

MAY ¹₉₉₀ FESTIVAL

The 97th Annual
Ann Arbor May Festival

The University Musical Society
of The University of Michigan
presents

The Los Angeles Philharmonic

André Previn
conductor

Hei-Kyung Hong
soprano

Richard Stilwell
baritone

Laura Rosenberg
interim director

The Festival Chorus

Hill Auditorium
May 9 through 12

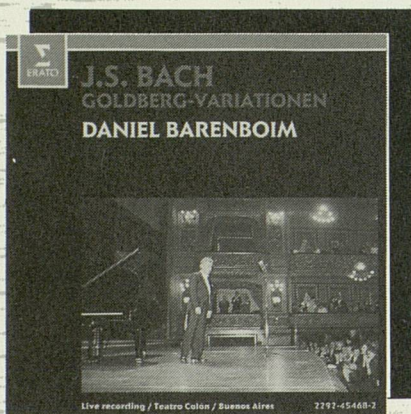


Brahms: German Requiem



André Previn conducts the Royal Philharmonic Orchestra and the Ambrosian Singers in Brahms Choral masterpiece with soprano Margaret Price and baritone Samuel Ramey on Teldec compact discs.

Bach: Goldberg Variations



Daniel Barenboim plays J.S. Bach's keyboard masterpiece at Buenos Aires' Teatro Colón on the 40th anniversary of his first performance there on Erato compact discs.



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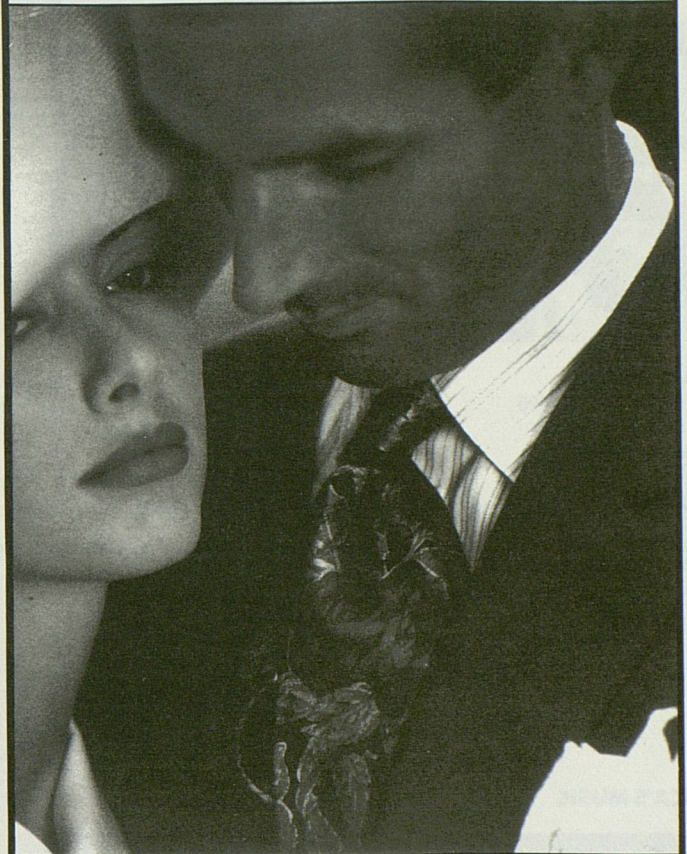


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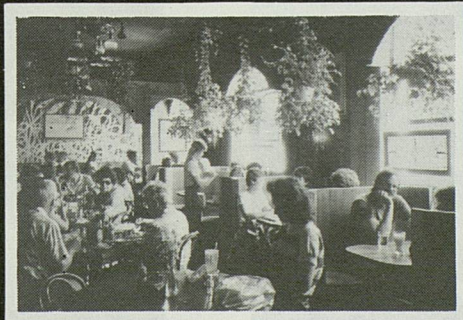
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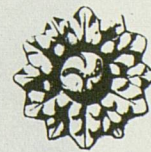
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OPENING NIGHT



THE PEABODY TRIO

Saturday, September 22, 1990
 8:00 p.m., Michigan Theater
 Carl St.Clair, Conductor
 Peabody Trio
 Beethoven: Egmont Overture
 Beethoven: Concerto for Violin, Cello
 & Piano ("The Triple")
 Beethoven: Symphony No. 7

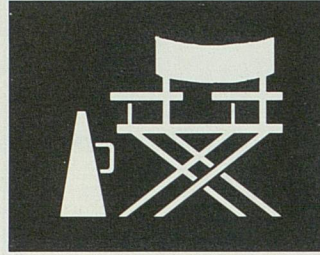
AN EVENING OF GREAT ROMANCE



BELLA DAVIDOVICH

Saturday, October 27, 1990
 8:00 p.m., Michigan Theater
 Carl St.Clair, Conductor
 Bella Davidovich, Piano
 Grieg: Piano Concerto in A minor
 Tchaikovsky: Symphony No. 5

THE SYMPHONY GOES TO THE MOVIES



Sunday, November 18, 1990
 4:00 p.m., Michigan Theater
 Guest Conductor To Be Announced
 Excerpts from classical works performed
 in recent movies including:
 Barber: Adagio for Strings (Platoon)
 Strauss: Also sprach Zarathustra
 (2001: A Space Odyssey)
 Rossini: William Tell Overture
 (The Lone Ranger)
 Mendelssohn: Symphony No. 4
 (Breaking Away)
 Mozart: Symphony No. 25 (Amadeus)

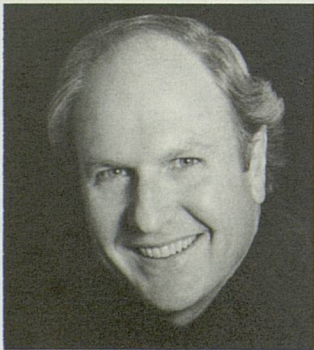
CAROLING BY CANDLELIGHT



PAPAGENA OPERA COMPANY

Sunday, December 9, 1990
 4:00 p.m., Michigan Theater
 Guest Conductor To Be Announced
 Papagena Opera Company
 Santa Claus

AMERICA'S MUSIC



LESLIE GUINN

Saturday, January 19, 1991
 8:00 p.m., Michigan Theater
 Carl St.Clair, Conductor
 Leslie Guinn, Baritone
 Harrison: Marriage at the Eiffel Tower
 Copland: Old American Folk Songs
 Dvorak: New World Symphony

WINTERFEST CHORAL EXTRAVAGANZA



JAMES TOCCO

Saturday, February 9, 1991
 8:00 p.m., Michigan Theater
 Carl St.Clair, Conductor
 James Tocco, Piano
 Chorus
 Vaughan Williams: Serenade to Music
 Beethoven: Choral Fantasy
 Prokofiev: Piano Concerto No. 1
 Ravel: Daphnis and Chloe: Suite No. 2

A CONCERTO AFFAIR WITH UNUSUAL FLAIR



FRITZ KAENZIG

Sunday, March 17, 1991
 4:00 p.m., Michigan Theater
 Guest Conductor To Be Announced
 Fritz Kaenzig, Tuba
 Movements from several concertos,
 including:
 Bach: Brandenburg Concerto No. 2
 Beethoven: Symphony No. 5
 Vivaldi: Piccolo Concerto
 Vaughan Williams: Tuba Concerto

SEASON FINALE



MICHELLE MAKARSKI

Saturday, April 20, 1991
 8:00 p.m., Michigan Theater
 Carl St.Clair, Conductor
 Michelle Makarski, Violin
 Mozart: Overture to The Marriage
 of Figaro
 Barber: Violin Concerto
 Prokofiev: Symphony No. 5

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RIGOLETTO

Violence, sex and corrupted power are at the heart of the drama of Verdi's timeless sixteenth century masterpiece. Baritones *Richard Clark* and *Mark Rucker* alternate as the hunch-backed jester

whose unbridled hatred of the Duke propels his life to the horrifying and heartbreaking climax with soprano *Mihae Park* as the innocent Gilda.



20

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MOT Premiere

ARIADNE AUF NAXOS

A playful blend of heroic and comic elements, Richard Strauss' *Ariadne* is a testament to the transforming power of love and is one of the most musically and theatrically challenging works of the repertoire. Featuring the much awaited MOT debut of sensational American soprano *Alessandra Marc* in the title role.



Alessandra Marc

in the Fisher Theatre!

SHOW BOAT

This epic tale of life and love aboard the "Cotton Blossom," a Mississippi riverboat, comes to life with the likes of Cap'n Andy, owner of the steamer and his daughter Magnolia; the sultry Julie La Verne; the dashingly handsome gambler, Gaylord Ravenal; and Joe, the workhand who sings the famous "Ol' Man River."



New Production

THE MAGIC FLUTE

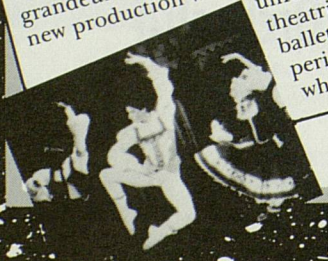
Die Zauberflöte Only a master such as Mozart could combine such a variety of musical styles into a grand harmonization that embodies touching emotions and noble ideals, in a score that is, as George Bernard Shaw put it, "the only music yet written fit for the mouth of God." Returning to MOT after his triumph as Figaro in 1989, baritone *Petteri Salomaa* portrays Papageno with *Walter MacNeil* as the questing Tamino.



COPPELIA

"Polished to a magical sparkle . . . a crowd pleaser"—Plain Dealer

The melodious Delibes score is combined with Dennis Nahat's sparkling new choreography in this captivating fantasy world. With lavish new sets and costumes, each scene will transport you to a world of dreams and laughter. The grandeur and the fun of this polished new production will provide an unforgettable theatrical and balletic experience for the whole family!

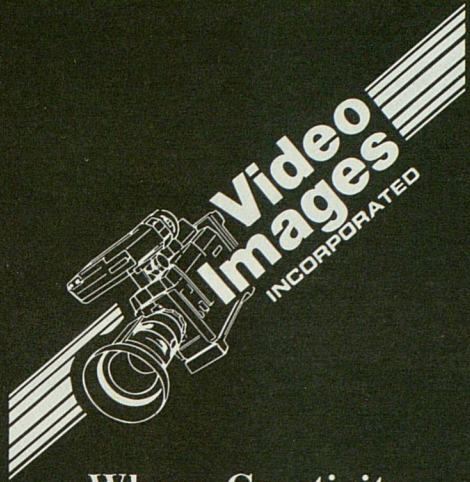


MADAMA BUTTERFLY

Puccini's classic, recognized as one of the most popular operas of all time with some of the most famous music in opera, returns to the MOT repertoire starring the acclaimed soprano *Yoko Watanabe* who gives "an exquisite portrayal of Puccini's greatest heroine." (*Washington Times*) as Cio-Cio San in her eagerly awaited MOT debut.



Yoko Watanabe



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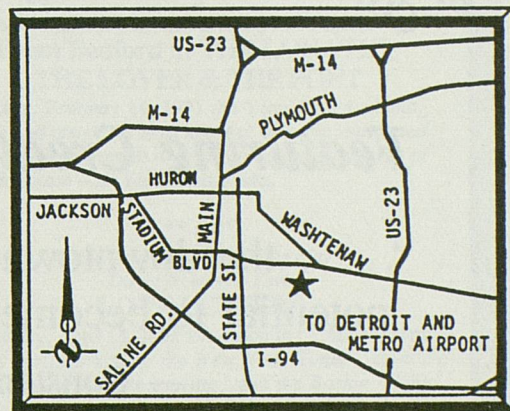
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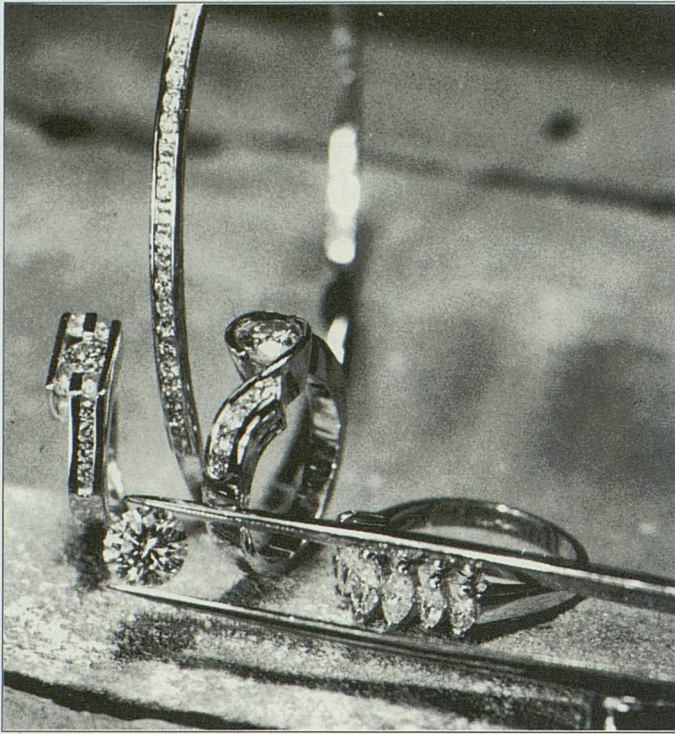
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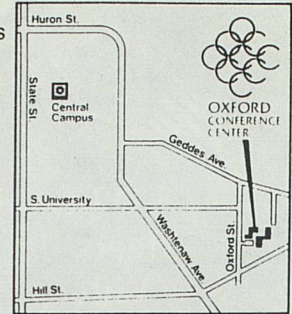
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**** 1 ****

A Vibrant Musical by Mbongeni Ngema & Hugh Masekela - got standing ovations every night in New York

SARAFINA

Friday, October 12, 1990 a cast of twenty-three electrifying black South African performers present an uplifting testimony to the power, courage and endurance of a people's hope for racial freedom.

**** 2 ****

The ACTING COMPANY Performs the Bard of Stratford-Upon-Avon's Comedy Caper

TWO GENTLEMEN OF VERONA

Thursday, October 18, 1990 this lyrical Shakespeare comedy will be played for its full measure of fun by America's finest troupe of touring thespians, The Acting Company.

**** 3 ****

The Acclaimed ABBEY THEATRE - Ireland's National Theater Company Performs

PLAYBOY OF THE WESTERN WORLD

Thursday, November 15, 1990 see John Millington Synge's landmark play, performed by one of the world's landmark theater companies, in Ann Arbor's theatrical landmark. What more need be said?

**** 4 ****

The U.S. Premiere of "The Half-Witted Jordain" based on Moliere's "Le Bourgeois Gentilhomme" by the MOSCOW STUDIO THEATRE

Friday, February 1, 1991 the famed Moscow Studio Theatre will begin their first American tour in Ann Arbor. A major coup for the Michigan Theater and for DRAMA SEASON 1991 subscribers.

**** 5 ****

A Glorious One-Man Shakespeare Festival **Brian Bedford in THE LUNATIC, THE LOVER & THE POET**

Sunday, February 16, 1991 the Tony Award-winning actor and one of the most heralded dramatic interpreters of our day weaves an intimate and engaging portrait of Shakespeare -- his life and his works.

**** 6 ****

*A.R. Gurney's Hit Broadway Play -
Direct from New York*

LOVE LETTERS

Saturday, April 13, 1991 two (soon to be named) stars will perform a play the *New York Times* called, "Wittily, irresistibly moving," and the *Boston Globe* raved, "Wonderful, an amazing piece of theater."

*All performances start at 8 PM. CALL 313-668-8397 for more information
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* \$122.50 is the Michigan Theater member price. Non-member price is \$128.50 plus a \$4.00 handling charge. To become a member and get the subscription discount plus priority seating and theater bar privileges call the Michigan Theater Box Office at 313-668-8397.

M Michigan Theater

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The Mousetrap

by Agatha Christie

Lydia Mendelssohn Theatre, September 12-15, 1990

An architect-cum-chef, a spinster with a curious past, a retired Army major, a newly married couple, a peculiar little man and a policeman on skis—all stranded in a boarding house during a raging snow storm. One of them is a murderer. THE MOUSETRAP played in London for more than twenty consecutive seasons.

Ain't Misbehavin'

Music by Thomas "Fats" Waller

Based on an idea by Murray Horowitz and Richard Maltby, Jr.

Lydia Mendelssohn Theatre, October 24-27, 1990

Fats Waller, the musical soul of 1930s Harlem, continues to bedazzle audiences in this all-embracing musical review. Your toes will tap and your face will smile as Ann Arbor Civic Theatre's talented troupe "struts Fats' stuff!" Tony Award winner for Best Musical.

Steel Magnolias

by Robert Harling

Lydia Mendelssohn Theatre, January 23-26, 1991

Truvy's beauty salon, the cutting, trimming and perming place to be for everyone who is someone in Chinquapin, Louisiana, sets the stage for this brilliantly funny and touching slice of southern life. "...Suffused with humor and tinged with tragedy," Clive Barnes, the New York Post.

Watch on the Rhine

by Lillian Hellman

Lydia Mendelssohn Theatre, February 27-March 2, 1991

An anti-fascist German, with his American wife and children, flees Hitler's Germany to find sanctuary in the United States, and a respite from dangerous resistance work. But his conscience cannot be compromised. Winner of a New York Drama Critics Circle Award as Best American Play.

Oliver!

Music, Lyrics, and Book by Lionel Bart

The Power Center for the Performing Arts, May 15-18, 1991

Young rogues, crafty knaves, spunky lads and artful dodgers—Dickens' classic tale of Victorian London, *Oliver Twist*, comes delightfully to life on AACT's stage. Bring the entire family and let OLIVER win your heart with a passel of songs like "Food, Glorious Food!", "Where Is Love?", "You've Got To Pick a Pocket Or Two!", and "As Long As He Needs Me". "OLIVER is an exciting and stunningly beautiful musical play," Richard Watts, Jr., the New York Post.

The Foreigner

by Larry Shue

Lydia Mendelssohn Theatre, June 12-15, 1991

A painfully shy Englishman masquerades as "The Foreigner" at a busy Georgia fishing lodge, where he becomes the inadvertent confidant of all of the guests. "Devilishly clever idea" (Clive Barnes, the New York Post) "I laughed start to finish..." (Edith Oliver, The New Yorker). Winner of two Obie Awards and two Outer Circle Awards, including Best New American Play and Best Off-Broadway Production.

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	Wednesday, 8:00 p.m.	\$60.00	
	Thursday, 8:00 p.m.	\$60.00	
	Friday, 8:00 p.m.	\$65.00	
	Saturday Matinee, 2:00 p.m.	\$55.00	
	Saturday, 8:00 p.m.	\$70.00	
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	Wednesday, 8:00 p.m.	\$50.00	
	Thursday, 8:00 p.m.	\$50.00	
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1990 / 1991 SEASON

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September — Vivaldi "The First Master of the Concerto"

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December — An Old English Christmas

Join Ars Musica in an intimate celebration of the holiday spirit with Elizabethan and Restoration music for voices, viols, and violins.

April — A Tribute to Mozart

An all-Mozart evening festival in the tradition of the Michigan MozartFest with pre-concert lecture, light refreshments from Amadeus Cafe, and a program of symphonies, serenades, and concertos.

- **The Bloomfield Hills Series at Christ Church Cranbrook**
September 7, December 14, and April 4 — All Concerts at 8 p.m.
- **The Ann Arbor Series at Rackham Auditorium**
September 8, December 15, and April 5 — All Concerts at 8 p.m.
- **The East Lansing Series at Ascension Lutheran Church**
September 9 at 4 p.m., December 16 at 2 p.m., April 6 at 4 p.m.

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MAY 1990 FESTIVAL

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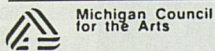
Concert Guidelines

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 the case of emergency, advise your paging system of auditorium and seat location and ask them to call University Security at 763-1131.



This activity is supported by the Michigan Council for the Arts.

The University Musical Society is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, or handicap.

Promotional materials for the May Festival have been made possible in part by a grant from the Ford Fund.

"Scenes from Los Angeles Philharmonic in LA" on exhibit in the first balcony. Please bring this program with you each night you attend May Festival. May Festival T-shirts available in the lobby.

The box office will open during intermission on Wednesday, Thursday, and Friday.

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270

Greetings!

The University Musical Society is pleased to welcome you to this 97th Annual May Festival.

The Los Angeles Philharmonic under André Previn with soprano Hei-Kyung Hong, baritone Richard Stilwell, and the Festival Chorus, will fill our acclaimed hall, Hill Auditorium, with the glorious strains of Beethoven, Brahms, Mahler, Rachmaninoff, and Shostakovich. We will be treated also to two special musical events: Wednesday evening Maestro Previn makes his Ann Arbor debut as a pianist performing Gershwin's Concerto in F, then on Thursday evening, John Harbison's new work is performed just days after its world première in California.

We are pleased to provide each May Festival concertgoer with this complimentary program containing extensive notes, biographies, articles, photographs, and a listing of that important group of UMS supporters in Encore. Please bring the program book with you each night you attend.

The Musical Society undertook several new projects in the 1989-1990 season that proved to fulfill both musical and educational goals.

The Michigan MozartFest in November brought a marriage of historically-informed performance and scholarship to a decidedly international and appreciative audience. We were happy to work with the School of Music on this project, just as we worked with the Dance Department on the American Contemporary Dance Festival in March. The Dance Festival brought four solo artists and a company of six to Ann Arbor for a series of workshops, classes, and performances that explored many different styles of this art form.

The UMS Group Sales and Youth Programs brought over 5,000 new patrons to our concerts this season. In February, we hosted a particularly exciting part of our Youth Program, two abbreviated performances of *La Bohème* for area schoolchildren. The New York City Opera National



Roger Norrington in rehearsal for Michigan MozartFest in Rackham.



Donald Bryant accepting the audience's appreciation at the final performance of Messiah.

Pinchas Zukerman meeting students from the Ann Arbor Suzuki Institute following his concert.



Company presented a wonderful program complete with scenery changes and educational materials for use in the classroom. They even invited students onstage to participate during the opera.

The annual performances of Handel's *Messiah*, the penultimate appearance of conductor Donald Bryant, were superb. Dr. Bryant's Tribute Concert the following month marked his retirement as conductor of UMS choruses with the world première of his composition *Genesis*, which was enthusiastically received.

Special events and programs accompanied concerts throughout the year. Illuminating Pre-concert Presentations and parties for the artists and guests, as well as the exciting social events hosted by the Encore and Cheers groups enhanced concertgoing with stimulating company and information.

Our 1990-1991 season also holds many promises for outstanding music-making. Please look at our announcement of a truly "Finely Tuned" series of concerts in this program book.

As the University Musical Society maintains its tradition of offering the finest in the performing arts, we hope that you will be exhilarated by these four May Festival concerts as well as next season's series of concert presentations.

Enjoy,
Ken Fischer

Kenneth C. Fischer
Executive Director



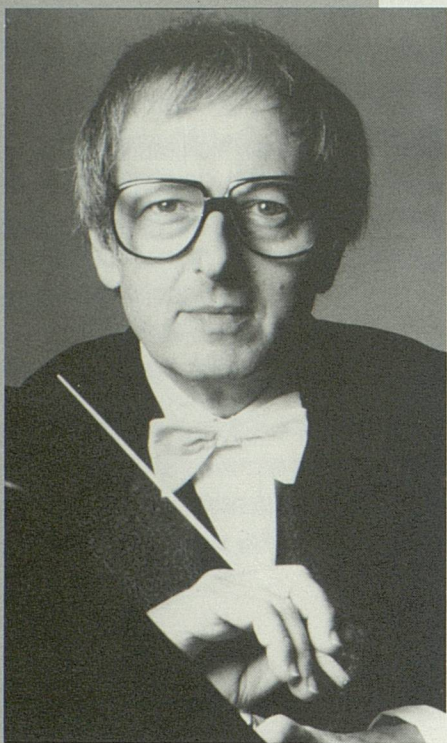
James Galway joins Morris Lawrence at the Season Opener in the Alumni Center following the Detroit Symphony Orchestra concert.



Participants and staff of the American Contemporary Dance Festival after the final night gala performance at the festival party in the Power Center green room.



Joe Curtin and Greg Alf, violinmakers, at the party they hosted for Leon Fleisher, John O'Connor, and the Stuttgart Chamber Orchestra.



André Previn

Conductor and Pianist

The brilliant and versatile American musician André Previn was music director of the Los Angeles Philharmonic from October 1985 through April 1989. He came to Los Angeles with a distinguished international reputation, having won acclaim as music director of three major orchestras — the Houston Symphony (1967-1969), the London Symphony (1968-1979), and the Pittsburgh Symphony (1977-1985) — and as a guest conductor of the important orchestras in Boston, Chicago, Los Angeles, New York, and Philadelphia; Amsterdam, Berlin, Copenhagen, Paris, Prague, Rome, and Vienna. Mr. Previn currently holds the post of principal conductor of London's Royal Philharmonic.

André Previn moved as a child from Berlin to California, where he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco, and conducting with Pierre Monteux. He began earning his living as a teenager, working in Hollywood film studios as a conductor, arranger, and composer. For his outstanding achievements in film, he won four Academy Awards. In 1960, Mr. Previn began to concentrate his efforts on a symphonic conducting career. His musical and technical strengths were soon recognized, and his rise to the front rank of major conductors became one of the most impressive success stories in the world of music.

Along with his wide-ranging conducting activities, Mr. Previn continues to add to his impressive list of compositions, which are performed by leading ensembles and solo artists in this country and abroad. Conspicuous among these works is the Piano Concerto written for Vladimir Ashkenazy, who premiered it with London's Royal Philharmonic Orchestra in 1985, and in 1988 performed it for the first times in the U.S. with the Los Angeles Philharmonic and Mr. Previn in Los Angeles and New York. Other works in his catalog include two suites of preludes commissioned and performed by Mr. Ashkenazy, a cello concerto, a guitar concerto, two quintets for winds and brass, a song cycle for British mezzo-soprano Dame Janet Baker, three orchestral works commissioned by the Pittsburgh Symphony, Vienna Philharmonic, and Philadelphia Orchestra, and a music drama called *Every Good Boy Deserves Favour*, in which he collaborated with playwright Tom Stoppard. He is writing a cello concerto for Yo-Yo Ma.

In the medium of television, Mr. Previn is currently in production on a thirteen-hour series "Mozart on Tour," being filmed in Europe with commentary in German and English.

The conductor has long been a highly acclaimed recording artist. With the Los Angeles Philharmonic, he has recorded for Philips Classics, Telarc Records, and New World Records. Later this season Mr. Previn and the Philharmonic will record Mahler's Symphony No. 4, with Sylvia McNair, soprano, and two works by Dvořák: the *New World* Symphony and the *Carnival Overture*.

Harking back to his earlier days as a jazz pianist, André Previn recently made a jazz album for Telarc Records that proved so successful that he made another one last March, for scheduled release in August. The new album, titled "Over the Rainbow," consists entirely of Harold Arlen tunes and features Ray Brown on bass and Mundell Lowe on guitar.

Mr. Previn now makes his first Ann Arbor appearance as a pianist and as conductor of the Los Angeles Philharmonic. He has appeared previously as conductor of the London Symphony Orchestra (1973 and 1974), the Pittsburgh Symphony Orchestra (1981), and the Royal Philharmonic Orchestra (1987).

Los Angeles Philharmonic

First Violins

Sidney Weiss
Principal Concertmaster
Marjorie Connell Wilson Chair

Alexander Treger
Concertmaster

Irving Geller
Associate Concertmaster

Mark Baranov
Assistant Concertmaster
Philharmonic Affiliates Chair

Tamara Chernyak

Tze-Koong Wang

Rochelle Abramson #

Camille Avellano

Michele Bovyer #

Barbara Durant

William Hefferman

Maria Larionoff

Mischa Lefkowitz

Richard Leshin

Edith Markman

Judith Mass

Barry Socher

Lawrence Sonderling

Second Violins

Harold Dicterow, *Principal*

Mark Kashper
Associate Principal

Lori Ulanova+

William Rankin

Elizabeth Baker

Dale Breidenthal

Franklyn D'Antonio

Janet DeLancey

Guido Lamell

Mitchell Newman

Michael Nutt

Paul Stein

Roy Tanabe

Yun Tang

Robert Witte+

Nicole Bush‡

Maurice Dicterow‡

Valerie Geller‡

Beth Folsom△

Michele Richards△

Violas

Heiichiro Ohyama, *Principal*

Dale Hikawa
Associate Principal

Esa-Pekka Salonen

Music Director-Designate

Simon Rattle

Principal Guest Conductor

David Alan Miller and Heiichiro Ohyama

Assistant Conductors

Steven Stucky

*Composer in Residence**

Ernest Fleischmann

Executive Vice President and Managing Director

Arthur Royval
Assistant Principal

Jerry Epstein

Richard Elegino

Ralph Fielding

John Hayhurst

Irving Manning

Murray Schwartz

Meredith Snow

David Stockhammer

Evan Wilson

Carrie Holzman△

Cellos

Ronald Leonard, *Principal*
Bram and Elaine
Goldsmith Chair

Daniel Rothmuller
Associate Principal

Nino Rosso
Assistant Principal

Mary Louise Zeyen #

Don Cole

Howard Colf

Stephen Custer

Barry Gold

Gabriel Jellen

Gloria Lum

Peter Snyder

Dane Little‡

Michael Mathews‡

Basses

Dennis Trembly, *Principal*

Christopher Hanulik *Principal*

Barry Lieberman
Assistant Principal

Jack Cousin

Arni Heiderich

Richard D. Kelley

Peter Rafé

John Schiavo

Frederick Tinsley

Flutes

Anne Diener Giles, *Principal*
Mr. and Mrs. H. Russell Smith Chair

Janet Ferguson, *Principal*

Roland Moritz

Miles Zentner

Kazue Asawa McGregor△

Piccolo

Miles Zentner

Francine Jacobs△

Oboes

Barbara Winters, *Principal*

David Weiss, *Principal*

Donald Mugeridge

Carolyn Hove

English Horn

Carolyn Hove

Clarinets

Michele Zukovsky, *Principal*

Lorin Levee, *Principal*

Merritt Buxbaum

David Howard

Stephen Piazza△

Charles Zukovsky△

E-Flat Clarinet

Merritt Buxbaum

Bass Clarinet

David Howard

Bassoons

David Breidenthal, *Principal*

Alan Goodman, *Principal*

Walter Ritchie

Patricia Heimerl

Contrabassoon

Patricia Heimerl

Horns

William Lane, *Principal*

Jerry Folsom, *Principal*

Ralph Pyle #

Carol Bacon Drake

George Price

Brian Drake

Robert Watt
Assistant Principal
Bud and Barbara
Hellman Chair

Ronald Applegate△

Todd Miller△

John Andrew Reynolds△

Jeffrey De Rosa△

Trumpets

Thomas Stevens, *Principal*

Donald Green, *Associate Principal*

Rob Roy McGregor

Boyde Hood

Trombones

Byron Peebles, *Principal*
Sidney and Nancy
Petersen Chair

Ralph Sauer, *Principal*

Herbert Ausman

Bass Trombone

Jeffrey Reynolds

Tuba

Roger Bobo+

Norman Pearson‡

Doug Tornquist△

Timpani and Percussion

Mitchell Peters, *Principal*

Raynor Carroll, *Principal*
Percussion

Charles DeLancey

Perry Dreiman

Karen Ervin Pershing△

Scott Higgins△

Eric Forrester△

Mark Zimoski△

Keyboards

Zita Carno
Katharine Bixby
Hotchkis Chair

Harp

Lou Anne Neill

Librarians

James Dolan #

Kazue Asawa McGregor
Assistant

Kenneth Bonebrake, *Assistant*

Katherine Dolan #, *Assistant*

Personnel Manager

Irving Bush

Roy Tanabe, *Assistant*

Production Manager

Paul Geller

The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

* Supported by the Meet the Composer Orchestra Residencies Program. This national program is funded by major grants from The Rockefeller Foundation, the National Endowment for the Arts, the Hewlett Foundation, the Mary Flagler Cary Charitable Trust, and the Lila Wallace-Reader's Digest Fund.

+On sabbatical for the 1989-90 season.

Not on Tour.

‡Substitute Musicians for the 1989-90 season.

△Substitute Musicians for the Tour.

The Los Angeles Philharmonic is a member of the American Symphony Orchestra League.



The Los Angeles Philharmonic

History of the Orchestra

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., art patron, bibliophile, and amateur musician, who, during the orchestra's first fifteen years gave \$3 million for its support. Mr. Clark brought Walter Henry Rothwell, then conductor of the St. Paul Symphony Orchestra, to lead the fledgling Philharmonic. Ninety-four musicians met for their first rehearsal Monday morning, October 13, 1919, and eleven days later played their first concert before a capacity audience of 2,400.

Mr. Rothwell remained as the orchestra's music director until his death in 1927, following which seven renowned conductors headed the Philharmonic: Georg Schuevoight (1927-29), Artur Rodzinski (1929-33), Otto Klemperer (1933-39), Alfred Wallenstein (1943-56), Eduard van Beinum (1956-59), Zubin Mehta (1962-78), Carlo Maria Giulini (1978-84), and André Previn (1985-89). In August 1989, Esa-Pekka Salonen was appointed music director, beginning in 1992.

The seventy-year-history of the Los Angeles Philharmonic has been marked by a steady development from its founding to the preeminent position it now occupies among international symphonic organizations. As the major musical institution of Los Angeles, the Philharmonic is the city's cultural representative throughout the United States, Europe, and Asia by way of its annual tours, recordings, and radio and television broadcasts, a number of which are supported by the National Endowment for the Arts, California Arts Council, Los Angeles County Board of Supervisors, Los

Angeles County Music and Performing Arts Commission, and the Cultural Affairs Department of the City of Los Angeles.

The Philharmonic gave concerts in Philharmonic Auditorium from 1920 through the end of the 1963-64 season. In 1964, the orchestra moved to the Dorothy Chandler Pavilion of the Los Angeles Music Center, its current winter home. Construction has begun on the Walt Disney Concert Hall, an addition to the Music Center complex that will be the future home of the Los Angeles Philharmonic.

At Home

During the winter, the Los Angeles Philharmonic plays a 24- to 30-week winter subscription season at the Los Angeles Music Center and at various other Southern California venues, and summer finds the musicians at the famous Hollywood Bowl for their eleven-week Summer Festival season. Other Philharmonic presentations are:

Contemporary Music — concerts by the Los Angeles Philharmonic New Music Group, presented in collaboration with the California Institute of the Arts New Twentieth Century Players; the Philharmonic/Pierre Boulez collaborations; and AT&T's American Encore Program, a two-year project that sought to uncover high quality but relatively neglected works by American composers.

Chamber Music — a series by the Los Angeles Philharmonic Chamber Music Society and Chamber Music at the John Anson Ford Amphitheatre.

Recitals and Visiting Ensembles — the Mercedes-Benz Celebrity Series, a series of recitals and concerts by visiting ensembles at the Los Angeles Music Center, and the Virtuoso Series at the Hollywood Bowl.

Jazz Concerts — a five-concert series, Nissan Jazz at the Bowl.

Educational Programs — Symphonies for Youth; Open House at the Music Center; In-School Concerts; High School Night at the Music Center; Music Mobile; The Bronislaw Kaper Awards; The Los Angeles Philharmonic Institute, an intensive summer training program for gifted young instrumentalists and conductors; Upbeat Live, discussions by musical experts preceding all Philharmonic subscription concerts at the Music Center and all New Music Group concerts; and *Upbeat*, a monthly magazine sent free to all Philharmonic subscribers.

Opera — In April 1982, in a co-production with London's Royal Opera House and the Teatro Comunale, Florence, the Los Angeles Philharmonic presented eight performances of a new production of Verdi's *Falstaff* with Carlo Maria Giulini conducting and a distinguished international cast; a live recording of a performance was made on Deutsche Grammophon. In July 1984, the Los Angeles Philharmonic Association, in conjunction with the Music Center Opera Association, the Olympic Arts Festival, and the Los Angeles Olympic Organizing Committee, presented the first U.S. visit of London's Royal Opera; the Royal Opera gave eleven performances of three operas in the Dorothy Chandler Pavilion of the Los Angeles Music Center. In December 1987, in a co-production with the Music Center Opera Association, the Philharmonic was conducted by Zubin Mehta in six performances of *Tristan und Isolde*. *Wozzeck*, with Simon Rattle conducting, was presented under the same auspices in December 1988.

Tours

United States — The Los Angeles Philharmonic began touring regularly in the United States under Zubin Mehta in 1965. The orchestra has also toured in America under Carlo Maria Giulini, André Previn, Myung-Whun Chung, Andrew Davis, Erich Leinsdorf, Simon Rattle, and Michael Tilson Thomas. Beginning in 1979, the Philharmonic made six tours under the sponsorship of American Telephone and Telegraph's "Bell Systems American Orchestras on Tour" program.

Europe — The Philharmonic has performed regularly in the major musical centers of Europe for the past two decades. During Zubin Mehta's tenure, the orchestra added significantly to its reputation with several highly successful and critically praised European tours. In May 1980, the Philharmonic and Carlo Maria Giulini toured Europe together, winning enthusiastic praise for concerts in Manchester, London, Vienna, Linz, Innsbruck, Zurich, Strasbourg, Freiburg, Bonn, Frankfurt, Milan, Florence, Madrid, Barcelona, Paris, and Brussels. The Philharmonic's

European tour in May 1983 was under the direction of Zubin Mehta, who conducted an all-Brahms repertoire in place of the indisposed Carlo Maria Giulini. André Previn and the Los Angeles Philharmonic made their first European tour together in May 1987. This enormously successful tour began with concerts in Berlin as part of the city's 750th birthday celebration and proceeded on to Bonn, Hamburg, Nuremberg, Stuttgart, Florence, Madrid, Barcelona, Monte Carlo, Ghent, Cologne, Amsterdam, Munich, Vienna, and London.

The Orient — The Philharmonic traveled for the first time to the Orient in 1956 with Alfred Wallenstein, giving a total of 58 concerts on a ten-week State Department-sponsored tour. Since then, the orchestra has toured the Orient twice with Zubin Mehta, once with Carlo Maria Giulini (1982), and once with André Previn (1988).

Ann Arbor — The Los Angeles Philharmonic has given four concerts in Ann Arbor prior to this week's festival residency: November 1970 and November 1975 with Zubin Mehta, and November 1980 and December 1982 with Carlo Maria Giulini.

Recordings

As of May 1, 1989, André Previn and the Los Angeles Philharmonic have recorded five albums for Philips Classics, four for Telarc Records, one for Nonesuch Records, and one for New World Records. The Philharmonic has made several recordings on the CBS Masterworks label with Esa-Pekka Salonen, Michael Tilson Thomas, and Pinchas Zukerman, and one on the EMI/Angel label with Simon Rattle conducting. During the music directorship of Carlo Maria Giulini, the Philharmonic increased its discography with more than a dozen recordings on the Deutsche Grammophon label and two albums under the direction of Leonard Bernstein. Zubin Mehta and the Philharmonic made a large number of recordings for London Records.

Radio and Television

For the past eleven seasons, the orchestra's subscription concerts have been broadcast on the more than 200 member stations of the American Public Radio system. Two series totaling eight television programs entitled "The Giulini Concerts" were seen nationwide on the Public Broadcasting Service (PBS) Network, as well as in Europe and Asia, co-produced by the Los Angeles Philharmonic and Plytel Music Productions of Hamburg, Germany. The first national television appearance of André Previn and the Los Angeles Philharmonic documented Mr. Previn's assumption of the music directorship of the Philharmonic. Entitled "Mr. Previn Comes to Town," the program was co-produced by the Philharmonic and KCET, Los Angeles, and aired nationally over PBS stations in December 1985.

Ernest Fleischmann

Executive Vice President and Managing Director

Ernest Fleischmann came to the Los Angeles Philharmonic as executive director on June 1, 1969, simultaneously becoming general director of the Hollywood Bowl, and in 1988 was named executive vice president and managing director of the orchestra. Prior to his Los Angeles appointment, he had engaged in simultaneous or successive careers as a musician, conductor, journalist, broadcaster, recording executive, accountant, and arts administrator.

During the 20 years in his combined posts in Los Angeles, Mr. Fleischmann has been responsible for the expansion of the Philharmonic's numerous activities — at home, on tour, radio and television appearances, and in the recording studio. His efforts to extend the season and revitalize the programming at the Hollywood Bowl have helped to attract the largest audiences for any U.S. summer festival of classical music.

Under Ernest Fleischmann's stewardship, the Los Angeles musical scene has been enriched by many innovative projects. One of his chief priorities has been to expand the scope and depth of the orchestra's educational activities, including free In-School programs, Symphonies for Youth concerts, and High School Night at the Music Center. His commitment to contemporary music has resulted in the Philharmonic New Music Group, formed in 1981, and the collaboration with the celebrated composer/conductor Pierre Boulez, which began in 1981 and continues through at least 1991. He also was the catalyst for New Music L.A., an annual festival devoted to the best in contemporary music "Made in Los Angeles."

Mr. Fleischmann was born in Frankfurt, Germany, and has lived in South Africa and England. He is a chartered accountant and also holds a bachelor of music degree. He began playing the piano and conducting in public at the age of nine, was a music critic at 17, and made his professional conducting debut the same year in Capetown, South Africa. He went on to conduct numerous concert and opera performances in South Africa and served as director of music and drama for the 1956 Johannesburg Festival. In 1959, he was offered two positions: music director of the Capetown Symphony Orchestra or manager of the London Symphony. He chose London, effectively ending his career as a conductor, but nevertheless he has occasionally returned to the podium, particularly for movie work. His position with the London Symphony Orchestra ran through 1967, after which he served as director for Europe of the classical section of Columbia Records before joining the Los Angeles Philharmonic.

Mr. Fleischmann has received numerous honors, awards, and citations for his activities in Los Angeles, most recently as one of five recipients of the first annual "Los Angeles Honors" for continuing contributions to the city's cultural life. In 1987, he was awarded an honorary doctorate from The Cleveland Institute of Music and in 1989 received the Friends of Music Award for Distinguished Arts Leadership from the University of California. For a number of years, he has been a panelist for the National Endowment for the Arts and also serves on the board of directors of the American Symphony League (vice-chairman), the American Music Center, Inc., and the California Confederation of the Arts.

Los Angeles Philharmonic

André Previn, Conductor and Pianist

Wednesday Evening, May 9, 1990, at 8:00

Hill Auditorium, Ann Arbor, Michigan

program

GERSHWIN

Concerto in F for Piano and Orchestra (1925)

Allegro

Adagio, andante con moto

Allegro agitato

André Previn

Intermission

RACHMANINOFF

**Symphony No. 2 in E minor, Op. 27 (1907)*

Largo, allegro moderato

Allegro molto

Adagio

Allegro vivace

*Recorded by the Los Angeles Philharmonic, Simon Rattle conducting, on Angel/EMI. The Orchestra also records for Sony Classical, Deutsche Grammophon, London, New World, Philips Classics, and Telarc Records.

The Los Angeles Philharmonic and André Previn are represented by Columbia Artists Management Inc., New York City.

Mr. Previn plays the Boesendorfer piano available through Evola Music, Bloomfield Hills.

Cameras and recording devices are not allowed in the auditorium.

Halls Cough Tablets, courtesy of Warner Lambert Company, are available in the lobby.

Forty-fourth Concert of the 111th Season

97th Annual May Festival

Program Notes

BY ORRIN HOWARD

Concerto in F for Piano and Orchestra George Gershwin (1898-1937)

The Concerto is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, snare drum, cymbals, bells, xylophone, triangle, and strings.

In the year 1925, in addition to continuing to satisfy large public clamoring for more of his sweet and tender, buoyant and rambunctious songs that could be sung, whistled, and hummed, George Gershwin took another foray into the classics. This one, the *Concerto in F for Piano and Orchestra*, was an even more ambitious venture than the previous year's *Rhapsody in Blue*: a full-fledged concerto in time-honored three-movement form, and a work that was all Gershwin, down to his own orchestration, which he had not done for *Rhapsody in Blue*.

Those who thought Tin Pan Alley's super-composer had gotten the "serious" bug out of his system with *Rhapsody* were wrong — in a way. Although the phenomenally talented and successful song writer turned in earnest to the serious musical forms of concerto, symphonic poem (*American in Paris*), and opera (*Porgy and Bess*), he didn't change his musical persona for the concert hall — no split personality for Gershwin. Whereas most American composers of his era, many with a far more highly developed traditional background than he had, were writing in the fashionable European styles, Gershwin cultivated his mother tongue — the one truly original American vernacular: Jazz.

It may be true that Gershwin's jazz has a highly polished commercial veneer, and that what is considered the real — that is, improvisational — jazz burned brightly for only a relatively small audience. Still, there is no denying the strength and originality of the Gershwin product, in whatever form it appears. As for the *Concerto in F*, it is jazz all the way, and a remarkable achievement for a 27-year-old tunesmith. Yes, the Gershwin wine has been poured into a Liszt bottle, i.e., thematic transformation is rampant throughout (slow tunes become fast ones and vice-versa, etc.); the melodies are heart-on-sleeve soulful; and the pianistics are brilliant and thoroughly concerto-like. No matter. It is still a heady varietal that is deeply satisfying.

In 1928, Gershwin heard the very successful European première of the *Concerto* in Paris, with Vladimir Golschmann conducting the orchestra and Dimitri Tiomkin (later of Hollywood film score fame) the soloist. The critics wrote of the work's "inexhaustible verve," the "fascination of its flowing melodies," and the composer's "keen feeling for the orchestra." One perceptive journalist observed that, "This very characteristic work

made even the most distrustful musicians realize that jazz might perfectly well exert a deep and beneficent influence in the most exalted spheres." (Amen!) However, dissenting voices were also heard: the Ballets Russes impresario Serge Diaghilev called the *Concerto* "good jazz but bad Liszt," and Prokofiev said it was not much more than a succession of many 32-bar choruses. (A case of pianistic envy?) At a party later in Gershwin's stay in Paris, Prokofiev predicted a successful future for Gershwin as a serious composer, if he was prepared to "leave dollars and dinners alone."

The Paris connection was for Gershwin extremely important. His admiration for French music is certainly made tangible in the *Concerto's* *Adagio* second movement. There, an extended (46-bar) introduction confined almost exclusively to winds and brass (no piano at all) conjures an ambiance that goes directly to the heart of Debussy and, somewhat, of Ravel. Thematically, the main tune that finally emerges in the piano is hinted at early in the introduction by a muted trumpet. The fascinating manipulations of this theme by piano and orchestra and the figurations and filigree that evolve from it show Gershwin at his most inventive and bracing. The construction of the movement is highly original, what with the reappearance of the introduction prefacing a piano cadenza, which in turn leads into the "big" tune of the movement — a Gershwin song that is — well — irresistibly Gershwin. It is given the grand concerto treatment and holds up very well under it, until it is cut off abruptly for a nostalgic, abbreviated return of the motive of the introduction, this time intriguingly scored for piano and flute.

In a brief analytical note, the composer described the movements as follows: "The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young, enthusiastic spirit of American life. It begins with a rhythmic motive given out by the kettledrums, supported by the other percussion instruments and with a Charleston motive introduced by bassoon, horns, clarinets, and violas. The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano.

"The second movement has a poetic, nocturnal atmosphere that has come to be referred to as the American blues, but in a purer form than that in which they are usually treated.

"The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping the same pace throughout."

Symphony No. 2 in E minor, Op. 27

Sergei Rachmaninoff (1873-1943)

Orchestration: 3 flutes (3rd—piccolo), 3 oboes (3rd—English horn), 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, glockenspiel, and strings.

Virtually every period in history has had its traditionalists, those whose music was at odds with the more progressive creators and their advanced, even revolutionary, procedures. In the second half of the nineteenth century, many stood staunchly in the conservative camp, opposed vehemently to the army of daring “new music” makers headed by Berlioz, Liszt, and Wagner. In the first decade of the twentieth century, Sergei Rachmaninoff began to play out his life-long role as a determined individualist, carving a singularly unblushing Romantic path through a bristling avant-garde forest. He was not unaware of the aesthetic that isolated him from so many (but certainly not all) of his contemporaries. Writing to a friend, he said: “I begin to think that everything I have written lately pleases no one. And I myself begin to wonder if perhaps it is not all complete nonsense.” In a period when conventional music was being buried alive by the granitic boulders of modernism, Rachmaninoff was not alone in thinking his works “complete nonsense,” for, in almost total contrast to what was going on around him, his musical article was invariably melodious, its lyricism more often than not tinged with brooding melancholy and clothed in luxurious, emotion-laden harmonies.

The very existence of a second symphony testifies to an indomitable if pessimistic creative spirit, inasmuch as ten years before its conception, despair over the total failure of his First Symphony threatened to halt his composing entirely. But, after being cured of the “First Symphony Depression,” as evidenced by his triumphant Second Piano Concerto, he married (in 1902), then went on to increase his triple-pronged fame as composer, pianist, and conductor. The E-minor Symphony was composed in Dresden during a period of retirement from concert activities and premièred in Moscow with great success in 1909.

It is a large-scale work in which the composer comes to grips with symphonic form confidently, with melodiousness triumphantly. Rachmaninoff once said he composed to give expression to his feelings; his melodies proclaim his feelings to have been not only somber and brooding, but also warm and tenderly romantic. Feelings indeed predominate in the Symphony; one looks in vain for philosophical depth or transcendental visions. What one does find is an abundance of gorgeously conceived lushness and tautly brilliant propulsiveness, both operating within orchestral textures of rich sonority. And a secure craftsmanship is apparent in the structural sturdiness, if not conciseness, of each of the four



Sergei Rachmaninoff

movements. In the matter of Rachmaninoff's expansiveness, it is well to mention that André Previn, in company with many other current conductors, opts for performance of the complete Symphony as opposed to the cut score that, with the composer's sanction, has in the past been the one most often presented. Rachmaninoff himself conducted his music without cuts but, curiously, approved the slashing blue lines administered by some of his colleagues.

Possibly taking a cue from the composer whose admiration he had won — "I was completely under the spell of Tchaikovsky," he once said — Rachmaninoff sends his Symphony's opening motto into all the movements, a procedure Tchaikovsky had adopted in his Fourth and Fifth Symphonies. The germ of that motto is given at the outset by low strings, then expanded by the violins, and finally extended into a *Largo* introduction of some sixty-eight measures. The movement proper, an *Allegro moderato*, begins with a minor-keyed main theme clearly adapted from the motto and, after an *agitato* passage dominated by triplet figures, moves to a soulful second theme in major, it too enlivened by triplets. The materials are developed, then recapitulated, with opulence and passion the chief components.

The second movement *Scherzo* begins with a suggestion of a melody that was to fascinate Rachmaninoff throughout his life: the *Dies Irae* from the Roman Catholic Mass for the Dead. Dynamism and brilliance are the vital elements of the movement, but they give way to one of those trademark Rachmaninoff melodies that sings rapturously and soars in spite of its stepwise motion. In the coda, the motto theme enters briefly in the brass as a haunting reminder of its presence.

It is not difficult to single out the *Adagio* third movement as containing some of the most beautiful music Rachmaninoff ever wrote. The first theme, in its simple, first appearance in violins and in its permutations throughout the movement, must be one of the most gorgeous of his inspirations. Only a phrase of this melody is given as a herald of an extended and equally beautiful song for clarinet that flows like a Russian-Baroque stream. In the central section, the motto theme plays a prominent role, as does a new, pleading four-note figure that appears first in English horn. The poetic implications of all of this material are capitalized on fully, inimitably, and memorably.

The energetic *Finale* has something of the demonic about it, and in addition, a breathtaking melody of the kind film composers have been trying to approximate for years — without success, I think. The tune, by the way, being in the major (D), gives us another of many examples of our somber Rachmaninoff pleading his lyrical case in open-faced, heart-on-sleeve major tonality. In the course of the *Finale* there are visitors from preceding movements, notably the motto theme and quotations from the *Largo*. But the movement's strength is its energy, its march-like and (*tarantella*) dance-like thrust, and a no-holds-barred grandeur that is capped by a passage that simulates the magnificent clamor of bells. It is one of the most impressive episodes in a remarkable symphony.



George Gershwin

George Gershwin: Unique, Versatile, Distinctly American

"My people are American. My time is today."

According to the birth registry, George Gershwin's real name was Jacob Gershwin, the son of an immigrant from Russia whose original name was Gershovitz. Born in Brooklyn, New York, on September 26, 1898, George Gershwin began his extraordinary career when he was sixteen, playing the piano in music stores to demonstrate new popular songs. Two years earlier, in 1912, Gershwin began piano lessons with Charles Hambitzer, an all-around musician, pianist, composer, and brilliant teacher, who introduced his young student to the music of Chopin, Liszt, and Debussy. Hambitzer also introduced him to another teacher, Edward Kilenyi, Sr., with whom George studied harmony and instrumentation from roughly 1919 to 1921. Gershwin was at first intent on a career as a concert pianist, but this path was cut short by Hambitzer's untimely death at age 39 during World War I, and by the fact that George was

increasingly busy in the musical theater as both a rehearsal pianist, accompanist, and occasional contributor of songs inserted into shows or reviews. One of these songs, *Swanee*, written when he was 19, became enormously popular (more than a million copies sold and 2,250,000 phonograph records).

By 1921, Gershwin was in demand as a songwriter and already under contract to producer George White to turn out the scores for White's annual *Scandals*. Nevertheless, Gershwin found time for his "serious" efforts, jotting down ideas, songs, and piano pieces in his "Tune Books." For *George White's Scandals of 1922*, Gershwin and librettist/lyricist B. G. DeSylva created a one-act opera, *Blue Monday*. Set in Harlem, its all-white cast appeared in blackface. *Blue Monday's* one performance in New York was soon forgotten by almost everyone — including the composer — but proved to be the first step toward the ultimate fulfillment of his opera *Porgy and Bess* and *Rhapsody in Blue*, the latter commissioned by bandleader Paul Whiteman (whose orchestra was in the pit for *Blue Monday*). *Rhapsody in Blue*, for piano and jazz orchestra, was premièred in New York's Aeolian Hall on February 12, 1924, with the composer at the piano. The work definitely marked a milestone in Gershwin's career.

A basic pattern of work and success for both George Gershwin and his librettist/lyricist brother Ira Gershwin developed in 1924: an important serious work by George (*Rhapsody in Blue*) and a successful musical comedy by both brothers (*Lady, Be Good!*), a pattern that continued on through the twenties and into the thirties.

In 1925, George's serious work was his *Concerto in F*; the musical comedy was *Tip-Toes*. The *Concerto* was commissioned by the New York Symphony Society at the suggestion of Walter Damrosch. In an excerpted letter from *The Gershwins*, by Robert Kimball and Alfred Simon, George Gershwin recalled the circumstances:

"About a year after I wrote *Rhapsody in Blue*, Walter Damrosch asked me to write something for his New York Symphony Orchestra. This showed great confidence on his part, as I had never written anything for symphony before. I started to write the *Concerto* in London, after buying four or five books on musical structure to find what the concerto form actually was! And, believe me, I had to come through — because I had already signed a contract to play it seven times. It took me three months to compose this *Concerto*, and one month to orchestrate it. Because it was my first symphonic work, I was so anxious to hear it that I engaged fifty-five musicians to read it for me. Charles Dillingham generously gave me the use of the Globe Theatre for this private tryout. Mr. Damrosch, Ernest Hutcheson, and several other musician friends were there, and you can imagine my delight when it sounded just as I had planned."

The première, given at Carnegie Hall on December 3, 1925, with Damrosch conducting and Gershwin as soloist, drew mixed reviews. Again, from *The Gershwins*: "...conventional, trite, at its worst a little dull" (Lawrence Gilman), and "He is the present, with all its audacity,

impertinence, its feverish delight in motion, its lapses into rhythmically exotic melancholy" (Samuel Chotzinoff). Subsequent performances of the *Concerto* received similar reviews — almost universal praise for George as a pianist and, with a few notable exceptions, criticism of the work itself for falling between the realms of pure jazz and pure symphonic music. Nevertheless, audiences continued to respond favorably and orchestras continued to program the *Concerto*, always eager to have George's effusive presence onstage.

Unfortunately, the life of this immensely gifted American composer was ended tragically and unexpectedly in California at the age of 38. John S. Wilson, jazz critic of the *New York Times*, wrote in his biographical forward to *The Gershwins*:

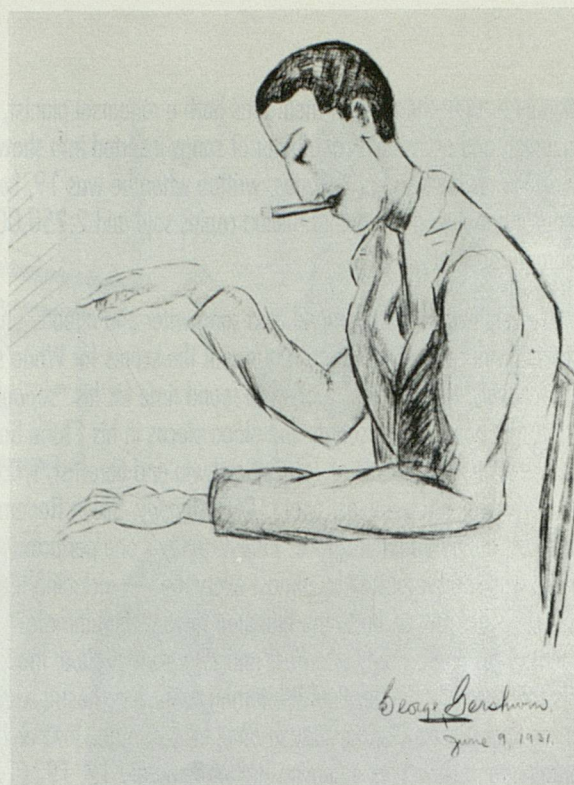
"The first indication that something might be wrong with George occurred in February 1937, just before he started work on the *Goldwyn Follies*. Playing his *Concerto in F* with the Los Angeles Symphony, he suddenly found himself fumbling on some passages. At the same time, he was aware of a smell of burning rubber. A physical check-up indicated no problems.

"Early in June, he began to experience frequent headaches. At the end of the month, after more extensive medical examinations revealed nothing, his coordination began to fail as the headaches increased in number and severity. On Friday, July 9, his condition deteriorated rapidly, and he fell into a coma. He was rushed to a hospital, where the source of his problem finally became evident: a brain tumor.

New York Symphony
ORCHESTRA
WALTER DAMROSCH, Conductor
CARNEGIE HALL
Thursday Afternoon
DECEMBER 3
at 3:00 o'clock
Friday Evening
DECEMBER 4
at 8:30 o'clock
SOLOIST:
GEORGE GERSHWIN
IN HIS OWN
CONCERTO IN F
FOR PIANO AND ORCHESTRA
(Specially composed for the Symphony Society of New York)
FIRST PERFORMANCE
Other Numbers on the Program include
Overture to "Iphigenia in Aulis" GLUCK
(with the close by Richard Wagner)
Suite Anglaise (Arranged from music written by composers at Court of Queen Elizabeth) RABAND
and
GLAZOUNOV'S SYMPHONY No. 5 in B flat
TICKETS ON SALE AT THE BOX OFFICE, CARNEGIE HALL
The Music of this Program is Available at the 38th Street Public Library
(The Steiner is the Official Piano of the New York Symphony Orchestra)
GEORGE ENGLER, Manager
Steinway Hall (Tel. Circle 2335)

"It was decided to call in Dr. Walter E. Dandy, one of the country's leading brain specialists. But Dr. Dandy was on a yacht on Chesapeake Bay. The White House sent two destroyers to pick up the doctor and he was flown to Newark Airport, where a private plane was standing by to take him to California, but by the time he reached Newark, doctors in California had already begun to operate. George never awoke from the coma into which he fell on July 9. He died on the morning of July 11, 1937."

Gershwin had hoped to study with Arnold Schoenberg, one of the twentieth century's most influential composers, a good friend, and often a tennis opponent. But that hope was canceled, along with his plans for a full-scale string quartet, a possible new opera, a ballet for the American Ballet Theater, and a second piano concerto for the 1938 Ravinia concerts in Chicago. Many eulogies and tributes were paid to Gershwin during the funeral service at New York's Temple Emanu-El and during the months that followed.



Lyricist Oscar Hammerstein's poetic tribute in July 1937 was one of many from the composer's numerous friends and colleagues: (reprinted from *The Gershwins*)

Our Friend wrote music
 And in that mood he created
 Gaiety and sweetness and beauty
 And twenty-four hours after he had gone
 His music filled the air
 And in triumphant accents
 Proclaimed to this world of men
 That gaiety and sweetness and beauty
 Do not die...
 A genius differs from other men
 Only in that his immortality is tangible
 What he thought, what he felt, what he meant
 Has been crystallized in a form of expression
 A form far sturdier than the flesh and sinew of the man
 But lesser beings than geniuses
 Leave their marks upon this earth
 And it is as a lesser being
 That George Gershwin's friends knew him and loved him
 We remember a young man
 Who remained naïve in a sophisticated world
 We remember a smile
 That was nearly always on his face
 A cigar
 That was nearly always in his mouth
 He was a lucky young man
 Lucky to be so in love with the world

And lucky because the world was so in love with him
 It endowed him with talent
 It endowed him with character
 And, rarest of all things,
 It gave him a complete capacity
 For enjoying all his gifts
 It was a standing joke with us
 That George could not be dragged away from a piano
 He loved to play the piano
 And he played well
 And he enjoyed his own playing
 How glad we are now
 That some divine instinct
 Made him safely snatch every precious second
 He could get at the keyboard
 Made him drink exultantly
 Of his joy-giving talent
 Made him crowd every grain of gratification
 He could get into his short, blessed life
 Maybe the greatest thing he left us
 Is this lesson
 Maybe we take the good things of life
 Too much for granted
 Maybe we took George too much for granted
 We loved him
 Should we not have loved him more?

Have we ever loved him so much
 As we do now?
 Have we ever said so
 As we do now?
 We are all inadequate, muddling humans
 With hearts and minds woefully unequipped
 To solve the problems that beset us
 We are eloquent in the recognition of our troubles
 Why are we not equally eloquent
 In the recognition of our blessings
 As George was?
 Some will want a statue erected for him
 He deserves this
 Some will want to endow a school of music
 In his name
 He deserves this
 But his friends could add one more tribute:
 In his honor
 They could try to appreciate
 And be grateful for
 The good things in this world
 In his honor
 They could try to be kinder to one another...
 And this would be the finest monument of all.

Los Angeles Philharmonic
André Previn, Conductor
Hei-Kyung Hong, Soprano

Thursday Evening, May 10, 1990, at 8:00
Hill Auditorium, Ann Arbor, Michigan

program

HARBISON

**Concerto for Double Brass Choir and Orchestra (1989)*

- I Invention on a Motive: Tempo giusto
- II Invention on a Chord: Cantabile
- III Invention on a Cadence: Molto allegro

Intermission

MAHLER

Symphony No. 4 in G major (1899-1902)

- Bedächtig (Deliberately)
- In gemächlicher Bewegung. Ohne Hast
(In easy motion. Without haste)
- Ruhevoll (Peacefully)
- Sehr behaglich (Very leisurely) – Soprano Solo

Hei-Kyung Hong

**This Concerto was premiered on April 26, 1990, in Los Angeles; tonight's performance marks its first hearing outside of California.*

The Los Angeles Philharmonic records for Sony Classical, Angel/EMI, Deutsche Grammophon, London, New World, Philips Classics, and Telarc Records.

The Los Angeles Philharmonic, André Previn, and Hei-Kyung Hong are represented by Columbia Artists Management Inc., New York City.

Halls Cough Tablets, courtesy of Warner Lambert Company, are available in the lobby.

Program Notes

Concerto for Double Brass Choir and Orchestra

John Harbison (b. 1938)

The Concerto for Double Brass Choir and Orchestra was commissioned jointly by the Los Angeles Philharmonic Orchestra and by the Meet the Composer Residencies Program. This national program is funded by major grants from The Rockefeller Foundation, the National Endowment for the Arts, the Eleanor Naylor Dana Charitable Trust, the Hewlett Foundation, the Mary Flagler Cary Charitable Trust, and the Lila Wallace-Reader's Digest Fund, Inc.

Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons (2nd—contrabassoon). Brass Choir I: 2 horns, 2 trumpets, 2 trombones. Brass Choir II: 2 horns, 2 trumpets, trombone, tuba; timpani, and strings.

The Pulitzer Prize-winning composer John Harbison, a professor at the Massachusetts Institute of Technology, was closely associated with the Los Angeles Philharmonic from 1985 to 1988 in the capacities of composer-in-residence, director of the Philharmonic New Music Group, and New Music advisor. In those few years, he made a strong imprint on the Los Angeles music scene through the strength of his compositions, many of which were performed by the Philharmonic and the Philharmonic New Music Group, through his quietly persuasive advocacy of new music, his keen intellect, and his genuine warmth.

Born in New Jersey in 1938, Harbison is a graduate of Harvard University, studied at the Berlin Hochschule für Musik with Boris Blacher, and earned a master's degree at Princeton University, working with Earl Kim and Roger Sessions. In July 1989, Harbison received a MacArthur Foundation grant — referred to as a "genius" award — of \$305,000 to be awarded over the course of five years. His appointment as the Creative Chair of the Saint Paul Chamber Orchestra for the 1990-91 season has been announced.

Note by the Composer

The suggestion to write a concerto for brass came from André Previn. Ernest Fleischmann, for the Los Angeles Philharmonic, and John Duffy, for Meet the Composer, were immediately supportive. The Los Angeles Philharmonic has a celebrated and commanding brass section; the idea is a natural.

A problem for the composer: Most recent orchestra pieces sound like concerti for brass. Brass dominates, along with the percussion, and works most often *en masse*. This piece would have to make the brass enter

and exit like soloists, make an impression as individuals, and still exert their innate force. And it must be more than a parade of mutes and special effects. I chose a small orchestra, only eight woodwinds, and no percussion except timpani. I divided the brass into two more-or-less equal choirs; the crucial distinction between the choirs is the presence of the tuba in Choir II. Then I considered the curious sonority of an orchestra without brass, which would necessarily have to provide a contrasting presence. Finally, I based each movement on a very small kernel, to allow the ear to experience without distraction the main preoccupation of the piece, pure sonority.

I had long dreamed of a piece beautiful but dumb, with nothing much in its head but sound. I don't know whether this is it, but it is close — the volleys back and forth between the choirs are really what it is "about." The result is the appearance of features either very old or very new, outside the province of the standard orchestral literature. These features, once called *cori spezzati*, or hockets, or antiphons, all bear on the pleasure of tracking sounds across a room. Composing it on the Ligurian coast, I imagined it resounding in one of the grand Baroque buildings I visited on afternoons off.

A brief description of the nineteen-minute sequence follows:

I. Invention on a Motive. This motive is a brass archetype, the downward fourth G-D, and a contest develops between the choirs, each asserting different locations for the motive. In the bravura passages, the spatial movement is down as well as across, the reverse of the cathedral building impulse, culminating in a passage in which I imagined the two timpanists as a pair of subterranean blacksmiths.

II. Invention on a Chord. The chord reads downward A, E-flat, C, and in the beginning it is immobilized with solos revolving around it. The chord gradually begins to move, finally flowering into an expansive aria for both choirs at once — the heart of the whole piece — and concluding with a postlude for tuba, the only one of the brass I played and to me the most expressive of them all.

III. Invention on a Cadence. The cadence melody consists of four notes G, F-sharp, E, G. It is placed at many angles, overlapped, contradicted, extended, and finally resolved into its simplest and most affirmative form. The animated brass calls are confronted by block-like responses from the rest of the instruments. Many passages in this movement are a cross between the old sonority exchanges of the Gabrieli era and the modern jazz "cutting session."

Working on the piece brought back images from my time with the Philharmonic. The whole organization, playing and non-playing, at every level, was wonderful to me, and it was a pleasure to be back in close touch with all of them again.

Symphony No. 4 in G

Gustav Mahler (1860-1911)

Orchestration: 4 flutes (3 and 4 – piccolo), 3 oboes (3 – English horn), 3 clarinets (2 – E-flat clarinet, 3 – bass clarinet), 3 bassoons (3 – contrabassoon), 4 horns, 3 trumpets, timpani, bass drum, triangle, sleigh bells, glockenspiel, cymbals, tamtam, harp, and strings.

There is virtually no argument from either the intensely partisan Mahlerian or the level-headed admirer that the best way to enter the composer's unique symphonic universe is through the congenial door of his Fourth Symphony. One of the reasons is its relatively short duration, but the crucial factor is the Fourth Symphony's character — its wonderfully open-faced, child-like innocence, at times containing the seeds of complex emotions but mostly without their anguish and despair. The Fourth Symphony is a kind of "Mahler in Wonderland," a walk through a place not without some frightening shadows, but mostly inhabited by splendor and joys and ineffable warmth.

Strangely perhaps, it was the shadows that seemed to have been the predominant factor in Mahler's mind when he was composing the Symphony, for in a letter to his friend Natalie Bauer-Lechner, he wrote, "Because of the compelling logic of a piece which I had to alter [Mahler revised the Fourth Symphony many times], all the following work turned topsy-turvy on me and to my astonishment it became plain that I had entered a totally different realm, just as in a dream one imagines oneself wandering through the flower-scented garden of Elysium, and it suddenly changes to a nightmare of finding oneself in a Hades full of terrors. The spoors and emanations of these, to me, horrifying, mysterious worlds are often found in my compositions. This time it is a forest with all its mysteries and its horrors which forces my hand and weaves itself into my work. It becomes even clearer to me that one does not compose, but is being composed."

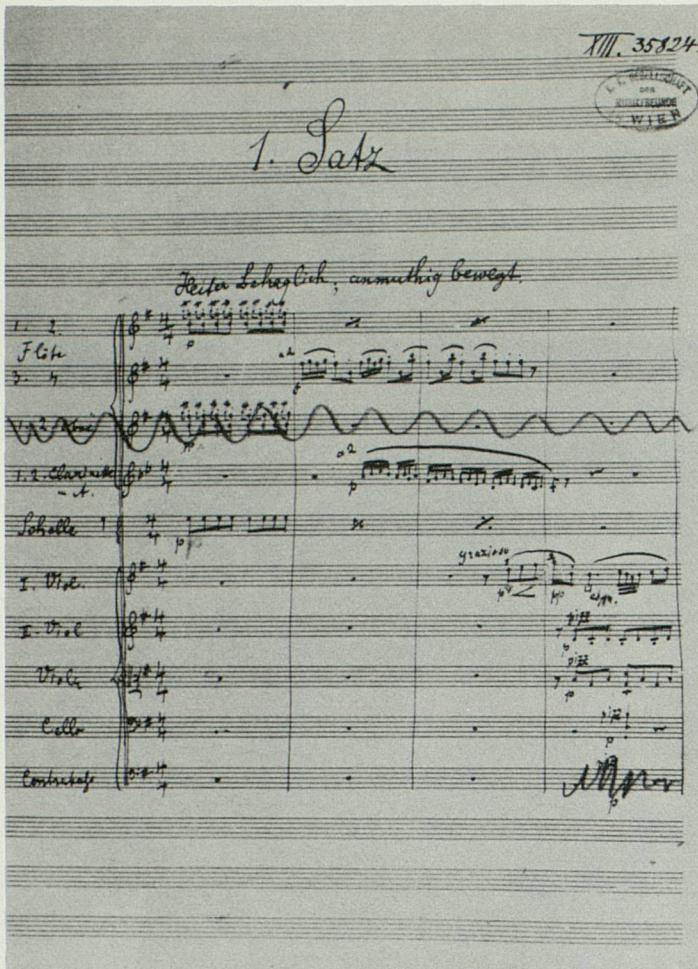
Mahler's forest of horrors notwithstanding, the Symphony seems largely to be predicated on the delights of the song for soprano in the last movement, a setting of a poem from the German folk anthology, *Das Knaben Wunderhorn* (The Boy's Magic Horn), to which Mahler turned often for inspiration. In the present work, the freshness and naïvete of the texts permeate very nearly the entire Symphony, beginning with the brief, incomparably evocative fairy-tale opening of flutes and sleigh-bells as they beckon us to follow them. This imaginative and colorful figure recurs many times in the course of the first movement and reappears in the final song movement to comment upon some of the poem's stanzas, conjuring always a bittersweet piquance that is part of the once-upon-a-time quality.



Gustav Mahler

The initial appearance of these chirping measures in the first movement serves to introduce the main theme, a warm melody sung by the violins. A dotted rhythm at the end of this phrase is picked up by the low strings, which in turn leads to a slight but provocative horn motive. These ideas alternate and also join together contrapuntally and eventually make way for the second theme, a tender, expressive melody given first by cellos.

The second movement brings two characteristic Mahlerian images: the bizarre and the insinuatingly gracious. The former is instituted by a solo violin made strident by its tuning a whole step higher than the normal (a



The first page of the autograph of Mahler's Fourth Symphony.

scordatura tuning) and grotesque by its sneering, convoluted melody. In typical fashion, Mahler contrasts this picturesque devilry with a tender Viennese dance tune, intensifying each mood by stretching the contrast as far as it will go. Mahler characterized this movement with the words *Freud Hein spielt auf* (Death plays on), and instructed that the solo violin part be played coarsely — “like a fiddle.” For the benign *Ländler* section, the concertmaster changes to a regularly-tuned instrument.

The lengthy slow movement, formally a set of free variations on two themes, is Mahler at his most touching. The music shimmers poignantly, whispers, pleads, and yearns. (The oft-repeated upward-reaching figure ending in a two-note sigh is a kind of Mahlerian motto of unfulfilled longing.) Toward movement's end, an outburst, shattering the serenity, contains the seeds of the last movement's main theme.

The song-*finale* itself comes upon the scene with a clarinet anticipating the folk-like melody of the soprano. The text tells of the pure joys found in heaven — the childish delights of dancing and springing, jumping and singing, and of the abundance of good things to eat and drink. This beguilingly innocent music has a special place in the affections of any Mahlerian, portraying so winningly the heavenly life and so strongly pointing up the bright side of Mahler's intensely dark nature.

— by Orrin Howard

Soprano Solo: *Wir geniessen die himmlischen Freuden* Text from *Das Knaben Wunderhorn*

All heavenly joys are ours,
Pleasures of earth we disdain.
No worldly strife
Mars our heavenly life.

We live here in sweetest peace.
We lead an angelic life,
Yet are merry as can be.
We dance and spring,
We jump and sing.
While St. Peter in Heaven looks on.

The lamb we have from St. John.
Herod, the butcher will be!
We lead the meek
And innocent
Little lamb to the death.

St. Luke slaughters the ox
Without any worry or need.
The wine costs us naught
From our heavenly draught;
And the angels bake us our bread.

Fine vegetables grow
In the garden of Heaven.
Good asparagus, good beans,
Whatever we please.
Whole plates of them wait to be eaten.

Good apples, good pears, and good grapes!
The gardeners give us what we wish.
You want venison, hare?
In the open streets
They go running around!

And when there is a holiday
The fish come swimming in.

St. Peter he runs
With his net and bait
To fish in the heavenly pond.
St. Martha must cook the catch.

On earth there is no music
To be compared with ours.
Eleven thousand virgins
Make bold to dance!
And St. Ursula smiles on the scene!

Cecilia, her kith and her kin
Play like a royal band!
And choirs of angels
Lift up our spirits
To the highest of heavenly joys.



Hei-Kyung Hong

Soprano

Winner of the 1982 Metropolitan Opera National Council Auditions

Hei-Kyung Hong made her debut at the Metropolitan Opera to critical acclaim during the 1984-85 season, singing Servilla in *La Clemenza di Tito*. She has since performed at the Metropolitan each season, in roles including Mimi in *La Bohème*, Despina in *Così fan tutte*, Susanna in *Le Nozze di Figaro* (on tour in Japan, 1988, and in New York), and Adina in *L'elisir d'amore*. She has also appeared in Metropolitan performances of Handel's *Samson* and as the Heavenly Voice in *Don Carlo*.

Ms. Hong has sung a variety of roles with many other companies: the Washington Opera, Washington Concert Opera, Lyric Opera of Chicago, the San Diego Opera, Opera Colorado, Connecticut Opera, and Canadian Opera in Toronto. Recent noteworthy debuts include her first performances of Tatyana in *Eugene Onegin* with the Washington Opera in a Russian-language production directed by Gian-Carlo Menotti, her debut in France as Mimi with the Opera in Nice, and the inaugural performance of the Washington Concert Opera as Leila in *Les Pêcheurs de Perles*.

As an orchestral soloist, Ms. Hong made her debut with the New York Philharmonic in Giuseppe Sinopoli's *Lou Salome Suite* with the composer conducting and made her first appearances at Lincoln Center's Mostly Mozart Festival in *Il Re pastore* under the baton of Gerard Schwarz. She was also the soprano soloist with the Vancouver Symphony at the opening of Expo '86 and sang with the Calgary Philharmonic under the sponsorship of the Fifteenth Winter Olympics Committee. Ms. Hong made her national television debut in the 1988 PBS Gala Concert,

singing excerpts from *La Bohème* with tenor Jerry Hadley, and in her recording debut she appeared as Woglinde in *Das Rheingold* with James Levine conducting.

Born in Seoul, Korea, Hei-Kyung Hong is a graduate of The Juilliard School of Music. While at Juilliard, she appeared in a number of productions with the American Opera Center: the title role in Massenet's *Manon*, Sandrina in *La Finta Giardiniera*, Proserpina in Monteverdi's *Orfeo*, and Malinche in Roger Sessions' *Montezuma*. She also participated in the master classes of Tito Gobbi, Elisabeth Schwarzkopf and Walter Legge, and Gerard Souzay, and was one of four young American singers invited to attend Herbert von Karajan's opera classes at the 1983 Salzburg Festival. She has appeared at the Spoleto Festivals in both Italy and Charleston, as Monica in *The Medium*, Sardula in *The Last Savage*, and as soprano soloist in Menotti's *Mass*. She also portrayed Monica in Genoa, Italy, and has performed throughout her native Korea in both opera and concert, including a nationwide telecast of *La Bohème* in the role of Mimi.

Ms. Hong is making her first appearances with the Los Angeles Philharmonic this spring, as soloist in the orchestra's performances of Mahler's Symphony No. 4 in Toronto, Ann Arbor, and New York, and in the Brahms *Requiem* in Ann Arbor. These performances also mark her Ann Arbor debut.



John Harbison

Composer

Concerto for Double Brass Choir and Orchestra (1989)

John Harbison was born in New Jersey in 1938 and attended Harvard University as a composition student, graduating with a Bachelor of Arts degree in 1960. He received a Paine Traveling Fellowship for a season of study in Berlin, working there on composition with Boris Blacher. Returning to the United States, Mr. Harbison studied with Roger Sessions and Earl Kim at Princeton University, where he earned a master's degree (1963). He was a member of the Society of Fellows at Harvard University from 1963 to 1968 and taught at the Massachusetts Institute of Technology from 1969 to 1982, when he became composer-in-residence of the Pittsburgh Symphony. At the Los Angeles Philharmonic, he has served variously as composer-in-residence, New Music advisor, and director of the Los Angeles Philharmonic New Music Group between 1985 and 1988.

The composer has conducted many orchestral and chamber ensembles, including the Pittsburgh and San Francisco Symphonies, the Boston Symphony Chamber Players, and *Speculum Musicae*. At two different periods he was music director of the Cantata Singers. He is the first permanent holder of the Class of 1949 Professorship at MIT and co-director of *Collage*, a new music ensemble.

Commissions have come to him from the Koussevitsky, Fromm, Naumburg, and Rockefeller Foundations, including anniversary commissions from the Boston Symphony (100th), the New Haven Symphony (90th), and the San Francisco Symphony (75th). His varied catalog lists orchestral, chamber, and vocal compositions, and works for the stage.

Among the awards Mr. Harbison has received are the Pulitzer Prize for Music (1987), the MacArthur Foundation Fellowship (1989), Brandeis Creative Arts Citation, an American Academy of Arts and Letters Award, a BMI Prize, a Guggenheim Fellowship, and a Kennedy Center Friedheim Award (1980, first prize for orchestral music). He has been resident composer at the Santa Fe Festival, the American Academy in Rome, and the Tanglewood Music Center.

John Harbison's compositions have been presented by many performing organizations internationally, including the Aspen and Berkshire Music Festivals, the San Francisco Opera Company, the New York Company (England), the Los Angeles and New York Philharmonics, the Lincoln Center Chamber Players, and the Fires of London. Several of his works have been recorded.

Los Angeles Philharmonic
André Previn, Conductor

Friday Evening, May 11, 1990, at 8:00

Hill Auditorium, Ann Arbor, Michigan

program

BEETHOVEN

Symphony No. 4 in B-flat major, Op. 60 (1806)

Adagio, allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

Intermission

SHOSTAKOVICH

Symphony No. 4 in C minor, Op. 43 (1936)

Allegretto poco moderato

Moderato con moto

Largo

The Los Angeles Philharmonic records for Sony Classical, Angel/EMI, London, Deutsche Grammophon, New World, Philips Classics, and Telarc Records.

The Los Angeles Philharmonic and André Previn are represented by Columbia Artists Management Inc., New York City.

The piano used in this concert is a Steinway 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.

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Forty-sixth Concert of the 111th Season

97th Annual May Festival

Program Notes

BY ORRIN HOWARD

Symphony No. 4 in B-flat, Op. 60 Ludwig van Beethoven (1770–1827)

Orchestration: pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, timpani, and strings.

The travails of a great creative artist can be viewed by succeeding eras either as a sad commentary on the human condition, or as essential in the development of the artist's highest aesthetic qualities — or possibly as both. In the year 1806, Beethoven's travails were massive. On the personal level, his hearing was deteriorating rapidly; professionally, he was in deep anguish over the fate of his opera *Fidelio*. Yet, in spite of (because of?) these gnawing problems, the composer's mind and his work table were filled to overflowing with major projects: the Fourth Piano Concerto, Fifth Symphony, *Appassionata* Piano Sonata, the three *Razumovsky* String Quartets, and the Violin Concerto.

In the summer and autumn of that year, Beethoven was a guest at the summer castle of Prince Lichnowsky. During his stay in those luxurious surroundings, which were the complete opposite of his own squalid quarters, the composer reportedly worked with frenzied intensity. Never one to suffer fools or philistines, Beethoven reacted with some graciousness to the visits of one of Lichnowsky's music-loving neighbors, a Count Franz von Oppersdorf. The Count, impressed by a performance at Lichnowsky's of Beethoven's Second Symphony, commissioned the composer to write a symphony for him. Possibly because the Count wanted his symphony to be of the same character as the admired Second (D major), Beethoven set aside his work on the rapidly developing C-minor Symphony (which, it seems certain, would have been completed in time to be No. 4) and wrote the commissioned piece — this one, now No. 4 in B-flat.

Posterity's thanks are obviously due Count Oppersdorf for being responsible for this splendid work. Strangely, though, the fourth of Beethoven's symphonies has long been the victim of benign neglect. Schumann, in a poetic allusion, called the Fourth "a slender Greek maiden between two Norse giants." It has become obvious that Beethoven's larger public has been conditioned to prefer Norse, and other giants (the mighty *Eroica*, the indomitable Fifth and Seventh, the monumental Ninth) to slender Greek maidens. Yet the work is no less splendid an example of compositional sovereignty than those four pillars, or, for that matter, of Beethoven's other sunny symphonies (Nos. 1, 2, 6, and 8). And writing it was balm for the composer, for it provided him with an emotional respite he apparently needed. In 1806, the profound disappointment of the failure of the first revision of *Fidelio* could have played havoc with the bristling Beethoven temperament. But somehow

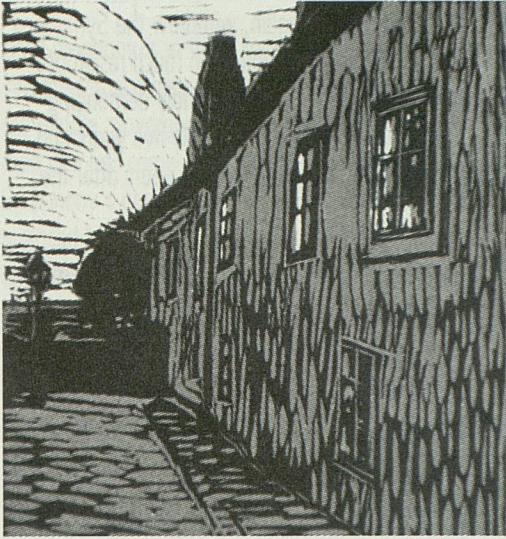


The Beethoven Monument in Heiligenstadt, 1902.

the anger was spent when, dropping for a time his labors on the Fifth Symphony, he took up work on and completed the present composition.

Nothing in the Symphony suggests the fist-clenched composer damning the fates for his growing deafness, for *Fidelio*'s importunities, or for any number of real or imagined persecutions. Nothing, that is, other than the minor-keyed introduction, which pulsates with deeply tragic tensions made all the more palpable for being laid out in brooding quietness.

Somehow, it is as if the clouds of gloom are there only to show by what powers the master can dispel them. Or could all this have been mock-seriousness, a put-on? At any rate, Beethoven banishes the somber mists disarmingly: Without a bit of subtlety, but rather with Haydnesque playfulness, the violins lunge, *fortissimo*, into an introductory figure before taking off, soft as you please, on the movement's buoyant main theme. Made of the simplest triadic and scale-wise patterns, this tune is hardly more remarkable an invention than the folk-like secondary theme that is tossed from bassoon to oboe to flute; or the two closing ideas, the first given by clarinet and bassoon in canon, the second a propulsive, syncopated motive. Yet all are the sturdiest kinds of symphonic materials that stick firmly to the ribs of the movement's formal design. In the development section, Beethoven calls the main theme into very active service, lacing it with a surpassingly warm new idea, and then devises a dramatic retransition passage that, with timpani throbbing, leads brilliantly to a repetition of the main materials.



Beethoven's House in the Ercia-Gasse, 1902.

Romain Rolland, the French author and musicologist (1866-1944), has called the Fourth Symphony a love song, an expression of the composer's affection for Therese von Brunswick. If there be any overt evidence of that speculation (he could have named any number of women who figured in Beethoven's love life), it is to be seen in the dreamy slow movement. With interpretive license, one could fasten a yearning heartbeat onto the opening rhythm, which then is to permeate the entire movement. In any case, the juxtaposition of clear-eyed songfulness with the irregular rhythm is arresting and finally provocative when, at the end of the movement, the timpani take up the "heartbeat" just before the *fortissimo* final chords.

The *Scherzo*, a rollicking romp replete with explosive shouts, *misterioso* whispers, and bucolic naïvete, is unusual only in that there are more repetitions of the main section and the trio than Beethoven had before allowed himself...main section, trio, main section, trio, main section. (He liked the scheme and used it in later symphonies.)

The *Finale* is about as happy a symphonic place as Haydn or Mozart ever dreamed of. It just happens to be pure Beethoven at his *buffa* best. The cast of characters is headed by as rakish and intimidating a main theme as ever graced a symphony movement (just ask the bassoonist who must lead off the recapitulation with its tongue-twisting convolutions). Never mind that it is not cosmic or epochal; with its bounding vitality and boundless humor, its insinuating warmth and incisive charm, the *Finale* stands as one of the redoubtable Beethoven creations, a supreme blend of musical matter and seemingly reckless, but actually masterfully controlled, spiritedness.

Symphony No. 4 in C minor, Op. 43 Dmitri Shostakovich (1906-1975)

Orchestration: 2 piccolos, 4 flutes, 4 oboes (4th —English horn), E-flat clarinet, 4 clarinets, bass clarinet, 3 bassoons, contrabassoon, 8 horns, 4 trumpets, 3 trombones, 2 tubas, timpani, bass drum, castanets, cymbals, glockenspiel, tamtam, triangle, xylophone, celesta, 2 harps, and strings.

The publication in 1979 of the book *Testimony, the Memoirs of Dmitri Shostakovich, as related to and edited by Solomon Volkov* brought a new dimension to an understanding of the life, thoughts, words, and works of the man who was arguably the most important Soviet composer of the twentieth century. In many quarters, however, serious doubts have been cast on the reliability of Volkov's revelations, even those concerning Shostakovich's intense anti-Soviet sentiments. In regard to the latter, it is difficult to imagine that the composer would *not* have been extremely bitter toward the government that had caused him untold pain by twice censoring him publicly, and that he would not have disclosed these feelings to a confidant. The question seems to be, did Volkov really serve as a sounding board for the composer's deepest feelings, and if so, is the translation into English from its Russian text good and true.

According to Volkov, a critic and musicologist, his relationship with Shostakovich began when he asked the composer to provide a preface for a book he — Volkov — was writing on young Leningrad composers. Shostakovich agreed and met with Volkov on several occasions. As Volkov explains, when the book was published in 1971, Shostakovich was incensed that severe cuts had been made in his preface without consultation either with him or Volkov. Bristling at this latest attack by Soviet officialdom, Shostakovich became determined to reveal to the world his version of the events he had witnessed and experienced during the course of his fifty-year career. "I must do this, I must," Volkov quotes the composer as saying. "You must continue what has been begun."

By 1974, after an extended period of interviews, Volkov had completed the book and had sent the manuscript to the West, knowing that it would have been impossible to have it published in the U.S.S.R. At what appears to be their last meeting, Shostakovich extracted a written agreement from Volkov that the book would not be published until after his death. The composer died in August 1975. Having applied for permission to leave for the West, Volkov arrived in New York in June 1976. *Testimony* was published in 1979 by Harper & Row.

In the following note, material extracted from *Testimony* appears in bold face.



Shostakovich

"The war brought much new sorrow and much new destruction, but haven't forgotten the terrible prewar years. That is what all my symphonies, beginning with the Fourth, are about."

The Fourth Symphony was never the object of official derision. Shostakovich began the Symphony in September 1935 and completed it in May 1936. Four months earlier, in January 1936, while the Symphony was still on his writing table, the ax fell on his opera *Lady Macbeth of Mtsensk* by way of an article in the official Communist newspaper *Pravda* "...UnSoviet, unwholesome, cheap, eccentric, tuneless, leftist..." were some of the epithets heaped on an opera that was actually not as extreme as his opera that preceded it — *The Nose*. Shostakovich was understandably devastated by the viciousness of this unexpected attack. Here he was, a veritable hero in his land by virtue of his First Symphony, composed as a graduation exercise at the Petrograd Conservatory, and then of his two subsequent symphonies — the Second, dedicated to the October Revolution, the Third, subtitled *May First*, the holiday of the working classes. Both the Second and Third Symphonies fit perfectly into the party line, its music glorifying the hope of oppressed peoples with exuberant, triumphal marches and, in each, a choral ending proclaiming the ultimate nationalistic fervor. Now, in

1936, the hero vanquished. Nonetheless, in December of that year the Fourth Symphony was being readied for performance by the Leningrad Philharmonic. Still smarting from the official lashing, Shostakovich, concerned that the thorny composition would almost certainly bring stinging censure down on his head once again, withdrew the Symphony after ten rehearsals — during which there had been much resistance from the musicians, who were struggling with extremely demanding parts. The Symphony remained on the shelf for twenty-five years and was not performed for the first time until 1961, eight years after the death of Stalin.

For all those years, the composer patiently listened to press reports that he was keeping the symphony under wraps because he was dissatisfied with it; he even encouraged this nonsense. Yet when the symphony was finally rehearsed once more, he didn't change a single note. The conductor, who had suggested a few cuts, was refused categorically: "Let them eat it," Shostakovich said. "Let them eat it."

It would be useless to pretend that the Fourth Symphony is not formidable. It is long — nearly an hour. Its massive, late-Romantic-sized orchestration is the kind that Stravinsky, referring to his scoring of his 1910 ballet, *The Firebird*, called "wastefully large." Its emotional tone, at times a consequence of the bizarre orchestration, can be called schizoid, what with the shrieks, howls, and angry diatribes; the quirky little waltzes and trivial circus-like tunes; the reckless, hysterical intensity; the retreats to quiet, quivering, breathless rumination. If this sounds for all the world like a description of a Mahler symphony, that is no coincidence. Mahler, much admired by Shostakovich, is indeed a frequent presence in this Fourth Symphony, as he is in many another work by the Russian composer. His colleagues said he suffered from "Mahleria," and he never argued the point.

In the matter of the Fourth Symphony's form, which is free, and its harmony, which is frequently dissonant, Shostakovich is very much the modernist, allowing both elements to be determined by content, not by convention or rule. If, in the end, the Symphony is unsettling, it is also compelling in its uncompromising honesty. And consider, too, that the message it contains emanated from a brilliant, complex human being through whose musical sensitivity and emotional probing we have been given a valuable chronicle of an extremely troubled time and place.

"We're all familiar with that sensation — numerous nameless 'replacements' standing behind your back, waiting for the signal to sit at your desk and write your novel, your symphony, your poem. Worthless composers were called 'Red Beethovens' in the magazines. I don't compare myself to Beethoven, but it's impossible to forget at any moment a new 'Red Shostakovich' can appear and I'll disappear. These thoughts pursued me quite frequently in connection with my Fourth Symphony. After all, for twenty-five years no one heard it and I had the manuscript. If I had

disappeared, the authorities would have given it to someone for his 'zeal.' I even know who that person would have been, and instead of being my Fourth, it would have been the Second Symphony of a different composer [Tikhon Khrenikov]."

The Symphony is in three movements, the outer ones very expansive and the tempos slower than are customary for such symphonic sections, the middle movement a relatively brief *Scherzo* that is less bombastic than one has come to expect of this kind of Shostakovich diversion. The Symphony's opening pierces the air with three strident chords, each prefaced by jangling grace notes. These lead to a clumsy figure in winds and xylophone, which makes way for the main theme — a sneering, almost drunken tune given by trumpets, trombones, and violins careening along with an implacably constant rhythmic accompaniment in low winds and strings. This angry energy accumulates, reaches a climax, and then seeks respite in a second theme in strings that is all quirky, polyphonic angles. A kaleidoscope of mood changes occurs (Mahler evoked) before the third theme enters, this one strongly Expressionistic: a solo bassoon sighing a lament with only *pizzicato* cellos and basses in attendance.

Shostakovich's treatment of these materials seems disjointed, unrooted, but a study of the score reveals connections that are all but undiscernible to the naked ear. One's guess is that impenetrability of his musical game plan is intentional, and that his purpose here is to stimulate, provoke, disturb, to communicate in a deliberately paradoxical way. The rewards of attending to Shostakovich's manner of communication may not be immediately apparent; in fact, to stay the course is a strenuous exercise, but one that is always compelling and enlivening.

The remainder of the first movement's course is strewn with incident after remarkable incident. To mention just a few: the main theme being danced mindlessly on the high tones of piccolo and E-flat clarinet; a wildly precipitous string fugue gathering other instruments in its wake to participate in a full-scale conflagration; a little waltz gliding grotesquely from amidst the previous battle zone; and finally, after further uprisings, a bassoon and then English horn singing the main theme eerily until the music simply dissipates and grinds to a halt.

The central movement, the most formally direct of the three, has two distinct themes, the first beginning with a four-note figure given first by the violas that thereafter attains the prominence of an *idée fixe*. The second theme, introduced by violins, is familiar for clearly being the direct ancestor of the main theme of the Fifth Symphony's first movement.

If Mahler has been in shadow in the first two movements, he comes into full view at the opening of the *Finale*, where a funeral march is etched by a bassoon with timpani and basses in attendance, then with bass clarinet and contrabassoon adding their sinister voices. The march is developed in fascinating instrumental combinations; the most insinuating one has piccolo providing a countermelody to the theme in low strings. Activity



Stalin

increases on the way to an extended *Allegro* section that begins with muscular tautness and grows in primitive, percussive urgency. The thrust is arrested by a strange little duet between bass clarinet and piccolo, which, it turns out, is an introduction to a sweet-as-you-please waltz danced first by muted cellos with only harps in rhythmic attendance. Again, there are kaleidoscopic changes of mood, seemingly the last of which is a glowing section that seems to be bringing the Symphony to a benign close. But Shostakovich has a violent surprise in store, and with timpani pounding unrelentingly and brass blaring, he unleashes a searing explosion. (Strangely enough in this Shostakovichian context, there seem to be strong echoes of Ravel's *Bolero* here.) When this violence is spent, the composer invokes a characteristic serenity suffused by sadness to end his Symphony, as high strings shimmer and celesta quivers mournfully.

In light of the Symphony's disturbing content, one concludes that it was the better part of wisdom for Shostakovich to withhold it until his nemesis Stalin was long dead.

Los Angeles Philharmonic

André Previn, Conductor

Hei-Kyung Hong, Soprano

Richard Stilwell, Baritone

The Festival Chorus

Laura Rosenberg, Interim Director

Saturday Evening, May 12, 1990, at 8:00

Hill Auditorium, Ann Arbor, Michigan

program

MUSIC OF JOHANNES BRAHMS

Tragic Overture, Op. 81 (1880)

Ein Deutsches Requiem (A German Requiem), for Solo Voices, Chorus, and Orchestra, Op. 45 (1861-68)

- I Selig sind, die da Leid tragen (Chorus) (Blessed are they that mourn)
- II Denn alles Fleisch ist wie Gras (Chorus) (For all flesh is as grass)
- III Herr, lehre doch mich (Baritone and Chorus)
(Lord, make me to know mine end)
- IV Wie lieblich sind Deine Wohnungen (Chorus)
(How lovely are Thy tabernacles)
- V Ihr habt nun Traurigkeit (Soprano and Chorus)
(And ye now therefore have sorrow)
- VI Denn wir haben hie keine bleibende Statt (Baritone and Chorus)
(For here have we no continuing city)
- VII Selig sind die Toten (Chorus) (Blessed are the dead)

The Festival Chorus and Orchestra

Hei-Kyung Hong

Richard Stilwell

The Los Angeles Philharmonic records for Sony Classical, Angel/EMI, Deutsche Grammophon, London, New World, Philips Classics, and Telarc Records.

The Los Angeles Philharmonic, André Previn, Hei-Kyung Hong, and Richard Stilwell are represented by Columbia Artists Management Inc., New York City.

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

BY ORRIN HOWARD

Tragic Overture, Op. 81 Johannes Brahms (1833–1897)

Orchestration: piccolo, 2 each flutes, oboes, clarinets, bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings.

The compositional steps taken by Brahms throughout his career were virtually always halting, dogged by the kind of insidious self-doubt and self-criticism that would have whetted Freud's keenest analytical appetite. Only while still in his teens did the composer write freely, boldly. Then, impetuously, he threw caution to the winds in immensely proportioned piano works that both stormed the heavens and calmed the tempests; these were the pieces that introduced Brahms to Robert and Clara Schumann and won their unreserved enthusiasm. Youthful abandon, however, was short-lived. It might have died along with Schumann, whose tragic end in an asylum in 1856 must have had a profoundly unsettling effect on the 23-year-old Brahms.

Was he the great hope for the future of Romanticism Schumann thought him to be? Was he capable of heeding that composer's admonition to "keep in mind the beginning of the Beethoven symphonies and try to make something like them"? Would he have as his ideal the Classic-Romantic models of Beethoven and Schubert — *could* he have them in an era that was seeing the violent musical upheavals of Berlioz, Liszt, and Wagner? All of these vexing artistic questions were occurring to a young man whose troubled childhood had created a psychological climate that could not easily weather professional anxieties. But Brahms was made of sturdy stuff and spiritually rooted in a firm faith in God, if not in organized religion; and he triumphed, however slowly, over inner and outer adversities.

By 1880, the year of his near-twin overtures, *Academic Festival* and *Tragic*, and with his first two symphonies behind him, Brahms was basking in an accumulating celebrity. The *Academic Festival* Overture, in fact, represents the composer's musical appreciation to the University of Breslau for its acknowledgement of his stature through the conferring upon him of the honorary degree of Doctor of Philosophy. Having duly conveyed his ebullient thanks by tossing a student cap in the air (in the form of the *Academic Festival* Overture), Dr. Brahms, if for no other reason than to save face by providing an antidote for his unseemly *Academic* jollity, donned his Philosopher's hat, furrowed his brow, and set a steely gaze on musical matters of deep portent. The result was the *Tragic* Overture.

The work opens with full orchestra presenting two chordal exclamations, following which, with timpani vibrating ominously, unison strings intone

the austere main theme. A simple, pathetic march idea, beginning with a dotted figure, immediately answers the unison strings, and this material, plus an upward rushing triplet figure, and finally a comforting, major-keyed melody, constitute the Overture's materials. The magnificent energy that presses through the outer portions of the piece has a defiant strength whose force is heightened by a superb section in which the poignant little march idea of the main theme, now at a slower tempo, defines the "Tragic" of the Overture even more graphically than all the muscular thrust before and after it.

Ein Deutsches Requiem A German Requiem for Solo Voices, Chorus, and Orchestra, Op. 45 Johannes Brahms

Orchestration: piccolo, 2 each flutes, oboes, clarinets, bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, harp, and strings.

Like his First Symphony, Brahms's Requiem was in work over a period of several years. In fact, owing to their being on the drawing board concurrently, the two compositions have a curious relationship: the Requiem's second movement is based on the material Brahms originally intended as the *scherzo* of the symphony he was attempting to write during the mid-1850s. Dissatisfied with his unfinished symphony, he re-cast the materials into a sonata for two pianos, but he rejected this solution as well. Finally, he appropriated the sonata's first two movements for use in the like position of his D-minor Piano Concerto, and the third movement — drastically revised — for service as the *Behold all flesh* section of the Requiem. To be sure, Brahms was hardly the first composer in history to practice self-plagiarism, but the process through which these three of his great works evolved is unique enough to arouse wonder at the degree of caution he exercised.

Brahms's conception of the Requiem began as early as 1856. Selecting texts from the Old and New Testaments, he had by 1861 composed four movements, and then, following the death of his mother in 1865, enlarged the work by two additional movements. In this form it was presented in Bremen on Good Friday in 1868 and became his first composition to win unqualified approval. Even so, he had yet another change to make, this one an addition in the form of the ineffably beautiful fifth section — the single soprano solo in the Requiem, which became a memorial to his mother.

Having chronicled a measure of Brahms's compositional vacillation — which, after all, still produced magnificent results — one must note the firm resolve that guided his scheme for the Requiem. A Brahms requiem could not be the accustomed Roman Catholic Mass for the Dead, pulsating with the horrors of the last judgment. Brahms's North German Protestantism precluded such an emphasis. His requiem texts, sung in

German, not Latin, and their musical delineation, had first and foremost to be a consolation for the living. This deeply human approach is entirely in keeping with religious convictions founded on a thorough knowledge of and love for the Bible, the book that he confessed he longed for and read every day. In writing the Requiem, Brahms remained entirely true to his belief in immortality and in God's love for children. He was certainly capable of composing music of fearsome intensity — think only of the demonic first movement of the First Piano Concerto, and the introductions to the first and fourth movements of the First Symphony. Yet only in the sixth section of the Requiem is the day of wrath envisioned, but it is not wrought with terror, only with a relative fury, and is succeeded by a grand and triumphant fugue.

Although only in his mid-thirties when he completed the work, Brahms demonstrated an advanced state of maturity intellectually, emotionally, and musically. Enormous technical skill, depth of spiritual understanding, and a firm command of stylistic resources are everywhere apparent in the orchestral, choral, and solo vocal writing.

Ein Deutsches Requiem (A German Requiem)

I. Selig sind, die da Leid tragen (Chorus) Blessed are they that mourn

The austere resignation of the first section derives from an orchestral scoring from which violins, clarinets, and trumpets are omitted, and divided violas and cellos color darkly the probing seriousness of the choral text, "Blessed are they that mourn, for they shall be comforted." Two themes predominate: a moving, sighing melody that begins in the third measure, given alternately and then together by cellos and violas, and a more sustained theme for the chorus. The latter melody returns at the very end of the Requiem, emphasizing both textually and musically the emotional *idée fixe* of the work — comforting the living. The harp, entering frequently into the texture, contributes importantly to the spirit of consolation that pervades. (In 1862, Brahms wrote an unusual work in which the harp, along with two horns, accompanies a women's chorus.) The movement is not without some agitation, but the pervading tone is a burnt umber.

Blessed are they that mourn,
for they shall be comforted.
They that sow in tears
shall reap in joy.

They that go forth and weep,
bearing precious seed,
shall doubtless come again
with rejoicing,
bringing their sheaves with them.

II. Denn alles Fleisch ist wie Gras (Chorus) For all flesh is as grass

Like the sixth section, the second, "All flesh is as grass" movement is built on a large scale and encompasses a wide emotional range. Muted violins and violas, persistent timpani, the wondrous main theme heard first in the strings, and an archaic choral theme all contribute to a funereal tapestry shot through with incomparable threads of hopefulness — as at the words "Be patient therefore, brethren," and again at "They shall obtain joy and gladness."

For all flesh is as grass,
and all the glory of man
as the flower of the grass.
The grass withereth,
and the flower thereof falleth away.
Be patient therefore, brethren,
unto the coming of the Lord.

Behold, the husbandman waiteth
for the precious fruit of the earth,
and hath long patience for it,
until he receive the early and
latter rain.

Be ye also patient;
For all flesh is as grass
and all the glory of man
as the flower of the grass.
The grass withereth,
and the flower thereof falleth away.
But the word of the Lord
endureth for ever.
And the redeemed of the Lord
shall return,
and come to Zion with songs
and eternal joy
upon their heads:
they shall obtain joy and
gladness,
and sorrow and sighing shall
flee away.

III. Herr, lehre doch mich (Baritone and Chorus) Lord, make me to know mine end

The D-minor somberness of the baritone solo is heralded by a timpani roll and heightened by that percussion's persistent presence. The baritone and chorus rarely ever unite, and their thematic materials are mostly small-ranging, the most concise being a four-note motive (long, short-short, long) that recurs frequently. (It is almost impossible to avoid associating this motive with the main theme of the years-later Dvořák

Cello Concerto...) The climax of the movement comes with a rousing Handelian fugue in D major, with a constant pedal point, at the words "But the souls of the righteous are in the hand of God."

Lord, make me to know mine end,
and the measure of my days,
what it is; that I may know
how frail I am.

Behold, Thou hast made my days
as an handbreadth;
and mine age is as nothing
before Thee.

Verily every man at his best
state
is altogether vanity.

Surely every man walketh in a
vain show,
surely they are disquieted in
vain;

he heapeth up riches,
and knoweth not who shall
gather them.

And now, Lord, what wait I
for?

My hope is in Thee.

But the souls of the righteous
are in the hand of God
and no torment shall touch them.

IV. Wie lieblich sind Deine Wohnungen (Chorus) How lovely are Thy tabernacles

Brahms scholar-biographer Karl Geiringer aptly calls the brief fourth movement the Requiem's Trio. The text, "How lovely are Thy tabernacles," is reflected in music of infinite charm and gentleness. The section is not without its intensity ("My heart and flesh crieth out"), but the message is clearly one of sweet promise.

How lovely are Thy
tabernacles,
O Lord of hosts!
My soul longeth, yea, even
fainteth
for the courts of the Lord:
my heart and my flesh crieth out for the living God.
Blessed are they that dwell in
Thy house:
they will be still praising Thee.

V. Ihr habt nun Traurigkeit (Soprano and Chorus) And ye now therefore have sorrow

The fifth movement, the one Brahms added as a memorial to his mother, is redolent with the idealization of mother love. Muted strings and echoing high winds companion the soprano solo, and the chorus mirrors her melody in augmentation. The composer consoled himself at the loss of his mother with rare simplicity, a gesture characteristic of him.

And ye now therefore have sorrow;
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh
from you.

As one whom his mother
comforteth,
So I will comfort you.
Ye see how for a little while
I labor and toil,
yet have I found much rest.

VI. Denn wir haben hie keine bleibende Statt (Baritone and Chorus) For here have we no continuing city

The sixth movement comes closer to the monumental than any other part of the Requiem. It begins with the chorus in ominous C minor, proceeds dirge-like to the baritone's somber melody in F-sharp minor, and then breaks into a choral-orchestral fury ("...for the trumpet shall sound..."). The heart of the movement occurs with the grand Bachian double-fugue in C major ("Thou art worthy, O Lord, to receive glory and honor and power"). This magnificent contrapuntal structure is topped by the gentle yet strong choral assertion, "For thou hast created all things..."



For here have we no
continuing city,
but we seek one to come.
Behold, I show you a mystery;
We shall not all sleep,
but we shall all be changed,
In a moment, in the twinkling
of an eye,
at the last trumpet.
For the trumpet shall sound,
and the dead shall be raised
incorruptible,
and we shall be changed.
Then shall be brought to pass
the saying
that is written:
Death is swallowed up in
victory.
O death, where is thy sting!
O grave, where is thy victory!
Thou art worthy, O Lord,
to receive glory and honor and
power:
for Thou hast created all
things,
and for Thy pleasure they are
and were created.

VII. Selig sind die Toten (Chorus)
Blessed are the dead

The Requiem ends, musically and textually, as it began, with the consoling message "Blessed are they that mourn," in a mood of peace that passeth understanding.

Blessed are the dead
which die in the Lord
from henceforth:
Yea, saith the Spirit,
that they rest from their labors,
for their deeds will follow
them there.



Richard Stilwell

Baritone

Baritone Richard Stilwell performs regularly with the major opera companies in this country and Europe in a diverse repertoire ranging from operas by Monteverdi, Mozart, Rossini, Tchaikovsky, and Verdi to those of Britten, Debussy, and Thomas Pasatieri. Mr. Stilwell also appears frequently as soloist with many leading orchestras throughout North America. A highlight of his engagements last season was his appearance as The Lodger in Dallas Opera's world première of Dominick Argento's *The Aspern Papers*, opposite Frederica von Stade and Elisabeth Söderström. This production was taped for television broadcast on the PBS "Great Performances" series.

In recent seasons, Mr. Stilwell's European engagements have taken him to Europe's top opera houses, including the Royal Opera, Covent Garden (*Don Giovanni*), Glyndebourne (*Il ritorno d'Ulisse* and *Le nozze di Figaro*), the Paris Opera (*Don Carlos* and *L'incoronazione di Poppea*), the Maggio Musicale in Florence (*Il ritorno d'Ulisse*), the Netherlands Opera (*Madama Butterfly*), the Deutsche Oper Berlin (*Don Giovanni* and *La Bohème*), and the Stuttgart Opera (*Don Giovanni*).

In America, he has won high praise for performances at the Metropolitan Opera (*Billy Budd*, *Don Pasquale*, the Zeffirelli production of *La Bohème*), Chicago Lyric Opera (*Madama Butterfly*, *Don Giovanni*, *Faust*, and *Così fan tutte*), Santa Fe Opera (*Madama Butterfly* and *Eugene Onegin*), Dallas Opera (*Les Pêcheurs de Perles*), Washington Opera (*Don Giovanni* and *The Merry Widow*), and in *Capriccio* opposite Felicity Lott as part of Carnegie Hall's Strauss Opera Series.

In addition to a busy operatic schedule, Richard Stilwell regularly appears as a soloist with leading orchestras, including those of Boston, Chicago, Cleveland, Washington, Pittsburgh, San Francisco, Los Angeles, Indianapolis, Atlanta, Saint Louis, and Toronto. In recent seasons, he has performed Frederick Delius's *Sea Drift* with the Boston Symphony Orchestra and Bach's *St. Matthew Passion* with this orchestra under Seiji Ozawa at Tanglewood, Mahler's Symphony No. 8 for the San Francisco Symphony conducted by Edo de Waart, Handel's *Messiah* and the Brahms *Requiem* with the Atlanta Symphony under Robert Shaw as well as with the Saint Louis Symphony under Erich Leinsdorf, and also Benjamin Britten's *War Requiem* with the Indianapolis Symphony.

Mr. Stilwell's recorded repertoire includes *Le nozze di Figaro* with the Glyndebourne cast and Bernard Haitink conducting; *Il ritorno d'Ulisse* for CBS opposite Frederica von Stade under Raymond Leppard; and both *Messiah* and the Brahms *German Requiem* for Telarc with the Atlanta Symphony and Robert Shaw. He also appears on the Unitel film of *Falstaff* with Sir Georg Solti conducting the Vienna Philharmonic under the stage direction of Götz Friedrich.

Born in Saint Louis, Richard Stilwell went to New York in 1965 to pursue a career on Broadway. That year he won the Fisher Foundation Award of the Metropolitan Opera Auditions and with the prize money was able to continue his vocal studies. After several Broadway producers told him that his voice was "too operatic" for musicals, he auditioned for the New York City Opera in 1970. He was immediately hired, and his April 1970 debut as Pelléas resulted in numerous engagements worldwide. His Metropolitan Opera debut followed in 1975.

Mr. Stilwell has performed with the Los Angeles Philharmonic at the Hollywood Bowl and the Los Angeles Music Center. He now makes his Ann Arbor debut with the Philharmonic in the Brahms *German Requiem*.



Laura Rosenberg

Interim Chorus Conductor

Laura Rosenberg has been a member of the University Musical Society staff since 1987, serving as artistic advisor, director of special projects, chorus manager, and now as interim chorus conductor of The Festival Chorus following Donald Bryant's retirement in January 1990.

Ms. Rosenberg began her choral conducting studies at Michigan's Interlochen Center for the Arts, with further work at the Temple University College of Music in Philadelphia and an orchestral conducting apprenticeship with Maurice Kaplow, music director of the Pennsylvania Ballet. She also participated in the Aspen Music Festival Conductors Program and attended the Accademia Musicale Chigiana in Siena, Italy.

Before coming to Ann Arbor, Ms. Rosenberg was assistant conductor of the Philadelphia Chamber Chorus from 1982 to 1984 and served as music director of the Berkeley Chorus Pro Musica in the 1986-87 season. In Ann Arbor, she has conducted several rehearsals of the University Choral Union and Festival Chorus, as well as preparing the Celebration Chorus for the Ann Arbor Symphony Orchestra's 1988 performance of Beethoven's Ninth Symphony. For this performance of the Brahms Requiem, Ms. Rosenberg auditioned, selected, and prepared the Festival Chorus singers for their appearance in the 1990 May Festival.

The Festival Chorus

Laura Rosenberg

Interim Conductor

Cynthia Egolf-Sham Rao

Assistant Conductor

Jean Schneider-Claytor

Rehearsal Accompanist

Deborah Halinski

Manager

First Sopranos

Marcia Alsgaard
Janet Bell
Young Cho
Karen Eldevick
Marcia Hall
Ann Kathryn Kuelbs
Nancy Lodwick
Kim Mackenzie
Ki-Nam Park
Sara Jane Peth
Susan Sargent
Brenda Scotton
Letitia Shapiro
Kay Stefanski
Margaret Warrick

Second Sopranos

Martha Ause
Kathryn Foster Elliott
Joy Gordon
Doreen Jessen
Mary Kahn
Metta T. Lansdale, Jr.
Judy Lehmann
Judy Lucas
Trisha Neff
Marilyn Ratliff
Gretta Spier
Marian V. Stolar
Patricia Tompkins
Catherine Wadhams
Barbara Hertz Wallgren
Dr. Rachelle Warren
Charlotte Wolfe

First Altos

Carol A. Beardmore
Lael Cappaert
Viola Cheung
Margo Halsted
Nancy Houk
Carol L. Hurwitz
Nancy Karp

Carolyn King

Patricia Kowalski
Lois P. Nelson
Marianne Page
Lisa Pape
Julie Ann Ritter
Kathryn Stebbins
Patricia Steiss
Barbara H. Wooding
Jeannette Luton-Yates

Second Altos

Anne Lampman Abbrecht
Yvonne Allen
Laura Clausen
Julie A. Edeburn
Marilyn A. Finkbeiner
Andrea Foote
Nancy Heaton
Jacqueline Hinckley
Loree Kallay
Katherine Klykylo
Frances Lyman
Mary B. Price
Deborah A. Salliotte
Carren Sandall
Cynthia J. Sorensen

First Tenors

Charles R. Cowley
John J. Dryden
Arthur Gulick, M.D.
Joseph Kubis
Robert E. Lewis
Robert K. MacGregor
Jose M. Oxholm
James D. Priore
David M. Rumford

Second Tenors

John Ballbach
Monty Carter
Rupert de Salis
Peter C. Flintoft
Dwight L. Fontenot
Thomas J. Hmay
David N. Ibach
Paul Lowry
Robert Reizner
Henry Schuman

First Basses

Chris Bartlett
Dean Bodley
Donald J. Bord
Michael Brand
Robert R. Brewster
Howard Cash
Kee Man Chang
Philip J. Gorman
Lawrence L. Lohr
Robert A. Markley
James Melby
John Gordon Ogden
John Sepp
Robert D. Strozier

Second Basses

John Alexander
James David Anderson
Mark D. Anema
Mark Davis
Don Faber
Howard Gradman
Charles T. Hudson
Charles F. Lehmann
W. Bruce McCuaig
Jeff Spindler
Clyde D. Stoltenberg
Dag O. Storosten
Terri O. Tompkins

The Festival Chorus

Since its debut in the spring of 1970, The Festival Chorus has performed annually with distinguished orchestras and conductors from around the world. In addition to sharing the Hill Auditorium stage with these world-class musicians as they visited and performed in Ann Arbor, the Chorus has taken its musicianship to seven foreign countries in three concert tours — to Europe during America's 1976 bicentennial year, to Egypt in 1979, and to Spain in 1982. These activities were under the leadership of Donald T. Bryant, who formed The Festival Chorus from the membership of the larger University Choral Union upon his appointment as chorus director in the fall of 1969.

Throughout these years, The Festival Chorus has performed with Willem van Otterloo and the Melbourne Symphony Orchestra; Jindrich Rohan and Jiri Bělohlávek and the Prague Symphony Orchestra; Neemi Järvi and the Leningrad Philharmonic; Seiji Ozawa and the Boston Symphony Orchestra; Jean Martinon and the Hague Philharmonic; Edo de Waart and the Rotterdam Philharmonic; Sergiu Comissiona and the Baltimore Symphony Orchestra; and Philippe Entremont and Aldo Ceccato and the Detroit Symphony Orchestra.

In the May Festivals, the Chorus has sung with The Philadelphia Orchestra, Pittsburgh Symphony Orchestra, and Gewandhaus Orchestra of Leipzig, under Stanislaw Skrowaczewski, Eugene Ormandy, Aaron Copland, Robert Shaw, Theo Alcantara, Sir John Pritchard, Thor Johnson, Sir Alexander Gibson, Zdenek Macal, Michael Tilson Thomas, and Kurt Masur. In addition, the Chorus has sung at Ford Auditorium and the Meadow Brook Music Festival in Detroit, at Orchestra Hall in Chicago, and in East Lansing's University Auditorium.

The Festival Chorus has also presented numerous special concerts. They include performances of Dave Brubeck's cantata *Truth* with the Detroit Symphony Orchestra both here and in Detroit, concerts of Schubert's songs and his Mass in A-flat, American folk songs and spirituals, Founders Day concerts, and special oratorio concerts of Handel's *Israel in Egypt* and *Judas Maccabaeus*. Most recently, on January 14, 1990, selected singers of the Choral Union and Festival Chorus participated in a Tribute Concert salute to Donald Bryant upon his retirement when they performed *Genesis*, a choral work written by Dr. Bryant specially for the occasion.

The long-established choral tradition of the Musical Society reaches back to 1879, when a group of local church choir members and other interested singers gave its first concert, an event that signaled the birth of the University Musical Society. Strengthening this century-old spirit of community collaboration, chorus membership remains open to all by audition, with a resulting mix of townspeople, students, and faculty with one common denominator — a love of music and singing.

Brahms the Man

BY BERNARD JACOBSON

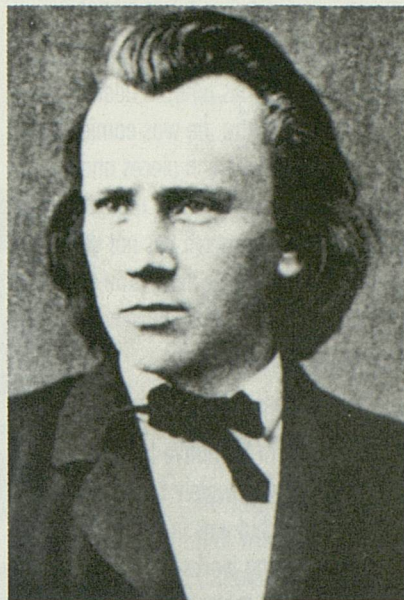
Bernard Jacobson, musicologist and currently program annotator for The Philadelphia Orchestra, traces the life story of Johannes Brahms from the docklands of Hamburg to the Musikvereinsaal of Vienna.

The variety of conflicting elements that went into the making of Johannes Brahms as man and musician can be seen in the circumstances of his life from the start. The family into which he was born on May 7, 1833, was a devoted and unpretentious one. His father, Johann Jakob, who was twenty-seven at the time of Johannes's birth, played the bass and occasionally the horn in orchestras and bands. His mother, Christiane (*née* Nissen), was seventeen years older, and had worked as a seamstress before her late marriage in 1830. There was a daughter, Elise, born in 1831, and in 1835 a second son, Fritz Friedrich.

Johannes's home background was affectionate and happy. But the domestic virtues were maintained against the contrast of the world outside — the squalid, dilapidated maze of narrow alleys and ancient wood-frame houses in Hamburg's dockland known as the *Gängeviertel*. As he grew up, his efforts to contribute to the family budget and ease the pressure of his parents' relative poverty led, physically, to strains that told on even his robust constitution, and emotionally to experiences that were to mark him permanently.

There can be little question that the Brahms parents did all they could for their children. Jakob had no doubt from the outset that his sons were to be musicians, but their general education was not neglected. Though poor health prevented Elise from studying, Johannes was sent to a private school at the age of six and transferred at eleven to another one where Latin, French, and English shared a place on the syllabus with mathematical and scientific studies. He was not, it is true, showered with the lavish facilities of a rich man's education, but it is easy to see where the foundations of a lifelong devotion to reading — to literature, philosophy, and indeed all the humanities — must have been laid.

Musical studies began at the same time. Introduced first to the string instruments by his father at the age of six, Johannes began piano lessons a year later with Friedrich Wilhelm Cossel, who soon realized his pupil's gifts and was unstinting in the time and trouble he took with him. A crucial turning-point for Johannes came in 1843, when he was ten. The success of a concert arranged by his father to raise funds for his continued education (at which Johannes took part in performances of a Mozart piano quartet and Beethoven's Quintet Op. 16) led to a tempting invitation from a visiting impresario to take the talented young musician to the United States, where he was promised any amount of lucrative touring engagements. The parents were dazzled at the prospect. Cossel saw the threat such a move posed to his pupil's development. When his arguments failed, he decided to appeal to his own teacher, Eduard



Johannes Brahms at twenty, spring 1853. The adventure had begun: He left home to tour with the violinist Eduard Reményi.

Marxsen, though he knew he would inevitably lose his prize pupil if the older man agreed to take responsibility for Brahms.

Marxsen offered to give the boy free lessons, and this mark of recognition from one of Hamburg's leading piano teachers finally dissuaded Jakob from his American plans. At first Marxsen shared Johannes's training with Cossel, but in 1845 he took full charge of his piano lessons and in the following year began to teach him theory. Brahms never forgot his debt to Cossel: relations between their families remained close, and in 1857 he stood godfather to one of Cossel's daughters. In Marxsen, who was a fine musician with a firm grounding in Bach and Beethoven, he was equally fortunate, and equally aware of his good fortune. Their friendship lasted till Marxsen's death in 1887, and by then Brahms had paid his master the tribute of dedicating his Second Piano Concerto to him: not until this, his eighty-third published opus, was he sufficiently satisfied with a work to link it with Marxsen's name.

The seven years beginning with 1846 were the hardest in Brahms's life. There were his piano studies, and conscientious explorations of thoroughbass and other techniques of pre-nineteenth-century music. There were his own attempts at composition, starting with piano improvisation and quickly going beyond this, in which Marxsen, unlike Cossel, encouraged him. And at this time began the harsh routine of late-night work as a pianist in a variety of sleazy taverns that was to remain one of his principal sources of income until the early fifties.*

Brahms gave his first solo recital on September 21, 1848, and the inclusion of a Bach fugue in the program was an early hint of the young

*The only real break came with a pair of agreeable summers spent in 1847 and 1848 in the village of Winsen at the home of Adolf Giesemann, who asked him to give his daughter Lieschen piano lessons.

virtuoso's unusually serious tastes. At a second recital, in 1849, he played Beethoven's *Waldstein* Sonata and also introduced one of his own pieces, a fantasia on a popular waltz. By this time, in addition to teaching and playing in taverns and at the theatre, he was earning fairly substantial sums of money by arranging popular salon pieces and composing some of his own for the publisher Cranz under a pseudonym. (This may have been "G. W. Marks," though research has not yet clearly determined whether the pieces that appeared under that name might not have been written by someone else, or indeed by a whole syndicate of composers of which Brahms may have been a member.)

It was probably in 1850 that he first met Eduard Reményi, a dashing violinist who had been a political refugee from his native Hungary since 1848. Reményi introduced Brahms to what was widely believed in western Europe at that time to be Hungarian but was in fact gypsy music. To this period Brahms's earliest surviving works belong, though they were not yet published. He wrote a great many songs in 1850, the E-flat minor Scherzo for piano in 1851, and the F-sharp minor Sonata in 1852.

If 1843 had been the decisive year in Brahms's childhood, 1853 was the watershed of his career both professionally and personally. Reményi, just back from a long stay in the United States, proposed a concert tour, and the two young men set out on April 19. In May, at the court of Hanover, Reményi introduced Brahms to his compatriot Joseph Joachim. A far greater violinist than the superficial Reményi and himself a composer of stature, Joachim was immediately drawn to Brahms. From now on, until a personal quarrel shadowed their friendship in 1880, the two remained the closest of collaborators, frequently performing together, each submitting his latest works to the other's scrutiny and benefiting from detailed advice and criticism.

Though only two years older than Brahms, Joachim was already an established performer. He gave Brahms and Reményi an introduction to Liszt, who received them graciously at Weimar in June. Liszt was much

impressed with Brahms, and Brahms was disarmed by the cordiality of his host, who played several of the visitor's piano compositions at sight. But Liszt's own music was not of a kind that Brahms could really admire, and besides, he was repelled by the scented, court-like atmosphere of the coterie that surrounded Liszt in his residence at the Altenburg. Reményi declared his intention of staying, and the two brought their tour to a premature end.

As for Brahms, he was unwilling to go back to Hamburg with so little to show for his enterprise, and instead he joined Joachim, who had gone on to Göttingen to attend lectures at the university. It was in September, after several weeks in which their friendship developed rapidly, that Brahms took up the second and much the more significant of Joachim's introductions: He went to Düsseldorf to visit Schumann, and their meeting, on September 30, decided the future course of his life.

For one thing, Schumann was enraptured with Brahms's music, and only four weeks later, in his own *Neue Zeitschrift für Musik*, he published the celebrated article "*Neue Bahnen*" ("New Paths") that at once established Brahms — except in the eyes of Liszt's New German school — as the rising young composer of the day. At the same time, the meeting with Schumann's wife Clara — a gifted pianist and a competent composer — was a turning-point in Brahms's emotional development, and his devotion to the couple was absolute.

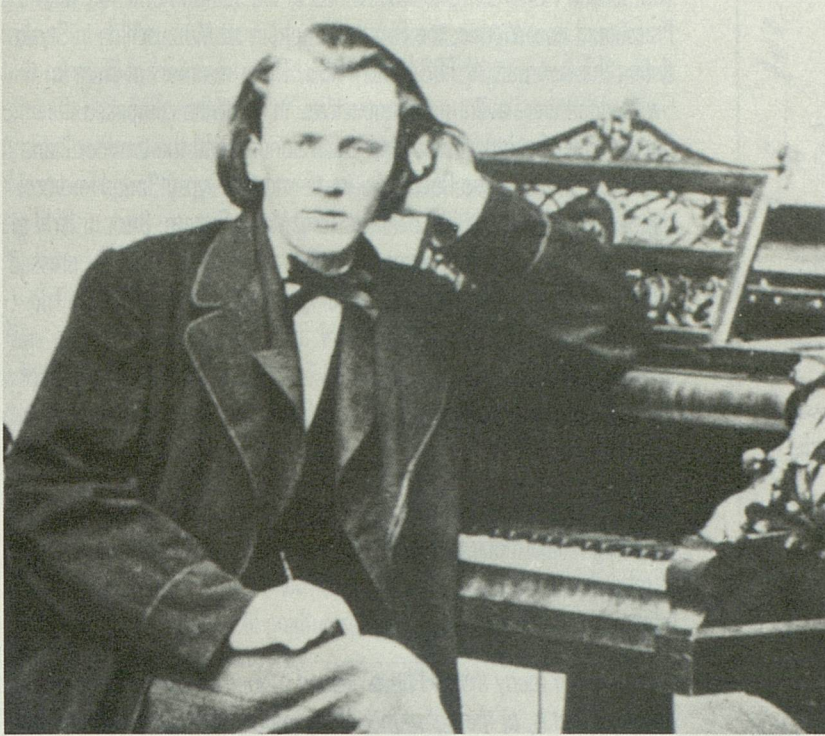
Schumann sent Brahms to Leipzig with an introduction to the publishers Breitkopf & Härtel. The year of transformation ended with a visit in which he met Berlioz, played his C major Sonata at the Gewandhaus before an audience that included both Berlioz and Liszt, made the acquaintance of the pianist and composer Julius Otto Grimm (another friend for life), and negotiated publishing agreements with Breitkopf for the C major and F-sharp minor Sonatas, the songs Op. 3, and the E-flat minor Scherzo, and with Senff for the F minor Sonata and another set of songs, Op. 6.

The year 1854 promised to be one of consolidation. Having spent Christmas with his parents, Brahms went to stay at Joachim's house in Hanover and worked on the B major Piano Trio. But a shocking blow fell on February 27: Schumann, long a sufferer from nervous troubles, tried to commit suicide by throwing himself into the Rhine. Within days he was taken to an asylum at Enderich near Bonn, and Clara was left with the burden of caring for their family: she was already expecting her seventh child.

Brahms went to Düsseldorf to be near her and give what help he could. In 1855 he, Joachim, and Clara embarked together on a concert tour that at least provided her with

Düsseldorf, where he met the Schumanns the following autumn. His life was forever changed.





Brahms at the piano in 1856. In July of that year, Robert Schumann died.

some financial benefit. Brahms worked on his compositions, gave lessons, and went on other tours. By the time Schumann died, on July 29, 1856, his admiration for Clara had developed into something warmer. What happened between them after Schumann's death we do not know. By his own testimony, he loved her more than anyone or anything on earth, and the bond between them was broken only by her death in 1896, one year before his. Yet from the moment when he might have thought of her as free, a new reserve began to color his letters. Perhaps she was reluctant to place on a young man, with his way still to make, the formidable responsibility of a large family. Perhaps it was easier for him to idealize his feeling for her than to submit himself to its domestic realization. At any rate, his attitude to women, and more generally to life, changed from this time on. The young impulsive romantic gradually erected a screen of reticence that made it more and more difficult for him to express his emotions, and as he grew older there were occasional frightening outbursts of pent-up bitterness. To Joachim he confessed that he could no longer think of loving a young girl. There were to be infatuations of varying intensity. In 1858 he became secretly engaged to the singer Agathe von Siebold, only to wriggle ungracefully out of the understanding when it threatened to become publicly known. Bertha Porubszky in 1859 and Hermine Spies and Alice Barbi years later were others for whom he felt an affection that may have been love. But though he often expressed a longing for family life and for children, he never married.

The explanation lies probably in the extremes of his experience with women. On the one hand there were remarkable women like Clara and like Elisabeth von Herzogenberg, who with her husband Heinrich was a

close friend of Brahms for many years, and there was his devotion to his mother. On the other was the specter of his memories of those taverns where he had spent so many evenings in his childhood surrounded by the selling of sex along with liquor, memories that he once referred to when apologizing to a friend for one of his more embarrassing tirades against women. There was no way for him to reconcile these opposing images in a lasting relationship without grave risk to his independence, and so he avoided the issue and took refuge in the easier demands of friendship.

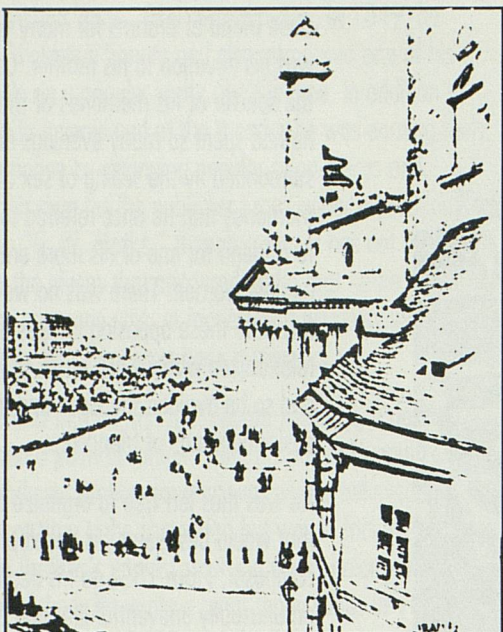
He was thus left free to organize his life in the way that would best serve his development as a composer. From 1856 to his death in 1897, it was an unusually uneventful life, and not the sort associated with a nineteenth-century artist. The only dramatic flurry arose from his ill-advised participation, in 1860, in a press manifesto against the New German school. It was a cause for which he had little inclination, since he had been well treated by Liszt, and this solitary political sally can only be

explained as an error of judgment forced on him by indiscreet friends. The only major disappointment had to do with his failure to obtain the post of conductor of the Philharmonic Society in his native Hamburg, where he longed to be accepted with the enthusiasm that came his way elsewhere. He had some reason to hope for the appointment in 1862, but instead it went to Julius Stockhausen — ironically, a good friend and colleague — and in the following year Brahms moved permanently to Vienna. There he spent short periods as conductor of the Singakademie and of the Gesellschaft der Musikfreunde, but for the most part he avoided posts that carried administrative responsibility.

In 1857, however, he was still ready for an appointment that took him, for three successive autumns, to the pleasant country town of Detmold, where he worked at the court, teaching the Princess music, conducting the choral society, and arranging folk songs for its use. After the tensions of 1854–56 he needed a period of calm in which he could start his career moving smoothly forward again. In this, unlike many composers, he was rewarded with great success in his own lifetime. The remaining forty years saw one step forward after another. Occasionally a work would be badly received, as was the D minor Piano Concerto at Hanover and Leipzig in 1859. But even adverse criticism was usually couched in terms that implicitly acknowledged Brahms's stature as a major composer.

Once he had settled in Vienna there was scarcely a check to his progress. At home in Hamburg, however, his parents, who had been growing apart for some time, finally separated in 1864. Brahms made several attempts to reconcile them, but in 1865 his mother died. It is generally believed

A view of Vienna's Karlskirche, with its matched "Trajan columns," from the apartment at No. 4 Karlsgasse, where Brahms lived from 1872 until his death in 1897.



that the soprano solo movement added to the original six-movement version of the *Deutsches Requiem* was intended as her memorial. Jakob Brahms was a resilient man, and in 1866 he remarried. Johannes had none of the traditional difficulty in establishing cordial relations with his stepmother Caroline. He was conscientious too in maintaining close links with his father: he took him on holiday trips in 1867 and 1868 (the latter to Switzerland), and invited him to come as a guest to Vienna. Jakob died on February 11, 1872, and nothing is more typical of Johannes's character than that he went on doing as much as he could for Caroline and her family for the rest of his life.

By this time a clear routine was establishing itself in Brahms's life. His concert tours continued, but composition was the center of his activity. He lived quietly in lodgings, and in spite of his generosity to others never developed the habit of extravagance on his own behalf. He was, indeed, quite uninterested in money. Fritz Simrock, who was now his publisher and a close friend, was entrusted with the management of his financial affairs, and when Simrock lost a substantial sum of money in some unwise investments Brahms dismissed the matter as unworthy of any expenditure of thought or regret.

Gradually there developed a pattern of visits — to Italy in the spring, and to resorts in Austria, Switzerland, or Germany in the summer. These holidays were fruitful periods for Brahms, who loved the open air and had always been a tireless walker. A visit to Heidelberg in 1875 brought the completion of the C minor Piano Quartet. The Third String Quartet was finished at Sassnitz on the island of Rügen in 1876. At Portschach on the Wörther See the Second Symphony was begun in 1877 and the Violin Concerto finished in 1878. A summer holiday at Bad Ischl in 1880 sufficed for the composition of the *Academic Festival Overture* (written to acknowledge the conferring of an honorary doctorate by the University of Breslau) and of its companion piece, the *Tragic Overture*.

The Second Piano Concerto was written in the summer of 1881 at Pressbaum near Vienna, the Fourth Symphony at Mürzschlag in Styria during the summers of 1884 and 1885. Three summers at Thun in Switzerland were even more productive: in 1886 he composed the Second Cello Sonata, the Second Violin Sonata, and the C minor Piano Trio there; in 1887 the Double Concerto and the Gypsy Songs for vocal quartet and piano; and in 1888 the Third Violin Sonata. Back at Ischl in 1890 he produced the G major String Quintet; then in 1891, impressed by Mühlfeld's clarinet playing at Meiningen, he wrote the Clarinet Trio and the Clarinet Quintet, again at Ischl. Two more summers there brought the piano pieces Op. 118 and Op. 119, and the completion of the German folk song arrangements (1893) and the two Clarinet Sonatas (1894).

It was in this same year that — thirty-two years too late — the Hamburg Philharmonic invited Brahms to become its conductor. His letter of refusal was written with as much sorrow as Dr. Johnson's famous rebuke to Lord Chesterfield, but with nothing like the same vitriol:

There are not many things I have desired so long and so ardently at the time — that is, at the right time. Many years had to pass before I could reconcile myself to the thought of being forced to tread other paths. Had things gone according to my wish, I might today be celebrating my jubilee with you, while you, as you are today, would be looking for a capable younger man. May you find him soon, and may he work in your interests with the same good will, the same modest degree of ability, and the same wholehearted zeal as I would have done

Your very sincere

J. Brahms.

Brahms by now was sixty-one — a frail sixty-one — and becoming increasingly lonely. Of his many friends, he had lost some through estrangement — what his capacity for affection built up, his equal gift of irony sometimes tore down — though the breach with Joachim, total at first, had been partly healed. Others had died: Elisabeth von Herzogenberg in 1892, the surgeon and musical amateur Theodor Billroth in February 1894. But it was Clara Schumann's death in 1896 that finally — bodily, and not just fancifully — broke him. The news reached him at Ischl, and he immediately started out for Frankfurt to attend the funeral service. But he took a wrong train, missed the service, and after forty hours' continuous traveling arrived in Bonn, where her body had been taken for burial, exhausted physically and emotionally. He was ordered to Carlsbad for a cure by his doctor, but his liver was seriously affected, and when he returned to Vienna in October he was no better. On March 7, 1897, he made his last appearance at a concert, and on April 3 he died. The route of his funeral procession in Vienna was lined by thousands of music-lovers, and in Hamburg the flags were flown at half-mast.

In outward ways, Brahms's life appears such as any composer might wish for: happiness in childhood, friends, financial security, and above all

a steady growth of acceptance and fame as a creative artist. It was indeed a rich life, and one enhanced by a breadth of interests beyond that commanded by most musicians. His lack of religious belief troubled others — Dvřrřk exclaimed, “Such a great man! Such a great soul! And he believes in nothing!” — but it did not trouble him, for he had the strength and the stoicism to do without such consolations. The discordant notes — the growing introversion, the unsatisfied yearning for domestic happiness, the sometimes uncontrolled sharpness of tongue — belie the image of a tranquil, successful man at peace with himself. Their origins lie, as we have seen, in circumstances not of his making, which he coped with honorably and tenaciously. They are part of the complex character of a noble man, and they also helped to create the subtlety and range found in his music.

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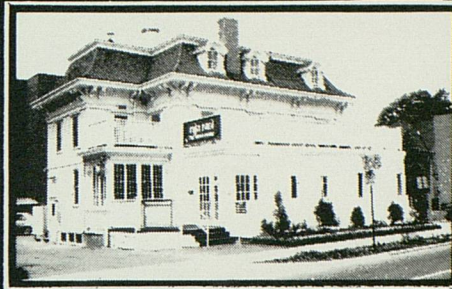
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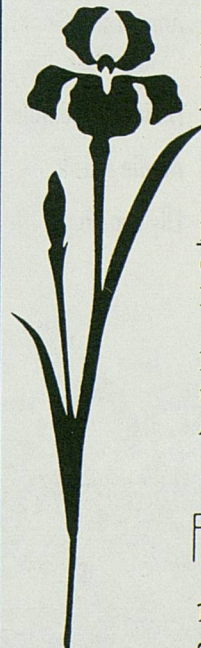
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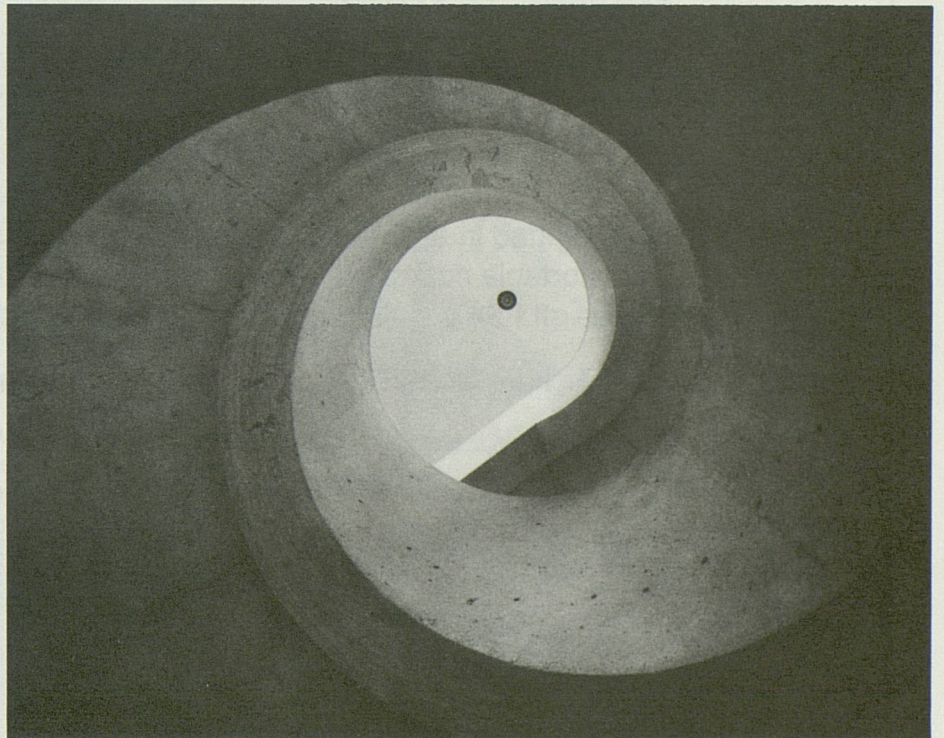
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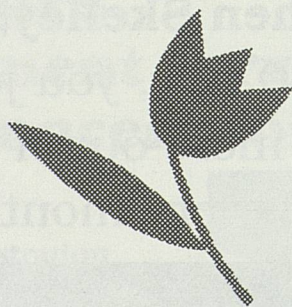
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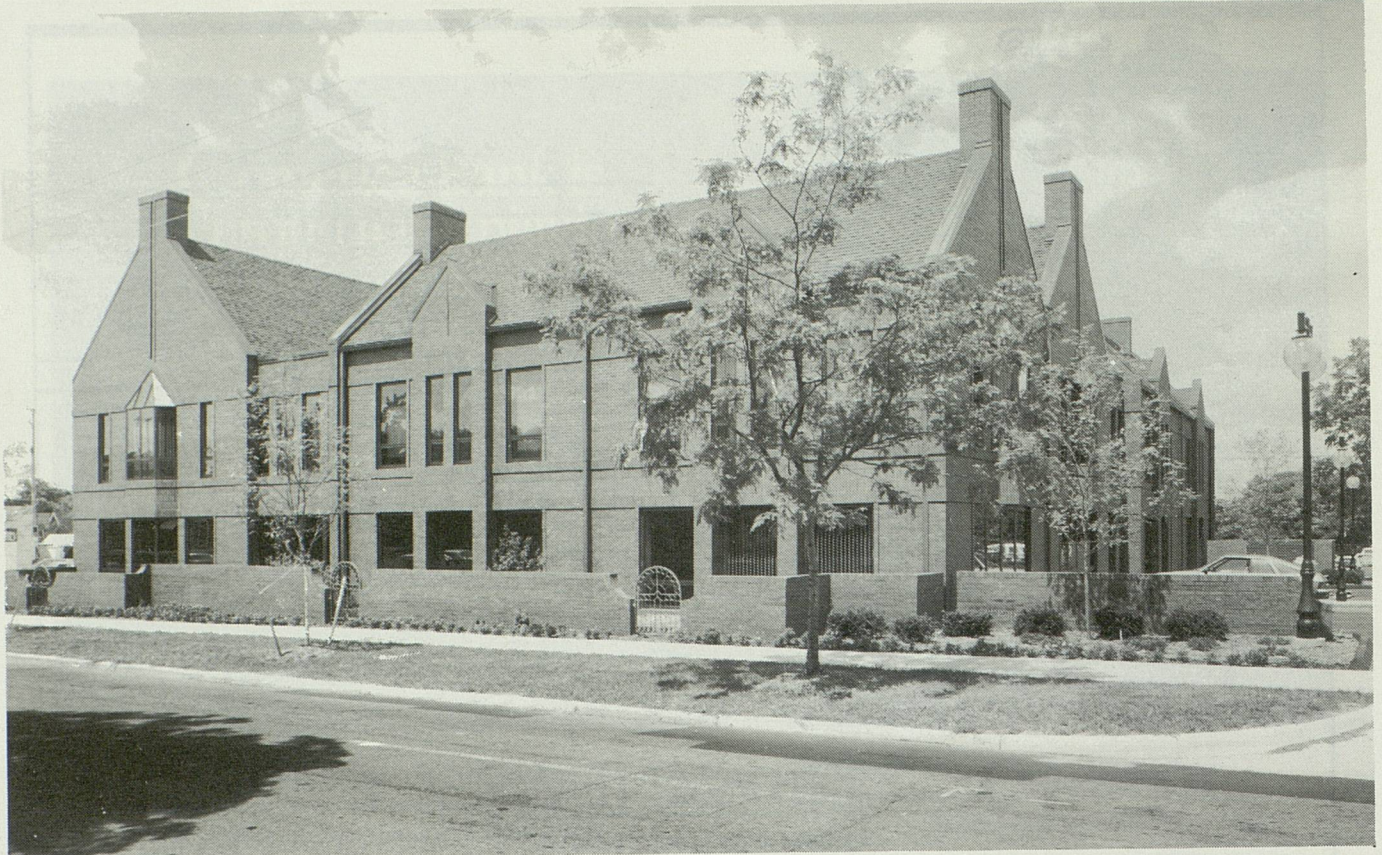
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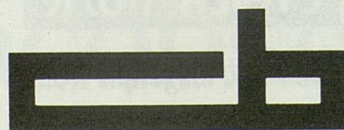


Brauer Building, Ann Arbor, Michigan

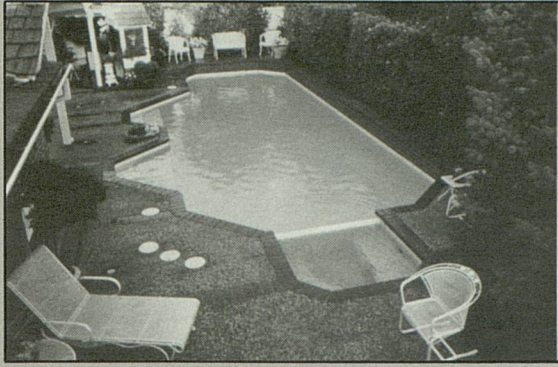


Plymouth Green, Ann Arbor, Michigan

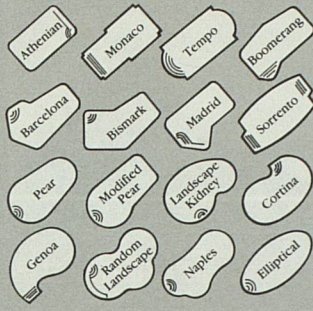
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by **PATRICK BURTON**
May 11 - 13

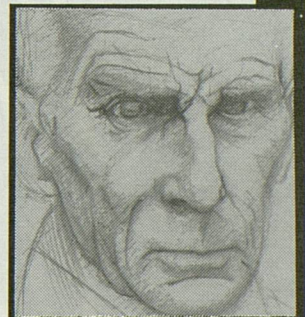
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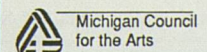
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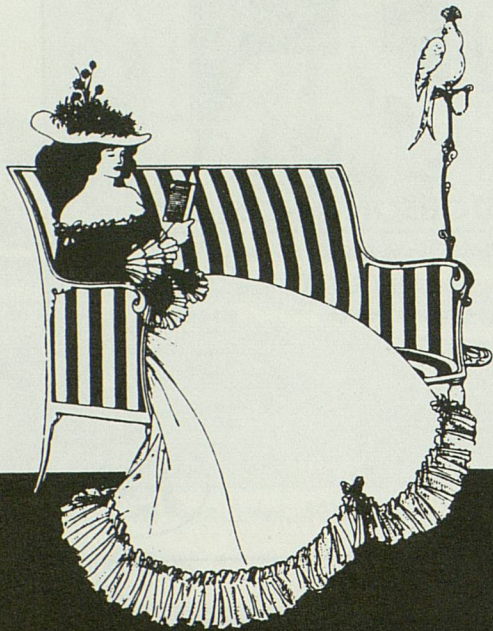
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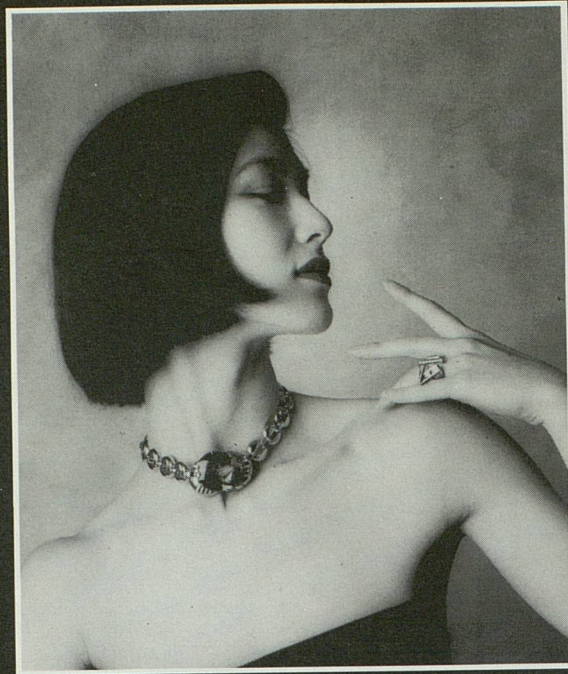
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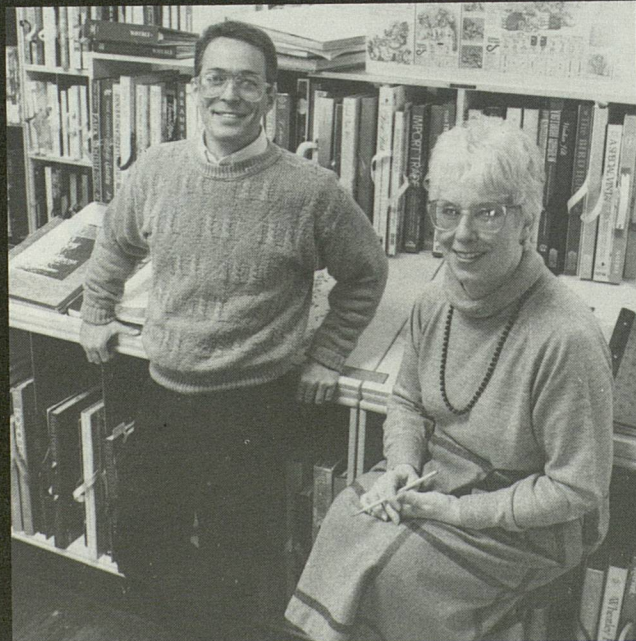
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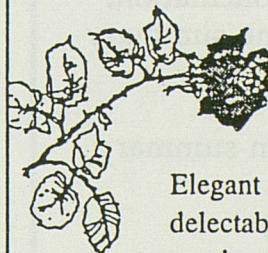


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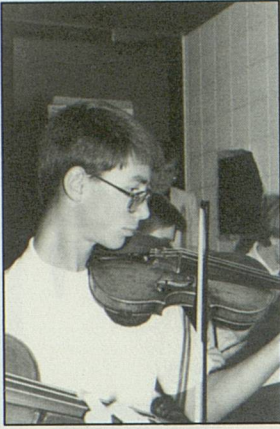
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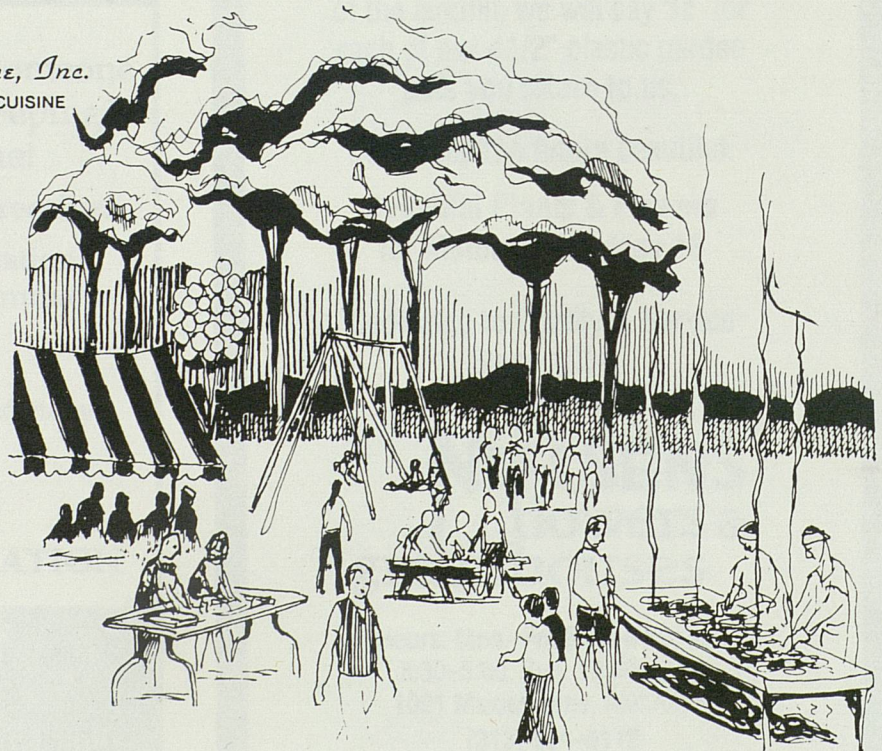
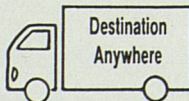


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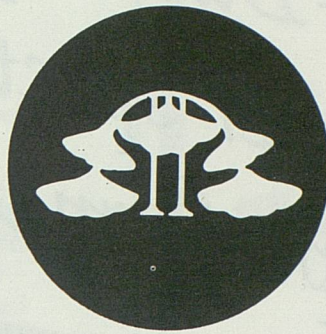
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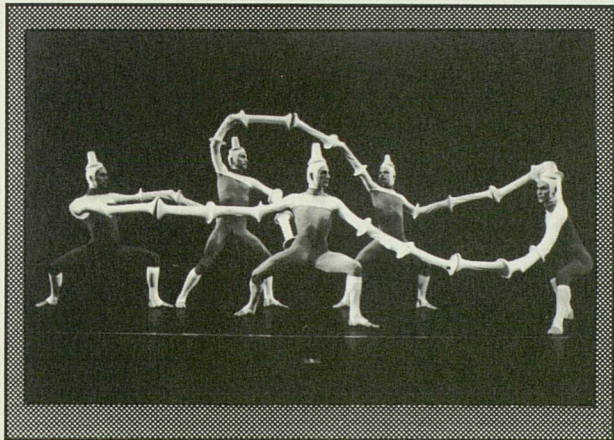
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