

UNIVERSITY MUSICAL SOCIETY

and Curtin and Alf

Moscow Virtuosi

Vladimir Spivakov, Conductor and Violinist

Wendy Warner, Cellist

Thursday Evening, February 3, 1994 at 8:00
Rackham Auditorium, Ann Arbor, Michigan

PROGRAM

Cello Concerto in D Major, Hob. VIIb:2Haydn
Allegro moderato
Adagio
Allegro

Wendy Warner, Cellist

Chamber Symphony in F Major, Op. 73bis Shostakovich
orch. Milman
Allegretto
Moderato con moto
Allegro non troppo
Adagio
Moderato

INTERMISSION

Violin Concerto No. 1 in C Major, Hob. VIIa:1Haydn
Allegro moderato
Adagio
Presto

Vladimir Spivakov, Violinist

Cantus in Memory of Benjamin Britten (1977) Arvo Pärt

Stalin Cocktail Rodion Shchedrin

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The Moscow Virtuosi records exclusively for BMG/RCA Victor Red Seal.

PROGRAM NOTES

Cello Concerto in D Major, Hob. VIIb:2

Franz Josef Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

Haydn set a new standard in music that achieved most important and far-reaching effects on the musical development of the time. The so-called "concert style" had become the fashion, and Haydn was one of the great pioneers of this movement. Indeed, he labored vastly and imaginatively in music throughout his entire life, and his many symphonies - numbering one hundred eight when one counts four earlier fragmentary works - have earned him the title of "Father of the Symphony." In many ways Haydn led an ideal existence, for he had every opportunity to experiment and perfect his craft during his long service of nearly 30 years in the employ of the Esterhazy family of nobles. With an orchestra always at his command and the assurance of economic stability, he could center his attention on his art.

Haydn was as prolific a composer of concertos as he was a composer of symphonies. He wrote close to fifty concertos for various instruments; unfortunately, many of them have been lost. Such is the case with most of the cello concertos he wrote; authorities still cannot agree as to how many of these he wrote, some arguing that he may have written as many as nine. Like the concertos for piano and for violin, the two extant concertos for cello are more or less uniquely stamped and eloquently elaborate. Although they are not primarily virtuoso works, they are spiritually inspired, especially in the slow movements.

The *Cello Concerto in D Major* was composed in 1783. It is believed that Haydn wrote it for Anton Kraft, a virtuoso performer and friend who played in Prince Esterhazy's orchestra which was led by the composer. Formally, the tradition of the Baroque concerto is still discernible, as it is in the concertos of most of Haydn's contemporaries; the melodic style is also traditional.

Following the introduction by the orchestra, the cello announces the principal theme of the *Allegro moderato*. After some passage work the soloist introduces the second theme in A major. In the recapitulation, the material between the first and second themes is extended by brilliant virtuoso passages. An unaccompanied cadenza leads to a short and final tutti.

The *Adagio* begins with an expressive theme sung by the cello and repeated by the orchestra. After the cello introduces a new idea in E major, there is a return to the original theme. After a short orchestral interlude another subsidiary subject in C major is presented. A final recurrence of the principal theme, a short cadenza and brief coda bring the movement to a close.

The last movement, *Allegro*, is a simple rondo, characteristic of the sparkling good humor with which Haydn so often ended his compositions. It is based on two chief themes with episodic passages. A brilliant coda brings the concerto to its vigorous conclusion.

Chamber Symphony in F Major, Op. 73bis (orch. Milman)

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg

Died August 9, 1975 in Moscow

Dmitri Dmitriyevich Shostakovich was the first major Russian composer to receive his entire musical education under the Soviet regime. He first achieved international recognition, and governmental approval, with his First Symphony; written as a graduation piece, it was acclaimed at its première in May of 1926 in Leningrad, as well as in its first Western

performance in May of 1927 in Berlin (conducted by Bruno Walter) and its American première in November of 1928 in Philadelphia (led by Leopold Stokowski). Throughout his lifetime, however, Shostakovich went in and out of favor with the authorities, even though his loyalties were unquestioned. Although his opera *Lady Macbeth of the Mtsensk District* had been internationally recognized as a masterpiece, in a 1936 editorial entitled "Chaos Instead of Music," *Pravda* denounced the score as "fidgety, screaming, neurotic," and as "coarse, primitive and vulgar;" this assault - to which many fellow composers contributed - was meant as a warning against "modernism," "formalism" (or music which seemingly was comprehensible only to the composers inner vision) and other perceived transgressions against "socialist realism." One year later he was declared "rehabilitated" upon the première of the *Symphony No. 5 in D minor, Op. 47*, which was deservedly hailed as a masterpiece and described by the authorities as "the creative reply of a Soviet artist to justified criticism." In 1948, he was named a People's Artist of the Republic of Russia, only to be again denounced that same year. He was eventually named Composer Laureate of the Soviet Union.

Shostakovich's fame rests largely upon a number of his fifteen symphonies; it should be noted, however, that he also devoted considerable attention to chamber music. Among his chamber works, which share many features in common with his symphonic music, there are fifteen string quartets. The *Chamber Symphony, Op. 73bis*, is an orchestration by Vladimir Milman of Shostakovich's *String Quartet No. 3 in F Major, Op. 73*. This was inspired by the same practice followed by Rudolph Barshai, who with the composer's permission orchestrated the composer's Eighth Quartet as a Chamber Symphony for Strings. This procedure of course was not unprecedented; among the most notable examples, Mahler had done the same thing with string quartets by Beethoven and with Schubert's "Death and the Maiden" Quartet, and Schoenberg arranged Brahms' *Piano Quartet in G minor* for a large, full symphony orchestra. Referring to this practice, Barshai has stated: "At the root of all these endeavors is the desire to bring the best of chamber music to mass audiences in the large concert halls." Upon seeing the completed score, the composer expressed his pleasure at the result and suggested the appellation *Chamber Symphony* for the "new" works. Encouraged by the success of Opus 110a, Barshai even went on to prepare orchestrations for Shostakovich's Third and Tenth String Quartets, known respectively in their new forms as *Symphony for Strings and Woodwinds, Op. 73a* and *Symphony for Strings, Op. 118a*, all with the composer's approval.

Shostakovich composed the Third String Quartet in 1946. This quartet, one of his longest, is considered as one of the finest among the chamber works of Shostakovich for its magisterial technical accomplishments, wide range of expression, and imaginative musical content. Written right after the Eighth and Ninth symphonies, the Third Quartet was actually conceived along symphonic lines.

The lively, dance-like first movement, marked *Allegretto*, is built upon a sonata form. The first theme is dance-like in nature while the second is of a more meditative character. The development takes the form of an extensive double fugue mainly concerned with the main theme. The movement concludes with a humorous coda.

The second movement is an unsettling march-like episode, marked *Moderato con moto*. It takes the form of a grim and sardonic waltz, reflecting the mood of many of the composer's "War" symphonies. Through the interval of a descending minor third we arrive at a middle section where the sense of suffering is heightened.

After the bitter second movement, a vigorous scherzo begins with violent chords as the first violin expounds a vehement theme. Aggressive actions define the tone of the movement here.

The next movement is a grave, yet moving *Adagio* that provides the emotional core of the work; it begins in sadness, followed by an increase of tension, and finally collapses in exhaustion. Cast in a free-passacaglia style, this eloquent - albeit simple - movement provides an extended introduction to the final movement which follows without a pause.

The Finale, marked *Moderato*, emerges dark and brooding at first but soon grows in confidence. This movement is constructed upon a rondo structure. The principal section

introduces a graceful dance-like idea; the contrasting episode is closely related in its rhythm to the main theme of the first movement. As each of these two sections are repeated, they receive masterful developmental treatment rather than just an actual restatement as in most rondos. The tension mounts and as the climax is reached, the mood quickly lightens with the final statement of the main episode. But the merriment is short-lived and the work ends with the first violin uselessly trying to hold on to the once-graceful melody over a long held chord of resignation from the rest of the instruments.

– Edgar Colon-Hernandez

Violin Concerto No. 1 in C Major, Hob. VIIa:1

Franz Josef Haydn

As the first master of the Viennese Classical period, Haydn laid the foundation for the construction of the classical system in music: homophonic order based on sonata form. Rich creativity ripened during the course of a long life which clearly shows the development from naivete to supreme artistry and which extends over the widest possible range of creativity. The instrumental concertos for piano, violin and cello are all more or less uniquely stamped and eloquently elaborate.

In Haydn's long list of compositions, there are only nine concertos for violin, all written for Luigi Tomasin, the youthful concertmaster of Haydn's orchestra who later became a respected composer. Of these nine works, one is incomplete, one lost; four are of doubtful attribution and three are entirely complete. They were written between the years 1765 and 1770 and none were published in the composer's lifetime.

The *Violin Concerto in C Major* opens with the customary *tutti* after which the solo violin introduces the thematic material of the first movement, marked *Allegro moderato*, in double stops. After elaborate treatment of the motifs in both orchestra and solo parts, a cadenza leads to an emphatic coda.

A highly effective F major scale figure introduces the second movement, *Adagio*, consisting of a long spun beautiful area in a slow 4/4 rhythm which, after a short cadenza, leads into and culminates with the identical scale figure with which the movement opened.

The Third movement, *Presto*, opens with a *tutti* which presents the two principal motifs and is followed by a free development in both the orchestra and solo line, with rapid passages and double stops for the soloist, bringing the work to a joyous, effervescent conclusion.

Cantus in Memory of Benjamin Britten

Arvo Pärt

Born September 11, 1935, in Paide, Estonia

Arvo Pärt was born in Estonia during the last years of the republic, before the small country came under Soviet domination. He studied composition under Heino Eller at the Tallin Conservatory, from which he graduated in 1963. Like many other creative artists before him, Pärt emigrated in 1980 – in his case, to Vienna, and later to Berlin – where he kept his national culture alive in self-exile. The composer still resides in Germany with a scholarship from the German Academic Exchange scheme.

Pärt's compositional output can be divided in two very distinct phases. Until 1968, he composed in a serial and largely dissonant idiom. After an artistic re-orientation, which culminated in the *Third Symphony* of 1971, Pärt's fascination with medieval music brought about a new creative outlook. His works dating from 1976 on are marked by an extreme simplicity. Whereas his early compositions are extremely chromatic and full of conflict and dynamism, his works now are distinctly diatonic and reflect balance and repose. This manner of writing is described by the composer as "Tintinnabuli Style."

Written in 1977, the *Cantus in Memory of Benjamin Britten* already reflects his Tintinnabuli style. Like the vast majority of his works in the new style *Cantus* is pervaded by bell-like sounds, exhibits an obsession with the three notes of the home triad, and its mood is marked by a grace, sadness and austerity derived from the spirit of Lent.

Stalin Cocktail

Rodion Konstantinovich Shchedrin
Born December 16, 1932 in Moscow

Born in the year of the establishment of the Union of Soviet composers and the adoption of the policy of Soviet realism in music, Rodion Shchedrin is one of the most successful Russian composers of his generation. A prolific composer, he has written two symphonies, four piano concertos, three operas, five ballets, and many choral works, as well as multiple works for the piano and for chamber ensembles. Although he has composed until recently well within the Soviet guidelines, his works are full of inventiveness and imagination. Shchedrin's style is an individual one, featuring an impulsive sense of rhythm, a broad flow of melody and a modern yet accessible harmonic framework, often liberally incorporating folk material, particularly *chastushki* (Russian urban ditties). The composer graduated from the Moscow Conservatory in 1955, at which point he began to write the work for which he is best known, *The Little Humpbacked Horse*; based on a traditional Russian children's tale, this full-length ballet has been in the Bolshoi repertoire since its first performance in 1960. With this and other works from the late 1950s and early 1960s, Shchedrin established himself as the officially approved "modernist" within the USSR.

Dedicated to Vladimir Spivakov and the Moscow Virtuosi, Shchedrin wrote the *Stalin Cocktail* in 1992, specifically for the orchestra's thousandth performance that year on the 22nd of April. This evocatively titled work is constructed upon the classical scheme of a passacaglia in three voices. The "Cocktail" is in reality an assemblage of fragments of Soviet marches and songs "to the glory of the sinister and criminal 'Little Father of the People.'" An attentive ear will perceive the faraway echo of drums, the rumbling of military parades, the moans and groans of the victims of Stalinist purges, the crackling of rifles during summary executions and, buzzingly rising from this melange, the inevitable song *Dark Eyes*.

ABOUT THE ARTISTS

Vladimir Spivakov, one of the world's great violinists, created a sensation in 1975 when he made his New York debut, and again when he brought his Moscow Virtuosi ensemble to America in 1987. Hailed as a musician of impeccable taste and flawless technique, Mr. Spivakov has taken his place among the international music scene's most sought-after soloists and conductors.

His first American appearances with the New York Philharmonic and the orchestras of Pittsburgh, Cleveland, Dallas and San Francisco brought him immediate recognition as a world-class violinist in the tradition of Oistrakh, Auer and Heifetz. His engagements with America's major orchestras, including the Boston Symphony, the Chicago Symphony, the Los Angeles Philharmonic, the New York Philharmonic and the Philadelphia Orchestra have confirmed his reputation as one of today's outstanding musicians. Mr. Spivakov has appeared throughout the world in recital and as a soloist with orchestra, collaborating with such conductors as Giulini, Maazel, Ozawa, Solti, Abbado, Davis, Masur, Chailly, Temirkanov and Bernstein. Mr. Spivakov also conducted the Vienna Philharmonic in Salzburg at the invitation of Leonard Bernstein and was presented Mr. Bernstein's baton following the performance.



In addition to the BMG/RCA Victor Red Seal recordings with the Moscow Virtuosi, Mr. Spivakov can be heard on *It Ain't Necessarily So*, a solo album of 20th-century pieces for Violin; the Tchaikovsky Violin Concerto and Prokofiev Violin Concerto No. 1 with the Royal Philharmonic conducted by Yuri Temirkanov (released in February 1993); and the Brahms and Sibelius Concertos, also conducted by Temirkanov (released in May 1993).

In addition to his engagements with the Moscow Virtuosi with the London Symphony, the Leningrad Philharmonic, the English and Scottish Chamber Orchestras, as well as the chamber orchestras of Dresden, England, Rome and The Netherlands. In North America, Mr. Spivakov has conducted the Chicago Symphony, the Los Angeles Philharmonic, and the Vancouver Symphony.

In recent seasons Mr. Spivakov's North American solo activities have included engagements with the Orchestre National de France, Lorin Maazel conducting, at Avery Fisher Hall (New York) and the Kennedy Center (Washington); the Philadelphia Orchestra, Christoph Eschenbach conducting; the New York Philharmonic, Zubin Mehta conducting; the Houston Symphony, Eschenbach conducting; the Pittsburgh Symphony; a solo recital tour throughout the United States, including performances in San Francisco and New York on the Great Performers Series at Avery Fisher Hall. He conducted and performed with the Vancouver Symphony in March 1992, and in December 1992 appeared with the National Symphony Orchestra, Mstislav Rostropovich conducting.

During the 1993-94 season, Mr. Spivakov performs throughout the world: with the Concertgebouw Orchestra as soloist, Santa Cecilia Orchestra as soloist and conductor, and the Gstaadt Festival; and in North America with the Vancouver Symphony as soloist and conductor, the Orchestre National de France with Charles Dutoit, the Dallas Symphony, the Philadelphia Chamber Orchestra as conductor, and the Moscow Virtuosi as conductor and soloist on its North American tour.

Mr. Spivakov was born in Ufa (in the Urals). He was a pupil of Yuri Yankelevich at the Moscow Conservatory and studied conducting with Israel Guzman. It was Yankelovich who bequeathed him the violin that he now plays, a 1716 instrument by the Venetian maker Francesco Bobetti. Among his many international awards have been prizes in the Montreal, Moscow, Paris and Genoa competitions. In the Soviet Union, Mr. Spivakov received the coveted "Gorky Cultural Prize."

This evening's performance marks Mr. Spivakov's UMS debut.

In November 1990, Wendy Warner was awarded First Prize in the Fourth International Rostropovich Competition in Paris. Jury member Frans Helmerson, the distinguished Swedish cellist, was quoted in *The New York Times* as saying, "I'm not sure I've ever before heard a young cellist with such potential. Everything that is basic to cello playing she already has, plus a natural stage presence that you rarely find. At this age she's unbelievable."

Ms. Warner made her debut with the National Symphony Orchestra conducted by Mstislav Rostropovich in October 1990, playing the Shostakovich Concerto No. 1, and was re-engaged to appear with them on a North American tour in 1991. She has also

appeared as soloist with the Berlin Symphony, the Boston Pops Orchestra, the Chicago Symphony, the French National Orchestra, the French Radio Philharmonic Orchestra, the Helsinki Philharmonic, and L'Orchestre du Capitole de Toulouse. Ms. Warner was the featured soloist on the January 1991 European tour of the Bamberg Symphony conducted by Rostropovich, making her debuts in Frankfurt, Stuttgart, Köln, Düsseldorf and Berlin.



In the 1992-93 season she appeared in recital throughout the world, including performances in Chicago, Milan and Tokyo. Ms. Warner also appeared with Anne-Sophie Mutter, performing the Brahms Concerto for Violin and Cello with L'Orchestre de Paris, Semyon Bychkov conducting.

Her 1993-94 season includes debut performances with the London Symphony (Andrè Previn); the San Francisco Symphony (Christoph Eschenbach); recital debuts in Munich and Paris; and performances in Los Angeles, Chicago, Toronto and New York's Carnegie Hall.

Now twenty years old, Ms. Warner began to study the piano when she was four and the cello when she was six. From the age of seven, through high school, her cello teacher was Nell Novak at The Music Center of the North Shore in Winnetka, Illinois. Since 1988 Ms. Warner has been the student of Mstislav Rostropovich. Ms. Warner is a graduate of the Curtis Institute of Music. An accomplished pianist as well, she has studied with Emilio del Rosario at The Music Center. In 1991, he was awarded a prestigious Avery Fisher Career grant.

This evening's concert marks Ms. Warner's second UMS appearance.

The Moscow Virtuosi, today one of the world's preeminent chamber ensembles, was formed in 1979 by Vladimir Spivakov, following his conducting debut with the Chicago Symphony Orchestra at the Ravinia Festival. Comprised of top-ranking soloists and former principal chairs of the great orchestras of Russia, the Moscow Virtuosi has been in demand since its inception and has toured extensively throughout the world, including appearances in Europe, Japan, North and South America, the Soviet Union and Eastern Europe. In April, 1992 the Moscow Virtuosi celebrated its 1000th concert with a performance at the Moscow Conservatory of Music.

In the first years after it was formed, the Moscow Virtuosi appeared internationally to great acclaim, but was absent from the United States, as were all Soviet musicians following the 1979 invasion of Afghanistan and the lapse of the US/USSR Cultural Exchange agreement. The orchestra made its long-awaited debut in this country in 1987 to so triumphant a reception that since 1989 it has returned to North America for six consecutive seasons, performing more than 100 concerts on tour and appearing in such music capitals as Montreal, Toronto, Mexico City, Los Angeles, San Francisco, Chicago, Philadelphia, Washington, DC and New York.

Since August 1989, BMG/RCA Victor Red Seal has released the first fifteen albums by the Moscow Virtuosi and Vladimir Spivakov under one of the most extensive recording agreements ever undertaken between Russian musicians and a Western recording company. Their recorded repertoire ranges from Vivaldi, Bach, Haydn, Mozart and Schubert to such 20th-century composers as Prokofiev, Penderecki, Hartmann, Shostakovich and Schnittke.



In 1989, the Moscow Virtuosi was appointed Resident Orchestra and Mr. Spivakov, Artistic Director, at the newly established Colmar International Festival in France. Vladimir Spivakov and the Moscow Virtuosi presently reside in Spain where, at the invitation of Prince Philip, the ensemble is in residency in Asturias, to establish a conservatory together with six teachers chosen by Mr. Spivakov from the Moscow Conservatory and Gnnessen Institute.

Mr. Spivakov is the founder of the European Sakharov Foundation, for which the Moscow Virtuosi gave the inaugural concert before the European Parliament on December 10, 1990 – Human Rights Day. The Moscow Virtuosi, under the direction of Mr. Spivakov, also performed at the first international Sakharov Congress in Moscow in May, 1991, in which Stanislav Richter and Mstislav Rostropovich were soloists. The concert's finale was a performance of the "Lachrimosa" from Mozart's *Requiem*, with a Lithuanian choir, in memory of Sakharov.

The Moscow Virtuosi returns in January/February 1994 for their seventh North American tour, performing throughout the United States and Canada, including appearances in Ann Arbor, Toronto, Los Angeles, Chicago, San Francisco and New York at Carnegie Hall.

The Moscow Virtuosi makes its UMS debut appearance this evening.

Moscow Virtuosi

Vladimir Spivakov, Conductor and Music Director

First Violin

Arkady Futer, Concertmaster
Boris Kuniev, Principal
Alexander Gelfat
Lev Chistiakov
Yuri Pissarevsky
Alexander Detisov

Viola

Yuri Urov, Principal
Igor Suliga
Igor Bobilev

French Horn

Mikhail Fraiman, Principal
Peter Toutchinsky

Second Violin

Amaik Durgarian, Principal
Alexander Polonsky
Grigory Nedobora
Eric Nazarenko

Cello

Mikhail Milman, Principal
Alexander Osokin
Vigen Sarkisov

Harpsichord

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