



*International
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THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Warsaw Philharmonic Orchestra

KAZIMIERZ KORD
Music Director and Conductor

ZOLTÁN KOCSIS, *Pianist*

WEDNESDAY EVENING, FEBRUARY 7, 1990, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Scherzo Tarantella, Op. 28 SZYMANOWSKI

Concerto No. 2 in C minor for Piano and Orchestra, Op. 18 . . . RACHMANINOFF

Moderato
Adagio sostenuto
Allegro scherzando

ZOLTÁN KOCSIS, *Pianist*

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

Symphony No. 4 in E minor, Op. 98 BRAHMS

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

For the convenience of our patrons, the box office in the outer lobby will be open during intermission for purchase of tickets to upcoming Musical Society concerts.

*The Warsaw Philharmonic Orchestra and Zoltán Kocsis
appear by arrangement with ICM Artists, Ltd., New York City.*

Zoltán Kocsis plays the Steinway piano available through Hammell Music, Inc.

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

Scherzo Tarantella, Op. 28 KAROL SZYMANOWSKI
(1883-1937)

Karol Szymanowski, whose life began near Kiev in the Ukraine and ended at Lausanne in Switzerland, was a Polish composer, the most important one between the time of Chopin and the advanced school of composers that came to maturity after the Second World War. He studied in Warsaw and Berlin, traveled extensively, and became head of the Warsaw Conservatory, where he reorganized the system of teaching along more liberal lines. Szymanowski's international renown was also considerable; his works were often performed in Europe and at festivals of the International Society for Contemporary Music. His body of composition includes two operas, *Hagith* and *King Roger*, the ballet-pantomime *Harnasie*, four symphonies, two violin concertos, two string quartets and other chamber music, solo vocal and choral works, and several works for the piano and the violin.

Szymanowski distilled his own style of composition out of his admiration for such modernists as Strauss in Germany, Debussy in France, and Scriabin in Russia. Around 1915, he began to abandon his early complex style for one simpler and more direct, in which he used material from folklore, medieval church music, and similar sources. This Scherzo Tarantella, originally written in 1915 for violin and piano, echoes the wild dance that takes its name from the Italian town of Taranto, or perhaps from the poisonous tarantula spider.

— Leonard Burkat

Piano Concerto No. 2 in C minor, Op. 18 SERGEI RACHMANINOFF
(1873-1943)

Rachmaninoff was born in the gloomiest period Russia had experienced for over a century. All the sublime efforts of the generation that had entertained such high hopes in the 1870s had ended in defeat. The great social reforms (including the abolition of serfdom in 1861) brought about by Alexander II were looked upon as grave mistakes. The reactionary elements that rallied around Alexander III after the assassination in 1881 of his liberal-minded father tolerated no opposition. A feeling of hopeless despair was shared by the young "intellectuals" whose inability to solve problems of innovation or to break the inertia of the masses soon became tragically apparent. Their loss of faith in the future and the destruction of their illusions was impressively reflected in the nostalgic fiction and drama of Anton Chekhov.

The somber beauty and brooding melancholy that courses through Rachmaninoff's art marks him, as it did Gustav Mahler and Richard Strauss, as one of the last of the titans of musical romanticism, an artist who lived beyond the fulfillment of an era. He carried to an anti-climax the spirit of an epoch, filled with the gloom and despair of man's struggle against relentless destiny. Like the other late romanticists, he clung tenaciously to a dying tradition, regretful at its passing, nostalgic with its memories.

Rachmaninoff, like so many young men living in Moscow at the turn of the century, suffered from the contagion of his times. His melancholy turn of mind and pessimistic outlook offered little protection against the disappointments and frustrations he met at the outset of his career as a composer. His first symphony, written in 1895 and deemed a failure after one performance, threw the young composer into the depths of despair.

In 1900, he consulted a psychiatrist by the name of Dr. N. Dahl, whose specialty was treating such disorders as depression through auto-suggestion. Rachmaninoff wrote: "My relatives had told Dr. Dahl that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, 'A concerto for pianoforte.' Consequently I heard the same hypnotic formula repeated, day after day, while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your concerto . . . You will work with great facility . . . The concerto will be of an excellent quality . . .' Although it may sound incredible, his cure really helped me. Already at the beginning of the summer I began again to compose. By the autumn I had finished two movements — the Adagio and the Finale."

On November 9, 1901, Rachmaninoff played the work in full with the Moscow Philharmonic. The second Piano Concerto was a huge success and needs no further explanation — it is among the most famous and familiar of all his compositions.

— Glenn McGeoch

Symphony No. 4 in E minor, Op. 98 JOHANNES BRAHMS
(1833-1897)

Brahms composed his Fourth Symphony during the summers of 1884 and 1885, and the first performance took place at Meiningen on October 25, 1885, the composer conducting. The Fourth Symphony was the last composition he was able to hear — he attended a performance of the work during March 1897 in Vienna and died just a few weeks later.

In referring to this symphony, Irving Kolodin wrote, “It has sometimes been said that the artist’s greatest challenge is to see, in the beginning of his material, its ultimate end and destination. In this respect, the Fourth Symphony fulfills the challenge superbly, not only in the working out of the individual movements and their suitability to the place assigned to them in the sequence, but also in the subtle link that binds the all-important first and last movements together.”

The opening theme of the *Allegro non troppo* has been associated with the “Behold and see if there be any sorrow” melody in Handel’s *Messiah*. While there is undoubtedly a resemblance between the melodies, the treatment of the work is typically Brahmsian and a magnificent example of his ability to present themes, develop them, and then to combine them into a coda. The last section of the *Allegro* is crowned by a tragic climax. With a resounding *fortissimo*, the main theme storms forth in the basses, while the higher registers answer with brief canonic statements. The coda rushes to the grim cadence: a final chord, held by the full orchestra, its bass fatefully hammered by the timpani, resolves into the last prolongation much like the “Amen” of a prayer.

The *Andante moderato* is a ballad of tranquility, its dark hues intoned by horns and woodwinds. Notable is the severe flavor of the so-called Phrygian mode, which lends to the music its ancient and legendary tone. A subsidiary theme adds emotion and warmth, before the brief postlude closes the movement with an echo of the Phrygian melody from the *Andante’s* beginning.

Of all the four symphonies of Brahms, only the Fourth has a true scherzo. The form of the *Allegro giocoso* displays thematic duality; the scherzo theme is stated *fortissimo* by the full orchestra and a *grazioso* of the strings provides the contrasting subsidiary theme. The *Allegro giocoso* is music of boisterous wit. The piccolo whistles happily along in the woodwind section, to which the contrabassoon now provides a marked, low bass. Among the percussion, the triangle rings in the frolic of the *Allegro*.

The last movement, marked *Allegro energico e passionato*, differs from other last movements of symphonies because of its use of the *passacaglia*, an ancient Spanish dance characterized by a recurring *ostinato*. On its fixed bass theme, Brahms built a series of variations that do not employ a single-like melody as its basis, but rather constructs itself on the harmonic structure of the opening measures. The variations are divided into four groups. The first group, succeeding the initial statement of the *passacaglia*, has the theme appearing prominently in the bass, with the development resulting from increasing animation. The second group features an augmented theme where the tonality brightens to major. The third group dims the light again to minor. The rhythmic play becomes altogether free and the dramatic character of the variations is heightened. The fourth and final group recalls the variations structurally.

About the Artists

The **Warsaw Philharmonic Orchestra** is ranked among the finest ensembles in Europe, recognized around the world through its more than sixty foreign tours. The ensemble performed its inaugural concert on November 5, 1901, under the renowned violinist and composer Emil Mlynarski, who led the orchestra to prominence as one of Poland’s leading musical institutions by the time of World War I. Between the two World Wars, the Warsaw Philharmonic performed with many of the greatest conductors and soloists of the era, including Casals, Heifetz, Horowitz, Grieg, Rachmaninoff, Ravel, and Stravinsky. After the devastation of World War II, the orchestra was re-established during the 1947-48 season. Witold Rowicki became music director in 1950 and, with the exception of three years, maintained that post until 1977 when Kazimierz Kord took over the leadership. In February 1955, the orchestra was honored with the title “National Philharmonic Orchestra of Poland.”

The Warsaw Philharmonic Orchestra has performed over 5,000 concerts on five continents, including several tours in the United States. It performs at many of the world’s greatest music festivals, appears regularly at the International Contemporary Music Festival’s “Warsaw Autumn,” and also accompanies the participants of the International Frederic Chopin Piano

Competition held in the Philharmonic Hall in Warsaw. The Warsaw Philharmonic is one of the few orchestras in Poland to have its own choir. Founded in 1952, the choir numbers over 100 oratorios in its repertoire, ranging from medieval to contemporary styles.

The Warsaw Philharmonic records for the Polskie Nagrania Record Company and also for Polish radio and television. In addition, it has been heard on the soundtracks of numerous Polish films.

Kazimierz Kord, music director of the Warsaw Philharmonic Orchestra since 1977, was born in 1930 in Silesia, Poland. He began musical studies at an early age and graduated from the Leningrad Conservatory in 1955, where he studied piano. His training continued with composition and conducting studies at the School of Music in Cracow. While studying in Cracow, he was engaged as conductor and chorus master at the Warsaw Opera and, in 1962, was appointed artistic and music director of the Cracow Opera, making him the youngest director of a major European opera house. From 1968 to 1973, he was music director of the Polish National Radio and Television Orchestra. His international career began in the late 1960s with guest appearances before many of the world's finest orchestras and opera companies. His career has since included guest appearances with such orchestras as Cleveland, Chicago, Cincinnati, Baltimore, Atlanta, Pittsburgh, Detroit, New York, Moscow, Leningrad, Berlin, and Munich, among others.

Kazimierz Kord made his American debut in December 1972, conducting the first Metropolitan Opera Russian language version of Tchaikovsky's *Queen of Spades*. The next year saw his debut with the San Francisco Opera, conducting *Boris Godunov* and *Rigoletto*. He has since returned to both companies on several occasions. His operatic career has also included premières in Warsaw, Copenhagen, Amsterdam, Covent Garden, Düsseldorf, and Munich.

Concurrent with his Warsaw Philharmonic duties, Maestro Kord has held the positions of music director of the Südwestdeutscher Rundfunk Orchestra in Baden-Baden and principal conductor of the Cincinnati Symphony Orchestra from 1980 to 1982. During the current season, he is serving as principal guest conductor and music advisor of the Pacific Symphony Orchestra in Orange County, California. Among his many recordings are Tchaikovsky's *Pathétique* Symphony with London's Royal Philharmonic Orchestra and Massenet's *Don Quichotte* with Nicolai Ghiaurov and L'Orchestre de la Suisse Romande. In 1980, he served as the Chairman of the Jury for the 10th International Chopin Piano Competition, held only every five years in Warsaw.

Hungarian pianist **Zoltán Kocsis** began his international career at age eighteen, when he won his country's prestigious Hungarian Radio Beethoven Competition and, shortly thereafter, its equally distinguished Franz Liszt Prize. Since then, he has performed with most of the world's foremost symphony orchestras and, as recitalist, has appeared on the concert stages of the major music centers and festivals of Europe, North and South America, and the Far East. In the United States, he has been greeted with accolades during his debut appearances in recital at Carnegie Hall and Washington's Kennedy Center, and with the symphony orchestras of Chicago, Los Angeles, New York, and San Francisco.

Last fall, he toured in England, performing in London with the BBC Philharmonic and at the Barbican Centre with the Budapest Festival Orchestra. Following these appearances, he concertized in Germany, Holland, Switzerland, and France, before joining the Warsaw Philharmonic as guest soloist in the current tour. His 1988-89 season included recitals throughout Germany and in Amsterdam, a tour of France with the Montpellier Orchestra, recitals and performances in Hungary with the Budapest Festival Orchestra and the Liszt Chamber Orchestra, as well as at Bulgaria's Sofia Music Festival.

Mr. Kocsis records extensively for Philips and last year received the Edison Award for his recordings of Bartók's works for piano and orchestra. Critically lauded as the outstanding interpreter of that composer's *oeuvre*, he has also recorded most of Bartók's solo piano pieces for Denon and Hungaroton. Also highly praised are his recordings of the complete Rachmaninoff Piano Concertos with Edo de Waart and the San Francisco Symphony Orchestra.

Born in 1952, Zoltán Kocsis studied at the Béla Bartók Conservatory, the Ferenc Liszt Conservatory, and the Liszt Academy, where he graduated with distinction and two years later was appointed to a professorship in the piano department. He was honored in 1975 by the celebrated Russian pianist Sviatoslav Richter, who invited him to perform at his festival in Tours. Not long after, both artists shared the stage in several duo recitals in France.

In Ann Arbor, the Warsaw Philharmonic has given four previous concerts, in 1961, '64, '74, and in 1983 under Kazimierz Kord, who now makes his second appearance here. Zoltán Kocsis is heard in his Ann Arbor debut.

WARSAW PHILHARMONIC ORCHESTRA

Kazimierz Kord, *Music Director and Conductor*

First Violins

Ewa Marczyk
Piotr Stawski
Ludwik Radek
Aida Kalabinska
Ewa Hamburger
Piotr Niedziolka
Danuta Sulowska-Koslacz
Krystyna Hazuka
Zygmunt Palczewski
Krzysztof Ploch
Igor Chraniuk
Bogdan Sniezawski
Krzysztof Oczko
Andrzej Kurek
Grzegorz Osinski
Joanna Trzcionkowska
Barbara Czopek-Branicka
Marian Kowalski

Second Violins

Edmund Komosinski
Zofia Muszynska
Kalina Statkiewicz
Piotr Sekowski
Anna Bednarczyk
Krzysztof Trzcionkowski
Feliks Szczepanowski
Krystyna Jasionowska
Jan Lewtak
Grzegorz Zarzycki
Izabella Dufaniec-Zebura
Roman Wojtowicz
Waldemar Dzwigaj
Wieslaw Bakowski
Witold Pilewski
Jozef Wegrzyn
Ireneusz Izdebski

Violas

Marek Marczyk
Jozef Rosner
Grzegorz Lewicki
Malgorzata Wysocka
Maria Paciorekiewicz
Magdalena Brzozowska
Marek Iwanski
Maciej Kucharek
Barbara Duda-Szproch
Piotr Bertling
Barbara Gruszczynska
Wieslawa Duszak
Robert Pajewski
Krzysztof Szczepanski
Jacek Toczyski

Cellos

Kazimierz Koslacz
Andrzej Wiltos
Alina Kwiatkowska

Henryk Ostenda
Aleksander Dlugajczyk
Jerzy Kwiecien
Krystyna Szyngwelska
Mariusz Tondera
Boguslaw Tomkow
Eugeniusz Wiszniowski
Maria Sarap
Kazimierz Gruszczynski
Pawel Glombik
Jadwiga Traczyk-Pazdrowska

Basses

Alfred Wieczorek
Wojciech Gorecki
Wladyslaw Kusnierz
Zygmunt Cyb
Andrzej Jekielek
Jerzy Cembrzynski
Marek Sobieniak
Bernard Chmielarz
Stanislaw Glinka
Tomasz Haduch

Flutes

Jerzy Chudyba
Grzegorz Cimoszko
Agnieszka Golebiowska
Tomasz Bielski
Jadwiga Laskowska
Krzysztof Malicki

Oboes

Stanislaw Malikowski
Jerzy Szafranski
Andrzej Cieslewicz
Bogdan Liszka

Clarinets

Eugeniusz Skubis
Hanna Wolczedska
Jan Przestrzelski
Miroslaw Pokrzywinski
Dariusz Elbe

Bassoons

Grzegorz Golab
Andrzej Budejko
Eugeniusz Stola
Tadeusz Kusnierz
Mariusz Oczachowski
Jaroslaw Augustyniak

Horns

Jan Jezewski
Tadeusz Boniecki
Stanislaw Selmaj
Krzysztof Specjal
Aleksander Szebesczyk
Robert Duda
Urszula Trzeciak

Trumpets

Leszek Zebura
Krzysztof Bednarczyk
Mariusz Niepieklo
Kazimierz Adamski
Tomasz Chmielarz
Antoni Adamus

Trombones

Roman Siwek
Leon Piwkowski
Zbigniew Pedraszewski
Kazimierz Palkowski
Krzysztof Wojtyniak
Andrzej Sienkiewicz

Tubas

Zdzislaw Piernik
Roman Miller

Timpani

Jerzy Wozniak

Percussion

Wieslaw Wilhelm
Kazimierz Szczudlowski
Bogdan Lauks
Hubert Rutkowski
Grzegorz Wisniewski

Harps

Romana Zagodzinska-
Malikowska
Alina Baranowska

Pianos

Jerzy Witkowski
Maria Rzepecka

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Coming Concerts

- Faculty Artists Concert (free admission) Sun. Feb. 11
Malcolm Arnold: Three English Madrigals (1598), *Faculty Brass Quintet*;
Leslie Bassett: World première — “Illuminations” for Flute and Piano (1989);
Brahms: Quintet for Clarinet and Strings in F minor, Op. 115
- Stuttgart Chamber Orchestra Fri. Feb. 16
Leon Fleisher, *conductor*; John O’Conor, *pianist*
- New York City Opera National Company Sat., Sun. Feb. 17, 18
Puccini’s “La Bohème”
- Borodin String Quartet Sun. Feb. 25
Maurizio Pollini, *pianist* Fri. Mar. 9
- Contemporary American Dance Festival Mon.-Fri. Mar. 12-16
- Moscow Philharmonic Orchestra Sat. Mar. 17
Dmitri Kitaenko, *conductor*; Vladimir Krainev, *pianist*
- Thomas Allen, *baritone* Wed. Mar. 21

Pre-concert Presentations

All presentations free of charge, in the Rackham Building one hour before the concert.

- Sunday, Feb. 25, preceding Borodin String Quartet
Natalie Challis, Lecturer in Slavic Languages and Literatures, U-M
- Friday, Mar. 16, preceding American Contemporary Dance Festival Final Concert
Debra Cash, Dance Critic, The Boston Globe
- Saturday, Mar. 17, preceding Moscow Philharmonic Orchestra
Roland Wiley, Assoc. Prof. of Music, U-M
- Wednesday, Mar. 21, preceding Thomas Allen, baritone
Martin Katz, Prof. of Music in Accompanying, U-M

97th Annual May Festival — May 9-12, 1990

Hill Auditorium, Ann Arbor, 8:00 p.m.

Los Angeles Philharmonic Orchestra
André Previn, *Guest Conductor and Pianist*

The Festival Chorus

Hei-Kyung Hong, *Soprano* Richard Stilwell, *Baritone*

- Wednesday* — Gershwin: Piano Concerto in F; Rachmaninoff: Symphony No. 2
- Thursday* — John Harbison: Concerto for Brass Choir and Orchestra; Mahler: Symphony No. 4,
with Hei-Kyung Hong
- Friday* — Beethoven: Symphony No. 4; Shostakovich: Symphony No. 4
- Saturday* — All-Brahms: “Tragic” Overture; “A German Requiem,” for Chorus, Orchestra,
and Soloists

“Desert Island Discs” — A New Program on Michigan Radio

Co-produced by the University Musical Society and Michigan Radio, “Desert Island Discs” is heard every Saturday morning from 8:00 a.m. to 10 a.m., each program featuring a distinguished local “castaway” guest who is asked, “If you were stranded on a desert island, which five recordings would you like to have with you and (perhaps most revealingly) why?”

Feb. 10 — James Dapogny, Jazz Pianist and U-M Professor of Music

Feb. 17 — Philip H. Power, U-M Regent

WUOM-FM (91.7, Ann Arbor), WFUM-FM (91.1, Flint), WVGR-FM (104.1, Grand Rapids)

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Burton Memorial Tower, Ann Arbor, MI 48109-1270

Phones: (313) 764-2538; 763-TKTS