



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Saint Louis Symphony Orchestra®

LEONARD SLATKIN

Music Director and Conductor

THURSDAY EVENING, APRIL 20, 1989, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

*Dreamwaltzes	STEVEN STUCKY
Symphony No. 85 in B-flat major, "La Reine"	HAYDN
Adagio, vivace	
Romanze: allegretto	
Menuetto: allegretto	
Finale: presto	

I N T E R M I S S I O N

†Symphony No. 10 in E minor, Op. 93	SHOSTAKOVICH
Moderato	
Allegro	
Allegretto	
Andante, allegro	

*This performance is part of the AT&T American Encore series — a program supporting repeat performances of twentieth-century American works.

†Recorded by the Saint Louis Symphony Orchestra.

*The University Musical Society expresses thanks to Ford Motor Company Fund
for underwriting the printing costs of this 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
by RICHARD FREED

Dreamwaltzes STEVEN STUCKY
(b. 1949, in Hutchinson, Kansas; now living near Ithaca, New York)

Dreamwaltzes, commissioned by the Minnesota Orchestra for its "Sommerfest" series, was completed in April 1986 and first performed in Minneapolis on July 17 of that year under the direction of Leonard Slatkin. The score calls for 3 flutes and 2 piccolos, 3 oboes, English horn, 3 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, vibraphone (played with its motor off), large tam-tam, 3 wood blocks, 5 temple blocks, Chinese cymbal, marimba, glockenspiel, xylophone, chimes, 3 suspended cymbals, crotales, triangle, 4 tomtoms, bass drum, piano celesta, harp, and strings.

Since 1980, Leonard Slatkin has been artistic director of the Minnesota Orchestra's "Sommerfest" series, which each year encompasses a very broad variety of old and new music, ranging from solo recitals and chamber programs to Mahler and Beethoven and concert opera. The overall theme chosen for the 1986 series was Vienna and its links with the New World, and for one of the programs Mr. Slatkin decided to commission a pair of works in specific illustration of that theme — one from an American composer with reference to Vienna, the other from an Austrian composer with reference to our country. The Austrian was the Hungarian-born Ivan Eröd, whose *Minnesota Sinfonietta* was introduced together with the new American work, Steven Stucky's *Dreamwaltzes*.

Since its very successful première, *Dreamwaltzes* has been performed by the Los Angeles Philharmonic and the Detroit and Syracuse symphony orchestras, and again last August by the Minnesota Orchestra under Mr. Slatkin, who has programmed it for the Saint Louis Symphony's East Coast tour. In addition to all these performances, one of the conductors who has taken it up, André Previn, has invited Steven Stucky to be composer-in-residence with his orchestra; Stucky took up his duties with the Los Angeles Philharmonic last September and is at work on a commission for a work to be introduced by Previn and the Philharmonic in New York in September 1990 for Carnegie Hall's centennial celebration.

Stucky's works have been widely performed in our own country and abroad. One of them, his *Sappho Fragments*, for soprano and chamber ensemble, has been recorded by the Society for New Music on a Spectrum LP that also contains a recent work by the Saint Louis Symphony Orchestra's new composer-in-residence, Donald Erb, *The Devil's Quickstep*, for piano, winds, percussion, and strings. Like Donald Erb, Stucky is a long-distance commuter now, shuttling between his duties as composer-in-residence and his faculty responsibilities at a major institution — in his case between Los Angeles and Cornell University in Ithaca, New York. Cornell is one of Stucky's own alma maters; he studied there with Karel Husa (who retired in 1986, after more than thirty years on the Cornell faculty) and Robert Palmer, and at Baylor University in Dallas with Richard Willis and Burrill Phillips. In addition to composing and teaching, Stucky has been active as a conductor and as a writer; he received an ASCAP Deems Taylor Award for his book on the Polish composer Witold Lutoslawski. He has received many such honors for his music itself, in the forms of prizes, awards, grants, fellowships and, most significantly, commissions from major performing organizations and educational institutions.

If Stucky's name is not familiar to all members of this audience, there is much in *Dreamwaltzes* that will be very familiar indeed. In a note he prepared for the Minneapolis première, he explains that this was a basic part of his design.

"I found myself daydreaming about the waltz, and about Viennese composers . . . Schubert, Brahms, Mahler, and Berg, all of whom treated the waltz seriously in their music. *Dreamwaltzes* is a public version of those daydreams: an orchestral fantasy of about fifteen minutes, based closely on fragments of real Viennese waltz music."

"There are three waltz episodes. In each, a real waltz "artifact" furnished the raw material: in the first, one of the Brahms *Liebeslieder Waltzes* (Op. 52, No. 6); in the scherzo-like second, another piano waltz of Brahms (Op. 39, No. 8); and in the climactic third waltz episode, a few notes from Richard Strauss's Viennese masterpiece *Der Rosenkavalier*. From time to time these originals float briefly to the surface. The three waltz episodes are surrounded by slower music forming an introduction, interludes, and a coda; this slower music, too, sometimes alludes to *Rosenkavalier*.

"But in *Dreamwaltzes* the past proves elusive; the waltz music is always slipping away almost as soon as it has begun. The point is clearest in the crucial third episode. Here, after a gradually evolving, accelerating development, the orchestra seems just on the point of re-entering fully the late nineteenth century in some grand, unrestrained waltz music — when suddenly the whole affair collapses, and we are back in our own time. A composer in the late twentieth century can admire the waltz from a distance, but he cannot make it his own."

Symphony No. 85 in B-flat, "La Reine" FRANZ JOSEPH HAYDN
(b. 1732 in Rohrau, Lower Austria; d. 1809, in Vienna)

This Symphony was probably composed in 1785, and was apparently given its first performance toward the end of 1787, in Paris. The score calls for flute, two oboes, two bassoons, two horns, and strings.

Enumeration is not a reliable guide to the chronology of Haydn's symphonies, and even within the "Paris" set it is jumbled. No. 85 may have been the second or third of those six works to be composed, but it is, in any event, more familiarly known by its sobriquet, which appears to have been earned honestly enough: Marie Antoinette declared it her favorite, and, with her consent (and Haydn's), *La Reine de France* appeared on the title page of the score as published in Paris by Imbault in 1788. Usage has shortened it to *La Reine*, and the symphony so identified has remained the best known of the demi-dozen.

Haydn saw to it that this work in particular contained a number of elements readily identifiable as French. The slow introduction to the first movement is in a direct line of descent from the French overture style taken up earlier in the eighteenth century by such composers as Bach and Telemann. The first movement proper is remarkable, even among Haydn's own works of its period, for its crispness and elegance; a *cantabile* line in the upper voices is set off against an angular *staccato* in the bass, and early in the movement Haydn quite uncharacteristically makes a thinly disguised reference to one of his earlier works (the opening of the *Farewell Symphony*, No. 45 in F-sharp minor).

The ingratiating *Allegretto* falls in the category described by H. C. Robbins Landon as "Haydn's non-slow slow movements"; it is headed "Romance," and is a set of variations on an old French folk song called *La gentille et jeune Lisette*.

The *Menuetto*, distinguished for its vivacity and wit, is especially noteworthy for its superb solo and building to a point at which, in Landon's words, "time seems to stand still in a magical way as Haydn spins out his melody over a gigantic pedal point in the horns." The exuberant *Presto* finale is one of the most infectious and most polished examples up to its time of the "sonata rondo" form that Haydn both pioneered and perfected. Here, as throughout the symphony, the various imaginative and enchanting color effects are achieved with an economy of means unrelated to the huge forces available at the *Loge Olympique*.

Symphony No. 10 in E minor, Op. 93 DMITRI SHOSTAKOVICH
(b. 1906, in St. Petersburg (now Leningrad); d. 1975, in Moscow)

Shostakovich composed his Tenth Symphony during the summer and fall of 1953; the première was given by the Leningrad Philharmonic Orchestra under Yevgeny Mravinsky on December 17 of that year. The score calls for 2 flutes and 2 piccolos, 3 oboes, English horn, 3 clarinets, E-flat clarinet, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, cymbals, bass drum, snare drum, tambourine, triangle, tam-tam, xylophone, and strings.

The story of Shostakovich's frequent falling out of favor with the political authorities of his homeland is well known by now. It began in a mild way, over his brilliant orchestration of Vincent Youman's song *Tea for Two* (under the title *Tahiti Trot*), when he was only 21 years old; it resumed with terrifying force less than a decade later, and Shostakovich was to know little resembling serenity or peace from that time to the end of his life. The Tenth Symphony, surely the greatest of his purely instrumental symphonies, is, like so many of his most profound works, a document of a spiritual crisis successfully weathered, and it is one of the most personal of his musical utterances to be made in such large gestures.

His first serious crisis came in 1936, over Joseph Stalin's personal displeasure with the opera *Lady Macbeth of the Mtsensk District*: the Fourth Symphony was withdrawn during its rehearsal period, and Shostakovich accomplished his "rehabilitation" with the Fifth, introduced with the grandest success on the anniversary of the 1917 Revolution and still the most popular of all his works. Five years later, in 1942, his Seventh Symphony, dedicated to his native city in the midst of the German's furious siege, made him even more of a hero, both at home and abroad. His Eighth and Ninth, however, produced in 1943 and 1945, respectively, met with cooler receptions, and in 1948 Shostakovich found himself once again the object of official denunciations, this time in the company of Prokofiev and almost every other creative musician of any consequence in the Soviet Union. His name and Prokofiev's headed the list in the notorious pronouncement by Andrei Zhdanov, the spokesman for the Central Committee of the Communist Party, that marked the beginning of a five-year period that was probably the darkest time of all for Soviet artists. The darkness was lifted only with the death of Stalin in March 1953.

Prokofiev, who returned to his country voluntarily in 1933 after fifteen years in the West, composed his greatest works after his repatriation, but he did not survive the official blasts; he died, in fact, on the same day as Stalin. Shostakovich survived, but at tremendous cost. To characterize him as a "fighter" might be a misrepresentation, but he managed to be more than a mere survivor: he endured heroically, keeping his thoughts to himself and putting some of his

most personal scores “in the drawer” until such time as he might feel they could be presented to the public. What he did present during the bleak period between Zhdanov’s speech and Stalin’s death (besides the oratorio *Song of the Forests*), was mainly in the form of film scores. The First Violin Concerto, actually completed in 1948 and originally designated Op. 77, was not performed until October 1955, when it was published as Op. 99. The Tenth Symphony, which surely gestated during this period, was not set down until the summer of 1953: it was the first major Soviet work composed after Stalin’s death in March of that year, and it would seem to be a work that could have been written — or released — only after that event.

The Tenth Symphony was heard in Moscow just ten days after the Leningrad première, at the end of 1953, and of course provoked a good deal of discussion in both cities. All Shostakovich would say about the new work was that “in this composition I wanted to express human emotions and passions,” but its message was, in general terms, well perceived. The late Bóris Schwarz, in his invaluable book *Music and Musical Life in Soviet Russia, 1917-1981*, described the Tenth Symphony as “the great work that heralded the liberalization of the human spirit” and characterized it, no less significantly, as “a work of inner liberation.”

The personal nature of this noble, broadly proportioned work is confirmed by the presence of the composer’s “musical autograph” (in the third and fourth movements), and the Symphony’s specifically Russian character may well remind us of his devotion to the music of Mussorgsky. (Shostakovich published his orchestration of *Boris Godunov* in 1940 as his Op. 58; in 1959 he completed an orchestration of *Khovanshchina* which he labeled his Op. 106, and in 1962 he orchestrated the *Songs and Dances of Death* for Galina Vishnevskaya.) The Symphony “astounded listeners and critics at the premiere,” according to Boris Schwarz, who added: “Its role in Soviet music is comparable to [Ilya] Ehrenburg’s *The Thaw* in literature, and it caused almost as much discussion. But ultimately Shostakovich’s Tenth Symphony was accepted on its own terms.”

In the summer of 1954, following three full days of intense discussion of the new Symphony during the Eighth All-Union Plenum of the Union of Composers, Shostakovich was given the highest honor his country bestows on its artists: “People’s Artist of the U.S.S.R.” In the fall of the same year, the first foreign performances of the Tenth Symphony — by Dimitri Mitropoulos and the New York Philharmonic, who forthwith recorded the work — accomplished Shostakovich’s “rehabilitation” in the West (where he had been castigated for the aforementioned *Song of the Forests*) and confirmed his status as the major symphonist of his time. Still he said nothing more about any personal or programmatic significance in the work, and he would not until some twenty years later: in the still controversial book *Testimony*, labeled “The Memoirs of Dmitri Shostakovich as related to and edited by Solomon Volkov” (published here in 1979), the composer is quoted as stating that his Tenth Symphony “is about Stalin and the Stalin years.”

A composer whose music influenced Shostakovich as much as Mussorgsky’s did was Gustav Mahler. Shostakovich took up some of Mahler’s characteristic techniques and made them his own. One of them is the principle of “metamorphosis,” which is, in contradistinction to that of theme-and-variations, the transformation of a theme by means of repetition with modifications through which it is always clearly recognizable. The late Alfred Frankenstein pointed out that this also happens to be “a peculiarly Russian technique,” manifest in Russian folk songs and the way they are sung — and it is reflected in much of Mussorgsky’s music. This principle informs the entire Tenth Symphony and even gives it a certain “cyclical” cohesiveness. This is especially evident in the long first movement, surely the most superbly realized of Shostakovich’s characteristic *Moderato* opening movements. Its length is sustained without a single gratuitous gesture, episodes succeeding each other with a Sophoclean sense of inevitability.

According to the Volkov book, Shostakovich stated: “The second part, the scherzo, is a musical portrait of Stalin, roughly speaking. Of course, there are many other things in it, but that’s the basis.” The second movement (*Allegro*), not actually labeled “Scherzo” in the score, is very short, so extremely fierce and driving that it seems to exhaust itself in its brief course; its brevity and breathlessness provide a splendid foil for the expansiveness of the preceding movement and the introspection of the one that follows.

The *Allegretto* is not a conventional slow movement. The brooding opening theme is succeeded by one of almost primitive urgency, based on Shostakovich’s “musical signature” or “autograph,” alluded to above, the four-note sequence D, E-flat, C, B. In German usage, E-flat is called “Es” and our B natural is “H”: thus these four notes — D, S, C, H — represent the two Cyrillic initials transliterated in German orthography as “D. Sch.” Shostakovich was to use this device in several subsequent works. In the middle of this movement the solo horn introduces a nocturne (so designated in the score) of tender, melancholy character, built largely on materials from the first movement’s introduction. The various component themes are then “metamorphosed,” leading to a *fortissimo* proclamation of the nocturne theme by all four horns. In the quiet, other-worldly coda, the nocturne theme is restated by the solo horn, and the opening theme is heard from the solo violin.

The final movement, after a nostalgic introductory *Andante* carried by the strings, takes on

an almost boisterous character with the appearance of a dance-like figure whose attempt at lightheartedness betrays a certain degree of nervousness. In this relatively sunny finale, Shostakovich stresses the specifically Russian character of the music by means of numerous patterns derived more or less from folk song and dance rhythms. In the final section, however, a more personal note is struck in the reiteration of the "D.Sch." motto (given out by the bassoons, tuba, and timpani), as if the composer wanted to leave no doubt as to the significance of this Symphony as his own testimony — not so much on the horrors of the Stalin years, one might infer, as on the indomitable spirit of creativity.

In summing up the stature and significance of this work, Boris Schwarz wrote: "The Tenth Symphony was neither the dawn of a new musical era, nor was it a reversion to formalism. It was the self-confession of an individualistic artist. He had demanded, and he had won, the right to express himself on his own terms, though the right was granted reluctantly."

About the Artists

The **Saint Louis Symphony Orchestra** will celebrate its 110th anniversary season in 1989-90. As America's second oldest symphony orchestra, the SLSO has earned the accolades of critics and tremendous audience response in concert halls on three continents. Through its extensive recordings and its National Public Radio concert series on more than 200 stations across the country, the orchestra continues to reach larger audiences year after year.

Under the extraordinary leadership of Leonard Slatkin, music director since 1979, the orchestra has expanded its concert season at home, increased its touring schedule, and accumulated one of the music world's most impressive lists of awards, honors, and tributes.

The SLSO has a broad discography, producing recordings which have been nominated for 34 Grammy Awards over the last twelve years. In 1985, the orchestra and Mr. Slatkin garnered two Grammy Awards for the RCA recording of Prokofiev's Fifth Symphony. At the first annual Classical Music Awards at Carnegie Hall, held during the fall of 1987, the orchestra received the Outstanding Orchestral Recording award for Shostakovich's Symphony No. 5, also on RCA.

In January 1989, the orchestra signed an exclusive, five-year, 30-disc recording contract with BMG Classics, an international company which includes RCA Victor Red Seal, Eurodisc, and Deutsche Harmonia Mundi. The exclusivity and length of the contract make this one of the most far-reaching agreements in the classical music recording industry.

The orchestra demonstrates an unrivaled commitment to presenting American works, including several premières and commissions each season. This has been recognized by two ASCAP Awards for "adventuresome programming" with Leonard Slatkin. In the summer of 1988, the orchestra presented the world première of Joseph Schwantner's Concerto for Piano and Orchestra at the First New York International Festival of the Arts.

One of the first orchestras in the country to welcome a composer-in-residence to its ranks through Meet the Composer, the Saint Louis Symphony Orchestra has had three dynamic composers who have been honored by the Guggenheim, Koussevitsky, and Fromm Foundations, and the National Endowment for the Arts, among others: Pulitzer Prize-winner Joseph Schwantner was the first in 1982, followed by Joan Tower from 1985-88, and the current resident composer, Donald Erb, appointed at the beginning of the 1988-89 season.

The Saint Louis Symphony Orchestra now returns for its second Ann Arbor appearance; it first performed here in 1936 under Vladimir Golschmann.

The 1988-89 season marks **Leonard Slatkin's** tenth year as music director and conductor of the Saint Louis Symphony Orchestra. For his performances with Saint Louis, as well as with orchestras and opera companies around the globe, Mr. Slatkin has earned nearly unanimous praise from audiences and critics alike.

In January 1989, Mr. Slatkin and the Saint Louis Symphony Orchestra signed exclusive, five-year, 30-disc recording contracts with BMG Classics, and will record symphonies of Mahler, Tchaikovsky, and Shostakovich, among others, as well as American repertoire from such composers as Copland, Bernstein, Barber, Sessions, Ives, and Carter. In addition, Mr. Slatkin will record ten additional discs including Richard Strauss's *Salome* and *Der Rosenkavalier* with the Bavarian Radio Symphony Orchestra and several projects with the London Philharmonic.

During his tenure in St. Louis, Mr. Slatkin has led his orchestra on two overseas tours — Europe in 1985 and the Far East in 1986. Tours in this country with Saint Louis have included Chicago, Washington, D.C., Boston, San Francisco, Los Angeles, and two concerts annually in New York's Carnegie Hall. A concert on the Great Performers Series at Lincoln Center's Avery Fisher Hall was added for 1988-89.

This season has included several guest engagements for Mr. Slatkin. In the fall, he conducted the Rotterdam Philharmonic, the Bamberg Symphony Orchestra, and the Radio Symphony Orchestra of Berlin, in addition to joining the London Philharmonic on a tour of Japan. Mr. Slatkin concluded his 1988 appearances by leading seven performances of Richard

Strauss's *Salome* at the Lyric Opera of Chicago. Other engagements for the 1988-89 season included performances with the Orchestre de la Suisse Romande, the Philharmonic Orchestra of Monte-Carlo, the Israel Philharmonic, and the Minnesota Orchestra. This summer he assumes the post of artistic advisor for the Great Woods Summer Institute in Massachusetts.

Mr. Slatkin was born into a musical family: his father, conductor-violinist Felix Slatkin, and his mother, cellist Eleanor Aller, were founding members of the famed Hollywood String Quartet. As a young man, Mr. Slatkin studied several instruments, excelling on the piano. He began studying conducting with his father and took advanced conducting with Walter Susskind at Aspen and Jean Morel at The Juilliard School. He made his debut at Carnegie Hall at the age of 22. His early career was filled with regular engagements with several American orchestras: he served as assistant and associate conductor to the Saint Louis Symphony Orchestra, assistant conductor at the Aspen Music Festival, principal conductor of the Grant Park Orchestra in Chicago, music director and conductor of the New Orleans Philharmonic, and principal guest conductor of the Minnesota Orchestra.

After establishing himself in this country, he made his European debut in 1974 with the Royal Philharmonic in London. Since that time, Mr. Slatkin's guest engagements have taken him to major orchestras throughout the world. Mr. Slatkin is a regular visitor to the podiums of the Chicago, New York, Boston, Cleveland, Philadelphia, Los Angeles, Pittsburgh, San Francisco and Detroit orchestras, and has appeared in Atlanta, Dallas, Cincinnati, Washington, D.C., Denver, and Houston in this country, and Montreal and Toronto in Canada. In Europe, he has conducted the London Symphony Orchestra, Vienna Philharmonic, Concertgebouw Orchestra, Royal Danish and Tivoli orchestras of Denmark, English Chamber Orchestra, Orchestre National de Paris, Stockholm Philharmonic and the Goteborg Symphony in Sweden, Scottish National Orchestra, NHK Symphony, the BBC Manchester, and the Israel Philharmonic.

Last summer, he conducted The Philadelphia Orchestra at the Mann Music Center, the Grant Park Festival in Chicago, The Cleveland Orchestra at the Blossom Music Festival, the Los Angeles Philharmonic at the Hollywood Bowl, and the Minnesota Orchestra's "Sommerfest," where he has served as artistic director since 1980. His previous summer appearances have included the Boston Symphony Orchestra at Tanglewood, the Detroit Symphony Orchestra at Meadow Brook, and the Pittsburgh Symphony Orchestra at Great Woods in Massachusetts.

Recently, Mr. Slatkin has achieved world acclaim as an opera conductor. He has conducted Puccini's *Turandot* and *La fanciulla del West* at the Vienna State Opera, Massenet's *Werther* at the Stuttgart Opera, Rossini's *Barber of Seville* at the Opera Theatre of St. Louis, and eight sold-out performances of Mozart's *Magic Flute* at Chicago's Lyric Opera. Future engagements include Strauss's *Salome* in Chicago and, in November 1989, Puccini's *Tosca* at the Hamburg State Opera.

Mr. Slatkin's name appears on an extensive and wide-ranging discography, both with the Saint Louis Symphony Orchestra and with other orchestras such as the London and Chicago Symphony Orchestras, the Minnesota Orchestra, and the English Chamber Orchestra. Soloists on these recordings include Kathleen Battle, Lucia Popp, Mark Peskanov, Jeffrey Siegel, and Simon Estes. In 1986, he recorded for RCA the Tchaikovsky Piano Concerto No. 1 with Tchaikovsky Competition gold medalist, Barry Douglas, and the London Symphony Orchestra, as well as Vivaldi's *The Four Seasons* with Jose Luis Garcia and the English Chamber Orchestra; he recorded the Bruch Violin Concerto and *Scottish Fantasy* with Cho-Liang Lin and the Chicago Symphony Orchestra for CBS.

The recordings Mr. Slatkin has produced with the Saint Louis Symphony Orchestra have been nominated for Grammy Awards twelve years in succession. His performance of the Prokofiev Symphony No. 5 with the orchestra was given two 1985 Grammy Awards, and, in the fall of 1987 at the Classical Music Awards at Carnegie Hall, the orchestra received the Outstanding Orchestral Recording award for Shostakovich's Symphony No. 5. Mr. Slatkin's new Angel/EMI recording of Copland's *Appalachian Spring* with the Saint Louis Symphony Orchestra and an RCA recording of Shostakovich's Symphony No. 10 have recently been released.

Mr. Slatkin's commitment to the training and education of young people goes back to his own early years. In 1969, he founded the Saint Louis Symphony Youth Orchestra and still serves as music advisor and occasional conductor for the group.

The many awards honoring Leonard Slatkin include citations from the performance, academic, and civic worlds which he has served: Grammy Awards and nominations; honorary doctorates; ASCAP awards for "adventuresome programming of contemporary music" with the Saint Louis Symphony Orchestra; mayors' and governors' proclamations; and the prestigious Declaration of Honor in Silver from the Austrian ambassador to the United States for outstanding contributions to cultural relations between the two countries. In January 1988, he received the Lamplighter Award for his leadership role in the promotion of St. Louis, and in May 1988, Mr. Slatkin received an honorary doctorate from The Juilliard School of Music, the institution he attended.

His appearance this evening marks his Ann Arbor debut.

SAINT LOUIS SYMPHONY ORCHESTRA

1988-1989 Season

LEONARD SLATKIN Beofor Music Director and Conductor

RAYMOND LEPPARD Ann Whitney Olin Principal Guest Conductor

RICHARD HAYMAN McDonnell Douglas Principal Pops Conductor

KIRK MUSPRATT Affiliate Artist Assistant Conductor

THOMAS PECK Southwestern Bell Foundation Chorus Director

DONALD ERB Composer-in-Residence

FIRST VIOLINS

Concertmaster	Eloise and Oscar Johnson, Jr. Chair
John Korman, Associate Concertmaster	Louis D. Beaumont Chair
Silvan Iticovici, Second Associate Concertmaster	
Takaaki Sugitani, Assistant Concertmaster	
Dana Edson Myers	James Krohn
Manuel Ramos	John Lippi
Darwyn Apple	Robert Swain
Charlene Clark	Helen Shklar Tung
Lawrence Diamond	Miran Viher
Jenny Lind Jones	Haruka Watanabe
Eiko Kataoka	Hiroko Yoshida

SECOND VIOLINS

Cara Mia Antonello, Principal	Dr. Frederick Eno Woodruff Chair
Beverly Schiebler, Associate Principal	
*Brent Atkins	M. Louise Grossheider
Deborah Bloom	Louis Kampouris
Marka Akins	Thomas LeVeck
Peggy Andrix	Thomas Pettigrew
Elizabeth Crowder	Wendy Plank Rosen
Carol Wolowsky Denos	Judith Riediger
Elizabeth Dziekonski	††Wanda Becker
Lorraine Glass-Harris	

VIOLAS

Thomas Dumm, Principal	
	Ben H. and Katherine G. Wells Chair
†Kathleen Mattis, Associate Principal	
*Christian Woehr	Susan Kier
Gerald Fleminger	William Martin
Leonid Gotman	Margaret Salomon
Lee Gronemeyer	Charles Weiser
Lynn Hague	††Monica Phillips
Morris Jacob	

VOLONCELLOS

John Sant' Ambrogio, Principal	
	Frank Y. and Katherine G. Gladney Chair
Savely Schuster, Associate Principal	
	Ruth and Bernard Fischlowitz Chair
*Catherine Lehr	Anne Fagerburg
Stephen Balderston	Masayoshi Kataoka
Marilyn Beabout	Kenneth Pinckney
Richard Brewer	Robert Silverman
Aleksander Ciechanski	Sallie WeMott

DOUBLE BASSES

Henry Loew, Principal	
	Symphony Women's Association Chair
Carolyn White Buckley, Associate Principal	
*Christopher Carson	Ralph Maisel
Warren Goldberg	Donald Martin
Joseph Kleeman	Richard Muehlmann

‡Concertmaster for concerts of April 19-30 is David Taylor

DAVID J. HYSLOP Executive Director

JOAN T. BRICCETTI General Manager

The Saint Louis Symphony Orchestra utilizes the revolving seating method
for section string players who are listed alphabetically in the roster.

RCA Victor Red Seal, Angel/EMI, Telarc, Nonesuch, Vox, Candide, Turnabout, New World Records.

*The Saint Louis Symphony Orchestra and Leonard Slatkin appear by
arrangement with Columbia Artists Management Inc., New York City.*

HARP

Frances Tietov, Principal
Elizabeth Eliot Mallinckrodt Chair

FLUTES

Jacob Berg, Principal
Herbert C. and Estelle Claus Chair

*Janice Smith

Janice Coleman
Jan Gippo

PICCOLO

Jan Gippo

OBOES

Peter Bowman, Principal
Morton D. May Chair

Barbara Herr Orland
Thomas Parkes

Marc Gordon

ENGLISH HORN

Marc Gordon

CLARINETS

George Sifiles, Principal
Walter Susskind Chair

*Robert Coleman
Tina Ward

James Meyer

E-FLAT CLARINET

Robert Coleman

BASS CLARINET

James Meyer

BASSOONS

George Berry, Principal
Molly Svendrup Chair

*Robert Mottl
Robert Wisneskey

Bradford Buckley

††Felicia Foland

CONTRABASSOON

Bradford Buckley

HORNS

Roland Pandolfi, Principal
W. L. Hadley and Phoebe P. Griffin Chair

*Lawrence Strieby

James Wehrman

Roger Kaza

Kaid Friedel

††Nancy Schick

TRUMPETS

Susan Slaughter, Principal
Symphony Women's Association Chair

*Thomas Drake

Roger Grossheider

Gary Smith

TROMBONES

Roger Oyster, Principal

*Timothy Myers

Roger Davenport

†Melvyn Jernigan

††Russell McKinney

BASS TROMBONE

†Melvyn Jernigan

††Russell McKinney

TUBA

Gene Pokorny, Principal

Lesley A. Waldheim Chair

TIMPANI

Richard Holmes, Principal

Symphony Women's Association Chair

*Thomas Stubbs

PERCUSSION

Richard O'Donnell, Principal

St. Louis Post-Dispatch Chair

John Kasica

Thomas Stubbs

KEYBOARD INSTRUMENTS

Barbara Liberman

Florence G. and Morton J. May Chair

ORCHESTRA PERSONNEL

Gary A. Smith, Personnel Manager

Joseph Kleeman, Assistant

MUSIC LIBRARY

John Tafoya, Librarian

Elsbeth Brugger, Assistant

Deborah Nelson, Assistant

STAGE STAFF

Salvatore Scalise, Asst. Stage Manager
--

David Franklin, Technician

James Roesslein, Technician

TOUR STAFF

Martin A. Jacobs, Production Manager

Jim Mann, Director of Public Relations
--

Brenda S. Nienhouse, Orchestra Manager
--

*Assistant Principal

†Sabbatical Leave

††Replacement

New 1989-90 Season of International Presentations

111th Annual Choral Union Series

Detroit Symphony Orchestra	Sun. Oct. 1
Gunther Herbig, <i>Conductor</i> ; James Galway, <i>Flutist</i>	
Atlanta Symphony Orchestra	Thurs. Oct. 12
Yoel Levi, <i>Conductor</i> ; Joshua Bell, <i>Violinist</i>	
Pinchas Zukerman, <i>Violinist</i>	Fri. Oct. 27
Orchestre de la Suisse Romande	Thurs. Nov. 2
Armin Jordan, <i>Conductor</i> ; Martha Argerich, <i>Pianist</i>	
Samuel Ramey, <i>Bass</i>	Mon. Nov. 27
Warsaw Philharmonic Orchestra	Wed. Feb. 7
Kazimierz Kord, <i>Conductor</i> ; Zoltán Kocsis, <i>Pianist</i>	
Maurizio Pollini, <i>Pianist</i>	Fri. Mar. 9
Moscow Philharmonic Orchestra	Sat. Mar. 17
Dmitri Kitaenko, <i>Conductor</i> ; Vladimir Viardo, <i>Pianist</i>	
Baltimore Symphony Orchestra	Sun. Mar. 25
David Zinman, <i>Conductor</i> ; Isaac Stern, <i>Violinist</i>	
Murray Perahia, <i>Pianist</i>	Sat. Apr. 14

27th Annual Chamber Arts Series

Chanticleer	Sun. Oct. 15
Vienna Chamber Philharmonic	Sun. Oct. 22
Claudius Traufellner, <i>Conductor</i> ; Nigel Kennedy, <i>Violinist</i>	
Kazuhiro Yamashita, <i>Guitarist</i>	Mon. Nov. 6
Aulos Ensemble	Mon. Dec. 11
Stuttgart Chamber Orchestra	Fri. Feb. 16
Leon Fleisher, <i>Conductor</i> ; John O'Conor, <i>Pianist</i>	
Borodin String Quartet	Sun. Feb. 25
Thomas Allen, <i>Baritone</i>	Wed. Mar. 21
Concerto Soloists of Philadelphia	Sun. Apr. 22
Marc Mostovoy, <i>Conductor</i>	

19th Annual Choice Series

(Any three or more comprise a series)

New England Ragtime Ensemble/Gunther Schuller	Sat. Oct. 28
Handel's "Messiah"/Donald Bryant	Sat., Sun. Dec. 2, 3
"Donald Bryant Tribute Concert"	Sun. Jan. 14
Kodo	Fri., Sat. Jan. 26, 27
Hungarian State Folk Ensemble	Wed. Jan. 31
St. Olaf Choir/Kenneth Jennings	Sat. Feb. 3
New York City Opera National Company	Sat., Sun. Feb. 17, 18
Puccini's <i>La Bohème</i>	
Modern Dance Festival Final Concert	Fri. Mar. 16
Academy of St. Martin-in-the-Fields	Sun. Apr. 1
Iona Brown, <i>Violinist/Director</i>	
The Feld Ballet	Wed., Thurs. Apr. 4, 5
Jim Cullum Jazz Band	Sat. Apr. 7
William Warfield, Narrator, <i>Porgy and Bess</i>	
The King's Singers	Sat. Apr. 28

Special Concerts

Guarneri String Quartet — Celebrating its 25th Anniversary Season	Sat. Oct. 7
Michigan MozartFest: His Fortepiano Concertos, Festival &	
Symposium	Nov. 16-19

Roger Norrington, 11 fortepiano soloists, Ars Musica & Guests, in three concerts
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