



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Israel Philharmonic Orchestra

ZUBIN MEHTA

Music Director and Conductor

TUESDAY EVENING, MARCH 14, 1989, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- "Memories" (based on a Yemenite folk song) MARK KOPYTMAN
GILA BASHARI, *Contralto*
- Verklärte Nacht, Op. 4 ("Transfigured Night") SCHOENBERG

INTERMISSION

- Symphony No. 2 in D major, Op. 73 BRAHMS
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

*The pre-concert carillon recital was performed by Richard Giszczak,
Chemistry Department staff member and student of University Carillonneur Margo Halstead.*

*The University Musical Society expresses thanks to Ford Motor Company Fund
for underwriting the printing costs of this program.*

The Israel Philharmonic Orchestra and Zubin Mehta are represented by ICM Artists, Ltd.

Cameras and recording devices are not allowed in the auditorium.

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

PROGRAM NOTES

“Memories” MARK KOPYTMAN
(b. 1929)

Mark Kopytman emigrated from the Soviet Union to Israel as a mature and established composer, but he rapidly adjusted to his new homeland and its musical resources, primarily those of oriental Jewry. He developed a style uniquely his own, a kind of synthesis of sources of Jewish folklore (of all denominations) with economic and controlled usage of contemporary developments in modern music, mainly innovations in aleatorics (in music, the deliberate use of chance or indeterminacy) and sonorities. The result is a tendency towards dramatic power, melodic lines in heterophonic blending, varieties of textures achieved by multi-layered construction, and skillful, broad orchestration.

Memories is a piece in one movement, based on a traditional Yemenite folksong used as a point of departure and a source of inspiration. The very opening moments symbolize the underlying idea of the piece as a sequence of endless memories, in which a cloudy, mysterious mixture of sounds gradually evolves into a single sustained pitch. After this brief opening, the melody of the folksong is presented by the singer without accompaniment, as one of the memory events. The subdivided cello section now merges with the song, commenting on its motifs and timbre. The song-melody is further radiated into a network of micro-nuclei, which are the tonal basis of the entire work and create its characteristic heterophonic texture: a multi-part technique that is typical of folk ensembles of non-European music, from the Indonesian gamelan, through traditional oriental communal synagogue cantillations to the Egyptian group-improvisations of a maqaam. All voices or instruments play the same melodic line, but each adapts it to its own idiom, style, and character, so that the melody is richly elaborated, but never played in unison.

The overlapping chain of contrasting memory-events — lyrical or dramatic, subtle or obscure — is cast in three broad divisions. The first is based on transparent and subtle blends of sounds that surround strong declamatory statements (mostly in the brass instruments), which emphasize the overall declamatory nature of the song. A calm, meditative section in light timbres of wind and string instruments follows, and, after a sudden climax, develops into shattering repetitive chords. The memory of the original inspirational folksong is now evoked, as a single strain of the song emerges. The orchestra dissolves the gradually built-up tension by selecting the pitch of E as the ending of the song's mode, which until now has been undefined. The shape of the entire work is a part of the imaginative and inspired realm of the folksong, which acts as a key that locks and unlocks the secret gates of human memory.

Memories was premiered in 1982 by the Jerusalem Symphony Orchestra and in 1988 was given new vitality in its interpretation by Zubin Mehta and the Israel Philharmonic Orchestra. The work was awarded the Koussevitzky Prize in 1986.

— Jehoash Hirsberg

Verklärte Nacht, Op. 4 ARNOLD SCHOENBERG
(1874-1951)

Although the depth of Arnold Schoenberg's influence on the music of this century is unarguable, only a handful of early works (including *Verklärte Nacht*, Op. 4) could be said to have gained a lasting place in the repertoire to this date. To sort out the extent to which this is a judgment of the composer and his works or the audience is an important question of our time, but certainly beyond the scope of these few lines. It is interesting to note how important it was to Schoenberg that he represented an organic outgrowth of his musical heritage. According to noted Schoenberg scholar Leonard Stein, "When asked in later years why he did not continue to write in the familiar — and by then near-popular — style of *Verklärte Nacht*, Schoenberg replied, 'I have not discontinued composing in the same style . . . I only do it better now than before; it is more concentrated, more mature.'"

Schoenberg first came in contact with the poetry of Richard Dehmel through the 1896 collection of poems *Weib und Welt* (Woman and World) which included *Verklärte Nacht*. The recurrent themes of Dehmel's controversial poems, which include socialist concerns and erotic relationships, were shocking to nineteenth-century Victorian sensibilities, but won deep admiration from the young Schoenberg for the wide range of their expression and depth of emotion. The poem *Verklärte Nacht* "describes the conversation of a lover with a girl who is bearing a child by another man," according to Hans Stuckenschmidt. "It is a characteristic Dehmel subject, full of the expression of a new, anti-bourgeois morality, and carried along entirely by the idea of love that overcomes everything and sweeps all conventions aside."

Completed in 1899 when the composer was 25, *Verklärte Nacht* owes its programmatic lineage to the tone poems of Liszt and Strauss, while its musical heritage stems from Brahms and Wagner.

— William Purvis

Transfigured Night

Two people walk through the bare cold woods;
the moon runs along, they gaze at it.
The moon runs over tall oaks,
no cloudlet dulls the heavenly light
into which the black peaks reach.
A woman's voice speaks:

I bear a child, and not from you,
I walk in sin alongside you.
I sinned against myself mightily.
I believed no longer in good fortune
and still had mighty longing
for a full life, a mother's joy
and duty; then I grew shameless,
then horror-stricken. I let my sex
be taken by a stranger
and even blessed myself for it.
Now life has taken its revenge:
Now I met you, you.

She walks with clumsy gait.
She gazes upward; the moon runs along.
Her somber glance drowns in the light.
A man's voice speaks:

The child that you conceived
be to your soul no burden.
Oh look, how clear the universe glitters!
There is a glory around All,
you drift with me on a cold sea,
but a peculiar warmth sparkles
from you in me, from me in you.
It will transfigure the strange child
you will bear it me, from me;
you brought the glory into me,
you made my self into a child.

He holds her around her strong hips,
Their breath kisses in the air.
Two people walk through high, light night.

Symphony No. 2 in D major, Op. 73 JOHANNES BRAHMS (1833-1897)

Brahms's Symphony No. 2 was composed in 1877 and first performed in Vienna on December 30 of that year by the Vienna Philharmonic Orchestra under Hans Richter. Brahms himself conducted the second performance on January 10, 1878, at a Gewandhaus concert at Leipzig. Although Brahms labored for fifteen years to complete his First Symphony, the Second was completed only one year after the First.

Often called the *Pastoral Symphony*, the work has a lyrical, song-like quality. It was a favorite of Brahms who wrote to Hanslick, the noted Viennese critic, before its completion: "In the course of the winter I will let you hear a symphony which sounds so cheerful and delightful that you will think I wrote it especially for you, or rather for your young wife."

The tranquil opening of basses, horns, and woodwinds reveals the emotional as well as the musical keynote of the composition. Cellos introduce the tender second subject and cast a shade of melancholy on the previously sunny surroundings. Intermingling melodies and vigorous contrasting phrases of the development subside into the quiet passage that leads to the recapitulation. An ethereal horn solo is heard in the coda, which brings the movement to a close.

The second movement is deeply contemplative in character with long phrases and rich chromaticism. The cellos introduce the first theme based on a descending line, which leads to an accompanying counterpoint, basically ascending, played by the bassoons. A transition passage introduces a new key and a second theme, making way for the third theme to introduce the development section. The recapitulation brings back the second theme, this time richly ornamented, before closing with a restatement of the first theme.

The third movement is more like a song than a scherzo, or perhaps closer in style to some of his piano pieces, which he called *Intermezzi*. The oboe presents the theme with pizzicato cello accompaniment that comes back in the manner of a refrain after faster variation episodes. The principal theme closes the movement.

The last movement is built in the sonata-allegro form. The principal theme begins mysteriously in the strings, extends to the woodwinds, and at last is expounded by the full orchestra. Violins introduce the second subject, which, proclaimed later by the trumpets, brings the work to a brilliant conclusion.

About the Artists

The **Israel Philharmonic Orchestra** was founded in 1936 by famed Polish violinist Bronislaw Huberman to create a center of musical activity in Israel. Since then, it has been one of the most active touring ensembles in the world. The orchestra performs over 200 concerts a year throughout its native country and abroad and appears in the United States almost every year. In Israel, the orchestra gives special concerts in Kibbutzim (collective farm settlements throughout Israel), performs at national parks and Army bases, and gives free summer concerts in Hayarkon Park that often draw audiences of over 200,000 people. Because the orchestra members represent many different nationalities, Yiddish is the common language used during rehearsals.

Within the first two weeks of its founding, the orchestra toured Egypt with Arturo Toscanini, and during the war years it performed more than 150 concerts for the allied troops based in the Middle East. In 1951, the orchestra undertook its first major tour to North America

with Serge Koussevitzky and Leonard Bernstein guest conducting, and in 1960, under the batons of Carlo Maria Giulini, Josef Krips, and Gary Bertini, the ensemble made its first major world tour, performing throughout France, the United States, Canada, Mexico, Japan, and India. The next several years included highly acclaimed tours of Australia, New Zealand, Hong Kong, Great Britain, Italy, and a return to North America.

In 1971, the Israel Philharmonic made its first major European festival tour, performing in Salzburg, Lucerne, Edinburgh, Berlin, Venice, and London, and in the following year toured South America with Zubin Mehta. Ever since, the orchestra has made major international tours almost every season.

Throughout its distinguished history, the Israel Philharmonic Orchestra has collaborated with many of the greatest conductors of this century; in addition to Toscanini this group includes Sir John Barbiroli, Leonard Bernstein, Serge Koussevitzky, Zubin Mehta, and Eugene Ormandy, and its roster of soloists includes the leading artists of the twentieth century. The orchestra has enjoyed a long and prosperous relationship with Zubin Mehta, who was elected by the orchestra in 1981 to be its Music Director for Life.

The Israel Philharmonic's discography is extensive, particularly on the London, Deutsche Grammophone, and CBS labels. The orchestra is noted for providing gifted musicians opportunities through scholarship funds, and many of its members are among the leading and most respected music teachers in Israel. In addition to performing the standard orchestral literature, the Philharmonic regularly commissions new works that are performed both in Israel and abroad. The permanent home of the Israel Philharmonic, originally named the Palestine Symphony, is the Frederic R. Mann Auditorium in Tel Aviv, inaugurated in 1957.

Zubin Mehta's long association with the Israel Philharmonic Orchestra began in 1962 as a guest conductor, and in 1969 he became the orchestra's first permanent music advisor. In 1981, the orchestra's members demonstrated their respect and admiration by electing him their Music Director for Life.

Born in Bombay, Mr. Mehta grew up in a musical household. His father, Mehli Mehta (currently music director of the American Youth Orchestra in Los Angeles), co-founded the Bombay Symphony Orchestra. At sixteen, the young Mehta abandoned medical studies to pursue a career in music at the Academy of Music in Vienna, where he studied piano, composition, string bass, and conducting. Nine years later, at age 25, he conducted the Vienna Philharmonic, and the following season, the Berlin Philharmonic, orchestras to which he still returns annually. From 1961 to 1967, Mr. Mehta was music director of the Montreal Symphony, and in 1962 he was appointed music director of the Los Angeles Philharmonic, thereby making him the youngest music director of a major American orchestra. His reputation as one of the world's leading conductors was established during his tenure with these two ensembles, and in the 1978-79 season he succeeded Pierre Boulez as music director of the New York Philharmonic, a position he holds concurrently with his Israel Philharmonic duties.

Zubin Mehta's successes also extend to the opera stage. He regularly conducts at the Vienna Staatsoper and the Royal Opera at Covent Garden and serves in an advisory capacity for the Maggio Musicale Fiorentino, a summer festival of Florence, Italy. He recently conducted a new production of *Otello* at the Vienna State Opera and a highly praised new Los Angeles Music Center Opera production of *Tristan und Isolde* with the Los Angeles Philharmonic.

Of Mr. Mehta's many honors and awards, two that are particularly meaningful to him are the "Nikisch Ring," bequeathed to him by Karl Böhm and awarded to the leading interpreter of Wagner, and the Vienna Philharmonic "Ring of Honor" to commemorate the 25th anniversary of his Vienna Philharmonic conducting debut. Among his other awards are an honorary Doctor of Laws degree from Sir George Williams University of Montreal, an honorary Doctorate of Philosophy from Tel Aviv University, and the "Padma Bhyshan" (Order of the Lotus), the highest cultural award given in India to people of outstanding accomplishment in the arts and sciences.

As guest conductor, Zubin Mehta has led virtually every major orchestra on every continent, and he has recorded an almost unequalled volume of music. Over the next two years, he expects to complete a number of projects for CBS Masterworks. They include collaborations with the New York Philharmonic, the Israel Philharmonic, the Berlin Philharmonic, and live recordings of *Madama Butterfly* with the Maggio Musicale Fiorentino and *Carmen* at Covent Garden.

Contralto **Gila Beshari** has won a distinguished reputation for her performances as soloist during the past fifteen years on the world's major concert stages. Most recently, she performed Kopytman's *Memories* with the Israel Philharmonic Orchestra and Zubin Mehta in a series of subscription concerts that also starred Itzhak Perlman. She has toured West Germany as a soloist with the Jerusalem Symphony Orchestra under conductor Gary Bertini and has appeared several times in Israel's annual song festival. Ms. Beshari, who makes her home in Jerusalem, is currently recording her first album.

In Ann Arbor, the Israel Philharmonic has performed previously in 1972 and 1976, both with Zubin Mehta. The maestro's other appearances were in 1970 and 1975 with the Los Angeles Philharmonic. Gila Beshari is making her first Ann Arbor appearance.

ISRAEL PHILHARMONIC ORCHESTRA

Zubin Mehta, *Music Director*; Leonard Bernstein, *Conductor Laureate*

First Violins

Menachem Breuer
*Acting Concertmaster****
 Moshe Murvitz
Acting Concertmaster
 Lazar Shuster
Acting Concertmaster
 Yigal Tunch
Acting Concertmaster
 Marina Dorman
 Raphael Frankel
 Rodica Iosub
 Rima Kaminkovsky
 Zinovi Kaplan
 Raphael Markus
 Avraham Melamed
 Robert Mozes
 Ron Porath
 Anna Rosnovsky
 Zvi Segal
 Alexander Starkes
 Eva Strauss-Marko
 Paya Yussim
 Itzhak Markovetzki

Second Violins

Elyakum Zaltsman*
 Yizhak Geras* (Acting)
 Amnon Valk** (Acting)
 Shimeon Abalovitch
 Shulamit Alkalay
 Elimeleh Edelstein
 Yigal Fisher
 Nachum Fruman
 Shmuel Glaziris
 Celita Goldenberg
 Nathan Greenberg
 Levia Hofstein
 Elizabeth Krupnik
 Kalman Levin
 Yoram Livne
 Wolfgang Valk
 Israela Weissler
 Nitai Zuri

Violas

Daniel Benyamini*
 Avraham Levental*
 Ze'ev Steinberg
 Michael Appelman
 Avraham Bornstein
 Amihud Elroy
 Ferenz Gabor
 Rachel Kam
 Yuval Kaminkovsky
 Shimon Koplanski
 Zvi Litwak
 Nahum Pinchuk
 Abraham Rozenblit

Cellos

Michael Haran*
 Marcel Bergman*
 Alla Yampolsky**
 Yoram Alperin
 David Barnea
 Paul Blassberger
 Elchanan Bregman
 Naomi Enoch
 Dmitri Golderman
 Alvaro Gonzalez
 Baruch Gross
 Enrique Maltz

Basses

Teddy Kling*
 Peter Marck*
 Yevgeny Shatzky**
 Ruth Amir
 Eli Magen
 Talia Mense-Kling
 Dmitri Krotkov
 Michael Nitzberg
 Gabriel Vole
 Rafaelo Majoni

Flutes

Uri Shoham*
 Yossi Arnheim**
 Bezalel Aviram
 Lior Eitan
 Sergio Feidman

Piccolos

Lior Eitan
 Sergio Feidman

Oboes

Bruce Weinstein*
 Chaim Jouval**
 Merrill Greenberg
 Hermann Openstein

English Horn

Merrill Greenberg

Clarinets

Richard Lesser*
 Yaakov Barnea**
 Eli Eban
 Israel Zohar

Piccolo Clarinets

Yaakov Barnea
 Eli Eban

Bass Clarinet

Israel Zohar

Bassoons

Mordechai Rechtman*
 Zeev Dorman* (Acting)
 Uzi Shalev** (Acting)
 Walter Meroz
 Marvin P. FeinSmith

Contrabassoon

Marvin P. FeinSmith

Horns

Yaacov Mishori*
 Meir Rimon*
 Jeffrey Lang*
 Anatol Krupnik
 Sally-Ann Meth
 Ezra Molcho
 Yossef Rabin
 Shelomo Shohat

Trumpets

Robert Frear*
 Ilan Eshed**
 Raphael Glaser
 Yoram Levy

Trombones

Ray Parnes*
 Stewart Taylor*
 Yehoshua Pasternak**
 Micha Davis

Bass Trombones

Mattiyahu Grabler
 Micha Davis

Tuba

Shemuel Hershko*

Timpani

Gideon Steiner*
 Alon Bor**

Percussion

Alon Bor*
 Gabi Hershkovich
 Ayal Rafiah
 Eitan Shapiro

Keyboard

Israel Kastoriano

Harp

Judith Liber*

Staff

Marilyn Steiner, *Librarian*
 Eli Gefen, *Asst. Librarian*
 Uzi Seltzer, *Stage Manager*
 Yaakov Kaufman, *Technical Asst.*

*Principal
 **Assistant Principal
 ***Canada Concertmaster Chair

American Friends of the Israel Philharmonic Orchestra is a principal supporter of the orchestra in the United States and has underwritten this tour.

Pre-concert Presentations

In the Rackham Amphitheater — free and open to the public.

- Wednesday, Mar. 22 at 7:00, preceding The Chieftains
Speaker: Marie McCarthy, Authority on Irish Music;
Doctoral Candidate, U-M School of Music
Topic: *The Chieftains: An Image of Ireland*
- Wednesday, Mar. 29 at 7:00, preceding Emerson String Quartet
Speakers: John Madison, Violist, and Marla Smith, Violinist
Co-founders of the Cassini Ensemble
Topic: *Player/Instrument Chemistry: Making It Work*
- Wednesday, Apr. 5 at 7:00, preceding Stuttgart Wind Quintet
Speaker: William Bolcom, Professor of Composition, U-M School of Music;
1988 Pulitzer Prize Winner
Topic: *Live Program Notes on "FiveFoldFive"*
- Thursday, Apr. 20 at 7:00, preceding St. Louis Symphony Orchestra
Speakers: Robert Alexander and Judy Dow Alexander, Producers and Arts Consultants
Topic: *Performing With and Managing American Orchestras*

Coming Concerts

- FACULTY ARTISTS CONCERT (free admission) Sun. Mar. 19
Beethoven: Violin Sonata, Op. 30, No. 2; Brahms: Clarinet Sonata
in F minor; Schubert: Impromptus Op. 142, No. 3, Op. 90,
Nos. 3 & 4; Prokofiev: Piano Sonata No. 3
- THE CHIEFTAINS Wed. Mar. 22
- EMERSON STRING QUARTET Wed. Mar. 29
Mozart: Quartet in E-flat, K. 428; Janáček: Quartet No. 2
("Intimate Letters"); Brahms: Quartet, Op. 51, No. 2
- ALICIA DE LARROCHA, *pianist* Thurs. Mar. 30
Schubert: Impromptu, Op. 90, No. 1; Schubert: Sonata in
A major, Op. 120; Espla: Three Dances, Op. 54; Montsalvatge:
Sonatina pour Ivette; Turina: San Lucar de Barrameda
- STUTTGART WIND QUINTET Wed. Apr. 5
DENNIS RUSSELL DAVIES, *pianist*
Thuille: Sextet, Op. 6; Ligeti: "Six Bagatelles";
Bolcom: "FiveFoldFive" (1985); Poulenc: Sextet
- MUNICH PHILHARMONIC / SERGIU CELIBIDACHE Thurs. Apr. 13
Mozart: Symphony No. 41 ("Jupiter");
Bruckner: Symphony No. 4 ("Romantic")
- ST. LOUIS SYMPHONY ORCHESTRA / LEONARD SLATKIN Thurs. Apr. 20
Steven Stucky: Dreamwaltzes; Haydn: Symphony No. 85;
Shostakovich: Symphony No. 10

96th Annual May Festival — April 26-29, 1989

Hill Auditorium, Ann Arbor, 8:00 p.m.

Gewandhaus Orchestra of Leipzig

KURT MASUR, *Music Director and Conductor*

The Festival Chorus, DONALD BRYANT, *Director*

ANNEROSE SCHMIDT, *Pianist*

ANNE-SOPHIE MUTTER, *Violinist*

GAIL DUBINBAUM, *Mezzo-soprano*

VINSON COLE, *Tenor*

HERMANN BAUMANN, *Horn*

JESSYE NORMAN, *Soprano*

STEPHEN BRYANT, *Bass-baritone*

J. PATRICK RAFTERY, *Baritone*

Wednesday — Mendelssohn: "Ruy Blas" Overture; Beethoven: Piano Concerto No. 4;
Schubert: Symphony No. 9 ("The Great")

Thursday — Beethoven: "Leonore" Overture No. 3; Strauss: Horn Concerto No. 1;
Tchaikovsky: Symphony No. 4 in F minor

Friday — Brahms: Violin Concerto in D major; Mendelssohn: "Die erste Walpurgisnacht"
(Festival Chorus, Dubinbaum, Cole, Raftery, Bryant)

Saturday — Strauss: "Four Last Songs" (Norman); Bruckner: Symphony No. 7

Single tickets now on sale.

UNIVERSITY MUSICAL SOCIETY

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