



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Monte Carlo Philharmonic Orchestra

LAWRENCE FOSTER

Conductor

KATIA and MARIELLE LABÈQUE, *Duo-Pianists*

RONALD PATTERSON, *Violinist* ROXANNA PATTERSON, *Violist*

FRIDAY EVENING, APRIL 22, 1988, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Overture to *Benvenuto Cellini*, Op. 23 BERLIOZ

Concerto in A-flat for Two Pianos and Orchestra, Op. 88a BRUCH
Andante sostenuto
Andante con moto
Adagio ma non troppo
Andante, allegro

KATIA and MARIELLE LABÈQUE, *Duo-Pianists*

INTERMISSION

Double Concerto (United States première) PAUL COOPER
Grave
Molto allegro

DUO PATTERSON

Bacchus et Ariane, Ballet, Op. 43, Suite No. 2 ROUSSEL

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

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

Overture to *Benvenuto Cellini*, Op. 23 HECTOR BERLIOZ
(1803-1869)

Benvenuto Cellini, an artist whose genius was acknowledged by Michelangelo, lived from 1500 to 1571. Both a sculptor and goldsmith, it was as a goldsmith that Cellini was at his best. His masterpiece, the saltcellar of Francis I, displays significant attributes of his style, primarily its grace and extreme ornamentation. His love for the art of Grecian and Roman antiquity shaped this piece of tableware into an expressive art work of classical elegance.

Cellini's style of living was sumptuous and reckless, his amours extravagant even when measured by the extreme standards of the Renaissance. The master craftsman was equally skillful with more dangerous tools than those of his trade; he used a blade or a gun with precision, when other means of persuasion failed.

It was this flamboyant artist who became the hero of a three-act opera by Hector Berlioz. The first performance of the opera, in 1838, was a failure. Berlioz devoted special effort to the creation of an appropriate overture for this music drama and completed two orchestral preludes: the *Roman Carnival Overture* and the one identified by the opera's title. In keeping with tradition, Berlioz selected the motivic material for the overture to *Benvenuto Cellini* from the opera itself. The introductory motive sets a mood of buoyancy, but the music halts shortly after it has begun. Following a pause, we hear a *largo* recalling the aria of Cardinal Salviati. It is Ash Wednesday; the prince of the church offers absolution to the crowd. Among the sinners is Cellini; he seeks forgiveness for the murder of Pompeo, who had been involved in a plot to capture Teresa, Cellini's love (and the opera's leading lady). Next we hear the song of the harlequin (from the second act). The themes are briefly worked out until the stormy introduction returns. The overture rushes on in full flow, reaching a new subject, heard *cantabile*. This melody, set for winds, bespeaks Cellini's love for Teresa, but the lyrical music has a lively accompaniment which pertains to the opera's carnival background. The music once more continues with whimsical patterns as other motives come and go, until the cardinal's aria becomes the cantus firmus and the overture resumes its lively course. A *stretta* rushes to the end.

— Dr. Frederick Dorian
with Dr. Judith Meibach

Concerto in A-flat for Two Pianos and Orchestra, Op. 88a MAX BRUCH
(1838-1920)

Max Bruch was an important musician in his time. He started his career as a child prodigy who had a symphony performed when he was only fourteen years old, and he grew up to write operas, oratorios, symphonies, concertos, and chamber music, but he is remembered today chiefly by his G-minor Violin Concerto and a few other solo pieces. He was born eleven years after Beethoven's death and died two years after Debussy's, almost forgotten by musicians, who thought of him as part of a distant musical past. He had outlived the Romantic era to which he belonged.

Bruch's Concerto for Two Pianos has a long and strange history. He was in his late seventies when he wrote it, in 1914, for the American sister-team of Rose and Otilie Sutro, daughters of a wealthy Baltimore art patron. They had earlier made a fine enough debut in London to earn a command performance before Queen Victoria, but when the Concerto was done, there was a falling-out between them and Bruch. Either he was dissatisfied with their playing or they were displeased with the music — we are not sure which. In any case, the Concerto was not performed in Europe, and the world première took place in America on December 29, 1916, at a concert of The Philadelphia Orchestra conducted by Leopold Stokowski. In 1917 they played it with the New York Philharmonic, and then the Concerto disappeared.

In 1970, at an auction of the sisters' effects, a Baltimore pianist paid \$11.00 for a boxful of papers, among which he found a copy of the Concerto; then, additional copies of it were found in the possession of the estate. One of them had been deposited in the Library of Congress in Washington, D.C. and then stolen back. The purchaser, working with another pianist, discovered that the Sutros had not played the Concerto as Bruch had written it, but had cut its four movements to three and simplified the solo parts, and then had continued to tinker with the music for many years. The pianist who bought the papers claimed to own all the rights in the unpublished music, but his collaborator in the reconstruction and restoration of the original Concerto felt that the copyright belonged to Bruch's heirs, his son and granddaughter, and a Federal Court agreed. In 1975, the Concerto became widely available for the first time.

The Concerto begins with a grand fanfare-like call that Bruch had originally heard in a religious procession on the Isle of Capri on Good Friday in 1904 and had later set for organ. After this opening *Andante sostenuto* comes a fugal treatment of a children's hymn from the same

procession. The second movement, *Andante con moto*, bright and rhythmic, follows without pause. Next is a slow movement, *Adagio ma non troppo*, rich in lyrical melody of the kind that made Bruch famous. The finale begins with a long introduction, *Andante*, based on the Good Friday melodies and then livens to a spirited *Allegro*.

The Concerto is scored for two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

— Leonard Burkat, © 1986

Double Concerto (United States première) PAUL COOPER
(b. May 19, 1926)

Paul Cooper, who served as Professor of Music at the University of Michigan School of Music from 1955 to 1967, was educated at the University of Southern California, Los Angeles, and at the Conservatoire National and the Sorbonne in Paris. His teachers included Ingolf Dahl, Ernest Kanitz, Roger Sessions, Halsey Stevens, and the famed Nadia Boulanger. He made his professional debut as a composer as a result of a commission from the Los Angeles Philharmonic Orchestra in 1953, and since that time has built an impressive reputation as a composer, author, critic, and teacher. Cooper's catalogue of works includes five symphonies, four large oratorios for chorus or double chorus, soli, and orchestra, six string quartets, six concertos, and a vast amount of instrumental and vocal chamber music. Since 1959, nearly every new composition was the result of a commission, including the Symphony in Two Movements commissioned by the Houston Symphony Orchestra to open the 1983-84 season and *Voyagers* for chorus and orchestra in celebration of the centennial of the School of Music at the University of Southern California.

Cooper has contributed to such major publications as *The New GROVE Dictionary of Music in the United States* and the *Musical Quarterly*, which published his analyses and discussion of the life and music of Ross Lee Finney, Cooper's distinguished mentor at The University of Michigan. He is the author of highly acclaimed pedagogical works, notably *Perspectives in Music Theory* and *Dimensions in Sight Singing*. In 1965 he served as the cultural representative for the State Department to Yugoslavia and in 1976 became vice president of the Music Teachers National Association. Cooper has received virtually every award and honor offered in the United States: a Fulbright Fellowship, two Guggenheim Fellowships, and awards or grants from the National Endowment for the Arts, Ford, Rockefeller, Rackham, and the National Academy and Institute of Arts and Letters, as well as yearly awards from ASCAP since 1966. Currently, he holds the Lynette Autrey Endowed Chair of Music and is composer-in-residence at the Shepherd School of Music, Rice University, Houston.

The Double Concerto heard on this evening's program completes a set of six concertos — a series that was composed over a twenty-year period. The Violin Concerto No. 1 was commissioned by Gustave Rosseels, who gave the premier performance in Ann Arbor in October 1968 with Theo Alcantara conducting the University of Michigan School of Music's Philharmonia Orchestra. Subsequent concertos include the concertos for flute and organ, both premiered with the Houston Symphony Orchestra, the Saxophone Concerto with Donald Sinta of Ann Arbor as soloist with the Philharmonic Winds of Stockholm, and the Violin Concerto No. 2 (1980-82), commissioned by Ronald Patterson and first performed by him with Lawrence Foster conducting the Monte Carlo Philharmonic Orchestra.

Ronald Patterson and the composer have enjoyed a long and close professional and personal relationship. Thus, to honor the occasion of their marriage in 1981, Cooper presented as a wedding gift to Roxanna and Ronald Patterson (thereafter the Duo Patterson) the *Canons d'Amour*. These intimate miniatures have been performed widely in Europe and the United States, and, indeed, the quiet section of the cadenza in the Double Concerto quotes from one of the love canons.

Composed between January 10 and June 14, 1985, in Stockholm and April 10 to July 14, 1987, in Houston, the Double Concerto underwent a certain metamorphosis during its creation. After receiving and studying the first version, the Duo Patterson requested that the final ending be more dynamic and dramatic. The composer acceded to these suggestions and, at the same time, changed the title from Duo Concertante to Double Concerto. It is this final version that is being premiered this evening.

Paul Cooper writes: "The architecture of several of my works owes its origins and inspirations to a jazz funeral I attended in New Orleans in 1976. The funeral lasted about eight hours and was divided into two major parts: about four hours of marching in the streets at the slowest imaginable gait (called the "down tempo") and another three hours of frenzied playing, dancing, and singing in the streets (called the "up tempo"). In between these two parts was a formal church service which lasted approximately one hour. The experience was, and is, totally memorable. As a result, I have experimented with the temporal aspects of musical composition. The Double Concerto begins with a slow tempo and gradually accelerates to twice the original indication and returns to the same rate as the opening. The second movement is very

fast throughout. In some works, such as the Symphony No. 5 in Two Movements, the composition is then brought to a dynamic ending at that point. In other pieces, such as the String Quartet No. 6 and the Symphony No. 6, a quiet summation is appended. As previously implied, the Double Concerto adds a further variation: to the basic two movements — *Grave* and *Molto allegro* — I have subjoined an extensive coda, which is slow-fast and a micro-reflection of the total work.”

The Double Concerto was commissioned for the Duo Patterson by Barbara Conviser and is “dedicated to Michael Conviser with love on the occasion of the twentieth anniversary of our wedding.”

Bacchus et Ariane, Ballet, Op. 43, Suite No. 2 ALBERT ROUSSEL
(1869-1937)

Albert Roussel was born into a prosperous family of textile manufacturers in the north of France, was orphaned at eight, and by fifteen had made a firm decision about his future. He would not prepare himself for the life of an industrialist but would follow another course; he chose the sea and entered the Naval Academy. It was in 1892, on shipboard, that Roussel first thought of writing music. He tried his hand at a Fantasy for Violin and Piano and then at an opera, about which we know only that it was based on an American Indian legend. In 1893 he wrote two more works. By 1894, he was commanding officer of a torpedo boat that sailed on a mission to Southeast Asia. When he returned, he resigned his commission to study music and devoted the rest of his life to composition.

Roussel became one of the important and admired composers of his time. He was an independent who belonged to no school, but he was influenced by the ideas of both the impressionists and the neo-classicists. His music shows the vigor of a man of action, and several of his important works are based on Eastern subjects which first interested him in his navy days.

The Ariadne of Greek legend was a personification of springtime rebirth. Abandoned by her husband, Theseus, she dies or falls into a deep sleep from which she is awakened by Dionysus (the Romans' Bacchus), who marries her. The ballet scenario alters the story considerably. The Second Suite, which is the entire Act II, has these indications of the danced events printed in the score:

Introduction, *Andante*. Awakening of Ariadne. She looks around her, surprised. She rises, runs about seeking Theseus and his companions. She realizes that she has been abandoned. She climbs with difficulty to the top of the rock. She is about to throw herself into the stream. She falls into the arms of Bacchus, who has appeared from behind a boulder. Bacchus resumes, with the awakened Ariadne, the dance of her dream. Bacchus dances alone, *Allegro-andante-andantino*. The Dionysiac spell. A group marches past, *Allegro deciso*. A faun and a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed. Dance of Ariadne, *Andante*. Dance of Ariadne and Bacchus, *Moderato e pesante*. Bacchanale, *Allegro brillante*.

Roussel composed *Bacchus et Ariane* between June and September 1930, and it was first performed on May 22, 1931, at the Paris Opéra. The first concert performance of this Suite was given on November 26, 1936, by the Orchestra of the Paris Philharmonic Society, under the direction of Charles Munch.

— Leonard Burkat

About the Artists

One of Europe's great traditional ensembles, the **Monte Carlo Philharmonic Orchestra** is 132 years old, now under the high patronage of His Serene Highness Prince Rainier III of Monaco. The orchestra's president is Her Serene Highness Princess Caroline. Since 1979 the orchestra's music director has been the California-born conductor Lawrence Foster, who is leading the ensemble on its current tour of fourteen American cities, New York's Carnegie Hall and Washington, D.C.'s Kennedy Center among them.

The history of the Monte Carlo Philharmonic Orchestra began in 1856, a troubled time when many Europeans took refuge in Monte Carlo. Originally called “The Orchestra of the Foreigners' Club,” it was given its present title in 1980 by decree of Prince Rainier. By 1875 the orchestra was featuring such soloists as the violinist Pablo de Sarasate, and a new theatre, dedicated in 1879 in the presence of the actress Sarah Bernhardt, gave the orchestra its own home. The Philharmonic continued to build its reputation as one of Europe's foremost ensembles, and at the turn of the century the Monte Carlo company's Wagner productions were hailed by critics as a second Bayreuth. Tours to England and France followed, and in 1911 the famed Ballets Russes took the world by storm, as Serge Diaghilev assembled his legendary company. The Monte Carlo Philharmonic still boasts of its affiliation with this celebrated troupe.

In the 1920s, the orchestra enthusiastically performed works by the leading composers of the time — Maurice Ravel, Darius Milhaud, Georges Auric, Erik Satie, Arthur Honegger, and Henri Sauget. In 1928, the great French conductor Paul Paray was named the orchestra's music director, and his guest artists included such luminaries as Rubinstein, Horowitz, Brailovsky, Casadesu, Thibaud, Milstein, Casals, Kreisler, Menuhin, Iturbi, and the composer/performers Igor Stravinsky and Francis Poulenc. Under Paul Paray, the Philharmonic made its first American tour in 1966, with 43 concerts in cities coast to coast, including Ann Arbor.

Since 1963, the Monte Carlo Philharmonic has been honored with many major awards in the recording field, including several Grand Prix awards for works by Fauré, Mussorgsky, Ravel, Bartók, and Lalo. Other awards were for the orchestra's recordings of Debussy's *Pelléas et Mélisande* (1980), Fauré's *Penelope* (1981), and Verdi's *Aida*, with Katia Ricciarelli and Plácido Domingo. The orchestra's recordings are found on the Pathe-Marconi, Erato, Philips, and Apache labels.

During 1987 and 1988, the ensemble's soloists include cellist Yo-Yo Ma; violinists Itzhak Perlman, Igor Oistrakh, Uto Ughi, and Vladimir Spivakov; pianists Murray Perahia, Maria Tipo, Gabriel Tacchino, Radu Lupu, and the Labèque sisters. Among its guest conductors are Mstislav Rostropovich, Georges Prêtre, and Jerzy Semkow.

Lawrence Foster is one of the most successful American conductors to win the acclaim of European audiences and critics. He currently holds important posts with three orchestras abroad: music director of the Monte Carlo Philharmonic Orchestra, principal conductor of the Lausanne Chamber Orchestra, and general music director of the Duisburg Orchestra in Germany. Most recently, he was appointed music director of the Jerusalem Symphony Orchestra, a post he will assume in December 1988.

Mr. Foster was born in Los Angeles in 1941 to Rumanian parents. Guided by such celebrated musicians as Karl Böhm and Bruno Walter, he made his professional debut at the age of eighteen with a newly formed orchestra of young musicians in Los Angeles. For three years he served as its music director, building up a regular concert series for the ensemble. In this same period, he also became the conductor of the San Francisco Ballet, a post he held until 1965. With the Ballet, he undertook three national tours, including important New York seasons with Margot Fonteyn and Rudolf Nureyev. From 1965 to 1968, Mr. Foster was assistant conductor to Zubin Mehta with the Los Angeles Philharmonic, and in autumn of 1968 he made highly praised debuts with the Halle and Royal Philharmonic Orchestras. In January 1969, he was named chief guest conductor of the Royal Philharmonic Orchestra and, as successor to Sir John Barbirolli and André Previn, he remained with that ensemble for five years.

Music director of the Houston Symphony from 1974 to 1978, Lawrence Foster also made appearances as guest conductor with many of Europe's leading orchestras, including those of Amsterdam, Berlin, Israel, London, Madrid, Munich, Paris, and Vienna. In America he has been guest conductor of the Atlanta and Minnesota Orchestras, the St. Paul Chamber Orchestra, and the Montreal Symphony. At the Hollywood Bowl he opened the 1986 summer season and returned in 1987 with Itzhak Perlman as soloist. He also appeared at the Ravinia Festival in Chicago.

Recently, Lawrence Foster has been conducting operas more and more frequently in the United States and Europe, appearing at Covent Garden, Metropolitan Opera, Hamburg Opera, Düsseldorf Opera, and Paris Opéra. In 1982, he conducted the new production of *Wozzeck* with the Houston Grand Opera and, in 1983, was engaged for *Love for Three Oranges* at the Opéra Comique in Paris. In 1985, he returned to Houston for *Madama Butterfly*, to Covent Garden for Rossini's little-known *La Donna del Lago*, and to Berlin for *Wozzeck*. He inaugurated the new Los Angeles Opera in October 1986 with *Otello* and, in 1987, was re-engaged for *La Bohème* and Prokofieff's *The Fiery Angel*.

He has recorded for CBS, Decca, Ariola, Erato, and EMI. His credits include the first recording of Walton's *Troilus and Cressida* with Dame Janet Baker.

In 1981, the young French pianists **Katia** and **Marielle Labèque** made their first recording for Philips, Gershwin's *Rhapsody in Blue* and Concerto in F, an instant worldwide best-selling classical recording. Their release on EMI/Angel of the world premier recording of Gershwin's *American in Paris* in the composer's own previously-unperformed arrangement for two pianos also enjoyed astonishing success. Their most recent release is the Bartók Concerto for Two Pianos and Percussion with Simon Rattle and the City of Birmingham Orchestra for EMI/Angel. Soon to be released is their own version for two pianos and orchestra of *Rhapsody in Blue* with Riccardo Chailly and the Cleveland Orchestra on London/Decca.

The Labèque sisters, born on the French Atlantic coast, received their first piano lessons from their mother and continued their studies at the Paris Conservatory, where they both received the First Prize in the same year. Their work in the field of contemporary music was increased following their meetings with the composers Messiaen, Boulez, and Berio. Armed with a wide-ranging repertoire, the sisters have since performed in recital in major cities of Europe and have appeared with many of the world's great orchestras and premier conductors. They have performed at such prominent festivals as the Hollywood Bowl, Mostly Mozart,

Tanglewood, Edinburgh, Berlin Festival, Riverbend in Cincinnati, Mann Music Center in Philadelphia, and the BBC Proms Concerts.

In addition to their current tour with the Monte Carlo Philharmonic Orchestra, the Labèques' 1987-88 North American season includes recitals and performances with the St. Louis Symphony under Leonard Slatkin. Next season, they'll collaborate with the Buffalo Philharmonic (both at home and at Carnegie Hall) and the orchestras of Cleveland, Denver, Detroit, Minnesota, and Toronto. Recitals are also scheduled in many major cities.

The Labèques have made numerous appearances on nationwide American television shows and have also appeared with John Williams and the Boston Pops in a nationally televised concert on PBS.

This evening's concert marks the Ann Arbor debuts of Lawrence Foster and the Duo Patterson; the Monte Carlo Philharmonic Orchestra returns after its 1966 concert under Paul Paray; and Katia and Marielle Labèque follow their 1985 recital with this orchestral appearance.

Monte Carlo Philharmonic Orchestra

Lawrence Foster, *Music Director*

Rene Croesi, *Director*

First Violins

Ronald Patterson
Concertmaster
Georgette Thierry
Philippe Favergeaud
Robert Favergeaud
Jacques Dusclaux
Alexandre Abraham
Renee Anderson
Danielle Cellario
Franz Csaszar
Alain Petitclerc
Nicole Villalobos
Bertrand Freyssenede
Gabriel Milito
Sorin Turc
Salvatore Sansalone

Second Violins

Marius Mocanu
Camille Ameriquian-Musco
Mario Battisti
Michel Agard
Jean Joseph
Manfred Huckel
Annie Favergeaud
Charlotte Martin-Desouches
Yves Pinede
Marianne Lagarde
Anastas Waglarow
Jouriy Damianliev
Gaetan Detaille

Violas

Jean-Pierre Pigerre
Jacqueline Scoffie
Michel Tucou
Marc Reynaud
Lucien Brengola
Serge Stapffer
Jacques Stoppani
Jean-Louis Doyen
Pierrette Pierson
Charles Lockie

Cellos

Lane Anderson
Jacques Perrone
Alain Lambert
Andre Thierry
Domenico Mancuso
Jacques Delgay-Troise
Elyane Abrial
Chantal Lemaire
Gaetan Maggio
Shigeki Sakuraba

Double Basses

Elie Gabriel
Gerard Alassauniere
Jacques Dubois
Pierre Jungling
Michel Mehuys
Robert Martin
Philippe Iserby
Jean-Charles Curau

Flutes

Claude Grognet
Josianne Harbonnier
Lucien Viora, *Piccolo*

Oboes

Jean-Paul Barrellon
Jean-Pierre Jolivet

English Horn

Jean-Marc Jourdin

Clarinets

Daniel Favre
Jean-Louis Dedieu

Bass Clarinet

Pascal Agogou

Bassoons

Jacques Petit
Michel Mugot
Robert Nicolas

Contrabassoon

Roger Maillotte

Cornets

Terry Roberts
Nicolas Dosa
Guy Perrier
Georges Grasser
Robert Dunoyer

Trumpets

Mattias Persson
Jean-Luc Dasse
Jean-Pierre Pizzolatto
Alfred Guaitolini
Andre Dalbergue

Trombones

Jean-Yves Monier
Michel Dubar
Serge Tevet
Jean-Denis Etienne

Tuba

Robert Coutet

Timpani

Pierre Naudin

Percussion

Christan Sitterre
Patrick Mendez
Philippe Bauduin

Keyboards

Lucien Kemblinsky

Harps

Christine Allard
Marie-Pierre Daboval