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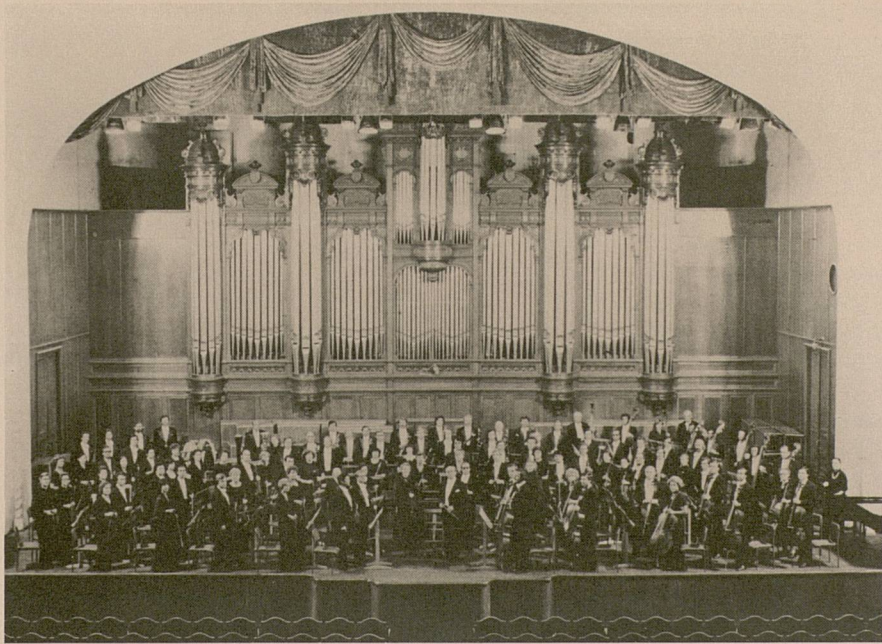
STATE SYMPHONIC KAPELLE OF MOSCOW

(formerly the Soviet Philharmonic)

GENNADY ROZHDESTVENSKY
Music Director and Conductor

VIKTORIA POSTNIKOVA, Pianist

Saturday Evening, February 8, 1992, at 8:00
Hill Auditorium, Ann Arbor, Michigan



*The University Musical Society is grateful to Manufacturers Bank
for a generous grant supporting this evening's concert.*

The box office in the outer lobby is open during intermission for tickets to upcoming concerts.

PROGRAM

Russian Easter Festival Overture, Op. 36 Rimsky-Korsakov

Piano Concerto No. 3 in D minor, Op. 30 Rachmaninoff

Allegro ma non tanto
Intermezzo: Adagio
Finale: Alla breve

Viktoria Postnikova, Pianist

INTERMISSION

Orchestral Suite No. 3 in G major, Op. 55 Tchaikovsky

Élégie
Valse mélancolique
Scherzo
Theme and Variations



The pre-concert carillon recital was performed by Bram van Leer, U-M Professor of Aerospace Engineering.

Viktoria Postnikova plays the Steinway piano available through Hammell Music, Inc. Livonia. The State Symphonic Kapelle is represented by Columbia Artists Management Inc., New York City.

Russian Easter Festival Overture,

Op. 36

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Rimsky-Korsakov came from a family of distinguished military and naval figures, so it is not strange that in his youth he decided on a career as a naval officer. Both of his grandmothers, however, were of humble origins, one being a peasant and the other a priest's daughter. The composer claimed to have inherited from them his love for folk songs and for religious ceremonies, both of which are aspects that figure highly in much of his music. After three years in the Russian Navy, Rimsky-Korsakov became, in his own words, "an officer-dilettante, who sometimes enjoyed playing or listening to music." It was only through the influence and guidance of his friend, the composer Mily Balakirev, that the young Rimsky-Korsakov dedicated himself to becoming a "serious" composer.

Following the style established by Mikhail Glinka, Balakirev and Rimsky-Korsakov united in their aim with composers Alexander Borodin, Modest Mussorgsky, and Cesar Cui to create a nationalist school of Russian music. This group of composers, with Balakirev as the mentor of the other four younger composers, was known as "The Five," and later — along with Glinka and Alexander Dargomizhsky — became known as *Moguchaya kuchka* ("The Mighty Handful") in recognition of their nationalist efforts to maintain their musical "independence" from the basically Germanic, Western European conservative approach to composition, of which their contemporary Tchaikovsky and, later, Rachmaninoff were the highest exponents. It should be noted that the conservatives were often influenced by their nationalist counterparts, and, in turn, Rimsky-Korsakov "borrowed" at times from the German tradition and eventually absorbed influences from Wagner.

In Czarist Russia, the observance of Easter included various features that were pagan in origin. Rimsky-Korsakov was deeply impressed with the legendary and heathen side of the holiday. He wrote his Russian Easter Festival Overture, Op. 36, in the summer of 1888, the same period in which he composed perhaps his most famous work,

Sheherazade, Op. 35. In his autobiography, *My Musical Life*, the composer said that these two works, along with the *Capriccio espagnole*, Op. 34, written the previous year, "close a period of my work, at the end of which my orchestration had attained a considerable degree of virtuosity and warm sonority without Wagnerian influence, limiting myself to the normally constituted orchestra used by Glinka." These three works were, in fact, his last important strictly orchestral compositions; after these, in his last twenty years he only wrote occasional suites based on the various operas that occupied his creativity. He also went on to explain in his autobiography that in order to fully appreciate his Opus 36 overture, it was necessary to have attended the Russian Easter morning service at least once, and in a cathedral thronged with people from every walk of life, with several priests conducting the cathedral service. Failure to having been a witness to such a religious ceremony, however, does not preclude the listener from reveling in Rimsky-Korsakov's felicitous flow of ideas and sumptuous orchestration.

The composer's analysis of his overture helps us to understand the poetic content of this music: "The overture combines reminiscences of the ancient prophecy, of the gospel narrative and also a general picture of the Easter service with its pagan merrymaking.

"The rather slow introduction of the theme of 'Let God Arise!' alternating with the ecclesiastical theme 'An angel wailed,' appeared to me, in its beginning, as it were, the ancient Isaiah's prophecy concerning the resurrection of Christ.

"The gloomy colors of the *andante lugubre* seemed to depict the holy sepulcher that had shone with ineffable light at the moment of the resurrection — in the transition to the *allegro* of the overture. The beginning of the *allegro*, 'Let them also that hate Him flee before Him,' led to the holiday mood of the Greek Orthodox Church service on Christ's matins; the solemn trumpet voice of the Archangel was replaced by a tonal reproduction of the joyous, almost dancelike bell-tolling, alternating now with the conventional chant of the priest's reading the glad tidings of the Evangel. The *obikhod* theme, 'Christ is arisen,' which forms a sort of subsidiary part of the overture, appeared amid the trumpet blasts and the bell-tolling, constituting also a triumphant coda."

Rimsky-Korsakov prefaced the orchestral score with two verses from Psalm 68, "Let God Arise, let His enemies be scattered," etc., and by a reference to the sixteenth chapter of St. Mark: the empty tomb of Christ is discovered on the morning of the resurrection. To these quotations, Rimsky-Korsakov added the following: "And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke. Resurrexit! sing the choirs of the angels in heaven, to the sound of the Archangels' trumpets and the fluttering of the wings of the Seraphim. Resurrexit! sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles, to the chiming of triumphant bells."

The score bears the composer's dedication to the memory of his friends Modest Mussorgsky and Alexander Borodin.

Piano Concerto No. 3 in D minor, Op. 30

SERGEI RACHMANINOFF (1873-1943)

Rachmaninoff is remembered and loved as one of the greatest pianists of the twentieth century. He was born to an aristocratic family and, as a child of nine, entered the St. Petersburg Conservatory. Three years later, he transferred to the Conservatory at Moscow, from which he graduated with a Gold Medal in 1892. That same year he started on a long concert tour of Russia and appeared in London in 1899 as composer, conductor, and pianist. He paid his first visit to the United States in 1909 and wrote his Third Piano Concerto for that occasion. Various inducements to stay failed to tempt him, and he returned to live in Moscow. In 1917, however, the Russian Revolution drove him abroad, and he was never to see his native country again. He spent most of the rest of his life in the United States and Switzerland and, rather unwillingly, continued to travel widely in Europe and America giving piano recitals. His contribution to the piano literature is significant and, although his works are difficult and demanding to the performer, they are particularly rewarding to the listener and practitioner alike.

Eight years elapsed between Rachmaninoff's immensely popular Second Piano Concerto (1901) and the magnificent

Third. In that time, however, his skills as a composer had been honed, to the point that the procedures holding the Third Piano Concerto together go beyond those used in its C-minor predecessor. Among Rachmaninoff's five compositions for piano and orchestra — the four Concertos and the *Rhapsody on a Theme of Paganini* — the Piano Concerto No. 3 in D minor, Op. 30 is unquestionably the finest, as well as one of the most brilliant and difficult in the entire Romantic concerto repertoire. The Opus 30 Concerto is not only the most ambitious in terms of the demands made on the pianist, but it also is the best structured and orchestrated. In addition, its thematic content and its expert handling of the same are of the highest order. If the pianist is required to have impeccable technique and a great amount of stamina to perform this work, so does the orchestra — as well as the conductor — need to be extra alert and flexible, not to mention dexterous. Furthermore, there are not many other concertos where the term "symphonic" could be better applied, in which the solo instrument and the orchestra are so thoroughly integrated as in this work.

Rachmaninoff completed the Piano Concerto No. 3 in D minor in the summer of 1909 at his country estate at Ivanovka. The composer himself said that "it was written for America, [but] I had not found much time for practicing and was not familiar enough with some passages, [so] I took a dumb piano on the ship and practiced during the journey." Rachmaninoff's first American tour began that year on November 4; during this tour with the Boston Symphony Orchestra, he was featured as composer, pianist, and conductor, leading the orchestra in his own Second Symphony and tone poem *The Isle of the Dead*, and giving numerous recitals of his own music. The Third Piano Concerto was premiered on November 28 with the New York Symphony Orchestra under Walter Damrosch with the composer at the piano; it was also performed later in the season with the New York Philharmonic, conducted by Gustav Mahler. Regarding the latter performance, the composer confided to his biographer, Oskar von Riesemann: "At that time, Mahler was the only conductor whom I considered worthy to be classed with Nikisch. He touched my composer's heart straightaway by devoting himself to my Concerto until the accompaniment, which is rather compli-

cated, had been practiced to the point of perfection, although he had already gone through another long rehearsal. According to Mahler, every detail of the score was important — an attitude too rare among conductors.”

As Otto Kinkleday — the annotator for the first New York performances — wrote, stressing “the composer’s place in the lineage of Tchaikovsky,” the Third Piano Concerto is “Russian throughout, Russian in its melodic conception, in its rhythms, and in the robust, virile qualities even of its gentler passages.”

The *Allegro, ma non tanto* first movement begins with the piano stating the first theme, Slavic in mood, against a rhythmic pulse in clarinets, bassoons, and lower strings that acts like a rhythmic leitmotif throughout the score. Subsequently, the main theme is taken over by the horns and violas, as the piano plays arpeggios. A transitional passage — which will be heard later transformed into a lyrical theme in the last movement — leads to the second theme, presented by the strings playing *staccato*. This theme is subjected to ingenious development as it is heard variously as a march episode, a chorale for the piano, and finally as a grand lyrical melody. A brilliant cadenza concludes the development section. After a *fortississimo* climax derived from the second theme, a striking episode ensues in which the piano performs arabesques against the main theme played by solo woodwinds and horn. Following the second theme on the piano and the initial rhythmic motive in the orchestra, the soloist provides a final statement of the main theme. A short coda concludes the movement.

The second movement is referred to in the score as an *Intermezzo* bearing the tempo marking of *Adagio*, but it is far more expansive than its title would lead one to believe. This is, in fact, a set of variations on a theme in which the music explores new harmonic territories. The theme is a lugubrious melody initiated by the strings and presented in its entirety by the oboe. Abruptly, the piano enters, bringing about a rhapsodic mood, with determined chromaticism and conflicting rhythms (three against four, three against five, and five against eight). The piano then presents several variations of the theme, each becoming more and more elaborate in ornamentation. A sudden scherzo-like passage interrupts the proceedings with a new, syncopated melody in the clarinet and bassoon,

played over the waltz-like rhythm of the strings and brilliant triplet figurations on the piano. After an orchestral coda, the piano bursts in with a seven-measure *bravura* passage which leads directly into the finale.

The glittering and mercurial third movement is marked *Alla breve*. For the most part the proceedings exhibit a fast and nervous march-like mood, but passages derived from the first movement provide lyrical contrasts. The piano presents the bell-like main theme of Russian character, and the rhythmic motive from the first movement is recalled. The second theme takes the form of a complex harmonic progression initially played by both orchestra and soloist, with the rhythmic motive still making its presence felt. Soon a melody blossoms, based on the transitional passage of the first movement. The development section is extremely elaborate, both texturally and harmonically, reaching a rhythmically and dynamically tense climax. This leads to a highly virtuosic cadenza, after which the lyrical theme reaches its utmost and grandest expression as the Concerto reaches its conclusion in a blaze of glory.

Orchestral Suite No. 3 in G major, Op. 55

PIOTR ILYICH TCHAIKOVSKY (1840-1893)

Tchaikovsky wrote four orchestral suites between the ten years that elapsed between his Fourth Symphony (1877) and the Fifth Symphony (1887). Although these suites are admittedly lighter and perhaps less intellectually oriented than his symphonies, they all exhibit the composer’s mastery of thematic control and orchestration. With the abundance of ingenious orchestral effects and coloring, much of the music in the first three suites comes close to the style of his famous ballets: *The Nutcracker*, *Sleeping Beauty*, and *Swan Lake*. The one exception to this lightweight style is the final movement of the Third Suite, taking the form of a “Theme and Variations” and built on a larger symphonic scale. The Fourth Suite, bearing the nickname “Mozartiana,” is in an entirely different category, as it consists basically of Tchaikovsky’s orchestrations of diverse small piano pieces by Mozart.

The Suite No. 3 in G major, Op. 55, was written in 1884, during a period of five weeks. At first, his entries in his diary and

letters to his brother Modest indicate great concerns about his work: "Tried to lay the groundwork of a new symphony, working indoors and out in the woods. Not really satisfied. Took a stroll in the garden and sowed the seeds not of a future symphony but of a Suite. My ideas are somewhat thin and banal. I am, in general, passing through a period of doubt in my creative powers." Finally, his diary indicates that the composer was pleased with his work, with one last comment on the piece: "Finished the Suite . . . sauntered about the garden and the square before dinner. Wonderful evening." A month later, he wrote to his publisher, "A work of greater genius than my new Suite never was!!! My opinion of a newborn composition is always so optimistic. What I shall think in a year's time, God only knows." Tchaikovsky's optimism was not misplaced, as the work was received with great acclaim at its first performance, with the composer in attendance. To his patroness Nadezhda von Meck, Tchaikovsky wrote: "I could see that the entire audience was moved and grateful to me. Such moments are the finest ornaments of an artist's life. For their sake it is worth living and laboring." Since its premiere, led by Hans von Bülow on January 24, 1885, the work has been greeted enthusiastically by audiences around the world.

Each movement employs a different instrumentation. The beginning *Élégie*, marked *Andantino molto cantabile*, is written for three flutes, pairs of oboes, clarinets, and bassoons, an English horn, four horns, two trumpets, timpani, harp and strings. Structurally, this elegy approaches sonata principle within its free rondo form. Its main recurring theme is a flowing *cantabile* melody, which is not quite as sad as an elegy would lead us to expect. The second theme is equally expressive. A short development section in the form of an intermezzo ensues, followed by a recapitulation in reverse order. A solo for the English horn brings on the short coda that ends the movement.

Marked *Allegro moderato*, the *Valse mélancolique* that follows eliminates the trumpets and harp from the previous movement. The three flutes in unison, and in their lowest register, present the first theme, continuing in an agitated manner to provide a link to the second theme. Given to the violins and violas, this next slowly-flowing theme is heard against the counterpoint provided by

flutes and clarinets. This is all repeated with fuller orchestration, leading to a middle section full of colorful devices. After a short recapitulation of themes, the movement comes to its conclusion.

Like the preceding movement, the Scherzo, marked *Presto*, is built upon an A-B-A structure. The orchestration, for the first time, features trombones and percussion instruments other than the timpani; the trumpets also return for this movement. The color provided by this orchestration, however, is marked by its deftness and restraint. The first theme, in 6/8 meter, brings to mind a lively tarantella. The second theme, in 2/4 meter and of syncopated nature, is presented by the violas. The middle Trio section is characterized by its striking and delicate instrumental effects. The first section is then recapitulated, but at a much quieter dynamic, this time exhibiting a distant martial air that tends to restrain the previous carefree mood.

The last movement, *Theme and Variations*, utilizes the largest instrumental forces yet, adding a tuba and more percussion instruments to the orchestral texture. The theme, marked *Andante con moto*, is presented by the first violins, to the light accompaniment of the rest of the strings. Twelve variations follow:

Variation I — (*Andante con moto*) The strings play the theme, pizzicato, against the counterpoint of clarinets and flutes.

Variation II — (*Molto più mosso*) The theme is disguised under the *perpetuum mobile* ornamentation of the violins. Woodwinds and horns provide the accompaniment.

Variation III — (*Andante con moto*) A woodwind septet in which the first flute has the theme, except when it is taken over momentarily by the second clarinet.

Variation IV — (*Andante con moto*) With a change of key to B minor, the entire orchestra enters for the first time. Other than the change of mode from major to minor, the theme receives no elaboration here, while it passes through various orchestral combinations.

Variation V — (*Allegro risoluto*) The music returns to the original key of G major, but changes the meter from 4/8 to 3/4. This brief, albeit elaborate, fugato treatment of the theme provides an ingenious scherzo-like episode.

Variation VI — (*Allegro vivace*) With a change to 6/8, violas, cellos, clarinets, and

a bassoon in unison bear the theme against staccato chords from the rest of the orchestra. The violins take over the theme for the middle section.

Variation VII — (*Moderato*) A short woodwind chorale in 2/4 meter utilizes the first part of the theme only.

Variation VIII — (*Largo*) Arriving from the previous variation without a break, an expressive English horn solo is heard over the chordal progression provided by divided violins, playing *tremolando*.

Variation IX — (*Allegro molto vivace*) Once again, there is no break between this variation and the preceding one. In A major and 2/4 meter, the entire orchestra participates in this dance-like episode. The tempo quickens, and a cadenza for solo violin provides a connection to the next variation.

Variation X — (*Allegro vivo e un poco rubato*) The solo violin again is prominent, supported by a chordal accompaniment. The middle section features the woodwinds, and a brief violin cadenza concludes this variation.

Variation XI — (*Moderato mosso*) A majestic version of the theme is heard in the key of B minor, and played by violins and flutes. This is played against a tonic pedal point in the bass, which only relents toward the end as a link is formed to lead into the final variation.

Variation XII — (*Moderato assai - Tempo di polaca, molto brillante*) The last variation is a movement unto itself, lasting almost as long as all the preceding variations combined. After a dramatic *crescendo* in the lengthy introduction, a dynamic grand polonaise ensues with great ceremony. Trumpets and trombones offer fragments of the theme as the violins and violas supply a contrasting melody. After portions of the introduction and the polonaise are repeated, there is a relentless build up to a spectacular climax as these work reaches its conclusion.

— Notes by Edgar Colón-Hernández



The State Symphonic Kapelle (formerly the Soviet Philharmonic) is currently on a 42-concert world tour that began in Germany, Austria, and Spain, continuing across the North American continent, and concluding in Japan and Taiwan. The tour marks the orchestra's debut in the United States.

Founded in 1981 for Gennady Rozhdestvensky and conducted by him since its inception, the State Symphonic Kapelle represents the highest standards of Russian orchestral tradition. Along with concerts and extended tours, the orchestra's main focus is an ever-expanding repertoire on recordings. This repertoire is unusually varied, ranging from Monteverdi to Suppé, from Glazounov to Schoenberg, and from Massenet to Shostakovich.

Maestro Rozhdestvensky's long-standing reputation as a specialist in twentieth-century music has been a determining factor in his work with the orchestra. Their recordings of twentieth-century works include ballets by Prokofiev, the opera *Violin of Rothschild* by Fleishman, and Avet Terteryan's Fourth and Fifth Symphonies. Under Rozhdestvensky's leadership, the ensemble has begun a recording project that will encompass all of the major orchestral works in the Russian repertoire, including the symphonies of Shostakovich and Prokofiev. The orchestra is also recording the complete collection of extant Bruckner symphony manuscripts — a total of 18 different orchestral works.

Originally known as the Orchestra of the Ministry of Culture of the U.S.S.R. and later as the Soviet Philharmonic, recent political upheavals have necessitated yet another name for this ensemble — the State Symphonic Kapelle of Moscow. The orchestra plays an important role in the musical life of Moscow and also performs at numerous Russian festivals, including the Russian Winter Festival, the Moscow Autumn Festival, and the (former) All-Union Festival of Soviet Music in Tallin. The orchestra has appeared in critically acclaimed concerts in Germany, Belgium, France, Switzerland, and Austria. Along with extensive touring throughout the Soviet Union in 1991, the orchestra also appeared with great success in Spain and in Turkey at the Istanbul International Festival.



One of the finest conductors of our time, **Gennady Rozhdestvensky** is renowned for both his virtuosic precision and his artistic insight. Hailed by the *New York Times* as “a brilliant conductor,” he was Chief Conductor of the BBC Symphony Orchestra from 1978 to 1982 and has served as Chief Conductor of the Vienna Symphony Orchestra. Mr. Rozhdestvensky became the first Soviet conductor permitted to hold a top post with a Western orchestra, when he was named Music Director of the Stockholm Philharmonic in 1974. Since 1990, he has resumed his association with the Stockholm Philharmonic.

In addition to his international activities, Gennady Rozhdestvensky maintains a vital career at home. He has been Chief Conductor of the Moscow Chamber Music Theater, where he has presided over productions of rarely performed classic and contemporary works. In 1981, he realized a life-long ambition to create his own orchestra, the Orchestra of the Ministry of Culture of the U.S.S.R., which was renamed the Soviet Philharmonic, and is now the State Symphonic Kapelle. Under his leadership, this

ensemble has begun a recording project that will encompass all of the major orchestral works in the Russian repertoire, including the symphonies of Shostakovich and Prokofiev. The orchestra is also recording the complete collection of extant Bruckner symphony manuscripts.

Maestro Rozhdestvensky's repertoire features approximately 1,500 works, more than 450 of which he has recorded. A proponent of new music, he has championed the efforts of Alfred Schnittke and other contemporary Soviet composers. Rozhdestvensky is also noted for his interpretations of works by Stravinsky, Schoenberg, Berg, Milhaud, Honegger, and Poulenc.

Mr. Rozhdestvensky made his American symphonic debut in 1962 as guest conductor of the Leningrad Philharmonic on that orchestra's debut tour of the United States. He returned to North America during the 1973-74 season, when the Leningrad Philharmonic performed in a concert honoring United Nations Day, and when he made his Ann Arbor debut in November 1973. He first led American orchestras in the fall of 1974, as guest conductor with the Chicago Symphony and The Cleveland Orchestra. He has since appeared many times with the symphony orchestras of Boston, Chicago, Cleveland, and Los Angeles.

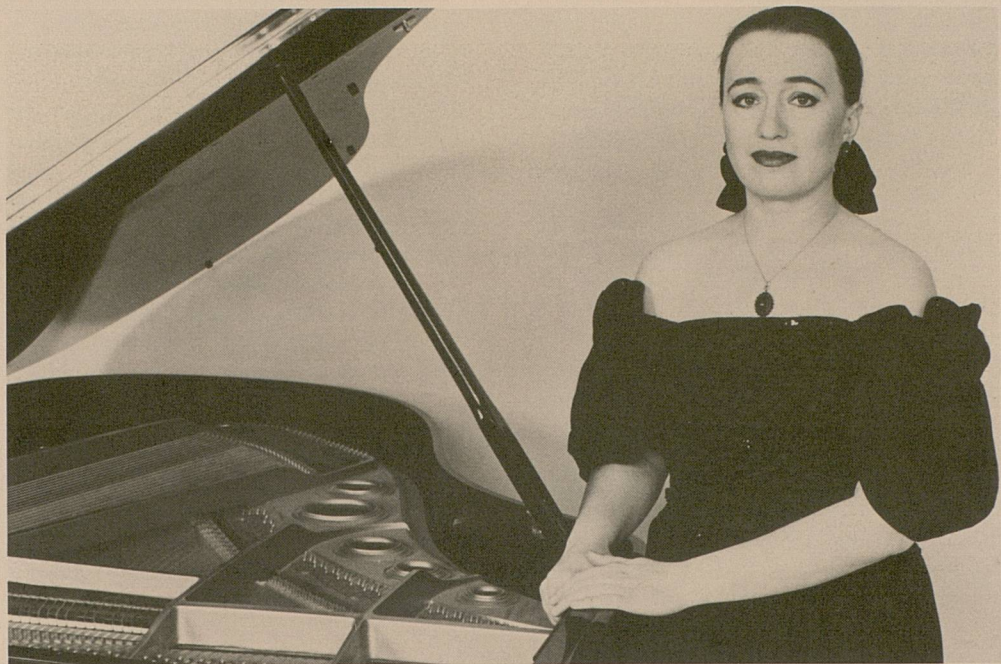
Gennady Rozhdestvensky was born in 1931 into a celebrated Moscow family. His father, Nikolai Anosov, was a conductor, and his mother, Natalya Rozhdestvenskaya, a singer. He began piano studies at the age of eight. In 1949, he entered the Moscow State Conservatory to study conducting with his father and piano with Lev Oborin. At the age of 21, he competed in a conducting competition and was awarded an assistant conductorship at the Bolshoi Theater. The following year, while still a student, he became full conductor. His first American appearance was in the pit of the Bolshoi Ballet on the company's first United States visit, and his British debut in London was also made on tour with the Bolshoi.

From 1964 to 1970, Mr. Rozhdestvensky served as principal conductor of the Bolshoi Theater, where he conducted both opera and ballet, including the Russian premieres of Britten's *A Midsummer Night's Dream* and Khachaturian's *Spartacus* and the Bolshoi premiere of Prokofiev's *War and Peace*. He also led the Moscow Radio-Tele-

vision Symphony Orchestra from 1963 to 1974, first as principal conductor and later as both artistic director and chief conductor. In 1966, he was named People's Artist of the U.S.S.R. Upon receiving the Lenin Prize in 1970, he left the Bolshoi Theater in order to devote himself to symphonic conducting. In 1976, he was appointed a professor of the Moscow Conservatory.

An accomplished pianist, Gennady Rozhdestvensky frequently gives chamber music performances with his wife, pianist Viktoria Postnikova.





Viktoria Postnikova first captured the attention of the international music world as a prize winner at the 1965 International Chopin Competition in Warsaw and the 1966 competition in Leeds. In 1968, she won First Prize in the Vianna da Mota Competition in Lisbon, Portugal, and in 1970, Third Prize at the Tchaikovsky International Competition in Moscow. "Postnikova is a rare virtuoso," wrote the *Yorkshire Post* after her first tour of England, noting her "superior palette of tones, the thrilling power of her playing, the amazing totality of conception." Her repertoire ranges from Scarlatti, Bach, and Handel through the Viennese and Romantic classics to Charles Ives, Berg, Shostakovich, and Schnittke. She has an extensive discography as well.

Ms. Postnikova has performed to critical acclaim in Bulgaria, West Germany, Poland, Czechoslovakia, Romania, England, France, Greece, Germany, Italy, Finland, Belgium, Holland, the Scandinavian countries, South America, the United States, Canada, and Japan. She has performed and recorded with the world's leading orchestras, including the Boston, Chicago, and Philadel-

phia orchestras, the Concertgebouw, the Czech Philharmonic, London Symphony, Vienna Philharmonic, and the Orchestre de Paris under the direction of such distinguished conductors as John Barbirolli, Adrian Boult, Colin Davis, Yuri Temirkanov, and Gennady Rozhdestvensky, with whom she has also performed many times as a piano duo. Highlights of Ms. Postnikova's 1991-92 season include performances with the New York Philharmonic and the State Symphonic Kapelle.

Viktoria Postnikova was a pupil of the musician and pedagogue Jacob Flier. During the years 1962-67, she participated in his class at the Moscow Conservatory, followed by two years as a graduate student. She now lives in Moscow with her husband and son, Alexander, a rising young violinist who made his debut at the Tanglewood Music Center in August 1986.

The pianist makes her second Ann Arbor appearance this evening after performing the Prokofiev Second Concerto in the November 1973 concert with the Leningrad Philharmonic under the direction of her husband, Maestro Rozhdestvensky.



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Shanina T.B.	Denjak A.Yu.	Khanin M.M.
Levina L.V.	Slavinsky I.N.	Tuzov P.N.
Kronshtadsky-Karev I.V.	Julev V.B.	Shulgin V.B.
Obeschenko R.V.	Chernysheva M.A.	Shteinman I.I.
Rutkovsky O.N.	Kobernik I.A.	
Polonskaya L.L.	Berman M.I.	TROMBONE, TUBA
Golubenkoo N.S.	Labutina E.A.	
Alekseev A.I.		Galeev R.K.
Volodina M.V.	DOUBLE BASS	Irkhin I.I.
Didorenko S.A.	Kalashnikov V.I.	Chuvakhin D.L.
Kostyleva T.A.	Vasilev N.I.	Shevnin N.P.
Klavir G.A.	Agadjanov A.V.	Gorbenko V.A.
Makarova K.N.	Serdiukov A.A.	Tikhonov S.V.
Nikulin A.V.	Jadanov E.O.	
Starodubtseva N.I.	Alexandrova O.M.	HORN, CLAVICHORDS
Fadeev M.V.	Svirkov A.N.	Paramonova S.V.
	Ryjikov A.V.	Dykhnenko G.B.
	Kisel M.F.	Meschaninov P.N.
		Kavich Yu.Ya.
VIOLIN II	FLUTE	
Kuzanian M.P.	Lozben I.V.	
Lukianova S.P.	Lundin I.V.	
Sivankov V.G.	Yagudin V.Yu.	PERCUSSION
Silkin G.A.	Seleznev E.G.	Solovev S.V.
Chepurnova N.D.		Jestyrev A.S.
Burov N.K.	OBOE	Pavlov S.I.
Sidorkina M.A.	Shubin Yu.V.	Lysenko A.G.
Fedorova I.B.	Popov A.S.	Ampleev S.I.
Shikora V.V.	Kniazkov Yu.A.	Gordienko O.A.
Goncharov E.V.	Shilin N.N.	
Kuzmina Yu.I.		ADMINISTRATIVE AND TECHNICAL STAFF
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Popova V.N.	Gress S.V.	Silkin G.A., Chief Administrator
	Foets K.O.	Bukareva N.V., Administrator
	Tantoov O.I.	Kalinin D.P., Librarian
	Vedenin S.A.	Chigir T.V., Costumier
VIOLA	BASSOON	Khalin S.A., Stage Crew
Mnojina O.S.	Popov V.S.	Pokhodenko V.V., Stage Crew
Makshantsev N.I.	Sizov A.B.	
Minina N.I.	Popov A.V.	
Kalacheva G.T.	Malayan E.A.	
Viatkin A.F.		
Andrianova T.N.	HORN	
Kabirov R.N.	Sharapan A.N.	
Levkoeva A.A.	Melnikov L.Ya.	
Nasedkin I.G.	Romanov A.A.	
Alekseev O. Yu.	Dobroslavsky A.M.	
Komonov K.P.	Kuznetsov D.A.	
Kondrashina S.I.	Shirokov G.V.	
Makshantseva A.N.		
CELLO		
Mnojina S.S.		
Komashenko A.P.		