

OUR NIGHT OF
CELEBRATION

A Celebration of
Leonard Bernstein's 70th Birthday Year
and Hill Auditorium's 75th Anniversary
A Gala Benefit Concert

Maestro Bernstein and the Vienna Philharmonic Orchestra
Saturday Evening, October 29, 1988 Hill Auditorium, 8 o'clock

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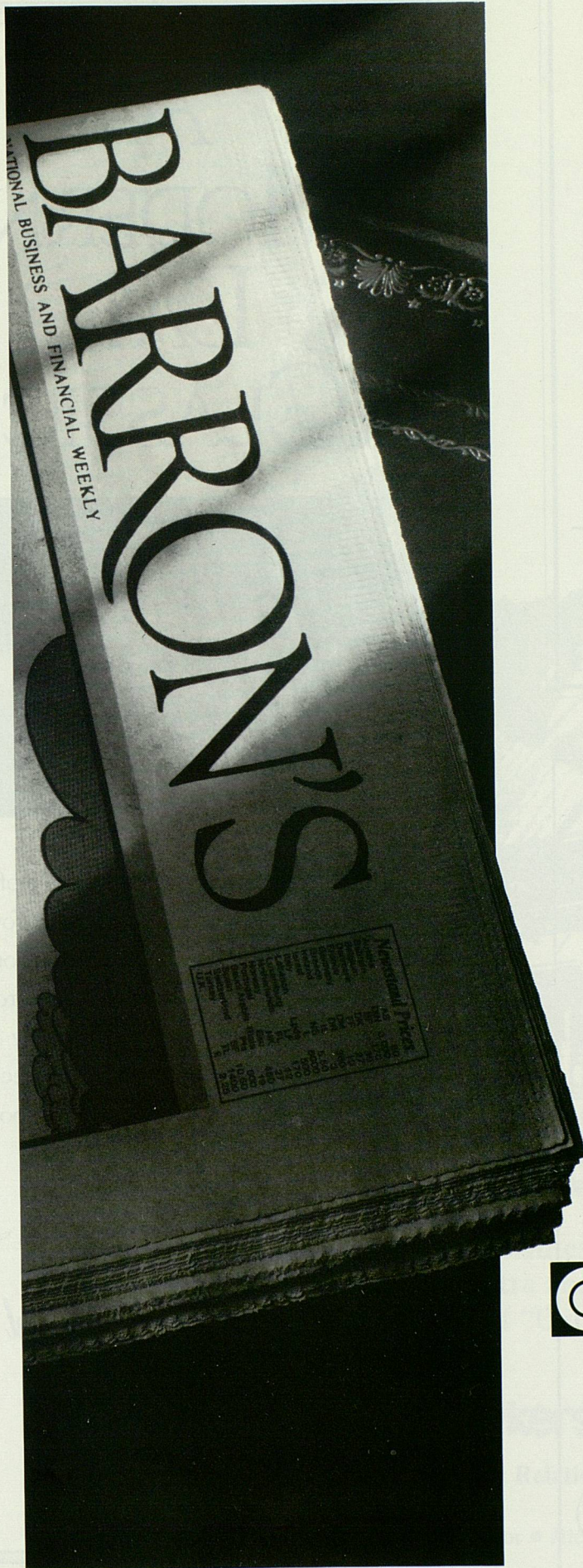


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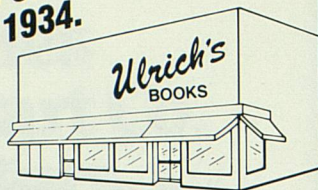


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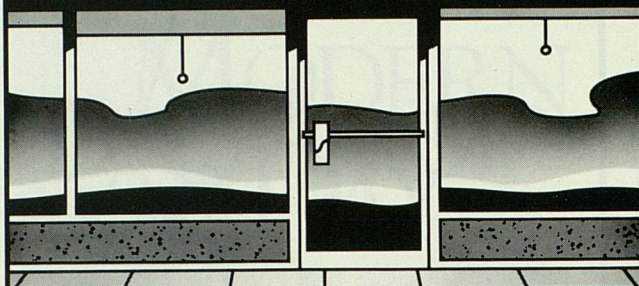
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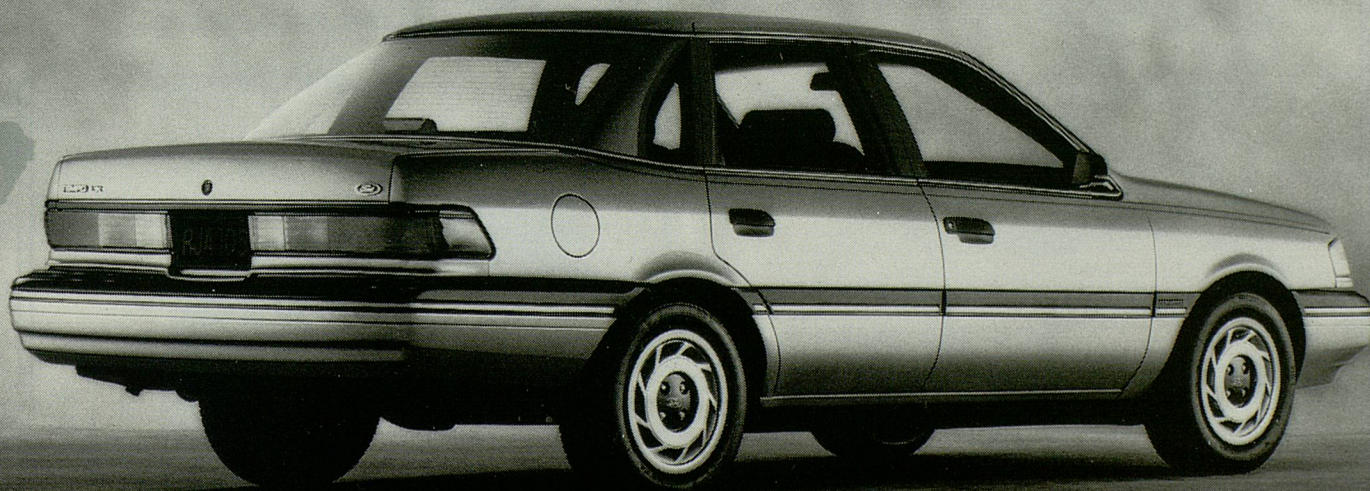
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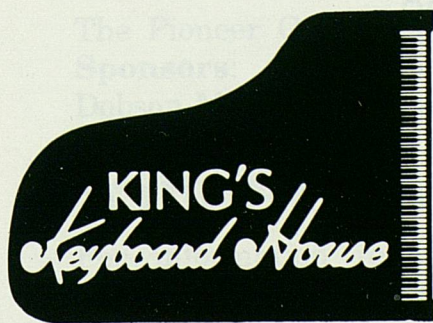
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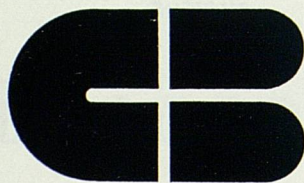
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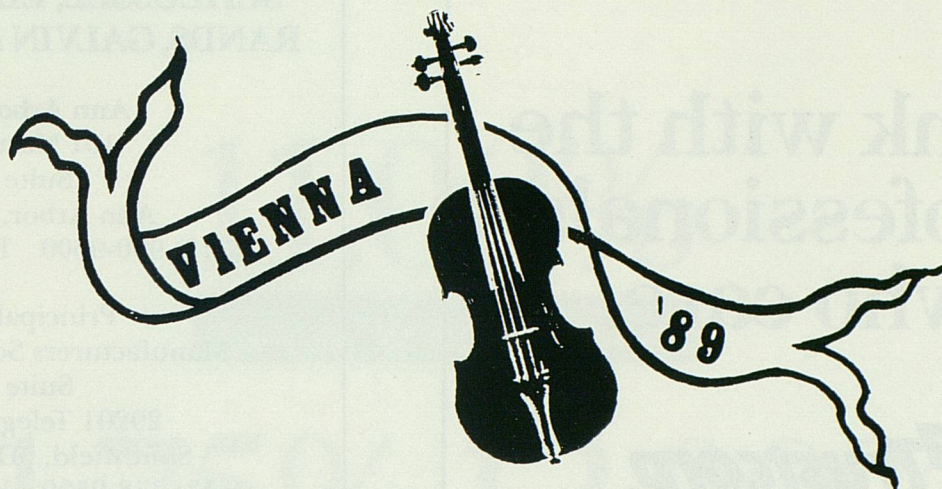
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For information regarding benefit events and activities, please contact the Pioneer Orchestra Parents' Society.

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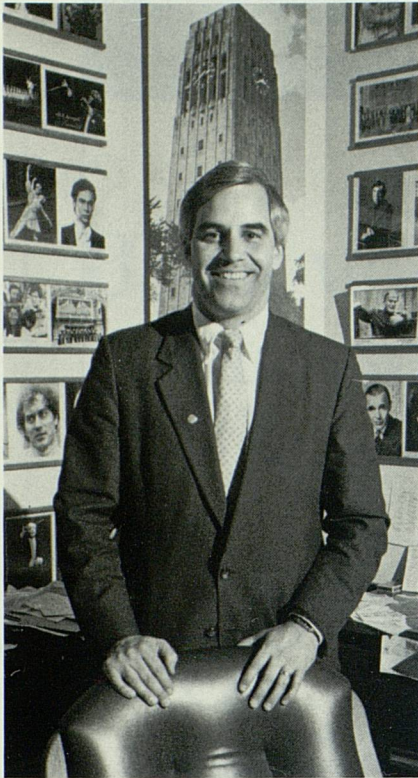


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Dear Friends of Music,

"Our Night of Celebration" is at hand, and we invite you to sit back and luxuriate in the glorious sonorities of the Vienna Philharmonic Orchestra directed by Leonard Bernstein, the only living conductor to be named an Honorary Member of this time-honored ensemble.

There is much to celebrate tonight — the musical genius of Leonard Bernstein, still going strong in his 70th birthday year; his special rapport with the musicians of one of the world's top-ranking symphony orchestras, the Vienna Philharmonic; and their collective desire to perform in Ann Arbor, one of only four North American cities on their Fall '88 Celebration Tour. Their other performances are in New York's Carnegie Hall, Washington, D.C.'s Kennedy Center, and Toronto's Roy Thomson Hall.

Yet another cause for celebration is Hill Auditorium, this magnificent hall now in its 75th year, recognized by performing artists the world over for its superb acoustics and appreciative and knowledgeable concert audiences. Be sure to see the feature articles included in this souvenir book for an historical overview of both Hill Auditorium and the University Musical Society's even longer presence in Ann Arbor.

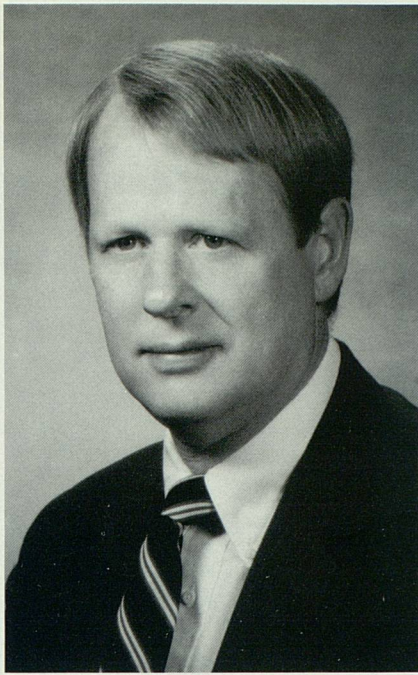
Finally, we also celebrate Ann Arbor and the quality of life we enjoy here. Proceeds from tonight's benefit concert help us ensure that the Musical Society can continue to make Ann Arbor a major musical crossroads of the world. Tonight's special concert has enabled us to widen the circle of Musical Society friends and supporters as we welcome new concertgoers and Ann Arbor area businesses and institutions to the family. To all of you who may be attending your first Hill Auditorium concert this evening we extend a warm welcome and hope you will join us for many more.

Special thanks go to the many volunteers who have worked to make this evening a memorable one, in particular, those who offered their hospitality by opening their homes for pre-concert supper parties. And lastly, deepest thanks to all concertgoers whose tickets included a contribution to the continuing success of the University Musical Society.

I'm delighted that Ann Arbor and the Musical Society have the opportunity to host this historic evening of friendship and great music.

Ken Fischer

Kenneth C. Fischer
Executive Director, University Musical Society



Greetings!

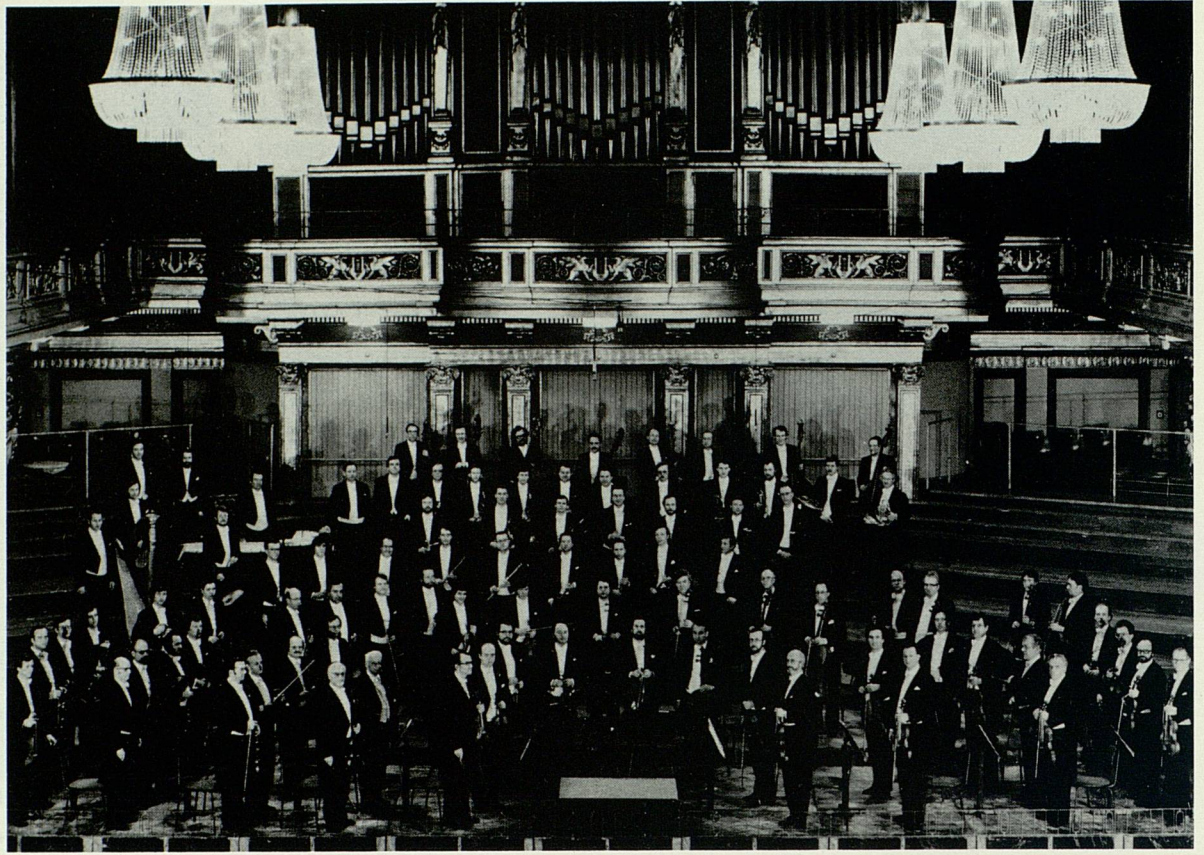
As a member of The University of Michigan community for the past 20 years, it is my privilege now to welcome you to this evening's gala celebration in my new capacity as President of this great University. I am doubly honored to serve as a new member of the University Musical Society's Board of Directors, following the lead of my wife, Anne, who has been an active member of the Society's Advisory Committee for a number of years.

To measure the value of this musical organization to The University of Michigan is a nearly impossible task, but this evening's exciting occasion provides a prime illustration. The collaboration of America's most important musical figure of the twentieth century and this legendary Viennese symphony orchestra adds to Ann Arbor's cultural enrichment and to the esteemed reputation of The University of Michigan worldwide.

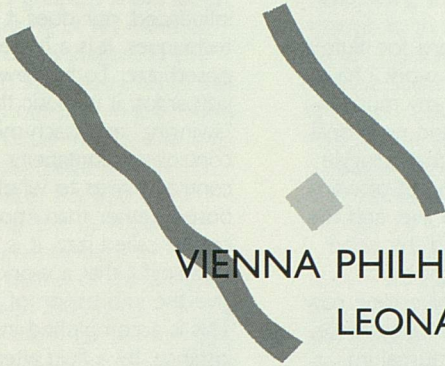
Leonard Bernstein is no stranger to Ann Arbor, and his attachment to this city, its people and this magnificent hall is well known. Mr. Bernstein's Ann Arbor connection began in the 1960s, when he brought the New York Philharmonic to Hill Auditorium for three concerts. In 1964 he was awarded an honorary doctor of music degree at the dedication ceremonies of the new School of Music building on North Campus, in recognition of his musical achievements and his passionate interest in the training of young musicians, particularly conductors.

This evening we can welcome Leonard Bernstein as truly one of our own.

James J. Duderstadt
President, The University of Michigan



To commemorate this event, concertgoers will receive a memento at the exits following the performance. The University Musical Society is grateful to the students of the Ann Arbor Pioneer High School Symphony Orchestra for their assistance in distributing the mementos. The orchestra will be competing in the International Youth and Music Festival in Vienna this summer.



VIENNA PHILHARMONIC ORCHESTRA

LEONARD BERNSTEIN

Conductor

WOLFGANG SCHULZ, Flutist

PETER SCHMIDL, Clarinetist

Saturday Evening, October 29, 1988

Hill Auditorium, 8 o'clock

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

Halil (1981) Bernstein

Wolfgang Schulz, Flutist

Prelude, Fugue, and Riffs (1949) Bernstein

Peter Schmidl, Clarinetist

INTERMISSION

Symphony No. 4 in E minor, Op. 98 Brahms

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionata

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Leonard Bernstein and the Vienna Philharmonic are represented by Columbia Artists Management, Inc.

Program Notes

"Leonore" Overture No. 3 in C major, Op. 72 Ludwig van Beethoven (1770-1827)

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

The Overture No. 3 begins with an *adagio* introduction, like a descent into the gloomy dungeon where Florestan is imprisoned. The succeeding melody is his lament at the loss of freedom. Next begins the syncopated principal theme of the Overture in a soft *allegro*, but growing progressively agitated. In the opera, Florestan's murder by his enemy, Pizarro, is averted by the arrival of the Minister of State, depicted in the music by an off-stage trumpet call, followed by the motive of thanksgiving at Florestan's safety. From here the music continues on its own course, independent of the drama, in an exultant coda.

Halil Leonard Bernstein (b. 1918)

The world première of *Halil* (Nocturne for solo flute with piccolo, alto flute, percussion, harp, and strings) took place on May 27, 1981, in Tel Aviv, Israel. Jean-Pierre Rampal was the soloist with the Israel Philharmonic Orchestra, and the composer conducted. The American première took place in July of the same year at Tanglewood, with Doriot Anthony Dwyer, soloist with the Boston Symphony Orchestra, Mr. Bernstein conducting. Bernstein has provided the following program note:

"This work is dedicated 'To the Spirit of Yadin and to his Fallen Brothers.' The reference is to Yadin Tanenbaum, a nineteen-year-old Israeli flutist who, in 1973, at the height of his

musical powers, was killed in his tank in the Sinai. He would have been twenty-seven years old at the time this piece was written.

"*Halil* (the Hebrew word for 'flute') is formally unlike any other work I have written, but is like much of my music in its struggle between tonal and non-tonal forces. In this case, I sense that struggle as involving wars and the threat of wars, the overwhelming desire to live, and the consolations of art, love, and the hope for peace. It is a kind of night music which, from its opening twelve-tone row to its ambiguously diatonic final cadence, is an ongoing conflict of nocturnal images: wish-dreams, nightmares, repose, sleeplessness, night-terrors, and sleep itself, Death's twin brother.

"I never knew Yadin Tanenbaum, but I know his spirit."

Prelude, Fugue, and Riffs Bernstein

Originally commissioned by clarinetist Woody Herman for his dance band, "Prelude, Fugue, and Riffs" was to be part of a series of jazz-inspired works that already included Stravinsky's *Ebony* Concerto. The work was completed in November of 1949 but, by that time, Herman's band had disbanded, so he never performed the work, nor did he pursue the series project any further.

The work lay dormant until 1952 when Bernstein revised it for a smaller band in order to incorporate it as a ballet sequence in his musical comedy *Wonderful Town*. The new version did not survive its out-of-town performances, but a bit of the music did remain in the show. The first performance of "Prelude, Fugue, and Riffs" finally took place on Mr. Bernstein's telecast of "What is Jazz?" in October 1955, with Benny Goodman as the soloist. Goodman and Bernstein recorded the work on CBS Records, and a more recent recording has been made by Simon Rattle and the London Sinfonietta with clarinetist Michael Collins, on the Angel Label.

Despite its early misfortunes, it is one of the most notable achievements of Bernstein's output, since it is his only significant composition that is absolute music — without any literary or dramatic implications. Also, it is one of his few works that emphasizes contrapuntal movement over harmonic texture, and one of the very first attempts to write an indigenously American jazz composition from the "classical" viewpoint.

Unlike some early Copland works or Milhaud's *Création du Monde*, "Prelude, Fugue, and Riffs" is not just jazz-influenced, nor does it only use jazz techniques. It is a higher form of composed jazz. To borrow a word from jazz argot, it is music that "swings." This "swinging" approach might be defined as controlled spontaneity. Since there is controversy as to whether any composed, rather than improvised, music can be called jazz, it is all the more meaningful that a work in this genre can give the impression of being improvised. This is accomplished in the Prelude, for instance, by a fluid alternation between a strict dance beat (although it is metrically highly irregular) and a loose, free beat (marked "with drag"). Both meter and tempo are unpredictable in the forward flow, adding to the subtlety and understatement characteristic of swinging "modern" jazz.

The spontaneity is all the more remarkable in the Fugue, since this is one of the most intellectual, and therefore anti-improvisational, of musical procedures. By the use of very perky, almost spastic, rhythms, especially in the counter-subject material, Bernstein creates the impression of extemporaneous playing.

Finally, the Riffs are what might be called written-out improvisations, most fully accomplished through the virtuoso display of the two fugue subjects stated simultaneously with the riff *ostinati* (short musical patterns that are repeated persistently). The complete independence of these integrated, contrapuntal voice lines instigates the traditional "jam session," bringing the nine-minute work to a frenetic close.

— Jack Gottlieb

Symphony No. 4 in E minor, Op. 98 Johannes Brahms (1833-1897)

Brahms composed his Fourth Symphony during the summers of 1884 and 1885. Uncertain of the merit of the work because of the misgivings of his friends, he threatened to recall it after a rehearsal. However, the first public performance took place at Meinigen on October 25, 1885, with Brahms conducting. The Fourth Symphony was the last composition Brahms was able to hear. He attended a performance of the work during March 1897 in Vienna and died just a few weeks later.

In referring to this symphony, Irving Kolodin wrote, "It has sometimes been said that the artist's greatest challenge is to see, in the beginning of his material, its ultimate end and destination. In this respect, the Fourth Symphony fulfills the challenge superbly, not only in the working out of the individual movements and their suitability to the place assigned to them in the sequence, but also in the subtle link that binds the all-important first and last movements together."

The opening theme of the *Allegro non troppo* has been associated with the "Behold and see if there be any sorrow" melody in Handel's *Messiah*. There is undoubtedly a great resemblance between the melodies. The treatment of the work, however, is typically Brahmsian and a magnificent example of his ability to present themes, develop them, and then to combine them into a coda.

The symphony is set into motion by a motive of only two notes: the fifth of the E minor scale, B, descends to the third, G, after which the tonic, E, ascends to the sixth, C. The resulting main theme is carried by the violins (playing in octaves). Woodwinds and lower strings participate motivically in the texture from the beginning. After a counter-statement of the theme, the autumnal mist of the exposition is lifted and the expression becomes energetic. The region of the subsidiary theme is reached with the strong, broadly flowing melody of the cellos. In the counterpoint, triplets assume rhythmic prominence; the brass is heard in heroic terms. The beginning of the development recalls the opening of the symphony. But the subsidiary material of the exposition is now intensely varied.

Worthy of special note is the veiled manner in which the recapitulation appears. Oboe, clarinet, and bassoon play the main motive twice, marked *dolce*. A mysterious string figuration of equal notes is heard, and, as the music moves on, we find ourselves suddenly in the full course of the reprise.

The last section of the *Allegro* is crowned by a tragic climax. With a resounding *fortissimo*, the main theme storms forth in the basses, while the higher registers answer with brief canonic statements. The coda rushes to the grim cadence: a final six-four chord, held by the full orchestra (its bass fatefully hammered by the timpani) resolves into the last fermata much like the "Amen" of a prayer.

An *Andante moderato* of dark hues is intoned by horns and woodwinds. Notable is the severe flavor of the so-called Phrygian mode. It lends to the music its ancient and legendary tone. This second movement is a ballad of tranquility. A subsidiary theme, marked *poco espressivo*, adds emotion and warmth to an earnest environment. The brief postlude corresponds to the prelude. It closes with an echo of the Phrygian melody from the *Andante's* beginning.

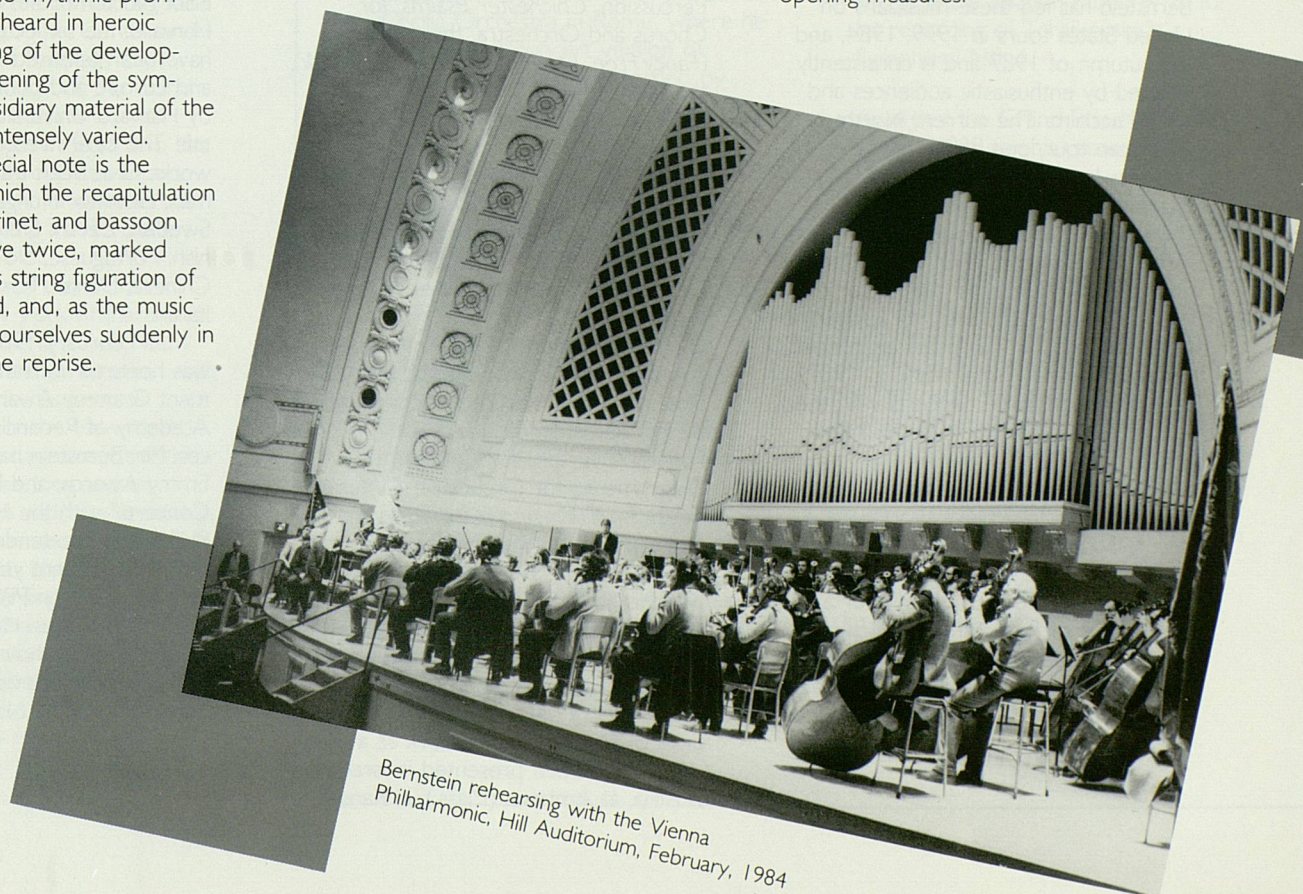
Of all four symphonies by Brahms, only the Fourth has a true scherzo. We hear an *Allegro giocoso*: music of boisterous wit. In keeping with its animated and grim humor, the instrumentation differs from that of the preceding movements. Thus the piccolo whistles happily along in the woodwind section, to which the contrabassoon now provides a marked, low bass. Among

the percussion, the triangle rings in the frolic of the *Allegro*.

The form of the movement displays thematic duality. The scherzo theme (C major, 2/4) is stated *fortissimo* by the full orchestra. A *grazioso* of the strings provides the contrasting subsidiary theme.

The fourth movement is constructed along a form type in which Bach excelled, the *passacaglia*. This is an ancient Spanish dance, characterized by a recurring *ostinato*. On its fixed bass theme, Brahms built a series of variations. The variations are divided into four groups, each following its own individual pattern of organization. The first group, succeeding the initial statement of the *passacaglia*, has the theme appearing prominently in the bass. The development results from increasing animation. The second group of variations features an augmented theme where the tonality brightens to major. The third group dims the light again to minor. The rhythmic play becomes altogether free and the dramatic character of the variations is heightened. The fourth group recalls the variations structurally.

All in all, the last movement of this work, marked *Allegro energico e passionato*, differs from other last movements of symphonies because of its use of the *passacaglia* and the set of variations that does not employ a single-like melody as its basis. Rather, it constructs itself on the harmonic structure of the opening measures.



Bernstein rehearsing with the Vienna Philharmonic, Hill Auditorium, February, 1984

About the Artists

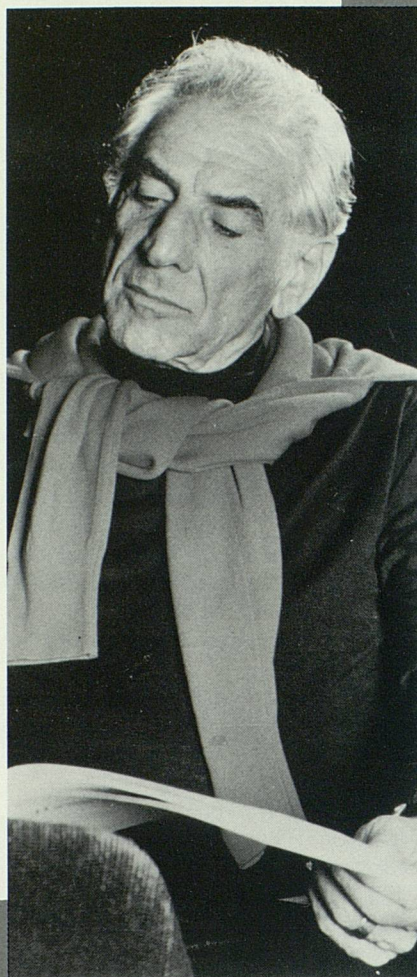
"Bernstein and the Vienna orchestra have been loving colleagues for years, and to hear them make music together now is one of life's high pleasures. No orchestra has more warmly beautiful sound, and Bernstein — musical in every fibre, instinct, and perception — is at the peak of his powers. These were not just feat, polished re-traversals of familiar terrain... but, rather, voyages of fresh discovery, embarked on with a confidence and mutual trust that had been engendered by many previous performances. The Bernstein-Vienna performance was electric from the start. And powerful, beautiful, overwhelming. Not exaggerated. Never coarse."

From *The New Yorker*, Autumn 1987

Leonard Bernstein

Leonard Bernstein, celebrating his seventieth birthday this year, has developed a special relationship with the Vienna Philharmonic players since his first association with them in 1968. Now the only living conductor to be named an Honorary Member of their ranks, Mr. Bernstein has led these musicians on United States tours in 1979, 1984, and the autumn of 1987 and is consistently greeted by enthusiastic audiences and critical acclaim. The current North American tour, one of the highlights in the year-long celebration of Mr. Bernstein's birthday, takes the Philharmonic to only four cities — Ann Arbor, Washington, D.C., New York, and Toronto. Tonight's gala performance marks the conductor's eighth appearance in Ann Arbor — four previous concerts with the Vienna Philharmonic in 1987 and 1984, and three concerts with the New York Philharmonic in 1963 and 1967.

Mr. Bernstein is the only American musician ever to achieve worldwide recognition as conductor, composer, pianist, author, and teacher. As composer, he has created works over a wide range of forms and styles: three symphonies (*Jeremiah*, *Age of Anxiety*, and *Kaddish*), the *Serenade* (after Plato's "Symposium") for Violin Solo, Strings and



Percussion, *Chichester Psalms*, for Chorus and Orchestra, three ballets (*Fancy Free*, *Facsimile*, and *The Dybbuk*), the score for the film *On the Waterfront*, and the operas *Trouble in Tahiti* and *A Quiet Place*. For the Broadway theater, he has written *On the Town*, *Wonderful Town*, *Candide*, and, of course, *West Side Story*. His *Mass*, a Theater Piece for Singers, Players, and Dancers, opened the Kennedy Center in Washington, D.C. in 1971, and in 1981 it was the first work by an American-born composer to be produced at the Vienna State Opera. Other recent compositions by Mr. Bernstein include *Slava!* (A Political Overture for Orchestra); *Divertimento* for Orchestra; *A Musical Toast*; *Halil* (Nocturne for Flute and Strings); and *Songfest* (A Cycle of American Poems for Six Singers and Orchestra). His *Jubilee Games* for orchestra received its world première last fall with the Israel Philharmonic Orchestra under the composer's baton, in celebration of the orchestra's fiftieth anniversary. Festivals of Mr. Bernstein's work as a composer have been presented in Israel, in Austria, at Amherst (Mass.), in Kansas

City (Missouri), Cleveland, Orange County (California), Milwaukee, and London, the latter presented by the London Symphony Orchestra in cooperation with the Barbican Centre, and the largest of its kind honoring a living musician. Last year, Paris saluted him, and President François Mitterand named him Commandeur de la Légion d'Honneur.

October 1982 saw the première at the New York City Opera of the new opera house version of *Candide*. In June 1983, the Houston Grand Opera presented the world première of his opera *A Quiet Place*. A revised version had its European première at Teatro alla Scala, Milan, in June 1984, and its American première at the Kennedy Center in Washington the next month. *A Quiet Place* received its Austrian première in April 1986 at the Vienna State Opera, where it was recorded by Deutsche Grammophon and televised, and its premières in new productions in Germany and the Netherlands have already taken place this year.

Mr. Bernstein is the author of the best-selling books *The Joy of Music*, *Leonard Bernstein's Young People's Concert*, *The Infinite Variety of Music*, and *Findings*. In 1972-73, he was Charles Elliot Norton Professor of Poetry at Harvard; the six lectures he gave there have been televised in the United States and Europe and published in book form by Harvard University Press under the title *The Unanswered Question*. These works have been translated into German, Hebrew, Hungarian, Japanese, Swedish, Czech, Dutch, Romanian, Finnish, Portuguese, Slovene, Spanish, Chinese, Danish, Russian, French, and Italian.

In February 1985, Mr. Bernstein was honored with the Lifetime Achievement Grammy Award by the National Academy of Recording Arts and Sciences. Mr. Bernstein has won eleven Emmy Awards, and his "Young People's Concerts" with the New York Philharmonic extended over fourteen seasons. In recent years, he has been seen regularly on PBS's "Great Performances" series. His eleven-part series "Bernstein's Beethoven" appeared on PBS and cable television. Leonard Bernstein and the New York Philhar-

monic have received a number of Gold Records, as well as the CBS International Crystal Globe Award.

Mr. Bernstein's many other awards and honors include the National Fellowship Award in 1985 for his life-long support of human rights. He is the only musician to receive this honor since the award was first given, in 1949, to Eleanor Roosevelt. The same month, he received the Gold Medal of the American Academy of Arts and Letters, the nation's highest cultural organization, to which he was elected in 1981.

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and grew up in Boston. After he was graduated from Harvard in 1939, he continued his studies at the Curtis Institute with Fritz Reiner, Randall Thompson, and Isabella Vengerova. Summers were spent at Tanglewood, as student and assistant to Serge Koussevitsky. Engaged by Arthur Rodzinski as assistant conductor of the New York Philharmonic in 1943, he made his remarkable, now historic, debut with the Philharmonic on November 14, 1943, replacing Bruno Walter in a nationally broadcast concert. In the years following, Mr. Bernstein served as music director of the New York City Symphony, was head of the conducting faculty at the Berkshire Music Center and professor of music at Brandeis University, and conducted most of the world's major orchestras. In addition to his orchestral conducting, Mr. Bernstein has conducted at the Metropolitan Opera, La Scala (as the first American ever to conduct there), and the Vienna State Opera.

Mr. Bernstein was named music director of the New York Philharmonic in 1958, becoming the first American-born and -trained musician to attain such a prominent post. He has been an Honorary Member of the New York Philharmonic and its Laureate Conductor since 1969. During his long and distinguished association with the orchestra, he conducted more concerts than any other conductor in its history. Of the more than 400 recordings made by Mr. Bernstein, over 200 have been with the New York Philharmonic for CBS Masterworks and Deutsche Grammophon. Last season he conducted the orchestra in a performance of his new work *Opening Prayer* at the gala re-opening of Carnegie Hall.

1987 Events and Awards

March 4

- first grandchild, Francisca Ann Maria, born to eldest daughter, Jamie Bernstein Thomas.

March

- with Helen Coates, his 87-year-old teacher and secretary, received honorary doctorates from Pine Manor College in Boston.

April

- received the Albert Schweitzer Music Award "for a life's work dedicated to music and devoted to humanity" at a benefit concert for Amnesty International's Felicia Montealegre Fund, established by Mr. Bernstein in memory of his late wife, along with scholarship funds at Columbia University, The Juilliard School, and New York University.

May

- was made Laureate Conductor of the Israel Philharmonic Orchestra.

June

- named Honorary President of the London Symphony Orchestra, a position he also holds with the Santa Cecilia Orchestra in Rome, where he conducted a concert version of Puccini's *La Bohème* recorded by Deutsche Grammophon.
- received the prestigious Siemens Prize in Munich, and added these funds to the scholarships he has established at Harvard and Brandeis Universities and the Tanglewood Music Center. Now he is establishing still another scholarship at Indiana University School of Music.
- became the first recipient in history of the key to the city of Oslo.
- received the Gold Medal of the Royal Philharmonic Society in London, the first American composer to join Brahms, Ravel, Elgar, and Stravinsky in receiving this award from the world's oldest music organization.

July

- was awarded the Great Cross of Merit of the Order of Merit from the Federal Republic of Germany, given in recognition of outstanding artistic contribution to the Federal Republic.

August

- received the Edward MacDowell Gold Medal for composition at the MacDowell Colony in New Hampshire.

August and September

- conducted the Vienna Philharmonic at the Salzburg Festival and on tour in the United States.
- received the Thomas Edison Award for his recording of Mahler's Symphony No. 9.

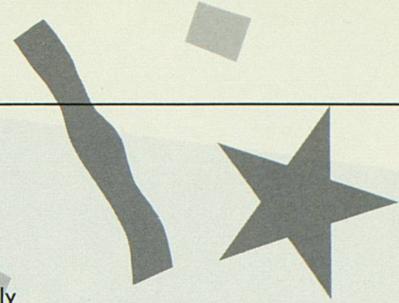
November

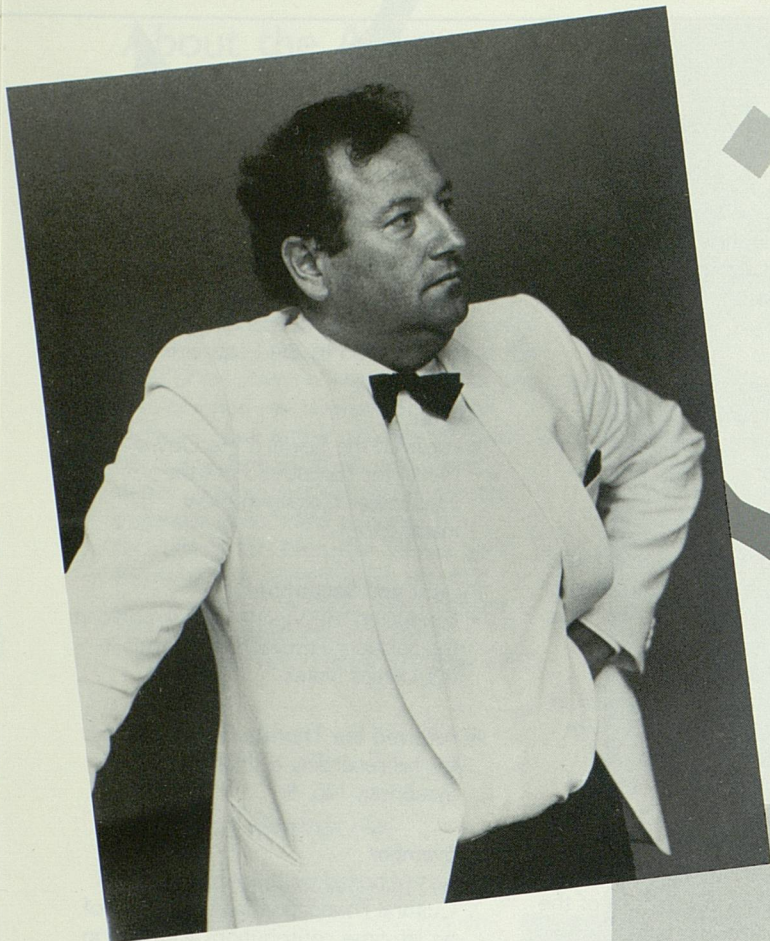
- was honored by the America Israel Cultural Foundation in recognition of his life-time contributions to music in Israel and to cultural relations between the United States and Israel.

January, 1988

- received the Spanish Ritmo Prize for his recording of Tchaikovsky's Symphony No. 6.
- Awarded the Grand Prix National du Disque 1988 for his recording of Haydn's *Creation*.

Most recently, West German Chancellor Helmut Kohl honored Leonard Bernstein for his extraordinary musical accomplishments. Bernstein and the Vienna Philharmonic Orchestra are the first recipients of the new Johannes Brahms Prize, intended for musicians who spread appreciation of the nineteenth-century German composer's work. "Hardly another artist of our time has managed to fill so many people with enthusiasm for music, to awaken curiosity about unfamiliar works, and deepen understanding for the familiar," Kohl said of Bernstein.





Peter Schmidl

First solo clarinetist of the Vienna Philharmonic, Peter Schmidl is the embodiment of the orchestra's renowned musical tradition. A third generation musician, he follows in the footsteps of his father and grandfather, both first clarinetists in the Philharmonic. His grandfather, Alois Schmidl, was invited by Gustav Mahler to become a member of the Vienna Philharmonic and the Vienna State Opera.

In addition to his performances at home and abroad as soloist with the Philharmonic, Peter Schmidl has made many solo appearances at the Salzburg Festival. On the Vienna Philharmonic's 1987 U.S. tour with Leonard Bernstein, he performed the Mozart Clarinet Concerto at Carnegie Hall, at the Hollywood Bowl in Los Angeles, and here in Ann Arbor. Mr. Schmidl is also a proponent of chamber music, having toured as a member of both the New Vienna Octet and the Vienna Wind Soloists. He has

recorded works from the chamber music repertoire on the Deutsche Grammophon and London Decca labels.

To his busy performing schedule, Peter Schmidl has added the responsibilities of teaching young musicians. A tenured professor at the Academy of Music and the Performing Arts in Vienna, he has been on the faculty of this prestigious institution since 1967. The leading orchestras in Austria and abroad are graced by his former students, three of whom are members of the Vienna Philharmonic.

Born in Olmütz, Peter Schmidl studied clarinet with Rudolf Jettel at the Academy of Music in Vienna. Awarded a diploma with honors in 1964, he joined the Vienna State Opera in 1965 and was appointed solo clarinetist of the Vienna Philharmonic in 1968.

Wolfgang Schulz

"... there is hardly another among the renowned flutists who can project a profound musicality so completely with perfect sound and phrasing." (Salzburg)

Wolfgang Schulz was appointed solo flutist of the Vienna Philharmonic in 1970. Born in Linz, Austria, in 1946, he pursued his musical education in Linz, Salzburg, and Vienna, studying the flute with Aurèle Nicolet. He has been a professor at the Vienna Academy of Music since 1979.

Apart from his orchestral work with the Vienna Philharmonic and at the Vienna State Opera, Mr. Schulz has toured extensively throughout the world as a soloist, with such conductors as Claudio Abbado, Karl Böhm, Leonard Bernstein, and Christoph von Dohnányi. He has recorded flute concerti, as well as works from the chamber music repertoire, on the Deutsche Grammophon, Decca, Teldec, and Telefunken labels.

Though Mr. Schulz has performed in Ann Arbor as first desk flutist with the Vienna Philharmonic, this evening's concert marks his first solo appearance.



The Vienna Philharmonic

The Vienna Philharmonic was founded on March 28, 1842, when the "Personnel of the Imperial Court Theatre" gave their first concert under Otto Nicolai. Previously, the orchestras of Vienna had been either amateur groups or private orchestras to the aristocracy. Although concerts of the new group were intermittent at first, a regular season of eight concerts was launched in 1860, and in 1877 the Vienna Philharmonic's first tour took place — to neighboring Salzburg, the city which has since become the orchestra's second home.

Named principal conductor in 1898, Gustav Mahler led the orchestra on its first tour abroad, to the Paris Exposition of 1900. Since then, the Vienna Philharmonic has toured throughout the world, performing under the batons of such distinguished conductors as Richard Strauss, Paul Hindemith, Sir Georg Solti, Karl Böhm, Herbert von Karajan, Lorin Maazel, Leonard Bernstein, and Claudio Abbado.

Since its inception, the Vienna Philharmonic has been in the forefront of the music world. It is the orchestra of the Vienna State Opera and is annually in residence at the Salzburg Festival, in addition to extensive concert engagements in Vienna and around the world. The orchestra has had only three per-

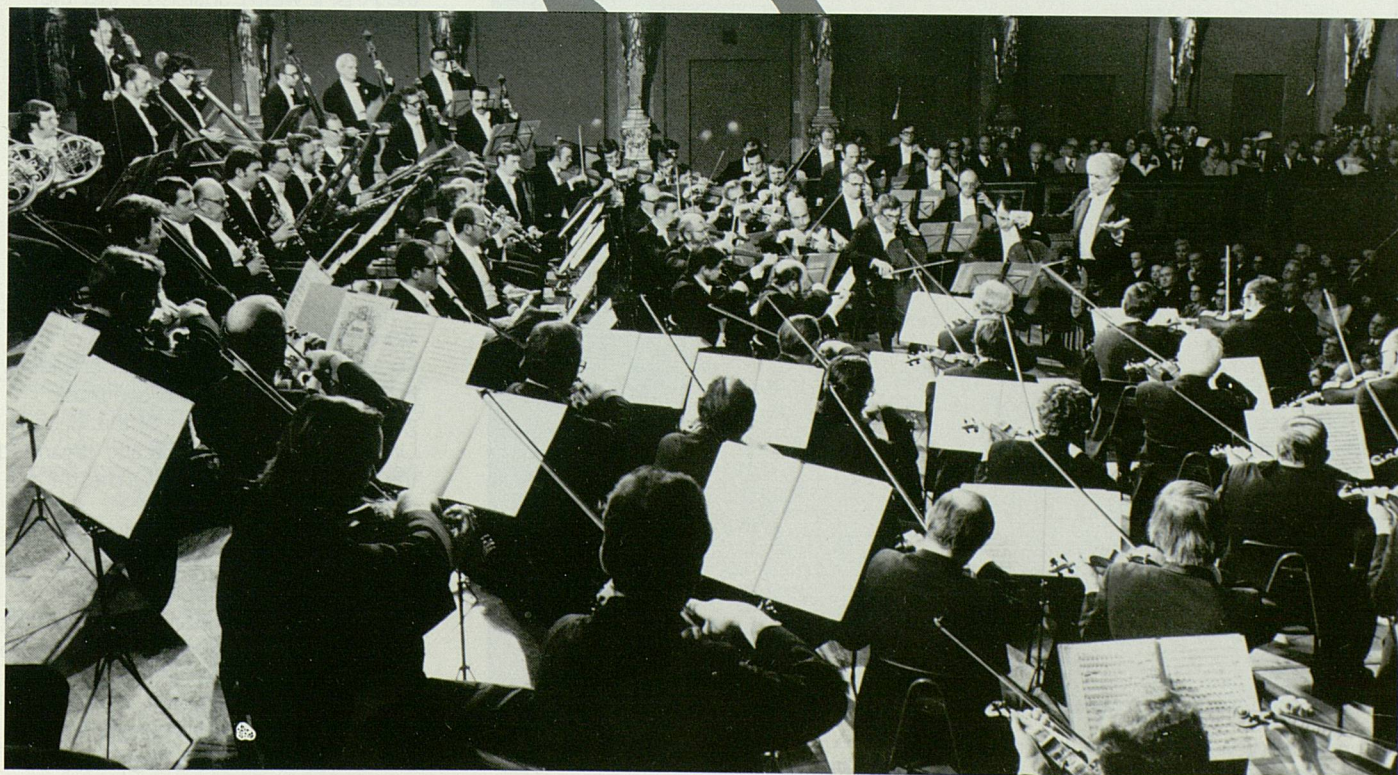
manent conductors: Otto Dessoff (1860-1875), Hans Richter (1875-1898) and Gustav Mahler (1898-1901). Richard Wagner, Anton Bruckner, Arturo Toscanini and Wilhelm Furtwängler are among those who have guest-conducted.

The orchestra, which has grown from its original group of 64 to its present membership of 140, has always been known as one of the world's few orchestral collectives. All the administrative tasks of the group — from press releases and ticket distribution to answering office phones and decorating for the annual New Year's Ball — are performed by orchestral musicians elected to their posts by their colleagues. All decisions concerning repertoire and conductors (the Vienna Philharmonic currently has no resident conductor) are made by plebiscite, and all performance fees are divided evenly among the musicians. (The last chair in the violin section earns a salary equal to that of the concertmaster.)

Over the years, the high standard of music-making and the special glow of the Vienna Philharmonic sound have inspired lavish praise from some of the world's greatest artists; in fact, Richard

Strauss considered the Vienna Philharmonic to be beyond praise. Richard Wagner said that to make music with the Vienna Philharmonic "is a delight." In the words of Karl Böhm, "other excellent orchestras in the world succeed in playing what is *in* the score; the Vienna Philharmonic goes beyond that and plays what is *behind* the score." Bruno Walter claimed, "Austria has nothing of more value to export than its renowned Vienna Philharmonic." On the occasion of his reunion with the orchestra after World War II, Maestro Walter elaborated: "This Philharmonic tone, which for me dates from 1897, is still the same today, even though not a single player from those days is still in the orchestra. What is it? One might call it tradition. Musical culture is expressed there in a particular form. Thus sounds Vienna." And Leonard Bernstein once said that playing Beethoven's Op. 131 with the string section of the Vienna Philharmonic was one of the great highlights of his artistic life.

The Vienna Philharmonic first performed in Ann Arbor in 1956 under André Cluytens, followed by two concerts in February 1984 under Bernstein, two concerts in March 1987 with Claudio Abbado, and the two a year ago with Bernstein.



Vienna Philharmonic Orchestra

Concertmasters

Gerhart Hetzel
Rainer Küchl
Erich Binder
Werner Hink

First Violins

Rainer Honeck
Anton Straka
Eckhard Seifert
Hubert Kroisamer
Josef Hell
Georg Bedry
Alfred Staar
Alfred Welt
Helmuth Puffler
Herbert Frühauf
Peter Götzel
Paul Guggenberger
Gerhard Libensky
Herbert Linke
Manfred Kuhn
Alfred Altenburger
Günter Seifert
Wolfgang Brand
Clemens Hellsberg
Erich Schagerl
Bernhard Biberauer

Second Violins

Peter Wächter
Hans Wolfgang Weihs
Mario Beyer
Gerald Schubert
Josef Kondor
Ernst Bartolomey
Ortwin Ottmaier
Edwin Werner
Heinz Hanke
Alfons Egger
Christian Zalodek
Gerhard David
Helmut Zehetner
George Fritthum

Violas

Josef Staar
Heinrich Koll
Helmut Weis
Klaus Peisteiner
Peter Pecha
Hans P. Ochsenhofer
Paul Fürst

Walter Blovsky
Kurt Anders
Erhard Litschauer
Günter Szkokan
Gottfried Martin
Erich Kaufmann
Edward Kudlak
Mario Karwan
Manfred Honeck

Cellos

Robert Scheiwein
Wolfgang Herzer
Franz Bartolomey
Dieter Gürtler
Friedrich Dolezal
Reinhard Repp
Ewald Winkler
Ludwig Beinl
Werner Resel
Franz Kreuzer
Reinhold Siegl
Gerhard Kaufmann
Jörgen Fog

Basses

Herbert Manhart
Alois Posch
Martin Unger
Wolfgang Gürtler
Alfred Planyavsky
Horst Münster
Burkhard Kräutler
Wolfram Görner
Reinhard Dürrer
Gerhard Formanek
Milan Sagat
Rudolf Degen
Richard Heintzinger

Harp

Harald Kautzky

Flutes

Wolfgang Schulz
Meinhart Niedermayr
Dieter Flury
Herbert Reznicek
Rudolf Nekvasil

Oboes

Gerhard Turetschek
Gottfried Boisits
Martin Gabriel
Günter Lorenz
Walter Lehmayr
Alexander Ohlberger

Clarinets

Peter Schmid
Horst Hajek
Ernest Ottensamer
Alfred Prinz
Johann Hindler
Norbert Täubl

Bassoons

Dietmar Zeman
Michael Werba
Stepan Turnovsky
Fritz Falzl
Reinhard Ohlberger

Horns

Wolfgang Tomböck, Jr.
Friedrich Pfeiffer
Volker Altman
Willibald Janezic
Roland Horvath
Roland Berger
Franz Söllner
Wolfgang Tomböck
Johann Fischer

Trumpets

Walter Singer
Josef Pomberger
Hans Gansch
Josef Hell
Adolf Holler
Hans Peter Schub

Trombones

Rudolf Josel
Gabriel Madas
Wolfgang Singer
William McElheney
Karl Jeitler
Johann Ströcker

Tubas

Josef Hummel
Ronald Pisarkiewicz

Percussion

Horst Berger
Roland Altmann
Bruno Hartl
Wolfgang Schuster
Kurt Prihoda
Franz Zamazal
Rudolf Schmidinger

Ann Arbor — Musical Mecca of the Midwest For Over One Hundred Years

For over a century, immortals of the performing arts world have traveled to Ann Arbor from all over the world — the Boston Symphony in 1890, Mme Ernestine Schumann-Heink in 1900, Pablo Casals in 1917, Marian Anderson in 1937, and so on throughout the decades to this evening's concert with Leonard Bernstein and the Vienna Philharmonic.

The University Musical Society had its beginnings in 1879 when a group of choir members in four local churches got together to sing choruses from Handel's "Messiah." As the group decided to increase its repertoire and membership, the organization known as the Choral Union was born, the same Choral Union that still gives the annual "Messiah" concerts.

At about the same time, a group was formed to sponsor, direct, and manage the activities of Ann Arbor's music programs, and on February 14, 1880, the first meeting was held for the organization to be known henceforth as the University Musical Society. The Choral Union Series of concerts came into being, and the Society opened a school known as the Ann Arbor School of Music. Although the University offered courses in theoretical music in the College of Literature, Science, and the Arts, it wasn't until 1929 that the School of Music was accepted into The University of Michigan, and not until 1940 that the administration of the School of Music was fully transferred from the Musical Society to The University of Michigan.

Two important figures in the formative period of the Musical Society were Dr. Henry Simmons Frieze and Calvin O. Cady. Professor Frieze, head of the Department of Latin Language and Literature, directed the early policies of the Society and served as the first president. Mr. Cady, an Oberlin College music graduate, was conductor of the Choral Union from 1879 to 1888 and organized the University Symphony Orchestra as well.

A few years later, in 1888, Albert A. Stanley, who studied at Leipzig's Conservatory of Music, took over the leadership of the Choral Union, resulting in larger works for the chorus and more important concerts in Ann Arbor. Perhaps his greatest legacy was the inauguration of the May Festival in 1894, announced not just as a "May Festival,"

but as the "First Annual May Festival." This optimism proved visionary, as the Festival now nears its 100th anniversary. Until 1985, only three orchestras held orchestra-in-residence status: the Boston Festival Orchestra (not connected to the Boston Symphony), the Chicago Symphony Orchestra, and The Philadelphia Orchestra.

The transfer of the School of Music to the University in 1940 allowed the Musical Society to direct its full attention to sponsoring professional concerts and maintaining its chorus. Charles A. Sink, a 1904 U-M graduate, began immediate service to the Society and became its president in 1927, serving in that position until 1968. During these decades he developed the Choral Union Series and May Festivals as models of the highest quality of artistic achievement. His great personal interest in each artist began a continuing policy that contributes to Ann Arbor's reputation as a most attractive and desirous engagement for artists the world over.

When Mr. Sink retired from administrative duties in 1957, Gail W. Rector, also a graduate of the University who had served as assistant to Mr. Sink since 1945, became executive director and, in 1968, president. Under his leadership the high quality offerings were expanded, both in scope and quantity. Mr. Rector initiated the Chamber Arts Series, Asian Series, Guitar Series, Great Performer Series, Debut & Encore Series, various summer series, and the Choice Series . . . all in addition to the firmly established Choral Union Series and May Festivals. During his tenure he orchestrated the appearances of more than 1,400 distinguished artists and ensembles from every corner of the world. Upon Gail Rector's retirement in 1987, Kenneth C. Fischer, a native of Plymouth, Michigan, and more recently of Washington, D.C., assumed the position of executive director of the Musical Society.

The University of Michigan's exceptional facilities have, in large measure, helped to shape the cultural offerings of the past century. From 1879 to 1913, concerts were held in the second-floor auditorium of "Old University Hall" (razed in 1950). The completion in 1913 of Hill Auditorium, whose 75th anniversary we celebrate this year, broadened the scope of attractions with its superb acoustics and much larger stage and seating capacity. Rackham Auditorium, celebrating its 50th anniversary this year, added impetus to chamber music offerings with its beauty, intimacy, and fine acoustics. Most recent-

ly, the Power Center for the Performing Arts has provided modern facilities for dance ensembles and opera companies since 1971.

Last, but certainly not least, is Burton Memorial Tower, an audible and visual campus landmark since its construction in 1936. In this location since 1940, the Musical Society has carried out all of the necessary planning and implementation that culminates in a successful season.

As we carry forward this tradition of excellence into a second century, the motto suggested by Professor Frieze for the Society 100 years ago still rings true . . . *Ars longa, vita brevis.*

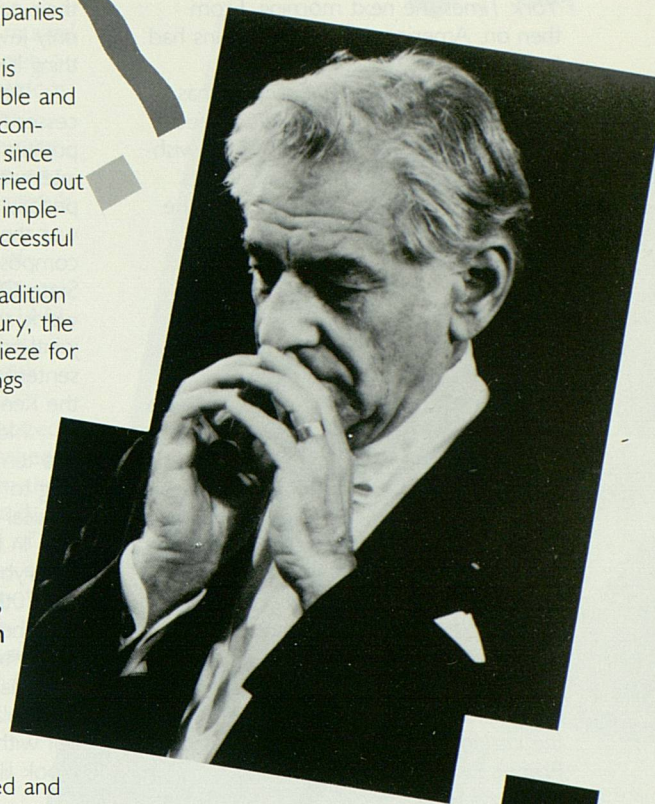
"Lenny"

by John Guinn

From the Detroit Free Press,
Aug. 21, 1988, reprinted with
permission.

He's probably the most gifted and multitalented musician America has produced in her 212-year history. He also may be, *pace* Michael Jackson, the most famous. Jackson, as a matter of fact, is one of the friends invited to a gala concert celebrating Leonard Bernstein's 70th birthday on Thursday [Aug. 25] at Tanglewood, the Boston Symphony Orchestra's summer home in the Berkshires of Massachusetts. Though Jackson reportedly sent his regrets, the list of friends who will take part in the celebration still is studded with dazzling stars. Among them are Beverly Sills (who will host the event), Lauren Bacall (who will perform as speaker in an excerpt from Bernstein's *Kaddish* Symphony), Van Cliburn, Betty Comden, Adolph Green, Kitty Carlisle Hart, Dame Gwyneth Jones, Seiji Ozawa, John Williams, Michael Tilson Thomas, Yo-Yo Ma, Roddy McDowall, Phyllis Newman, Mstislav Rostropovich, and Frederica von Stade.

Thursday's gala, for which patron tickets are priced at \$5,000 each, kicks off a four-day Bernstein Birthday Celebration that includes fully staged performances of his "Mass," excerpts from his Broadway hits *West Side Story* and *On the Town*, and music from the opera and symphonic literature through which he has won his considerable conducting laurels.



The celebration climaxes on Sunday afternoon in a sold-out concert in which Bernstein will lead the BSO in the music of Haydn and Tchaikovsky. All proceeds from the four-day fest go to Tanglewood's endowment fund and to a fund Bernstein has established for aspiring young conductors.

It should be quite a bash, and it probably couldn't happen to a more worthy musician. It was Bernstein, after all, who took America's musicians out of the European-enforced Dark Ages. He's the one who finally punctured the phony balloon whose hot air had for too long kept afloat the naive idea that the only way to attain proper classical music credentials was to sail off to Europe. Once there, the misguided thinking went, you would steep yourself humbly in the holy water stored in the fountain of worthwhile Western musical thought, then return to America to tame the uncultured savages with Bach, Beethoven, Brahms, and the rest of the boys.

Bernstein changed all that. Born in Massachusetts and educated exclusively in this country (Harvard, Curtis, Tanglewood), he first burst on the international scene in 1943. He replaced an ailing Bruno Walter on short notice, conducting a New York Philharmonic concert

with such sensational success that it merited a front-page review in the *New York Times* the next morning. From then on, American-trained musicians had to be taken seriously.

Through the years, Bernstein has reaffirmed his native ability to succeed with foreign musical matters. The Jewish-American kid from Massachusetts has become, to many astute observers, the world's foremost Mahler conductor. His interpretations of Mozart, Haydn, Beethoven, and Brahms are roundly praised on both sides of the Atlantic.

Opera has also benefited from his gifts. In 1953 Bernstein became the first American to conduct at Milan's famed La Scala Opera House. Again replacing an ailing conductor, he learned the score of Cherubini's *Medea* in six days, and then led it to open the Scala season, with an American colleague, Maria Callas, singing the title role.

Bernstein's impact on European music has translated into accolades. He has received awards from virtually every European government. He holds the position of Honorary President of both the London Symphony Orchestra and Rome's Santa Cecilia Orchestra.

And he is the only living conductor who is an honorary member of the Vienna Philharmonic. "I don't know why I have such a wonderful rapport with these Viennese musicians," Bernstein said

at a press conference in Ann Arbor several years ago. "They tell me that I'm their only friend who's a Jew. Or the only Jew who's their friend. Or something like that."

Although Bernstein's greatest successes have come from his work on the podium, he has achieved considerable international praise as a composer, especially for his stage works. His "Mass" was the first work by an American-born composer to be produced at the Vienna State Opera. His most recent stage work, the opera *A Quiet Place*, was jointly commissioned (and jointly presented) by the Houston Grand Opera, the Kennedy Center, and La Scala, Milan.

Now Lenny is turning three-score and ten. And, like it or not, he is beginning to look and sound like an elder musical statesman.

In fact, he doesn't like it at all. "Everybody is much more excited about this 70th birthday business that I am," he told the *Miami Herald's* James Roos in a June interview. "I'd like to ignore it — in fact, that number is just not in my vocabulary. I hate those pictures of myself with wrinkles, white hair and glasses. I look like the little old wine maker."



Bernstein's late father probably would get a chuckle out of that description. Sam Bernstein initially opposed the idea of Lenny pursuing a musical career. Instead, like many Jewish fathers, he hoped his son would become a rabbi. Years later, after Lenny had conquered the musical world, Sam Bernstein stoutly defended his lack of foresight. "How did I know that he was Leonard Bernstein?" Sam asked.

A Mutual Love Affair

by Jeff Mortimer

From the *Ann Arbor News*, May 25, 1988, reprinted with permission.

Chicago put in a bid. So did Pittsburgh. So did Columbus and more than a score of other cities. All of them wanted to play host to Leonard Bernstein and the Vienna Philharmonic when they visit the United States this fall. But none of them could offer what Ann Arbor offered — Hill Auditorium.

"There were three things that Bernstein mentioned to me," said Ken Fischer, executive director of the University Musical Society. "He said, 'I love Ann Arbor. I love the people of Ann Arbor... And I love this hall.'"

That conversation took place after the second of the orchestra's two concerts here last September [1987], when Ann Arbor was one of ten cities on its U.S. tour. When the Vienna made its first American tour under Bernstein's baton, in February 1984, Ann Arbor was one of only eight cities on the itinerary, and the orchestra also played two concerts here.

But there are only four stops on this year's tour — New York, Washington, D.C., and Toronto are the others — and there will be only one concert here.

If that sounds like Bernstein has a thing for Ann Arbor, well, as Fischer said, "It's wonderful when a person who is so well loved in this community feels the same way about it."

The Vienna Philharmonic is one of the world's few orchestral collectives and has not had a permanent conductor since Gustav Mahler in 1901, but Bernstein has come the closest of anyone since. He has conducted the orchestra off and on for twenty years, recorded a number of albums with it, been named an honorary member, and led it on its last three U.S. tours.

"It is not inexpensive to bring the best that there is to Ann Arbor, so it's a real commitment on the part of the Musical Society," Fischer said. "We're going to use this occasion to celebrate both the commitment that this town has to supporting the best that there is and, at the same time, to try to assure that it can continue. It's an opportunity to draw some special attention to Hill, too," he added. "Hill Auditorium is going to need some help in a few years to maintain it as one of the great halls."

The Musical Society receives no funding from either The University of Michigan or the state. Ticket sales account for about 75 percent of its revenue, with the rest coming from private and corporate donations, grants, and fundraising events such as this.

"Considering that we are the only venue west of the Potomac River that has this event, we really want to use it as an opportunity to bring people to Ann Arbor over the weekend," Fischer said.

Hill Auditorium: The U-M's Town Hall

by Mary Hunt

From the *Ann Arbor Observer*, May 1988, reprinted with permission.

In May 1913, the 20th Annual May Festival inaugurated the splendid new Hill Auditorium, with the formal dedication of the new building occurring on June 25, 1913. It was the culmination of two decades of effort by the University Musical Society and the University of Michigan regents to erect a suitable hall for university events.

Ever since then, Hill has been the U-M's town hall — so familiar it's easy to forget that Hill is not only one of the campus's most distinguished architectural works, but a world-class performance space. Hill plainly deserves the label. Famous flutist James Galway considers Hill one of the two greatest halls he has performed in. (The other is the Sydney Opera House in Australia.) Leonard Bernstein, celebrating his 70th birthday this year, will conduct the Vienna Philharmonic in only three U.S. halls: Carnegie Hall in New York City, the Kennedy Center in Washington, D.C., and Hill Auditorium.

What makes Hill so special is that its superb acoustics are coupled with large size. Carnegie Hall seats 2,800 and

the Kennedy Center concert hall 2,750, while Hill has room for 4,177. Its generous capacity, combined with Ann Arbor's remarkable patronage of musical events, means that the Musical Society can present costly musical talent seldom seen in a town of Ann Arbor's size. When Hill sells out, over three percent of Ann Arbor's population is there, and market studies indicate that the Society's audiences are largely local.

Hill Auditorium is the legacy of the generation of gifted businessman-administrators who dominated the U-M in the early twentieth century. When law school dean Harry Hutchins took over the presidency after James D. Angell's retirement, he first reorganized the professional schools, then launched a successful campaign to capitalize on the U-M's increasingly large, mature, and affluent alumni body. The bequest of regent Arthur Hill, class of 1865, was one of Hutchins' prize catches. A crusty Saginaw lumberman, manufacturer, and shipping magnate, Hill took an unusually active role in U-M affairs. Hill admired Hutchins and regularly grilled the Musical Society's new young director Charlie Sink (yet another gifted empire builder) about a suitable auditorium to replace the creaky 2,000-seat auditorium in University Hall, Angell Hall's domed predecessor on the "Diag." When Hill died, he left \$200,000 for a new auditorium, and the politically adroit Sink helped get another \$150,000 out of the state legislature to erect a huge (originally 5,000-seat) hall.

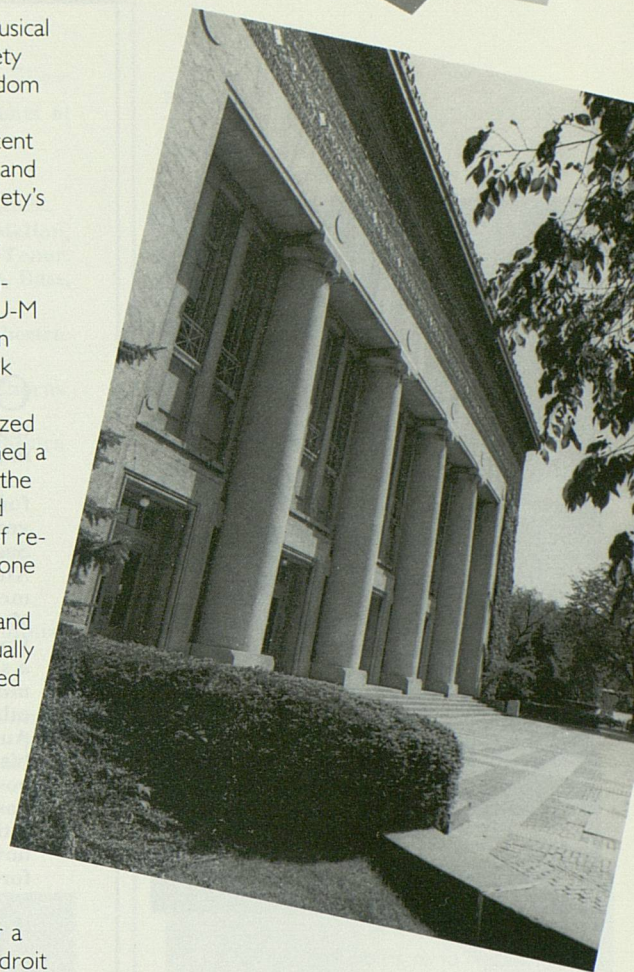
The prominent Detroit architectural firm of Albert Kahn won the job. The firm had already designed several buildings on campus and would ultimately design several more. Between 1913 and 1919, Kahn and his talented associate Ernest Wilby oversaw the erection of the three most original and self-confident of Kahn's many U-M buildings: Hill Auditorium, 1913; the Natural Science Building (opposite Hill Auditorium), 1917; and the General Library (now the Graduate Library), 1919.

On an Italian vacation in 1912, Kahn had sketched the mellow old brickwork of palaces and churches in Siena and Bologna, accented with terra cotta insets. He incorporated free versions of this rich decorative treatment to enliven the simple, clear-cut forms of these three buildings. They bespeak the vigorous midwestern originality of the great Chicago architect Louis Sullivan. Particularly Sullivanian are the round, richly ornamented arch above Hill's stage and the auditorium's side facades, which

resemble the small-town banks that are among Sullivan's masterpieces.

Hill's large size and superb acoustics reflect its original dual mission as a performance space for music and as a speaker's hall — for commencements and leading speakers of the day. Its paraboloid interior, designed with the help of New York acoustical engineer Hugh Tallant, enables every word from the stage to be heard unamplified from virtually every part of the huge auditorium. Sound is reflected off the curved interior surfaces, but it never travels more than 70 feet from the direct sound, preventing an echo.

Hill Auditorium can actually be a tonic for weary touring musicians. UMS director Ken Fischer recalls how the Oslo Philharmonic, on its first U.S. tour last fall, arrived in town by bus, in terrible shape after playing in a converted ice rink in Milwaukee and a proscenium-staged theater in Chicago. Fischer took the dispirited musical director and principal musicians onto Hill's darkened stage, flipped on the house lights, and watched them smile. "Hill's size and acoustics lift everybody's spirit," he says.



HILL AUDITORIUM

Michigan's Great Meeting Place

By DR. CHARLES A. SINK

President, School of Music of the University of Michigan
and of the University Musical Society



A reproduction of an article from a 1931 football program.

ON several occasions Ignace Jan Paderewski, has said that "Hill Auditorium is the finest music hall in the world". It was constructed in 1913, largely from funds bequeathed to the University by the late Arthur Hill of Saginaw, Michigan, a loyal Alumnus and for many years a member of the Board of Regents. Mr. Hill believed that one of the University's greatest needs was a suitable auditorium for holding music festivals, concerts and other university gatherings. Hill Auditorium has amply justified his contention for it has made possible an enlarged musical program which has done much to establish Michigan's reputation as a cultural center. Not only this, however, for his generosity has been the forerunner of many similar bequests and gifts by devoted Alumni and others interested in the welfare of the University.

The Auditorium is located on North University Avenue facing the Campus on the site of the old octagonal house for many years the residence of the late Dr. Alexander Winchell, Professor of Geology in the University, and second President of the University Musical Society. The building is constructed almost entirely of brick, stone, steel and concrete, and is absolutely fire proof. Its architectural design is simple but solid and majestic. It contains three floors. The main floor seats approximately 1800, the first balcony 1200, and the second balcony 1600, a total of 4597. Commodious aisles and numerous exits make ingress and egress convenient. Fire doors at all exits automatically open outward. Beneath the main floor is a large plenum room where fresh air is properly tempered and through a system of mushroom ventilators beneath the seats, is distributed throughout the building. At the rear on either side and in the basement are commodious rooms for orchestra, choruses, soloists, etc. During the University year these rooms are utilized for



DR. CHARLES A. SINK

music class room purposes. In the front are two main corridors, outer and inner, separated by a series of five sets of doors. Balcony stairways lead upward from the inner corridor while offices, rest rooms, check rooms, etc., are found at either end. At the left of the outer corridor is a bronze plaque of the donor suitably inscribed, while on the wall of the inner corridor is an oil painting of Dr. Albert A. Stanley, presented to the University by the Choral Union in 1913, at the completion of Dr. Stanley's twenty-fifth year as musical director. At the rear of the first gallery is a large foyer with adjoining rooms. This portion of the building is utilized for the housing of the famous Stearns Collection of Musical Instruments, presented to the University by the late Frederick Stearns of Detroit. It is one of the few outstanding collections in existence and was assembled from all parts of the world at a tremendous cost over a long period of years. It has been carefully catalogued by Dr. Stanley and through a system of numbers and titles it is possible to identify with a brief description each of the hundreds of instruments.

An important feature of the Auditorium is the Frieze Memorial Organ. The original instrument was on exhibition at the World's Fair in Chicago, in 1893, where it was played upon by many of the world's most famous organ virtuosi. At the close of the fair, through the efforts of the University Musical Society, it was brought to Ann Arbor and presented to the University. Until 1913 it remained in "Old University Hall" where Dr. Stanley and many noted guest organists appeared in numerous recitals. With the construction of Hill Auditorium, the organ was renovated and installed in more commodious and advantageous quarters. With the passage of years it became obsolete and in 1928 it was entirely rebuilt, a relatively small por-

tion of the old organ being retained. It was re-dedicated the Frieze Memorial Organ in memory of the late Dr. Henry Simmons Frieze, Professor of the Latin Language and Literature, and first President of the University Musical Society. It is one of the outstanding organs of the country and in mechanical appointments, quality of tone, etc., has attracted wide attention. A feature of the University's musical life is a weekly series of complimentary Twilight Organ Recitals which is given annually by Professor Palmer Christian, University organist.

Each year the Choral Union Concert Series of ten numbers and the May Festival of six programs is heard and audiences which tax the capacity are invariably present. Among distinguished artists who have been heard may be mentioned: Enrico Caruso, Ernestine Schumann-Heink, Martinelli, Fritz Kreisler, Rosa Ponselle, Rachmaninoff, Heifetz, Ignace Jan Paderewski, John McCormack, Lily Pons, Mary Garden, Louise Homer, and innumerable other celebrities both vocal and instrumental, as well as the most noted orchestras and other ensemble groups.

The schedule of coming musical events at Hill Auditorium is as follows:

Choral Union Series

- November 17—Ossip Gabrilowitsch, Pianist.
 December 3—The Revelers, James Melton, First Tenor, Lewis James, Second Tenor, Phil Dewey, Baritone, Wilfred Glenn, Bass, Frank Black, Director and Pianist.
 December 15—Detroit Symphony Orchestra. Ossip Gabrilowitsch, Director.
 January 13—Don Cossack Russian Chorus, Serge Jaroff, Conductor.
 January 25—Detroit Symphony Orchestra. Dr. Rudolf Siegel, Guest Conductor.
 February 4—Yehudi Menuhin, Violinist.
 February 19—Percy Grainger, Pianist

School of Music Series

- March 7—Rosa Ponselle, Soprano.
 November 22—Wassily Besekirsky, Violinist, and Mabel Ross Rhead, Pianist.
 December 6—Laura Littlefield, Soprano.
 December 13—"Messiah" by Handel. University Choral Union and University Symphony Orchestra; Soloists; Earl V. Moore, Conductor.



A MAY FESTIVAL CROWD AT HILL AUDITORIUM

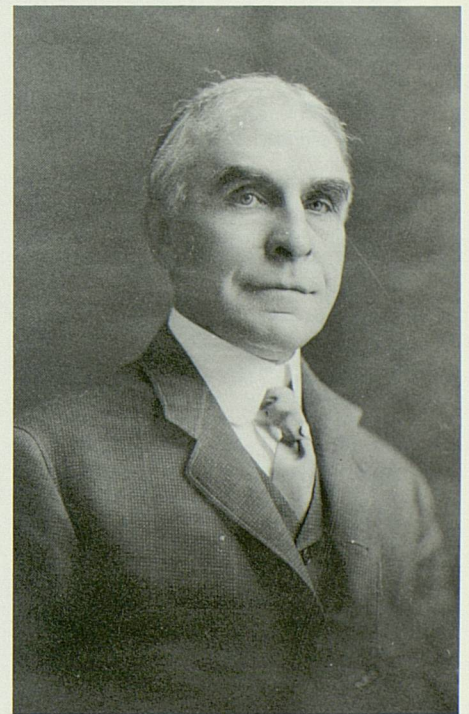
Editor's notes.

Stearns Collection.

The Stearns Collection remained in the first balcony foyer until 1973, when it was moved to the Stearns Building on North Campus. Currently, two large rooms in the new Margaret Dow Towsley Center of the School of Music are devoted to rotating exhibitions of the collection, in addition to display cases placed throughout the building.

Frieze Memorial Organ.

The 1928 rebuilding of the organ by the Ernest M. Skinner Organ Company provided, according to Palmer Christian, an "essentially new" instrument — 18 ranks (sets) of pipes from the original organ were saved, and 96 new ranks were added. Another extensive overhaul took place in 1955 by the Aeolian-Skinner Company, when 79 new ranks of pipes were added, plus a new console. The most recent renovation, by University organ technician Samuel Koontz, began in 1984 and was completed in February 1988. Careful research and modern craftsmanship have restored the appearance of the 51 pipes at the back of the stage (no longer used), with the gilding and stenciling closely resembling that of the original organ. Today, there are 125 ranks of pipes, 13 of which are from the original organ. There are a total of 7,360 pipes, ranging in height from three-quarters of an inch to 35 feet. "Touch up" tuning takes from three to five hours, and a full tuning, taking about 40 hours to complete, is necessary once or twice a year.



Arthur Hill

University Musical Society

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Pre-concert Presentations

Make new discoveries and enjoy nuances in the performing arts with this season's series of presentations by authoritative speakers. All are free and open to the public, held in the Rackham Amphitheater one hour before the concert.

Friday, Nov. 11 at 7:00, preceding Vienna Symphony Orchestra

Speaker: Andrew Mead, Composer and theorist, U-M School of Music
Topic: *Vienna Then and Now, or "How Did We Get Into This Mess?"*

Monday, Dec. 5 at 7:00, preceding Yo-Yo Ma, cellist

Speaker: Bert Hornback, Professor of English, U-M
Topic: *"Oh, To Be A Cello"*

Monday, Jan. 9 at 7:00, preceding Kathleen Battle, soprano

Speaker: Richard LeSueur, Head of Technical Services, Ann Arbor Public Library;
President of a consulting service for singers and accompanists
Topic: to be announced.

Wednesday, Feb. 22 at 7:00, preceding "New York Counterpoint,"
Richard Stoltzman & Friends

Speaker: David Gregory, Associate Professor, and Director, Center for Performing
Arts and Technology, U-M School of Music
Topic: *The New Age of Multimedia Performance*

Wednesday, Mar. 22 at 7:00, preceding The Chieftains

Speaker: Marie McCarthy, Authority on Irish Music
Topic: to be announced.

Wednesday, Mar. 29 at 7:00, preceding Emerson String Quartet

Speaker: John Madison, Violist, Cassini Ensemble, Detroit and Toledo Symphony
Orchestras
Topic: to be announced.

Wednesday, Apr. 5 at 7:00, preceding Stuttgart Wind Quintet

Speaker: William Bolcom, Professor of Composition, U-M School of Music;
1988 Pulitzer Prize Winner
Topic: *Live Program Notes on "FiveFoldFive"*

Thursday, Apr. 20 at 7:00, preceding St. Louis Symphony Orchestra

Speakers: Robert Alexander and Judy Dow Alexander, Producers and arts
consultants
Topic: *Performing With and Managing American Orchestras*



Coming Concerts of the 1988-89 Season

Musica Antiqua Köln/Reinhold Goebel	Tues. Nov. 1
Vienna Symphony Orchestra/Georges Prêtre	Fri. Nov. 11
Messiaen Birthday Salute: "Quartet for the End of Time"	Tues. Nov. 29
Robert McDuffie, <i>violinist</i> ; Gervase de Peyer, <i>clarinetist</i> ; Santiago Rodriguez, <i>pianist</i> ; Nathaniel Rosen, <i>cellist</i>	
Handel's "Messiah" / Donald Bryant, <i>conductor</i>	Fri.-Sun. Dec. 2-4
Ashley Putnam, <i>soprano</i> ; Kathleen Segar, <i>alto</i> ; Richard Fracker, <i>tenor</i> ; Stephen Bryant, <i>bass</i> ; members of the Ann Arbor Symphony Orchestra	
Yo-Yo Ma, <i>cellist</i>	Mon. Dec. 5
I Solisti Veneti/Claudio Scimone	Tues. Dec. 6
Vienna Choir Boys	Sat. Dec. 10
Kathleen Battle, <i>soprano</i>	Mon. Jan. 9
Klezmer Conservatory Band	Sat. Jan. 14
Montreal Symphony Orchestra/Charles Dutoit	Wed. Jan. 25
Radu Lupu, <i>pianist</i>	
Mazowsze, Polish Folk Company	Mon. Jan. 30
Canadian Brass	Thurs. Feb. 2
Beaux Arts Trio	Sat. Feb. 4
Osipov Balalaika Orchestra	Thurs. Feb. 9
with stars of the Bolshoi Opera	
Mummenschanz	Sat., Sun. Feb. 11, 12
New York City Opera National Company	Sat., Sun. Feb. 18, 19
Verdi's "La Traviata"	
Richard Stoltzman and Friends	Wed. Feb. 22
"New York Counterpoint"	
Folger Consort & Western Wind	Mon. Mar. 6
Paul Taylor Dance Company	Tues., Wed. Mar. 7, 8
Israel Philharmonic/Zubin Mehta	Tues. Mar. 14
Faculty Artists Concert (free admission)	Sun. Mar. 19
The Chieftains	Wed. Mar. 22
Emerson String Quartet	Wed. Mar. 29
Alicia de Larrocha, <i>pianist</i>	Thurs., Mar. 30
Stuttgart Wind Quintet	Wed. Apr. 5
Dennis Russell Davies, <i>pianist</i>	
Munich Philharmonic/Sergiu Celibidache	Thurs. Apr. 13
St. Louis Symphony Orchestra/Leonard Slatkin	Thurs. Apr. 20
96th Annual May Festival	Wed.-Sat. Apr. 26-29
Leipzig Gewandhaus Orchestra and Kurt Masur Artists and programs to be announced in December.	

Complete information in free color brochure, available upon request.

University Musical Society, Burton Memorial Tower, Ann Arbor, Michigan 48109-1270
(313) 764-2538, Monday-Friday 9-4:30, Saturday 9-noon

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The University Musical Society appreciates the generous support of the following businesses and institutions whose purchase of premium tickets to tonight's event has contributed to the success of "Our Night of Celebration."

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Special thanks to Joann Gargaro, Joyce Ginsberg, and Ann Schriber for their leadership in planning the celebration.

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Special thanks to the Ann Arbor Pioneer High School Symphony Orchestra and the students of Greenhills School for their assistance in the celebration.

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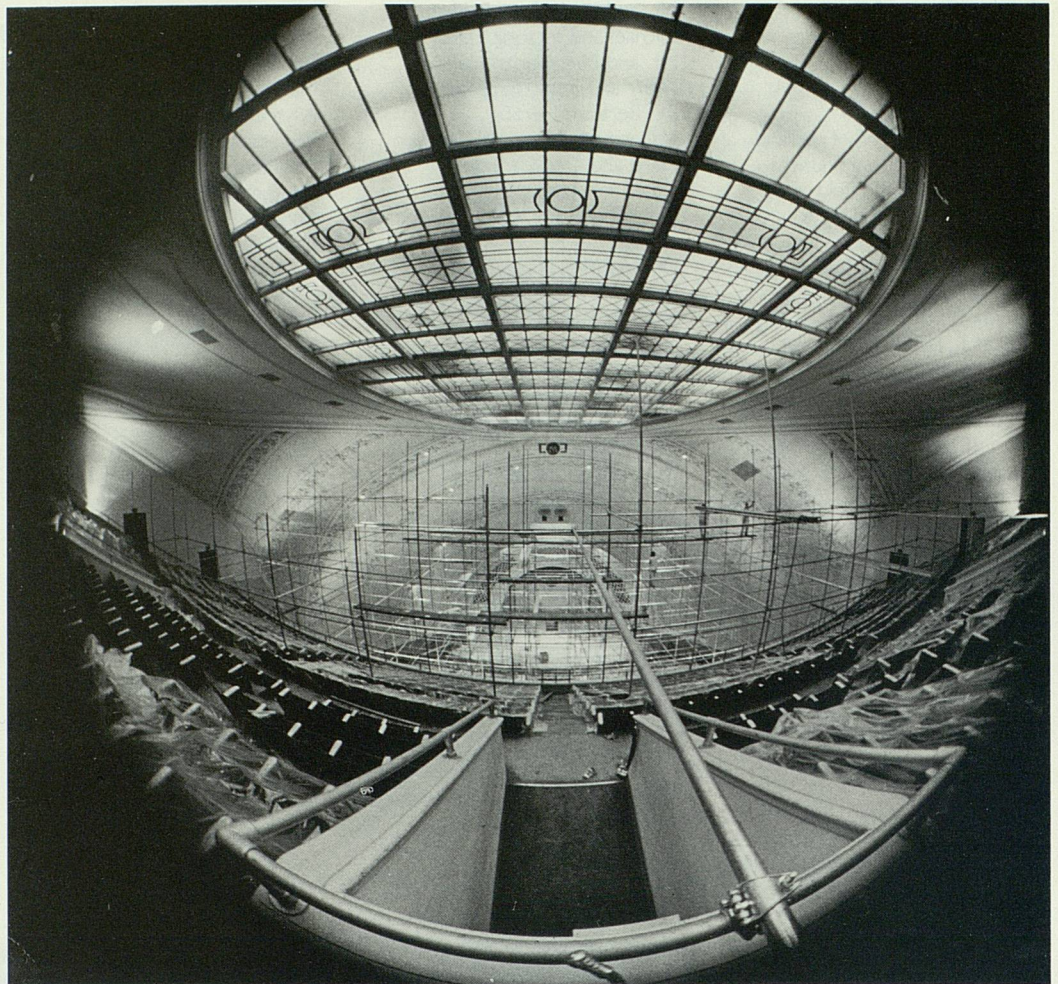
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Overhead view of Hill Auditorium during a summertime painting project, 1968

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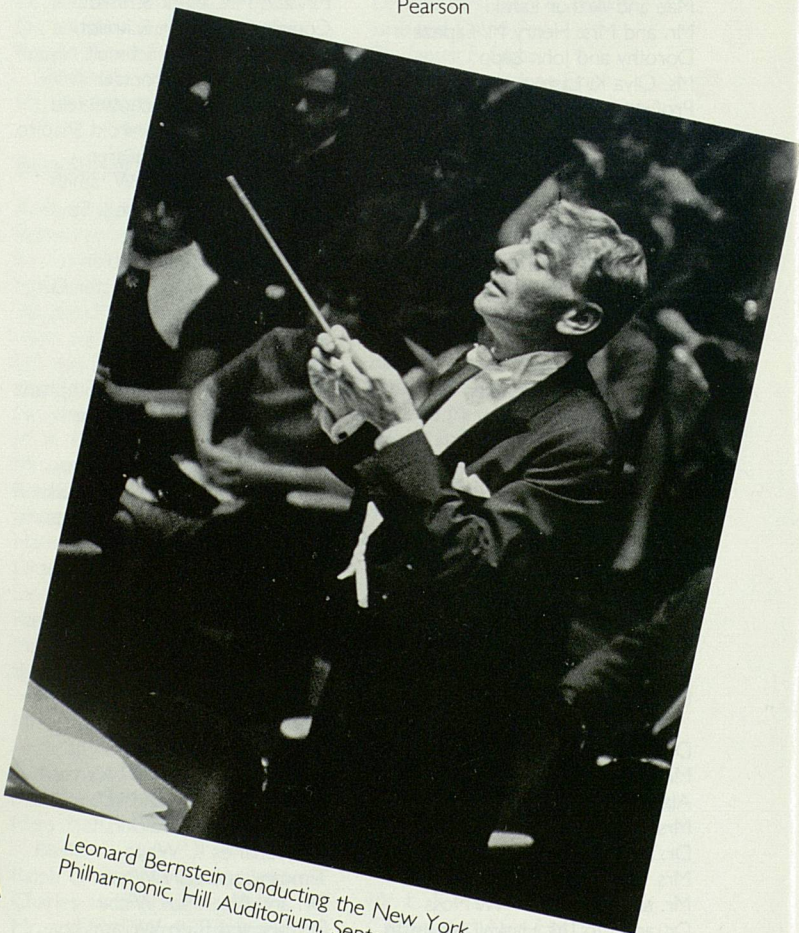
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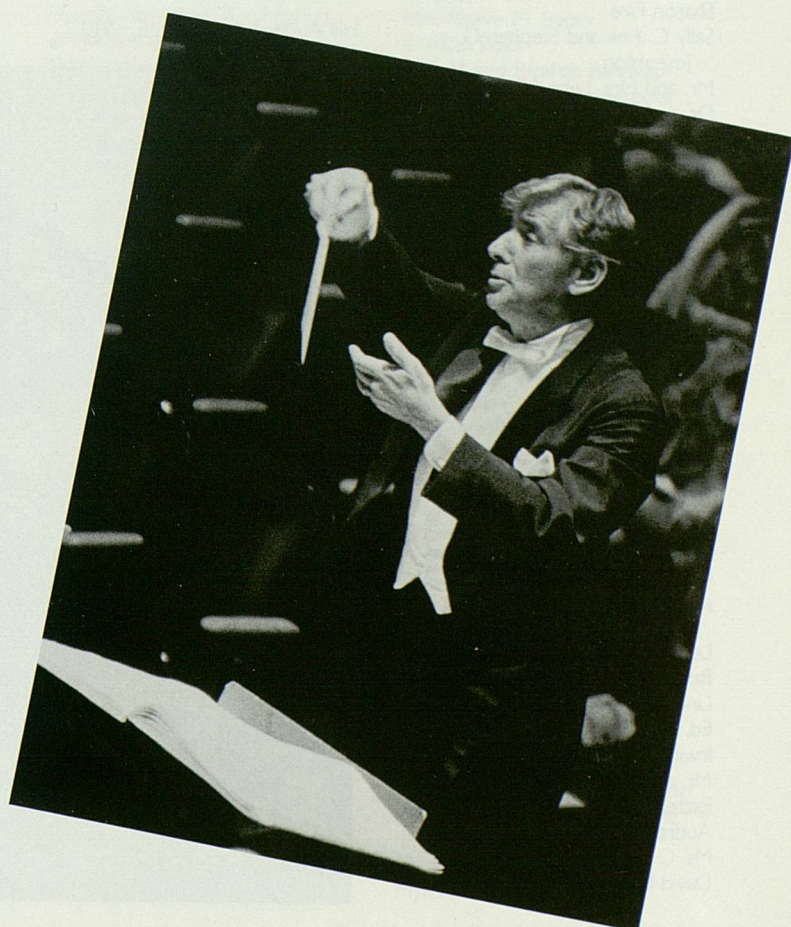
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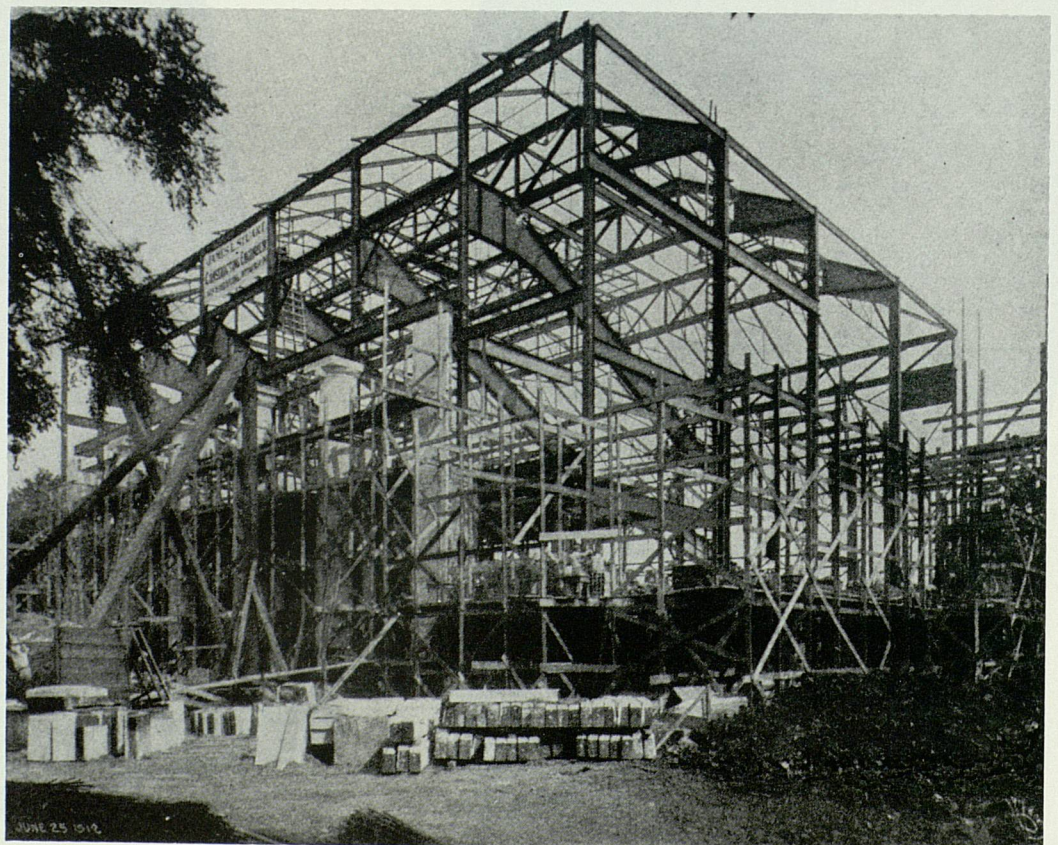
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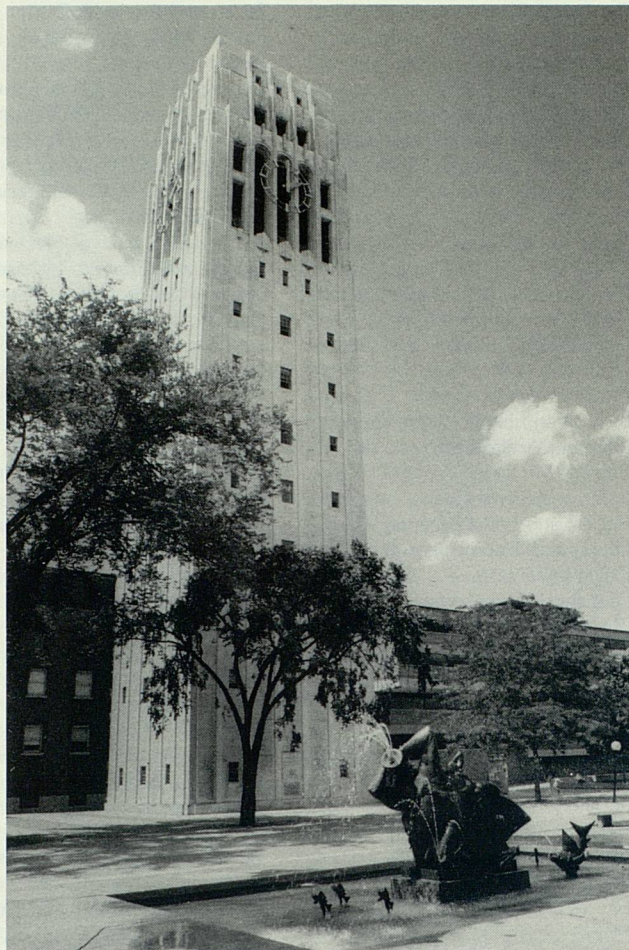
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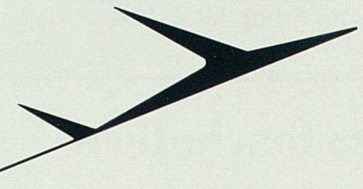
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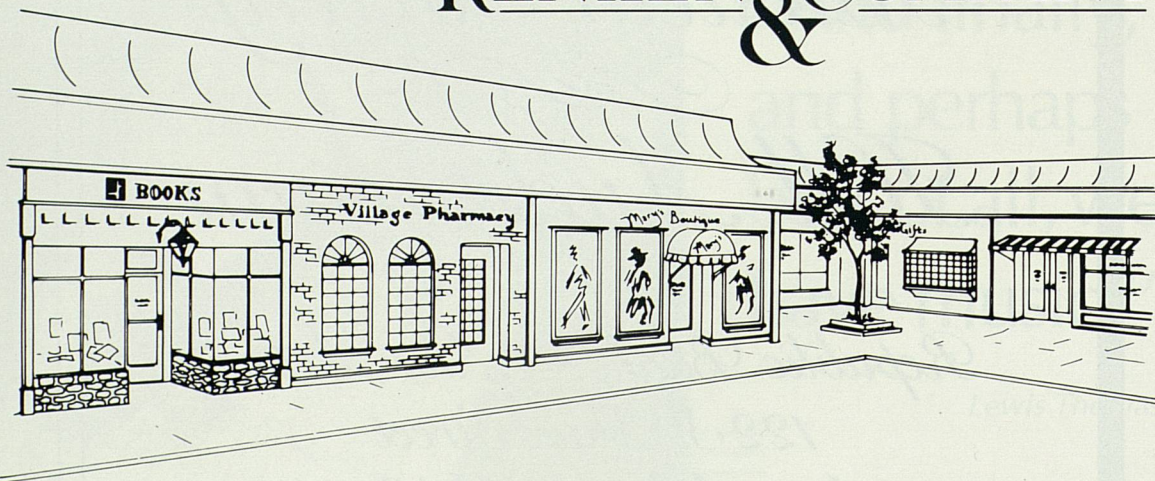
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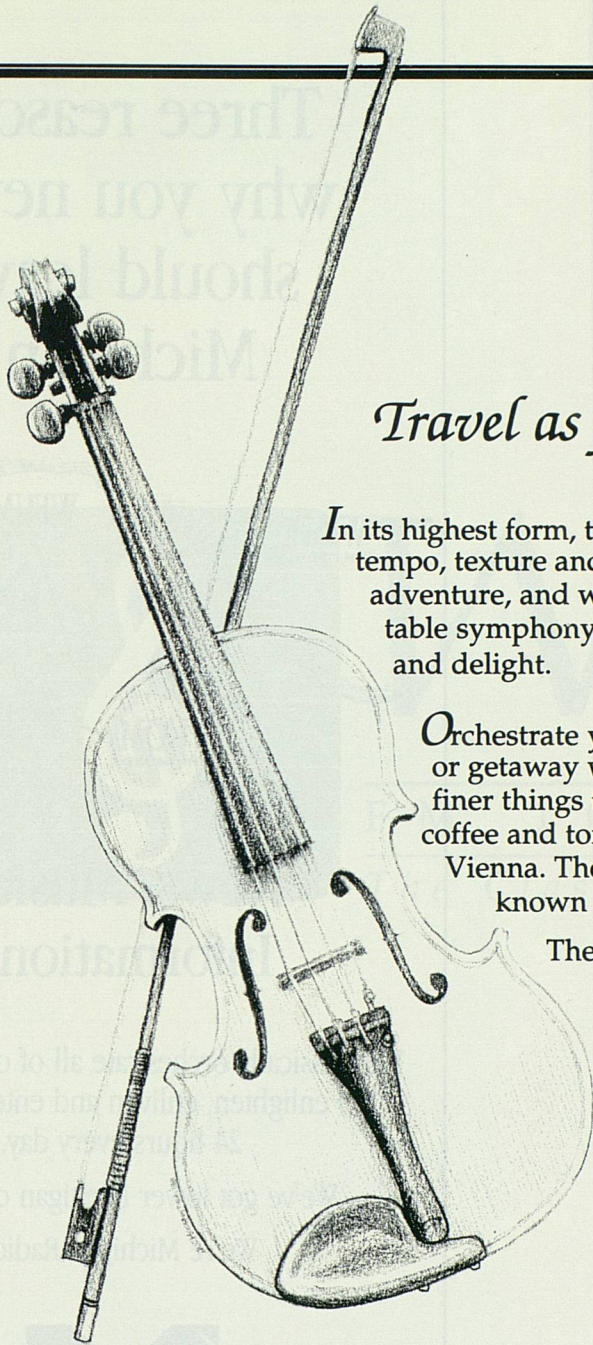
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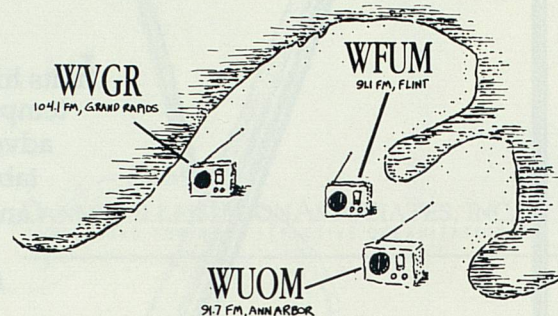
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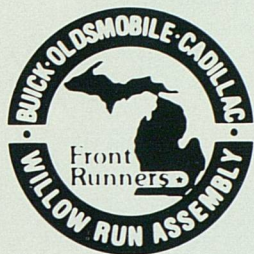
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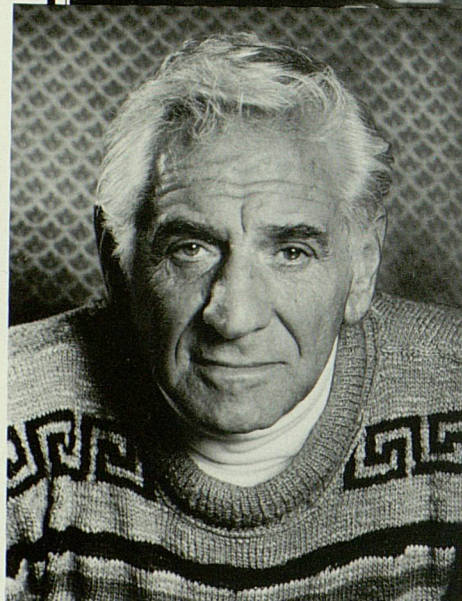


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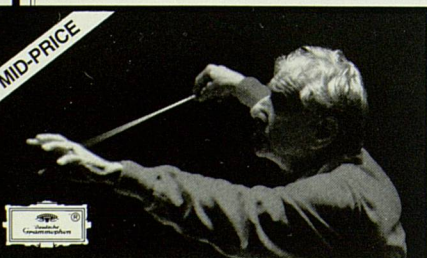
Shostakovich · Bernstein
Symphonies Nos. 6 & 9
Vienna Philharmonic



MAHLER · BERNSTEIN
SYMPHONY NO. 5
VIENNA PHILHARMONIC



MID-PRICE

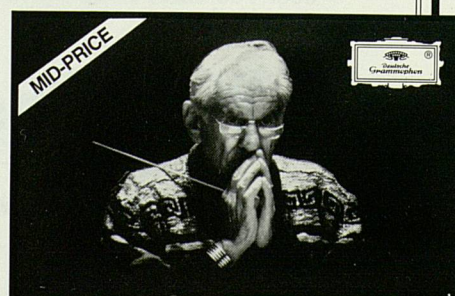


BEETHOVEN · BERNSTEIN
NINE SYMPHONIES
Overtures
VIENNA PHILHARMONIC

Mozart · Bernstein
"LINZ" & "PRAGUE" SYMPHONIES
Vienna Philharmonic



MID-PRICE



BRAHMS · BERNSTEIN
FOUR SYMPHONIES
VIENNA PHILHARMONIC



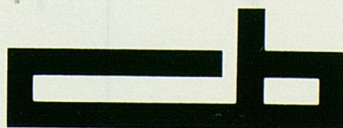
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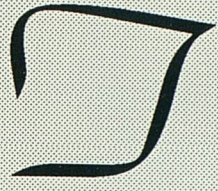
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ANN ARBOR NEWS**

