



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

The Gaechinger Kantorei of Stuttgart
and
The Los Angeles Chamber Orchestra

HELMUTH RILLING

Conductor

LUCY SHELTON, *Soprano* ALDO BALDIN, *Tenor*
GABRIELE SCHRECKENBACH, *Contralto* HANS GEORG AHRENS, *Bass (Arias)*
PHILIPPE HUTTENLOCHER, *Bass (Jesus)*

TUESDAY EVENING, NOVEMBER 1, 1983, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

The Passion According to St. John
by Johann Sebastian Bach

*To preserve continuity, this work will be performed without intermission;
it is requested that the audience refrain from applause until the end of the program.*

The Crucifixion of Jesus Christ has been the central episode in the history of Christianity and the subject of countless depictions, both visual and musical. The sufferings of Jesus were dramatized by priests early in the Christian era; dramatizations with musical settings date as early as the 13th century. The 16th and 17th centuries saw the Passion evolving as a hybrid form incorporating the elements of opera, oratorio, and cantata, i.e., containing recitatives, arias, ensembles, choruses, and instrumental pieces. By the time Bach composed his two extant Passions — *St. John* (1723) and *St. Matthew* (1729) — there were many examples of this dramatic oratorio form in the active repertoire. What Bach accomplished was characteristic of his genius: he synthesized what had gone before, unifying the known heterogeneous elements and creating dramatic structures of immense power and expressiveness. Bach performed the work himself four times, applying many changes as he went; then it was not heard again after he died until 1833, shortly after the *St. Matthew Passion*, it too lying dormant for years, was revived by Felix Mendelssohn.

In the matter of text, the mandatory starting point for Bach was the account of the Passion in the 18th and 19th chapters of *St. John*. He augmented these passages with verses from *St. Matthew* and added various meditative texts and chorale verses. In the selection of chorales, those cornerstones of Lutheran worship, Bach was very much in his element. Indeed, the *St. John* chorales, eleven in all, are solid pillars of the *Passion*, supporting the dramatic edifice with the comfort of four-part harmonic dispassion. As Albert Schweitzer observed, the music of *St. John* accomplishes its ideal purpose, namely, of conveying the ideas of earthly suffering and of eternal majesty.

— (abridged, ORRIN HOWARD)

Merrill Lynch Pierce Fenner & Smith has generously provided funds to defray the printing costs of this concert program and those that follow in the 1983-84 Choral Union Series.

PART I

Chorus: Lord, our ruler whose name is glorious in all lands, show us through Thy Passion how Thou, the true Son of God, for all time, and in the greatest lowliness, hast come to be exalted.

Evangelist: Jesus went forth with his disciples over the brook Cedron, where was a garden, into which he entered, and his disciples. And Judas also, which betrayed him, knew the place: for Jesus oftentimes resorted thither with his disciples. Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons. Jesus therefore, knowing all things that should come upon him, went forth, and said unto them:

Jesus: Whom seek ye?

Evangelist: They answered him:

Chorus: Jesus of Nazareth!

Evangelist: Jesus saith unto them:

Jesus: I am he.

Evangelist: Judas also, which betrayed him, stood with them. As soon then as he had said unto them, I am he, they went backward, and fell to the ground. Then asked he them again:

Jesus: Whom seek ye?

Evangelist: And they said:

Chorus: Jesus of Nazareth!

Evangelist: Jesus answered:

Jesus: I have told you, that I am he; if therefore ye seek me, let these go their way.

Chorale: O great love, O love without measure that brought Thee to this martyr's path! I have lived with worldly pleasures and joys, and Thou must suffer!

Evangelist: That the saying might be fulfilled, which he spake: Of them which Thou gavest me have I lost none. Then Simon Peter having a sword drew it, and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus. Then said Jesus unto Peter:

Jesus: Put up thy sword into the sheath: the cup which my father hath given me, shall I not drink it?

Chorale: Thy will be done, Lord God, on earth as in heaven. Grant us patience in this time of suffering, obedience in love and sorrow, and guide all flesh and blood who would act against Thy Will.

Evangelist: Then the band and the captain and officers of the Jews took Jesus, and bound him. And led him away to Annas first; for he was father-in-law to Caiaphas, which was the high priest that same year. Now Caiaphas was he, which gave counsel to the Jews, that it was expedient that one man should die for the people.

Alto Aria: With the fetters of my sins, that once bound me, was my Saviour bound; to heal me fully from all the boils of my depravity did He let Himself be wounded.

Evangelist: And Simon Peter followed Jesus, and so did another disciple.

Soprano Aria: I follow Thee with joyful steps and never leave Thee, my life and light; advance and never leave off drawing Yourself to me, pressing, interceding.

Evangelist: That disciple was known unto the high priest, and went in with Jesus into the palace of the high priest. But Peter stood at the door without. Then went out that other disciple, which was known unto the high priest, and spake unto her that kept the door, and brought in Peter. Then saith the damsel that kept the door unto Peter:

Maid: Art thou also one of this man's disciples?

Evangelist: He saith:

Peter: I am not.

Evangelist: And the servants and officers stood there, who had made a fire of coals; for it was cold; and they warmed themselves: and Peter stood with them, and warmed himself. The high priest then asked Jesus of his disciples, and of his doctrine. Jesus answered him:

Jesus: I spake openly to the world; I ever taught in the synagogue, and in the temple, whither the Jews always resort; and in secret have I said nothing. Why askest thou me? Ask them which heard me, what I have said unto them: behold, they know what I said.

Evangelist: And when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying:

Officer: Answerest thou the high priest so?

Evangelist: Jesus answered him:

Jesus: If I have spoken evil, bear witness of the evil: but if well, why smitest thou me?

Chorale: Who has struck Thee, my Saviour, and with torment so evilly condemned Thee? Thou art not a sinner as we and our kind; Thou knowest no evil-doing. My sins are as the grains of sand by the ocean, and, for these, were all manner of anguish and calamity unleashed upon Thee.

Evangelist: Now Annas had sent him bound unto Caiaphas the high priest. And Simon Peter stood and warmed himself. They said therefore unto him:

Chorus: Art thou not one of his disciples?

Evangelist: He denied it, and said:

Peter: I am not.

Evangelist: One of the servants of the high priest, being his kinsman, whose ear Peter cut off, saith:

Servant: Did I not see thee in the garden with him?

Evangelist: Then Peter denied again: and immediately the cock crew. And Peter remembered the word of Jesus, and he went out, and wept bitterly.

Tenor Aria: Ah, my soul, where goest Thou? Where shall I be refreshed? Should I remain here or wish these hills and mountains behind me? The Earth affords me no counsel, and in my heart remains the pain of my evil-doing; for the servant hath denied his Lord.

Chorale: Peter, without reflection, denied his God, and in the first instant of his awakening did he weep bitterly, saying: "Jesus, look upon me when I atone myself. When I have done evil, stir my conscience."

PART II

Chorale: Christ, who saved us, committed no evil. He was taken as a thief in the night and imprisoned; led before a godless people and falsely accused; derided, mocked and despised, as the scripture said.

Evangelist: Then led they Jesus from Caiaphas unto the hall of judgment; and it was early; and they themselves went not into the judgment hall, lest they should be defiled; but that they might eat the pass-over. Pilate then went out unto them, and said:

Pilate: What accusation bring ye against this man?

Evangelist: They answered and said unto him:

Chorus: If he were not a malefactor, we would not have delivered him up unto thee.

Evangelist: Then said Pilate unto them:

Pilate: Take ye him, and judge him according to your law!

Evangelist: The Jews therefore said unto him:

Chorus: It is not lawful for us, to put any man to death.

Evangelist: That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered into the judgment hall again, and called Jesus, and said unto him:

Pilate: Art thou the King of the Jews?

Evangelist: Jesus answered him:

Jesus: Sayest thou this thing of thyself, or did others tell it thee of me?

Evangelist: Pilate answered:

Pilate: Am I a Jew? Thine own nation and the chief priests have delivered thee unto me; what hast thou done?

Evangelist: Jesus answered:

Jesus: My kingdom is not of this world; if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews; but now is my kingdom not from hence.

Chorale: Ah, great king, great for all time, how may I modestly spread the knowledge of Thy works? No human heart can imagine what gift to make You. My mind cannot fathom with what to compare Thy mercy. How may I repay in deeds Your acts of love?

Evangelist: Pilate therefore said unto him:

Pilate: Art thou a king then?

Evangelist: Jesus answered:

Jesus: Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Everyone that is of the truth hearest my voice.

Evangelist: Pilate saith unto him:

Pilate: What is truth?

Evangelist: And when he had said this, he went out again unto the Jews, and saith unto them:

Pilate: I find in him no fault at all. But ye have a custom, that I should release unto you one at the passover: will ye therefore that I release unto you the King of the Jews?

Evangelist: Then cried they all again, saying:

Chorus: Not this man, but Barabbas.

Evangelist: Now Barabbas was a robber. Then Pilate therefore took Jesus, and scourged him.

Bass Arioso: Consider, my Soul, in anguished delight, with bitter longing and half-anxious heart thy highest good in Jesus' sorrow. For you did the thorns that pierced Him blossom forth with primrose. You may pluck sweet fruit from His Bitterness. Behold, without ceasing, His Grace.

Tenor Aria: Behold how His bloodstained back is in all points like Heaven. Thereby, after the flood of our sins had passed away, did the fairest of rainbows appear, a symbol of God's Grace.

Evangelist: And the soldiers plaited a crown of thorns, and put it on his head, and they put on him a purple robe. And said:

Chorus: Hail, King of the Jews!

Evangelist: And they smote him with their hands. Pilate therefore went forth again, and saith unto them:

Pilate: Behold, I bring him forth to you, that ye may know that I find no fault with him.

Evangelist: Then came Jesus forth, wearing the crown of thorns, and the purple robe. And he saith unto them:

Pilate: Behold the man!

Evangelist: When the chief priests therefore and officers saw him, they cried out, saying:

Chorus: Crucify him, crucify him!

Evangelist: Pilate saith unto them:

Pilate: Take ye him, and crucify him; for I find no fault in him.

Evangelist: The Jews answered him:

Chorus: We have a law, and by our law he ought to die, because he made himself the Son of God.

Evangelist: When Pilate therefore heard that saying, he was the more afraid; and went again into the judgment hall, and saith unto Jesus:

Pilate: Whence art thou?

Evangelist: But Jesus gave him no answer. Then saith Pilate unto him:

Pilate: Speaketh thou not unto me? Knowest thou not that I have the power to crucify thee, and have power to release thee?

Evangelist: Jesus answered:

Jesus: Thou couldest have no power at all against me, except it were given thee from above: therefore he that delivered me unto thee hath the greater sin.

Evangelist: And from thenceforth Pilate sought to release him.

Chorale: Through Your imprisonment, O Son of God, did we obtain our freedom. Your dungeon is the throne of Grace, the republic of believers. For had You not accepted slavery, our slavery would be eternal.

Evangelist: But the Jews cried out saying:

Chorus: If thou let this man go, thou are not Caesar's friend: whosever maketh himself a king speaketh against Caesar.

Evangelist: When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in Hebrew, Gabbatha. And it was the preparation of the passover, and about the sixth hour: and he saith unto the Jews:

Pilate: Behold your King!

Evangelist: But they cried out:

Chorus: Away with him, away with him, crucify him!

Evangelist: Pilate saith unto them:

Pilate: Shall I crucify your King?

Evangelist: The chief priests answered:

Chorus: We have no king but Caesar.

Evangelist: Then delivered he him therefore unto them to be crucified. And they took Jesus, and led him away. And he bearing his cross went forth into a place called the place of a skull, which in the Hebrew is called Golgotha.

Bass Aria: Hurry, ye troubled souls, flee your dungeons of sorrow, hurry —

Chorus: Whither?

Bass: — to Golgotha! Take on the wings of faith —

Chorus: Whither?

Bass: — to the hill of crosses. There blossoms your salvation.

Evangelist: There they crucified him, and two others with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross, and the writing was, Jesus of Nazareth the King of the Jews. This title then read many of the Jews: for the place where Jesus was crucified was nigh to the city: and it was written in Hebrew, and Greek, and Latin. Then said the chief priests of the Jews to Pilate:

Chorus: Write not, The King of the Jews; but that he said, I am King of the Jews.

Evangelist: Pilate answered:

Pilate: What I have written I have written.

Chorale: On the tablet of my heart, Your name and cross alone shine at all times, for which I may be joyful. To comfort me in my need, may Your image, as You gently bled, appear.

Evangelist: Then the soldiers, when they had crucified Jesus, took his garments, and made four parts, to every soldier a part; and also his coat: now the coat was without seam, woven from the top throughout. Then said they therefore among themselves:

Chorus: Let us not rend it, but cast lots for it, whose it shall be:

Evangelist: That the scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did. Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother:

Jesus: Woman, behold thy son!

Evangelist: Then saith he to the disciple:

Jesus: Behold thy mother!

Chorale: He took care at the last hour, to place his mother with a guardian. O Man, make peace with God and Man, and therefore die untroubled.

Evangelist: And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith:

Jesus: I thirst.

Evangelist: Now there was set a vessel full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had the vinegar, he said:

Jesus: It is finished.

Alto Aria: It is finished. O comfort for the troubled soul, — this night of sadness leaves me to tell the final hour. The Hero of Judea conquers mightily, then ends the fight. It is finished.

Evangelist: And he bowed his head, and gave up the ghost.

Bass Aria: O Master and Saviour, heed my question, Thou who died upon the cross, and didst say: It is done! Am I forever free from death? Through Thy suffering and anguish can I inherit the glories of Heaven? Is all the world freed then? Thou, who must from suffering forever remain silent, bowed Thy head and spake silently: Yea!

Chorale: Jesus, Thou who wast dead now livest eternally; in the last throes of death, forsake me not. From God's wrath did You save me, O my beloved Master. Give to me only what Thou hast earned. More I cannot ask.

Evangelist: And, behold, the veil of the temple was rent in twain from the top to the bottom; and the earth did quake, and the rocks rent. And the graves were opened; and many bodies of the saints which slept arose.

Tenor Arioso: My heart, as the whole world sorrows with the suffering of Jesus, the sun is shrouded in sadness, the veil is torn, the cliffs break, the earth trembles, the graves open at the sight of the lifeless form of our Saviour; and what will Thou do?

Soprano Aria: Dissolve, my heart, in floods of tears to honor the Highest. Tell the World and Heaven of the distress; your Jesus is dead.

Evangelist: The Jews, therefore, because it was the preparation, that the bodies should not remain upon the cross on the sabbath day (for that sabbath day was an high day), besought Pilate that their legs might be broken and that they might be taken away. Then came the soldiers, and brake the legs of the first, and of the other which was crucified with him. But when they came to Jesus, and saw that he was dead already, they brake not his legs: But one of the soldiers with a spear pierced his side, and forthwith came there out blood and water. And he that saw it bare record, and his record is true: and he knoweth that he saith true, that ye might believe. For these things were done, that the scripture should be fulfilled: A bone of him shall not be broken. And again another scripture saith: They shall look on him whom they pierced.

Chorale: O help us, Christ, son of God, through Your bitter pain, to be constantly Your subjects and avoid vice; to profit from thinking of Your death and its cause. Wherefore, though poor and weak, we offer You thanks.

Evangelist: And after this Joseph of Arimathaea, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus: and Pilate gave him leave. He came therefore, and took the body of Jesus. And there came also Nicodemus, which at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about an hundred pound weight. Then took they the body of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury. Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, wherein was never man yet

laid. There laid they Jesus therefore, because of the Jews' preparation day; for the sepulchre was nigh at hand.

Chorus: Rest well, holy Limbs, that I may no longer weep. Rest well, and may the grave bring me rest also. The grave thus destined for You holds no torment, opens to me the portals of Heaven and closes the gates of Hell.

Chorale: Ah, Saviour, in my final hour, let Thy loving angels bear my soul to Abraham's bosom, my body in its little sleeping-chamber to rest without pain or distress until the day of judgment. Then, from the throes of death, let me awaken — my eyes gazing upon Thee in joy, O Son of God, my Saviour and throne of Grace! Lord Jesus Christ, hear me, for I will praise Thee eternally!

About the Artists

The Gaechinger Kantorei was founded in 1954, the first of several choirs formed by Helmuth Rilling in Stuttgart and South Germany. Named after a small village in the mountains near Stuttgart, it was originally a chamber ensemble of 25 voices specializing in a *cappella* music of the 16th, 17th, and particularly the 20th century. During the mid-sixties, the choir presented German audiences with the long-neglected a *cappella* literature of the Romantic era, and its concerts featured the lesser known works of Brahms, Schumann, and Bruckner, among others. In 1966 the ensemble began to include the cantatas, masses, and oratorios of the Baroque composers, with particular emphasis on the works of Johann Sebastian Bach. Today, the ensemble counts some 100 highly trained singers among its members, and from this nucleus Professor Rilling selects the choir in accordance with the work to be performed. For the Baroque repertoire performed on numerous national and international tours during the 1970s, the ensemble toured with 40 to 48 members.

The Gaechinger Kantorei has appeared numerous times with the Berlin Philharmonic, has been featured in the English Bach Festival in London and Oxford, and in the famous Bach Week at Ansbach. They tour annually in France and Belgium, and their last tour in the United States was in January of 1981 when they first joined the Los Angeles Chamber Orchestra in presenting Bach's Mass in B minor. They have also performed in Japan and Israel. The choir is featured on many of the 100 recordings of Bach, Brahms, Bruckner, Handel, and Mozart choral works conducted by Helmuth Rilling.

The Los Angeles Chamber Orchestra, currently under the leadership of Music Director Gerard Schwarz, has become one of the world's foremost chamber orchestras since its founding in 1969 under Neville Marriner. Composed of 30 of Southern California's most talented musicians, the ensemble now performs some 60 concerts each season in the Greater Los Angeles area, attracting the world's most distinguished soloists and guest conductors. The Orchestra tours regularly from coast to coast and is one of the most recorded orchestras in the country. In recent years, it has emerged as a leader in the programming of contemporary music, for which it received the prestigious ASCAP Contemporary Music Award during the 1975-76 season and again in 1977-78. A recent honor was the invitation to perform in four concerts at the Casals Festival in San Juan, Puerto Rico, in June 1983.

Helmuth Rilling, a native of Stuttgart, ranks among the foremost choral conductors in the world today. Though the emphasis in his early education was instrumental (he studied organ and today has numerous keyboard recordings to his credit), conducting soon became his focus and he formed the Gaechinger Kantorei while a student at the State Academy for Music and Fine Arts in Stuttgart. Teaching responsibilities increased along with his conducting activities, and today he leads seminars, master classes, and workshops in Germany and across the United States. He has taught at Temple University, Indiana University, Westminster Choir College, Aspen Summer Festival, St. Olaf College, and the University of Iowa. It is, however, at the Oregon Bach Festival at the University of Oregon that he has developed one of the most significant master classes for choral conductors in the United States; it has become the prototype for similar programs in Germany and Japan. In Germany he offers master classes at the Frankfurt Music Academy and at the newly formed International Bach Academy in Stuttgart. Recognized as a major authority on Bach, Mr. Rilling is presently in the process of recording all the Bach Cantatas and plans to complete this enormous task by 1985, the 300th anniversary of Bach's birth. Though he is first and foremost a choral conductor, Mr. Rilling has also been guest conductor of the Israel Philharmonic on several occasions and has conducted the Berlin and Los Angeles Philharmonics. This year, he adds a further dimension to his career by conducting at the Staatsoper in Hamburg.

Lucy Shelton, a native of California, received her Master's Degree in voice at the New England Conservatory of Music and subsequently taught at the Eastman School of Music. As one of today's most versatile artists, she is equally in demand for orchestra, recital, and chamber music appearances. She has performed with the Houston, Denver, Baltimore, and St. Louis symphony orchestras, the Buffalo Philharmonic, and the Los Angeles and St. Paul chamber orchestras. She has appeared in the Aspen, Spoleto, Marlboro, Caramoor, Basically Bach,

Chamber Music Northwest, and Casals Festivals, and as guest artist with The New Calliope Singers and the Twentieth Century Consort. Recent and future engagements include appearances with the National and Pittsburgh symphonies, with Helmuth Rilling at the Hollywood Bowl, and the St. Louis Symphony and Leonard Slatkin in the world première of Pulitzer Prize winner Joseph Schwantner's "Four Poems of Agueda Pizarro."

Gabriele Schreckenbach is a native of Berlin, where she finished studies in music education in 1973 and then studied voice in Salzburg. Extensive concert engagements followed, both in Germany and abroad. She has appeared in Rome, Rio de Janeiro, Sao Paulo, Los Angeles, Helsinki, Vienna, Milan, Madrid, and Geneva. She has also appeared with Helmuth Rilling in the Prague Spring Festival, Berlin Festival 1981 and 1982, Festival Estival in Paris, Festival de Strasbourg, and the London Bach Festival.

Aldo Baldin was born in Urussanga, Brazil. He began lessons in piano and cello, and later studied at the Frankfurt Conservatory of Music where he completed exams in voice and received a performing arts degree. Today he is active as a concert and oratorio soloist, Lied interpreter, recording artist, and opera singer, performing at international festivals and in the great concert halls and opera houses of Europe, Japan, and America. His areas of specialization in the opera repertoire include Mozart, Donizetti, and Rossini; and in the oratorio literature all the great works of Bach (in particular, the Evangelist roles) and the significant works of Haydn, Mozart, Beethoven, Bruckner, Rossini, and Verdi. His song repertoire covers not only German Lieder, but also the Spanish, Italian, and French literature, and he actively promotes the composition of songs by contemporary Brazilian composers.

Hans Georg Ahrens studied at the State Academy for Music and Art in Berlin from 1964 through 1971, and in England with Gerald Moore in his master class for song interpretation in 1969 and 1970. During his studies he performed as soloist under prominent conductors, appearing several times in the Goettinger Handel Festival and the Summer Music Festival in Hitzacker (his birthplace). His opera career began in 1973, and since 1978 he has been the leading basso at the Opera House in Kiel. He has appeared throughout Europe under such noted conductors as Leppard, Muti, Zender, Jurgens, and Rilling. Most recently, Mr. Ahrens has made radio appearances and recordings with particular emphasis on the Lieder repertoire, and has toured in France, Italy, Israel, and the Soviet Union.

Philippe Huttenlocher, the Swiss singer whose international reputation has become quickly established in recent years, studied voice in Berne and Freiburg and was chosen the winner of the International Competition of Young Artists in Bratislava in 1972. He has given numerous concerts and recitals throughout Europe, and records regularly with Helmuth Rilling and the Stuttgart Choir. He has participated in the Festivals of Zurich, Lausanne, Montreux, Strasbourg, Aix-en-Provence, and the Summer Festival of Paris. His operatic career began in 1975 at the Zurich Opera in Jean-Pierre Ponnelle's production of Monteverdi's *L'Orfeo*, under the direction of Nicholas Harnoncourt. This success led to roles in *The Coronation of Poppea* and *The Return of Ulysses to his Home*, a Monteverdi triptych which was subsequently presented in Vienna, Hamburg, Edinburgh, and at La Scala.

The Soviet Emigré Orchestra

Tomorrow night, November 2, at 8:00
in the Power Center, with its new acoustical shell

Lazar Gosman directs Britten's Simple Symphony, Prokofiev's Visions fugitives, Barber's Adagio for Strings, and Dvořák's Serenade for Strings in E major.

NEW WORLD STRING QUARTET Sun. Nov. 6
Mozart: Quartet in D, K. 575; Berg: Quartet, Op. 3; Beethoven: Quartet in F major, Op. 59, No. 1

WARSAW PHILHARMONIC / KAZIMIERZ KORD Thurs. Nov. 10
MISHA DICHTER, *Pianist*
Brahms: Piano Concerto No. 1 in D minor; Shostakovich: Symphony No. 10

MSTISLAV ROSTROPOVICH, *Cellist* Wed. Nov. 16
Marcello: Adagio; Beethoven: Variations on "Ein Mädchen oder Weibchen" from *The Magic Flute*, Sonata in A, Op. 69; Schumann: Adagio and Allegro, Op. 70; Britten: Sonata in C major, Op. 65

HERMANN BAUMANN, *Horn* Fri. Nov. 18

FRANZ LISZT CHAMBER ORCHESTRA / JANOS ROLLA Sun. Nov. 20
Corelli: Sarabanda, Giga e Badinerie; Bach: Double Violin Concerto; Rossini: Sonata No. 3 in G major; Mendelssohn: Octet in E-flat, Op. 20

Handel's *Messiah* / DONALD BRYANT Fri.-Sun. Dec. 2-4
University Choral Union, U-M Orchestra; Kathryn Bouleyn, *Soprano*, John Ferrante, *Counter-tenor*, Joseph Evans, *Tenor*, Jay Willoughby, *Bass*

PITTSBURGH BALLET, Tchaikovsky's *Nutcracker* Fri.-Sun. Dec. 16-18

UNIVERSITY MUSICAL SOCIETY