

UNIVERSITY MUSICAL SOCIETY

in association with Ervin Industries and KMS

CHICAGO SYMPHONY ORCHESTRA

One Hundred First Season

DANIEL BARENBOIM
Music Director and Conductor

SIR GEORG SOLTI, *Music Director Laureate*

Monday Evening, March 30, 1992, at 8:00
Hill Auditorium, Ann Arbor, Michigan

The Music of Richard Strauss

Don Juan, Op. 20
Till Eulenspiegel's Merry Pranks, Op. 28

Intermission

Ein Heldenleben, Op. 40
Ruben Gonzalez, Violinist

The University Musical Society expresses gratitude to Ervin Industries and KMS for their generous grants in support of tonight's concert.

The Chicago Symphony Orchestra recognizes with appreciation support for this tour from the State of Illinois and the City of Chicago.

The pre-concert carillon recital was performed by Ray McLellan, a student of Margo Halsted, University Carillonneur.

The University Musical Society wishes to thank Ms. Nancy Malitz, Music Writer, *The Detroit News*, for tonight's Philips Pre-concert Presentation.

The Chicago Symphony Orchestra is represented by Columbia Artists Management Inc., New York City.

Activities of the Musical Society are supported by the Michigan Council for Arts and Cultural Affairs and the National Endowment for the Arts.

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

MUSIC OF RICHARD STRAUSS

Born June 11, 1864, Munich; died September 8, 1949, Garmisch-Partenkirchen, Bavaria.

Shortly after Theodore Thomas settled in Chicago in 1891 as the first music director of the Chicago Symphony Orchestra, he began to play the new music of Richard Strauss.

Under Thomas's baton, the Chicago orchestra gave the American premieres of most of the great tone poems, beginning with *Till Eulenspiegel* on November 15, 1895, only ten days after the world premiere in Cologne (under Franz Wüllner) and arriving at *Ein Heldenleben* on March 10, 1900, one year and seven days after Strauss himself led the first performance in Frankfurt.

In 1904, Thomas invited Strauss to Chicago as the Orchestra's first guest conductor. Strauss's program included *Also sprach Zarathustra*, *Till Eulenspiegel's Merry Pranks*, and *Tod und Verklärung*, along with a number of songs for his wife Pauline to sing. At the end of his first rehearsal in Chicago, Strauss turned to the musicians and said: "I came here in the pleasant expectation of finding a superior orchestra, but you have far surpassed my expectation, and I can say to you that I am delighted to know you as an orchestra of artists in whom beauty of tone, technical perfection, and discipline are found in the highest degree."

Scarcely a season since has passed without the Orchestra playing one of the tone poems it introduced to the United States. Each of the Orchestra's nine music directors has conducted *Till Eulenspiegel* during his time with the Chicago Symphony — confirming time and time again that, in Chicago, Strauss found the ideal orchestra for his music.

Don Juan, Op. 20

In listening to *Don Juan* it is wise to consider that Strauss's two favorite operas were *Tristan und Isolde* and *Così fan tutte*. Certainly Strauss's conception of history's great erotic hero reflects both the Wagnerian idea of undying love as well as Mozart's sense of passion as a fragile and mercurial human condition.

Strauss credits his idea of the legendary Don Juan figure to Nikolaus Lenau, who left a verse play on the subject unfinished at his death; it is also worth remembering that

Strauss conducted Mozart's *Don Giovanni* in Munich shortly before he began this, his first important work. Yet, as a fair measure of the young composer's success, this *Don Juan* is neither Lenau's — despite words to the contrary on the title page — nor Mozart's, but a character entirely and unforgettably his own. Indeed, it is now difficult to imagine Don Juan without the ardent horn theme that, in Strauss's hands, becomes his calling card.

Strauss was always a master of the memorable first line — who could forget those beckoning *Rosenkavalier* horns or the glorious daybreak of *Also sprach Zarathustra!* — but in all music, few openings take our breath away like the rapid unfurling with which *Don Juan* leaps before us. Before the dust settles, we are greeted by an important theme that is itself a composite of several smaller ideas, each to be isolated, developed, and contemplated later.

What follows is a series of incidents — including at least one flirtation, two torrid affairs, and a duel to the death — that form, piece by piece, an uncanny personality study. The analyst will readily uncover evidence of sonata form, but the beauty of *Don Juan* is in the novelty and freshness of its application and the way classical form is used to reveal character. There are many remarkable individual moments: the deeply felt love scene at the heart of the piece, exquisitely launched by the oboe; the brazen new signature horn theme that follows; Don Juan's precipitous fall from grace, when, over low rumblings, his three most recent conquests go flying by. And then, amid the glory of remembering — a recapitulation of sorts — Don Juan suddenly and shockingly realizes the empty sound of victory and falls on his adversary's sword. With one piercing stab from the trumpets, he drops, shivering, to the ground. And as swiftly as one life is over, Strauss's brilliant career was launched.

Till Eulenspiegel's Merry Pranks, Op. 28

Had Strauss's first opera, *Guntram*, succeeded as he hoped, he surely would have gone ahead with his plan to make *Till Eulenspiegel* his second opera. But *Guntram* was a major disappointment, and Strauss recon-

sidered. We will never know what sort of opera *Till Eulenspiegel* might have been — the unfinished libretto is not promising — but as a tone poem it is close to perfection.

It was Ferruccio Busoni who first commented that, in *Till Eulenspiegel*, Strauss had reached a mastery of lightness and humor unrivaled in German music since Haydn. The humor was not surprising — although some listeners had found the deep seriousness of *Tod und Verklärung* an ominous sign — but to achieve such ineffable lightness with an orchestra of unparalleled size seemed miraculous.

At first Strauss resisted fitting a narrative to his music. Later, he admitted a few points of reference. He begins by beckoning us to gather round, setting a warm “Once-upon-a-time” mood into which jumps the horn with one of the most famous themes in all music — the daring, teasing, cartwheeling tune that characterizes this roguish hero better than any well-chosen words. The portrait is rounded off by the nose-thumbing pranks of the clarinet.

From there the music simply explodes, the orchestra responding to Till’s every move. When he dons the frock of a priest, the music turns mock-serious; when he escapes, down a handy violin glissando, in search of love, Strauss supplies sumptuous string harmonies Don Juan would envy. Rejected in love, Till takes on academia, but his cavalier remarks and the professors’ ponderous deliberations — voiced by four bassoons and bass clarinet — are fatally mismatched. Till departs with a *Grosse Grimasse*, in Strauss’s words, that rattles the entire orchestra, and then slips out the back way, whistling as he goes.

After a quick review of recent escapades — a recapitulation of sorts — Till is brought before the jury (the pounding of the gavel provided by the *fff* roll of the side drum). The judge’s repeated pronouncements do not quiet Till’s insolent remarks. But the death sentence — announced by the brass, dropping the interval of a major seventh, the widest possible drop, short of an octave — silences him for good. It is over in a flash.

Then Strauss turns the page, draws us round him once again, and reminds us that this is only a tone poem. And, with a smile, he closes the book.



Richard Strauss (1905)

Ein Heldenleben, Op. 40

In 1898, after lending music of lasting brilliance to heroes of Shakespeare, Nietzsche, and Cervantes, and to two great characters of legend, Don Juan and Till Eulenspiegel, Richard Strauss could think of no other subject more appealing than himself. At the top of his last great tone poem he wrote *Ein Heldenleben* (*A Hero's life*), leaving little doubt of the hero's identity. As Strauss told Romand Rolland, “I do not see why I should not compose a symphony about myself; I find myself quite as interesting as Napoleon or Alexander.” The mention of Napoleon was no coincidence, for *Ein Heldenleben* was Strauss's response to the *Eroica*, Beethoven's Napoleon-inspired symphony — “admittedly without a funeral march, but yet in E-flat, with lots of horns, which are always a yardstick of heroism.”

Those who knew Strauss thought him an unlikely hero. There was nothing about him, outside of his own dazzling music, to compare with the bold and fearless character who throws open the first page of this score — and then holds our unblinking attention for 116 bars of music. A moment's silence is broken by the squabbling of the woodwinds — Strauss's portrait of his critics, rendered with such hatred that one would think he had

never received a good review in his life. (In fact, aside from *Guntram*, Strauss had probably read more glowing reviews of his music than any important composer of the day.)

We next meet Strauss's wife, Pauline Strauss de Ahna, an accomplished soprano who sings here with the voice of a solo violin. It is a full-length portrait and not entirely flattering. No one who knew Pauline ever took issue with Richard's appraisal, though many wondered why she put up with such treatment. Still, theirs was a great love match, and sumptuous love music soon swamps her voice, encompassing the whole orchestra.

The battle scene that follows, noisy and chaotic for a very long stretch, was for many years one of the most notorious passages in all music; even the musical advances of this century have scarcely softened its impact. Gradually the hero, strengthened by thoughts of love, appears to rise above his adversaries. There is a broad ascent to victory, marked by the opening theme, now at full cry, and the *Eroica* horns Strauss promised. (The way they

dart around the big tune is particularly bold.) At the climax, the horns let cry with the great, vaulting theme from *Don Juan*, prompting other themes from *Don Juan* and *Also sprach Zarathustra* before the music gradually fades.

In a gentle daydream — a swaying barcarolle — Strauss recalls music from all his tone poems, as well as his songs and the failed *Guntram*. The critics reappear briefly; Strauss rises up against them in one last tirade. The music now slips into a simple pastorale, with an English horn calling out over a quiet drum tap. The violins repeatedly hint at a new theme, which finally rises from total silence — a melody so noble and disarming we do not recognize it as the same sequence of notes first uttered, ineloquently, by Pauline. There is one final, disruptive assault from the critics, and then the loving voice of Pauline, obviously quite undone by some of her husband's most sublime music.

— Notes by Phillip Huscher,
program annotator for the Chicago Symphony

About the Artists

"The band itself is unquestionably the finest in the country. Its leader has no equal."

— *Chicago Tribune*, October 11, 1891

As the Chicago Symphony Orchestra enters the first season of its second century in 1991-92, it enjoys an enviable position in the music world. Its performances are greeted with enthusiasm both at home and abroad. Its best-selling recordings continue to win prestigious international awards. And its syndicated radio broadcasts are heard by millions in every corner of the world.

The Chicago Symphony opened its 101st season with a new collaboration as Daniel Barenboim took on the leadership of the Orchestra as its ninth music director. Maestro Barenboim was named to the position in January 1989 to succeed Sir Georg Solti in September 1991. Maestro Solti will continue to conduct the Orchestra each season as its first Music Director Laureate.

The Orchestra's 100-year history began in 1891 when Theodore Thomas, then the leading conductor in America and a recognized music pioneer, was invited by Norman

Fay, a Chicago businessman, to establish a symphony orchestra here. Thomas's aim to establish a permanent orchestra with performance capabilities of the highest quality was realized at the first concerts on October 16 and 17 of that year. Maestro Thomas served as music director for thirteen years until his death in 1905 — just three weeks after the dedication of Orchestra Hall, the Chicago Orchestra's permanent home.

Thomas's successor was Frederick Stock, who began his career in the viola section in 1895 and became assistant conductor four years later. His tenure at the Orchestra's helm lasted 37 years, from 1905 to 1942 — the longest of Chicago's nine music directors. Dynamic and innovative, the Stock years saw the founding of the Civic Orchestra of Chicago, the first training orchestra in the United States affiliated with a major symphony orchestra, in 1919. He also established youth auditions, organized the first subscription concerts especially for children, and began a series of popular concerts.



At home in Orchestra Hall.

Three distinguished conductors headed the Orchestra during the following decade: Désiré Defauw was music director from 1943 to 1947; Artur Rodzinski assumed the post in 1947-48; and Rafael Kubelik led the Orchestra for three seasons, from 1950 to 1953.

The next ten years belonged to Fritz Reiner, whose recordings with the Chicago Symphony are still considered performance hallmarks. It was Maestro Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. During this time Carlo Maria Giulini began to appear in Chicago regularly; he was named principal guest conductor in 1969 and served in that capacity until 1972. There has been only one other principal guest conductor in the Orchestra's history: Claudio Abbado, who held the position from 1982 to 1985.

For the five seasons from 1963 to 1968, Jean Martinon held the position of music director. During that period Maestro Martinon brought Gallic refinement to the Orchestra's sound and led the musicians on several acclaimed national tours.

Sir Georg Solti became the Orchestra's eighth music director in 1969. Maestro Solti's arrival in Chicago launched one of the most successful musical partnerships of our time, enhancing the Orchestra's reputation significantly through historic concerts, recordings, and national and international tours. The

Orchestra's first international triumph came in 1971 with its first concert tour of Europe. Subsequent European tours as well as tours to Japan and Australia have reinforced its reputation as one of the world's finest musical ensembles. In November 1990, Maestro Solti led the Orchestra on its first visit to the former Soviet Union.

Radio broadcasts and recordings are an important part of the Chicago Symphony's activities. Full-length concerts, taped at Orchestra Hall and the Ravinia Festival by radio station WFMT-FM, are broadcast over more than 400 stations across the country and abroad under the sponsorship of Amoco Corporation.

Since 1916, when the Chicago Symphony became the first American orchestra to record under its regular conductor, the Orchestra has amassed a discography numbering over 600. In addition, it has received 42 Grammy Awards from the National Academy of Recording Arts and Sciences, as well as a number of international prizes — more than any other orchestra in the world.

The artistic lives of the University Musical Society and the Chicago Symphony Orchestra are similar and intertwined. Both organizations have been in existence for over a century, both have adhered to the highest standards of excellence, and the collaboration between them has been frequent and

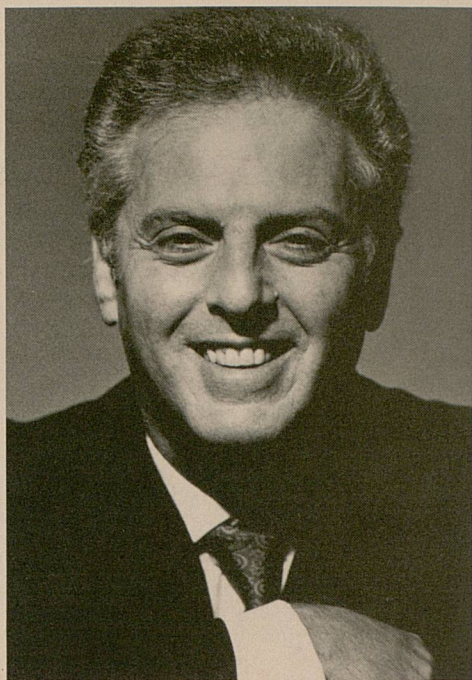
rewarding. The Chicago Symphony first performed for the Musical Society on November 21, 1892, only one year after the orchestra's formation, and only 13 years after the inception of the Musical Society in 1879. It proved to be an auspicious beginning, an association that has resulted in just under 200 concerts that the Chicago Symphony has performed in Ann Arbor. All of the orchestra's music directors (prior to Daniel Barenboim) have been represented in these appearances, but the majority were led by Frederick Stock when the Symphony served as resident orchestra for the May Festivals between 1905 and 1935 inclusive.

Daniel Barenboim is the ninth music director of the Chicago Symphony Orchestra, beginning a new chapter in the long-time musical relationship with the Orchestra he first conducted in 1970. Over the course of their twenty-year collaboration, he has returned as conductor, orchestra soloist, and recitalist, and he has shared conducting duties with Maestro Solti on two tours to the Orient. In September 1990, he launched the Orchestra's centennial season with a five-city tour of Illinois.

Mr. Barenboim and the Orchestra have recorded the complete symphonies of Bruckner and Schumann, as well as other works. Their discs of John Corigliano's *Symphony No. 1* and Strauss's *Ein Heldenleben* and *Till Eulenspiegel* on the Erato label have been released to critical acclaim, and four discs are scheduled to be released. In an exclusive agreement with Erato, Mr. Barenboim and the Orchestra will make five discs for the company each year.

Daniel Barenboim was born in Buenos Aires, Argentina, in 1942. When he was five, he began his first piano lessons with his mother. He continued with his father, who remained his only other teacher. In August 1950, when the young artist was just seven, he gave his first official concert in Buenos Aires.

Mr. Barenboim received his general education in Israel, where his family moved in 1952. Like Arthur Rubinstein and Adolf Busch, who had already made a great impression on him in Argentina, Edwin Fischer and Wilhelm Furtwängler, whom he met in Salzburg, became important influences in his



development as a musician. He also attended Igor Markevich's conducting classes in Salzburg and studied harmony and composition with Nadia Boulanger in Paris.

Mr. Barenboim made his debut as a pianist in Vienna and Rome in 1952, in Paris in 1955, in London in 1956, and in New York in 1957 with Leopold Stokowski. From then on, he made annual concert tours of the United States and Europe. He toured Australia in 1958 and soon became known as one of the most versatile pianists of his generation. He performed the complete cycle of the thirty-two Beethoven piano sonatas in 1960, the Mozart piano sonatas in 1961, and soon after that, the Berg Chamber Concerto and the Bartók piano concertos with Pierre Boulez in Paris and Berlin. His recording activities as a pianist began in 1954, and during the 1960s he recorded the Beethoven piano concertos with Klemperer, the Brahms concertos with Barbirolli, and all the Mozart concertos in the dual role of soloist and conductor with the English Chamber Orchestra.

During that period, Mr. Barenboim started to devote more time to conducting, and in 1965 he established a close relationship with the English Chamber Orchestra that was to last for more than a decade. Together they played innumerable concerts in England and toured Europe, the United States, and Japan. It was with this orchestra

that he performed the complete cycle of Mozart piano concertos in London and Paris in 1974 and in New York in 1976. Maestro Barenboim made his conducting debut in London with the New Philharmonia Orchestra in 1967, Berlin in 1969, and in New York soon after that.

Daniel Barenboim has always been active as a chamber musician, with his late wife, cellist Jacqueline du Pré, and with Gregor Piatigorsky, Itzhak Perlman, and Pinchas Zukerman, among others. As a lieder accompanist he has performed extensively with Dietrich Fischer-Dieskau.

Between 1968 and 1970, Mr. Barenboim served as artistic director of South Bank Music in London and until 1973 also was director of the Israel Festival. In 1975, Maestro Barenboim was appointed music director of the Orchestre de Paris, a post he relinquished in June 1989. Frequent tours have taken them to practically all the music centers of Europe, the United States, and Japan. Daniel Barenboim and the Orchestre de Paris placed special emphasis on contemporary music, giving performances of works by Lutoslawski, Berio, Boulez, Henze, and Dutilleux. He also founded the choir of the Orchestre de Paris which has appeared under his direction with that orchestra, the Israel Philharmonic, and the Berlin Philharmonic.

Daniel Barenboim first conducted opera at the Edinburgh Festival in 1972 and since 1978 has been in charge of several new productions at the Deutsche Staatsoper Berlin (*Figaro*, *Tristan and Isolde*, *The Flying Dutchman*, *Aida*, and *Fidelio*). He has been associated with the Bayreuth Festival since 1981, leading performances of *Tristan and*

Isolde, *Parsifal*, and beginning in 1988, *The Ring cycle*, which concludes in 1992.

In 1982, Daniel Barenboim created a Mozart festival with the Orchestre de Paris, leading performances of *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte* as well as concerts of the composer's orchestral works. In 1987, he led a new production of *The Magic Flute* that inaugurated the season of the newly restored Théâtre des Champs-Élysées.

In addition to his position in Chicago, Mr. Barenboim will become artistic director and general music director of the Deutsche Staatsoper Berlin, beginning a ten-year contract with the city of Berlin in August 1992. The opera company was formed from the previous East Berlin ensemble.

In recent years, Mr. Barenboim has established a close relationship with the Berlin Philharmonic with whom he also tours, including a recent historic first visit to Israel. Their recordings include the Beethoven piano concertos and the three Mozart/Da-Ponte operas: *Così fan tutte*, *The Marriage of Figaro*, and *Don Giovanni*.

Mr. Barenboim has made several videos, including the last eight Mozart concertos, with the Berlin Philharmonic. Other videos are the Beethoven and Mozart piano sonatas, major works by Liszt, and the Brahms violin sonatas with Itzhak Perlman, which were recorded at Chicago's Orchestra Hall.

The maestro made his Ann Arbor debut with a piano recital in the Summer Concert Series of 1964, and now returns for his second appearance as music director of the Chicago Symphony Orchestra.

Current Sale of Weddige Lithographs to Benefit UMS

An exhibit and sale of works by acclaimed Ann Arbor printmaker and painter Emil Weddige will remain open until April 5 at Workbench Furniture in Kerrytown. Representing the largest amassing of Mr. Weddige's prints to date, the exhibit features his newest work, "Je Pense à Toi," inspired and created for the University Musical Society; a limited edition of 80 prints are available for purchase, along with 80 posters. In addition, the 72 other prints are also for sale, with Mr. Weddige's designation that proceeds from all prints go directly to fund activities of the Musical Society. The show is being staffed by UMS volunteers during all Workbench business hours. For further information, please call (313) 764-8489.

UMS Questionnaire — Please Give Us Your Opinions

Please complete the survey distributed with this evening's concert program. Each concert's survey contains a number of different questions for which we would like your input. Even if you have completed a previous survey, your response tonight is appreciated.



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"The Chicago Symphony is probably the finest symphonic ensemble in the United States; with Mr. Barenboim at its head, Chicago becomes the orchestral capital of the Americas."

—Dallas Morning News

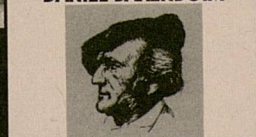
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Michael Morgan, *Assistant Conductor*
Margaret Hillis, *Chorus Director*
Shulamit Ran, *Composer-in-Residence*

The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically in the roster below.

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Co-concertmaster
The Sarah and Watson
Armour Chair
Ruben Gonzalez
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The Louis C. Sudler
Chair, endowed by
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benefactor
Francis Akos
David Taylor
Assistant
Concertmasters
Victor Aitay
Co-concertmaster
Emeritus
Ella Braker
Alison Dalton
Frank Fiatarone
Nisanne Graff
Betty Lambert
Blair Milton
Edgar Muenzer
Raymond Niwa
Paul Phillips, Jr.
Jerry Sabransky
Fred Spector
Otakar Sroubek
Susan Synnstedt
Jennie Wagner

Joseph Golan
Principal
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Arlene Bennett Family
Foundation Chair
Albert Igonnikov
Assistant Principal
William Faldner
Tom Hall
Mihaela Ashkenasi
Arnold Brostoff
Adrian Da Prato
Fox Fehling
Barbara Fraser
Rachel Goldstein
Russell Hershov
Melanie Kupchynsky
Joyce Noh

†Co-concertmasters are listed by seniority

Nancy Park
Ronald Satkiewicz
Florence Schwartz
Eric Wicks
Sando Xia

Violas

Charles Pikler
Principal
The Prince
Charitable
Trusts Chair
Li-Kuo Chang
Assistant Principal
John Bartholomew
Catherine Brubaker
Richard Ferrin
Lee Lane
Diane Mues
Larry Neuman
Daniel Orbach
Maxwell Raimi
William Schoen
Assistant Principal
Emeritus
Robert Swan
Thomas Wright

Cellos

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Principal
The Eloise W.
Martin Chair
Leonard Chausow
Assistant Principal
Philip Blum
Loren Brown
Leonore Glazer
Richard Hirschl
Louis Lowenstein
Donald Moline
Jonathan Pegis
David Sanders
Gary Stucka

Basses

Joseph Guastafeste
Principal
Wayne Balmer
Roger Cline
Joseph DiBello
Erik Harris
Michael Hovnanian
Mark Kraemer
Stephen Lester
Bradley Opland

Horns

Edward Druzinsky
Principal
Lynne Turner

Flutes

Donald Peck
Principal
Richard Graef
Assistant Principal
Louise Dixon
Walfrid Kujala

Piccolo

Walfrid Kujala

Oboes

Ray Still
Principal
Michael Henoch
Assistant Principal
Richard Kanter
Grover Schiltz

English Horn

Grover Schiltz

Clarinets

Larry Combs
Principal
John Bruce Yeh
Assistant Principal
Gregory Smith
J. Lawrie Bloom

E-flut Clarinet

John Bruce Yeh

Bass Clarinet

J. Lawrie Bloom

Bassoons

Willard Elliot
Principal
Bruce Grainger
Assistant Principal
Burl Lane

Contrabassoon

Burl Lane

Saxophone

Burl Lane

Horns

Dale Clevenger
Principal
Gail Williams
Associate Principal
Norman Schweikert
Richard Oldberg
Daniel Gingrich

Trumpets

Adolph Herseth
Principal
The Adolph Herseth
Principal Trumpet
Chair, endowed by
an anonymous
benefactor

William Scarlett
Assistant Principal
George Vosburgh
Timothy Kent

Trombones

Jay Friedman
Principal
James Gilbertsen
Associate Principal
Michael Mulcahy
Charles Vernon

Bass Trombone

Charles Vernon

Tuba

Gene Pokorny

Timpani

Donald Koss

Percussion

Gordon Peters
Principal
Albert Payson
James Ross
Patricia Dash

Piano

Mary Sauer

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Marilyn Herring
Walter Horban

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Deborah Oberschelp

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William Hogan

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James Hogan
Patrick Reynolds
Robert Reynolds
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Mark Fisher,
Trombone
Mary Gingrich, *Horn*
Michael Green,
Percussion
Jeffrey Hickey, *Trumpet*
Melanie Kocher, *Horn*
Norbert Nielubowski,
Bassoon
Edward Poremba,
Percussion
Alice Render, *Horn*
Charles Schuchat, *Tuba*
James Smelser, *Horn*

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Spring is Definitely in the Air



Marilyn Horne

mezzo-soprano
Wednesday, May 6
8 p.m., Hill Auditorium

Marilyn Horne's recent triumph in the Metropolitan Opera's *The Ghosts of Versailles* renewed acclaim for this rich-voiced mezzo's artistry, featured in this evening's performance of Mahler's *Rückert Lieder*. Also on the program are Rossini's Overture to *Semiramide* and Holst's *The Planets*.

Tickets on sale now!

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