

Ann Arbor May Festival

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Pittsburgh Symphony Orchestra

LORIN MAAZEL, *Music Director-Designate*

ZDENĚK MÁCAL
Conductor

NADJA SALERNO-SONNENBERG, *Violinist*

FRIDAY EVENING, APRIL 29, 1988, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Prelude to *The Mastersingers of Nuremberg* WAGNER

Concerto in E minor for Violin and Orchestra, Op. 64 MENDELSSOHN

Allegro molto appassionato

Andante

Allegro molto vivace

NADJA SALERNO-SONNENBERG

INTERMISSION

Suites Nos. 1 and 2 from *Daphnis and Chloé* RAVEL

Nocturne

Interlude

Danse guerrière

Lever du jour

Pantomime

Danse générale

Bravo to May Festival Underwriters

In the spirit of honoring the past and ensuring the future, these families and individuals have demonstrated their support by underwriting the artist fees and major production costs of this 95th Annual May Festival. Representing both long-time Ann Arbor arts patrons and a new generation of leadership in the cultural life of this community, these donors are committed to maintaining the Musical Society's tradition of excellence through their public-spirited generosity. We gratefully recognize the following:

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PROGRAM NOTES

by Dr. FREDERICK DORIAN
in collaboration with Dr. JUDITH MEIBACH

Prelude to *The Mastersingers of Nuremberg* RICHARD WAGNER

Wagner was born in Leipzig, Germany, on May 22, 1813, and died in Venice, Italy, on February 13, 1883. Wagner made his first preliminary sketches of The Mastersingers in November 1861 and completed the full score in October 1867. The first performance of the prelude took place in Leipzig on November 1, 1862, with the composer conducting; the first performance of the opera was given in the Königliches Hof- und Nationaltheater in Munich on June 21, 1868, with Hans von Bülow conducting. The prelude is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, military drum, triangle, cymbals, harp, and strings.

For sheer radiance of orchestral color, for spaciousness in the patterns of romantic counterpoint, for joy, festivity of spirit, and even humor, few scores in the repertory can compare with Richard Wagner's Prelude to *Die Meistersinger von Nürnberg*. *Die Meistersinger*, Wagner's only comic opera, is also his only music drama since *Rienzi* to deal entirely with ordinary human beings. Cobblers and bakers replace gods and goddesses, kings and princes. Craftsmen and town clerks walk the stage that in other Wagner operas is inhabited by supermen and dwarfs. A song contest, rather than a conquest of magic fire or a struggle with an enchanted dragon, serves as the focal point of the serene festival plot.

The story of *Die Meistersinger* centers around a traditional song contest on St. John's Day in sixteenth-century Nuremberg. The prize is most attractive: the winner will marry lovely Eva, the daughter of the goldsmith Pogner.

With its thirty thousand inhabitants, Renaissance Nuremberg, the seat of medieval guilds and crafts, shone as the most attractive city in Germany. Its churches were renowned for their Gothic architecture (the opening of *Die Meistersinger* takes place in St. Catherine's). Its streets led to squares adorned by fountains and handsome patrician houses (the scene of the second act). Eleven bridges spanned the Pegnitz River, with its pleasant shores and meadows (where the joyous finale takes place). Nuremberg also was the home of Albrecht Dürer, Germany's greatest painter, and of Hans Sachs, shoemaker, poet, and philosopher. In *Die Meistersinger*, Sachs, the humble craftsman, triumphs as a torchbearer of culture, unquestionably emerging as the hero of the opera.

This prelude represents Wagner's romantic theater orchestra treated in a symphonic manner. Leitmotives, used in place of the principal themes of a symphony, are woven into the orchestral texture according to the psychological motivations of the opera. The opening measures of the prelude convey the prevailing mood of joyful celebration. The splendor of fanfares in C major — the merry sounds of trumpets, trombones, and tuba (all prominent within the full orchestra) — welcome the listener, preparing him for a festive experience. The shining and pompous motive of a falling fourth (marked by dotted quarters between half notes) symbolizes the vigorous spirit of the mastersingers. A series of leading motives in a closely knit polyphonic texture follows its announcement. The stunning contrapuntal climax of the prelude incorporates no less than four subjects — namely, the theme of the mastersingers, their march, the scherzlike motive of the scheming Beckmesser, and the glorious prize song.

Concerto in E minor for Violin and Orchestra, Op. 64 FELIX MENDELSSOHN

Mendelssohn was born in Hamburg, Germany, on February 3, 1809, and died in Leipzig on November 4, 1847. His Violin Concerto is dated September 16, 1844, and was first performed in the Leipzig Gewandhaus on March 13, 1845, with Ferdinand David as soloist and Niels Gade conducting. In addition to the solo violin, the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

A sophisticated audience assembled for the subscription concert of March 18, 1845, in the large hall of the Leipzig Gewandhaus, home to Germany's most admired orchestra at mid-century. In the Gewandhaus, originally the ancient marketplace of Saxony's linen merchants, every place in the ancient rectangular hall was occupied on the March evening in question and, to quote the reviews following the concert, "an air of excitement prevailed" among the musically well-educated Leipzig audience. Leipzig, the city in which Bach had lived from 1723 to 1750, and where Wagner was born in 1813, served as a cultural center of Germany. With its famous university and book- and music-publishing firms, Leipzig attracted a steady stream of students and artists from all quarters of Europe.

In 1835, Mendelssohn assumed directorship of the Gewandhaus Orchestra, elevating the standards of performance to new heights. Generally respected, even beloved as the leader of the cultural community, Mendelssohn also enjoyed wide international acclaim.

On the Gewandhaus program under discussion, Mendelssohn's Violin Concerto was scheduled to receive what today would be called its "world première." For reasons that remain obscure, Mendelssohn did not conduct this historic concert. In any case, he entrusted the baton to his friend Niels Gade, and Ferdinand David played the solo part of the Violin Concerto.

Upon his appointment as conductor of the Gewandhaus concerts, Mendelssohn had obtained the post of concertmaster for David. Besides being a masterful performer and teacher (among his most outstanding pupils was Joseph Joachim), David shone as a first-rate scholar, and the two artists shared a deep interest in the works of Bach.

On July 20, 1838, Mendelssohn wrote to David expressing his respect and friendship for the violinist: "I cannot think of another [musician] with whom I have such rapport in art, of a musician whose activities and endeavors give me so much joy, and . . . I would like to compose for you a violin concerto for next winter. One in E minor is running through my head. The beginning of it gives me no peace."

It took seven years for this plan to become a reality. Critics from all over Germany and even abroad arrived at the Gewandhaus to report on the première in the spring of 1845. The instrument David chose to play for the great occasion was a precious Guarnerius violin (named after the famous instrument maker in Cremona, Italy). Carved of finest Italian pine and covered with a delicate tan varnish, this violin has since changed owners several times (one of them was Jascha Heifetz). But the instrument, principally known for its beautiful tone and elegant appearance, retains its identification as the "David Guarnerius."

The Leipzig audience was surprised to hear a concerto in a startling novel form. In order to grasp the full significance of Mendelssohn's innovation, audiences today must project the music against the traditional structure of an opening concerto movement familiar to Mendelssohn's contemporaries. In the classical concerto to which Mendelssohn's audiences were accustomed, the tutti section (i.e., the full orchestra) introduced two themes: the principal subject and the subsidiary subject of the opening movement. Following this exposition of the two subjects, the first entrance of the solo was heard, only to be relieved again by the tutti; afterwards the solo made its second entrance (and so forth, according to the classical plan).

The opening of the Mendelssohn concerto, by contrast, abandoned the classical double exposition. Instead, the soloist joins with the orchestra from the very beginning in a single exposition of the main theme. The solo violin proposes the subject, *allegro molto appassionato*. This fast and impassioned melody (E minor, 2/2) soars high over the sparse accompaniment. The evolving triplet rhythm plays a unifying role throughout the movement. Before long, the main theme is broadly stated by the full orchestra. A bridge leads to the contrasting lyric subject in the relative key of G major. While the solo violin sustains the root tone G as its lowest note, the flute and clarinets in pairs are ingeniously entrusted with the gentle melody. Thus, on the open G string, the solo violin becomes the fundament of this delicate passage. The two themes are worked out until their development reaches the cadenza, which Mendelssohn wrote out in full, and that in turn serves as a transition to the reprise. This particularity of the blueprint, including the placement of the cadenza and its role as a formal bridge, has successively been adopted by numerous other composers.

Without interruption, the slow movement follows the *allegro*. A single note of the bassoon ties the first to the middle movement. An *andante*, designed as a song form, unfolds romantic music in Mendelssohn's most personal vein. The more agitated central section of the movement turns to the minor key.

An *allegro non troppo*, consisting of a few bars only, approaches the finale. Instead of dovetailing with the *andante*, the third movement follows without a break. After a few initial figures of the solo, an *allegro molto vivace* launches into a spirited E major. A texture of fairylike lightness prevails. The solo performs brilliant fireworks while the orchestra sings a warm countermelody in G major that is combined with the principal subject. Jubilantly, the concerto concludes.

Suites Nos. 1 and 2 from *Daphnis and Chloé* MAURICE RAVEL

Ravel was born in Ciboure, in the Basses Pyrénées, on March 7, 1875, and died in Paris on December 28, 1937. He composed the music for the ballet *Daphnis and Chloé*, from which these two suites were drawn, between 1909 and 1912. The first suite was premièred in Paris on April 2, 1911, by the Colonne Orchestra, with Gabriel Pierné conducting; the second suite dates from 1913. The suites are scored for two piccolos, three flutes and alto flute, two oboes and English horn, two clarinets, small clarinet and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, two harps, strings, timpani, and a percussion battery consisting of celesta, tam-tam, crotales, triangle, bass drum, cymbals, snare drum and low snare drum, tambourine, wind-machine, and glockenspiel.

From a purely musical point of view, Ravel's *Daphnis and Chloé* may be considered the finest French ballet written in our century. The completion of the complex score required no less than four years. The première took place in Paris in 1912 at the Théâtre du Châtelet: Pierre Monteux conducted; Michel Fokine devised the scenario; and Leon Bakst provided the sets and costumes. Nijinsky danced the role of Daphnis, and Karasavina, that of Chloé. The Ballet Russe, under the leadership of Serge Diaghilev, served as the choreographic ensemble. One of Diaghilev's lasting achievements was to commission works by composers who would contribute crucial chapters to the history of modern music. The list included Stravinsky, Prokofiev, Milhaud, and Falla.

During his first season in Paris, attending a concert in which music by Ravel was performed, Diaghilev was particularly intrigued by the rhythmic vitality and coloristic subtleties of Ravel's scoring. Before long, Diaghilev asked Ravel to write a choreographic score based on the ancient Greek pastoral play by Longus, telling of the youthful lovers Daphnis and Chloé.

In March 1910 Ravel accepted the invitation of the Godebskis, his close friends, to stay with them in their villa at Valvins on the Seine. Spring's awakening in the countryside was conducive to composing music for the pastoral romance, and Ravel soon became deeply engrossed in his project. One day, while he was working in the privacy of his room, the Seine River overflowed its banks. Totally oblivious to the rising waters, Ravel continued to write. Fortunately, his friends decided to check on him. They found him seated at the piano, immersed in the world of *Daphnis and Chloé*. The Godebskis apologized for interrupting the artist at work, but pointed out with a certain urgency that the waters of the Seine were already rising in the living room.

Ravel's orchestral score of *Daphnis and Chloé* includes stage directions for the ballet. Quoted below is a somewhat condensed version of the most important of these, translated from the French.

Part One — The ballet opens on a spring afternoon in a classical pastoral landscape. At the entrance to a grotto, placed on stage right, are sculptured figures of three nymphs. At stage left stands a large rock whose shape suggests the god Pan. Young girls and boys enter, among them Daphnis and Chloé. The maidens draw Daphnis into their religious dance, arousing the jealousy of Chloé. She, in turn, invites the clownish herdsman Dorcon to join her in dance, upon which Daphnis becomes upset. Daphnis and Dorcon engage in a dance contest. The prize for the victor will be a kiss from Chloé. Dorcon's dance is grotesque; Daphnis moves with graceful, light steps and wins the contest. The crowd admiringly watches as he and Chloé embrace. Now Chloé runs away, causing Daphnis to fall into a languorous state. Shouting is heard. Brigands chase a group of young women across the stage. Fearing that Chloé is in danger, Daphnis rushes to her rescue. At that moment, Chloé reappears, throwing herself in front of the altar of the nymphs. The brigands seize her and run off. Daphnis returns, curses the gods, and falls to the ground. As the light dims, the statues of the nymphs come to life. They comfort Daphnis and invoke the god Pan, who emerges from the rock.

Part Two — The second part brings us to the camp of the pirates. In the background is the sea, with rocks on either side. A trireme is docked near the shore on which cypresses form part of the landscape. Torches are brought, throwing a strong light on the pirates who carry their booty. Chloé, held prisoner, performs a dance of supplication before attempting to escape. Briaxis, the pirate chief, triumphantly lifts her in his arms. The atmosphere suddenly and frighteningly changes. A strange light gleams; satyrs surround the pirates as the earth opens up. A menacing shadow of Pan is outlined on the mountains. All flee in terror.

Part Three — The third part returns to the charm and serenity of the opening scene. Daphnis lies stretched out before the grotto of the nymphs. Gradually day dawns, bringing the songs of the birds. In the distance, a shepherd tends his flock. Another shepherd crosses the back of the stage. Herdsmen enter and awaken Daphnis, who in anguish looks for Chloé. At last she appears, surrounded by shepherdesses. As the young lovers rush into each other's arms, Daphnis notices Chloé's crown. The old shepherd Lammon explains that Pan has saved Chloé in remembrance of the nymph Syrinx, whom the god once loved. Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis appears as Pan and declares his love for her. The nymph repulses his advances; the god becomes more insistent. When she disappears among the reeds, Pan despondently plucks some stalks to fashion a flute on which he plays a melancholy tune. Chloé reappears, and, with her dance, which becomes increasingly animated, imitates the accents of the flute. In mad whirlings, she falls into the arms of Daphnis, who avows his fidelity before the altar of the nymphs. Young girls dressed as bacchantes enter, shaking their tambourines. A group of young men come on stage, joining in the celebration. The ballet concludes with a general dance.

About the Artists

In its 92 years of existence, the **Pittsburgh Symphony Orchestra** has forged its world-class reputation under some of history's most distinguished conductors, including Otto Klemperer, Fritz Reiner, and William Steinberg, enhanced more recently under the baton of André Previn. In Ann Arbor, the orchestra has performed twenty concerts prior to this Festival, beginning in 1899 under Victor Herbert, through succeeding years under Emil Paur, Paul Paray, Steinberg, Previn, and during its recent May Festival residencies (1985 and 1986) under Sixten Ehrling, Alexander Gibson, Zdeněk Mácal, Christoph Eschenbach, and Jean-Pierre Rampal.

A new era began in 1984 when Lorin Maazel began his formal affiliation with the Pittsburgh Symphony as music consultant. Currently principal guest conductor and music advisor, Maazel will become the orchestra's music director in the 1988-89 season. After the orchestra confirmed its top-ranking status during European tours in 1978, 1982, and 1985, Maazel led the Pittsburgh Symphony to the Far East in the spring of 1987 for three weeks of engagements at the Osaka Festival as well as concerts in Tokyo, Hong Kong, and Beijing, China. The orchestra was named resident orchestra for the prestigious Edinburgh Festival in Scotland in August 1987, the first orchestra from the United States ever to be accorded that title. The ensemble also met with great success during extensive domestic touring underwritten from 1979 to 1983 by American Telephone and Telegraph as part of its "Bell System American Orchestras on Tour."

At home in Pittsburgh's elegant Heinz Hall for the Performing Arts, the Pittsburgh Symphony offers 24 weeks of subscription concerts annually between September and June. Additional series offerings include the Pops, Young People's, and Tiny Tots' concerts, as well as a series of free concerts for school-age youngsters as part of the orchestra's educational activities. During the summer, the orchestra spends four weeks at Great Woods Center for the Performing Arts in Massachusetts.

The Pittsburgh Symphony enjoys an illustrious reputation for performances on records, radio, and television. Since its first commercial recording in 1941, the orchestra has made hundreds of critically acclaimed discs, with current recordings available on Angel, Philips, New World, and Telarc labels. As early as 1936, the orchestra was broadcast coast to coast, and since 1982 it has received national attention through its annual series of National Public Radio broadcasts. On television, the orchestra was seen nationally on the popular "Previn and the Pittsburgh" series over PBS during the late 1970s.

Zdeněk Mácal is making his third Ann Arbor appearance this evening, having conducted the NDR Symphony of Hamburg in 1979 and the Pittsburgh Symphony Orchestra and soloists in Verdi's Requiem during the 1986 May Festival. Since then he has assumed the music directorship of both the Milwaukee Symphony Orchestra and Chicago's Grant Park concerts and makes guest appearances with major orchestras such as the Pittsburgh Symphony, whose current season he was invited to open.

Born in Brno, Czechoslovakia, in 1936, Maestro Mácal first studied at the Conservatory there and at the Janáček Academy of Musical Arts, graduating with honors. He later served as principal conductor of the Prague Symphony Orchestra, conducting both symphonic concerts and opera. Mácal first gained international attention by winning the 1965 International Conductors' Competition in Besançon, France, and the 1966 Dimitri Mitropoulos Competition in New York. His return to Czechoslovakia following the awards to conduct the Czech Philharmonic at the Prague Spring Festival won him immediate success and an invitation to conduct the orchestra on an extensive tour abroad. Appearances soon followed with the Berlin Philharmonic and BBC Orchestra, the Vienna Symphony, the Orchestre de la Suisse Romande, and many others. From 1970 to 1974, he was music director of the Cologne Radio Symphony Orchestra. Guest-conducting engagements have included festivals in Lucerne, Vienna, Zurich, Besançon, Holland, and Edinburgh.

Prior to becoming its music director, Mácal was principal guest conductor of the Milwaukee Symphony during 1985-1986 and served during that same period as music director of the Sydney Symphony Orchestra. He has toured with the Vienna Symphony Orchestra in Austria, Italy, and Yugoslavia and has led the London Symphony at the Edinburgh and Lucerne Festivals.

At the end of the current season, Maestro Mácal will have conducted over fifty concerts with the Milwaukee Symphony and several weeks of concerts with the Pittsburgh Symphony, in addition to appearances on orchestra podiums in Vienna and Frankfurt.

Zdeněk Mácal has recorded the music of Bruckner, Dvořák, Mozart, and Janáček with the London Philharmonic, the Halle Orchestra, and the French National Radio Orchestra. These recordings are available on the EMI and French Decca labels.

Nadja Salerno-Sonnenberg's dynamic and highly personal interpretations have brought international attention to this artist whose busy concert schedule belies her young years. In North America, she has appeared with the symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Detroit, Houston, Indianapolis, Milwaukee, Montreal, New Orleans, Philadelphia, Pittsburgh, and the Los Angeles Chamber Orchestra. Abroad, she has performed in Vienna, Nuremberg, and Augsburg, as well as in France and the Philippines. Her festival guest appearances include the Mostly Mozart Festival both in New York and Washington, D.C. and the festivals of Ravinia, Blossom, Meadow Brook, Great Woods, Caramoor, and Aspen. Her recital credits include

performances on New York's 92nd Street "Y" Distinguished Artists Series and at Alice Tully Hall, Wolf Trap, the Library of Congress in Washington, D.C., and California's Ambassador Auditorium. Internationally, she has performed in Vienna, Munich, Stuttgart, Frankfurt, Geneva, Rotterdam, and Lisbon. She was profiled on CBS's "60 Minutes" and has been featured on a CBS national television special, NBC's National News, PBS's "Live from Lincoln Center," and has appeared numerous times on "The Tonight Show" with Johnny Carson. During the fall of 1987, Miss Salerno-Sonnenberg recorded her first orchestral album for Angel Records featuring the Mendelssohn Concerto, with other recordings planned for the future.

During the current season, Miss Salerno-Sonnenberg's schedule includes orchestral appearances with the London Philharmonic Orchestra and the Pittsburgh Symphony, recitals in Chicago and Los Angeles, and three New York performances — two on Lincoln Center's Great Performers Series (in Avery Fisher Hall with the London Philharmonic and in recital at Alice Tully Hall) and at the 92nd Street "Y" with the "Y" Chamber Orchestra.

Born in Rome in 1961, Nadja Salerno-Sonnenberg moved to the United States at the age of eight to study at The Curtis Institute of Music and later with Dorothy DeLay at The Juilliard School. She was the recipient of the prestigious Avery Fisher Career Grant in 1983, winner of the Walter W. Naumburg 1981 International Violin Competition, and a three-time winner of the Philadelphia Orchestra auditions.

Miss Salerno-Sonnenberg makes her Ann Arbor debut in this evening's concert.

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Pittsburgh Symphony

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LORIN MAAZEL, Music Director Designate

1987-88 Season

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Mark Huggins
Assoc. Concertmaster
Huei-Sheng Kao
Asst. Concertmaster
Brian Reagin
Asst. Concertmaster

Ozzie DePaul
Richard DiAdamo
Stuart Discount
Samuel H. Elkind
Wilbert Frisch
David Gillis
Edward F. Gugala
Charles Hardwick
Sara Gugala Hirtz
Alison Beth Peters
Akiko Sakonju
Roy Sonne

Second Violins

Teresa Harth*
Constance Silipigni‡
M. Kennedy Linge
Leslie McKie
John J. Corda
Stanley Dombrowski
Linda K. Fischer
Albert Hirtz
Lois Hunter
Stanley Klein
Morris Neiberg
Paul J. Ross
Peter Snitkovsky
Stephen Starkman

*Principal
**Co-Principal
***Associate Principal
‡Assistant Principal
‡‡Acting Principal
+On Sabbatical
§Guest Principal

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Cynthia S. Calhoun
Chair
Isaias Zerkowicz‡
Penny Anderson
Cynthia Busch
Edward Gazouleas
Richard M. Holland
Samuel C. Kang
Raymond Marsh
Jose Rodriguez
Paul Silver
Stephanie Tretick
Joen Vásquez

Cellos

Anne Martindale Williams*
Pittsburgh Symphony
Association Chair
Lauren Scott Mallory***
Irvin Kauffman‡
Salvatore Silipigni
Richard Busch
Genevieve Chaudhuri
Gail Czajkowski
Michael Lipman
Hampton Mallory
Charlotta Klein Ross
Georgia Sagen Woehr

Basses

Sam Hollingsworth*
Robert H. Leininger‡
Rovin Adelstein
Anthony Bianco
Ronald Cantelm
James Krummenacher
Jeffrey Turner
Rodney Van Sickle
Arie Wenger

Harp

Gretchen Van Hoesen*

Flutes

Bernard Goldberg*
Jackman-Pfouts
Chair
Emily Controulis**
Martin Lerner
Piccolo
Ethan M. Stang*
Oboes
Cynthia DeAlmeida§
Elden Gatwood +
Mellon-Walton Chair
James Gorton‡‡
Colin Gatwood

English Horn

Harold Smoliar

Clarinets

Louis Paul*
Thomas Thompson**
Bernard Cerilli

E-flat Clarinet

Thomas Thompson

Bass Clarinet

Richard Page

Bassoons

Nancy Goeres‡‡
Mark Pancerev

Contrabassoon

Carlton A. Jones

Horns

Howard L. Hillyer*
Anonymous
Foundation Chair
Martin Smith**
Joseph Rounds
Ronald Schneider
Kenneth Strack
Richard Happe

The Pittsburgh Symphony string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

Trumpets

Charles Hois*
Charles Lirette**
Jack G. McKie
Roger C. Sherman

Trombones

Robert D. Hamrick*
Carl Wilhelm**
Harold Steiman

Bass Trombone

Byron McCulloh

Tuba

Sumner Erickson*

Timpani

Stanley S. Leonard*
John Soroka***

Percussion

John Soroka*
Gerald Unger***
Don S. Liuzzi
Edward I. Myers

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Mr. & Mrs. Benjamin
F. Jones, 3rd, Chair

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Christian G. Woehr

Assistant Librarian

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Thomas Gorman
John Karapandi

Orchestra Photographer

Ben Spiegel

The following musicians are performing with the Pittsburgh Symphony Orchestra at Ann Arbor:

Christopher Wu, *first violin*
Carolyn Edwards, *second violin*
Barbara Bashor, *flute*
Christy Thompson, *clarinet*
Leonard Sharrow, *bassoon*

Carolyn Smith, *horn*
Janice Hawes, *horn*
Anita Miller, *horn*
Karen Sloneker, *trumpet*
James Armstrong, *trombone*

Paul DeChancie, *percussion*
Scott Sterling, *percussion*
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Lynne Aspnes, *harp*

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YO-YO MA, <i>Cellist</i>	Mon. Dec. 5
KATHLEEN BATTLE, <i>Soprano</i>	Mon. Jan. 9
MONTREAL SYMPHONY ORCHESTRA/CHARLES DUTOIT	Wed. Jan. 25
ISRAEL PHILHARMONIC/ZUBIN MEHTA	Tues. Mar. 14
ALICIA DE LARROCHA, <i>Pianist</i>	Thurs. Mar. 30
MUNICH PHILHARMONIC/SERGIU CELIBIDACHE	Thurs. Apr. 13
ST. LOUIS SYMPHONY ORCHESTRA/LEONARD SLATKIN	Thurs. Apr. 20

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I SOLISTI VENETI	Tues. Dec. 6
BEAUX ARTS TRIO	Sat. Feb. 4
FOLGER CONSORT and WESTERN WIND	Mon. Mar. 6
EMERSON STRING QUARTET	Wed. Mar. 29
STUTTGART WIND QUINTET	Wed. Apr. 5

Choice Series

(Any three or more comprise a series)

ROYAL BALLET OF FLANDERS	Wed., Thurs. Oct. 26, 27
VIENNA CHOIR BOYS	Sat. Dec. 10
BALLET WEST, Prokofieff's <i>Romeo and Juliet</i>	Tues., Wed. Jan. 10, 11
KLEZMER CONSERVATORY BAND	Sat. Jan. 14
MAZOWSZE, Polish Folk Company	Mon. Jan. 30
CANADIAN BRASS	Thurs. Feb. 2
OSIPOV BALALAIKA ORCHESTRA	Thurs. Feb. 9
MUMMENSCHANZ, Swiss Mask-Mime Company	Sat., Sun. Feb. 11, 12
NEW YORK CITY OPERA NATIONAL COMPANY	Sat., Sun. Feb. 18, 19
<i>Verdi's La Traviata</i>	
"New York Counterpoint," with RICHARD STOLTZMAN	Wed. Feb. 22
PAUL TAYLOR DANCE COMPANY	Tues., Wed. Mar. 7, 8
THE CHIEFTAINS	Wed. Mar. 22

*Series orders are now being accepted;
call or write for new brochure with complete details.*

The University Musical Society wishes to thank Ford Motor Company Fund for its generosity in underwriting the printing costs of this house program.

The Musical Society also expresses gratitude to Ford Motor Company for providing a Lincoln Town Car for local transportation of visiting artists.

This concert is made possible in part by a grant through the Music Program of the National Endowment for the Arts in support of American performing artists.

Cameras and recording devices are not allowed in the auditorium.

Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

UNIVERSITY MUSICAL SOCIETY

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