



*International
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THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Moscow Philharmonic Orchestra
of the U.S.S.R.

DMITRI KITAENKO
Music Director and Conductor

VLADIMIR KRAINEV, *Pianist*

SATURDAY EVENING, MARCH 17, 1990, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

A Night on Bald Mountain MUSSORGSKY

Concerto No. 3 in C major for Piano and Orchestra, Op. 26 PROKOFIEV

Andante, allegro
Andantino
Allegro ma non troppo

VLADIMIR KRAINEV

I N T E R M I S S I O N

Symphony No. 6 in B minor, Op. 54 SHOSTAKOVICH

Largo
Allegro
Presto

The pre-concert carillon recital was performed by Joe Discenza, a doctoral student in mathematics and a carillon student of Margo Halsted, University Carillonneur.

For the convenience of our patrons, the box office in the outer lobby will be open during intermission for purchase of tickets to upcoming Musical Society concerts.

The Moscow Philharmonic Orchestra, Dmitri Kitaenko, and Vladimir Krainev appear by arrangement with ICM Artists, Ltd., New York City.

Vladimir Krainev plays the Steinway piano available through Hammell Music, Inc.

Cameras and recording devices are not allowed in the auditorium.
Halls Cough Tablets, courtesy of Warner Lambert Company, are available in the lobby.

PROGRAM NOTES

A Night on Bald Mountain MODEST MUSSORGSKY (1839-1881)

In the winter of 1871-72, Mussorgsky, joining three other celebrated Russian composers — Borodin, Cui, and Rimsky-Korsakov, who were his friends as well — undertook to write an opera. As might be predicted in such a unique attempt, the composers never completed the fairy tale opera *Mlada*. For Mussorgsky, however, there was a happy “fallout” from this venture, a tone poem that proved to be one of his most popular works. It was originally called “The Dream of the Peasant Lad,” and Mussorgsky thought of using it as part of another opera he was working on. That, however, did not happen, and the piece has managed to survive on its own merit.

The tone poem depicts the Witches’ Sabbath on St. John’s Eve, June 23. The Feast of St. John the Baptist is celebrated to coincide with the summer solstice, a time of year that has been celebrated since ancient times. According to an old Russian tradition, the god Tchernobog appears as a black goat and presides over the festivities that are held on Bald Mountain.

Within the score there is enough indication by Mussorgsky of his programmatic intentions. He noted: “Subterranean sounds of supernatural voices. Appearance of the spirits of darkness, followed by that of Satan himself. Glorification of Satan and celebration of the Black Mass. Witches’ Sabbath, interrupted at its height by the sounds of the far-off bell of the little church in the village. It disperses the Spirits of Darkness. Daybreak.”

Piano Concerto No. 3 in C major, Op. 26 SERGEI PROKOFIEV (1891-1953)

In his biography of Prokofiev, Israel Nestyev traces four predominant characteristics in his music: classicism (or neoclassicism) and frequent use of old classical forms and patterns, fantasy and grotesqueness, lyricism, and humor. Though all of these do not make their appearance in every work by Prokofiev, they are all amply represented in the Third Piano Concerto.

Ideas for this concerto were accumulated over a period of years — one or two are traceable as far back as 1911 — but actual work on it was not begun until 1917 while Prokofiev was in Leningrad. Shortly thereafter, however, the composer embarked on a tour that took him to the United States, and the composition of the concerto was temporarily suspended. It was ultimately completed at St. Brevin, France, in October 1921. The first performance was given by the Chicago Symphony Orchestra, Frederick Stock conducting, in December of that year, with Prokofiev himself playing the solo piano part. It was well received in Chicago, but when the composer played it with the New York Symphony Orchestra under Albert Coates ten days later, it was condemned. Since then, however, it has taken its place as one of the important modern piano concerti.

The concerto’s first movement is a brilliant *Allegro* preceded by an introduction, *Andante*, that reappears in the middle of the movement as a lyrical contrast; the movement ends with an imposing crescendo. The second movement is a marchlike theme announced by the orchestra, with five variations. The finale, *Allegro ma non troppo*, as described by Prokofiev, “starts with a staccato theme for bassoons and pizzicato strings, interrupted by the stormy entry of the piano. An alternative theme appears in the woodwinds, with a darkening of tempo. The piano replies in the caustic style of the work, and the whole material is developed until it reaches a brilliant coda.”

Symphony No. 6 in B minor, Op. 54 DMITRI SHOSTAKOVICH (1906-1975)

The musical history of the Soviet Union, with the deep identifying marks made as it passed through different doctrinal stages, can be traced by merely following the works of Dmitri Shostakovich, its most representative composer. Very often Shostakovich’s lesser compositions have been excused by critics as his best efforts to meet the requirement of the political content demanded of all Soviet composers. But, political content or not, what is expected of any composer is, simply and succinctly, good music. The Shostakovich mannerisms — measurable units of one long and two short (motor-controlled without ever sputtering), sentimentalized melodicism, and a scoring plan of dynamic candor (not designed for exhibitionistic purposes) — have been widely imitated. In terms of a composer’s style, no better compliment can be made.

In 1925, during the days of the New Economic Policy, considerable freedom was the vogue in the Soviet Arts. At the age of 19, Shostakovich made his entry into the music world via his First Symphony, a truly first-rate opus, one that continued the Russian tradition while proclaiming the vigor of a new voice. He then proved he was master of his craft, mixing polytonality, polyrhythms, special coloristic blends, grotesquerie and satire into his next pair of symphonies and in the operas *The Nose* and *Lady Macbeth of Mtsensk*.

The censure given Shostakovich's music in 1936 (the unjustifiable indictment included such terms as "formalism," "decadent," and "bourgeois") led to a change of style, exemplified by the Fifth and Sixth Symphonies. Rash hedonism is absent from these pieces, but they still contain the composer's habits of spiced sentimentality and openhearted *ostinati* rhythms. The Sixth was composed in 1939, and the première took place at a Festival of Soviet Music in Moscow on December 3, 1939. Almost a year later Leopold Stokowski presented the work for the first time in the United States, with The Philadelphia Orchestra.

After the Fifth Symphony there had been announcements by Shostakovich of a symphony-in-progress that would memorialize Lenin. When the Sixth appeared, however, it was immediately observed that the idea had been shelved — nothing more was ever heard of it. Though the preliminary publicity led writers to connect the music with Leninistic associations, there is no evidence whatsoever that the Sixth Symphony is programmatic, or for the subjective analysis offered by Shostakovich's biographer Ivan Martynov, who proposed the work to be a contrast of the past with the present.

Tempo is a strong pivot in the symphony's structure. The first movement is a long-spun *Largo*, giving an unorthodox effect, as though the work began with its second movement. (Thereafter the speedrate continually increases, the second movement an *Allegro* and the finale a *Presto*.) The *Largo* is a movement of fantasy and with seeming improvisational shifts, contrasting chunky, block scoring with chamber-style textures. The mood is introspective and dark (Shostakovich's use of the English horn is especially acute), restless in a restrained way (39 different metrical changes occur — an unusual matter for Shostakovich). The *Allegro* is in sonata form but speaks in terms of a ripsnorting scherzo, flung on its way by the harsher-timbered E-flat clarinet and ending with a convincing, blackout cadence. Only in the finale (in rondo design) does the music relax. Regulated by Mozartean élan, some of the harmonic punctuations are saw-toothed.

— Arthur Cohn

About the Artists

The **Moscow Philharmonic Orchestra**, regarded as one of the world's finest symphonic ensembles, was founded in 1951 by Samuel Samosud, a distinguished conductor of the Bolshoi Opera. Originally part of the All-Union Radio Committee, the orchestra was established primarily for the broadcasting of operatic music; it was given its current title in 1953. Under the direction of Samosud, the Moscow Philharmonic performed the works of many new Soviet composers and also gave concert performances of operas seldom heard by Soviet audiences.

In 1958, Kiril Kondrashin began a long-lasting relationship with the orchestra and in 1960 was named music director, a post he held until 1975. Under Kondrashin's direction, the Moscow Philharmonic toured extensively, participating in numerous festivals of modern music throughout the Soviet Union and in many of the world's important music centers. In 1963, the orchestra toured in Eastern Europe, England, and France, and in 1965 made a highly successful seven-week tour of the United States. The ensemble returned to the United States in 1970 and again in 1979, marking its last appearance in this country.

In Ann Arbor, the Moscow Philharmonic performed two concerts in the 1965 tour (one under Kondrashin and the other under Evgeny Svetlanov), returning for a third concert in 1979 with Dmitri Kitaenko.

Under Dmitri Kitaenko's musical direction since 1976, the Moscow Philharmonic has continued and expanded its tradition of presenting seldom-performed works and new music of contemporary composers. In the Soviet Union, Kitaenko and the orchestra gave the first performances of Puccini's *Messa di Gloria* and Messiaen's *Turangalila Symphonie*. They have also performed at festivals of Soviet music in Great Britain, Mexico, and Japan and participated in the "U.S.S.R. Culture Days" in Hungary and Czechoslovakia. More recently, at the International Festival of Modern Music in Moscow, the orchestra performed for the first time in the Soviet Union the works of such contemporary composers as Ngyuen Sin of Vietnam, Ausborn of Great Britain, Severud of Norway, Suhon of Czechoslovakia, and Goleminov of Bulgaria.

The Moscow Philharmonic has performed in over 4,000 concerts and has made over 100 recordings, many of which have been honored with some of music's most coveted prizes.

Dmitri Kitaenko, named music director of the Moscow Philharmonic Orchestra in 1976, is one of the Soviet Union's leading conductors, and his relationship with the Moscow Philharmonic is regarded as one of the most creative collaborations in Soviet music today.

Mr. Kitaenko began his musical studies at the choral school of the Leningrad Choir. In 1958, he entered the Leningrad Conservatory where he studied choral conducting, and, after graduating, began graduate studies at the Moscow Conservatory. He then attended the Vienna Academy, studying with Hans Swarowsky and Esterreicher, where he received an honorary diploma. While in Vienna, he also participated in several conducting seminars with Herbert von Karajan, and in 1969, he attracted the attention of the music world when he won first prize in the first International Competition of Conductors sponsored by Von Karajan.

In 1970, Kitaenko returned to Moscow and joined the Stanislavsky Theater. Soon named chief conductor of the theater orchestra, his successes there included a brilliant new production of *Carmen*, staged by the German director Walter Felsenstein.

Today, Dmitri Kitaenko's career includes guest appearances with virtually all the major orchestras in the Soviet Union and many of the finest orchestras in the world. He conducts annually at the Vienna Festival and appears throughout Austria, Switzerland, and Italy, and in the countries of Eastern Europe and Latin America.

Vladimir Krainev, in the top ranks of the Soviet Union's internationally renowned pianists, was born in Krasnoyarsk, Siberia, in 1944. He made his orchestral debut at the age of eight with the Kharkov Symphony, playing Beethoven's First Piano Concerto, and was chosen for the Moscow Conservatory class of Heinrich Neuhaus, the legendary teacher who had inspired both Sviatoslav Richter and Emil Gilels. In 1970, Krainev received the Gold Medal at the Tchaikovsky Competition, preceded in 1964 with First Prize at Lisbon's Vienna da Motta Competition and in 1963 with Second Prize at Leeds in England.

The artist's competition successes immediately launched him on a career that has taken him to the major stages of his native country, Eastern and Western Europe, Great Britain, and the Americas. His orchestral appearances have included performances with the National Symphony of Washington, D.C., the Minnesota Orchestra, the San Francisco Symphony, and in Europe with the Berlin Philharmonic, Munich Philharmonic, Vienna Symphony, the major orchestras of London, the BBC Proms, and the Edinburgh Festival.

In addition to a full schedule of recital and concerto performances each season, Mr. Krainev is one of the busiest recording artists in Russia today. Well-known to connoisseurs in the West from his extensive work on the Melodiya label, he has recorded the complete Chopin (now being released on CD by Eurodisc), the five piano concertos of Prokofiev with the Moscow Philharmonic, and 16 of the 27 Mozart concertos in the complete series with conductor Saulis Sondeckis. He is also distinguished for his recording of the Alfred Schnittke Piano Concerto, which the composer dedicated to him and which he premiered, and his performance of the Shostakovich concerto with the Moscow Virtuosi, which enjoyed overwhelming successes at Lincoln Center, the Kennedy Center, and in the major cities of the Virtuosi's 1987 United States tour.

Vladimir Krainev makes his first Ann Arbor appearance this evening.

Pre-concert Presentations

All presentations free of charge, in the Rackham Building one hour before the concert.

- Wednesday, Mar. 21, preceding Thomas Allen, baritone
Martin Katz, Prof. of Music in Accompanying, U-M
Topic: "An Accompanist's Look at Lieder"
- Sunday, Apr. 1, preceding Academy of St. Martin-in-the-Fields
Glenn Watkins, Prof. of Music History/Musicology, U-M
- Saturday, Apr. 14, preceding Murray Perahia, pianist
Deanna Relyea, Director, Kerrytown Concert House
Topic: "Problems Peculiar to Pianists: Their Instruments, Their Careers"
- Saturday, Apr. 28, preceding The King's Singers
Kenneth Fischer, Executive Director, University Musical Society
Topic: "Adventures with Six Smashing Brits"

Concert Guidelines

Starting Time: Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

Children: Children not able to sit quietly during the performance may be asked by an usher, along with the accompanying adult, to leave the auditorium.

Coughing: *From London's Royal Festival Hall:* "During a test in the hall, a note played *mezzo forte* on the horn measured approx. 65 decibels; a single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth assists in obtaining a *pianissimo*."

Watches: Electronic beeping and chiming digital watches should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 763-1131.



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MOSCOW PHILHARMONIC ORCHESTRA
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Dmitry Tombasov
Yeremey Tsukerman
Yelena Kurenkova
Boris Goldenblank
Mark Levin
Dmitry Hahamov
Arkady Zelianodzhivo
Yevgeny Okun
Dmitry Vaskovich
Grigory Sosonsky
Nadezhda Kurdumova
Yuri Zhogas
Konstantin Komissarov
Tatiana Aleksandrova
Edvard Idelchuk
Irina Lesiovskaya

Second Violins

Mihail Cherniahovskiy
Mark Dvoskin
Sergei Gorbenko
Gennady Aronin
Konstantin Benderov
Grigory Vaks
Evsey Bernadsky
Yuri Sheyhet
Ludmila Murina
Boris Tsionsky
Pavel Feldman
Arkady Goldfine
Artur Mihailov
Sergei Amirov
Alekssei Tolpygo
Galina Genkina

Violas

Mihail Yakovlev
Igor Bobyliov
Emil Langbord
Alekssei Mihailov
Nikolai Kondrashin
Alexandr Hersonsky
Yuliy Sychev-Zborovskiy
Alexandr Konsistorum
Igor Smirnov
Leonid Muravin
Anatoly Andrianov
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Ernest Pozdeyev
Alexandr Gotgelf

Stepan Matrosov
Leonid Goldberg
Aleksandr Kovaliov
Grigory Yegiazarian
Tatiana Ustinova
Nikolay Silvestrov
Viliam Yunk
Aleksandr Kasyanov
Boris Korshun
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Basses

Yuri Aksenov
Vasily Zatsepin
Gennady Muzika
Sergei Kornienko
Yuri Ter-Mihailov
Viacheslav Mihailov
Alekssei Hodorchikov
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Robert Devoyan
Viacheslav Kuznetsov

Flutes

Albert Gofman
Vladimir Kudria
Vladimir Maydanovich
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Oboes

Yevgeny Liahovedsky
Vladimir Tambortsev
Leonid Kondakov
Stanislav Kochnev
Alexandr Koreshkov

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Nikolay Mozgoenko
Igor Panasuk
Igor Shtegman
Vladimir Simkin

Bassoons

Arnold Irshai
Sergei Dokshitser
Nikolay Guskov
Viacheslav Sazykin

Horns

Leonid Melnikov
Vasily Ivkov
Yuri Stepanov
Alekssei Boyko
Boris Boldyrev
Evgeniy Riabov

Trumpets

Yevgeny Fomin
Andrej Ikov
Alekssei Parshenkov
Viktor Okinsky

Trombones

Igor Bogolepov
Yuri Kolosov
Mihail Deriugin
Yuri Dobrogorsky
Alekssei Sholomko

Tuba

Yuri Larin

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Dmitry Lukianov
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Coming Concerts

Thomas Allen, <i>baritone</i>	Wed. Mar. 21
Baltimore Symphony Orchestra	Sun. Mar. 25
David Zinman, <i>conductor</i> ; Isaac Stern, <i>violinist</i>	
Academy of St. Martin-in-the-Fields / Iona Brown	Sun. Apr. 1
The Feld Ballet	Wed., Thurs. Apr. 4, 5
Jim Cullum Jazz Band	Sat. Apr. 7
William Warfield, <i>narrator</i> ; Gershwin's "Porgy and Bess"	
Murray Perahia, <i>pianist</i>	Sat. Apr. 14
Concerto Soloists of Philadelphia / Marc Mostovoy	Sun. Apr. 22
The King's Singers	Sat. Apr. 28
<i>Underwritten by Parke Davis Research Division of Warner Lambert.</i>	

97th Annual May Festival — May 9-12, 1990

Hill Auditorium, Ann Arbor, 8:00 p.m.

Los Angeles Philharmonic Orchestra
André Previn, *Guest Conductor and Pianist*

The Festival Chorus

Hei-Kyung Hong, *Soprano* Richard Stilwell, *Baritone*

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