



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

National Symphony Orchestra

MSTISLAV ROSTROPOVICH

Music Director and Conductor

WEDNESDAY EVENING, MARCH 20, 1985, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Symphony No. 4 in B-flat major, Op. 60 BEETHOVEN
Adagio, allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

INTERMISSION

Symphony No. 5 in D minor, Op. 47 SHOSTAKOVICH
Moderato
Allegretto
Largo
Allegro non troppo

CBS Masterworks, Deutsche Grammophon, and London Records.

The National Symphony Orchestra first performed in Ann Arbor in 1959 and returns during its current tour of six states and Canada. Maestro Rostropovich has appeared twice as orchestral soloist (with the Moscow Philharmonic in 1965 and in the 1967 May Festival), given four recitals (1972, 1975, 1980, and 1983), and was conductor and soloist for the School of Music—Musical Society Benefit Concert in 1975.

PROGRAM NOTES

by RICHARD FREED

Symphony No. 4 in B-flat major, Op. 60 LUDWIG VAN BEETHOVEN (1770-1827)

The Fourth Symphony is one of the few major works of Beethoven for which no sketches seem to exist. It was composed without preliminary study or contemplative gestation in 1806, in the middle of the incredibly productive period bounded by the mighty *Eroica* of 1804 and the C-minor and *Pastoral* symphonies of 1808; contemporaneous with it are the Violin Concerto, the G-major Piano Concerto, the three "Rasumovsky" string quartets, and the second version of *Leonore* (which had yet to become *Fidelio*). Beethoven had, in fact, sketched out the first two movements of the C-minor Symphony (No. 5) in 1805, but he set it aside and instead completed the newly conceived Symphony in B-flat before the year was out. The first performance of the Fourth Symphony was given at Prince Lobkowitz's palace in Vienna in March 1807.

One might not have expected the composer of the *Eroica* to make any further gesture toward the Classical symphony, but in the Fourth, Beethoven built on the Classic structure an edifice as distinguished by its grace as by its originality. This is evident in the suspenseful introduction and the exuberantly melodic first movement proper, in the elegantly high-spirited finale, and in the repeated trio of the vivacious third movement (no Classical minuet, to be sure, but also not labeled Scherzo), but most especially in the slow movement, with its nobly flowing phrases, nocturnal coloring, and inspired use of the drums, among other surprises. As probably the least frequently performed of Beethoven's symphonies, the Fourth has in general been a rather underestimated work, but no symphony stands less in need of apology or justification. Sir George Grove cited the work's "humor, poetry, pathos, romance, and maturity of style," and Beethoven's biographer Alexander Wheelock Thayer, in discussing the symphonies, pronounced this one "the most perfect in form of them all."

The Fourth is seldom spoken of without reference to Schumann's description of it as standing between the *Eroica* and the C-minor "like a slender Greek maiden between two Norse giants." As Grove pointed out back in 1896, though, "humour is hardly the characteristic of a Greek maiden, and when we recollect the humour which accompanies the grace and beauty of the Fourth Symphony and is so obvious in every one of the movements, it must be admitted, though with great respect, that the comparison loses something of its force."

Symphony No. 5 in D minor, Op. 47 DMITRI SHOSTAKOVICH (1906-1975)

The Fifth Symphony was created in a very short time for so vast a work — April 18 to July 20, 1937 — after the 30-year-old composer had been publicly humiliated by official censure of his opera *Lady Macbeth of the District of Mtzensk* (renamed *Katerina Izmailova* when it was revived more than 25 years later), another reprimand for his ballet *The Limpid Stream*, and the withdrawal of his Fourth Symphony before its scheduled première. In an article published shortly before the Fifth's première in November 1937, Shostakovich declared that he had not been merely intimidated by these rebukes, but actually stimulated "to create my own musical style, which I seek to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the goal that I set for my work is to contribute at every point toward the growth of our remarkable country." He even went so far as to label the Fifth "A Soviet Artist's Practical, Creative Reply to Just Criticism." But far more pertinent was the statement, "The theme of my Symphony is the stabilization of a personality. In the center of this composition — conceived lyrically from beginning to end — I saw a man, with all his experiences . . ."

That man could have been Shostakovich himself, or a composite of any number of his compatriots. The year 1937, we are reminded, saw the height of the Stalin terror in the Soviet Union, and it was felt with particular harshness in Leningrad, the composer's birthplace. Shostakovich recalled: "The atmosphere at the première was highly charged; it was definitely a critical situation, and not only for me. Which way would the wind blow?" As it turned out, the Symphony was successful on both public and private levels: it accomplished Shostakovich's "rehabilitation" for the time being (dozens of laudatory articles were written about the work), and yet his integrity was intact, for the work is, for all its extrovert gestures, in every bar a deeply personal utterance. Many in the 1937 audience wept openly because, Shostakovich felt, "they understood what was happening around them and they understood what the Fifth was about."

Since the Fourth Symphony, filled with Mahlerish characteristics, was not heard until 1962, it was in the Fifth that Shostakovich's affinity with Mahler was first made manifest on a large scale. The combination of massiveness and clarity which is perhaps the most striking single factor in the technical make-up of the Fifth is itself a basic element of Mahler's style, and was to become similarly basic to Shostakovich's. The first movement, with its menacing march theme growing out of the violins' first pathetic phrase, is an expansive *Moderato* which may be recognized as the pattern for the similarly formed opening segments of numerous subsequent works of his. Soviet commentators regard this as a "ballad" form, in which narrative sections alternate with lyrical and dramatic episodes. In view of what the composer disclosed in his memoirs, it is hardly unreasonable to interpret these strongly contrasting episodes as representing a conflict between spontaneous impulse and external pressures.

The second movement, though not actually titled "Scherzo," is a brilliant distillation of the scherzo genre as evolved through the chain of Shostakovich's most illustrious predecessors. It even contains more than a little of the *Ländler* feeling found in the music of Schubert, Bruckner, and Mahler.

The slow movement is the crown of the work, a noble *Largo* which is in large part elegiac and surely a night piece. Reflective lyricism here expands into urgency and intensity which remind us of Shostakovich's links with earlier symphonists in his own country. Threnody builds to anguished protest and then the music, drained of its passion, subsides on a note of resignation.

The finale, possessed of an almost barbaric vigor and yet never really exultant (indeed, its theme is a good deal more ominous than in any sense jubilant), was described by Shostakovich at the time of the work's première as "the optimistic resolution of the tragically tense moments of the first movement." This was, of course, what the commissars and *apparatchiks* would want to hear — but if we substitute the term "honest" for "optimistic" the remark makes excellent sense. We might even say it was an "optimistic" piece, too, in the sense that it indicated a course Shostakovich could follow with conviction in his music, allowing the party hacks to draw their predetermined message from it while his own deeper and stronger one was plain enough, to his own satisfaction, for any honest ears to hear.

That, apparently, is how that first Leningrad audience heard his music in 1937. According to Mstislav Rostropovich: "The applause went on for an entire hour. People were in an uproar . . . embracing and congratulating each other on having been there. They had understood the message of sorrow, suffering, and isolation; stretched on the rack of the Inquisition, the victim still tries to smile in his pain. The shrill repetitions of the A at the end of the Symphony are to me like a spear-point jabbing in the wounds of a person on the rack. The audience at the first performance could identify with that person. Anybody who thinks the finale is glorification is an idiot . . ."

Shostakovich himself has been quoted as having stated that he intended no apotheosis in this finale and to have noted that Alexander Fadeyev, at that time head of the Writers' Union, wrote in his diary after attending the première that this finale is nothing short of "irreparable tragedy." It is, nevertheless, not without elements of resolute affirmation. These contrasting factors, indeed, are what give this remarkable work the human quality that has enabled it to speak so forcefully, not only to all but to each. In place of an apotheosis, or ceremonial triumph, we have a statement of heroic resolve, expressed with searing intensity. In this light, the final bars may be perceived as not only affirmative but defiant, a counterpart to Beethoven's statement (in reference to his growing deafness), "I will seize Fate by the throat; it shall not wholly overcome me."

About the Artists

Often referred to as the "Orchestra of the Presidents," the **National Symphony Orchestra** has participated in every inauguration except one since its founding in 1931. Its first music director was Hans Kindler, followed in 1949 by Howard Mitchell, who had been assistant conductor since 1941. The Orchestra grew in size and number of performances, and made several highly acclaimed recordings, including "Adventures in Music" and "Instruments of the Orchestra" series, which are still in use today. In 1959 the Orchestra made its first trip outside the United States, a twelve-week tour to Central and South America under State Department auspices, and 1967 marked the Orchestra's first European tour. With the appointment of Antal Dorati in 1971 as music director, the National Symphony moved from its long-time home in Constitution Hall into the newly-opened John F. Kennedy Center for the Performing Arts and became the Center's resident orchestra. Under Maestro Dorati, the Orchestra began a series of recordings for the London/Decca label, two of which won prestigious awards and one receiving a Grammy nomination. The 1974-75 season marked the Orchestra's first 52-week season, and in the following season the Orchestra was invited to perform in Greece and the Dominican Republic.

In 1975 Mstislav Rostropovich made his American conducting debut with the National Symphony, and in October 1977 he became the Orchestra's fourth music director. Under his leadership, the Orchestra has toured three times throughout the United States, twice to Mexico and South America, twice to the Far East (opening Japan's prestigious Osaka Festival both times), and a highly acclaimed European tour in 1982. Today the National Symphony performs approximately 200 concerts a year, covering a wide range of music. In addition to the evening and matinee subscription concerts, these performances include Young People's Concerts, summer concerts at Wolf Trap Farm Park for the Performing Arts, annual Fourth of July "Concerts at the Capitol," an annual Sunday afternoon series in New York's Carnegie Hall, and numerous special events.

Though **Mstislav Rostropovich** had been renowned as one of the world's greatest cellists for more than three decades, few knew him as a conductor until his American conducting debut with the National Symphony in 1975. He has led some of the world's most prestigious orchestras and makes annual appearances at England's Aldeburgh Festival, of which he is an artistic director. His United States opera conducting debut was in the fall of 1975 with the San Francisco Opera in Tchaikovsky's *Pique Dame* and *Eugene Onegin* and Shostakovich's *Lady Macbeth of Mtsensk*. Under his baton the National Symphony Orchestra has made several recordings, including Shostakovich's Symphony No. 5 and Suites 1 and 2 from Prokofiev's *Romeo and Juliet*, both receiving critical acclaim.

Maestro Rostropovich was born in Baku, Azerbaijan, in 1927. His first teacher was his mother, a pianist, and he studied cello with his father from the time he was eight at the Children's Music School in Moscow. He continued at the Moscow Conservatory in two departments, cello and composition, the latter under Shostakovich. As a young musician, he received first prize in three major international competitions (in Budapest and twice in Prague), and he concertized for the first time outside the Soviet Union in 1947.

From 1969 to 1973, at the invitation of Maestro Rostropovich and his wife, the writer Alexander Solzhenitsyn lived in their dacha outside Moscow. After 1970 the limitations placed on the creative efforts of Rostropovich and Vishnevskaya grew progressively more restrictive. Cancellations of concerts and foreign tours, a complete blackout in the Soviet press, television and radio, and the cessation of all recording (one record was abandoned half completed), finally forced them to write an open letter to Leonid Brezhnev denouncing these intolerable conditions and requesting permission to travel abroad for two years. At this same time, Senator Edward M. Kennedy also spoke with Brezhnev about the future of the Rostropoviches, and they were granted exit visas. Four years later, on March 15, 1978, the Presidium of the Supreme Soviet stripped them of their citizenship for "acts harmful to the prestige of the U.S.S.R." Maestro Rostropovich, one of the world's most outspoken defenders of human and artistic freedoms, now travels with a temporary passport from Switzerland.

The maestro has been honored with many awards, prizes, medals, honorary memberships, and honorary doctoral degrees. In his native country he received the Stalin Prize, was named a People's Artist of the U.S.S.R., and received the Order of Lenin, the nation's highest honor. He also received the 1974 Annual Award of the International League of Human Rights and the 1976 Ernst von Siemens Foundation Music Prize. He has devoted much time and has given numerous concerts and recitals in support of humanitarian efforts around the world.

Remaining Concerts

- FACULTY ARTISTS CONCERT (free admission) Sun. Mar. 24
 RUGGIERO RICCI, *Violinist*; HARRY SARGOUS, *Oboist*, and School of Music String Ensemble, performing music of J. S. Bach: Violin Sonata No. 2; Violin Concerto in D minor; Violin and Oboe Concerto in C minor; Chaconne
- SHERRILL MILNES, *Baritone* Fri. Mar. 29
 Songs and arias by Marcello, Mozart, Brahms, Santoliquido, Saint-Saëns, Gounod, McGill, Copland, Loehr, and Jordan
- POLISH CHAMBER ORCHESTRA Thurs. Apr. 18
 Lutoslawski: *Musique Funebre* (1958); Haydn: Cello Concerto in C major;
 Reger: *Intermezzo*; Shostakovich: Chamber Symphony, Op. 110

Ann Arbor May Festival 1985

Wednesday-Saturday, May 1, 2, 3, 4

The Pittsburgh Symphony Orchestra

The Festival Chorus, DONALD BRYANT, *Director*

Guest Conductors

SIXTEN EHRLING PHILIPPE ENTREMONT SIR ALEXANDER GIBSON

ITZHAK PERLMAN, *Violinist* — PHILIPPE ENTREMONT, *Pianist*

DAME KIRI TE KANAWA, *Soprano*

HENRY HERFORD, *Baritone* ANNE MARTINDALE WILLIAMS, *Cellist*

Wednesday — *Ehrling and Perlman*: Nielsen: *Maskarade* Overture, Symphony No. 5;
 Tchaikovsky: Violin Concerto

Thursday — *Entremont and Williams*: Rimsky-Korsakov: Russian Easter Overture;
 Bloch: *Schelomo* — Hebrew Rhapsody; Mozart: Piano Concerto No. 17, K. 453;
 Ravel: *Rapsodie espagnol*

Friday — *Gibson, Festival Chorus, and Herford*; Berlioz: Roman Carnival Overture;
 Mozart: Symphony No. 40; Walton: *Belshazzar's Feast*

Saturday — *Gibson and Te Kanawa*: Handel: Overture in D, Arias from *Rinaldo* and *Samson*;
 Elgar: *In the South*; Britten: Four Sea Interludes from *Peter Grimes*; Strauss: Four Last Songs

Single tickets now available from \$9 to \$21.

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270 Phones: (313) 665-3717, 764-2538

National Symphony Orchestra

MSTISLAV ROSTROPOVICH, *Music Director*

RAFAEL FRÜHBECK DE BURGOS, *Principal Guest Conductor*

HUGH WOLFF, *Associate Conductor*

‡ ANDREW LITTON, *Exxon/Arts Endowment Conductor*

ANDREAS MAKRIS, *Composer-in-Residence*

Violins	Michael Yacovone	Thomas Perazzoli, <i>Asst. Principal</i>	Steven Hendrickson, <i>Co-Principal</i>
William Steck, <i>Concertmaster,</i> <i>David Lloyd Kreeger</i> <i>Chair</i>	Peter Lindemann	Alice Kogan Weinreb	David Flowers
Elisabeth Adkins, <i>Assoc. Concertmaster</i>	Ramon Scavelli	Basil Kyriakou <i>Piccolo</i>	Keith Jones
Bok-Soo Kim, <i>Asst. Concertmaster</i>	Carlos Quian	Oboes	Trombones
Samuel Levy	Murray Labman	Rudolph Vrbsky, <i>Principal</i>	Milton Stevens, <i>Principal</i>
Ralph Pfister	Cynthia Jane Kitt	Carol Stephenson, <i>Asst. Principal</i>	David Finlayson, <i>Asst. Principal</i>
Carlton Herrett	Lynne Edelson Levine	Vernon Kirkpatrick	James Kraft
Andreas Makris	Miles Hoffman	Richard White <i>English Horn</i>	Robert Kraft <i>Bass Trombone</i>
Guido Mansuino	Denise Wilkinson	Clarinets	Tuba
William Haroutounian	James Francis	Loren Kitt, <i>Principal</i>	David L. Bragunier, <i>Principal</i>
Edwin Johonnot	Cellos	Robert Genovese, <i>Asst. Principal</i>	Timpani
Luis Haza	John Martin, <i>Principal,</i> <i>Hans Kindler Chair,</i> <i>The Strong Family</i> <i>and the Hattie M.</i> <i>Strong Foundation</i>	William R. Wright <i>E-flat Clarinet</i>	Fred Begun, <i>Principal,</i> <i>Marion E. Glover</i> <i>Chair</i>
Vernon Summers	David Hardy, <i>Asst. Principal</i>	Lawrence Bocaner <i>Bass Clarinet</i>	Charles Wilkinson, <i>Asst. Principal,</i> <i>Percussion</i>
Holly Hamilton	Dorothy Stahl	Bassoons	Percussion
Hyun-Woo Kim	Robert Blatt	Kenneth Pasmanick, <i>Principal</i>	F. Anthony Ames, <i>Principal, The Hechinger</i> <i>Foundation Chair</i>
* Ernestine B. Schor	Janet Frank	Linda Harwell, <i>Asst. Principal</i>	Kenneth Harbison, <i>Asst. Principal</i>
Linda Schroeder	Frederick Zenone	Truman Harris, Jr.	** Albert Merz
George Marsh	David Howard	Lewis Lipnick <i>Contrabassoon</i>	Keyboard
Jane Bowyer Stewart	Loran D. Stephenson	Horns	Lambert Orkis, <i>Principal</i>
Virginia Harpham, <i>Principal</i>	Yvonne Caruthers	Edwin C. Thayer, <i>Principal,</i> <i>National Trustees'</i> <i>Chair</i>	Organ- ** William Neil
Donald Radding, <i>Asst. Principal</i>	Glenn Garlick	Laurel Bennert Ohlson <i>Assoc. Principal</i>	Librarians
Rafael Salazar	Steven A. Honigberg	William Arsers	Vernon Kirkpatrick
William Bruni	David Teie	David Whaley	Abe Cherry
Janet Perry	Basses	Daniel Carter	Personnel Manager
Jacqueline Anderson	Harold H. Robinson, <i>Principal</i>	Scott Fearing	David L. Bragunier
Sheldon Lampert	Robert J. Oppelt, <i>Asst. Principal</i>	Trumpets	Assistant Personnel Manager
Kathleen Hinton-Braaten	Charles Sturgis	Adel Sanchez, <i>Co-Principal,</i> <i>Howard Mitchell</i> <i>Chair, The Strong</i> <i>Family and the</i> <i>Hattie M. Strong</i> <i>Foundation</i>	Janet Perry
Charlotte Davis	Donald Havas		Stage Manager
James Carter	Edward Skidmore		B. Joel King
Desimont Alston	Richard Webster		
Perry Holley	Albert Webster		
Bryan Johnson	William Vaughan		
Lev Pekarsky	Curtis Burris		
Peter P. Haase	Harp		
Dennis Prowowski	Dotian Carter, <i>Principal,</i> <i>Frank R. & Margaret G.</i> <i>Jelleff Chair</i>		
† Karen Lowry Tidwell	Flutes		
Violas	Toshiko Kohn, <i>Principal,</i> <i>Mrs. Demarest Lloyd</i> <i>Chair</i>		
Richard Parnas, <i>Principal,</i> <i>Mrs. John Dimick</i> <i>Chair</i>			
William Foster, <i>Asst. Principal</i>			

† Orchestral Fellow of the Music Assistance Fund.

‡ Exxon/Arts Endowment Conductor Andrew Litton regularly conducts the Orchestra and participates in a full range of orchestra activities during the year. The Exxon/Arts Endowment Conductors Program, a nationwide program, was created and is administered by Affiliate Artists Inc. to develop future music directors for American orchestras. The Program is sponsored by Exxon Corporation, the National Endowment for the Arts, and participating orchestras.

* On leave for '84-'85 season.

** Regularly Engaged Extra Musician

The National Symphony Orchestra uses a system of revolving strings. In each string section, untitled members are listed in order of length of service.