

may festival

Ann Arbor May Festival 1991
Kurt Masur & Leipzig Gewandhaus Orch.
May 1 - 4, 1991



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may festival



Greetings!

Greetings and welcome to this 98th Annual Ann Arbor May Festival. This is indeed a festival to indulge yourself in the celebration of music. We welcome the return of the Gewandhaus Orchestra of Leipzig with conductor Kurt Masur, who now travel to Hill Auditorium from a reunified Germany.

The moving political events on the international scene reveal the importance of music and musical figures. Music continues to be a driving force in our lives, and we are grateful for that.

As the Musical Society moves ever closer to the 100th anniversary of the May Festival, we extend our heartfelt thanks to you, the concertgoers, and to the musicians, the concertgivers, who together make these performances exhilarating.

Sincerely,

Kenneth C. Fischer
Executive Director
University Musical Society
of the University of Michigan



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Please retain this program book to bring with you each night you attend the festival.

The University Musical Society wishes to thank its advertisers for their support of the Season Program Book. Advertising support has allowed for an expanded program format including better information, photographs, and detailed notes and stories. We hope you will make use of the products and services advertised. When you do, please mention that you saw their advertisements in the UMS program book.

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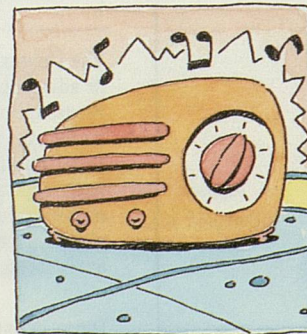
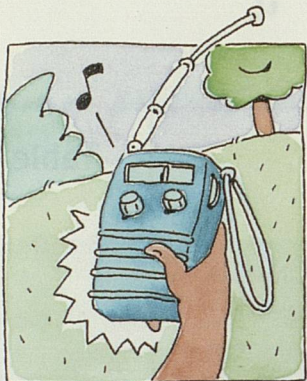
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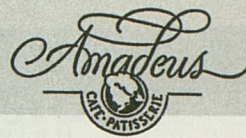
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General Information

University Musical Society Auditoria Directory and Information

Coat Rooms

Hill Auditorium:

Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.

Rackham Auditorium:

Coat rooms are located on each side of the main lobby.

Power Center:

Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels.

Drinking Fountains

Hill Auditorium:

Drinking fountains are located throughout the main floor lobby as well as on the east and west sides of the first and second balcony lobbies.

Rackham Auditorium:

Drinking fountains are located at the sides of the inner lobby.

Power Center:

Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.

Handicapped Facilities

With the addition of the ramp on the west side of Hill Auditorium, all auditoria now have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

Lost and Found

Call the Musical Society Box Office at 764-2538.

Parking

Parking is available in the Thayer and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free reserved parking is available to Encore members at the Guarantor, Leader, Concertmaster, and Bravo Society levels.

Public Telephones

Hill Auditorium

A wheelchair-accessible public telephone is located at the west side of the outer lobby.

Rackham Auditorium

Pay and campus telephones are located on each side of the main lobby.

Power Center

Pay phones are available in the ticket office lobby.

Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts. Refreshments are not allowed in the seating areas.

Restrooms

Hill Auditorium

Men's rooms are located on the east side of the main lobby and the west side of the second balcony lobby. Women's rooms are located on the west side of the main lobby and the east side of the first balcony lobby.

Rackham Auditorium

Men's room is located on the east side of the main lobby. Women's room is located on the west side of the main lobby.

Power Center

Men's and women's rooms are located on the south side of the lower level. A wheelchair-accessible restroom is located on the north side of the main lobby and off the Green Room. A men's room is located on the south side of the balcony level. A women's room is located on the north side of the balcony level.

Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call 763-3100 for details.

UMS / Encore Information Table

A wealth of information about events, the UMS, restaurants, etc., is available at the information table in the lobby of each auditorium. Volunteers and UMS staff can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.

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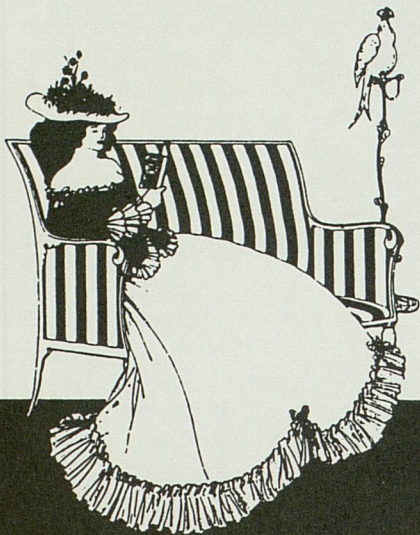
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Gift certificates

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Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before concert time. You will be given a receipt for an income tax deduction as refunds are not available. Please call 313/764-2538, 10 a.m. to 6 p.m. Monday-Friday, 10 a.m. to 1 p.m. Saturday and 90 minutes before concert time.

A free brochure with complete information is available upon request.

Concert Guidelines

To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society has implemented the following policies and practices:

Starting Time for Concerts

The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

Children

Children attending a University Musical Society event should be able to sit quietly in their own seats throughout the performance. Children not able to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. (Every child must have a ticket.)

Of Coughs and Decibels

Reprinted from programs in London's Royal Festival Hall: "During a recent test in the hall, a note played *mezzo forte* on the horn measured approximately 65 decibels of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*."

Please take advantage of Warner Lambert's generosity in providing Halls Cough Tablets in the lobby prior to and during intermissions of the concerts.

A Modern Distraction

With the advent of the electronic beeping and chiming digital watches, both audience members and performing artists will appreciate these being turned off or suppressed during performances.

Cameras and Recorders

Cameras and recording devices are strictly prohibited in the auditoria.

Odds and Ends

A silent auditorium with an expectant and sensitive audience creates the setting for an enriching musical experience. To that desired end, performers and patrons alike will benefit from the absence of talking, loud whispers, rustling of program pages, foot tapping, large hats (that obscure a view of the stage), and strong perfume or cologne (to which some are allergic).

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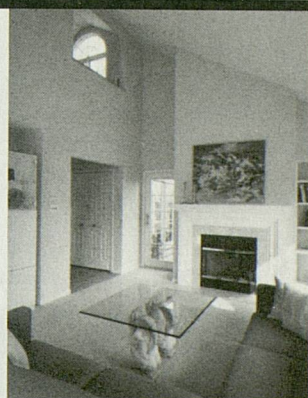
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Gewandhaus Orchestra of Leipzig

One of the most prestigious ensembles in the world today, the Gewandhaus Orchestra of Leipzig returns for an extensive tour of the United States and its third May Festival residency. Under the leadership of music director Kurt Masur, the orchestra last toured the United States in the 1988–89 season. The next season, the Gewandhaus toured the Soviet Union, Japan, and the People's Republic of China. Its current tour features appearances throughout California and the Southwest, as well as the four concerts in Ann Arbor this week.

Although the orchestra has a roster of 200 members, its overseas touring ensemble consists of only 150. The remaining 50 musicians perform at both Leipzig's opera house and the historic St. Thomas Church, which saw the premières of several cantatas by Johann Sebastian Bach and is still the home of a weekly cantata concert series. The orchestra also maintains nine string quartets, three chamber orchestras, and four wind quintets, as well as a brass ensemble and an ensemble specializing in early instruments.

The Gewandhaus is an orchestra rich in history, one which has played an important role in the development of music in the Western world. The renowned symbol of Leipzig's cultural tradition, it has compiled an illustrious list of music directors, including Felix Mendelssohn, Richard Wagner, Arthur Nikisch, Gustav Mahler, Bruno Walter, Wilhelm Furtwängler, Richard Strauss, Otto Klemperer, Fritz Busch, Erich Kleiber, and Sir Thomas Beecham.

The Gewandhaus Orchestra of Leipzig



The Gewandhaus Orchestra was the natural outgrowth of the sophisticated musical life of Leipzig, where the foundation for a concert tradition had been laid in the seventeenth century by the Collegia Musica. These were amateur ensembles, the most famous of which had been established by Georg Philipp Telemann and directed by Johann Sebastian Bach. The orchestra known today as the Gewandhaus evolved from the city's first professional orchestra, which had been founded in 1743, and was funded by the citizens, merchants, and music lovers of Leipzig. In 1781, the ensemble was dubbed the "Gewandhaus," in honor of its new permanent residence, the home of Leipzig's prosperous linen merchants.

In 1835, another landmark year for the orchestra, Felix Mendelssohn became principal conductor. The first Gewandhaus conductor to use a baton, he created the ensemble, balance, and unanimity that are hallmarks of the orchestra today. Mendelssohn also initiated the policy, still in effect, of presenting the works of past composers, while fostering a contemporary repertoire as well. He launched a series of historical concerts to revive public interest in J. S. Bach, whose works had gone largely unperformed since his death in 1750.

Through the years, the Gewandhaus Orchestra's repertoire has continued to expand. Under Kurt Masur's direction, the orchestra performs music from the mid-eighteenth- to the twentieth centuries, regularly giving premières of works by German composers. In the fall of 1981, the orchestra performed ten commissioned works, as part of the gala opening of its new concert hall, and recently, it presented cycles of the orchestral works of Richard Strauss and Johannes Brahms.

When the Gewandhaus Orchestra of Leipzig completes its Festival residency this week, it will have performed 17 concerts in Ann Arbor, all under the direction of Kurt Masur. Prior to the May Festivals 1989 and 1987 (four concerts each), the orchestra appeared in 1974, 1981, 1982, and twice in 1984.

First Violins

Professor Christian Funke
 Frank-Michael Erben
 Eberhard Palm
 Fred Roth
 Andreas Seidel
 Henrik Hochschild
 Klaus Hebecker
 Wolfram Fischer
 Ralf Heise
 Otto-Georg Moosdorf
 Wolfgang Gräntzel
 Eberhard Oettel
 Rolf Harzer
 Hans-Rainer Jung
 Uwe Boge
 Thomas Tauber
 Regina Hombsch
 Brita Zühlke
 Katrin Stoschek

Second Violins

Peter Gerlach
 Horst Baumann
 Tilmann Büning
 Hans Bärwald
 Monika Neumann
 Werner Keim
 Karl-Heinz Leidiger
 Jürgen Weise
 Lothar Gumprecht
 Jürgen Hetzer
 Christine Nagel
 Ludolf Köhler
 Beate Hundt
 Rudolf Conrad
 Dietrich Reinhold

Violas

Wolfgang Espig
 Bernd Jäcklin
 Olaf Hallmann
 Klaus Schwenke
 Günter Donath
 Peter-Michael Borck
 Werner Scheiter
 Jürgen Wipper
 Hermann Schicketanz
 Heiner Stolle
 Reinhard Kleekamp



Kurt Masur, *conductor*
 Midori, *violinist*
 Christian Funke, *violinist*
 Jürnjakob Timm, *cellist*
 Elisabeth Leonskaja, *pianist*
 Claudine Carlson, *mezzo-soprano*
 The Festival Chorus
 Thomas Hilbisch, *director*

Cellos

Professor Jürnjakob Timm
 Michael Sanderling
 Günther Stephan
 Lothar Max
 Siegfried Jäger
 Uwe Stahlbaum
 Ulrike Strauch
 Adolf Heinrich
 Jürgen Schroeder
 Hans-Peter Linde
 Heiko Schumann
 Christian Erben

Double Basses

Rainer Hucke
 Rainhard Leuscher
 Hans-Jürgen Schmidt
 Erwin Nerling
 Peter Strauch
 Werner Müller
 Andreas Rauch
 Eberhard Spree

Flutes

Karl-Heinz Passin
 Wolfgang Loebner
 Christian Sprenger
 Joachim Naumann
 Ulrich Other

Oboes

Klaus-Peter Gütz
 Uwe Kleinsorge
 Günter Heidrich
 Gerhard Flade
 Holger Landmann

Clarinets

Wolfgang Mäder
 Thomas Ziesch
 Matthias Kreher
 Werner Wunder
 Ingolf Barchmann

Bassoons

Thomas Reinhardt
 Hans Schlag
 Lutz Klepel
 Gottfried Kronfeld

Horns

Ralf Götz
 Clemens Röger
 Eckhard Runge
 Christian Kretschmar
 Rolf Sehring
 Siegfried Gizyki
 Amand Schwantge
 Wilhelm Fuchs

Trumpets

Jon Roderick MacDonald
 Sven Wunder
 Günter Rössler
 Günter Navarati

Trombones

Karl Jacob
 Jörg Richter
 Jürgen Schubert
 Dirk Lehmann
 Ralf Weiner

Tuba

Jürgen Bednarz

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Kurt Masur music director

Kurt Masur, music director-designate of the New York Philharmonic, has been music director of the Gewandhaus Orchestra since 1970. He has led the way in reviving two of the Gewandhaus Orchestra's greatest traditions, giving the premier performances of contemporary works and presenting historically accurate performances of works by the masters.



Appointed principal guest conductor of the London Philharmonic in September of 1988, Mr. Masur also appears regularly with the Berlin Philharmonic, London Philharmonic, Munich Philharmonic, Orchestre National de Paris, Philadelphia Orchestra, Royal Philharmonic, Czech Philharmonic, and the San Francisco Symphony.

Kurt Masur was first heard in North America in 1974 when he made his United States debut with the Cleveland Orchestra and his first American tour with the Gewandhaus Orchestra. Since then, he has led the Gewandhaus on several North American tours, which have featured a Beethoven Cycle at Carnegie Hall in 1984, a Brahms Cycle at Avery Fisher Hall in 1986, and a New York performance of the Beethoven piano concertos, with André Watts as soloist in 1989. Mr. Masur also led the Gewandhaus Orchestra in Bach's *St. Matthew Passion* and Beethoven's *Fidelio* at the Salzburg Easter Festival during the 1989-90 season.

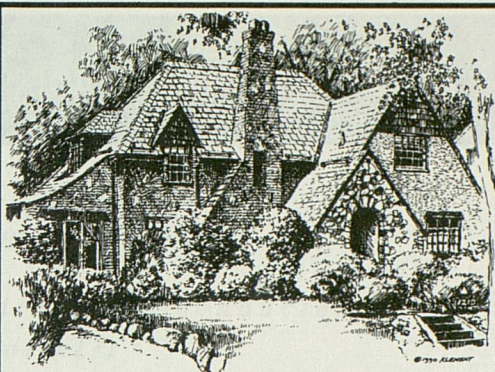
Born in Silesia, Germany, Kurt Masur began his musical training at the piano. He went on to study both piano

performance and conducting at the Music College of Leipzig. After graduation, he was named orchestra coach at the Halle County Theater, later becoming *kapellmeister* of the Erfurt and Leipzig Opera Theaters. In 1955, Mr. Masur was named conductor of the Dresden Philharmonic, and in 1958 he returned to opera as general director of music of the Mecklenburg State Theater of Schwerin. From 1960 to 1964, he was senior director of music at Berlin's Komische Oper, where he collaborated with Professor Walter Felsenstein, one of German opera's most influential directors. The Komische Oper's world tours were instrumental in establishing Kurt Masur's international reputation, which was also fostered by his numerous guest conducting appearances in Europe. In 1967, Maestro Masur was appointed chief conductor of the Dresden Philharmonic, a post he held until 1972.

Kurt Masur has recorded nearly one hundred albums. Among his recordings with the Gewandhaus are the complete Beethoven Symphonies, Dvořák *Slavonic Dances*, Mendelssohn's *Paulus*, Schubert's *Rosamunde*, Richard Strauss' *Four Last Songs* with soprano Jessye Norman, and an album of Strauss songs with tenor Siegfried Jerusalem on the Philips Classics label. The five Mendelssohn symphonies are also available on Vanguard Records. In November of 1988, his recording of *Ariadne auf Naxos* with Jessye Norman, Edita Gruberova, and Dietrich Fischer-Dieskau was released on the Philips Classics label.

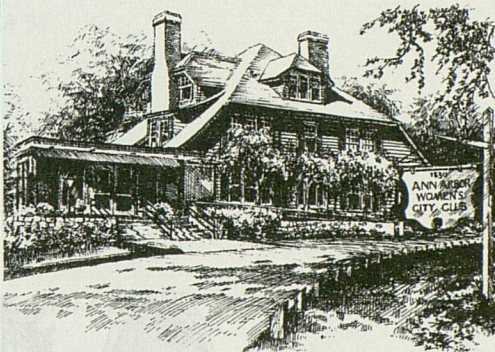
A professor at the Leipzig Academy of Music since 1975, Mr. Masur holds honorary degrees from Leipzig University and the University of Michigan (the latter awarded during his 1987 May Festival residency). He will become the New York Philharmonic's next music director, beginning with the 1991-92 season.

It is a privilege to welcome Kurt Masur and his Gewandhaus Orchestra back to Ann Arbor for these 1991 Festival concerts. The maestro's Ann Arbor podium appearances will now number 17, including his five concerts prior to the 1987 and 1989 May Festivals, all with the Gewandhaus Orchestra.



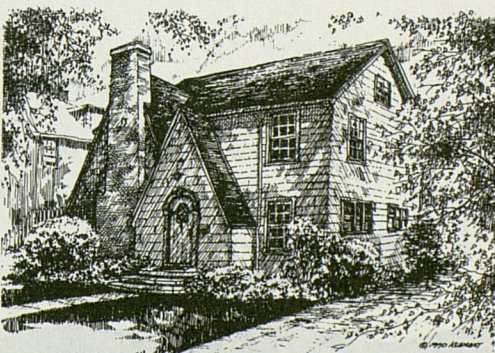
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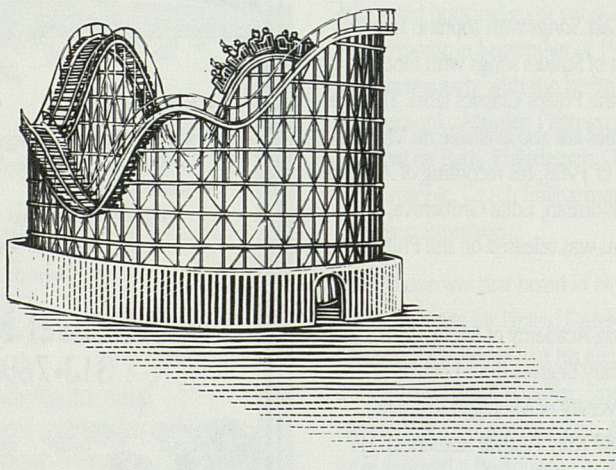
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Gewandhaus Orchestra of Leipzig

Kurt Masur, *artistic director & conductor*

Midori, *violinist*

Wednesday Evening, May 1, 1991, at 8:00

Hill Auditorium, Ann Arbor, Michigan



PROGRAM

Concerto in D minor for Violin and Orchestra, Op. 47 Sibelius

Allegro moderato

Adagio di molto

Allegro ma non tanto

Midori, *violinist*



INTERMISSION

Symphony No. 3 in A minor, Op. 56 ("Scottish") Mendelssohn

Andante con moto, allegro un poco agitato

Vivace ma non troppo

Adagio

Allegro vivacissimo

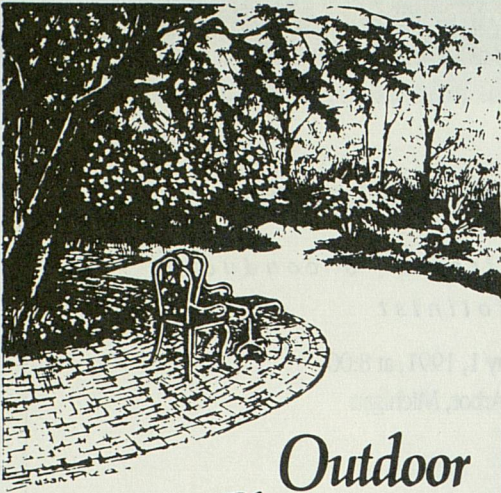
The pre-concert carillon recital was performed by Judy Ogden, Lecturer in the School of Public Health and a student of Margo Halsted, University Carillonneur.

Kurt Masur and the Gewandhaus Orchestra are represented by Columbia Artists Management Inc., New York City.

Midori is represented by ICM Artists, Ltd., New York City.

The Gewandhaus Orchestra records for Philips, Vanguard, Angel, and Vox/Turnabout Records.

The box office in the outer lobby is open during intermission for tickets to Thursday, Friday, and Saturday May Festival concerts.



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Program Notes

Violin Concerto in D minor, Op. 47

Jean Sibelius

Born December 8, 1865, in Hämeenlinna (Tavastehus)

Died September 20, 1957, in Järvenpää

Early in his life, Sibelius manifested an interest in music; he actually began composing before having received any instruction in music theory. After studying piano and violin, he made a definite decision in his twentieth year to become a composer. He studied in Helsinki and later in Berlin, returning to Finland in 1899. It was at that time that he received a monetary grant from the Finnish state, which enabled him to devote his entire creative endeavors to composition.

Having styled himself "a dreamer and poet of nature," Sibelius came to carve for himself a special place in the development of Scandinavian music, with his native Finland dominating the genre. His works reveal a close identity with Finnish nationalism, and his inspiration often came from Norse mythology and the Scandinavian naturalist poets. Indeed, one would be hard pressed to find one of his works that is not characterized by the typical "Sibelius sound," where scenery and deed alternate in shifting blends of tone, often combining the qualities of picture and story.

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Just as the symphonies — and even more so the tone poems — may strike the listener as containing great canvases of Finland's landscape and heroic past, the Violin Concerto seems to be tinged by a mood of communion with nature. Music analysts and commentators have remarked about this work's "bardic songs heard against a background of pagan fires in some wild Northern night," "the settled melancholy of a Finland of Northern darkness," and the violin's expression of "the labor and the love of a sensitive, almost morbidly modern, personality among the crude and prehistoric conditions of an unprotected land and ancient myths."

Sibelius wrote the Violin Concerto at Lojo, Finland, in 1903; it was premièred on February 8, 1904, under the composer's direction, with Victor Nováček as the soloist. Sibelius then revised the work during the summer of 1905, and in this new, definitive version it was first performed in Berlin on October 19, 1905, with Karl Halil playing the violin under the direction of Richard Strauss.

By virtue of its thematic material and the way in which it is developed, Sibelius' only concerto stands alongside his symphonies and tone poems as testament to the composer's right of inclusion in the list of the great European composers of the twentieth century. Music writer Louis Biancoli best summarizes the make-up of this work in the following words: "Despite its strongly modern character and modified sonata form, Sibelius' score belongs to the romantic tradition of the nineteenth-century concerto. The so-called 'bardic' moods and exotic folkish strains give it a special salience of its own. The opposition of violin and orchestra is almost unique in its brooding contrast, and the rhapsodic note of remote minstrelsy is strong, especially in the first movement. But the technique, the mounting climaxes, the surging drama of tone and theme, the high-register flutterings all give it a kinship with other repertory of the later romantic period."

The first movement is in free sonata form. The principal theme is announced by the solo violin over divided and muted strings, the somber character accentuated by an imitation of the opening motive by a clarinet. Two more important themes follow, and, after a cadenza for the solo, the three subjects are recapitulated and developed at the same time.

The *Adagio di molto*, a romanza, opens with a brief prelude followed by a broad, singing melody from the solo instrument. The prelude woodwind motive returns to introduce a short contrasting section, which soon gives way to the return of the principal theme, now in the orchestra with elaborate figuration for the violin. There is a short coda.

The finale is a concentrated rondo on only two themes. The first is hurled forth from the solo violin over a relentless rhythm in the strings and timpani. Violins and cellos chant the defiant second theme. Both are developed with startling ingenuity to a brilliant end.

Symphony No. 3 in A minor, Op. 56 ("Scottish")

Felix Mendelssohn

Born February 3, 1809, in Hamburg

Died November 4, 1847, in Leipzig

During his short life of 38 years, Mendelssohn dominated the musical world of Germany and exercised the same influence in England for more than a generation after his death. The reason for this may very well have been the fact that he was one of the most naturally gifted musicians of the nineteenth century, having developed his talent to an unprecedented degree while still a young boy. A product of his early years were the twelve Sinfonias for Strings, written between 1821 and 1823, already showing the composer's mastery of musical forms through the Classical style of Mozart. These were followed by the "mature" symphonies starting with No. 1, Op. 11, in 1824. Although the "Scottish" Symphony, Op. 56, is known as No. 3, it was the last of the five to be written. The "Reformation" Symphony from 1832 (known as No. 5, Op. 107) followed the



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first; this was followed by the "Italian" from 1833 (known as No. 4, Op. 90) and the *Lobgesang* ("Song of Praise") with soloists and chorus, written in 1840 and known as No. 2, Op. 52. This confusion was due to the fact that the symphonies were numbered as they were published and were not published in the order in which they were composed, the "Italian" and "Reformation" being published after the composer's death.

The idea to write a "Scottish" Symphony came to Mendelssohn while visiting Scotland in 1829. In a letter from Edinburgh on July 30, the composer wrote: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there with a winding staircase leading to it. This the murderers ascended, and finding Rizzio, drew him out . . . and killed him. The chapel is roofless, grass and ivy growing abundantly in it, and before the altar, now in ruins, Mary was crowned Queen of Scotland. I believe I found today in that old chapel the beginning of my Scottish Symphony."

Indeed, Mendelssohn did write the first ten bars of the opening Andante on the day of his visit to Holyrood. The symphony, however, had to wait 13 years before it was completed. It would be hard to guess how much of his Scottish visit Mendelssohn could remember at that point and how much of those recollections influenced the contents of this Symphony. Many a scholar has concluded that there is not much in this work that is of a Scottish nature; Mendelssohn's dislike for nationalistic music is well documented. It is also a well-known fact that the original score did not bear the nickname that has been affixed to the work for almost 150 years, nor did any of the early program booklets. It is recounted that once Robert Schumann was told at a performance of this Symphony that it was the "Italian" he was listening to; at the end of the performance Schumann is said to have exclaimed, "Charming! It so vividly represents Italy that it compensates one for never having been there." Mendelssohn himself never revealed whether indeed there was a program to this symphony. Even if Romantic notions may still linger in this century of pragmatism, for this work to be enjoyed it matters not whether the listener wants to hear in the score a description of the countryside of Scotland or simply a piece of "absolute" music. As Mendelssohn himself said, "Notes have as definite a meaning as words, perhaps even a most definite one."

Aside from being Mendelssohn's most mature work and perhaps his finest, the "Scottish" Symphony also bears historical significance as the movements are all joined together, marking a definite step toward the creation of the symphonic poem. Also the structure of the first movement, where material of the introduction is used to unify the work thematically, foretells the use of this technique to create a relationship between the first movement and all subsequent ones.

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The first movement begins with a slow and solemn introduction marked *Andante con moto*. The oboe theme heard at the beginning casts its shadow over most of the other themes of the symphony. The main section of the movement, marked *Allegro un poco agitato*, is cast in a modified sonata form and exhibits a generally somber orchestral coloring; its main theme treats the opening idea in variation style. Against reminders of the main theme in the background, the second theme makes its first appearance in the unexpected key of B minor, played by solo clarinet. The development section is marked by a remarkable series of modulations, the dynamic intensification of its themes, and gripping dramatic scenes seemingly mingling the world of nature with the experience of nature (as in the passage that clearly depicts the sea gripped by a raging storm). After the recapitulation, which starts *pianissimo* with the main theme on clarinet and first violins, comes a lengthy coda reminding us of the mysterious modulatory sequence and growing to an impassioned climax. Unusually, this is rounded off by a return of the introductory material, which, as the excitement fades away, leads into the Scherzo with a minimum of break.

The Scherzo, marked *Vivace ma non troppo*, is an exceptionally high spirited movement, also in sonata form and based on a pentatonic scale; many musicologists have commented on the resemblance to the Scottish air *Charlie is my Darling*. The main theme is first presented by a solo clarinet. The proceedings are marked by the graceful rhythmic treatment.

The third movement, *Adagio*, bears a marked influence from Beethoven and is strongly prophetic of Brahms. Imprinted with resignation and yearning, its gravity and all-encompassing sadness might remind the listener of Mendelssohn's gloomy recollections of Holyrood. With every turn, the slow, lyric melody that is presented at the outset is varied and elaborated.

The final brisk movement, *Allegro vivacissimo*, exhibits a militant mood that is unprecedented in Mendelssohn's works, while its copious thematic material, much of it of a folklike nature, is treated in a free fantasy mode. At the outset, the first violins present two lively melodies, one after the other. A second pair of themes, a little less emphatic, begins with a jaunty motive for oboe, followed by a rumbustious melody for *fortissimo* strings. After the energetic development of the themes, the recapitulation is brief, giving prominence to the coda. Here, the theme from the introduction is transformed in variation style, free from its previous elegiac mood, into a marchlike hymn of triumph, reaching the magnificent conclusion and lending unity to the entire work.

Mendelssohn completed his "Scottish" Symphony, regarded as the summit of his symphonic achievements, on January 20, 1842. After presenting the work the following June at a concert of the Philharmonic Society of London, the composer was granted the privilege of dedicating this symphony to Queen Victoria.

—Edgar Colón-Hernández



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Midori
violinist

The extraordinary violinist Midori has, at the age of 19, been acclaimed by critics, audiences, and fellow musicians as one of this century's most gifted artists.



Already celebrated worldwide for

fulfilling the tremendous promise of her earliest successes, she is now building upon the broad experiences of her career to date and is expected to become one of the most distinguished artists of the next century.

In less than a decade, since her brilliant debut with the New York Philharmonic under Zubin Mehta at the gala New Year's Eve concert in 1982, Midori has shared the great concert stages of the world with such eminent artists as Claudio Abbado, Vladimir Ashkenazy, Daniel Barenboim, Leonard Bernstein, Charles Dutoit, Yo-Yo Ma, Zubin Mehta, André Previn, Mstislav Rostropovich, Isaac Stern, Michael Tilson Thomas, and Pinchas Zukerman, and with prestigious ensembles including the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, the Israel Philharmonic, the London Symphony, the Los Angeles Philharmonic, l'Orchestre de Paris, and The Philadelphia Orchestra.

Midori began her 1990-1991 season playing gala opening-night concerts with the Boston Symphony and the Minnesota Orchestra. Later in the season, she again appeared with the Boston Symphony for two Carnegie Hall performances, in addition to subscription series concerts. Her other orchestral engagements include appearances with the symphony orchestras of

Baltimore, Dallas, Detroit, Louisville, Montreal, Pittsburgh, St. Louis, San Francisco, and Toronto. In Europe, she makes a major tour with the Toronto Symphony and gives two concerts with ensembles including the Czech Philharmonic, the Royal Philharmonic, and the Stockholm Philharmonic.

As a recitalist, Midori is equally active, having toured North America and Europe extensively. The former tour culminated in October 1990 with a tremendously successful Carnegie Hall recital debut, which was recorded for both audio and video release by Sony Classical. In November of 1990, she made recital debuts in London, at the Barbican Centre, and in Paris, at the Palais de Champs Elysées. She also played in the leading halls of Milan, Rome, Bonn, and Lyons, among others.

Midori returns frequently to her native Japan, where her most recent performances included several sold-out recitals, as well as concerts that inaugurated the newly founded Pacific Music Festival together with the London Symphony, conducted by both Leonard Bernstein and Michael Tilson Thomas. In September of 1989, she was the featured soloist with the New York Philharmonic on its East Asian tour.

Midori is an exclusive Sony Classical (formerly CBS Masterworks) recording artist. Her much-acclaimed debut for that label, a live recording of the Dvořák Violin Concerto with Zubin Mehta and the New York Philharmonic, was released in the summer of 1989. A record of the Paganini Caprices for solo violin followed in the fall of 1989, and a third release featuring the two Bartók Violin Concertos with the Berlin Philharmonic under Mehta has been recently issued. Her recording plans also include a solo album of virtuoso encore pieces. Her earliest recordings, made at age 14 and 15 for Philips, included concerted works of Bach, Vivaldi, Paganini, and Tchaikovsky.

Midori has received numerous honors, including the Los Angeles Music Center's Dorothy B. Chandler Performing Arts Award, which was presented to her as part of a gala celebration televised by PBS in early 1990. In 1988, she was lauded by the Japanese government as the Best Artist of the Year, the youngest person ever to

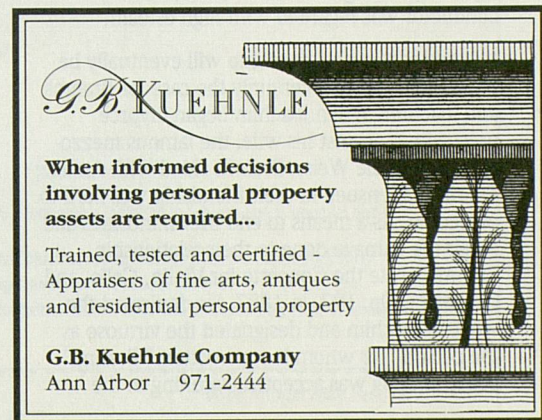
receive that high honor. She was also given the Crystal Award, sponsored by Symphony Hall of Osaka, for her contribution to the arts by the most widely read newspaper in Japan, Asahi Shimbun.

Midori's unique talents and lively personality have made her one of the most popular figures in the music world. She has received wide recognition in the media, and her television appearances have included the Today Show, the Tonight Show, Good Morning America, CBS This Morning, the MacNeil-Lehrer Report, CNN's Futurewatch, and Nova. She also participated in the salute to Nathan Milstein at the 1988 Kennedy Center Honors Gala with Mr. Zukerman, and in the gala concert broadcast worldwide from Tanglewood in honor of Leonard Bernstein's 70th birthday.

Midori was born in Osaka, Japan, in 1971 and began studying the violin with her mother, Setsu Goto, at a very early age. In 1982, she came to New York, where she studied with Dorothy DeLay, Jens Ellermann, and Yang-Ho Kim. When Zubin Mehta first heard her play, he was so impressed that he invited her to be a surprise guest soloist on the New York Philharmonic's traditional New Year's Eve concert, an occasion that effected a standing ovation and the impetus to begin a major career.

Midori lives in New York City and graduated from the Professional Children's School in 1990. She plays a 1735 Guarnerius del Gesu, "ex-David."

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Program Notes

Concerto in A minor for Violin, Cello, and Orchestra, Op. 102

Johannes Brahms

Born May 7, 1833, in Hamburg

Died April 3, 1897, in Vienna

In 1853, Brahms embarked on a concert tour with the Hungarian violinist Eduard Hoffmann (a.k.a. Reményi). It was during their stop at Göttinger, near Hanover, that Brahms came to meet Joseph Joachim, the virtuoso violinist — also a composer — with whom he established an immediate rapport that flourished into their long friendship. Joachim proved to be enormously influential in Brahms' career, as well as in the younger man's development as a composer. The two shared an identity of artistic outlook and a great admiration for each other's works; together, they stood firmly against the "New German School" as exemplified by Liszt and, later, Wagner. It was at Joachim's suggestion that Brahms met Robert Schumann and his wife Clara, both of whom were to become so important in his life as well as in his further development as a composer. Early on, Brahms benefited immensely from Joachim's advice regarding orchestration and from hearing Joachim's Hanover Quartet perform some of his chamber works. More importantly, when Brahms wrote his masterful Violin Concerto in 1878, Joachim — for whom the work was composed — provided invaluable guidance in the treatment of the violin as a solo instrument. Equally important, as a conductor Joachim introduced several of Brahms' orchestral works, thus garnering recognition for the younger composer and establishing his reputation, especially in England where the virtuoso/conductor was regarded with high esteem.

It is said that every friendship will eventually be tested, and this was certainly the case for Brahms and Joachim. When Joachim began divorce proceedings against his wife, the famous mezzo-soprano Amalie Weiss, Brahms sided with Amalie; the rift that ensued in their friendship was hard to overcome. As a means to end the animosities and repair the damage done to their relationship, Brahms wrote the Concerto for Violin, Cello, and Orchestra, Op. 102, in 1887. He dedicated the work to Joachim and designated the virtuoso as the person "for whom it was written." Brahms' peace offering was accepted, resulting in the

reestablishment of the severed friendship. Joachim performed the solo violin part at the work's first performance, a private affair held on September 23, 1887, in Baden-Baden. The composer led the orchestra, and Robert Hausmann, a member of the celebrated Joachim Quartet, was the solo cellist. The official première took place on October 18 of the same year in Cologne, with the same three principals.

The "Double" Concerto — as it is often referred to — was described by its composer as "a strange flight of fancy." The most recent antecedents prior to Brahms' Concerto can be found in Mozart's *Sinfonia Concertante* in E-flat major, K. 364 (for violin and viola) and Beethoven's "Triple" Concerto (for violin, cello, and piano). Beyond this, the "Double" Concerto reflects Brahms' interest in Baroque music, as it exhibits features of that musical era's *concerto grosso* and a predominantly polyphonic structure, albeit clothed in a nineteenth-century idiom.

In the opening of the *Allegro*, the full orchestra announces four measures of the principal theme, of which the last three notes provide the cello with a dramatic entrance in the form of a recitative-cadenza; a similar passage for the violin follows. After the introduction, the proceedings follow the typical concerto form. In a *tutti* passage, the principal theme is heard once more with a degree of elaboration, leading to the second theme in the major mode, first presented by the cello and receiving an answer from the violin. In the development section that follows, the main thematic material is imaginatively handled through the variation technique and elaboration that takes place throughout the entire movement. This is followed by the traditional recapitulation marked by further thematic elaboration.

The second movement, *Andante*, is built upon a simple songlike "A-B-A" structure. In the outer sections, the two soloists often play as "one voice," while in the contrasting middle section they engage in dialogue fashion.

The third movement, marked *Vivace non troppo*, is in rondo form; it is characterized by the subtle virtuosity allotted to the soloists as well as by the magisterial use of technical and structural means. Over the light accompaniment of strings and bassoon, the cello presents the main theme. This theme is restated *fortissimo*, after which the soloists present the second theme in the major mode. In typical rondo fashion, episodes employing these two themes alternate with ever-increasing elaborations, until an energetic coda brings the work to its conclusion.

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Jürnjakob Timm, *cellist*

Thursday Evening, May 2, 1991, at 8:00

Hill Auditorium, Ann Arbor, Michigan



PROGRAM

Concerto in A minor for Violin, Cello, and Orchestra, Op. 102 Brahms

Allegro

Andante

Vivace non troppo

Christian Funke & Jürnjakob Timm



INTERMISSION

Symphony No. 2 in D major, Op. 73 Brahms

Allegro non troppo

Adagio non troppo

Allegretto grazioso, quasi andantino

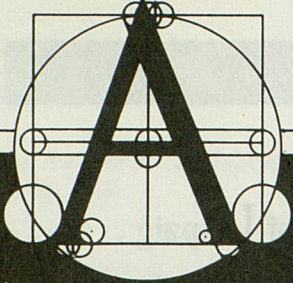
Allegro con spirito

The pre-concert carillon recital was performed by Sara Sjoberg, a sophomore majoring in Spanish and Economics and a student of Margo Halsted, University Carillonneur.

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Symphony No. 2 in D major, Op. 73

Johannes Brahms
1833-1897

Brahms has often, with arguable justification, been called the last of the great classical composers; a fervent admirer of Beethoven, he was moved by a desire to be linked to the tradition of the symphony as set by the master. However, Brahms cannot so easily be regarded as a mere neo-classicist (as he was called in life and even after his death); it is only the most superficial listener who could deny that his music possesses qualities of the most intense romanticism. The richness and abundance of his musical genius poured forth in his symphonies, as it did in his chamber works, choral pieces, and his long list of songs. Like Beethoven before him, he provided a strong voice, dramatic content, and perfection of structure to the symphony; this, however, he complemented with the introduction of the German *lied* to the essence of symphonic form. Beethoven had not made use of this lyric, uncomplicated, and somewhat rustic vein in his symphonies as it was later to be found in Brahms', but the practice was perpetuated into the turn of this century by Mahler, and to some small degree, by Bruckner.

Brahms was over forty years old when he completed his first Symphony. Having garnered a substantial reputation with his small-scale works (particularly his chamber music) and with Schumann's pronouncement naming him Beethoven's successor as a symphonist, Brahms felt tremendous pressure and weight of responsibility in presenting his first work in the form to the world. As a result, work on the first Symphony took him fifteen years between initial conception and the production of the completed score in 1876. Opus 68 turned out to be a magisterial work, and, having overcome his fears regarding his abilities to compose in the grandest of forms for instrumental music, he immediately set to work on his next symphony.

Brahms wrote his Symphony No. 2 in D major in 1877, completing the score in less than four months. This work has often been called Brahms' "Pastoral" Symphony. There is perhaps an element of truth in this descriptive nickname, particularly in relation to the first and second movements and possibly the third. Of his four symphonies, the tone of the Second is the most idyllic. The serene expression of the first movement is contrasted with the more deeply contemplative character of the second movement, where the lyrical sentiment is most apparent as the style of the *lied* is clearly found in the melody. The third movement

demonstrates a skillful use of variation technique and an effective juxtaposition of alternating fast and moderately slow sections. The finale expresses great jubilation. All in all, Opus 73 provides vivid example of Brahms' long melodic lines, his contrapuntal skill as demonstrated in the combination of melodic lines, the richness of harmony dictated by seriousness of purpose, the impressive coherence obtained in the use of thematic material, and the feeling of balance and unity in the structure as a whole.

The first movement, *Allegro non troppo*, is written in sonata-allegro form. The tranquil opening of basses, horns, and woodwinds reveals the emotional tone as well as the musical keynote of the symphony; the first theme compounds musical ideas to be utilized later in the work. A second portion of the first theme is stated in a quiet undulating melody played in the high register of the violins. A transition builds to a full climax; this leads into the tender second theme, which is introduced by the cellos and casts a shade of melancholy on the previously sunny proceedings. The development section begins with an elaboration of the first theme; the intermingling melodies and vigorous contrasting phrases of the development finally subside into a quiet passage that leads into the recapitulation. Here, the return of the first theme is combined with the second theme winding about it. The coda that concludes the movement features an ethereal horn solo.

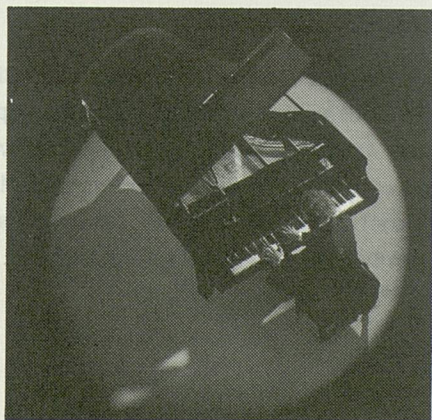
Unlike Mendelssohn and Schumann, for instance, Brahms followed the practice of the classics by placing the slow movement as the second instead of the third movement of his symphonies. The songlike *Adagio non troppo* is deeply contemplative in character with long phrases and rich chromaticism. The cellos introduce the first theme based on a

descending line, which leads to an accompanying counterpoint, basically ascending and played by the bassoons. A transition passage introduces a new key and leads into the second theme, marked *L'istesso tempo, ma grazioso*. A third theme introduces the development; this section builds up with increased rhythmic and melodic motion. The recapitulation brings back a second theme, this time richly ornamented, before closing with a restatement of the second theme.

The third movement, *Allegretto grazioso, quasi andantino*, is more like a song than a scherzo, and is perhaps closer in style to some of Brahms' piano pieces labeled *Intermezzi*. The main theme, introduced by the oboe with pizzicato accompaniment from the cellos, suggests the steps of a dance; there is, however, nothing dance-like about the development section or the richness of thematic variation in the middle episode.

The last movement, *Allegro con spirito*, is once again built on the sonata-allegro form. The principal theme begins mysteriously in the strings, extends to the woodwinds, and at last is expounded by the entire orchestra. The second theme is also introduced by the strings. In the development section, Brahms' mastery of contrapuntal technique is most evident; here, the composer makes frequent use of broken polyphony as the thematic threads of melody and counterpoint are distributed into small and even smaller motives. With one last statement of the second theme, proclaimed by the trumpets, Brahms brings his Second Symphony to its brilliant conclusion.

— Notes by Edgar Colón-Hernández




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Gail Rector Portrait
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In the 113-year history of the University Musical Society only six leaders have served as the top administrator. For 30 of those years, Gail W. Rector made his mark as a masterful impresario during his tenure as the fifth president of the University Musical Society. From 1957 until his retirement in 1987, Mr. Rector orchestrated the appearances of more than 1,400 distinguished international artists and performing groups.

In the tradition of presidents before him, a portrait of Mr. Rector is now completed and is on permanent display in the lobby of Hill Auditorium alongside the past UMS Presidents: Henry Simmons Frieze, Alexander Winchell, Francis W. Kelsey, and Charles A. Sink. The Ann Arbor and university communities congratulate Mr. Rector on this occasion, honoring and remembering his distinguished service to the arts and to the University Musical Society.


The final portrait-sitting took place March 19, 1991, following a visit by portrait artist Kevin Gordon of New York, who wanted to see where the portrait would be displayed.

This portrait tribute was made possible by a special group of UMS supporters and personal friends of Mr. Rector. To underwrite its cost, a committee headed by UMS board member Robert Aldrich and former UMS board members Douglas Crary and Thurston Theime enthusiastically contacted individuals and raised the necessary funds. Those people are listed in the gift portion of this program.



Jürnjakob Timm
cellist

Jürnjakob Timm is an internationally renowned concert soloist whose numerous orchestral engagements include frequent tours as soloist of the Gewandhaus Orchestra. He is also known through his recordings and radio appearances. In 1973, he became first cellist of the Gewandhaus Orchestra and a member of the Gewandhaus Quartet. A graduate of the Leipziger Hochschule für Musik, Mr. Timm has been a prize winner in international competitions in Moscow, Markneukirchen, and Geneva.



Christian Funke
violinist

Christian Funke was born in Dresden, and studied at the Hochschule für Musik "Carl Maria von Weber" in his native city. He continued his studies with Igor Besrody at the Moscow Tchaikovsky Conservatory and became the first foreign student to graduate with special distinction. In 1972, Mr. Funke was engaged by the Dresden Staatskapelle as first concertmaster. Since 1979, he has been first concertmaster and soloist of the Gewandhaus Orchestra.

Mr. Funke has won several international competitions and can be heard on numerous recordings. A recipient of the Art Prize of the GDR in 1984, Mr. Funke was named professor of violin at the Hochschule für Musik "Franz Liszt" in 1985. Since 1987, Mr. Funke has been the leader and soloist of the Bach Orchestra.

Gewandhaus Orchestra of Leipzig

Kurt Masur, *artistic director & conductor*

Jürnjakob Timm, *cellist*

Friday Evening, May 3, 1991, at 8:00

Hill Auditorium, Ann Arbor, Michigan



PROGRAM

Excerpts from *Romeo and Juliet* Prokofiev

Montagues and Capulets

The Young Juliet

Masks

Romeo and Juliet

Friar Laurence

The Death of Tybalt

Romeo and Juliet before parting

Romeo at the Tomb of Juliet



INTERMISSION

Seven Love Songs for Cello and Orchestra Henze

Jürnjakob Timm, *cellist*

Till Eulenspiegels lustige Streiche, Op. 28 R. Strauss

The pre-concert carillon recital was performed by Philip Burgess, a doctoral organ student and a student of Margo Halsted, University Carillonneur.

Kurt Masur and the Gewandhaus Orchestra are represented by Columbia Artists Management Inc., New York City.

The Gewandhaus Orchestra records for Philips, Vanguard, Angel, and Vox/Turnabout Records.

The box office in the outer lobby is open during intermission for tickets to Saturday night's May Festival concert.

Program Notes

Excerpts from *Romeo and Juliet*

Sergei Prokofiev

Born April 23, 1891, in Sontsovka, Ukraine

Died March 5, 1953, in Moscow

Shakespeare's tragedy about star-crossed lovers, *Romeo and Juliet*, has been the source of inspiration for composers of many nationalities throughout the last two centuries. In addition to symphonic works and more than ten operas, it has prompted incidental music for theater and film productions, songs, and even piano pieces. Among the best known compositions based on the stage work are: Bellini's opera *I Capuleti e i Montecchi* (1830); Berlioz' "dramatic symphony" with chorus and soloists (1839); Gounod's opera (1867); Tchaikovsky's Fantasy Overture (1870); Prokofiev's ballet (1935-6); Bernstein's Broadway musical *West Side Story* (1957); and Nino Rota's score for the Franco Zeffirelli film (1968). Of these works, except perhaps for Bernstein's and possibly Tchaikovsky's, Prokofiev's score is the one most often heard.

In 1934, while Prokofiev was living in Paris, a suggestion came from the Kirov Theater of Leningrad to present a new ballet based on Shakespeare's *Romeo and Juliet*. The ending, in which the two main protagonists commit suicide, presented a problem; as Prokofiev wrote, "living people can dance; the dying cannot." It was therefore decided to rewrite the ending with Romeo arriving just in time to save Juliet.

Prokofiev began work on this ballet in 1935. Preceded by such ballets as *Ala and Lolli* (1914-15), *The Tale of the Buffoon* (a.k.a. *Chout*) (1915), *The Steel Step* (1925), and *The Prodigal Son* (1928-9), *Romeo and Juliet* marks the arrival at Prokofiev's new, less aggressive and more lyrical style of composition. In contrast with his earlier ballets, all of which were in one act and written for the Paris stage, the three-act narrative dance-drama structure of *Romeo and Juliet* was basically dictated by the nature of classical ballet that was still favored in the Soviet Union. Due to its lyrical inventiveness and formal organization, as well as the magnitude of its scope and the fine delineation and development of characters, *Romeo and Juliet* has become the most successful three-act ballet since Tchaikovsky's dance scores.

The work became the longest of Prokofiev's ballets, despite the fact that he composed it in a scant four months. In the summer of 1935, he played the piano score for the theater directorship, who decided the material was unsuitable for dancing. Although several revisions were written, including the restoration of the

original tragic ending, the ballet was not presented until 1938, far from Leningrad, in Brno, Czechoslovakia. In the interim, Prokofiev wrote two orchestral suites (Opp. 64a and b) based on the ballet for concert performance, as well as a suite for solo piano, arranged in 1937. It was through these suites that the music became familiar to concert audiences, even before the ballet was actually staged for the first time. Taking movements from both suites, Maestro Masur has compiled the Suite heard in this performance. Like Prokofiev's suites, the movements are not necessarily presented in chronological order as they occur in the ballet.

Montagues and Capulets (*Allegro pesante*) is an ironic portrayal of the arrogant old Veronese noblemen from the rival families. In a contrasting middle section (*Molto tranquillo*), Juliet dances with her suitor, Paris.

The Young Juliet (*Vivace*) evokes the naïve young maiden, mischievously hindering the Nurse's attempts to get her dressed for the ball. At one point, Juliet sees herself in the mirror and gradually becomes aware of the fact that she is becoming a woman. The guests perform a **Minuet** (*Assai moderato*) as they arrive at the Capulets' ball.

Masks (*Moderato marciale*) is a depiction of Romeo's secret entrance with his two friends, Mercutio and Benvolio, to the Capulets' ball, obviously uninvited.

In **Romeo and Juliet** (*Lento*), the light of morning begins to fill Juliet's room as the lovers awaken after their first and only shared night of love. This scene contains some of the most bittersweet passages of the score.

Friar Laurence (*Andante espressivo*) is represented by two themes, one played by bassoons, tuba, and harp, the other played by divided cellos. In this scene, the Friar conceives a plan to aid the young lovers; he gives Juliet a potion that will bring about a death-like sleep. In the meantime, he plans to send word to the exiled Romeo to come back to Verona to spirit Juliet away.

The Death of Tybalt (*Andante — Animato — Presto*) pictures the last part of the duel that ensues between Tybalt and Romeo. Tybalt has just slain Mercutio, as Romeo tried to separate the two. In a blind fury, Romeo avenges his friend by killing his beloved Juliet's cousin, Tybalt.

For **Romeo and Juliet before parting** (*Lento — Poco più animato*) we go back to Juliet's room where, in a haunting and poetic moment, the lovers say their farewells in a sorrowful *pas de deux*. This is the most extensively developed movement of the suite.

Romeo at the Tomb of Juliet (*Adagio*) depicts the tragic last scene in which Romeo, not having received Friar Laurence's message, arrives at Juliet's tomb;

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believing Juliet to be dead, he drinks poison. Juliet awakens after Romeo has died; in despair, she takes his dagger and fatally stabs herself.

Prokofiev wrote that with the music for this ballet, he wanted "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 of mine, I shall be very sorry; but I feel sure that they will sooner or later." And so they have.

—Edgar Colón-Hernández

Sieben Liebeslieder (Seven Love Songs) for Cello and Orchestra

Hans Werner Henze

Born July 1, 1926, in Gütersloh, Westphalia

Hans Werner Henze was born in Gütersloh, Westphalia, Germany, on July 1, 1926; he has lived in Italy for many years. Henze demonstrated his musical interests at an early age, though this led to family tensions at a time (the late 1930s) when politics rather than art inevitably dominated German family life. The experience of chamber music played almost secretly in the partially Jewish household of a friendly neighbor confirmed the composer-to-be in the notion that music was anti-authoritarian, the embodiment of individuality — something that has remained a powerful part of his musical outlook to this day. He began to compose at about the age of 12, even before he had begun systematic instruction. When he was drafted in 1944, he continued composing under the inevitable restrictions of military life, turning them to advantage by training himself to hear mentally complex musical combinations.

After the war, Henze began studies with Wolfgang Fortner in Heidelberg, where he attained a technical mastery of counterpoint and began to compose the works that represented his earliest successes. But by the late 1940s, he had become an eager participant in the summer courses offered at Darmstadt by Rene Leibowitz, one of the leading proponents of the dodecaphonic school that emanated from Vienna. During the ensuing years, he began to produce a wide-ranging array of scores in virtually every medium, from small chamber combinations to symphony and opera. His music sometimes shows startling contrasts between one work and the next, testimony to his independent treatment of the Schoenbergian method, which has never hampered his own expressive purposes.

Since the early 1950s, he has lived mostly in Italy. During the late 1960s and through the 1970s, his music frequently reflected his concern for the political dilemmas of our time, presented in scores that often

belonged to the generalized category of “music theater” and demonstrated a creative eclecticism in their choice of materials. In recent years, Henze has moved away from such constant political engagement in his music, returning to the composition of abstract large works, such as his Symphony No. 7 and the *Sieben Liebeslieder* for Cello and Orchestra.

Sieben Liebeslieder was first performed in Cologne on December 12, 1986. Heinrich Schiff was the soloist, and David Shallon conducted the Cologne Radio Symphony Orchestra. The work received its American première on August 10, 1988, when the composer conducted the Tanglewood Music Center Orchestra, with Yo-Yo Ma as the soloist.

The composer has provided the following — purposely brief and even slightly evasive — note on his piece:

“This composition took shape between autumn 1984 and late summer 1985. The basis of its seven movements are seven English poems from very different stylistic periods, containing the most diverse expressive content and meters, which I have analyzed in content and structure and translated into music, really quite in the sense of song composition gradually converted into instrumental music. The identity of the texts will not be revealed.”

As befits a composition by one of the great opera composers of our time, the music is essentially lyric and sharply characterized. Though the composer prefers not to identify the texts that were his original inspiration, the listener can identify the special character of each of the seven fairly short movements, ranging from great outbursts to somber meditation. The work begins quietly, almost as chamber music, with three low woodwinds (two bassoons and bass clarinet), and ends equally quietly, with the solo cello joined by three other solo strings to make a string quartet (in which the cello nonetheless remains the principal voice). In between, however, the composer works the entire orchestra thoroughly, while allowing his protagonist to remain at center stage virtually throughout.

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Till Eulenspiegels lustige Streiche, Op. 28

Richard Strauss

Born June 11, 1864, in Munich

Died September 8, 1949, in Garmisch-Partenkirchen

Strauss completed what is perhaps the most popular of his tone poems in May of 1895, in Munich; it was published in September under the full title: *Till Eulenspiegels lustige Streiche, nach alter Schelmenweise — in Rondeauform* (“Till Eulenspiegel’s Merry Pranks, after the old-fashioned roguish manner — in Rondo form”). The first performance took place at a Gürzenich concert in Cologne on November 5, 1895.

In the study of Strauss’ creative process, the score of *Till Eulenspiegel* is particularly interesting. The composer expected to treat his subject as an opera, but due to difficulties in the characterization of Till, the opera project was never realized; instead, he opted for the form of symphonic poem. The long preliminary occupation with the *Till Eulenspiegel* legend enabled Strauss to compose his tone poem with speed.

Strauss found his subject in an old Volksbuch attributed to Dr. Thomas Murner (1475–1530). The name “Eulenspiegel” literally means “Owlglass” and is said to come from an old German proverb: “Man sees his own faults as little as a monkey or an owl recognizes his own ugliness in looking into a mirror.” Strauss’ symphonic poem seems to follow closely the story in the legend about a rascal (Till) who rides through the marketplace astride his horse, scattering the women’s wares in utter confusion. Disguised as a pastor, he drips with unctious and morals. Later, in his cavalier manner he pays court to several pretty ladies, one of whom makes an impression on him. The lady rejects him and he storms into a rage, swearing vengeance on all mankind. For his pranks, Till is brought before a court of justice; the drum roll suggests that his practical jokes have caught up with him as he is condemned to the gallows. He goes up the ladder and is hanged; although with a last gasp for air Till’s mortal part is no more, the return of his impudent theme suggests that his spirit still lives on.

This frolicsome epic has been set in the traditional framework of a rondo, and, in keeping with such a structure, one hears the statement of several themes that return in typical rondo fashion. Between these thematic repetitions, several episodes occur, carried by motives that sharply contrast with the basic themes. Foremost among these themes are the opening introduction, Till’s horn motive, and the portentous descending interval of the rogue’s condemnation. The brief epilogue quotes the introduction before bringing the work to its conclusion.

Program Notes

Overture to *Ruslan and Ludmila*

Mikhail Ivanovich Glinka

Born June 1, 1804, in Novospasskoye (now Glinka), near Smolensk

Died February 15, 1857, in Berlin

The son of a wealthy landowner, Mikhail Glinka attended school in St. Petersburg and later studied composition in Italy and Germany. Given that the Russian composers prior to him were either amateurs or strongly influenced by foreign schools, Glinka is regarded as the founder and father of Russian music. In his reliance upon Russian folksongs as a source of inspiration, he was the first to give Russian music a language of its own. Furthermore, in his nationalistic approach to composition, he came to exert a profound and freely acknowledged influence upon Balakirev (1837–1910) and Tchaikovsky (1840–1893).

The fairy-tale poem *Ruslan and Ludmila* established the 21-year-old Pushkin’s success virtually overnight. Pushkin was attracted by Glinka’s project for an opera based on the poem, but he had hardly begun to arrange the libretto when he died as the result of a wound incurred in a duel. Glinka then employed no less than five librettists to complete the adaptation of Pushkin’s already complete tale. The opera premiered on December 9, 1842, at the Bolshoi Theater in St. Petersburg.

The overture was written in clear classical form, its material mainly drawn from the opera’s final scenes. It begins with the full orchestra playing *fortissimo* chords to then introduce the main theme in D major played by violins, violas, and flutes. After a brisk passage of woodwinds, the cellos, violas, and bassoons announce the secondary theme in F major, a graceful melody of folklike character. Following a repeat of the orchestral *fortissimo*, a third theme taken from one of Ruslan’s arias then makes its appearance. Afterwards, all this thematic material is briefly developed; with the repeat of the exposition comes a rousing coda in which a whole-tone scale descending bass (employed in the opera as a motive for the villain) is prominent. Climactic brilliance and excitement mark the overture’s final passages. Glinka’s colorful orchestration and transparent texture firmly established the Russian tradition that was to be followed by Rimsky-Korsakov and Prokofiev.

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Kurt Masur, *artistic director & conductor*

The Festival Chorus

Thomas Hilbish, *interim director*

Elisabeth Leonskaja, *pianist*

Claudine Carlson, *mezzo-soprano*

Saturday Evening, May 4, 1991, at 8:00

Hill Auditorium, Ann Arbor, Michigan



PROGRAM

Overture to *Ruslan and Ludmila* Glinka

Concerto No. 2 in G major for Piano and Orchestra, Op. 44 Tchaikovsky

Allegro brillante e molto vivace

Andante non troppo

Allegro con fuoco

Elisabeth Leonskaja, *pianist*



INTERMISSION

Alexander Nevsky, Cantata for Mezzo-soprano,

Chorus, and Orchestra, Op. 78 Prokofiev

Russia under the Mongolian Yoke

Song about Alexander Nevsky

The Crusaders in Pskov

Arise, Ye Russian People

The Battle on the Ice

The Field of the Dead

Alexander's Entry into Pskov

Claudine Carlson, *mezzo-soprano*, & The Festival Chorus

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Piano Concerto No. 2 in G major, Op. 44

Piotr Ilyich Tchaikovsky

Born May 7, 1840, in Votkinsk, Russia

Died November 6, 1893, in St. Petersburg (now Leningrad)

In the winter of 1874, Tchaikovsky presented his newly written first Piano Concerto — one of the best-loved in the repertoire today — to his much admired and trusted senior colleague at the Moscow Conservatory, Nikolai Rubinstein, for an opinion on the work. Tchaikovsky suffered one of the biggest disappointments of his career when, on Christmas Eve, Rubinstein — who had been so supportive of the composer in the past — rejected the concerto with a torrent of scathing criticism, summarily declaring the work ill-composed and unplayable. This unexpected reaction from Rubinstein left the composer totally devastated and sank him into an unhealthy state of depression. Tchaikovsky then sent his concerto to Hans von Bülow, who found it “original, noble, and powerful.” On October 25, 1875, Bülow took the concert world by storm when he presented the work in Boston with unprecedented success. After this, Rubinstein reconsidered his position, recognizing the concerto for the masterpiece that it is, and added it to his repertoire, playing it quite often throughout Russia.

Four years later, Tchaikovsky began a new concerto, completing the work on May 10, 1880. The composer worked at it deliberately and without hurrying. Pronouncing himself well satisfied with it, he once again sent his new work to Rubinstein for his opinion; this time, Rubinstein — perhaps remembering that his rash judgment of the first concerto had been proven wrong — exercised the tact and diplomacy that he had lacked previously and responded by requesting the honor of premiering the work. This, however, did not come to pass, as Rubinstein died a few months later of consumption. The work was finally premiered on May 30, 1882, by Sergei Taneyev, a student of Rubinstein's and Tchaikovsky's most trusted musical friend. On that occasion, the orchestra was led by Rubinstein's brother, Anton.

The critics of the time, however, were not ready for Tchaikovsky's rather innovative concerto; the outer movements include prominent *concertante* solo parts, and the middle movement incorporates qualities of chamber music into the symphonic writing. Just as was the case with Brahms' Second Piano Concerto when it was played in Vienna for the first time during that same year, the critics declared Tchaikovsky's work to be “more of a symphony with piano obbligato than a concerto,”

failing to recognize its wonderfully crafted construction and immediate expressiveness. Not until recently has the concerto gained its deserved favor in the concert hall, where it is still overshadowed by its predecessor; this may be in part because of the considerable difficulties encountered in its virtuoso writing.

The first movement, *Allegro brillante e molto vivace*, is built upon a free sonata form. The opening is vigorous and noble in a somewhat ceremonious way. The main theme is proclaimed, *forte*, by the orchestra and immediately re-uttered by the piano, after which by itself, the solo instrument takes charge of the proceedings for 30 measures. The orchestra then presents the first part of the second theme with a dialogue for clarinet and horn in imitation, followed by the continuation of the theme in the unaccompanied piano. This thematic material is then developed freely, thoroughly, and most effectively.

The *Andante non troppo* is noteworthy for its treatment of the orchestral accompaniment, in which solo passages for violin and cello are so conspicuous as to make the work resemble a "Triple" concerto. At the beginning of the movement, accompanied by sparse string chords, an extended violin solo presents the main thematic ideas, followed by a substantial dialogue on these ideas, in which the solo cello takes the lead while the violin provides thematic reply. The piano then elaborates this material by itself before the orchestra in full gets involved. The eloquent but simple main theme bears a subtle resemblance to the vigorous opening of the first movement. The middle episode of this movement highlights the three soloists in an extended passage of chamber-like music. (It is interesting to note that after Tchaikovsky wrote this concerto, he finally wrote a piano trio.)

The *Finale*, marked *Allegro con fuoco*, is shorter than either of the first two movements; it provides a festive counterpart to the ceremonious first movement and is the most Russian-sounding of the three. This playfully episodic movement has been characterized as a rondo-like structure based on four themes. The first of these, in G major, is announced at once by the piano, with an accompaniment from the strings playing pizzicato. The second theme, in E minor, is based on a dotted figure for the piano and strings. The third one is in the tonic key and is initiated by the piano. A fourth theme, in B minor, is shared by the piano and the orchestra. A brief and brilliant coda brings the concerto to its joyous conclusion.

— Edgar Colón-Hernández

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Alexander Nevsky, Cantata for Mezzo-soprano, Chorus, and Orchestra, Op. 78

Sergei Prokofiev

Born April 23, 1891, in Sontsovka, Ukraine

Died March 5, 1953, in Moscow

In 1936 and 1938, Prokofiev embarked on extensive concert tours abroad, both of which took him for long periods of time to the United States. While in Hollywood, he undertook studies on film music technique; prior to this, the composer had worked on two film scores, *Lieutenant Kijé* and *The Queen of Spades*, even though neither film was ever completed. His newly acquired techniques in creating music for the cinema were immediately put to use upon his return from his last trip abroad, when Russia's leading film director, Sergei Eisenstein, suggested a collaboration on his newest venture. *Alexander Nevsky* is certainly one of the greatest films ever made; it owes much of its classic status to Prokofiev's contribution to the project. Both composer and director strove successfully to combine their talents and deal intuitively with each other's art. The film certainly has no equal in the business of partnership between a director and a composer, except perhaps for Laurence Olivier's *Henry V* with the music of Sir William Walton.

The film and the score both capture the heroic spirit and historic relevance of the defense of Novgorod by Prince Alexander Yaroslavitch Nevsky, when in 1242 the city was besieged by the militaristic German Knights of the Teutonic Order. With the purported intent of christianizing East Prussia and large areas of Russia, the Germans sacked, pillaged, and brutalized the country until Nevsky's armies defeated them on the frozen waters of Lake Chud. The film was certainly a product of its time; it is of no small relevance that the film was made before the signing of the Soviet-Nazi pact, and predictably, it bears the propagandist imprint of the Soviet regime, which at the time was so violently anti-German. Political issues aside, both the film and its score are full of dynamism and vitality and were enthusiastically acclaimed internationally upon the movie's release.

The success of the score prompted Prokofiev to excerpt the best parts, expanding here, elaborating there, to create a cantata for mezzo-soprano, chorus, and orchestra. The cantata, completed in 1939, consists of seven movements that basically correspond to key portions of the film; the texts were written by the composer himself in collaboration with V. Lugovski.

Russia under the Mongolian Yoke. The somber opening movement corresponds to the first scenes of the film. The desolation and gloominess of the music reflects Eisenstein's description: "Woeful traces of the

ravages wrought on Russia by the Mongols — heaps of human bones, swords, rusty lances. fields overgrown with weeds and ruins of burned villages.”

Song about Alexander Nevsky. This section, in which the chorus sings about the valorous deeds of Nevsky when he was victorious over the invading Swedes at the Battle on the Neva, is built upon a simple A-B-A structure. The first section has a slightly mournful character to it; this is followed by a more militant section. The return of the first section now has a more victorious feeling to it.

Yes, it happened on the River Neva —
on the River Neva, on the wide waters.
There we slew our foes' pick of fighting men —
their pick of fighting men, the army of Swedes.
Ah! How we fought, how we routed them!
Ah! We smashed their ships of war to kindling!
In the fight, our blood was freely shed
for our great land, our native Russian land.
Hey! Where the broadaxe swung was an open street,
through their ranks a lane where spears ran!
We mowed down the invading Swedes
like feather-grass grown on desert soil.
We shall never yield native Russian land.
They who march on Russia shall be put to death!
Rise against the foe, Russian land, arise;
rise to arms, great Novgorod!

The Crusaders in Pskov. A bleak picture is now painted as the Teutonic Knights, masquerading as religious crusaders, invade Russia. The Knights are musically depicted by means of a Latin chant using Gregorian cadences and underscored by brutal, modern harmonies and sonorities. After a string interlude based on the aria in the sixth movement, the crusaders' theme returns, this time punctuated by menacing horns and trombones.

Peregrinus expectavi pedes meos in cymbalis . . .
(A foreigner, I expected my feet to be cymbal-shod)

Arise Ye Russian People. Set off by the din of brass and metallic percussion, a warlike call to arms against the invaders emerges. Towards the middle, a hymnlike motive is heard (marked [a] in the translation), which recurs at different points in other movements.

Arise to arms, ye Russian folk,
in battle just, in the fight to death;
arise, ye people free and brave,
defend our fair native land!
To living warriors high esteem,
immortal fame to warriors slain!
For native home, for Russian soil,
arise ye people, Russian folk!
[a] In our great native Russia no foe shall live;
Rise to arms, arise, native mother Russia!
No foe shall march across Russian land,
no foreign troops shall raid Russia;
unseen are the ways to Russia,
no foe shall ravage Russian fields.

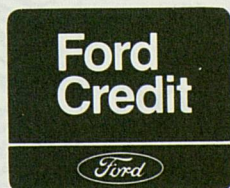
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The Battle on the Ice. This has been described as the best battle music for film ever written. High strings chillingly set the scene as the dawn mists spread over the frozen lake. The music begins to build as the two armies move forward in confrontation from opposite banks. The chorus once again sings the chant of the invading armies against the intermingling Russian motive in the orchestra. In a highly dissonant passage, the clash of arms is distinctly represented with a terrifying war cry [b]. The crusader's theme now returns in empty octaves, but this gives way to a new joyful Russian theme, foretelling victory. The Knights' theme appears in fragmentation, each time in lower dynamics as the remaining Teutonic armies sink beneath the breaking ice. Over the stillness that ensues with the end of the battle, the strings give rise to the hymnlike motive from the previous movement.

Peregrinus expectavi pedes meos in cymbalis est!
[b] Vincat arma crucifera! Hostis pereat!
(A foreigner, I expected my feet to be cymbal-shod!
Victory to the arms of the cross bearers! Let the foe perish!)

The Field of the Dead. Again, high tremolando strings depict the devastation over the battle field and the waste of human life. As she looks for her beloved among the dead, a Russian maiden intones a mournful song:

I shall go across the snow-clad field,
I shall fly above the field of death.
I shall search for valiant warriors,
my betrothed, my stalwart youths.
Here lies one felled by a wild sabre;
there lies one impaled by an arrow.
From their wounds blood fell like rain
on our native soil, on our Russian fields.
He who fell for Russia in noble death
shall be blest by my kiss on his dead eyes;
and to him, brave lad, who remained alive
I shall be a true wife and a loving friend.
I'll not be wed to a handsome man:
earthly charm and beauty fast fade and die.
I'll be wed to the man who's brave.
Give ye heed to this, brave warriors!

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Alexander's Entry into Pskov. In the last scene, the hero is welcomed into the liberated city. The Russian themes from earlier movements are heard again. To a sound of light percussion instruments, the women present a new song of celebration, taken on by the men and followed by a dance of rejoicing, exhibiting brilliant writing for the woodwinds. This leads into the climactic and final reiteration of the hymnlike theme as the bells of the city ring out in celebration.

In a great campaign Russia went to war.
Russia put down the hostile troops.
In our native land no foe shall live.
Foes who come shall be put to death!

Celebrate and sing, native mother Russia!
In our native land foemen shall not live.
Foes shall never see Russian towns and fields:
They who march on Russia shall be put to death!

In our Russia great, in our native Russia
no foe shall live!
Celebrate and sing, native mother Russia!
All of Russia came in triumph to the celebration.
Celebrate and rejoice, Russian motherland!

—*Edgar Colón-Hernández*



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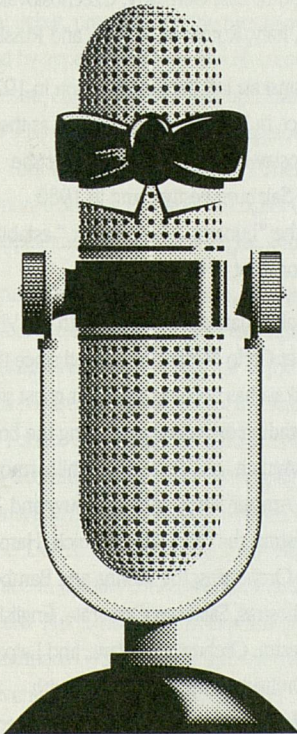
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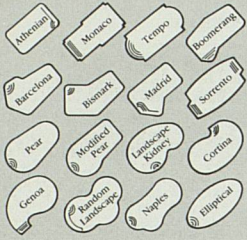
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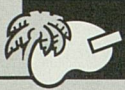


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Elisabeth Leonskaja pianist

Born in Tiflis, U.S.S.R., pianist Elisabeth Leonskaja made her orchestral debut at age 11 and made her solo recital debut two years later. From 1964 through 1971, Miss



Leonskaja studied at the Moscow Conservatory with Jacob Milstein, and during that time she won prizes in three international competitions: the 1964 Georges Enescu Competition in Bucharest, the 1965 Marguerite Long Concour in Paris, and the 1968 Queen Elisabeth Competition in Brussels. These successes were followed by tours of Belgium, East Germany, Czechoslovakia, Finland, France, Italy, Rumania, Austria, and Russia.

Before Miss Leonskaja left the Soviet Union in 1979 to take up residence in Vienna, she performed as the partner of Sviatoslav Richter. That same year she appeared at the Salzburg Festival and in 1980 participated in the "Lucerne Music Week," establishing herself as a major artist in the West.

The year 1979 also marked her debut with the Vienna Symphony under Carlo Maria Giulini, and since then Elisabeth Leonskaja has become a familiar guest soloist with Europe's leading orchestras, including the London, Royal, Czech, Munich, and Rotterdam Philharmonic Orchestras, the Amsterdam Concertgebouw and Zurich Tonhalle Orchestras, the Frankfurt, Munich, Hamburg, and Köln Radio Orchestras, the Vienna and Bamberg Symphony Orchestras, Salzburg Camerata, English Chamber Orchestra, Orchestre de Paris, and Leipzig Gewandhaus Orchestra. She has worked with conductors Rudolf Barshai, Jiří Bělohlávek, Herbert

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Elisabeth Leonskaja's sensational North American debut took place at the Hollywood Bowl with the Los Angeles Philharmonic, and subsequent engagements included The Cleveland Orchestra and St. Louis Symphony. Her highly acclaimed New York Philharmonic debut occurred in February 1989 when, on short notice, she replaced an indisposed Claudio Arrau, advancing by a few days her previously scheduled appearances; she gave three performances of Beethoven's Concerto No. 4 and two of Liszt's Concerto No. 2, conducted by Kurt Masur.

In addition to performances in Vienna, London, Paris, Munich, and Frankfurt, and a tour of Japan with the Bamberg Symphony Orchestra, Elisabeth Leonskaja's 1989-90 season was highlighted by her New York City recital debut, presented by the prestigious 92nd Street Y, and by appearances with the Houston Symphony Orchestra, conducted by Christoph Eschenbach. Her 1990-91 season saw a return engagement with the New York Philharmonic at Avery Fisher Hall, recitals in Baltimore's Shriver Hall and Chicago's Orchestra Hall, and appearances in Vienna, Prague, and Frankfurt.

Her many recordings of the solo, concerto, and chamber music repertoire have established Miss Leonskaja as an international star of the first rank. Philips released her recording of the Rachmaninoff Cello Sonata with Heinrich Schiff in 1983, and her highly acclaimed albums of Mussorgsky, Tchaikovsky, Brahms, and Schumann were released in 1988 by Teldec/Decca, to whom she is now under exclusive contract. In January 1991, she recorded Tchaikovsky's Concerto No. 2 with Kurt Masur and the Leipzig Gewandhaus Orchestra, the same work she performs this evening in her Ann Arbor debut.



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Claudine Carlson
mezzo-soprano

Whether in recital, concert, or opera, mezzo-soprano Claudine Carlson has been hailed by critics for her vocal elegance and complete musicianship, as well as for the extraordinary scope of her repertoire.



Her career regularly encompasses performances with virtually all of the world's great symphony orchestras, and she has appeared with such eminent conductors as Daniel Barenboim, Antal Dorati, Charles Dutoit, Carlo Maria Giulini, Rafael Kubelik, Kurt Masur, Leonard Slatkin, Sir Georg Solti, Yuri Temirkanov, and David Zinman, among others. Her performance of Leonard Bernstein's *Kaddish* Symphony with the composer conducting the orchestra of L'Accademia Nazionale di Santa Cecilia in Rome and the National Symphony, at both the Kennedy Center and Avery Fisher Hall, was acclaimed internationally. She is also in constant demand at important music festivals, including Ravinia, Tanglewood, Mostly Mozart, the Hollywood Bowl, the Casals Festival, Meadow Brook, Blossom, and the Colorado Festival.

Miss Carlson's 1989-90 season included appearances in the fall singing *Shéhérazade* with The Philadelphia Orchestra; *Alexander Nevsky* with the San Francisco Symphony, and *Romeo and Juliet* with the Atlanta Symphony. In the spring, she returned to The Philadelphia Orchestra for performances of Ravel's *L'Enfant et les sortilèges* and sang with the Kansas City Symphony in Mahler's Symphony No. 8 and the Montreal Symphony in Debussy's *Pelléas et Mélisande*, which was recorded by London/Decca with Charles



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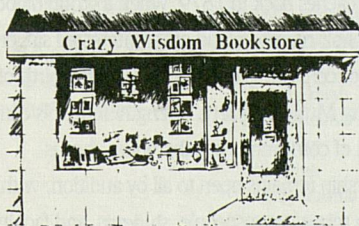
Dutoit conducting. Her previous season (1988-89) was also highlighted by appearances with The Philadelphia Orchestra and the Montreal Symphony in Berlioz' *La Damnation de Faust*, performances with the St. Louis Symphony in *Alexander Nevsky*, the San Juan Symphony in Mahler's Symphony No. 3, and, in France, in Mahler's *Das klagende Lied*. She began her 1990-91 season by singing Beethoven's *Missa Solemnis* with the Dallas Symphony, followed by appearances with the symphony orchestras of Baltimore, St. Louis, Kansas City, Alabama, and Savannah.

Claudine Carlson's recordings include Brahms' Songs for Alto, Viola, and Piano, two works of William Grant Still, Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, Landowsky's opera *Le Fou*, a recent RCA release of Carlos Chavez' *Nocturne*, and a French song recital on Town Hall Records entitled "Reflections de France." For the Pro Arte label, she has recorded Berlioz' *La Marseillaise* with Philippe Entremont and the Denver Symphony.

The French-born artist received an early introduction to music from her mother, an accomplished pianist. She came to America as a young girl, taking voice lessons in California and later studying at the Manhattan School of Music. She was a First Prize-winner in the National Federation of Music Clubs Singing Competition and also received the Martha Baird Rockefeller Award. Miss Carlson now resides in southern California.

Claudine Carlson is now heard in her Ann Arbor debut.

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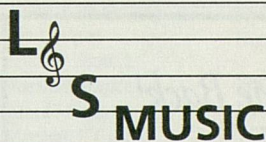


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The Festival Chorus

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 countries abroad 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 Belohlávek and the Prague Symphony Orchestra; Neeme 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, Gewandhaus Orchestra of Leipzig, and Los Angeles Philharmonic, under Stanislaw Skrowaczewski, Eugene Ormandy, Aaron Copland, Robert Shaw, Theo Alcantara, Sir John Pritchard, Thor Johnson, Sir Alexander Gibson, Zdenek Macal, Michael Tilson Thomas, Kurt Masur, and André Previn. 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*. 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. Most recently, in February 1991, these singers collaborated with the Ann Arbor Cantata Singers and the Ann Arbor Symphony Orchestra under Carl St. Clair to present Maurice Duruflé's *Requiem*.

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 concerts, 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.

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*Clyde Oil joins
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The Festival Chorus

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 Janet Bell
 Joan M. Bell
 Cheryl Brown-West
 Ann Burke
 Mary Ellen Cain
 Young Cho
 Rebecca L. Collino
 Elaine Cox
 Kathryn Foster Elliott
 Lydia Gilmour
 Lori Kathleen Gould
 Melissa Hertz
 Carolyn Leyh
 Nancy Lodwick
 Elizabeth R. Maason
 Amy K. McGee
 Loretta I. Meissner
 Nancy Pearce
 Carole Lynch
 Pennington
 Susan Sargent
 Alice M. Schneider
 Ilene A. Seltzer
 Virginia Smith
 Margaret Warrick

Second Sopranos

Martha Ause
 Marilyn Buss
 Doris Datsko
 Jan Gyselinck
 Patricia Hackney
 Doreen Jessen
 Ann Kathryn Kuelbs
 Judy Lehmann
 Loretta Lovalvo
 Judy Lucas
 Kim Mackenzie
 Marilyn Meeker
 Trisha Neff
 Joanne Owens
 Sara Jane Peth
 Gretta Spier
 Kay Stefanski
 Sue Ellen Straub
 Patricia Tompkins
 Jean Marion Urquhart
 Barbara Hertz Wallgren
 Rachelle B. Warren
 Charlotte Wolfe

Thomas Hilbish, *interim conductor*
 Jean Schneider-Claytor,
rehearsal accompanist
 Deborah Halinski, *manager*

First Altos

Yvonne Allen
 Margo Angelini
 Carol A. Beardmore
 Christiane Beerwerth
 Alice Cerniglia
 Viola Cheung
 Laura Clausen
 Mary C. Crichton
 Anna Egert
 Marilyn A. Finkbeiner
 Ruth Gewanter
 Wendy Glanville
 Jacqueline Hinckley
 Nancy Houk
 Jean Huneke
 Carol Hurwitz
 Gretchen Jackson
 Nancy Karp
 Carolyn King
 Patricia Kowalski
 Marianne Page
 Lisa Pape
 Karin Hunt Roth
 Anne Facione Russell
 Jari Smith
 Joan Stahman
 Kathryn Stebbins
 Patricia Steiss
 Marianne Webster
 Barbara H. Wooding
 Ann F. Woodward

Second Altos

Anne Lampman
 Abbrecht
 Lubomyra A.
 Chapelsky
 Anne C. Davis
 Lynne de Benedette
 Alice B. Dobson
 Deborah A. Dowson
 Andrea Foote
 Mary E. Haab
 Carol Kraemer
 Hohnke
 Dana Hull
 Wendy Jerome
 Loree Kallay
 Katherine Klykylo

Sally A. Kope
 Elsie Lovelace
 Frances Lyman
 Cheryl Melby
 MacKrell
 Lois P. Nelson
 Anne Ormand
 Shirley Parola
 Julie Ann Ritter
 Joan M. Roth
 Sara Ryan
 Carren Sandall
 Margaret Sharemet
 Cynthia J. Sorensen
 Alice Warsinski
 Wendy White

First Tenors

John Ballbach
 Charles R. Cowley
 Fr. Timothy J.
 Dombrowski
 Bob Douglas
 Peter C. Flintoft
 Marshall Franke
 James Frenza
 Marshall J. Grimm
 Claudette L. Grinnell
 Arthur Gulick, M.D.
 Troy E. Hollar
 Forrest G. Hooper
 Joseph Kubis
 Robert E. Lewis
 Paul Lowry
 Robert K. MacGregor
 Bernard Patterson
 Dan Ringrose
 Toby Steele
 Helen F. Welford

Second Tenors

Steve M. Billcheck
 John W. Etsweiler, III
 Dwight L. Fontenot
 Carl T. Gies
 Albert P. Girod, Jr.
 Ted Hefley
 Thomas Hmay
 Martin G. Kope
 David M. Rumford

Bill Ruszler
 Henry Schuman
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First Basses

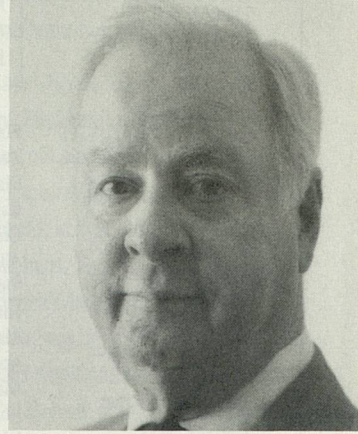
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 Charles Lovelace
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 Joseph D. McCadden
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 Mark Nelson
 Kelley Newton
 John Gordon Ogden
 William Ribbens
 David Sandusky
 James C. Schneider
 Nicholas Wallin
 Donald R. Williams

Second Basses

James David Anderson
 William Guy Barast
 Howard Bond
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 Don Faber
 Howard Grodman
 Donald L. Haworth
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conductor

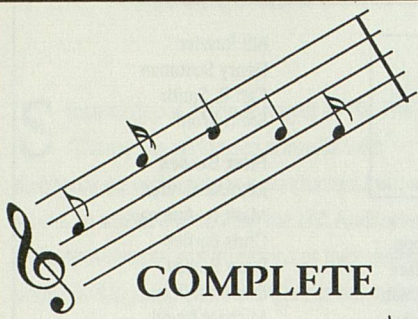
Conductor
Thomas
Hilbish, Professor
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and Director
Emeritus of
University Choirs
at the University of
Michigan, has
served as interim
conductor of the
Musical Society's
Choral Union and



Festival Chorus during the 1990-91 season. First, he conducted the Choral Union singers in their annual *Messiah* concerts, then prepared selected singers for their participation in Maurice Duruflé's *Requiem* with the Ann Arbor Symphony Orchestra in February, and now presents The Festival Chorus for Saturday night's performance of *Alexander Nevsky*.

After studying at the University of Miami and the Westminster Choir College, Professor Hilbish spent 16 years as supervisor of music in the Princeton Public Schools before joining the faculty of the University of Michigan in 1965. He soon formed the U-M Chamber Choir, which became internationally recognized for its excellence as it toured under his direction through Italy, the Soviet Union, Spain, Poland, Czechoslovakia, and Hungary. The choir also made several recordings, one of which received a Grammy nomination in 1981.

Throughout his forty-year career in music, Thomas Hilbish has established himself as one of America's leading conductors of choral music, widely respected for his ability to inspire musicians to achieve levels of performance far beyond expectations. He has prepared choirs for many distinguished conductors, including Robert Shaw, Thomas Schippers, and Leonard Bernstein, and has made guest appearances at universities and festivals throughout the United States and abroad.



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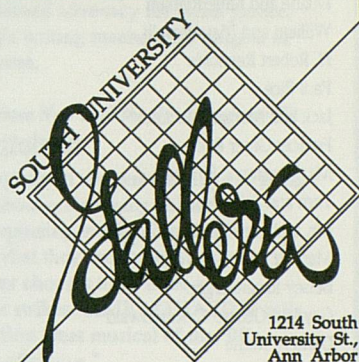


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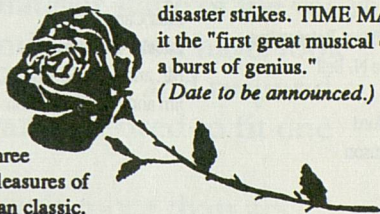
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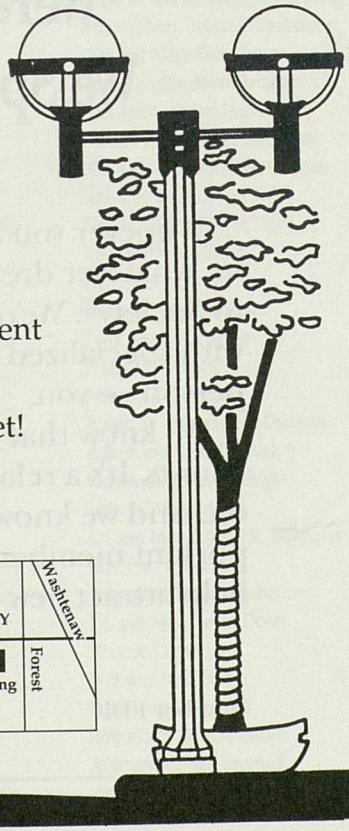
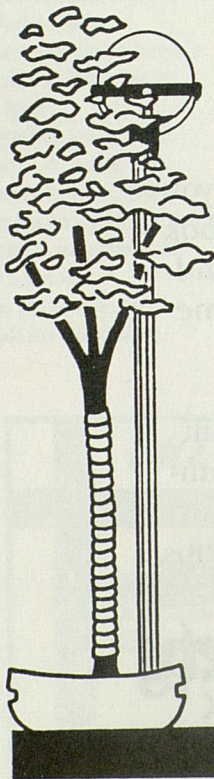
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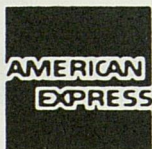


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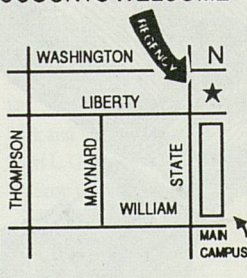
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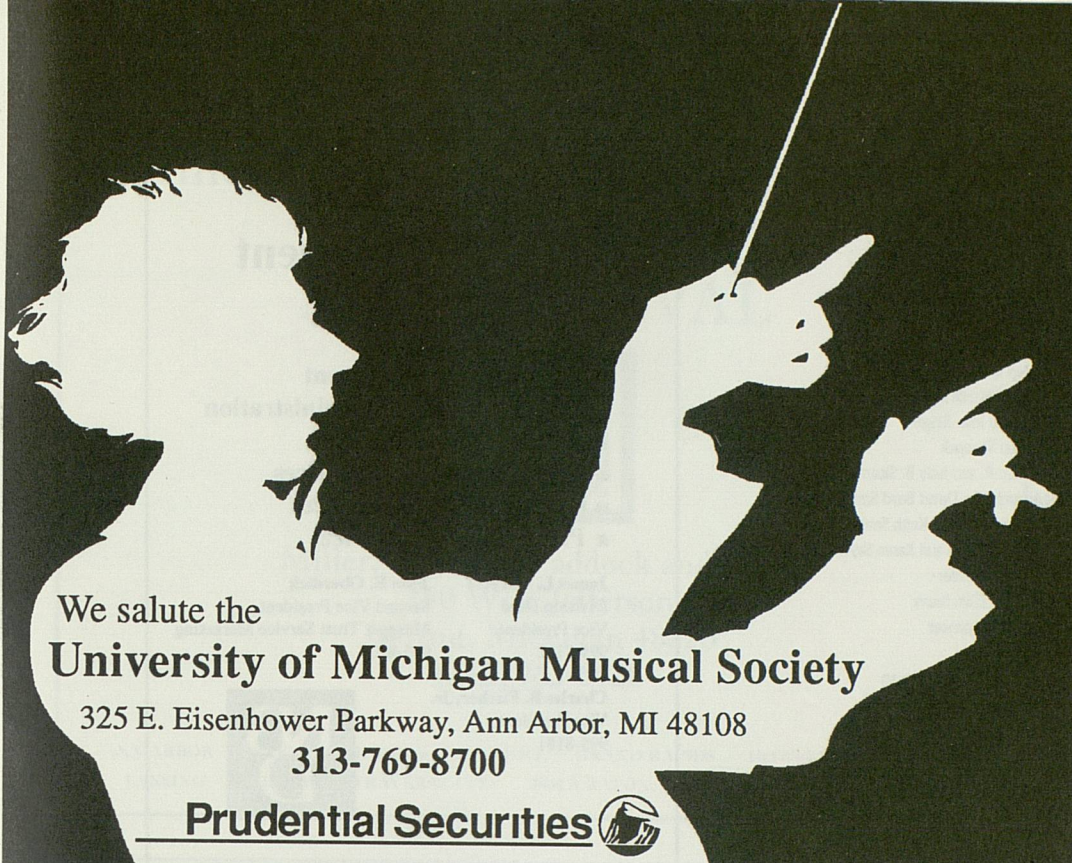
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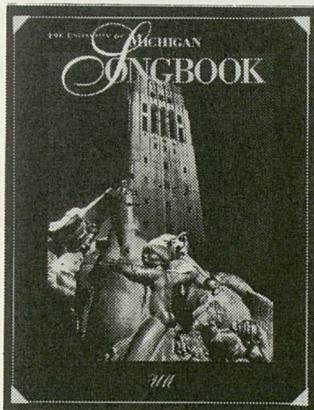
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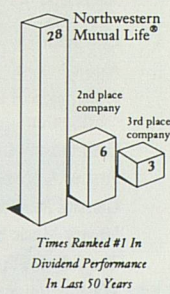
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