

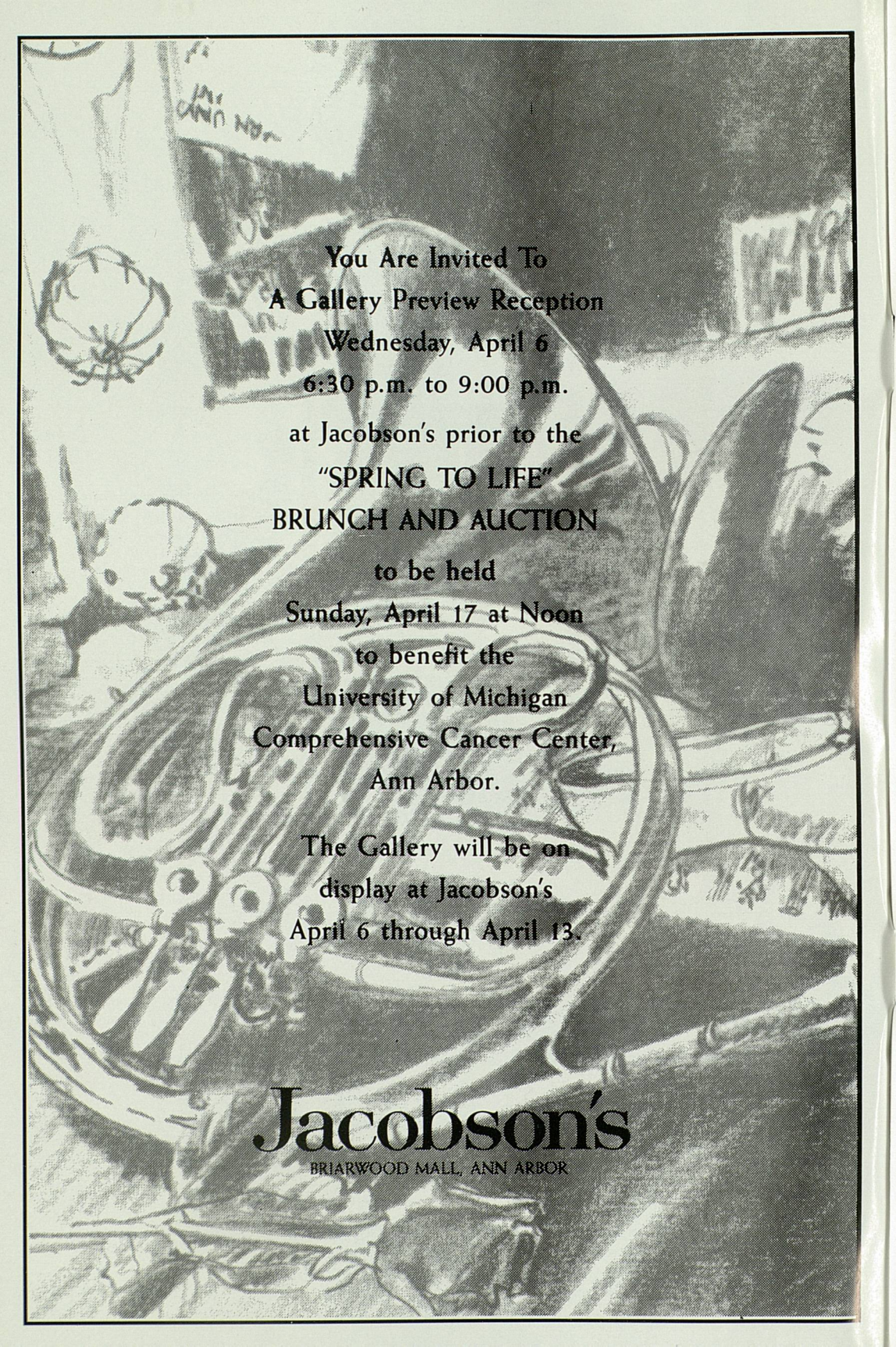


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You Are Invited To  
A Gallery Preview Reception

Wednesday, April 6

6:30 p.m. to 9:00 p.m.

at Jacobson's prior to the

"SPRING TO LIFE"

BRUNCH AND AUCTION

to be held

Sunday, April 17 at Noon

to benefit the

University of Michigan

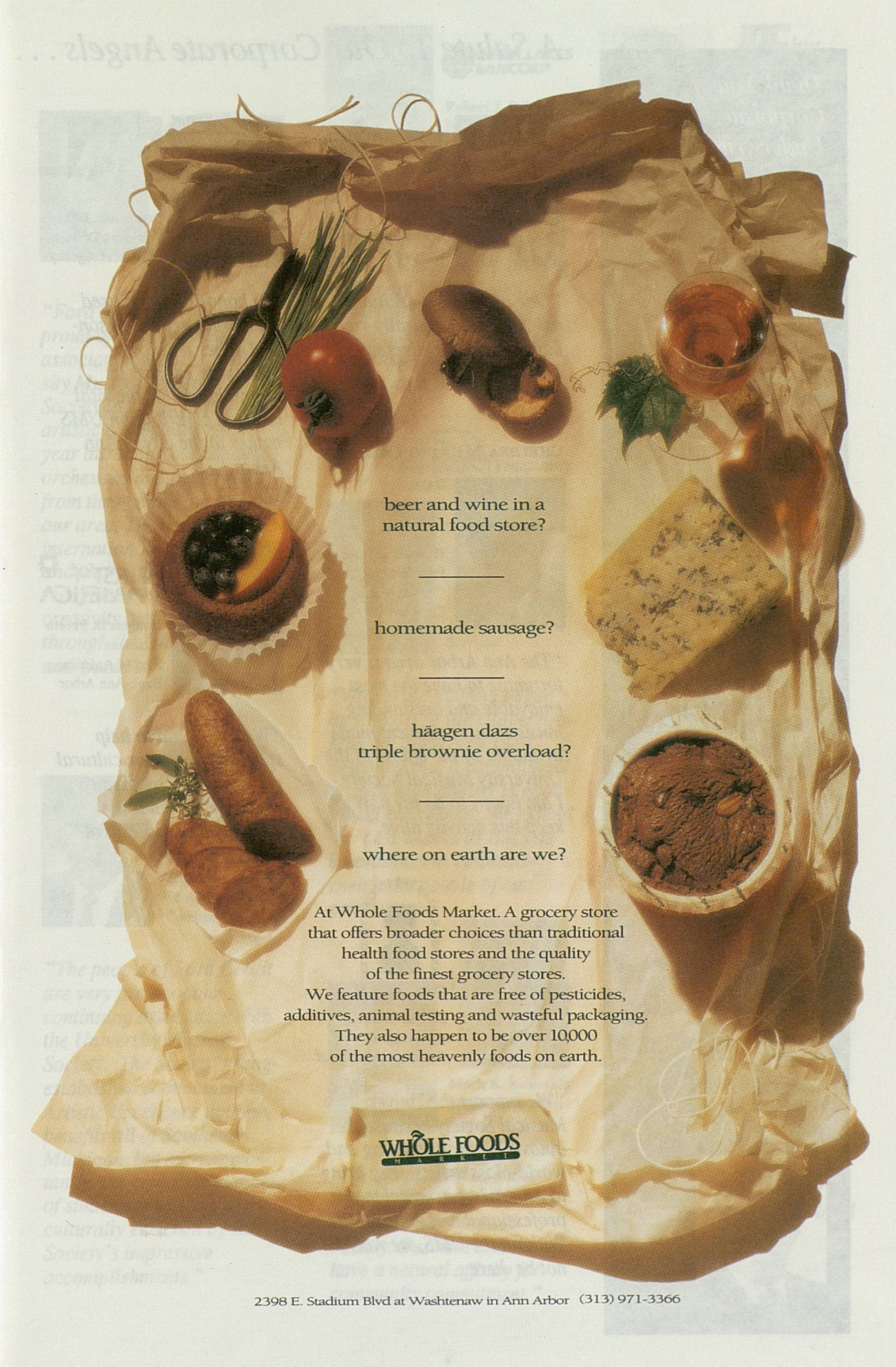
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The Gallery will be on  
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April 6 through April 13.

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# A Salute To Our Corporate Angels . . .

## Thank You Corporate Underwriters

*On behalf of the University Musical Society, I am privileged to recognize the companies whose support of UMS through their major corporate underwriting reflects their position as leaders in the Southeastern Michigan business community.*

*Their generous support provides a solid base from which we are better able to present outstanding performances for the varied audiences of this part of the state.*

*We are proud to be associated with these companies. Their significant participation in our underwriting program strengthens the increasingly important partnership between business and the arts.*

*We thank these community leaders for this vote of confidence in the Musical Society and for the help they provide to serve you, our audience, better.*

*Kenneth C. Fischer  
Executive Director*

*University  
Musical Society*



**Carl A. Brauer, Jr.,**  
Owner  
Brauer Investment  
Company

*"One of the most exciting assets of our culturally-rich community. . . University Musical Society."*

**CHELSEA MILLING COMPANY**



**Howard S. Holmes**  
President  
Chelsea Milling  
Company

*"The Ann Arbor area is very fortunate to have the most enjoyable and outstanding musical entertainment made available by the efforts of the University Musical Society. I am happy to do my part to keep this activity alive."*



**Stephen B. Dobson**  
President, Dobson-  
McOmber Agency

*"In honor of our shared centennial year, Dobson-McOmber Agency is pleased to express its appreciation for the vital cultural contribution UMS makes to the city of Ann Arbor."*



**Douglas D. Freeth**  
President  
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*"We are proud to help sponsor this major cultural group in our community which perpetuates the wonderful May Festival."*



**Curtin & Alf**  
Joseph Curtin  
and Greg Alf  
Owners, Curtin & Alf

*"We support the University Musical Society because the innovative programming and world-class artists they bring to Ann Arbor are vital to our professional and cultural life. Without the UMS, we would not be here."*



**Harold A. Poling**  
Chairman, Chief  
Executive Officer  
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Company

*"Ford Motor Company is proud of its long-standing association with the University Musical Society. The Society is a vital part of our artistic community, each year attracting outstanding orchestras and performers from throughout the world to our area. The Society's international musical, dance and choral programming is recognized for quality, creativity and excellence through the United States and Canada."*



**William E. Odum**  
Chairman  
Ford Motor Credit  
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*"The people of Ford Credit are very proud of our continuing association with the University Musical Society. The Society's long-established commitment to Artistic Excellence not only benefits all of Southeast Michigan, but more importantly, the countless numbers of students who have been culturally enriched by the Society's impressive accomplishments."*



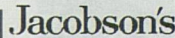
**Robert J. Delonis**  
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Great Lakes Bancorp

*"As a long-standing member of the Ann Arbor community, Great Lakes Bancorp and the University Musical Society share tradition and pride in performance. We're pleased to continue with support of Ann Arbor's finest art showcase."*



**Dr. James R. Irwin**  
Chairman and CEO,  
The Irwin Group of  
Companies  
President, Wolverine  
Temporary Staffing  
Services

*"Wolverine Staffing began its support of the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community."*



**Mark K. Rosenfeld**  
President, Jacobson  
Stores Inc.

*"We are pleased to share a pleasant relationship with the University Musical Society. Business and the arts have a natural affinity for community commitment."*



**John Psarouthakis**  
Ph.D.  
Chairman and Chief  
Executive Officer  
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*"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."*



**Clyde M. Metzger**  
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*"Having formalized our law firm's presence in Ann Arbor with a local office, we are committed to supporting our community and are very proud to contribute to the cultural enrichment provided by the University Musical Society."*




**Dennis Serras**  
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*"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."*

# A Salute To Our Corporate Angels . . .



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*"McKinley Associates is proud to support the University Musical Society and the cultural contribution it makes to the community."*



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Paddock and Stone

*"Miller, Canfield, Paddock and Stone's support of the University Musical Society is based on our belief that partnerships between business and the arts provide immeasurable benefits to the community and enhance our quality of life."*



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**Joe E. O'Neal**  
President, O'Neal  
Construction

*"A commitment to quality is the main reason we are a proud supporter of the University Musical Society's efforts to bring the finest artists and special events to our community."*

**PEPPER, HAMILTON & SCHEETZ**  
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**Michael Staebler**  
Managing Partner  
Pepper, Hamilton  
& Scheetz

*"Pepper, Hamilton and Scheetz congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."*



**Iva M. Wilson**  
President, Philips  
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Company

*"Philips Display Components Company is proud to support the University Musical Society and the artistic value it adds to the community."*

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**Sue S. Lee,**  
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*"It is our pleasure to work with such an outstanding organization as the Musical Society at the University of Michigan."*

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**Edward Surovell**  
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*"Our support of the University Musical Society is based on the belief that the quality of the arts in the community reflects the quality of life in that community."*

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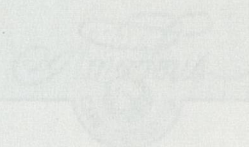
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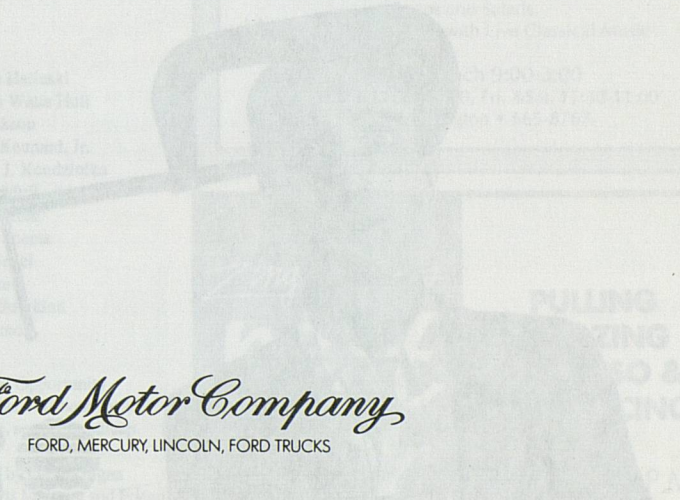
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The University Musical Society is supported by the Michigan Council for Arts and Cultural Affairs, and Arts Midwest and Friends in Partnership with the National Endowment for the Arts.



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Musical Society  
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Nietzsche

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## General Information

University Musical Society  
Auditoria Directory and Information

### Coat Rooms

**Hill Auditorium:** Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.

**Rackham Auditorium:** Coat rooms are located on each side of the main lobby.

**Power Center:** Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels.

### Drinking Fountains

**Hill Auditorium:** Drinking fountains are located throughout the main floor lobby, as well as on the east and west sides of the first and second balcony lobbies.

**Rackham Auditorium:** Drinking fountains are located at the sides of the inner lobby.

**Power Center:** Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.

### Handicapped Facilities

All auditoria now have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

### Lost and Found

Call the Musical Society Box Office at 313.764.2538.

### Parking

Parking is available in the Thayer and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free reserved parking is available to members at the Guarantor, Leader, Concertmaster, and Bravo Society levels.

### Public Telephones

**Hill Auditorium:** A wheelchair-accessible public telephone is located at the west side of the outer lobby.

**Rackham Auditorium:** Pay telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby.

**Power Center:** Pay phones are available in the ticket office lobby.

## Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts. Refreshments are not allowed in the seating areas.

## Restrooms

**Hill Auditorium:** Men's rooms are located on the east side of the main lobby and the west side of the second balcony lobby. Women's rooms are located on the west side of the main lobby and the east side of the first balcony lobby.

**Rackham Auditorium:** Men's room is located on the east side of the main lobby. Women's room is located on the west side of the main lobby.

**Power Center:** Men's and women's rooms are located on the south side of the lower level. A wheelchair-accessible restroom is located on the north side of the main lobby and off the Green Room. A men's room is located on the south side of the balcony level. A women's room is located on the north side of the balcony level.

## Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

## Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call (313) 763-3100 for details.

## UMS/Member Information Table

A wealth of information about events, the UMS, restaurants, etc. is available at the information table in the lobby of each auditorium. Volunteers and UMS staff can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.

## *Ann Arbor Cantata Singers*


Bradley Bloom, Music Director

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### The University of Michigan Museum of Art



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1993-94 Season

February 11, 8 pm  
*The Museum Chamber Strings*  
Works by Vivaldi and Dvorak

April 8, 8 pm  
*The Lafayette String Quartet*  
With pianist Flavio Varani

## Concert Guidelines

To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society has implemented the following policies and practices:

### Starting Time for Concerts

The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

### Children

We welcome children, but very young children can be disruptive to a performance. Children under three years of age will not be admitted to any performance. Children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket, regardless of age.

### A Modern Distraction

Please turn off or suppress electronic beeping and chiming digital watches or pagers during performances.

### Cameras and Recorders

Cameras and recording devices are strictly prohibited in the auditoria.

### Odds and Ends

A silent auditorium with an expectant and sensitive audience creates the setting for an enriching musical experience. To that desired end, performers and patrons alike will benefit from the absence of talking, loud whispers, rustling of program pages, foot tapping, large hats (that obscure a view of the stage), and strong perfume or cologne (to which some are allergic).

# Ticket Services

## Phone Orders and Information:

University Musical Society Box Office  
Burton Memorial Tower  
Ann Arbor, MI 48109-1270  
on the University of Michigan campus

**313.764.2538**

Weekdays 10 A.M. to 6 P.M.  
Saturday 10 A.M. to 1 P.M.

## Fax Orders

313.747.1171

## Visit Our Box Office in Person

At our Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before performance time.

## Gift Certificates

Tickets make great gifts for any occasion. The Musical Society offers gift certificates available in any amount.

## Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time. You will be given a receipt for an income tax deduction as refunds are not available. Please call (313) 764-2538, 10 A.M. to 6 P.M. Monday - Friday and 10 A.M. to 1 P.M. Saturday.

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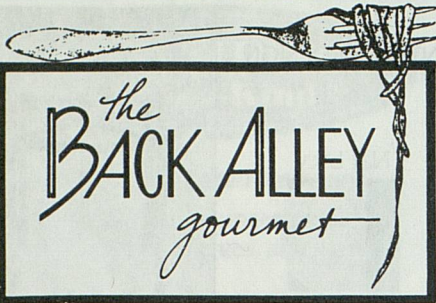


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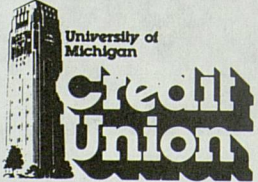
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# University Musical Society

of the University of Michigan

Now in its 115th season, the University Musical Society is one of the oldest continuing performing arts presenters ranking with Carnegie Hall, Lincoln Center, Boston Celebrity Series, and the Washington Performing Arts Society at the Kennedy Center as among the finest presenters in the country.

The Musical Society began in 1879 when a group of singers from Ann Arbor churches gathered together to study and perform the choruses from Handel's *Messiah* under the leadership of Professor Henry Simmons Frieze and Professor Calvin B. Cady. The group soon became known as The Choral Union and gave its first concert in December 1879. This tradition continues today. The University Choral Union performs this beloved oratorio each December.

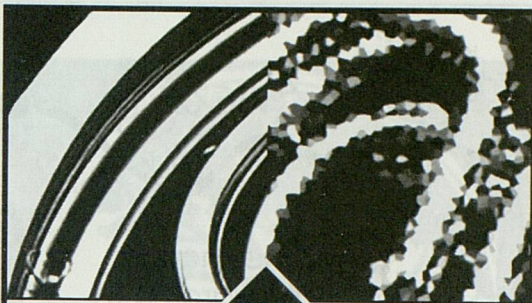
The Choral Union led to the formation in 1880 of the University Musical Society whose name was derived from the fact that many members were affiliated with the University of Michigan. Professor Frieze, who at one time served as acting president of the University, became the first president of the Society. The Society comprised the Choral Union and a concert series that featured local and visiting artists and ensembles. Today, of course, the Choral Union refers not only to the chorus but the Musical Society's acclaimed ten-concert series in Hill Auditorium.

Through the Choice Series, Chamber Arts Series, Choral Union Series, and the annual May Festival celebration, the Musical Society now hosts approximately 50 concerts each season of the world's most praised dance companies, chamber ensembles, recitalists, symphony orchestras, opera, theater, popular attractions and presentations from diverse cultures. The Musical Society has flourished these 115 years with the support of a generous music- and arts-loving community, which has gathered in Hill and Rackham Auditoria and Power Center to experience the artistry of such outstanding talents as Leonard Bernstein, Vienna Philharmonic Orchestra, Sweet Honey in the Rock, Enrico Caruso, Jessye Norman,

James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andrés Segovia, Betty Carter, Beaux Arts Trio, Alvin Ailey, Cecilia Bartoli, and the Chicago Symphony Orchestra. In May of 1993, the Musical Society celebrated its 100th Ann Arbor May Festival with performances by the Metropolitan Opera Orchestra led by Maestro James Levine, Itzhak Perlman, Eartha Kitt, the Detroit Symphony Orchestra, the University Choral Union, and other artists.

Under the leadership of only five directors in its history, the Musical Society has built a reputation of quality and tradition that is maintained and strengthened through educational endeavors, commissioning of new works, programs for young people, and collaborative projects.

While it is proudly affiliated with the University of Michigan and is housed on the Ann Arbor campus, the Musical Society is a separate, not-for-profit organization, which supports itself from ticket sales, corporate and private contributions, and endowment income.



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## University Choral Union

One hundred fifteen years ago, a group of Ann Arbor church choir members met to sing choruses from Handel's *Messiah*. The singers called themselves the University Choral Union, and from their efforts the University Musical Society was created.

The University Choral Union remains best known for its annual performances of *Messiah* each December. This year, the Choral Union enhanced this tradition, adding performances with the Detroit Symphony Orchestra in Orchestra Hall as well. The chorus is enjoying its first season under new music director and conductor, Dr. Thomas Sheets.

The University Choral Union is open to all university and community singers by audition. Auditions are held throughout the concert season. In addition to *Messiah*, this year the University Choral Union joined the Detroit Symphony Orchestra in performances of Beethoven's Ninth Symphony, Tchaikovsky's incidental music from the *Snow Maiden*, and will perform a program of "Great Opera Choruses" in Ann Arbor and Detroit. For audition information, call (313) 763-8997.

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# Rackham Auditorium

For over 50 years, this intimate and unique concert hall has been the setting for hundreds of world-acclaimed chamber music ensembles presented by the University Musical Society. Before 1941, chamber music concerts in Ann Arbor were few and irregular. That changed dramatically, however, when the Horace H. Rackham School of Graduate Studies came into being through the generosity of Horace H. and Mary A. Rackham.

The Rackham Building's semi-circular auditorium, with its intimacy, beauty, and fine acoustics, was quickly recognized as the ideal venue for chamber music. The Musical Society realized this potential and presented its first Chamber Music Festival in 1941, the first organized event of its kind in Ann Arbor. The present-day Chamber Arts Series was launched in 1963. The Rackhams' gift of \$14.2 million in 1933 is held as one of the most ambitious and liberal gifts ever given to higher education. The luxurious and comfortably appointed 1,129-seat auditorium was designed by architect William Kapp and architectural sculptor Corrado Parducci. The UMS celebrated 50 years of chamber music in this magnificent hall with a special concert by the Juilliard String Quartet on September 29, 1991.



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### ***The Heidi Chronicles*** by Wendy Wasserstein

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## Power Center for the Performing Arts

The dramatic mirrored glass that fronts the Power Center seems to anticipate what awaits the concertgoer inside. The Power Center's dedication occurred with the world premiere of Truman Capote's *The Grass Harp* in 1971. Since then, the Center has been host to hundreds of prestigious names in theater, dance, and music, including the University Musical Society's first Power Center presentation — Marcel Marceau.

The fall of 1991 marked the twentieth anniversary of the Power Center. The Power Family — Eugene B. Power, a former regent of the University of Michigan, his wife Sadye, and their son Philip — contributed \$4 million toward the building of the theater and its subsequent improvements. The Center has seating for 1,414 in the auditorium, as well as rehearsal spaces, dressing rooms, costume and scenery shops, and an orchestra pit.

In November, 1993, UMS hosted the Stratford Festival of Canada in a week-long residency at the Power Center.

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## Hill Auditorium

Completed in 1913, this renowned concert hall was inaugurated by the 20th Annual Ann Arbor May Festival and has since been home to thousands of Musical Society concerts, including the annual Choral Union series, throughout its distinguished 80-year history.

Former U-M regent Arthur Hill saw the need at the University for a suitable auditorium for holding lectures, concerts, and other university gatherings, and, with his bequest of \$200,000, construction of the 4,169-seat hall commenced. Charles Sink, then UMS president, raised an additional \$150,000.

Upon entering the hall, concertgoers are greeted by the gilded organ pipes of the Frieze Memorial Organ above the stage. UMS obtained this organ in 1894 from the Chicago Columbian Exposition and installed it in old University Hall (which stood behind the present Angell Hall). The organ was moved to Hill Auditorium for the 1913 May Festival. Over the decades, the organ pipes have undergone many changes of appearance, but were restored to their original stenciling, coloring, and layout in 1986.

Currently, Hill Auditorium is part of the U-M's capital campaign, the Campaign for Michigan. Renovation plans for Hill Auditorium have been developed by Albert Kahn and Associates to include elevators, green rooms, expanded bathroom facilities, air conditioning, artists' dressing rooms, and many other necessary improvements and patron conveniences.

(313) 668-7652

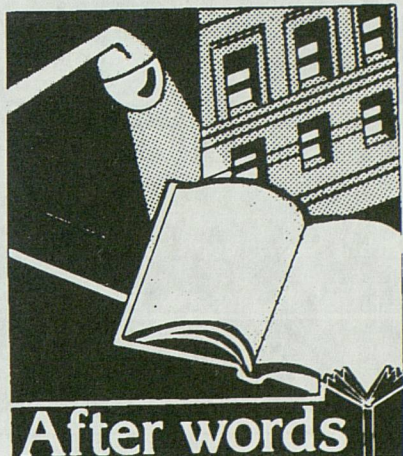
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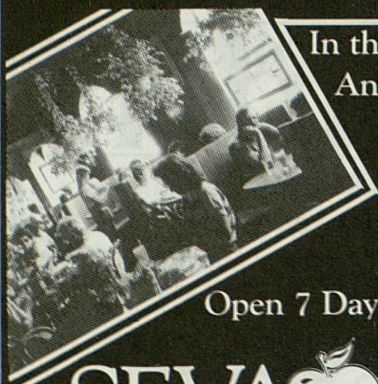
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## Burton Memorial Tower

A favorite campus and Ann Arbor landmark, Burton Memorial Tower is the familiar mailing address and box office location for UMS concertgoers.

In a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles, be built in the center of campus to represent the idealism and loyalty of U-M alumni. Burton served as president of the University and as a Musical Society trustee from 1920 until his death in 1925.

In 1935 Charles M. Baird, the University's first athletic director, donated \$70,000 for a carillon and clock to be installed in a tower dedicated to the memory of President Burton. Several organizations, including the Musical Society, undertook the task of procuring funds, and nearly 1,500 individuals and organizations made contributions. The gift of the UMS totalled \$60,000.

Designed by Albert Kahn, Burton Memorial Tower was completed in 1940, at which time the University Musical Society took residence of the first floor and basement.

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, the UMS now has refurbished offices on three floors of the tower, complete with updated heating, air conditioning, storage, lighting, and wiring. Over 230 individuals and businesses contributed to this project.

The remaining floors of Burton Tower are arranged as classrooms and offices used by the School of Music, with the top reserved for the Charles Baird Carillon. During the academic year, visitors may observe the carillon chamber and enjoy a live performance from noon to 12:30 P.M. weekdays when classes are in session and most Saturdays from 10:15 to 10:45 A.M.

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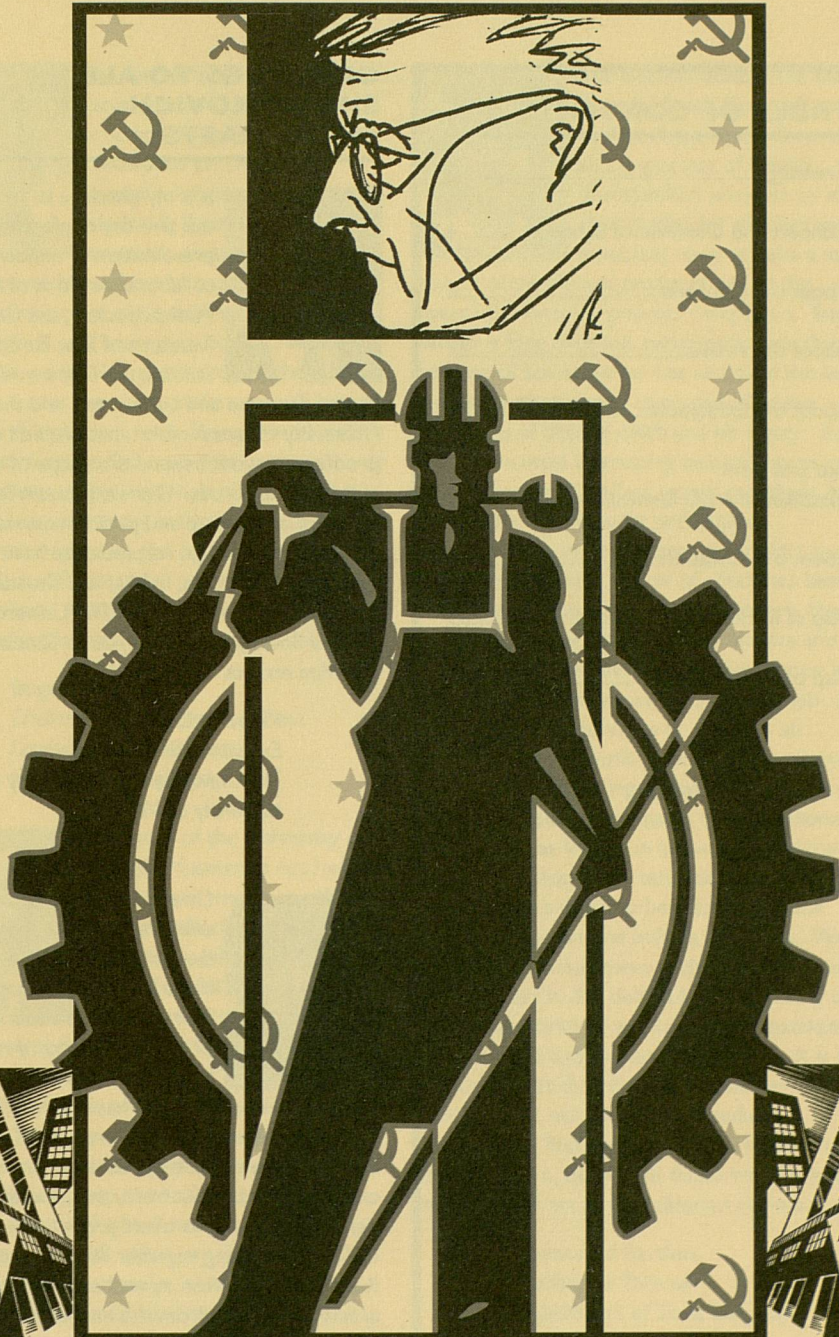
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## GREETINGS TO ALL SHOSTAKOVICH ENTHUSIASTS:



It is my pleasure to be part of this five-day conference and presentation of concerts. The collaborative work of the Musical Society, the Center for Russian and East European Studies, the Department of Slavic Languages and Literatures, and the University Museum of Art, has enabled us to produce an event beyond the scope of our individual resources. Our enthusiasm for this fusion of scholarship and performance is mirrored in the huge response we have had from scholars, performers, media, and Shostakovich devotees here and abroad. The University Musical Society welcomes you to *Shostakovich: The Man and His Age, 1906-1975*.

Kenneth C. Fischer  
*Executive Director  
 The University Musical Society of the  
 University of Michigan*



One of the intellectually exhilarating consequences of the collapse of the Soviet Union is the possibility of achieving a more authentic understanding of twentieth-century history. Up to now, the history of Soviet culture and politics has been distorted by lack of information and the imposition of inappropriate stereotypes to explain artistic creativity, the behavior of artists, and the significance of works of art produced in the USSR. By bringing together scholars from both Russia and the West, as well as performing artists and people from the intellectual milieu in which Shostakovich lived, the Shostakovich Conference will make a fresh and profound contribution to the rewriting of the history of culture in the Soviet period.

Jane Burbank  
*Director, Center for Russian and East  
 European Studies  
 Department of History  
 University of Michigan*

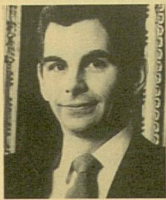




The Department of Slavic Languages and Literatures is proud to co-sponsor the conference on Dmitri Shostakovich, one of the most fascinating figures in Russian twentieth-century culture. The

conference on Shostakovich, combined with a rare performance of the complete cycle of his string quartets, will be an occasion to reevaluate not only his oeuvre, but also his role in the cultural life of the Soviet era. The conference will be a truly interdisciplinary event. Since Shostakovich's life and work are at the important intersection of art and politics — his personal relationship with Stalin is a unique chapter in the history of arts in a totalitarian regime — the conference will have important ramifications for many different fields and disciplines. We warmly welcome all of you to Ann Arbor for this extraordinary event.

Bogdana Carpenter  
*Chairman, Department of Slavic  
 Languages and Literatures  
 University of Michigan*



On behalf of the University of Michigan Museum of Art I would like to invite you to visit the Museum galleries to enjoy a special loan exhibition of eight Soviet "Socialist Realist" paintings. Working during the darkest

days of Stalin's dictatorship these artist, like O integrity against the demands of a totalitarian I state. The results are fascinating. The works in the exhibition have been lent by the Elvehjem Museum at the University of Wisconsin and are part of a larger group assembled by Joseph E. Davies, American Ambassador to the Soviet Union from 1936-38. Also on view are a number of American realist pictures from the 1930s and 1940s which we hope will provide a provocative comparison.

William J. Hennessey  
*Director  
 University of Michigan Museum of Art*



The historic occasion of the Borodin String Quartet's visit to Ann Arbor to perform the string quartets of Dmitri Shostakovich presents an ideal opportunity for scholars and musicians to undertake a major

review of the life and works of one of the twentieth century's greatest composers. Such a review is long overdue, particularly now that the collapse of Soviet power has removed the last remaining obstacles to open and objective discussion of Shostakovich and his legacy. As one of the most interesting cultural figures of his time, whose music raises crucial questions as to the relation between art and society, Shostakovich's work has been subject to much political speculation, not all of which has been of value. Despite his popularity and stature, the composer to this day remains an elusive and complex figure, whose colossal significance has yet to be adequately assessed. It is the aim of this conference therefore to establish an objective and authentic picture of Shostakovich's life and work. By bringing together specialists working in Russian literature, history, cinema and architecture as well as in music, the conference will also provide a rare but vital opportunity for Shostakovich's work to be discussed in the context of the art and politics of his era. We are honoured that members of the Borodin Quartet will take part in this debate by contributing their unique memories of working with Shostakovich, their beloved and respected colleague. It is to be hoped that the conference will have ramifications not only for Shostakovich scholars and literary and cultural historians of the Soviet era, but for all those with an interest in the fate of art in a totalitarian regime.

Rosamund Bartlett,  
*Conference Director  
 Department of Slavic Languages  
 and Literatures  
 University of Michigan*

# SHOSTAKOVICH

## THE MAN AND HIS AGE

### 1906 1975

**JANUARY 25-30 1994 • UNIVERSITY OF MICHIGAN • ANN ARBOR**

*Please consult this complete schedule for all conference presentation, concert, reception and exhibit information.*

#### **TUESDAY, JANUARY 25**

---

**6:00 p.m.**

**Reception à la russe**

*Rackham Assembly Hall  
\$15.00 admission*

**7:00 p.m.**

**Philips Educational Presentation**

*Laurel Fay, Shostakovich Biographer and Specialist  
Rackham Fourth Floor Amphitheatre  
Free admission*

**8:00 p.m.**

**CONCERT I**

*Borodin String Quartet  
Quartets Nos. 2, 1, 3  
Rackham Auditorium  
Paid admission*

**10:00 a.m.-5:00 p.m.**

**Socialist Realism: 20th-Century Paintings  
from the Soviet Union**

*University Museum of Art  
525 S. State Street  
Free admission*

**12:00-8:00 p.m.**

**Archive and Avant-Garde: Two Exhibitions**

*Rackham Gallery West  
915 E. Washington  
Free admission*

**10:00 a.m.-5:00 p.m.**

**Socialist Realism: 20th-Century Paintings  
from the Soviet Union**

*University Museum of Art  
525 S. State Street  
Free admission*

**12:00-8:00 p.m.**

**Archive and Avant-Garde: Two Exhibitions**

*Rackham Gallery West  
915 E. Washington  
Free admission*

#### **THURSDAY, JANUARY 27**

---

**4:00-5:30 p.m.**

**CONFERENCE SESSION I**

**Opening of Conference and Keynote  
Address "Shostakovich and Us"**

*Richard Taruskin, University of California, Berkeley  
Rackham Fourth Floor Amphitheatre  
Admission with Conference Pass\**

**Reception for all Conference**

**participants follows in Assembly Hall**

**8:00 p.m.**

**CONCERT III**

*Borodin String Quartet  
Quartets Nos. 9, 7, 8  
Museum of Art  
525 S. State Street  
Paid general admission*

#### **WEDNESDAY, JANUARY 26**

---

**8:00 p.m.**

**CONCERT II**

*Borodin String Quartet  
Quartets Nos. 6, 4, 5  
Museum of Art  
525 S. State Street  
Paid general admission*

**10:00 a.m.-5:00 p.m.**

**Socialist Realism: 20th-Century Paintings  
from the Soviet Union**

*University Museum of Art  
525 S. State Street  
Free admission*

**12:00-8:00 p.m.**

**Archive and Avant-Garde: Two Exhibitions**

*Rackham Gallery West  
915 E. Washington  
Free admission*

*\* Conference pass may be obtained at the UMS Box Office in  
Burton Tower for \$30. Please call 313.764.2538 for further  
information.*

## FRIDAY, JANUARY 28

---

9:00-10:30 a.m.

### CONFERENCE SESSION 2

**Shostakovich's Musical Legacy: New Interpretations (1)**

**Chair: Laurel Fay**

"A New Insight Into the Tenth Symphony of Dmitri Shostakovich"

Nelly Kravetz, Bar-Ilan University

"Between 'Social Demands' and the 'Music of Grand Passions': The Years 1934-36 in Shostakovich's Life"

Inna Barsova, Moscow Conservatory

"Shostakovich's Eighth: C minor Symphony Against the Grain"

David Haas, University of Georgia

*Rackham Fourth Floor Amphitheatre  
Admission with Conference Pass*

10:30-11:00 a.m.

Break *Assembly Hall*

11:00 a.m.-12:30 p.m.

### CONFERENCE SESSION 3

**Shostakovich and Soviet Cultural Politics**

**Chair: Harlow Robinson**

"Shostakovich and the Cultural Politics of the 1930s"

Sheila Fitzpatrick, University of Chicago

"The Cultural Context of Shostakovich's Nose"

Katerina Clark, Yale University

"Shostakovich and the Cultural Revolution"

Amy Nelson, Virginia Polytechnic Institute

*Rackham Fourth Floor Amphitheatre  
Admission with Conference Pass*

12:30-2:00 p.m.

Lunch

1:30 p.m.-2:00 p.m.

**Archive and Avant-Garde Gallery Talk:**

**"Russian Avant-Garde Sheet Music Design"**

Erika Wolf, University of Michigan

*Rackham West Gallery  
915 E. Washington  
Free admission*

1:30-2:00 p.m.

**Socialist Realism: 20th-Century Paintings from the Soviet Union—Public Tour**

*Museum of Art  
525 S. State Street  
Free admission*

2:00-3:30 p.m.

### CONFERENCE SESSION 4

**Shostakovich and the Cinema**

**Chair: Katerina Clark**

"Eisenstein's *October*: Shostakovich's Music and Eisenstein's Vertical Montage"

Herbert Eagle, University of Michigan

"Polyphonic Structure in the Works of Shostakovich as Reflected by Cinema (*The Viola Sonata*)"

Lily Avrutin, University of Alberta

"Shostakovich and Shakespeare"

Harlow Robinson, State University of New York, Albany

*Rackham Fourth Floor Amphitheatre  
Admission with Conference Pass*

3:30-4:00 p.m.

Break *Assembly Hall*

4:00-5:30 p.m.

### CONFERENCE SESSION 5

**Shostakovich's Musical Legacy: New Interpretations (2)**

**Chair: Malcolm Hamrick Brown, Indiana University**

"Shostakovich and the Russian Approach to Dodecaphony"

Anna Ferenc, University of British Columbia

"The Relationship Between Shostakovich's String Quartets and Symphonies"

Danuta Gwizdalanka, Poland

"Musorgsky's *Rayok*, Shostakovich's *Anti-formalist Rayok* and the Traditions of Russian Musical Satire from Alexander II to Brezhnev"

Manashir Yakubov,  
Shostakovich Family Archive, Moscow  
*Rackham Fourth Floor Amphitheatre  
Admission with Conference Pass*

8:00 p.m.

**CONCERT IV**

Borodin String Quartet  
Quartets Nos. 10, 11, 12  
Museum of Art  
525 S. State Street  
Paid general admission

10:00 a.m.-5:00 p.m.

**Socialist Realism: 20th-Century Paintings  
from the Soviet Union**

University Museum of Art  
525 S. State Street  
Free admission

12:00-8:00 p.m.

**Archive and Avant-Garde: Two Exhibitions**

Rackham Gallery West  
915 E. Washington  
Free admission

**SATURDAY, JANUARY 29**

---

9:00-10:30 a.m.

**CONFERENCE SESSION 6**

**In Search of the 'Real' Shostakovich**

**Chair: Margarita Mazo, Ohio State University**

"Shostakovich, LASM and Asafiev"  
Laurel Fay, New York

"Writing about Shostakovich: Performing  
Shostakovich"  
David Fanning, University of Manchester

"Contemporary Perception of Shostakovich"  
Elizabeth Wilson, Turin, Italy

*Rackham Fourth Floor Amphitheatre  
Admission with Conference Pass*

10:30-11:00 a.m.

Break *Assembly Hall*

11:00 a.m.-12:30 p.m.

**CONFERENCE SESSION 7**

**Forum with Members of the Borodin String  
Quartet**

**Chairs: Elizabeth Wilson, Stephen Shipps,  
University of Michigan**

Valentin Aleksandrovich Berlinsky, cello  
Mikhail Samuilovich Kopelman, violin

12:30-2:00 p.m.

Lunch

1:00-1:30 p.m.

**Socialist Realism: 20th Century Paintings  
from the Soviet Union — Public Tour**

Museum of Art  
525 S. State Street  
Free admission

1:30-2:00 p.m.

**Archive and Avant Garde Gallery Talk:  
"Pages from the Life of Shostakovich"**

Manashir Yakubov, Curator, Shostakovich  
Family Archive, Moscow  
Rackham Gallery West  
915 E. Washington  
Free admission

2:00-3:30 p.m.

**Conference Session 8**

**Shostakovich and Russian Literature  
Chair: Michael Makin**

"Songs and Dances of Death and Survival:  
Shostakovich, Tsvetaeva, and Pushkin in the  
Shadow (or Echo) of Musorgsky"  
Caryl Emerson, Princeton University

"Shostakovich and Chekhov"  
Rosamund Bartlett, University of Michigan

"Shostakovich and Tsvetaeva"  
Marina Katseva, Boston

*Rackham Fourth Floor Amphitheatre  
Admission with Conference Pass*

3:30-3:45 p.m.

Break *Assembly Hall*

3:45-4:45 p.m.

**CONFERENCE SESSION 9**

**New Perspectives on Shostakovich's Works  
for Voice and Piano**

**Chair: David Fanning**

"When Shostakovich Touches Bass:  
A Singer's Thoughts"  
Sterling Beckwith, York University

"Is Shostakovich's Pianistic Testimony Credible?"  
Sofia Mosheovich, York University

*Rackham Fourth Floor Amphitheatre  
Admission with Conference Pass*

4:45-5:00 p.m.

Break *Assembly Hall*

5:00-6:00 p.m.

**CONFERENCE SESSION 10**

**Shostakovich's Settings of Pushkin and  
Tsvetaeva for Voice and Piano**

Performed by Sterling Beckwith,  
Caryl Emerson, Sofia Moshevich, and  
Constance Cooper

*Rackham Assembly Hall  
Admission with Conference Pass*

8:00 p.m.

**CONCERT V**

Borodin String Quartet  
Quartets Nos. 14, 13, 15

*Rackham Auditorium  
Paid admission*

10:00 a.m.-5:00 p.m.

**Socialist Realism: 20th-Century Paintings  
from the Soviet Union**

*University Museum of Art  
525 S. State Street  
Free admission*

12:00-8:00 p.m.

**Archive and Avant-Garde: Two Exhibitions**

*Rackham Gallery West  
915 E. Washington  
Free admission*

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**SUNDAY, JANUARY 30**

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9:00-11:00 a.m.

**CONFERENCE SESSION 11**

**Shostakovich's Contemporaries: Russian  
Writers and their Fates in the Soviet Period**

**Chair: Caryl Emerson**

"Arrested Development: The Fate of Nikolai  
Klyuev and his Texts"

Michael Makin, University of Michigan

"I Wished to Remain My Own Man, But Became  
Someone Else's: The Fate of Vsevolod Ivanov in  
the 1930s and 1940s"

Elena Krasnostchekova, University of Georgia

"The Death of the Book *à la russe*:  
Poetry Under Stalin"

Clare Cavanagh, University of Wisconsin

"After *After Russia*: Marina Tsvetaeva's Journey  
From Life Into Legend"

Laura Weeks, Wheaton College

*Rackham Fourth Floor Amphitheatre  
Admission with Conference Pass*

11:00-11:15 a.m.

*Break Assembly Hall*

11:15 a.m.-1:00 p.m.

**CONFERENCE SESSION 12 AND  
CONCLUDING FORUM**

**Art Under Totalitarianism**

**Chair: Rosamund Bartlett**

"Socialist Realism in the Visual Arts: Repressive  
Variations on a Totalitarian Aesthetic Theme"

Anatole Senkevitch, University of Michigan

**DISCUSSION**

*Rackham Fourth Floor Amphitheatre  
Admission with Conference Pass*

2:00-2:30 p.m.

**Archive and Avant-Garde Gallery Talk**

Erika Wolf  
*Rackham Gallery West  
Free admission*

12:00-5:00 p.m.

**Socialist Realism: 20th-Century Paintings  
from the Soviet Union**

*University Museum of Art  
525 S. State Street  
Free admission*

12:00-4:00 p.m.

**Archive and Avant-Garde: Two Exhibitions**

*Rackham Gallery West  
915 E. Washington  
Free admission*

**Monday, January 31—Friday, February 4**

12:00-6:00 p.m.

**Archive and Avant-Garde: Two Exhibitions**

*Rackham Gallery West  
915 E. Washington  
Free admission*

## ABOUT THE CONCERTS

### THE STRING QUARTETS OF DMITRI SHOSTAKOVICH

Laurel E. Fay

For most people, the measure of Shostakovich's greatness as a composer hinges on his cycle of 15 symphonies. The symphonies do, of course, loom large in the biography of the composer and in the history of Soviet music. The success of his conservatory graduation piece, the First Symphony (1925), launched the young composer's successful international career. The Fifth Symphony (1937) marked a triumphant comeback from the devastating attacks leveled at Shostakovich in 1936 at the same time as it exemplified the model "Socialist Realist" symphony. The Seventh Symphony, "Leningrad" (1941), became an unprecedented symbol of heroic resolve and resistance during World War II. And so on. Despite the prominence of the symphonies as historical and even political documents, however, they are extremely inconsistent in overall quality. Some — the curious hybrids Nos. 2, "To October" (1927), and 3, "The First of May" (1929), for instance, the explicitly programmatic Nos. 11, "The Year 1905" (1957), and 12, "The Year 1917" (1961), and the symphonic vocal cycles Nos. 13, "Babi Yar" (1962), and 14 (1969) — even stretch the designation "symphony" to the limits of credibility.

Often overlooked is the fact that Shostakovich also wrote a cycle of 15 string quartets. These works encompass a range of expression and a diversity which parallel that of the symphonies; by comparison, however, they form a more substantial, consistent and musically satisfying cycle. If, in his symphonies, Shostakovich sometimes succumbs to excessive bombast and long-winded rhetoric, in the quartets he confines these unfortunate impulses within more artistic limits. Shostakovich's cycle of string quartets, a significant contribution to the twentieth-century repertory, shares little with the other great cycle of the century, that of Bartók. Instead, the sound world of Shostakovich's quartets, their psychological scope and emotional force suggest most immediate and direct comparison with the

legacy of Beethoven. The points of contact between individual works are innumerable. More telling, however, are the broad parallels, especially in the late quartets. In these works of Beethoven and Shostakovich we sense both composers' evident disengagement from the world around them, a liberating refusal to make artistic concessions that allows them to push the creative envelope to new expressive horizons.

The quartets reflect a less public side of Shostakovich's creative personality. They are more purely abstract than the symphonies, and, while they convey an emotional intensity no less charged, and a range of expression no less breathtaking, they are not as readily matched to the external milestones and crises of Shostakovich's public career. With the possible exception of the "autobiographical" Eighth Quartet (1960), none of Shostakovich's quartets is explicitly programmatic. If, in his symphonies, Shostakovich was addressing a mass audience, the traditional perspective of the string quartet as appealing to a more elite, cultured audience was equally true. For Shostakovich the string quartet was a medium of philosophical reflection and intimate confessions, not the high-profile arena for attesting political, moral or aesthetic values.

Shostakovich came to the quartet medium relatively late, completing his first full-fledged effort only in 1938. Though the composer was still only 32, he had five symphonies, two operas, three ballets, and a sizable portfolio of film and incidental music already under his belt. He had in fact flirted with the string quartet somewhat earlier; in Batumi, Georgia, where he found himself in the company of the Vuillaume Quartet, Shostakovich arranged two of his most distinctive tunes — the famous "Polka" from *The Age of Gold* and Katerina's Act I aria from *Lady Macbeth of the Mtsensk District* — overnight on October 31, 1931, surprising the performers with the score before their departure the next morning. And he included 12 preludes for string quartet in his score to the film *Girlfriends* in 1934-35. Reflecting back on his career from the half-century mark in 1956, Shostakovich credited hearing the performances by next door neighbors of trios and quartets of Mozart, Haydn, Beethoven, Borodin and Tchaikovsky as a formative childhood experience.

Despite good intentions, the incessant pestering of performers, and the welcome though premature announcement, in 1935, that he had begun composition of a quartet as a preliminary to the composition of the Fourth Symphony, Shostakovich approached his First Quartet as an occasional experiment, an intellectual exercise in a medium he considered one of the most difficult. Not a small part of Shostakovich's reputation at that time stemmed from his masterful command of the orchestral palette. Like many other composers of the period, Western and Soviet, his tastes and personal style ran more in the direction of differentiated ensembles — making the most of dissimilar, contrasting timbres, textures and sound qualities — rather than exploring the intricate subtleties and blend of complementary instruments. For this reason alone the string quartet medium posed a challenge. In 1944, the composer was asked his opinion of chamber music: "Chamber music demands of a composer the most impeccable technique and depth of thought. I don't think I will be wrong if I say that composers sometimes hide their poverty-stricken ideas behind the brilliance of orchestral sound. The timbral wealth which is at the disposal of the contemporary symphony orchestra is inaccessible to the small chamber ensemble. Thus, to write a chamber work is much harder than to write an orchestral one."

When he returned to the quartet medium in 1944 with the Second Quartet and especially with the composition of the powerful Third Quartet in 1946, Shostakovich demonstrated a masterful assurance and a commitment to the genre that would never abandon him. He continued to produce quartets regularly throughout the rest of his career; the largest gap between them was four years, and in each of the years 1960 and 1964 he wrote two. The steady production of quartets stood in contrast to a marked decline in Shostakovich's interest in pure symphonic composition. This change in emphasis was also paralleled by the gradual shift toward the more austere and economical style of his late period.

With the Second Quartet, too, Shostakovich's collaboration with the members of the Beethoven Quartet became firmly established, a

collaboration inseparable from the composition of the cycle. Having helped to needle him into its composition, the Glazunov Quartet had given the world première of the First Quartet. The Beethoven Quartet, who gave the Moscow première of the First, was entrusted with the premières of every succeeding quartet until the final one; it was only the death of the cellist Sergei Shirinsky after a rehearsal that prevented the première of the last quartet by this ensemble. Instead, the Fifteenth was first performed by the Taneyev Quartet.

The identification of Shostakovich's quartet legacy with the Beethoven Quartet was more than a matter of circumstance. The composer admitted the influence of the players' performing style on his music. Shostakovich regularly attended the rehearsals before the première of a new quartet and used them as a kind of laboratory for exploring the expressive means of each instrument, as well as for adjusting tempos, dynamic markings, and phrasing. Shostakovich acknowledged the participation and influence of the Beethoven Quartet in other ways, too. He dedicated six of his quartets to the ensemble and its individual members; most of the rest are dedicated to close friends and family members. Shortly before his own death, Shostakovich began to think about his next quartet, the Sixteenth. Since by that time three of the four original members had died or been replaced, the composer expressed his intention to dedicate his next quartet to the "new" Beethoven Quartet. Unfortunately, composition of the quartet got no further than the planning stage.

As the years progressed, even though Shostakovich realized that the Beethoven Quartet no longer played with the undisputed mastery of its early years, he remained faithful in entrusting the premières of his quartets to it; its longevity as an ensemble gave him a sense of continuity and security. But he became increasingly eager to hear how the Borodin Quartet would approach his new works and, from the late 1940s, he worked closely with those musicians as they refined their interpretations. In 1953, judging that they played it better, he flirted briefly with the idea of granting the Borodin Quartet the right to give the first public performance of the Fourth

Quartet. The Borodin Quartet remained a dedicated and distinguished advocate of Shostakovich's quartets. For many years, it was the Borodin's recordings of the first 13 quartets that made them accessible to Western listeners.

Sometime after he became addicted to the quartet medium, at least by the time of the composition of the Seventh Quartet in 1960, Shostakovich hatched the incredible idea to compose a cycle of 24 quartets, one in each major and minor key. In the cycle of symphonies he had already repeated himself — the Eighth Symphony (1943) repeated the C-minor tonality of the Fourth (1936) and the Ninth (1945) the E flat-major of the Third, for instance — but in the 15 completed quartets no key is repeated. There are perceptible patterns in the choices of keys, especially the circle of fifths in the last six quartets, though there doesn't seem to be any overall plan or pattern of interconnections. Each work stands independently.

From symphony to symphony Shostakovich adopted sometimes radically different approaches, as well as radically different instrumentation. There is no predictable formula, stylistic or structural, that underlies the cycle of string quartets either. Without exploiting novel instrumental techniques to any great extent, Shostakovich coaxes an astounding range of color, texture, and density from the four string instruments. In a number of the works, the texture becomes so dense with chordal writing and arpeggiation, the level of raw energy so staggering, that the ensemble threatens to burst its physical limitations. At the other extreme, Shostakovich also knew how to rivet the listener's attention with very modest means. In places, individual instruments must sustain the line of concentration with the simplest of musical material. The simplification of means, the preference for exploring the emotional vulnerability of exposed, individual voices over the combination of instruments became increasingly pronounced from the Eleventh Quartet onwards, as Shostakovich searched for ever greater concentration and clarity of expression.

*As the series progressed, Shostakovich devoted increased concern to cyclic unity within each*

quartet. The means for achieving this internal unity varies. At its simplest it can be seen in the linking of movements by *attacca* markings — which becomes a standard procedure from the Third Quartet onwards — or the use of transitional material to effect a seamless transition between movements. In the Sixth Quartet, each of the four movements concludes with an identical cadential figure. In more than half of the quartets, including — with the exception of the Twelfth — all from the Ninth onwards, the form is rounded by the recapitulation of themes from earlier movements in later ones. The Eighth Quartet, where Shostakovich's personal motto forms the motivic basis of the entire quartet, is unique. And the Thirteenth Quartet shows Shostakovich in an uncharacteristically constructivist vein: It is cast in a symmetrical, one-movement arch form.

When it appeared in 1968, the Twelfth Quartet seemed to mark a radical departure in style for Shostakovich. Here, for the first time in his music, he used, and used conspicuously, 12-tone rows like those associated with the music of Schoenberg. In music by a Western composer, this development would likely have been passed over without fanfare. In the music of Shostakovich — who as an official mouthpiece for the cause of Socialist Realism had often voiced his disdain of such decadent Western tendencies — it was sensational. Certainly, for any Soviet composer to have used such rows before the cultural thaw following Stalin's death would have been unthinkable. What was overlooked, though, was the fact that Shostakovich used the rows melodically, making no attempt to adopt a serial or any other "system" of composition. Such rows represented no more than his naturally chromatic language condensed to its barest essence; it heralded the equivalent irreducible concentration of other late works such as the Violin Sonata (1968), the Fourteenth Symphony (1969), and the Thirteenth Quartet. Shostakovich's opposition to the pretensions of any intellectual compositional system remained unchanged.

Its capacity to surprise is one of the great appeals of Shostakovich's music. The mercurial shift of colors, textures and moods within a work, the absence of any stereotyped structural formulas, even as tangible links to tradition are preserved,



keep the listener's attention constantly engaged. Amid the austerity, the gloominess, the transparent textures and chromatic reduction of so many of his late works, for instance, the Fourteenth Quartet sings out as an unexpectedly warm and "romantic" lyrical interlude. No two of the quartets are alike. Even the progression of quartets is marked by unexpected contrasts and epiphanies; this is one of the reasons that performances of the complete cycle inevitably provide an experience vastly more enriching than the sum of its individual quartets.

Listening to the Fifteenth Quartet (1974), it is hard to believe that the composer did not intend this to be his final work. Shostakovich's all-too-human vulnerability, his obsession with the stark inevitability of death is nowhere more marked than in this devastating sequence of six slow movements, replete with *Funeral March* and *Elegy*; the work is widely regarded as the composer's private requiem. From the cheerful, childlike simplicity of Shostakovich's First Quartet to the introspective, bleak asceticism of the Fifteenth is a very long way. The path between Shostakovich's first and last quartets, however, is paved with waltzes, gallops, marches, passacaglias, tragic conflicts, infectious wit and lyrical flights that represent much of the finest music that he ever composed.



**UNIVERSITY MUSICAL SOCIETY**  
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**BORODIN STRING QUARTET**

Mikhail Kopelman, violin  
Andrei Abramenkov, violin

Dmitri Shebalin, viola  
Valentin Berlinsky, cello

Tuesday Evening, January 25, 1994, at 8:00  
Rackham Auditorium, Ann Arbor, Michigan



**PROGRAM**

**Dmitri Shostakovich**

**Quartet No. 2 in A Major, Op. 68**

|                        |                     |
|------------------------|---------------------|
| Overture               | (Moderato con moto) |
| Recitative and Romance | (Adagio)            |
| Waltz                  | (Allegro)           |
| Theme and Variations   | (Adagio. Piu mosso) |

**Quartet No. 1 in C Major, Op. 49**

Moderato  
Moderato  
Allegro molto  
Allegro

**INTERMISSION**

**Quartet No. 3 in F Major, Op. 73**

Allegretto  
Moderato con moto  
Allegro non troppo  
Adagio  
Moderato ]

*]attacca; without break*

*Large print programs are available upon request from your usher.*

Thank you to Dr. Laurel E. Fay for this evening's Philips Educational Presentation.

Thank you to James Leonard for his talks on Shostakovich at SKR Classical.

Thirtieth Concert of the 115th Season • 31st Annual Chamber Arts Series

## NOTES ON THE PROGRAM

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Laurel E. Fay

### **Quartet No. 2 in A Major, Op. 68 (1944)**

By the time he returned to the medium six years after completion of his First Quartet, Shostakovich had penned three more symphonies, including the legendary Seventh ('Leningrad', 1941) and the tragic Eighth (1943). In the interim he did not abandon chamber music; an accomplished pianist, he wrote himself into his Piano Quintet (1940), a work that scored immediate and lasting success. He also produced another durable masterwork, the Piano Trio No. 2 in E minor, dedicated to the memory of his cherished friend, Ivan Sollertinsky. Immediately on completion of the Trio in late summer 1944, the composer started work on his Second Quartet, which he dedicated to composer Vissarion Shebalin in commemoration of the 20th anniversary of their friendship. The Piano Trio and the Second Quartet were unveiled together in Leningrad on 14 November 1944.

Shostakovich's Second Quartet is more ambitious and substantial than its predecessor in scale, in emotional range, in texture, in just about every respect. Each of its four movements carries a descriptive title. The designation *Overture* may be a bit misleading for an opening movement in reasonably orthodox first-movement sonata form, complete with repeated exposition. The movement is based on two themes, the first a robust, modal tune over a rustic drone (transfigured at the beginning of the development section into a lilting waltz) and the second a reflowing, chromatic line with the weak-beat accentuation of a mazurka. The first violin solo in the opening section of the second movement, *Recitative and Romance*, divulges — against sustained chordal harmonies — intense private anguish in an almost human voice. (It foreshadows the poignant bassoon recitative in Shostakovich's next symphony, the Ninth, composed the following year.) The *Romance* suggests release through a wistful waltz, but it gradually yields to mounting anxiety and a return to the *Recitative*.

The third movement *Waltz* is in the minor mode and is played in its entirety with mutes, aspects

which contribute to the eerie atmosphere. A brief slow introduction, a pointed dialogue between the lower strings and the first violin, anticipates the appearance of the main theme of the final movement, *Theme and Variations*, in A minor. Expanded from an idea in the Piano Trio, this is a 14-measure melody of characteristic lyrical expansiveness. It is presented first by viola unaccompanied, then traded among the instruments in a series of progressive variations that arch through textures dense with dramatic tension back to Schubertian calm and lucidity. The tempo gradually broadens and the movement concludes with a reprise of the introductory material.

### **Quartet No. 1 in C Major, Op. 49 (1938)**

Still shell-shocked and insecure after the *Lady Macbeth* debacle and his hard-won return to official favor with his 5th Symphony, Shostakovich took pains to dampen expectations for his next major work, his first full-fledged essay in the quartet medium, a work radically different in spirit from the previous symphony: "Don't expect to find special depth in this, my first quartet opus. In mood it is joyful, merry, lyrical. I would call it 'spring-like.'" The composer stressed that he had begun it tentatively, as an exercise, and that its completion had been fortuitous.

He needn't have worried. The critics required no excuse for the composer's "lyrical intermezzo," — begun on his daughter's second birthday, just a few weeks after the birth of his son, and premiered in Leningrad on 10 October 1938 — they were uniformly charmed by the fresh, childlike simplicity of the new work, by its sunny disposition, unclouded by conflict or gloom. The First Quartet's lyrical impulse, the clarity of musical ideas and the transparency of their setting as well as the composer's instant and seemingly effortless mastery of the idiom has led more than one of its admirers to compare Shostakovich's accomplishment to the poetry of Pushkin.

The quartet is modest in scale; its four movements are miniature but classically proportioned. What contributes to Shostakovich's recognizable signature are the remote key relationships and unpredictable

rhythmic and metric shifts. The quiet serenity of the chorale-like initial theme of the first movement (expanded from triple to duple meter on its reprise) contrasts with a singing secondary theme accompanied by a delicate ostinato and playful cello glissandi. The second movement is a series of variations on a theme, initially presented by the viola, contained in a cumulative ternary form. The wispy scherzo, with its lilting trio in the center, is played in its entirety with mutes. The final movement actually began as the first: during the course of composition Shostakovich reversed the order of first and last movements. At moments, the raw energy hints of things to come in future quartets. Throughout, the boisterous enthusiasm and wit are irresistible.

### **Quartet No. 3 in F Major, Op. 73 (1946)**

By the time Shostakovich sat down to tackle his Third Quartet, World War II was finally over and the composer had resettled with his family in Moscow, where he took up a teaching position at the Moscow Conservatory. Shostakovich dedicated his new quartet, completed on 2 August 1946, to the members of the Beethoven Quartet, who gave the première in Moscow on 16 December 1946. The peaceful respite did not last long. Between the dates of completion and première, Russia's artistic intelligentsia was shaken by fresh upheavals. The composer himself had renewed cause for alarm: though overshadowed by official decrees on literature and drama and by the vilification of writers Anna Akhmatova and Mikhail Zoshchenko, a ruthless attack on Shostakovich and his Ninth Symphony also appeared. Even after the Third Quartet was suppressed in 1948 — along with most of his finest works — Shostakovich continued to regard it as one of his most successful works.

Like his Eighth and Ninth Symphonies, Shostakovich cast the Third Quartet in five movements. The structural parallels with the former are particularly striking: while the opening movement of the Third Quartet has temperamental affinities with the Ninth, the inner movements — including a fourth-movement passacaglia — have their direct conceptual counterparts in the Eighth. The main theme of the Quartet's sonata-form first movement skips along like a carefree polka. Concerned lest the humor in this music be

misinterpreted, Shostakovich instructed that the movement should be played not cockily, but with tenderness. Noteworthy in the second movement is the synchronous staccato 'tiptoeing' of the four instruments in the middle section.

The effect of the brusque chords of the third movement, the aggressive, hard-edged insistence of its headlong drive (intensified here by the unpredictability of alternating meters), is something that Shostakovich returns to in subsequent quartets. The dotted rhythms of the quasi-passacaglia (the repetitions of the theme are not entirely continuous), as well as the characteristic funeral march accompaniment that makes its appearance on the fourth repetition, also herald an obsession with the theme of death that will increase in later works. The final movement, to which the closing measures of the fourth movement lead without pause, has the character of a lilting barcarolle, with somewhat pensive overtones. At the emotional climax of the movement, Shostakovich brings back the passacaglia theme in canon between viola and cello (*ffff* *expressivo*). Reminiscences of themes from earlier movements, as well as the seamless linking of movements, are among the composer's favorite techniques for achieving a sense of cyclic unity.



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**BORODIN STRING QUARTET**

Mikhail Kopelman, violin  
Andrei Abramenkov, violin

Dmitri Shebalin, viola  
Valentin Berlinsky, cello

Wednesday Evening, January 26, 1994, at 8:00  
Museum of Art, Ann Arbor, Michigan



**PROGRAM**

**Dimiti Shostakovich**

**Quartet No. 6 in G Major, Op. 101**

Allegretto  
Moderato con moto  
Lento  
Lento . Allegretto ]

**Quartet No. 4 in D Major, Op. 83**

Allegretto  
Andantino  
Allegretto ]  
Allegretto ]

**INTERMISSION**

**Quartet No. 5 in B-flat Major, Op. 92**

Allegro non troppo ]  
Andante  
Moderato  
Allegretto ]

*]attacca; without break*

*Large print programs are available upon request from your usher.*

Thank you to Hagopian World of Rugs for the donation of the rug  
used in tonight's performance.

Thirty-first Concert of the 115th Season • Special Concert

## NOTES ON THE PROGRAM

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Laurel E. Fay

### **Quartet No. 6 in G Major, Op. 101 (1956)**

Shostakovich endured what for him was a lengthy fallow period in his creativity after the composition of his Tenth Symphony (1953), producing only a few utilitarian scores until his Sixth Quartet (1956). In December 1954, his first wife, Nina, died suddenly, leaving the composer to care for two teenage children. A year later Shostakovich's mother died. In March 1956, Shostakovich's hopes to see the revised version of his opera, *Lady Macbeth of the Mtsensk District*, were cruelly rebuffed.

The Sixth Quartet, however, betrays none of the torment or grief the composer must have suffered. Composed during August 1956, the Sixth Quartet is a work of singular radiance and serenity. The composer told friends that he had written the quartet, which bears no formal dedication, as a present to himself for his 50th birthday. It received its première in Leningrad shortly after that event, on 7 October 1956. What surely also influenced the mood of the quartet was the fact that it was written by a man on his honeymoon; in June, Shostakovich had impulsively taken a new, young bride, Margarita Kaynova. (The marriage would prove short-lived; Shostakovich divorced her in 1959.)

The most distinctive feature of the Sixth Quartet, enhancing the sense of integral unity, is the use of the same simple cadence to conclude each of the four movements. Additionally, the main themes of the first and last movements share similarities in contour: the ascending major thirds that initiate the lyrical first theme of the former are inverted in the main theme of the latter. The additive pattern of repeated notes in the viola that introduces the singing duet for two violins at the beginning of the first movement assumes added significance as the first movement unfolds.

The second movement, in a relaxed triple meter, is also lyrical in impulse. The third movement takes the form of passacaglia, its 10-measure theme introduced by the cello with the other voices entering one by one at each repetition.

By contrast to other passacaglias by the composer (in the Third Quartet, for example), this movement is peaceful and contemplative rather than mournful or tragic. It leads without pause to the finale, with its principal theme of pastoral lyricism. At the climax of the movement, the passacaglia theme is recapitulated in canon between cello and viola. Other fleeting reminiscences (the additive rhythmic pattern from the first movement, for instance) are heard before a restatement of the pastoral theme leads to the now familiar final cadence.

### **Quartet No. 4 in D Major, Op. 83 (1949)**

Pilloried savagely in the Soviet cultural purge of 1948, Shostakovich was summarily stripped of both teaching positions and prestige. His music — branded with the dreaded label 'formalist' — was banned from study and performance. As if this was not enough, he was subjected to the further humiliation of being paraded by Stalin in March 1949 as a member of the Soviet delegation to the Peace Congress in New York. For public consumption during this difficult period, and to feed his family, Shostakovich dutifully produced patriotic music to order. To nurture his creative soul, he continued to write highly individual works that he knew could not possibly find public acceptance in the current climate: the Violin Concerto (1947-8), the song cycle *From Jewish Folk Poetry* (1948), the Fourth and Fifth (1952) Quartets. Well-known to the composer's intimates through private performances, these works nevertheless had to wait until after Stalin's death to receive their public premières.

The Fourth Quartet was begun in 1949, shortly after Shostakovich's return from his ill-fated trip to New York, and completed in late December. The composer dedicated it to the memory of Pyotr Vil'yams (1902-47), an artist and friend who had been designer at the Bolshoi Theater. The quartet was given its official première on 3 December 1953 in Moscow.

This is not a work that betrays its times plainly. The composer reverts here to a four-movement layout, modest aspirations and predominantly lyrical impulses that are reminiscent of the First Quartet. In what is one of Shostakovich's more

unusual introductory movements, fully a third of the pastoral movement unfolds over a bagpipe drone on the tonic before there is a change in harmony. The second movement is a romance, the poetic melody sung chiefly by the first violin to an accompaniment in sarabande rhythm. The third movement, in C minor and played throughout with mutes, shows the composer in his mysterious vein. It bridges directly into the last movement, the longest of the quartet and its clear center of gravity. As he had done previously in his Piano Trio, the Violin Concerto and in *From Jewish Folk Poetry*, here Shostakovich conspicuously fashions his themes from the melodic modes and distinctive gestures of Jewish folk music (enough by itself to dictate the necessity of withholding the quartet at a time when Stalin's "anti-cosmopolitanism" campaign was gaining momentum). Moving through a range of moods, from the grotesque to the tragic, the movement ends quietly, with subdued allusions to earlier movements.

#### **Quartet No. 5 in B-flat Major, Op. 92 (1952)**

Between the Fourth and Fifth Quartets, Shostakovich continued to divide his musical production between the earnestly "public" and the intensely "private." Noteworthy in this latter category is his set of 24 Preludes and Fugues (1950-51) for piano. Shostakovich composed his Fifth Quartet in the fall of 1952, completing it on 1 November. It received its première on 13 November 1953. As was the case with the Third Quartet, the composer dedicated the work to the members of the Beethoven Quartet, this time on the occasion of the ensemble's 30th anniversary.

The Fifth is one of Shostakovich's most dramatic and richly textured quartets. Its three movements are linked by transitions and by integrated motivic relationships. The first movement, in sonata form with repeated exposition, presents as its basic material a rising three-note chromatic motive answered by a five-note skipping turn, both quickly swept away in a harsh, relentless swirl of motion. The second theme, by contrast, is a rocking waltz-like melody that gently tugs against a duple accompaniment. The development builds on these ideas gradually and inexorably to a climax

of almost unbearable tension, where Shostakovich introduces a new theme, played in octaves at the highest reach of the violins. This is a borrowed theme, taken from the remarkable Trio for Clarinet, Violin and Piano (1949) by Galina Ustvolskaya, one of Shostakovich's favorite students. Its presence here (Shostakovich would use the theme again in one of his last works, the *Suite on Verses of Michelangelo Buonarroti*; 1974), even though it is recognizable only to the knowledgeable few, pays eloquent homage to his former student. In the coda of the movement, the Ustvolskaya theme reappears, muted, in augmentation in the first violin, offset by pizzicato accompaniment.

The bleak simplicity of the slow movement, the high octave doublings in spare counterpoint with a continuously unfolding melody look forward to Shostakovich's late style. A central section, with its gentle syncopations, evokes memories of Borodin. After a brief transition passage outlining the contours of a diminished fourth, the main theme of the last movement, an unpretentious waltz tune, is introduced in the viola. The development is not untroubled; tension builds inexorably to a brutal climax, where the Ustvolskaya theme is heard once again, before the waltz is recapitulated in its initial aspect. The distinctive contours of the transition passage that launched the movement return to preside over the extended coda.



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**BORODIN STRING QUARTET**

Mikhail Kopelman, violin  
Andrei Abramenkov, violin

Dmitri Shebalin, viola  
Valentin Berlinsky, cello

Thursday Evening, January 27, 1994, at 8:00  
Museum of Art, Ann Arbor, Michigan



**PROGRAM**

**Dmitri Shostakovich**

**Quartet No. 9 in E-flat Major, Op. 117**

Moderato con moto  
Adagio  
Allegretto  
Adagio  
Allegro

**INTERMISSION**

**Quartet No. 7 in F-sharp minor, Op. 108**

Allegretto  
Lento  
Allegro

**Quartet No. 8 in C minor, Op. 110**

Largo  
Allegro molto  
Allegretto  
Largo  
Largo

*]attacca; without break*

*Large print programs are available upon request from your usher.*

Thank you to Hagopian World of Rugs for the donation of the rug  
used in tonight's performance.

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## NOTES ON THE PROGRAM

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Laurel E. Fay

### **Quartet No. 9 in E-flat Major, Op. 117 (1964)**

In November 1961, Shostakovich confessed to a friend that he had finished his Ninth Quartet but, utterly dissatisfied with the result, he had burned it. This marked only the second time in his career (the first was in 1926, when he torched his juvenile manuscripts) that he had felt compelled to destroy one of his compositions. In the event, the Ninth Quartet that he preserved dates from three years later; it is separated from its predecessor by the Twelfth ('1917'; 1961) and Thirteenth Symphonies ('Baby Yar'; 1961-62) and by the first performance of the long-suppressed Fourth Symphony (1961) and the rehabilitation of *Katerina Izmaylova* (the revised version of *Lady Macbeth*; 1962). Shostakovich dedicated the Ninth Quartet, written in May 1964, to his new wife, Irina, whom he had married in 1962. It was premièred, together with the Tenth Quartet, in Moscow on 20 November 1964.

After the spare economy of the Seventh Quartet and the autobiographical focus of the Eighth, Shostakovich returns in the Ninth to a more expansive approach to the genre, although the seamless linking of its five movements is by now standard procedure, as is the recycling of motivic elements contributing to cyclic unity. The undulating minor seconds in the second violin that open the quartet prove to be a principal motivic element throughout the work. An ascending octave figure in the middle of the movement will reappear in the third movement and again at the end of the quartet. The theme of the chorale-like second movement bears a resemblance to the opening of Marie's lullaby from Alban Berg's *Wozzeck*. This may well have been intentional: in his youth, Shostakovich had valued both the opera and composer highly.

At the center of the quartet is a bouncy dance movement that affirms the aging composer had not relinquished his cheeky sense of humor. In its waning moments, eerie sustained lines in the violins foreshadow the theme of the fourth movement which then unfolds in octaves against

undulating minor seconds. This movement, with its silences, its enigmatic monologues, looks forward to the last quartets of the composer. The last movement, the most extended in the cycle, takes off from many of the motivic elements already introduced, including the minor seconds. Hard-driven, it passes through several stages; a grotesque waltz, a clumsy country dance (replete with drones and "clucking" accompaniment), a fugal working-out of the opening theme, and an unexpected detour for a reprise of the fourth movement monologue in the cello. A long coda, incorporating themes from previous movements, gradually rebuilds the tension to an exhilarating conclusion.

### **Quartet No. 7 in F-sharp minor, Op. 108 (1960)**

After a gap of four years — during which he completed his Symphony No. 11, "The Year 1905" (1956-7) and his Cello Concerto No. 1 (1959), among other works — Shostakovich produced two quartets, the Seventh and Eighth, in quick succession in 1960. The Seventh was completed in March and received its premièred in Leningrad on 15 May. Recently extricated from an unfortunate second marriage, and perhaps waxing a trifle sentimental, Shostakovich dedicated the quartet to the memory of his first wife, Nina.

The briefest of Shostakovich's quartets — its three movements, performed without pause, last barely 13 minutes — the Seventh is not, on the whole, a work of stormy passions or high drama. It is a quartet of diaphanous textures and subdued dynamics, economical, introspective, elusive; in these traits it foreshadows many of the composer's late works. Initially, Shostakovich assigned titles to the movements, "Scherzo," "Pastorale" and "Fugue," but he removed them before publication.

In the first movement a motive in a favorite rhythmic pattern of two sixteenths followed by an eighth note rolls gently downward to subdued staccato repetitions. After a stealthy secondary theme introduced by the cello, the main theme is recapitulated, now with the rhythmic pattern expanded to even pizzicato beats. In the second movement — a direct precursor of the Nocturne of the Fifteenth Quartet — the violin

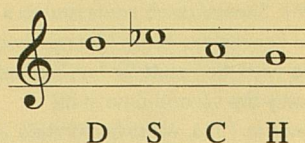
and later the cello spin a gossamer thread of melody over rocking arpeggiation. The instruments retain the mutes donned in the first movement into the beginning of the finale. Inverting the gentle falling motive from the opening of the first movement into rising battle whoops, the final movement erupts unexpectedly in a churning fugal whirlwind. The ferocity of the outburst stands in sharp contrast to the preceding quietude, but after belligerent reminders of the themes from the second and then the first movement, the aggressive urge loses its steam. The fugue theme is recast as a lyrical waltz-like melody and the quartet is rounded out by an extensive epilogue recapturing the wistful mood (and reinstating the main theme) of the first movement.

### Quartet No. 8 in C minor, Op. 110 (1960)

The best-known of the series, the Eighth Quartet was written in Dresden in three days in mid-July 1960, ostensibly in response to the war-time devastation of the city and dedicated to “the memory of the victims of fascism and war.” It received its first performance in Leningrad on 2 October 1960. Long famous for its “autobiographical” use of quotations from Shostakovich’s earlier works and its elaboration of the composer’s personal musical motto, it comes as no surprise that the real “victim” the composer intended to commemorate in this work was himself. To his great dismay, shortly before embarking on the quartet he had found himself unable to muster sufficient willpower to withstand the monstrous coercion brought to bear on him to join the Communist Party. In a state of morbid depression and self-loathing, he contemplated his own mortality: “I reflected on the fact that if I were to die sometime, then it wasn’t likely that someone would write a work dedicated to my memory. So I decided to write one myself. On the cover it could have been inscribed ‘dedicated to the memory of the author of this quartet.’” [from the composer’s letter, dated 19 July 1960, to Isaak Glikman]

Once the emotional trauma that precipitated the Eighth Quartet had receded, even Shostakovich was able to marvel at the beauty of the work’s formal integrity. The five movements in this private “requiem,” performed without pause, are woven together tautly by the pervasive use of

the motto derived from the initials of Shostakovich’s first and last names (D.SCH., in German transliteration): D-E-flat-C-B-natural. A musical monogram that appears in many of the composer’s works, in this quartet the composer mines its rich potential most fully.



Shostakovich’s motto, proffered in solemn fugato, opens the quartet and paves the way for the first of the prominent self-quotations, a wistful reminiscence of the opening of his First Symphony. Quotations from many other works follow, including the Second Piano Trio (second movement), the First Cello Concerto (third movement), and *Lady Macbeth of the Mtsensk District* (fourth and fifth movements). Fleeting allusions to many other works — the Fifth, Eighth and Tenth Symphonies, for example — can also be heard; the composer identified additional references to the funeral march from Wagner’s *Götterdämmerung* and a theme from Tchaikovsky’s Sixth Symphony. The most extended and poignant quotation of a foreign work is the inclusion in the fourth movement, immediately preceded by the composer’s transposed motto, of the well-known revolutionary funeral march associated with the deaths of incarcerated prisoners, “Tormented by Grievous Bondage.”



**UNIVERSITY MUSICAL SOCIETY**  
**THE EDWARD SUROVELL COMPANY. REALTORS**

**BORODIN STRING QUARTET**

Mikhail Kopelman, violin  
Andrei Abramenkov, violin

Dmitri Shebalin, viola  
Valentin Berlinsky, cello

Friday Evening, January 28, 1994, at 8:00  
Museum of Art, Ann Arbor, Michigan



**PROGRAM**

**Dmitri Shostakovich**

**Quartet No. 10 in A-flat Major, Op. 118**

Andante  
Allegretto furioso  
Adagio  
Allegretto ]

**Quartet No. 11 in F minor, Op. 122**

|              |              |
|--------------|--------------|
| Introduction | (Andantino)  |
| Scherzo      | (Allegretto) |
| Recitative   | (Adagio)     |
| Etude        | (Allegro)    |
| Humoresque   | (Allegro)    |
| Elegy        | (Adagio)     |
| Epilogue     | (Moderato)   |

**INTERMISSION**

**Quartet No. 12 in D-flat Major, Op. 133**

Moderato  
Allegretto

*]attacca; without break*

*Large print programs are available upon request from your usher.*

Thank you to Hagopian World of Rugs for the donation of the rug  
used in tonight's performance.

Thirty-third Concert of the 115th Season • Special Concert

## NOTES ON THE PROGRAM

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Laurel E. Fay

### **Quartet No. 10 in A-flat Major, Op. 118 (1964)**

Composition of the Tenth Quartet followed directly on completion of the Ninth. Written while Shostakovich was relaxing in Dilizhan, Armenia, the Tenth Quartet was completed there on 20 July 1964. The composer dedicated it to his friend and colleague, composer Moisey Vaynberg (b. 1919). While still working on his Tenth Quartet Shostakovich joked that since Vaynberg had overtaken him by producing nine quartets (to his own eight), he had set his sights on catching him and re-taking the lead. Both Ninth and Tenth Quartets were unveiled on 20 November 1964.

As frequently transpired from work to work during Shostakovich's career, the successive quartets are contrasting in character. The four movements of the Tenth Quartet are not tightly integrated in their motivic development and only the last two are linked by an *attacca* marking. The first movement is introductory in character: the opening phrases in the first violin suggest harmonic ambiguity, uncertainty, mystery, an effect enhanced towards the end by the use of *sul ponticello* markings.

If the first movement inhabits the quiet end of the dynamic spectrum, the second movement catapults to the opposite extreme; it is unremittingly loud and dissonant. In its stark savagery it is a forerunner to "The Zaporozhian Cossacks' Answer to the Sultan of Constantinople" from the Fourteenth Symphony (1969). Nowhere does Shostakovich threaten more forcibly to smash the limitations of the quartet idiom; during long stretches all four instruments play in frenzied double stops spanning more than four octaves. (Not surprisingly, this quartet, along with the Eighth, has enjoyed a successful second career in an arrangement for string orchestra by Rudolf Barshai.) Release from the almost unbearable tension arrives only with the subsequent movement, one of Shostakovich's most expressive passacaglias. The nine-measure theme, with metric shifts that bestow a sinuous

flexibility, remains for much of the movement in the warm upper register of the cello. The finale is based on a sprightly dance-like theme. At the dramatic crest of the movement, the passacaglia theme reappears in an impassioned reprise and, in the coda, themes from the first movement return to bind the cycle together.

### **Quartet No. 11 in F minor, Op. 122 (1966)**

From the late 1950s, Shostakovich was plagued constantly by illness and physical disability. Weakness and loss of mobility in his legs and right hand (eventually diagnosed as a rare form of poliomyelitis) gradually forced him to give up performing. During long hospital stays and recuperation periods he had ample opportunity to contemplate his own frailties. The deaths of people close to him also fueled his reflections; his late works mirror his increasing preoccupation with mortality. The Eleventh Quartet was completed in January 1966 and dedicated to the memory of Vasily Shirinsky (1901-65), until his death the second violinist of the Beethoven Quartet. It received its première on 28 May 1966 at a concert of Shostakovich's works in Leningrad in which, despite his nerves and misgivings, the composer accompanied some of his vocal works. The concert came off successfully, but overnight, Shostakovich suffered a heart attack.

The Eleventh is one of Shostakovich's more intimate, elusive quartets; sparse and economical, it speaks in poetry rather than prose. The number of movements notwithstanding, it is also one of the composer's briefest quartets. Played continuously, several of the seven movements slip by swiftly. Their titles suggest a suite of discrete, "mood" pieces, but the close interrelationship of motivic ideas throughout and the significance of cyclic unity — the *Epilogue*, for instance, acts as a coda weaving together strands from previous movements — recommend consideration of the quartet as a single, tightly integrated structure.

The arching melody of the solo violin that opens the *Introduction* leads to a melodic "turn" in the cello part, narrow in range and rhythmically distinguished by its initial repeated notes. This melodic motive permeates the rest of the quartet. With its rhythms evened out, the

“turn” forms the basis for the fugue theme — naive as a child’s jingle — in the *Scherzo*. The *Recitative* erupts with sustained dissonances in the lower strings and dry double stops in the violin; they are pacified by a warm, chorale statement of the “turn” motive. In similar chorale form, against the agile *perpetuum mobile* of the violin (and later cello) it also underpins the *Etude*, as well as the subsequent *Humoresque*. With characteristic dotted rhythms, it is converted into a funeral march in the *Elegy*. The *Epilogue*, its reminiscences drawn chiefly from the first two movements, fades away peacefully.

### **Quartet No. 12 in D-flat Major, Op. 133 (1968)**

At a juncture in his career when many presumed his finest works already behind him, Shostakovich continued to confound expectations. In his late works, especially the Fourteenth Symphony (1969), the late vocal cycles and the last four string quartets, he plumbed new and occasionally disquieting expressive depths, paring down his musical utterances to their fundamental essence. The Twelfth Quartet was immediately perceived as a pivotal work, utterly unpredictable and original. Completed in March 1968 and dedicated to Dmitri Tsyganov, the first violinist of the Beethoven Quartet, on the occasion of his 65th birthday, Shostakovich described the Twelfth, of which he was justifiably proud, to its dedicatee as a “symphony.” It received its première in Moscow on 14 September 1968.

The Twelfth Quartet is formally cast in two movements of unequal length; comprised of several contrasting sections, the second movement lasts considerably longer than the first. The extended melodic “upbeat” in the cello which opens the first movement, resolving from tonal ambiguity to the stability of D-flat Major (also from disjunct to conjunct motion), is a series of twelve non-repeating pitches. Such chromatically concentrated “tone rows” can be heard frequently throughout the quartet; they act chiefly as thematic motives in an overall tonal context, not according to any rules of serial technique. The interval of the perfect fourth outlined in the opening “upbeat” also becomes a pervasive motive. The main theme of the movement, with its smoothly oscillating diatonic ascent, is offset by a craggy waltz theme.

The isolated trills traded off vigorously among the three upper strings and the simple descending motive in the cello in the initial “scherzo” section of the second movement receive extensive development, often harrowing in its dissonance and complexity. The tempo eventually broadens into an elegiac Adagio. Its plaintive cello monologue, interspersed with a chorale of funereal dotted rhythms and mournful minor seconds, places it among the composer’s most tragic. A more animated central section, introduced by pizzicato in the first violin, acts like a development section for the entire quartet, incorporating themes from the preceding “scherzo” and Adagio as well as from the first movement, before a brief reprise of the Adagio is heard, followed by an abbreviated restatement of the first movement themes. The concluding section restores the tempo, the trills and the descending motive of the initial “scherzo,” resolving all tonal ambiguities firmly in the tonic key.



**UNIVERSITY MUSICAL SOCIETY**  
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**BORODIN STRING QUARTET**

Mikhail Kopelman, violin  
Andrei Abramenkov, violin

Dmitri Shebalin, viola  
Valentin Berlinsky, cello

Saturday Evening, January 29, 1994, at 8:00  
Rackham Auditorium, Ann Arbor, Michigan



**PROGRAM**

**Dmitri Shostakovich**

**Quartet No. 14 in F-sharp Major, Op. 142**

Allegretto  
Adagio ]  
Allegretto ]

**Quartet No. 13 in B-flat minor, Op. 138**

Adagio ]  
Doppio movimento ]  
Tempo primo ]

**INTERMISSION**

**Quartet No. 15 in E-flat minor, Op. 144**

|               |                |
|---------------|----------------|
| Elegy         | (Adagio)       |
| Serenade      | (Adagio)       |
| Intermezzo    | (Adagio)       |
| Nocturne      | (Adagio)       |
| Funeral March | (Adagio molto) |
| Epilogue      | (Adagio)       |

*]attacca; without break*

*Large print programs are available upon request from your usher.*

Thirty-fourth Concert of the 115th Season • 31st Annual Chamber Arts Series

## NOTES ON THE PROGRAM

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Laurel E. Fay

### **Quartet No. 14 in F-sharp Major, Op. 142 (1973)**

Shortly after completion of his Fifteenth Symphony in the summer of 1971, Shostakovich suffered his second heart attack. His heart improved, but his physical strength and mobility deteriorated significantly. A year later, while in hospital for kidney stones, a cyst was discovered in his left lung and he began radiation treatments. (The cause of Shostakovich's death, in 1975, was lung cancer). What bothered him considerably more than his myriad disabilities and failing health, however, was the creative dry spell that they brought on; throughout his life the need for the sustenance of composing was on a par with his need for food. His mood improved markedly in the spring of 1973, when the spell was finally broken with the composition of his Fourteenth Quartet.

Dedicated to the one remaining member of the original Beethoven Quartet who had not yet received individual recognition, the cellist Sergey [Seryozha] Shirinsky, Shostakovich personalized the dedication both by featuring his instrument and by imbedding a quote from his Act IV of his opera, *Katerina Izmaylova*, ("Seryozha, my fine one") in the last movement. (The same quotation, incidentally, had already appeared in the Eighth Quartet.) Additionally, in the opening pizzicato motive of the last movement, Shostakovich spelled out the musical equivalent of the dedicatee's name. The Fourteenth Quartet was given its première in Leningrad on 12 November 1973.

The Fourteenth Quartet is in three movements, the second and third played without pause. In sharp contrast to his previous two quartets, in the Fourteenth Shostakovich makes no use of twelve-note writing. Chromaticism is present, but its tonal contexts are more clearly defined; the sound is more "traditional." The cello introduces both main themes in the sonata-form first movement. The initial theme, with its simple descending, then ascending sequences reflects back to a more innocent, carefree past.

Cadenzas for the viola and later the cello lead to a coda that brings the movement to a tranquil conclusion. The opening theme of the second movement is a fluid, expressive melody that evolves over a long span; much of the movement is in rarefied two-part texture. A central episode presents a ravishing duet for cello above the first violin. (Shostakovich referred to this uncharacteristically sentimental departure as his "Italian bit.") The final movement contains crisp pointillistic fragmentation of themes from both first and second movements and concludes with an extensive reprise of the themes, including the "Italian" duet, from the slow movement.

### **Quartet No. 13 in B-flat minor, Op. 138 (1970)**

The composition of the Violin Sonata (1968) and the Fourteenth Symphony (1969) separate the Twelfth from the Thirteenth Quartets, all of these works in which the composer continued to prune his expressive means and to explore the possibilities of concentrated, twelve-note thematic writing without employing any dogmatic compositional system. In the Thirteenth quartet, the only of his quartets cast in a single movement, Shostakovich pursued the goal of cyclic unity to a logical conclusion by casting the work in a concise, symmetrical arch form in which the main events of the first half find a mirror reflection in the second.

Shostakovich dedicated his Thirteenth Quartet, completed in August 1970, to Vadim Borisovsky, as a belated present for his 70th birthday. Due to ill health, the longtime violist of the Beethoven Quartet by this time had already ceded his place in the ensemble to his student Fyodor Druzhinin. The quartet received its première in Leningrad on 13 December 1970. The composer honored its dedicatee by assigning the viola a prominent role in the composition: the viola both opens the work with a solo statement of the main theme and, in a lengthy monologue accompanied only by tapping of the bow on the belly of the violin, brings the work to its final sonority.

Of all Shostakovich's quartets the Thirteenth is tonally the most ambiguous, in disposition the most dark and desolate. Its form is divided into five sections that can be graphically represented

as A B C B A; the elegiac opening and closing sections (A) of the quartet are marked *Adagio* while the central sections double the tempo. The viola solo that opens the quartet sculpts a twelve-note row into distinctive sequential motives; the interval of the descending minor second, prominent in so much of the composer's late music, assumes special significance. As the tempo quickens, tentative staccato repetitions in the violin are transformed into violently struck chordal dissonances before splintering among the instruments. In the central section of the work (C), the instruments flit in a macabre dance over a pizzicato ostinato figure, eerily punctuated by the hollow taps of bows on wood. The recapitulation of the earlier sections is rounded out by a coda for the viola that climbs gradually to a final, harrowing crescendo for the three upper instruments in unison on a stratospheric B-flat. (The precedent for this unusual ending can be found in the Fourteenth Symphony.)

#### **Quartet No. 15 in E-flat minor, Op. 144 (1974)**

Nowhere in his instrumental music is Shostakovich's preoccupation with death more evident than in his last quartet, the Fifteenth. Completed in hospital in May 1974, the Fifteenth was the first quartet since the Sixth (and one of a total of only three) that Shostakovich did not provide with a dedication, although the bleak introspection of the quartet left no doubt in his contemporaries' minds that it was to be regarded as a personal requiem. Shostakovich, however, did not end his composing career with the Fifteenth Quartet. Hard on its heels, in a burst of creative activity, he produced the *Suite on Verses of Michelangelo Buonarroti* and the *Four Verses of Captain Lebyadkin* in the summer of 1974. In the autumn, the Beethoven Quartet began rehearsing the new quartet; the sudden death of cellist Sergey Shիրinsky, however, brought about Shostakovich's decision to consign the première to the Taneyev Quartet, who performed it in Leningrad on 15 November 1974.

The form of the Fifteenth Quartet is unprecedented. All six of its movements, performed without a break, are marked *Adagio*. The only contrast in tempo is provided by the fifth movement (*Funeral March*), though, significantly, its tempo is slower than that of the

other movements. The consistency of tempo is matched by a unity of key: the tonic key of E-flat minor dominates the entire quartet. Within these restraints, however, Shostakovich achieves a maximum degree of variety and contrast. The *Elegy* exemplifies the austerity and concentration that prevails throughout. The mirror-like theme, introduced fugally, is archaic in its simplicity. The texture is modal and transparent, and the dynamic level rarely rises above *piano*. The opening of the second movement, *Serenade*, with its harsh, overlapping crescendos and strident dissonance, makes a terrifying contrast. It paves the way for a fragmentary strains of a waltz which fails to gain momentum before it is suppressed by destructive forces.

The *Intermezzo*, with a cadenza-like flourish for the violin over a sustained pedal in the cello acts as a transition to the *Nocturne*. Here the warm, lyrical melody played by muted viola is framed by the gently undulating arpeggiations of violin and cello. Toward the end, the intrusion of a dotted-note rhythmic motive heralds the *Funeral March*, where emphatic chordal reiteration of the dotted motive alternates with impassioned statements by individual instruments. With rapid trilling effects, the *Epilogue* weaves together brief reminiscences from the earlier movements into a cyclic whole.





## ABOUT THE ARTISTS

### BORODIN STRING QUARTET



**Mikhail Kopelman (violin)**  
**Andrei Abramenkov (violin)**  
**Dmitri Shebalin (viola)**  
**Valentin Berlinsky (cello)**

The Borodin String Quartet is unquestionably one of the few great string quartets of the last 50 years. They regularly play to capacity houses on extensive tours outside their native Russia, whether performing the central quartet repertoire (they are currently working through the Beethoven cycle), established Russian masterpieces (Borodin, Tchaikovsky, Shostakovich, Prokofiev), or the works of contemporary colleagues such as Alfred Schnittke, whose First Quartet was written for them.

Emerging from the Moscow Conservatory immediately after World War II, and known initially as the Moscow Philharmonic Quartet, they were to take the name Borodin Quartet in 1955. The father of Dmitri Shebalin, (a founder-member of the Quartet with Valentin Berlinsky), was the composer Vissarion Shebalin. He was a close friend of Shostakovich, who taught at the Conservatory. Before their public debut in 1945, the Quartet played Shostakovich's First Quartet there under the composer's supervision.

Shostakovich's Quartets were all premièred by the Beethoven Quartet, (friends and former fellow students of the composer). However, as

each new work emerged, it would be studied by the younger Quartet and played through with Shostakovich before they performed it themselves in public. Their early association with one of the most important composers for the medium has certainly played a part in making the Borodin Quartet's performances so significant in concert life today. This has been especially apparent from their performance of the complete Shostakovich cycle.

Throughout the 1950s and 1960s the Borodin Quartet established themselves as one of the most respected ensembles in the Soviet Union, and became legendary in the West through the emergence of recordings which quickly acquired classic status. They have always worked regularly with many of their most celebrated compatriots, including Rostropovich, Gutman, Bashmet, Virsaladze and Richter.

Since the middle of the 1970s, when the two original members were joined by a new leader and second violin, Mikhail Kopelman and Andrei Abramenkov, their reputation worldwide has continued to flourish with concert tours in many countries which continue today. In the 1980s new recordings appeared on HMV/Melodiya, including a complete Shostakovich cycle.

From 1 November 1990 the Borodin Quartet took up their posts as Artists-in-Residence at Aldeburgh. The quartet will play a prominent part in the year-round concert programme of the Aldeburgh Foundation, centered on the Snape Maltings Concert Hall, and will maintain a close association with the Britten-Pears School for Advanced Musical Studies, coaching the individuals and ensembles from throughout the world who attend the courses at Snape. Although the Quartet will keep their Russian citizenship and their homes in Moscow, the members and their families have second homes in Aldeburgh which will provide a base for their international touring activities, which include, over the next few seasons, visits to every continent.

Since 1988, the Borodin Quartet have enjoyed an exclusive relationship with the enterprising Virgin Classics company, for whom a complete recorded Beethoven cycle is well under way.

Much of the Quartet's repertoire will be recorded at the Snape Maltings Concert Hall.

### **Mikhail Samuilovich Kopelman**

Mikhail Kopelman, born into a tailor's family in 1947 in the Ukrainian city of Uzhgorod, began learning the violin when six years old, and subsequently went on to study in Moscow from 1960 with Yankelevich and Glezarov. In 1973, the year of his graduation from the Moscow Conservatory, he won second prize at the International Thibaud Competition in Paris. That same year he joined the Bolshoi Theatre Philharmonic Orchestra. In 1976 he was invited to become a member of the Borodin String Quartet. Since 1981, Mikhail Kopelman has been active at the Moscow Conservatory, specializing in quartet tuition.

### **Andrei Fedotovitch Abramenkov**

Andrei Abramenkov was born in Moscow in 1935. His background was very musical; his father played the viola in the Bolshoi Theatre Orchestra, his mother was a trained pianist, and as a boy he first sang as a treble in the Bolshoi Theatre Choir. In 1942 he entered the Central Music School studying the violin with Yankelevich. Four years later he went on to study at the Moscow Conservatory with Sibor and Mostras. In 1956, he was a prize-winner at the all-Soviet Competition. While still a student at the Conservatory, he was invited to join the Moscow Chamber Orchestra under the leadership of Rudolf Barshai, with whom he played for seventeen years. Since 1974, Andrei Abramenkov has been a member of the Borodin Quartet.

### **Dmitri Vissarionovich Shebalin**

Dmitri Shebalin was born in Moscow in 1930. He went to study at the Central Music School in Moscow at the age of seven and on graduating from there went on to study conducting at the Moscow Conservatory, graduating in 1947.

He became a member of the Borodin String Quartet in 1954; and in addition to his enormous commitments with the Quartet, he has been teaching in the Moscow Conservatory for twenty-five years.

His wife is also a professional violist and plays with the Russian Ministry of Culture Orchestra

under Gennadi Rozhdestvensky, and his son, Fyodor, studies the violin at the Central Music School in Moscow.

### **Valentin Alexandrovich Berlinsky**

Born in 1925 in Irkutsk, Valentin Berlinsky began studying music at the age of seven with his father, who was a violinist, but the lessons did not last very long. Only when he was thirteen did he start again when he took up the cello. He went on to study at the Central Music School in Moscow graduating in 1941 and subsequently went on to the Moscow Conservatory studying in Kozolunov's class, finally graduating from there in 1946. In the year he started playing in a quartet known then as the Moscow Philharmonic Quartet which then became the Borodin String Quartet. He also began teaching, firstly in a music school (cello and quartet classes), then in the Gnesin Musical Pedagogical Institute in Moscow, where he still teaches to this day.

His wife is a retired lawyer and he has two children, Viktor and Ludmilla.



## EXTRACTS FROM SHOSTAKOVICH: A LIFE REMEMBERED

by Elizabeth Wilson

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### Mstislav Rostropovich

Cellist

I got to know the whole Shostakovich family very closely after winning the All-Union Competition. In the winter of 1945/46, as a result of my first prize, I was given the opportunity to go to the Ivanovo "House of Creativity and Rest." A very interesting group of people gathered there at the time, including Shostakovich, Prokofiev, and Khachaturian. Shostakovich's young son, Maxim used to run up and down the corridors shouting and screaming, and I think that Prokofiev was longing to box his ears. He used to slink out of his room, and hiss: "Can't you be a bit quieter?" I played charades with Maxim, which made us very happy. We went skiing. And on one occasion I got soaked through to the skin. It was there that Dmitri Dmitriyevich subsidised my first concert dress, a dinner jacket which we bought in a second-hand commission shop in the town of Ivanovo. He gave me a thousand roubles towards this purchase. The Ivanovo retreat lay outside the town, and we were taken into town by horse-drawn sleigh. After we had acquired the dinner jacket, Dmitri Dmitriyevich decided we must celebrate and we went to the booths in a small market where Dmitri Dmitriyevich selected some "moonshine" liquor to wash down our purchase. The bottle had a piece of paper stuck down its neck serving as a stopper. On our return we went downstairs to the dining room where there was always some pickled cabbage available. Dmitri Dmitriyevich opened the bottle of moonshine. I was only 18 at the time, and not



Mstislav Rostropovich

too experienced. We immediately threw back a glass of the stuff. I have to say that in all my life I have never tasted anything so terrible. I nearly fainted. And Dmitri Dmitriyevich's face went into complete convulsions. He said, "You understand, Slava, the woman, the woman who sold us this bottle, but she had a face with such a noble aspect! That's why I bought it from her, she had such a noble face. And to think she could sell us such a thing. How dishonourable!"

### Mikhail Meyerovich

Composer

I learned a lot from Shostakovich. Being in his company meant always learning something. He radiated a kind of charm I can't describe. He was exaggeratedly polite, and made an effort never to hurt people's feelings. He was always the first to greet you. His conversation was very mundane, even intentionally so. He was not like a great thinker pronouncing on every subject. But in that mundane conversation, there was always something new form which you could learn. We once played through Mahler's Fourth Symphony on the piano four hands. Suddenly he stopped and said, "what a marvelous passage this is."

He showed me why it was wonderful, and we played it over again. Without him I might never have noticed that passage.

It is said that Isaac Babel, the great writer, once met Shostakovich when he was a youth. Babel didn't know who Shostakovich was, but he had an intuitive understanding of people. Apparently he wrote that he had just met a young man who had a hypnotic effect on people. I also experienced this quality in Shostakovich as a positive influence. Once I came to see him. I was depressed for some reason, everything had been going wrong for me. I left him a different person. I suddenly saw what I should do to improve my affairs. Shostakovich had this effect

on many people. His presence was calming; it was enough to boost your self-confidence.

Shostakovich never scolded his pupils in class, although he sometimes made fun of them. He had pupils of all kinds, including ones that were ignorant or without talent. He treated them with a gentle irony, but he never said a harsh word to them. Somehow he was able to affect them in such a way that even the most hopeless of them began to soar a little. They didn't fly high, but they produced music to the best of their ability.

All Shostakovich's pupils imitated him, even in his mannerisms. You could tell a Shostakovich pupil a mile off; they all wore glasses, both those who needed them and those who didn't. They imitated his jerky movements and stuttering manner of speech. They all seemed to look like him.

### **Yury Lyubimov**

*Theatre Director*

After 1948 Shostakovich was dismissed from teaching posts in two conservatoires—in Moscow and in Leningrad. His pupils were forced to repent of having studied under a formalist. Undoubtedly, despite his wit and irony Shostakovich was deeply hurt. He realised it was in the nature of the time for children to denounce their parents, let alone pupils their teacher; but all the same he was hurt.

People close to him told me that he used to carry a briefcase with a change of underwear and a toothbrush in constant expectation of arrest. Many people did that. It is also recounted how he waited for his arrest at night out on the landing by the lift, so that at least his family wouldn't be disturbed if they came to get him. Many people went into hiding and survived. But Shostakovich never got over the trauma of those days. For all his nervousness assumed the character of panic, a kind of conditioned reflex. He used to say, "I'd sign anything even if they hand it to me upside down. All I want is to be left alone. I think he was only pretending he didn't care. He knew what it implied when he signed such letters and deep down he suffered. Perhaps he was afraid for his family, especially for his son whom he dearly loved. He was always ready to admit his "mistakes," but I think that this was done

cynically and in cold blood. —"Yes, yes, yes, I've been wrong. Of course, I'll write an operetta which the People will easily understand." — Akhmatova took the same line when talking to foreigners. Zoshchenko, however, tried to justify himself, "on the other hand....but on the other...", and he was punished for it. Because he sought rational explanations, he was not allowed to exist as an artist. On the other hand, Akhmatova was able to keep going after a fashion.

Shostakovich, however, was a man with exposed nerves and a keen perception. The fact that he was more vulnerable and receptive than other people was no doubt an important feature of his genius.

### **Zoya Tomashevskaya**

*Architect*

Dmitri Dmitriyevich would sometimes phone [Zoshchenko] up, and in his tragic quick-voiced patter ask him to come by immediately to see him — "I need to talk." Mikhail Mikhailovich would go. Dmitri Dmitriyevich would sit him down in an armchair, and then starts to pace up and down the room in a frenzy. Gradually he would calm down, and finally, soothed and radiant, would say to Zoshchenko in a tired voice, "Thank you, thank you dear friend, I so much needed that talk with you."

### **Edison Denisov**

*Composer*

I see Shostakovich's importance on many levels, and this includes all the oblique contradictions which in fact make up the true essence of his nature and evolution. Shostakovich was full of paradox. He was very nervous by nature; he never sat still, and while speaking he usually paced up and down. When he was silent, he might sit in a comfortable chair, but then he was always fiddling with something — his hands were always in motion.

Once I came to see him and found him sitting at a table writing furiously. He asked me to wait till he had finished. Soon he completed the score he was writing. Then he took it and tore it up into tiny shreds and threw them into the waste-paper basket. I was dumbfounded: "But Dmitri Dmitriyevich, that was your score...." He answered "Well, I'm finding it hard to compose,

it just won't come to me, and I'm not used to sitting about without working, so I've decided to orchestrate all Rimsky-Korsakov's Romances. I've got the complete volume of his songs and I orchestrate them one by one. As soon as I've finished doing one, I tear it up and threw it into the wastebin."

Dmitri Dmitriyevich manifested an inner nervous agitation, whereby the work process always functioned whether or not he was able to compose music. This was a feature of his highly strung personality.

### Sofia Gubaidulina

*Composer*

The figure of Shostakovich is the most important figure for people of my generation, not only in terms of his music, but of his personality. We grew up at a time when everything around us became one unending question. We were obsessed with asking questions, because at the time there was a complete absence of information about everything from politics to art. The crude attacks on literature and music that appeared in our press were utterly bewildering. One day you're in love with a story by Zoshchenko or a poem by Akhmatova; then suddenly these writers were proclaimed to be "bad" and "terrible." Their works were aggressively attacked in all the major newspapers.

It's difficult now to imagine what a young person felt in such a situation. Suppose that you are 14 or 15 years old, you discover with delight a particular work by Shostakovich, and suddenly it turns out that this work is suspect, even dangerous. You are left with a suspended question, and there is no answer to be had anywhere.

My personal acquaintance with Dmitri Dmitriyevich could never be close because of

our age difference. My own teacher, Peiko had been Shostakovich's assistant at the Moscow Conservatory, and they retained a close friendship after Shostakovich was dismissed from his Professorship. Peiko introduced me to the circles in which he moved. I used to visit Shebalin, and we played four-hand music on the piano. I met Dmitri Dmitriyevich on several occasions and I hung on to his every word. When I was in my fifth year at the Conservatory, Peiko took me to see Shostakovich so that I could show him a youthful Symphony that I was working on. He listened to it, and made some

remarks, generally praising the music. But what struck me most was his parting phrase — "Be yourself. Don't be afraid of being yourself. My wish for you is that you should continue on your own, incorrect way."

One phrase said to a young person at the right moment can affect the rest of his life. I am infinitely grateful to Shostakovich for those words. I needed them at that moment, and felt fortified by them to such an extent that I feared nothing, any failure or criticism just washed off my back, and I was indeed able to pursue my own path.



Gennadi Rozhdestvensky

Shostakovich's sensitivity to a musical phenomenon which lay outside his own sphere stemmed from his own vulnerability and experience. In this instance it allowed him to sense my pain. Despite his outward irony, and his manner of expressing himself in paradoxes, he felt and understood the suffering that Russians are doomed to endure, and the manner in which it defines their behaviour and relationships. In this way Shostakovich belongs to the Russian humanitarian tradition.

### Gennadi Rozhdestvensky

*Conductor*

This [1974] production of *The Nose* was the first to take place in Russia since the original Leningrad

staging in 1930. Dmitri Dmitriyevich attended almost all the rehearsals at the underground theatre at Sokol where the Moscow Chamber Theatre has its home. He was by then very ill, and his arms and hands hardly functioned. He would sit in the stalls, completely absorbed in following the singers, mouthing their every note and word. I remember how during the Epilogue, when Kovalyov reappears with his nose in place and everything, so it seems, is once again in order, the singers and the words, "Dushechka, Raskrasotochka." Dmitri Dmitriyevich shouted out from the stalls, "Not dushechka, but dushenka, that's how it is in Gogol."

Some extraordinary things happened during this rehearsal period. For instance, once Dmitri Dmitriyevich stopped me after the orchestral entracte and asked, "Why did the harpist play a stopped note instead of the natural harmonic that was written?" I couldn't believe my ears — this was in the middle of a loud full tutti section, where it was hard to distinguish any detail. I approached the harpist and asked her what she had played. She replied, "Excuse me, I played a stopped note at ordinary pitch instead of the harmonic marked in my part."

**Shostakovich: A Life Remembered**, by Elizabeth Wilson, will be published later this year by Faber and Faber in England and by Princeton University Press in the United States.



## ABOUT THE EXHIBITIONS

### ARCHIVE AND AVANT-GARDE: TWO EXHIBITIONS

Rackham West Gallery  
Curated by Erika Wolf

*Archive and Avant-Garde: Two Exhibitions* offers the public a rare view of Shostakovich's life in the context of the cultural milieu which shaped it. The display is composed of two parts:

#### PART I - ARCHIVE

##### **Dmitri Shostakovich: Pages From His Life and Work**

This exhibition presents an array of materials and photographs from the Moscow archive of Manashir Yakubov, who has been collecting Shostakovich memorabilia for over a decade. For this exhibition, Yakubov has selected some of the more precious and unusual items from his vast archive of photographs, caricatures, scores, posters, and publications. The materials on display include: a manuscript fragment of a piano piece the composer wrote when he was 13; the program from the Bolshoi Theater's notorious production of *Lady MacBeth of Mtsensk*, attended by Stalin in 1936; the proofs of a censored book about the 7th Symphony; secret satirical works written in the thirties; and a letter from Pasternak sent in support of Shostakovich after the 1948 Zhdanov decrees. The exhibition also includes a selection of photographs which feature the composer and other leading musicians of his day, including the Borodin String Quartet, Mstislav Rostropovich, and Sviatoslav Richter.

The documents selected not only illustrate the extraordinary events of Shostakovich's life but show the particular conditions in which Soviet music had to exist under the tyranny of the Soviet regime.

#### PART II - AVANT-GARDE

**Russian Avant-Garde Sheet Music Design**  
This colorful ensemble of sheet music covers

reveals the diversity of Soviet visual and musical culture of the 1920s. The exhibition includes graphic designs by well known artists, such as Aristarkh Lentulov, Kasimir Malevich, and Piotr Miturich, as well as works of great creativity by lesser-known and anonymous artists. The covers reflect a wide range of avant-garde visual styles, including Cubism, Futurism, Suprematism, and Constructivism. The music itself ranges from popular music hall songs to folk music to avant-garde compositions by Artur Lurie, Nikolai Roslavets, and Igor Stravinsky. State-published agitational propaganda music is juxtaposed with privately published songs with decadent themes from the New Economic Policy. The subjects depicted in the graphics also shed light on the diverse cultural currents of the period. Conventional Soviet themes of sport, industrial technology, and revolutionary history are contrasted with Americana ranging from Mary Pickford to Ford automobiles. The covers also reflect the birth of Soviet jazz during the 1920s and the vogue for African-American culture which accompanied it. These works are on loan from the comprehensive private collection of Russian and Soviet sheet music of the Helix Art Center in San Diego, California.

## **SOCIALIST REALISM: TWENTIETH CENTURY PAINTINGS FROM THE SOVIET UNION**

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### **MUSEUM OF ART**

The shape and style of the new socialist culture was hotly debated in the early years of the Soviet Union. During the 1920s a struggle erupted between traditional studio painters and avant-garde artists, many of whom rejected traditional art and easel painting as a corrupt bourgeois cultural form. While avant-garde artists such as Tatlin, Popova, or Malevich are better known in the West, realism became the dominant Soviet style at an early date.

The Soviet government was the main patron of the arts after the revolution and it increasingly favored artists working in the realist styles. In the new socialist state, fine

art was no longer meant for an elite but was intended to reach all members of the collective. Art's function was to provide society with educational and uplifting images and symbols. More accessible to workers and peasants, realist art was thought to be best suited to this task.

The term "Socialist Realism" was already in use by 1932, but it was not until 1934 that it was established as the only suitable mode for Soviet art and literature. At the First Congress of the Writer's Union in 1934 which instituted the doctrine, Andrei Zhdanov defined Socialist Realism as the "true and historically concrete depiction of reality in its revolutionary development (aimed at) educating the workers in the spirit of Communism." The paintings exhibited here date from the early years of Socialist Realism, when the major theme of Soviet art was the industrial, agricultural, and cultural transformation of life in the Soviet Union. The works on display here have been lent by the Elvehjem Museum of Art at the University of Wisconsin, Madison. They are part of a larger collection assembled by Joseph E. Davies, American ambassador to the Soviet Union from 1936 to 1938. Fascinated with the vitality and subject matter of paintings which he saw in Moscow, Ambassador Davies decided to assemble a representative collection of Soviet art with the distinct purpose of making it available for the American public. In 1937 Davies donated this collection to the University of Wisconsin, where it has survived as a unique legacy of Soviet culture in the 1930s.



## ABOUT THE COLLABORATION

SHOSTAKOVICH: THE MAN AND HIS AGE  
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the former Soviet Union, and offers interdisciplinary B.A. and M.A. degrees.

### Department of Slavic Languages and Literatures

The Department of Slavic Languages and Literatures offers a wide range of undergraduate and graduate courses in Russian language, literature, and linguistics, as well as interdisciplinary courses examining Russian and Slavic culture, including art, folklore, music, theatre, and film. Training is also provided in Armenian, Czech, Macedonian, Polish, Serbo-Croatian, and Ukrainian by the Department's fourteen-member faculty.

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### Museum of Art

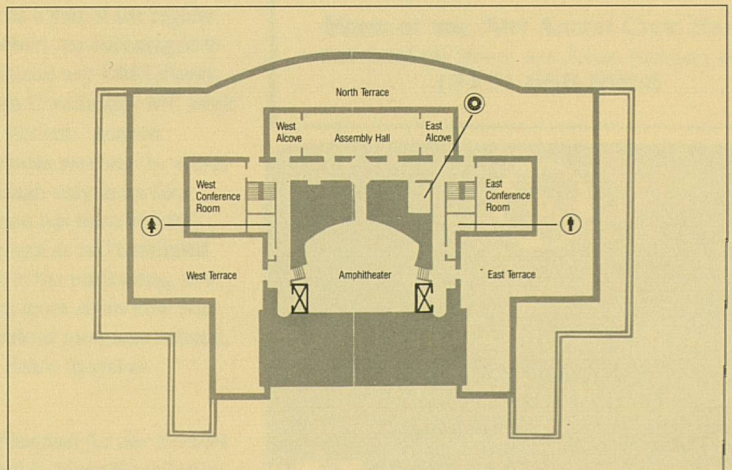
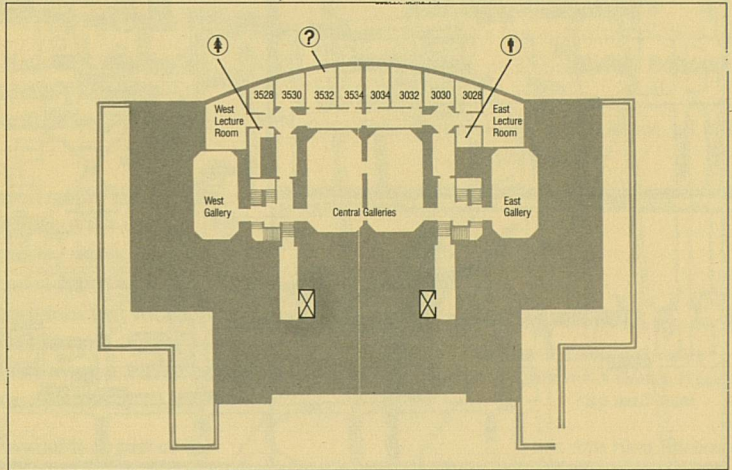
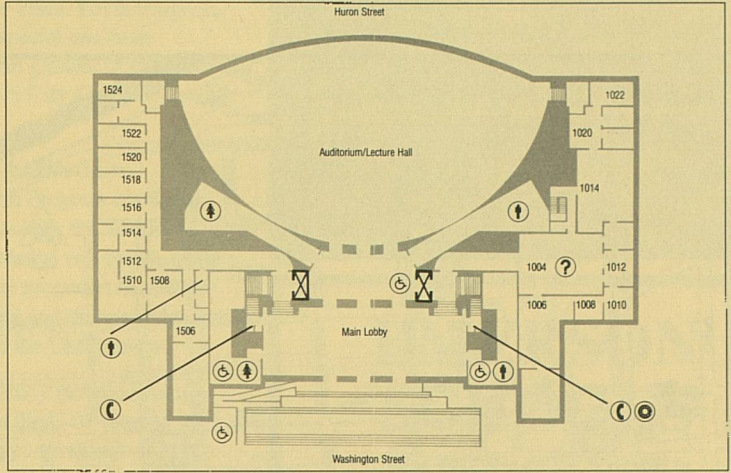
The University of Michigan Museum of Art houses a rich permanent collection with representative holdings from both the Western and Asian traditions. In addition to its permanent collection, the Museum offers a changing series of special exhibitions, family programs, chamber concerts, and a full complement of interpretive programs.



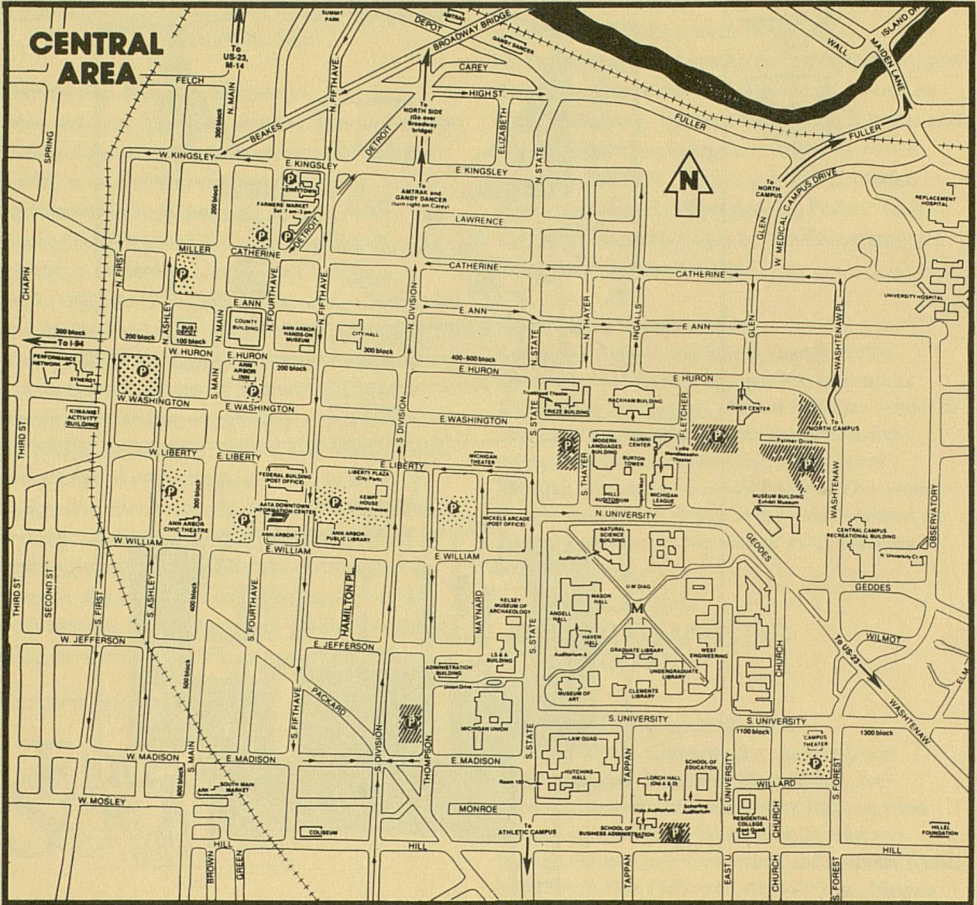


# RACKHAM BUILDING

- ⓪ Information
- ♂ Men's Restroom
- ♀ Women's Restroom
- ⊠ Elevator
- ♿ Wheelchair Access
- ☎ Campus Phone
- ☎ Public Phone



# MAP OF ANN ARBOR AND U OF M CENTRAL CAMPUS



# Youth Program

More than 25,000 school children have attended UMS concerts as part of the UMS Youth Program, which began in 1990 with special one-hour performances for local fourth graders of Puccini's *La Bohème* by the New York City Opera National Company.

Now in its fifth year under the Education Department, the UMS Youth Program continues to expand, with a performance by the Stratford Festival for high school students, two fourth-grade opera performances, a dance program tailored for sixth- through eighth-graders and discounted tickets to virtually every concert in the UMS season.

The Stratford Festival residency included many workshops and seminars on the U-M campus, as well as a special full-length performance of Shakespeare's *A Midsummer Night's Dream* for high school students on Friday, November 19, 1993.

The New York City Opera National Company's one-hour performance of Puccini's *Madama Butterfly* for fourth graders will be held Thursday, March 3, 1994.

The African-American Dance Troupe, Urban Bush Women, will present a performance for sixth-through eighth-graders combining elements of the African origins of popular social dance with the African-American singing traditions and vocalization styles, followed by a question and answer session. The Youth Dance Performance will be held in the Power Center on Thursday, March 10, 1994.

Discounted tickets are also available as part of the Youth Program to encourage students to attend concerts with their teachers as a part of the regular curriculum. Parents and teachers are encouraged to organize student groups to attend any UMS events, and the UMS Youth Program Coordinator will work with you to personalize the students' concert experience, which often includes meeting the artists after the performance. Although only in its fifth year, the UMS Youth Program has been widely praised for its innovative programs and continued success in bringing students to the performing arts at affordable prices. To learn more about how you can take advantage of the various programs offered, call Education Coordinator Helen Siedel at 313.936.0430.

*Underwriters of the Youth Program for the 1993/94 season are ERIM, the Benard L. Maas Foundation,*

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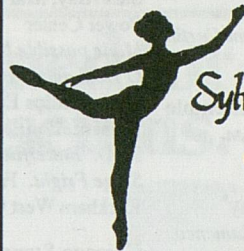
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# 1994 Winter Season of Performances and Philips Educational Presentations Schedule

Trio Tchaikovsky  
Works by Mozart, Shostakovich  
& Smetana

**Saturday, January 15, 8 P.M.**  
Rackham Auditorium

Borodin String Quartet\*  
Shostakovich String Quartet Cycle  
**Tuesday-Saturday, January  
25-29, 8 P.M.**

Rackham Auditorium/U-M  
Museum of Art  
Made possible by a gift from  
Edward Surovell Co./Realtors  
**\*Free Philips Educational Presenta-  
tion:** Dr. Laurel Fay, Shostakovich  
biographer, *Shostakovich: His Life &  
Times*. Jan. 25, 7 P.M., Rackham. Also  
call for information on free films and  
talks at SKR Classical.

Moscow Virtuosi,  
Vladimir Spivakov,  
conductor/violinist  
Works by Haydn, Shchedrin,  
Shostakovich & Pärt  
**Thursday, February 3, 8 P.M.**  
Rackham Auditorium  
Made possible by a gift from Curtin  
and Alf

Hungarian State Folk Ensemble  
**Friday, February 11, 8 P.M.**  
Power Center

Pilar Rioja and Company\*  
Dance from the Spanish Flamenco  
Tradition  
**Saturday, February 12, 8 P.M.**  
Power Center  
**\*Free Philips Educational  
Presentation:** Flamenco Dance  
Workshop with Maria del Carmen.  
A 60-90 minute demonstration/  
workshop about the art of flamenco  
dance. For all levels. Sunday,  
February 6, 2:30-4 P.M., Power  
Center Rehearsal Room.

James Galway, flutist\*  
Christopher O'Riley, pianist  
Works by Doppler, Fauré, Mozart,  
Saint-Saëns & Widor  
**Sunday, February 13, 4 P.M.**  
Hill Auditorium  
**\*Free Philips Educational  
Presentation:** Penelope Fischer,  
President, National Flute Association

and Director, Ann Arbor School for the  
Performing Arts. *The Galway  
Phenomenon*. 3 P.M., Rackham  
Amphitheatre.

Lincoln Center Jazz Orchestra\*  
Works by composers including Count  
Basie, Duke Ellington, Thelonius  
Monk & Jelly Roll Morton in a  
multi-media presentation.

**Tuesday, February 15, 8 P.M.**  
Hill Auditorium  
Presented in conjunction with the  
U-M office of Major Events (MEO)  
**\*Free Philips Educational Presenta-  
tion:** Jeffrey Magee, Executive Editor  
of MUSA and Adjunct Asst. Professor  
of Music. *Great American Compos-  
ers featured on LCJO's Program*.  
7 P.M., Rackham East Lecture Room.

New York City Opera National  
Company\*  
Puccini's *Madama Butterfly*  
**Tuesday, March 1, 7 P.M. (Family  
Show)**  
**Thursday-Friday, March 3-4, 8 P.M.**  
**Saturday, March 5, 2 P.M.**  
Power Center  
Made possible by a gift from Joe  
O'Neal and O'Neal Construction  
**\*Free Philips Educational  
Presentation:** Julie Jafee Nagel,  
Ph.D. *Butterflies: Understanding  
Stage Fright*. Friday, 7 P.M.,  
Rackham West Conference.

Chicago Symphony Orchestra\*  
Kenneth Jean, conductor  
Philip Sabransky, pianist  
Works by Respighi, Grieg & Debussy  
**Tuesday, March 8, 8 P.M.**  
Hill Auditorium  
Made possible by a gift from Jacobson's  
**\*Free Philips Educational  
Presentation:** Joe Laibman, composer  
and co-owner of L & S Music. *The  
Ocean in Music* 7 P.M., Rackham.

Urban Bush Women\*  
**Friday, March 11, 8 P.M.**  
Power Center  
This project is supported by Arts Midwest  
members and friends in partnership with  
Dance on Tour, the National Endowment  
for the Arts, and the Michigan Council  
for Arts and Cultural Affairs. Also made  
possible by McKinley Associates, Inc.

**\*Free Philips Educational  
Presentation:** Community Sing.  
Join with the members of UBW  
in learning and singing folk songs  
from Africa and the Caribbean.  
For all ages. Wednesday, March 9,  
7:30 P.M., Michigan Union Ballroom.

Kronos String Quartet  
Hermeto Pascoal et Grupo  
"Sing Sing: J. Edgar Hoover"  
by U-M's Michael Daugherty\*  
& works by Franghiz Ali-Zadeh\*,  
H. M. Gorecki\*, John Oswald\*  
& Hermeto Pascoal\*  
**Saturday, March 12, 8 P.M.**  
Rackham Auditorium  
\*Works written for the Kronos  
String Quartet

Moscow Philharmonic  
Vassily Sinaisky, conductor  
Gil Shaham, violinist  
Works by Glinka, Tchaikovsky,  
& Stravinsky  
**Friday, March 18, 8 P.M.**  
Hill Auditorium  
**\*Free Philips Educational  
Presentation:** Michael Daugherty,  
U-M Professor of Composition.  
7 P.M., Rackham.

U-M School of Music Faculty  
Artists Concert  
Works by Boccherini, Mozart,  
Ponchielli, & Saint-Saëns  
**Sunday, March 20, 4 P.M.**  
Rackham Auditorium

Guitar Summit\*  
Pepe Romero, Leo Kottke,  
Joe Pass, Paco Peña  
**Monday, March 21, 8 P.M.**  
Rackham Auditorium  
Made possible by a gift from  
Regency Travel  
**\*Free Philips Educational  
Presentation:** Herb David of Herb  
David Guitar Studio. *The Variety of  
Guitar Styles heard on Tonight's  
Program*. 7 P.M., Rackham East  
Lecture Room.

Murray Perahia, pianist  
Works by Brahms, Chopin &  
Beethoven  
**Wednesday, March 23, 8 P.M.**  
Hill Auditorium

Emerson String Quartet\*  
*Quartets by Beethoven & Ives*  
**Friday, March 25, 8 P.M.**  
 Rackham Auditorium  
**\*Free Philips Educational  
 Presentation:** Steven Moore  
 Whiting, Assistant Professor of  
 Music History and Musicology,  
 U-M. *From Alpha to Omega:  
 the Continuity of Beethoven's  
 Technique.* 7 P.M., Rackham East  
 Lecture Room.

Joshua Bell, violinist  
*Works by Beethoven, Corigliano,  
 Handel, Sarasate & Tchaikovsky*  
**Tuesday, April 5, 8 P.M.**  
 Rackham Auditorium

Detroit Symphony Orchestra\*  
 Neeme Järvi, conductor  
 University Choral Union  
 Thomas Sheets, music director  
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*Works by Beethoven, Mendelssohn  
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**Monday, April 18, 8 P.M.**  
 Rackham Auditorium  
*In honor of Norman Herbert by the  
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Dresden Staatskapelle\*  
 Giuseppe Sinopoli, conductor  
*Works by Beethoven, Schumann,  
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**Thursday, April 21, 8 P.M.**  
 Hill Auditorium  
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 Presentation:** Jim Leonard,  
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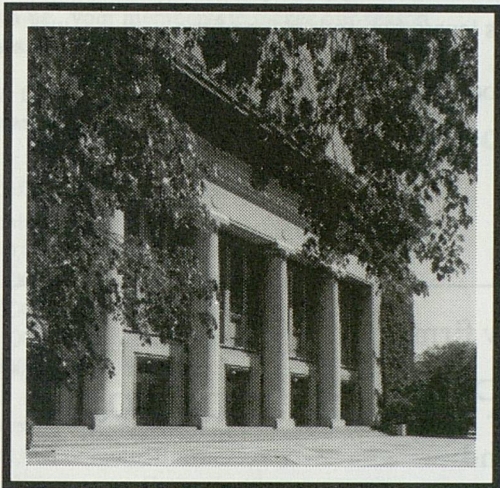
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For over twenty years, members of the University Musical Society have supported UMS in making possible its spectacularly rich and varied programs. These include activities such as our youth education program which reaches, teaches, and inspires thousands of youngsters throughout Southeastern Michigan.

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Volunteers are always welcome and needed to assist the UMS staff with many projects and events during the concert season. Projects include helping with mailings, ushering for the Philips Educational Presentations, staffing the Information Table in the lobbies of concert halls, distributing publicity materials, assisting with the Youth Program by compiling educational materials for teachers, greeting and escorting students to seats at performances, and serving as good-will representatives for UMS as a whole.

If you would like to become part of the University Musical Society volunteer corps, please call (313) 747-1175 or pick up a volunteer application form from the Information Table in the lobby. We look forward to hearing from you!

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Individuals interested in Cheers! are encouraged to attend the pre- and post-concert festivities sponsored by Maude's Restaurant (314 S. Fourth Avenue) for informal get-togethers after Hill Auditorium and Power Center concerts. Additional activities will be planned. If you would like to participate in organizing these events please call the UMS Development office at (313) 747-1175.

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# Musical Signposts

Musical terms that appear on concert program pages indicate various movements of a work, but they actually do much more than that. Many terms denote tempo or speed, and, when combined with descriptive words, they give special insights into the character of the music. So that you may take full advantage of these musical signposts, we offer the following brief glossary of terms that appear most often.

- accelerando.** Faster.  
**adagio.** Slow, at ease.  
**allegro.** Quick, lively.  
**allegretto.** Graceful.  
**andante.** An even, walking pace.  
**appassionata.** Impassioned.  
**assai.** Very.  
**ausdruck, mit.** With expression.  
**bedächtigt.** Deliberate, slow.  
**beweglich.** Nimble.  
**bewegt.** Moving, agitated.  
**cadenza.** An elaborate passage performed by a soloist near the end of a movement (especially in a concerto or other work with accompanying ensemble).  
**cantabile.** Singing.  
**coda.** A passage ending a movement.  
**con brio.** With spirit.  
**con fuoco.** With fire.  
**con moto.** With motion.  
**divertimento.** A light, instrumental piece.  
**doch.** Yet, still, nevertheless.  
**dolce.** Sweet, usually soft.  
**dolente.** Sad.  
**einfach.** Simple.  
**empfindung.** Feeling, sentiment.  
**entschieden.** Decided, resolute.  
**feierlich.** Festive, solemn.  
**fliegend.** Flowing.  
**forte.** Loud, strong.  
**gemächlich.** Comfortable, slow.  
**gemessen.** Moderate, sedate.  
**giocoso.** Humorous  
**grazioso.** Gracefully.  
**innig.** Heartfelt, sincere.  
**kräftig.** Forceful, energetic.  
**ländler.** Alpine dance in the character of a slow waltz.  
**langsam.** Slow.  
**largo.** Very slow, broad.  
**lebhaft.** Lively.  
**lento.** Slow.  
**lustig.** Merry.  
**ma.** But.  
**maestoso.** Majestically.  
**marcato.** Stressed, emphasized.  
**mässig.** Moderate.  
**mehr.** More.  
**meno.** Less.  
**minuet.** Moderate, stately dance.  
**moderato.** Moderate.  
**molto.** Very, much.  
**mosso.** Moved, agitated.  
**moto.** Motion.  
**nicht.** Not.  
**non troppo.** Not too much.  
**ohne.** Without.  
**ostinato.** A short, musical pattern repeated throughout a composition or section of one.  
**più.** Some, a little.  
**pizzicato.** On stringed instruments, plucked notes rather than bowed.  
**poco.** Little.  
**presto.** Very fast.  
**quasi.** Nearly.  
**rondo.** A form in which the leading theme is repeated in alternation with other themes.  
**rubato.** An expressive nuance (accelerating or slowing down), subject to the performer's discretion.  
**ruhig.** Calm, peaceful.  
**scherzo.** Vivacious, often humorous movement with marked rhythms and sharp contrasts.  
**schleppen.** To drag.  
**schnell.** Fast.  
**sehr.** Very.  
**semplice.** Simple, without ornament.  
**sonata.** An instrumental composition usually in three or four extended movements, contrasted in theme, tempo, and moods.  
**sonata-form.** The usual form of the first movement of a sonata or symphony, with sections of exposition, development, and recapitulation of themes.  
**sostenuto.** Sustained, prolonged.  
**spiccato.** A short stroke on bowed instruments, played at rapid tempo so that the bow bounces slightly off the string after each note.  
**stürmisch.** Stormy, passionate.  
**symphonic poem.** Also called a tone poem; orchestral music based on an extra musical idea, either poetic or realistic.  
**troppo.** Too much.  
**vivace.** Lively.  
**ziemlich.** Rather.  
**zingarese, alla.** In the gypsy style.

# Köchel, Hoboken, & Co.

Just what are those mysterious designations attached to some compositions? They explain the cataloguing of the works of each composer in chronological order. Here is a partial list of the most important cataloguers:

**Alfred Wotquenne.** Belgian musicologist and compiler of the Carl Philipp Emanuel Bach catalog, e.g. W. (or Wq.) 98.

**Wolfgang Schmieder.** German musicologist and cataloguer of J.S. Bach's works. Schmieder's numbers conform to BWV (Bach Werke Verzeichnis) listings, e.g., S. 1064 = BWV 1064.

**Anthony van Hoboken.** Dutch music bibliographer and cataloguer of the works of Franz Josef Haydn, usually listed by volume, followed by a number, e.g., H. (or Hob.) XVI, 17.

**Ludwig von Köchel.** Austrian musicologist and cataloguer of the works of Mozart, e.g., K. 612.

**Ralph Kirkpatrick.** American harpsichordist and musicologist, cataloguer of the keyboard music of Domenico Scarlatti, e.g., K. 67. (Alessandro Longo's earlier catalog has been superseded by that of Ralph Kirkpatrick.)



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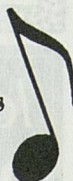
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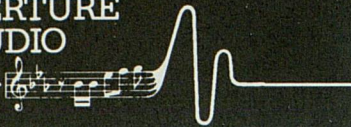
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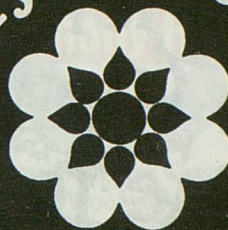
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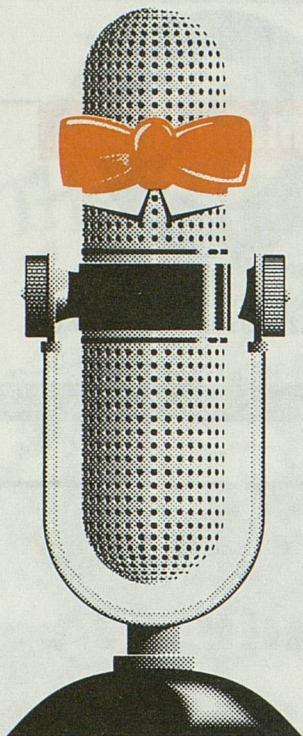
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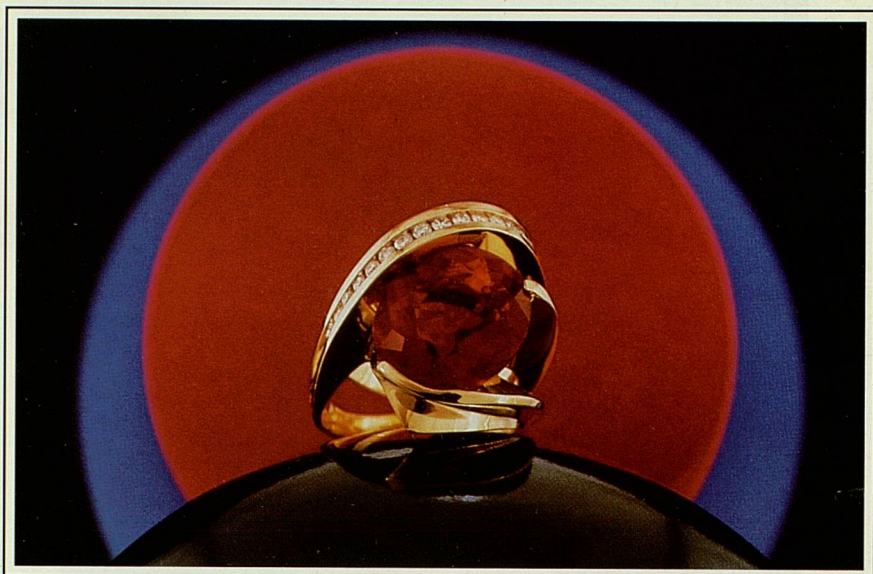


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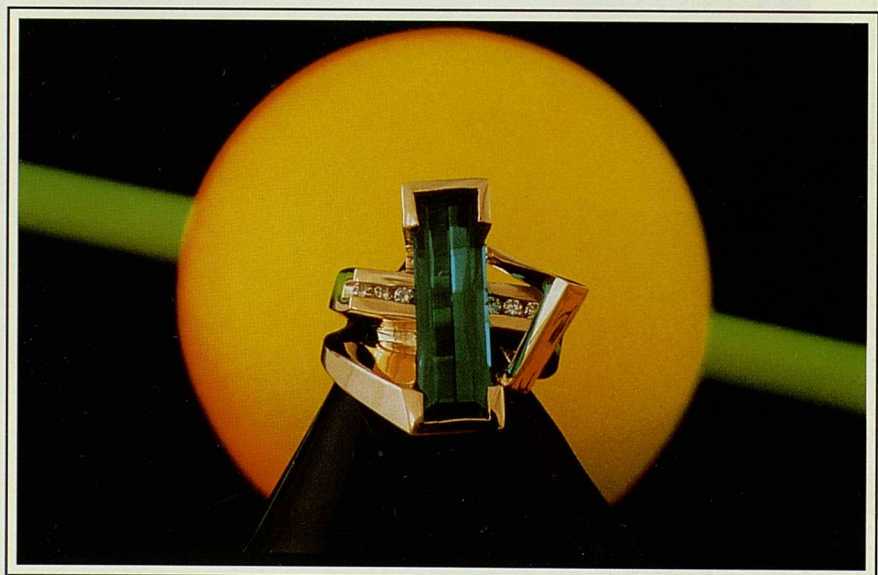
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