Woglinde and Wellgunde throw their arms around Hagen and draw him into the depths; Flosshilde holds up the recovered ring exultantly. The fire-light grows in the heavens until the flames are seen to seize upon Valhalla itself and the gods, assembled there as described earlier by Waltraute.)

James Levine

is artistic director of the Metropolitan Opera, the first in the company's history. He was appointed principal conductor in 1973, music director in 1976, and artistic director in 1986. During his tenure at the Met, he has inaugurated the Emmy Award-winning live opera performance series for television, guest artist recitals, and a unique program for the development of young singers. He has conducted more than sixty different operas at the Met, including the Metropolitan premières of Berg's complete *Lulu*, Verdi's *I Vespri Siciliani*, Weill's *Rise and Fall of the City of Mahagonny*, Stravinsky's *Oedipus Rex*, Gershwin's *Porgy and Bess*, Mozart's *Idomeneo* and *La Clemenza di Tito*, and Schoenberg's *Erwartung*.

During 1990–91 he conducted new productions of *Un Ballo in Maschera*, *Die Zauberflöte*, and *Parsifal*, as well as revivals of *Don Giovanni*, *Porgy and Bess*, *La Clemenza di Tito*, and *Luisa Miller*. He also led the Gala Performance celebrating the 25th anniversaries of the Met debuts of Mirella Freni, Alfredo Kraus, and Nicolai Ghiaurov. Next season at the Met he will conduct the world première performances of John Corigliano's *The Ghosts of Versailles*, a new production of *Elektra*, and revivals of *Don Carlo*, *Don Giovanni*, *Die Entführung aus dem Serail*, *Idomeneo*, *Le Nozze di Figaro*, *Parsifal*, and *Die Zauberflöte*.

With the conclusion of the Met season, he is conducting the Met Orchestra in its first concert tour, with performances in Ann Arbor and Columbus, Ohio, prior to a concert in New York's Carnegie Hall with soloist Jessye Norman as a part of the hall's Centennial Celebration.

During 1990–91, Mr. Levine also conducted New York's *Music for Life* benefit concert and is heard as pianist in recital with soprano Dawn Upshaw. On May 5, he and Zubin Mehta will conduct the New York Philharmonic at Carnegie Hall to celebrate the exact date of the hall's opening 100 years ago.

In addition to his activities at the Metropolitan, James Levine is well known for his long-term relationships with three musical organizations: the Berlin Philharmonic, the Vienna Philharmonic, and the Ravinia Festival, summer home of the Chicago Symphony.

Each season, Mr. Levine conducts the Berlin Philharmonic in several programs in Berlin; he has also led the orchestra at the Whitsun Festival in Salzburg, on tour in the United States in 1986, at the Lucerne Festival, and in their historic concert in East Berlin in 1989. In November 1990 his Berlin programs included Schumann's First Symphony and Cello Concerto, with American cellist Matt Haimovitz in his Berlin Philharmonic debut, and in February 1991 he led masses by Mozart and Haydn (which were recorded live by Deutsche Grammophon). Already available are Berlin Philharmonic recordings including Berlioz' *Roméo et Juliette* and *Les Nuits d'été*, Haydn's *Die Schöpfung*, and music by Richard Strauss, Mozart, Robert Schumann, Mendelssohn, Saint-Saëns, Sibelius, Dvorák, Schoenberg, Berg, and Webern.

Following his Berlin performances in November, he went to Dresden, where he conducted the Staatskapelle in music of Brahms, Webern, Dvorák, and Richard Strauss, and recorded Dvorák's Symphony No. 8 and Slavonic Dances, Op.46, with the Staatskapelle.

Since his debut with the Vienna Philharmonic more than a decade ago, Mr. Levine has been one of the small number of conductors invited each year to lead the orchestra in concerts on its limited subscription series in Vienna. He returned there in December 1990 to accompany Jessye Norman in recital and to complete recording all the Mozart symphonies. He also performs with the orchestra during the Vienna Festival and, annually since 1976, at the Salzburg Festival as well. During the summer of 1991, he will return to Salzburg to lead two performances of Beethoven's *Missa Solemnis* with the Vienna Philharmonic. These performances will be recorded live by Deutsche Grammophon (DG). At the same time, DG will release its recording of the complete Mozart symphonies, commemorating the 200th anniversary of Mozart's death. This marks the Vienna Philharmonic's first recording of the complete cycle.

Mr. Levine has recorded extensively with the Vienna Philharmonic, including recent performances of Smetana's *Má Vlast* and Mozart's *Mass in C minor*, and Ravel's *Daphnis and Chloe*. He and Itzhak Perlman have recorded the complete Mozart violin concerti with the orchestra, and Mr. Levine's recording of *Ariadne auf Naxos* with the Vienna Philharmonic was awarded a Grammy in 1987 for Best Opera Recording of the Year. His most recent recording with the orchestra, Mozart's *Così fan tutte* and late symphonies, were released in August 1990.

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Since 1973, James Levine has been music director of Chicago's Ravinia Festival, where he leads the Chicago Symphony each summer in about a dozen programs and appears as pianist in concerti, chamber music, and vocal recitals. He records regularly with the orchestra, most recently music of twentieth-century American composers (Cage, Carter, Schuller, and Gershwin, among others); Bartók's *Concerto for Orchestra* and *Music for Strings, Percussion and Celeste*; Holst's *The Planets*; the cello concerti of Édouard Lalo and Camille Saint-Saëns with Matt Haimovitz; and the five Beethoven piano concerti, recorded live in concert with Alfred Brendel.

Mr. Levine had the honor of conducting the centennial production of *Parsifal* at the Bayreuth Festival from 1982 to 1988; a live recording made in 1985 is available on Philips Records. He returned to Bayreuth in 1989 and 1990 to conduct *Parsifal* in a new production by Wolfgang Wagner and returns there in 1991 for the same work. It was also recently announced that he and director Alfred Kirchner, director of Berlin's Schiller Theater, will present a new production of Wagner's *Ring des Nibelungen* at Bayreuth in 1994.

Mr. Levine's numerous recordings as a pianist include recitals with Kathleen Battle, Jessye Norman, Jennie Tourel, Matt Haimovitz, and Lynn Harrell; Schubert's *Winterreise* with Christa Ludwig; and chamber music of Schubert, Poulenc, Beethoven, and Mozart, with principal players of the Vienna and Berlin Philharmonics.

Among his recordings with the Metropolitan Opera Orchestra are Schoenberg's *Erwartung* and Mozart's *Le Nozze di Figaro* (both forthcoming), Verdi's *Aida*, Donizetti's *L'Elisir d'Amore*, and Wagner's complete "Ring" Cycle. (*Das Rheingold* and *Die Walküre*, winners of consecutive Grammy Awards in 1989 and 1990 for Best Opera Recording, have already been released, and *Siegfried* and *Götterdämmerung* will be released in the fall of 1991.)

Mr. Levine is featured as conductor of the Vienna Philharmonic and Vienna State Opera Chorus in Jean-Pierre Ponnelle's film of Mozart's *La Clemenza di Tito*, the Vienna Symphony Orchestra in Ponnelle's film of Plácido Domingo in *Hommage a Sevilla*, and the Metropolitan Opera Orchestra and Chorus in Franco Zeffirelli's film of Verdi's *La Traviata*. All are available on compact disc video, as are fifteen live performances from the Metropolitan Opera. (Soon to be released by DG Video are telecasts of *Aida* and Wagner's "Ring.")

James Levine is a recipient of the key to his native city of Cincinnati and the Smetana Medal, presented by the Cultural Minister of Czechoslovakia, and he received the first Cultural Award of the City of New York. He was the subject of a *Time* Magazine cover story in 1983, and was named Musician of the Year by *Musical America* in 1984. He has lectured at The Juilliard School, Sarah Lawrence, Yale, and Harvard. He was the subject of a full-length film documentary that was telecast in the United States on PBS.

Born in Cincinnati, Ohio, in 1943, James Levine made his debut as piano soloist with the Cincinnati Symphony Orchestra at the age of ten, at which time he also began intensive studies in music theory and interpretation with Walter Levin, first violinist of the LaSalle Quartet. He attended The Juilliard School, where he completed the undergraduate requirements in one year and stayed on to study piano with Rosina Lhévinne and conducting with Jean Morel. At the invitation of George Szell, he left Juilliard to join the conducting staff of The Cleveland Orchestra – at 21, the youngest assistant conductor in the orchestra's history. He made his Metropolitan Opera debut conducting *Tosca* on June 5, 1971.

Mr. Levine now makes his Ann Arbor debut.



Jessye Norman

is one of the most celebrated artists of our time, regularly performing with the world's most prestigious orchestras and opera companies, and in recital in the major music centers around the globe.

In September 1990, Miss Norman opened the Chicago Lyric Opera's season in Robert Wilson's critically acclaimed production of Gluck's *Alceste*, and in December she appeared at the Tchaikovsky 150th Anniversary Gala in Leningrad. She also presented a special Christmas concert at the Cathedral of Nôtre Dame in Paris, which will be televised in the United States next December. In spring 1991, Miss Norman sang her first Kundry in a new production of Wagner's *Parsifal*, and this month, returns to Carnegie Hall to participate in both its 100th Anniversary Gala and the first orchestral concert given there by the Metropolitan Opera Orchestra and James Levine.

In the spring of 1990, Miss Norman joined Kathleen Battle, James Levine, and members of the Metropolitan Opera Orchestra and Chorus in a Spirituals Gala at Carnegie Hall. She also returned to the Metropolitan Opera as Sieglinde in Wagner's *Die Walküre*. The production, filmed as part of the company's complete "Ring" cycle, was telecast in June 1990 on PBS.

In the last year, Jessye Norman has appeared with the Los Angeles Philharmonic, the London Philharmonic, the BBC Scottish Symphony Orchestra, the Leningrad Philharmonic, l'Orchestre de l'Opéra de Lyon, and the Montreal Symphony. She has also appeared in recital at Avery Fisher Hall, Boston's Symphony Hall, the Salle Pleyel in Paris, the Salzburg Festival, the Granada Festival (Spain), Roy Thomson Hall in Toronto, Carnegie Hall, the Kennedy Center in Washington, and the Vienna State Opera.

Miss Norman's upcoming summer season includes recitals in Dublin, Birmingham (England), Paris and Toulouse; orchestral concerts in London, Amsterdam, and Oslo, and appearances at the Tanglewood, Pollensa (Spain), Schleswig-Holstein, Nice (France), Ludwigsburg, Salzburg, Helsinki, Lucerne, and Edinburgh Music Festivals. In fall 1991, she opens the seasons of the Los Angeles Philharmonic, the Toronto, Utah, and San Francisco Symphonies, and performs with the London Symphony Orchestra as part of a series of musical events in London celebrating the 700th anniversary of the Confederation of Switzerland. Recitals in Pittsburgh, Aiken (at the University of South Carolina), New Haven, Brussels, Amsterdam, and Vienna round out the year.

Born in Augusta, Georgia, Jessye Norman began her professional career as a member of the Deutsche Oper Berlin, making her operatic debut in December 1969 as Elisabeth in *Tannhäuser*. The music world was quick to recognize her extraordinary talent and showered her with countless invitations for concert, recital, and television appearances. Miss Norman toured extensively in the 1970s, performing throughout the United States, South America, Australia, Canada, and Europe. This led to further invitations and regular appearances at various festivals, including Tanglewood, Ravinia, Edinburgh, Flanders, Aix-en-Provence, and Salzburg.

Jessye Norman has sung a widely varied opera repertoire at La Scala, Milan; Teatro Comunale, Florence; the Royal Opera House, Covent Garden; the Vienna State Opera, the Hamburg State Opera, the Stuttgart Opera, the Festival at Aix-en-Provence, and the Philadelphia Opera. Her Metropolitan Opera debut in Berlioz' *Les Troyens* (in which she sang the roles of both Dido and Cassandra) opened the Metropolitan's 100th anniversary season in 1983. At the Met, her roles have included Jocasta in Stravinsky's *Oedipus Rex*, Madame Lidoine in Poulenc's *Dialogues of the Carmelites*, Elisabeth in Wagner's *Tannhäuser*, and the title role in Richard Strauss' *Ariadne auf Naxos*. During 1988-89, she made company history appearing in the Metropolitan's first presentation of a one-character opera, Schoenberg's *Erwartung*, paired with Bartók's *Bluebeard's Castle*, with Miss Norman as Judith, and telecast on PBS' "Live from the Met." The season also included her first Metropolitan Opera Sieglinde in Wagner's *Die Walküre* as part of the company's complete "Ring" cycle.

In addition to her "Live from the Met" and "Live from Lincoln Center" appearances, Miss Norman is known to television audiences worldwide for the 1987 special *Christmastide* (a Thames Television and PBS joint production) and for the film *Jessye Norman Sings Carmen*, a documentary chronicling her recording the Bizet opera, released in 1990. Millions saw her sing the "Marseillaise" at the spectacular Bastille Day festivities celebrating the 200th anniversary of the French Revolution, a performance telecast throughout the world in July 1989.

One of the most distinguished and prolific recording artists of our day, Jessye Norman's discography has won numerous awards, including the Paris *Grand Prix National du Disque* for albums of lieder by Wagner, Schumann, Mahler, and Schubert. She has also received the prestigious Gramophone Award in London for her outstanding interpretation of Strauss' *Four Last Songs*, the Edison Prize in Amsterdam, and recording prizes in Belgium, Spain, and Germany. In the United States, Miss Norman won a Grammy Award as Best Classical Vocalist for *Songs of Maurice Ravel*. Apart from her long-standing association with Philips (which most recently released her *Fidelio*), Miss Norman has recorded for Angel, EMI, CBS Masterworks, Decca, DG, and Erato.

Miss Norman has been presented many prestigious awards and distinctions, including honorary doctor of music degrees from Howard University, the University of Michigan, the Boston Conservatory, the University of the South (Sewanee), Brandeis University, Harvard University, Cambridge University, the American University of Paris, The Juilliard School, Yale University, Western New England College, Kenyon College, the New School for Social Research (New York City), and La Salle University (Quebec). She was also a recipient of the 1990 Albert Einstein College of Medicine Annual Achievement Award.

In 1984, the French Government invested Miss Norman with the title "Commandeur de l'Ordre des Arts et des Lettres." Also in 1984, the National Museum of Natural History in Paris honored her by naming an orchid for her. In November 1987, she became an Honorary Member of the Royal Academy of Music in London. She is also an Honorary Fellow of Pierson College, Yale University, and Jesus and Newnham Colleges, Cambridge University. In October 1989, she was awarded the Legion of Honour by French President Mitterrand, and in June 1990 she was named Honorary Ambassador to the United Nations by U.N. Secretary Xavier Perez de Cuellar.

Jessye 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.

This evening's concert marks Jessye Norman's sixth appearance under University Musical Society auspices. She participated in the May Festivals of 1973 and 1989, a special benefit concert in 1978, and gave recitals in 1974 and 1986.



The Metropolitan Opera Orchestra

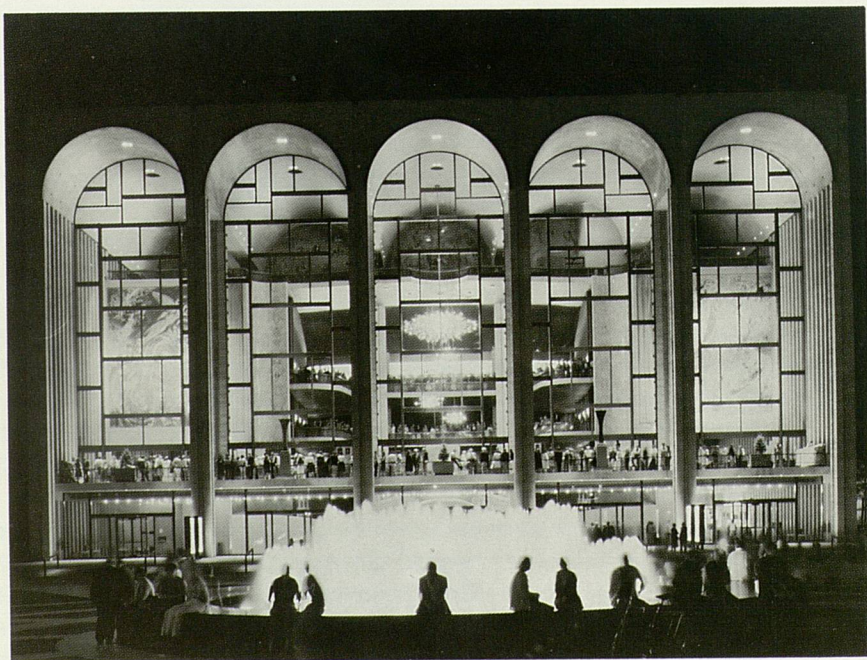
is today regarded as one of the world's finest orchestras. From the time of the company's inception in 1883, the ensemble has worked with leading conductors both in opera and concert performances and has developed into an orchestra of enormous technical polish and style.

The Met Orchestra maintains a demanding schedule of performances and rehearsals during the thirty-week New York season, when the company performs seven times a week in a repertory that normally encompasses approximately twenty-five operas. Following the New York season, there are frequently tours, both in the United States and abroad, which in turn, are followed by a three-week series of free concert opera performances in the parks of New York City, Nassau County and New Jersey.

The Orchestra has a distinguished history of performances as a concert orchestra, in addition to its opera schedule. Arturo Toscanini made his American debut as a symphonic conductor with the Met Orchestra in 1913, and also went on to conduct almost 500 opera performances at the Met. Gustav Mahler, during the few years he was in New York, conducted fifty-four Met performances. More recently, many of the world's greatest conductors have led the orchestra: Walter, Beecham, Reiner, Mitropoulos, Kempe, Szell, Böhm, Solti, Maazel, Bernstein, Mehta, Abbado, Karajan, Dohnányi, Haitink, and Tennstedt. Carlos Kleiber's only United States performances have been with the Met Orchestra.

The impressive list of instrumental soloists who have appeared with the Orchestra includes Efreim Zimbalist, Leopold Godowsky, Sergei Rachmaninoff, Josef Lhévinne, Arthur Rubinstein, Pablo Casals, Benno Moiseiwitsch, Josef Hofmann, Ferruccio Busoni, Jascha Heifetz, Wilhelm Backhaus, Moritz Rosenthal, and Fritz Kreisler. During the Metropolitan's 1980-1981 season, the Met's artistic director, James Levine, conducted the orchestra in two performances of Mahler's Second Symphony.

The Orchestra's current high standing led to its first commercial recordings in nearly 20 years, *Die Walküre* and *Das Rheingold*, conducted by James Levine (the first two installments of a complete "Ring" cycle for Deutsche Grammophon), which won consecutive Grammy Awards in 1989 and 1990 for Best Opera Recording. *Siegfried* and *Götterdämmerung* will be released in the fall of 1991. Now in great demand for recording, Maestro Levine and the Met Orchestra are involved with a series of complete operas for DG, as well as Sony Classical and Philips. Recent recordings by the Orchestra, conducted by Maestro Levine, also include Schoenberg's *Erwartung* and Mozart's *Le Nozze di Figaro* (both forthcoming), Verdi's *Aida* (just released by Sony Classical), and Donizetti's *L'Elisir d'Amore*.



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Kurt Masur *Conductor*

May 1-4, 1991

8:00 p.m. Hill Auditorium

Midori *violinist*

Christian Funke *violinist*

Jürnjakob Timm *cellist*

Elisabeth Leonskaja *pianist*

Claudine Carlson *mezzo-soprano*

The Festival Chorus

Thomas Hilbish *director*

1991-92 Concert Season

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National Symphony Orchestra and
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Frank Peter Zimmermann, *violinist*

Yo-Yo Ma and Emanuel Ax

Isaac Stern

Soviet Philharmonic and
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