



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Soviet Emigré Orchestra

LAZAR GOSMAN

Director

WEDNESDAY EVENING, NOVEMBER 2, 1983, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

PROGRAM

- Simple Symphony..... BRITTEN
Boisterous Bouree
Playful Pizzicato
Sentimental Saraband
Frolicsome Finale
- Visions fugitives, Op. 22..... PROKOFIEV
Lentemento Ridicolosamente
Andante Con vivacita
Allegretto Assai moderato
Animato Allegretto
Molto giocoso Feroce
Con eleganza Inquieto
Commodo Dolente
Allegretto tranquillo

INTERMISSION

- Adagio for Strings..... BARBER
- Serenade in E major for String Orchestra, Op. 22..... DVOŘÁK
Moderato Vivace
Tempo di valse Larghetto
Scherzo Finale: allegro vivace

The Music

Simple Symphony (Benjamin Britten, 1913–1976) was published in 1934. This engaging work is based upon material drawn from pieces composed by Britten between the ages of nine and twelve.

Visions fugitives, Op. 22 (Serge Prokofiev, 1891–1953), is a set of keyboard miniatures belonging to Prokofiev's early period; it was composed in St. Petersburg between 1915 and 1917. The title comes from lines in a poem by Konstantin Balmont, the Russian symbolist poet:

In every fugitive vision I see worlds
Full of the changing play of rainbow hues.

The pieces are terse, epigrammatic, fine cut, and exploit a wide variety of contrasts. Their whimsy and unpredictability is part of the freshness and charm which won Prokofiev many new adherents. The lyrical element — always endemic in Prokofiev's art — here assumes a more important role than in many of his other scores of the period. The work has reached a wider audience by virtue of a transcription for string orchestra by Rudolf Barshai.

Adagio for Strings (Samuel Barber, 1910–1981) has become one of the most popular American works for a string ensemble. This piece is an arrangement of the slow movement of Barber's String Quartet in B minor, composed in 1936. Its popularity may be attributed to a flowing, romantic, melodic line which builds to an anguished finale.

Serenade for Strings, Op. 22 (Antonin Dvořák, 1841–1904), was written within a fortnight, May 3–14, 1875, and received its first performance on December 10, 1876, in Prague. At the time Dvořák composed the E major Serenade he had already written four operas, one produced and another accepted, and had composed five symphonies. Projected against the background of the early very long and ebullient symphonies, the Serenade appears as a work of remarkable concentration despite the abundance of musical ideas. It clearly shows the composer's intention not to elongate the process of thematic elaboration. The main emphasis lies on lyricism, which had its roots in Dvořák's upbringing in the calm and peaceful countryside where, at the same time, he became familiar with the folk songs, dances, and folk poetry of his native Bohemia.

About the Artists

In 1979 Lazar Gosman founded the **Soviet Emigré Orchestra**, composed mostly of musicians who came to this country from Russia — former members of the Moscow and Leningrad Philharmonics and Chamber Orchestras, and the Bolshoi and Kirov Theaters. The Orchestra's Carnegie Hall debut in 1979 led to several succeeding appearances in that venerable hall, as well as at Avery Fisher Hall, the Kennedy Center, and the Academy of Music in Philadelphia. Mr. Gosman and the Orchestra have performed throughout the United States, Canada, and South and Central America. In 1980 they founded the annual Ticonderoga (New York) Music Festival, which has remained their summer home since that time. Led by Maestro Gosman from the concertmaster's chair, the Soviet Emigré Orchestra has gained in stature and reputation with each expanded season.

Lazar Gosman emigrated to the United States in 1977 from Leningrad, where he was music director of the Leningrad Chamber Orchestra and on the faculty of the Leningrad Conservatory. He was also one of the concertmasters of the Leningrad Philharmonic from 1950 until his emigration. After arriving in the United States he accepted the associate concertmaster position with the St. Louis Symphony Orchestra and established the Kammergild Chamber Orchestra, patterned after his Leningrad Chamber Orchestra. Mr. Gosman is also Professor of Violin and Chamber Music at New York State University at Stony Brook, and Artist-in-Residence at the University of Missouri in St. Louis. He and the Orchestra are now performing in Ann Arbor for the second time.

This evening's concert is the first Musical Society event to utilize the Power Center's new acoustical shell, which is now available for use during musical performances.

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