

UNIVERSITY MUSICAL SOCIETY

LENINGRAD PHILHARMONIC ORCHESTRA
OF THE U.S.S.R.

Mariss Jansons, Conductor
Dmitri Alexeev, Pianist

Friday Evening, October 19, 1990, at 8:00 p.m.
Hill Auditorium, Ann Arbor, Michigan

PROGRAM

- Selections from *Romeo and Juliet*, Op. 64 Prokofiev
Montagues and Capulets (Suite II, No. 1)
The Young Juliet (Suite II, No. 2)
Masks (Suite I, No. 5)
Romeo at the Tomb of Juliet (Suite II, No. 7)
The Death of Tybalt (Suite I, No. 7)
- Piano Concerto No. 1 in D-flat major, Op. 10 Prokofiev
(in one movement)
Dmitri Alexeev, Pianist

INTERMISSION

- Symphony No. 5 in E minor, Op. 64 Tchaikovsky
Andante, allegro con anima
Andante cantabile con alcuna licenza
Valse: allegro moderato
Finale: andante maestoso

The pre-concert carillon recital was performed by Ray McLellan, doctoral student in organ and a carillon student of Margo Halsted, University Carillonneur.
Dmitri Alexeev plays the Steinway piano available through Hammell Music, Inc., Livonia.
The Leningrad Philharmonic Orchestra appears by arrangement with ICM Artists, Ltd., New York, Lee Lamont, President, in cooperation with Sovinart, Moscow, Ella Tikhomirova, Director.
For the convenience of our patrons, the box office in the outer lobby is open during intermission for purchase of tickets to upcoming Musical Society concerts.

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

Yuri Temirkanov, *Music Director*

Mariss Jansons, *Associate Conductor*

First Violins

Vladimir Ovtcharek
Concertmaster
Alexandre Stang
Vadim Selitski
Alexandre Zolotarev
Lev Klytchkov
Igor Kiskatchi
Natalia Sokolova
Faina Makhtina
Sergei Azizian
Sergei Teterine
Arkady Marash
Grigory Sedoukh
Mikhail Gershovitch
Liya Melik-Mouradian
Ian Shvinka
Ilia Ioff
Renata Bakhrakh
Valentin Loukin

Second Violins

Mikhail Estrine
Arkady Maleine
Boris Kouznetsov
Veniamin Ioff
Lyudmila Odinzova
Janna Proskourova
Grigory Loutski
Valentin Borisov
Olga Rybaltchenko
Andrei Shestiglazov
Arkady Naimane
Yefim Belsky
Tamara Tomskaia
Olga Kotliarevskaja
Alexandre Kozoulin
Tatiana Makarova

Violas

Vladimir Stopitchev
Alexei Liodevic
Yuri Dmitriev
Vladimir Spasski
Iakov Levinson
Grigory Meerovitch
Vissarion Soloviev
Valentin Stadler
Anatoly Chernyshev
Vladimir Ivanov
Mikhail Elkonine
Boris Berman
Mikhail Slobodjanyuk
Elena Panfilova

Cellos

Anatoly Nikitine
Benious Morozov
Valery Naidenov
Alexandre Demourdjian
Vladimir Atapine
Lev Fishkov
Sergei Cherniadiev
Iosif Levinson
Anatoly Zadkov
Anton Istomine
Sergei Slovatchevsky
Sergei Mikhailov

Basses

Herman Loukianine
Robert Karapetiants
Boris Kozlov
Ernst Ioffe
Oleg Kirillov
Valeri Karapetiants
Nikolay Chaousov
Alexei Ivanov
Alexandre Shilo
Vladislav Riabokon

Flutes

Valentin Zverev
Valentin Cherenkov
Olga Grigorieva
Evgeny Matveev
Elena Mitchourina

Oboes

Nikolay Neretin
Petr Fedkov
Petr Tosenko

Clarinets

Valery Bezroutchenko
Valentin Karlov
Mikhail Kouniavski
Oleg Zakharine

Bass Clarinet

Valentin Slougine

Bassoons

Oleg Talypin
Sergei Krasavine
Lev Petcherski

Contrabassoon

Alexei Silioutin

Saxophone

Alexandre Umansky

Horns

Andrei Gloukhov
Sergei Dovgaliouk
Anatoly Sourjok
Anatoly Musarov
Stanislav Tses
Yuri Akimkine

Trumpets

Vladimir Kafelnikov
Mikhail Romanov
Anatoli Stepanov
Valeri Chirskov

Trombones

Maxim Ignatiev
Victor Venglovski
Boris Vinogradov
Alexei Yevtouchenko

Tuba

Valentin Galouzine

Timpani

Anatoly Ivanov

Percussion

Valery Znamenski
Konstantin Soloviev
Ruben Ramazjan
Alexandre Mikhailov

Harps

Tatiana Tower
Svetlana Bower

Piano

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Director of Philharmonic Association

Boris Skvortsov

Director of Orchestra

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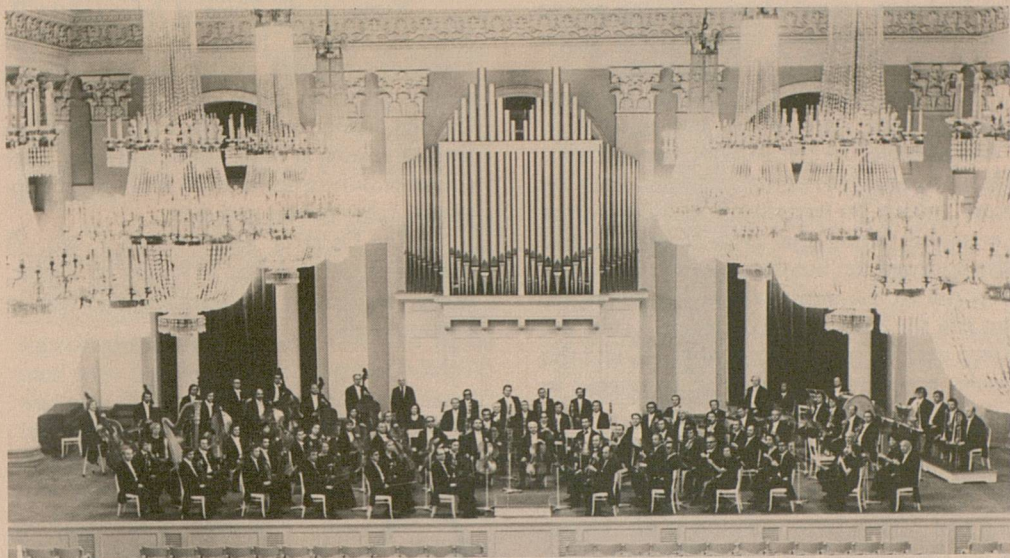
Filipp Jemkov

Wardrobe Supervisor

Valentin Oustinov

Interpreter

Vera Massovskaya



Program Notes

Excerpts from the ballet *Romeo and Juliet*, Op. 64 SERGEI PROKOFIEV (1891-1953)

When Prokofiev left his homeland in 1918, at the age of 27, he had a reputation as an *enfant terrible*, earned with the “barbaric” rhythms and colors of such works as the *Scythian Suite* and his first two piano concertos. When he returned to settle in Moscow after his 15 years in the West, his decision to do so was accompanied by another decision on the artistic level: to compose in a style that would be more accessible to his Soviet audiences, to be more directly communicative without lowering his professional standards or abandoning his individuality. The spiky irony and grotesque imagery of his earlier works were replaced now by a more expansively lyrical style and a treatment of dramatic subjects more directly rooted in Russia’s musical past. Because he had not fared well as a symphonist (his magnificent Fifth Symphony would not appear until January 1945), he felt he could establish contact with his new audience most effectively

through virtuoso works for soloists and works for the stage and films. His first film score, for Feinzimmer’s *Lieutenant Kijé*, dealt with satire in the manner of an affectionate fairy tale, and the warm-hearted Violin Concerto No. 2, introduced in 1935, was the first of the great works of his maturity. Even before the Concerto, however, the seeds had been planted for *Romeo and Juliet*, the ballet score that many consider Prokofiev’s true masterpiece for orchestra.

Romeo and Juliet is unquestionably the most successful “full evening” ballet created in this century, but, like numerous other similarly successful works, it had a hard time getting off the ground. It was a request from the Kirov Theatre in Leningrad, toward the end of 1934, that initiated the project. The Kirov changed its mind before Prokofiev had written a note, but by then he had become so fascinated with the idea that he persuaded the Bolshoi Theatre in Moscow to sign a contract. In the spring of 1935, Prokofiev and the choreographer Piotrovsky consulted with Sergei Radlov, who had produced several of Shakespeare’s plays, and the three developed a scenario for the ballet. For a time, they considered giving the work a happy ending

(as Prokofiev remarked later, "living people can dance — the dead cannot"), but in the end remained faithful to Shakespeare.

When Prokofiev submitted his score the following summer, it was rejected as "undanceable" by the Bolshoi management. He then extracted two concert suites from the score, which he introduced in Moscow and Leningrad during the 1936-37 season, and also arranged ten numbers for the piano. The response to the music was highly favorable, but still the ballet found no takers. Later, the Kirov decided to produce it after all, and the Soviet première took place in Leningrad in 1940 with Galina Ulanova as Juliet.

Prokofiev was not finished with the ballet when it was performed in Leningrad. He had made several additions to the score and had enlarged the orchestra at the request of the dancers and the choreographer Leonid Lavrovsky. Even more additions were made before the Bolshoi presented the work in 1946. Overall, Prokofiev worked on and revised this score nearly as long as Beethoven did on *Fidelio*, and, as in that case, it was a work especially close to its composer's heart. "I have taken special pains," Prokofiev declared, "to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work, I shall be very sorry — but I feel sure that sooner or later they will."

And, of course, they did — sooner rather than later. The music itself, in the form of Prokofiev's own concert suites or various sequences of excerpts — or even occasionally the entire score — has also taken a permanent place in the concert repertoire. The five selections heard this evening may be identified as follows:

Montagues and Capulets (Suite II, No. 1) The Dance of the Knights at the Capulets' ball, prefaced by the music that accompanies the entrance of the Duke of Verona as he orders the warring families to lay down their arms.

The Young Juliet (Suite II, No. 2) Juliet playfully resists the Nurse's efforts to help her dress for the ball.

Masks (Suite I, No. 5) This number accompanies the arrival of the three masked Montagues.

Romeo at the Tomb of Juliet (Suite II, No. 7) Having failed to receive Friar Laurence's message explaining the sleeping potion given to Juliet, Romeo enters the Capulet family crypt, kills Paris, whom he finds mourning at Juliet's bier, and then, after a final reminiscence of their short-lived happiness, takes poison and dies.

The Death of Tybalt (Suite I, No. 7) After Mercutio is killed in a duel by Tybalt, Romeo challenges the latter and kills him in a furious fight.

Concerto No. 1 in D-flat major for Piano and Orchestra, Op. 10

SERGEI PROKOFIEV

Sergei Prokofiev was born in Sontsovka, in the Ekaterinoslav district of the Ukraine, into an affluent and cultured family. His father was an agricultural engineer who managed a large estate in the Ukrainian steppe, and his mother was well-educated and a good pianist. It was her devotion to music that had the greatest influence on the youngster, and, as an adored only child, he was musically precocious. He wrote his first piano piece at the age of five, and at nine he was playing the easier Beethoven sonatas. By the summer of 1902, he was already the composer of two operas and numerous short piano pieces when Reinhold Glière, composer and a professor at the Kiev Conservatory, came to Sontsovka to tutor the young musician. From Glière, he learned the rudiments of harmony, form, and orchestration, and from annual winter visits with his mother to Moscow, he was exposed to the current musical repertoire. In 1904, on the advice of Alexander Glazunov, Prokofiev was admitted to the St. Petersburg Conservatory (Leningrad), where he spent the next ten years.

Prokofiev's First and Second Piano Concertos date from his years at the St. Petersburg Conservatory, a period when he had a reputation as a rebellious student who delighted in writing modernist music that shocked and displeased his professors. The young Prokofiev was a brilliant and acrobatic pianist, and of his initial works, the bulk was

for his own instrument. In 1908, the seventeen-year-old pianist created a sensation with his performance of *Suggestions diaboliques*. One disturbed critic described that music as "very decadent," and another more accurately cited him for "daring and originality . . . a talent given to extravagant combinations of sonorities."

In 1910, Prokofiev's father died, and the circumstances of the young musician's life were drastically changed. The estate at Sontsovka had to be given up, and his mother supported him as best she could. The young man who had known no financial hardship was now faced with making his own way in life. These circumstances coincided with the beginnings of his recognition as a composer. The year 1911 was something of a landmark in Prokofiev's career: he had his first public symphony concert in July; his works appeared in print for the first time with the First Piano Sonata and the pieces of Opus 3; and he began work on his first "more or less mature composition, both as regards the conception and its fulfillment" (he later wrote).

That work was the Concerto No. 1 for Piano and Orchestra, written during 1911-1912 and dedicated to Nicolas Tcherepnin, his favorite teacher, with whom he studied conducting. Prokofiev was the soloist, in his first appearance with orchestra, for the world première in August 7, 1912, in Moscow, with a repeat performance nine days later in St. Petersburg. The furor (mostly negative) in the press of both cities was so intense that it brought Prokofiev's name to the attention of the public for the first time. He was denounced as a "madman who should be put in a straitjacket," and the Concerto was labeled "musical mud" and "harsh, coarse, primitive cacophony."

Prokofiev's initial intention was to write a short concertino for piano and orchestra that he could perform himself, and which might also bring him a reasonable financial return. It was, however, expanded into a brilliant, dynamic, single-movement work, with an incisive and virtuoso part for the soloist. Unique in its structure, the Concerto immediately established Prokofiev's approach to the genre. It is noticeably unsentimental, and he simplifies the conventional conflict

between soloist and orchestra with a bigger-and-better keyboard sonority. The sectional form of the work is undisguised, and its thematic material seems unsubtle. Its rhythmic drive is relentless, yet not without whimsical melodic detail. The score was published in 1913, after only "a little retouching."

The Concerto No. 1 begins sonorously in the full orchestra doubled by octaves in the piano (*allegro brioso*) with a grandiose but oddly static theme based on the transposed Lydian mode. The principal theme, with its prominent dotted rhythm and staccato-tarantella air (a theme that originated in a now-lost early piano piece entitled *Carnival*), is first stated by the piano and then heard in piano-orchestra dialogue. The lugubrious subordinate theme is introduced in the strings, low woodwinds, and brass. The exposition closes with the return of the introductory theme. A slow interlude (*andante assai*) with a broad *cantilena* melody prefaces the compact development section, which concentrates on materials from the exposition and climaxes in an energetic piano cadenza. The recapitulation follows, and the Concerto ends rousing with still another statement of the solemn opening theme with full orchestra complement.

This was merely the beginning for Prokofiev. It was perhaps the furor and violent reactions following the première of the First Piano Concerto, along with his own love of pianistic bravura, that urged Prokofiev to compose some of the boldest piano pieces of his youth in 1912 and 1913. Among them was the Second Piano Concerto that he premièred in September 1913, which left its listeners "frozen with fright, hair standing on end," according to the critic Karatigin. (Even after Prokofiev rewrote the Second Concerto in 1923, critics could hardly find strong enough terms for condemnation.)

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Symphony No. 5 in E minor, Op. 64 PETER ILYITCH TCHAIKOVSKY (1840-1893)

Tchaikovsky spent the summer of 1888 in his country house at Frolovskoe and, in this picturesque spot and ideal retreat, wrote the Fifth Symphony. On June 22nd, he wrote to Madame von Meck, his patroness, "Now I shall work my hardest . . . Have I told you that I intend to write a symphony? The beginning was difficult, but now inspiration seems to have come." On August 6th, he wrote to her again: "I have orchestrated half the symphony. My age — although I am not very old [he was 48] — begins to tell on me. I become very tired, and I can no longer play the piano or read at night as I used to do." Twenty days later, he mentioned that the symphony was finished, along with an account of his wretched health, which, however, had taken a turn for the better with the completion of the symphony. He did, in fact, conduct the first performance on November 17, 1888, in St. Petersburg.

While Tchaikovsky furnished a detailed program for his Fourth Symphony, he never verbalized his conception of the Fifth. Certainly he had something definite in mind, for all four movements contain the same motive in one form or another — a theme of sadness, questioning, even ominous. Only in recent years did the musical lexicographer Nicolas Slonimsky discover among Tchaikovsky's notebooks the few words he put on paper about his Fifth Symphony: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. *Allegro*. (I) Murmurs, doubts, complaints, reproaches against XXX. (II) Shall I throw myself in the embrace of faith???"

The movements are described by Richard Freed, as follows:

The first movement opens with a clarinet statement of the motto that is to be heard in every succeeding movement. The *allegro* is ushered in by a slow-march theme given out by the woodwinds over string accompaniment. The strings take up this theme and build it to a pitch of considerable intensity, setting the stage, as it were, for the entrance of a simple motive (in B minor) with a sweet, "yearning" quality. The development is con-

cise, the coda based on a more energetic statement of the slow-march theme. The movement ends in the same murky abyss of irresolution in which it began.

The second movement contains two celebrated themes whose emotional burden is unmistakable. The first theme is the famous tune sung by the solo horn; the second, first heard from the oboe as counterpoint to the first, is subsequently taken over by the full orchestra and built to a powerful climax. Two further motives are heard: a fanciful connective interlude for clarinet and bassoon, and the "Fate" motto from the opening of the work, which appears abruptly as the emotional build-up reaches its crest. The movement ends quietly, on a note of bittersweet resignation.

In place of a scherzo, we have what is perhaps the finest of Tchaikovsky's grand waltzes. If the mood is never really gay, neither is it really sad; we are on rather neutral ground, and when the "Fate" motto makes its inevitable appearance, it is no longer fierce and foreboding, but casual, subdued, almost mocked.

The majestic opening of the Finale presents the "Fate" motto in an altogether new light, transferred into a major key for a solemn but by no means gloomy processional. In the movement proper (*allegro vivace*), a more startling metamorphosis is revealed: in a kaleidoscopic sequence of incredible melodic abundance, the motto shows a wholly different character — exultant, jubilant, ringing with self-confidence. Following a false ending, a long, triumphant coda — the "Fate" motto as a march, with the slow-march theme from the first movement similarly transformed as a final embellishment — sets the seal of affirmation on the Fifth Symphony.

*The Season Opening Celebration
following tonight's concert
is underwritten by a grant
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Leningrad Philharmonic Orchestra

The Leningrad Philharmonic Orchestra — the Honored Academic Orchestra of the Leningrad State Philharmonic Society — is the oldest symphony orchestra in the Soviet Union. Successor to the former “Court Orchestra” (formed in 1882), the ensemble was declared the State Orchestra in March 1917 and became incorporated in 1921 into the newly founded Leningrad Philharmonic Society, the first concert organization of Soviet Russia. Today, it is internationally recognized as one of the world’s premier symphonic ensembles, renowned for the exceptional virtuosity of its players and its mastery, most notably, of the Russian and Soviet orchestral repertoire.

The Leningrad Philharmonic’s first principal conductors were Emil Cooper (1921-22) and Nikolai Malko (1926-29). During its earliest years, the orchestra was also conducted by Alexander Glazunov, Serge Koussevitsky, Gregor Fitelberg, and Nicolas Tcherepnin, as well as by such figures as Bruno Walter, Oscar Fried, and Hans Knappertsbusch. In the 1930s, the orchestra was headed by Alexander Gauk and the Austrian conductor Fritz Stiedry.

For 50 years, from 1938 to 1988, Evgeny Mravinsky was principal conductor of the Leningrad Philharmonic. During World War II, the orchestra continued to give concerts without interruption, even as Leningrad was being evacuated. After 1945, in addition to continuing to support new Soviet talent, the orchestra under Mravinsky was active in introducing to the U.S.S.R. important foreign composers and conductors, including Leopold Stokowski, Charles Munch, André Cluytens, Igor Markevitch, Josef Krips, Zoltán Kodály, and Benjamin Britten. In 1946, it undertook the first tour of the West by a Soviet orchestra and since then has been acclaimed by the public and press alike in over 25 countries throughout Europe, North America, and the Far East. Mravinsky and the Philharmonic also produced numerous outstanding recordings that established their reputation worldwide.

Throughout its history, the Leningrad Philharmonic has played a major role in furthering the careers of Soviet composers. The orchestra premièred Shostakovich’s First Symphony in 1926, bringing immediate international attention to the nineteen-year-old composer. Shostakovich’s close association with the orchestra — which went on to première seven of his subsequent symphonies — continued until his death in 1975.

The Soviet Union’s most distinguished musicians continue to perform regularly with the Leningrad Philharmonic. In recent years, these have included Evgeny Svetlanov, Gennady Rozhdestvensky, Dmitri Kitaenko, Elena Obraztsova, Vladimir Krainev, Nikolai Petrov, Mikhail Pletniiev, Victoria Postnikova, Sviatoslav Richter, Alexander Slobodyanik, Vladimir Spivakov, Gidon Kremer, and Victor Tretyakov, among many others.

In 1988, Yuri Temirkanov was appointed music director of the Leningrad Philharmonic, and Mariss Jansons was named associate conductor.

The Leningrad Philharmonic Orchestra now performs its fourth Ann Arbor concert. Earlier performances were in 1962 under Mravinsky and two concerts in 1973 under Gennady Rozhdestvensky and Neeme Järvi.



Yuri Temirkanov, Music Director

In April 1988, **Yuri Temirkanov** succeeded Evgeny Mravinsky as music director of the Leningrad Philharmonic Orchestra and won spectacular acclaim in Great Britain, France, and Germany during the orchestra's 1989 tour. His current American tour marks the orchestra's return to the United States after more than a decade. After completion of the tour, in December 1990, he will celebrate the 150th anniversary of Tchaikovsky's birth, conducting the Leningrad Philharmonic with soloists Itzhak Perlman and Jessye Norman in a gala concert to be internationally televised from Leningrad.

Temirkanov served as music director of the Leningrad Symphony Orchestra from 1969 to 1977, with which he toured in the United States (including an Ann Arbor concert in 1977), Germany, France, Italy, Japan, Sweden, and other countries. In 1979, he became principal conductor of the Royal Philharmonic Orchestra, a post he still holds. He is also artistic director and chief conductor of the Kirov Opera and, during the summer of 1987, conducted that company at London's Royal Opera House in productions of *Eugene Onegin*, *Queen of Spades*, and *Boris Godunov*.

As a guest conductor of European orchestras, Yuri Temirkanov has performed with the Berlin and Vienna Philharmonics, Dresden State Orchestra, Orchestre de Paris, Concertgebouw Orchestra, London's Philharmonia Orchestra, BBC Symphony, City of Birmingham Symphony, and the Royal Liverpool Philharmonic. In the United States, he led The Philadelphia Orchestra regularly between 1975 and 1980 and in January 1986 made an appearance with the New York Philharmonic as the first Soviet conductor to visit the United States following the renewal of the Soviet/American Cultural Exchange Agreement. During the summer of 1989, he conducted the Boston Symphony, Los Angeles and New York Philharmonics, and The Philadelphia Orchestra, returning to lead two weeks of subscription concerts with the New York Philharmonic in the spring of 1990.

Yuri Temirkanov was born in Nalchik in the Caucasus in 1938. He studied violin at a local music school and then entered the Leningrad Conservatory, where he graduated in 1962 as a violinist and in 1965 as a conductor. He then conducted at the Leningrad Opera and, in 1968, won the second National Conductor's Competition, which gave him the opportunity to conduct all of the principal Soviet orchestras.



As associate conductor of the Leningrad Philharmonic and music director of the Oslo Philharmonic Orchestra, **Mariss Jansons** is recognized as one of the most distinguished musicians of his generation and has become known to a considerable audience through his acclaimed recordings, his concert performances and extensive tours, and his work for radio and television.

Mr. Jansons was born in Riga, Latvia, in 1943 into a family of professional musicians: his father, Arvid Jansons, was a renowned conductor and his mother a former opera singer. He studied violin, piano, and conducting at the Leningrad Conservatory, from which he was graduated with honors. In 1969, he continued his training at the Vienna Music Academy, where he was a pupil of Hans Swarowsky, and then in Salzburg, where he studied under Herbert von Karajan. In Berlin, in 1971, he won the International Herbert von Karajan Foundation Competition.

Considered one of the leading conductors in the Soviet Union, Mariss Jansons has been associated with the Leningrad Philharmonic for many years, conducting it on many successful tours of Europe and, most recently, of Japan. In 1983, he led the U.S.S.R. State Symphony on its tour of the United Kingdom.

Under Mariss Jansons since 1979, the Oslo Philharmonic Orchestra has been hailed as one of the most important ensembles in Europe. Together, they have received outstanding reviews for their complete series of Tchaikovsky symphonies on the Chandos label and a Grammy Award for their recording of Shostakovich's Seventh Symphony. In 1986, they began a long-term exclusive recording relationship with EMI, and their first two recordings, released in 1987, coincided with their first American tour in nine years. The 1987 tour included a concert in our city that marked first Ann Arbor appearances of both Jansons and the Oslo Philharmonic. Since that time, Jansons and the Oslo Philharmonic have also toured in Italy, Spain, France, and Japan, as well as highly acclaimed appearances at the Edinburgh Festival and the BBC Proms.

In Great Britain, Jansons was, until recently, the principal guest conductor of the BBC Welsh Symphony, with which he recorded all of the Tchaikovsky Symphonies for BBC Television. Also for the BBC, he participated in the three-part series "Jansons Conducts," with the BBC Welsh Symphony, the Oslo Philharmonic, and the Leningrad Philharmonic. He plans to return to BBC Wales for further television productions. In addition to his work with BBC orchestras, Jansons recently made a very successful debut with the London Philharmonic, and future visits are planned for the 1991-92 and 1992-93 seasons.

Since 1987, Mariss Jansons has also made exceptionally successful debuts with The Cleveland Orchestra, Montreal Symphony, Toronto Symphony, Los Angeles Philharmonic, the Berlin Philharmonic, which he has since conducted annually, and the Concertgebouw Orchestra, with which he has established a long-term relationship that will include a series of concerts each year and recordings. The conductor's future engagements include debuts with The Philadelphia Orchestra, Chicago Symphony, London Symphony, Philharmonia Orchestra of London, and the Vienna Symphony.

Dmitri Alexeev, the prize-winning pianist from the Soviet Union, has established himself as one of the music world's most highly regarded artists. His critically praised recitals on the world's leading concert stages and his concerto appearances with the most prestigious ensembles of Europe have secured his position as one of the "most remarkable pianists of the day" (*Daily Telegraph*).

Alexeev's engagements for the 1989-90 season included performances with The Philadelphia Orchestra under Riccardo Muti, the London Philharmonic with Gennady Rozhdestvensky, the Israel Philharmonic, the NDR Hamburg under Mariss Jansons, and L'Orchestre National de France. In November and December of 1989, he made recital appearances in the United States and at Queen Elizabeth Hall in London. He now returns to the United States as a featured soloist with the Leningrad Philharmonic on its transcontinental tour.



During the 1988-89 season, Dmitri Alexeev appeared with the Berlin Philharmonic under Gerd Albrecht, the Royal Philharmonic conducted by Vladimir Ashkenazy, the Philharmonia Orchestra with Semyon Bychkov, L'Orchestre de Paris under Yuri Temirkanov, the Rotterdam Philharmonic, and the Maggio Musicale Orchestra in Florence. He also made extensive tours of Japan and New Zealand.

Mr. Alexeev records in the Soviet Union and for EMI, with whom he signed a long term contract in 1984. His discs include solo piano works of Brahms and concertos by Prokofiev, Rachmaninoff, and Shostakovich. His recordings of the Chopin Waltzes and Preludes have garnered great critical acclaim. He has recently recorded the Grieg and Schumann Concertos with Yuri Temirkanov and the Royal Philharmonic Orchestra for EMI and a Rachmaninoff recital disc for Virgin Classics.

Dmitri Alexeev was born in Moscow in 1947 and began to play the piano at the age of five. One year later, his prodigious talent brought him to the Central Music School of the Moscow Conservatory. Upon completion of his studies at the Central School, he came under the tutelage of the eminent Soviet pianist Dmitri Bashkirov. While pursuing graduate studies, he participated in several international competitions, capturing top honors at the 1969 Marguerite Long Competition in Paris, at the 1970 Georges Enescu Competition in Bucharest, and at the 1974 Tchaikovsky Competition in his native Moscow. In September of 1975, he won first prize in the Fifth Leeds International Competition in England, the first and only Russian pianist to have achieved this distinction.

This victory at the Leeds competition catapulted Alexeev to enormous popularity with European critics and audiences. His 1975 London debut marked the first of a long series of performances in Great Britain, including concerto appearances with the four principal London orchestras, as well as performances at the festivals of Aldeburgh and Edinburgh.

Alexeev's heralded American debut came in 1976 with the Chicago Symphony Orchestra under Carlo Maria Giulini. Two years later, he made his New York orchestral debut and gave his first Carnegie Hall recital. He has also performed in all the music capitals of Europe; made concert tours throughout Scandinavia, Japan, Australia, and Hong Kong; and played with such world-class orchestras as the Berlin Philharmonic, the Concertgebouw, and the Bavarian Radio Symphony.

In 1979, Alexeev began his celebrated collaboration with the soprano Barbara Hendricks, and they have since given regular performances in London, Paris, Frankfurt, Milan, and Stockholm, among other cities. Their concerts in Moscow and Leningrad in November 1987 were televised by both Soviet and French TV and shown during the Gorbachev-Reagan summit. In 1988, a North American tour included the cities of New York, San Francisco, Montreal and Ottawa.

Dmitri Alexeev is now heard in his Ann Arbor debut.

Philips Pre-concert Presentations

at 7:00 p.m. in the Rackham Building

- October 30** Preceding the Perlman/Zukerman duo-recital, David Smith will present "A UMS Photo Retrospective," an audio-visual montage prepared from his work as the Musical Society's principal photographer.
- November 14** Donald Sinta, Professor of Music (saxophone) at the U-M School of Music, will be the speaker preceding the Prism Quartet and Chester String Quartet concert. All four Prism Quartet members trained under Professor Sinta while obtaining their degrees at U-M.

Underwritten by a grant from Philips Display Components Company

"Desert Island Discs"

Co-produced by the University Musical Society and Michigan Radio, "Desert Island Discs" is now in its second season of Saturday morning broadcasts, from 8:00 a.m. to 10:00 a.m. Each program features a distinguished local "castaway" guest who is asked, "If you were stranded on a desert island, which five recordings would you like to have with you and (most revealingly) why?"

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