



THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

presents

Junge Deutsche Philharmonie

GERD ALBRECHT

Conductor

GIDON KREMER, *Violinist*

Monday Evening, July 22, 1985, at 8:00

Power Center for the Performing Arts, Ann Arbor, Michigan

Offertorium, Concerto for Violin and Orchestra Sofia Gubaidulina
In three parts, played without pause

Gidon Kremer, *Violinist*

INTERMISSION

Symphony No. 3 in D minor Anton Bruckner
Massig bewegt
Adagio quasi andante
Scherzo
Finale: allegro

Sofia Gubaidulina was born in 1931 in Christopol, a small town not far from the Ural Mountains in the Tatar Autonomous Soviet Republic. She studied piano as a child and "immediately understood that music was to be my profession." After moving to Kazan for several years of study at the Kazan Conservatory, she transferred to the Moscow Conservatory for eight years of undergraduate and graduate study in composition. Her compositions include chamber music for a wide variety of instruments, orchestral works, concerti, and several works for voice and orchestra. *Offertorium* was completed in 1980, written for, and dedicated to, Gidon Kremer. Kremer introduced the score to the West in Vienna and later presented it in Berlin. On January 3, 1985, Kremer and the New York Philharmonic, under Zubin Mehta, gave the piece its United States première in New York's Avery Fisher Hall.

Of *Offertorium*, Harlow Robinson wrote in *Musical America*: "Although in three parts, the work does not conform to the conventions of the classical-romantic concerto, and Gubaidulina prefers to think of it as a 'large symphonic piece with the violin simply the leading character.' It makes great demands on the soloist, who must produce a sound by turns dry and expansive. It also explores sonic effects in a new and interesting light: the ethereal delicacy of celesta, chimes, xylophone, and triangle is thrown into sharp relief against the brooding orchestral background. The work's focal point is the theme for Bach's *Musical Offering*, which we hear at the outset, announced in segments by various woodwinds. It gradually disappears into the orchestral texture. Part II moves far away from the theme, while Part III gradually restores it, until it reappears in full — but in crab canon (a canon in which one part or more proceed normally, while another one or more go backwards) — in a lushly-tonal concluding chorale that sounds influenced equally by Bach and Shostakovich."

The **German Youth Orchestra** consists of students (average age 23) from all German music colleges, who, on their own initiative, meet regularly during vacation time to further prepare themselves for their profession. The members run the orchestra themselves, deciding such issues as programs, conductors, soloists, and acceptance of new members. Since its founding in 1974, the German Youth Orchestra has appeared in all parts of the Federal Republic and at numerous international festivals. It appears regularly at the Berlin Festival and records exclusively for Deutsche Grammophon. For its achievements, the Orchestra has received first prize in the Karajan Competition in 1976, Artist of the Year in the Deutscher Schallplattenpreis in 1978, and the German Critics Prize in 1980. The Orchestra has worked with conductors such as Riccardo Chailly, Charles Dutoit, Lawrence Foster, Kiril Kondrashin, Lorin Maazel, Hans Zender, and Gary Bertini. In 1984 it appeared at festivals in Warsaw, Berlin, Hamburg, Vienna, Metz, and Leipzig, with Heinz Holliger and Witold Lutoslawski as conductors. Apart from the symphony orchestra, the students play in a number of chamber ensembles and tackle contemporary music as well as the standard works.

Gerd Albrecht is renowned for his youth-oriented concerts and activities, and is intensely involved in introducing young talented soloists in debut appearances and developing their careers. He is active in many aspects of music presentation — children's workshop concerts, television recordings, and performances of unknown operas. Born in Essen in 1935, Mr. Albrecht studied philosophy, history of art, and musicology at the universities of Kiel and Hamburg. During this period he was awarded first prize at the international conductors competitions of Besançon in 1957 and Hilversum in 1958. After serving as music director at Lübeck and Kassel, he has appeared regularly since 1966 as a guest conductor of the Berlin Philharmonic. From 1972 to 1977 he was principal conductor of the Berlin German Opera and from 1975 to 1980 of the Tonhalle Orchestra. A perennial guest conductor in Munich, both of opera and orchestra, Mr. Albrecht has conducted at the European festivals of Berlin and Vienna and has led tours to South America and the United States. In his opera work, he has collaborated with many important directors, including Jean-Pierre Ponnelle (*Lear* in Munich and the American première in San Francisco). At the 1983 Zemlinsky Festival at the Hamburg Staatsoper, he conducted productions of *Der Geburtstag der Infantin* and *Florentinische Tragödie*, and at the 1983 Berlin Festival he led the first performance of Scriabin's "Mystery" Symphony. With the Radio Symphony Orchestra of Berlin, Maestro Albrecht recently made the first complete recording of Spontini's *Olympia*, and at the 1984 Salzburg Festival the Munich Plattengesellschaft recorded his concert of Schreder's *Die Gezeichneten*.

Gidon Kremer's career as a recitalist and soloist with orchestras has encompassed appearances in more than 30 countries. He has played with virtually every major orchestra on today's concert scene, as well as participating in most of the major international music festivals. His wide-ranging repertoire, which includes works of all centuries, has so far produced more than 45 albums, some having garnered both the Grand Prix du Disque and the Deutsche Schallplatten prize. His dedication to modern music has been amply demonstrated by his participation in many contemporary music festivals and by his first performances of many violin works, including compositions by Henze, Stockhausen, Schnittke, Pert, and Gubaidulina. In 1981 he founded the Lockenhaus Chamber Music Festival, which runs annually during the summer.

Born in 1947 to a highly musical family in Riga, Latvia, Gidon Kremer began studying the violin at the age of four with his father and grandfather. Three years later he entered the Riga School of Music and at the age of sixteen won the First Prize of the Latvian Republic. During his eight years of apprenticeship to famed violinist David Oistrakh at the Moscow Conservatory, Mr. Kremer was a prize winner at the Queen Elisabeth Competition in Brussels, the Montreal Competition, and won First Prize in the Fourth International Tchaikovsky Competition in Moscow in 1970, as well as the Paganini Prize in Genoa.

Mr. Kremer's appearances in this Summer Festival mark his third visit to the city of Ann Arbor. He performs on a Stradivarius violin.

Hear Gidon Kremer with Gerd Albrecht and the German Youth Orchestra in a different program tomorrow night at 8:00, here in the Power Center:

Henze: Trois pas des Tritons, from *Undine*
Paganini: Violin Concerto No. 4
Schumann: Symphony No. 4 in D minor, Op. 120

Tickets available at Power Center box office, 11:00 a.m. to concert time.

WE CALL YOUR ATTENTION TO THE FOLLOWING:

Due to sudden illness, Gerd Albrecht is unable to conduct this American summer festival tour; In his place is Yoav Talmi, newly-appointed music director of the Israel Chamber Orchestra.

Born in Israel, YOAV TALMI studied at the Rubin Academy of Music in Tel-Aviv and at New York's Juilliard School, both in conducting and composition. He has conducted many European orchestras: among them are all of London's leading orchestras; the Berlin, Israel, Oslo, Munich, and Rotterdam Philharmonics; the Zurich Tonhalle and Tokyo Symphonies; the Amsterdam Concertgebouw Orchestra; and many European radio orchestras.

Maestro Talmi is rapidly becoming a popular guest conductor on the North American continent. His past engagements include the symphony orchestras of Detroit, Denver, Dallas, Indianapolis, Rochester, Vancouver, and Ottawa's National Arts Centre Orchestra. Of late, Maestro Talmi is gaining increased recognition for his interpretations of Bruckner and Mahler.