



UMS PRESENTS

KREMERATA BALTICA

Gidon Kremer, *Artistic Leader and Violin*
Alexei Mochalov, *Bass*

Thursday Evening, February 6, 2014 at 7:30
Hill Auditorium • Ann Arbor

47th Performance of the 135th Annual Season
135th Annual Choral Union Series

Photo: Kremerata Baltica; photographer: Christian Lutz.

PROGRAM

Mieczysław Weinberg

Concertino for Violin and Strings, Op. 42

Allegretto cantabile

Cadenza: Lento — Adagio

Allegro moderato poco rubato

Mr. Kremer, *Violin*

Weinberg

Symphony No. 10 in a minor, Op. 98

Concerto grosso

Pastoral —

Canzone —

Burlesque —

Inversion

Movements 2-5 are performed attacca (without pause).

INTERMISSION

Arvo Pärt

Cantus in Memory of Benjamin Britten

This performance is supported by the Renegade Ventures Fund, a multi-year challenge grant created by Maxine and Stuart Frankel to support unique, creative, and transformative performing arts experiences within the UMS season.

Media partnership provided by WGTE 91.3 FM.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for this evening's concert.

Benjamin Britten

Variations on a Theme of Frank Bridge, Op. 10

Introduction and Theme. Variation

Adagio

March

Romance

Aria Italiana

Bourrée classique

Wiener Waltzer

Moto perpetuo

Funeral March

Chant

Fugue and Finale

Dmitri Shostakovich,

Arr. Andrei Pushkarev

Anti-formalist Rayok

Mr. Mochalov, *Bass*



Following this evening's concert, please feel free to remain in your seats and join us for a post-performance Q&A with musicians from this evening's performance.

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

Special thanks to Garrett Schumann for his support of and participation in events surrounding this evening's concert.

Kremerata Baltica may be heard on ECM Records.

Kremerata Baltica appears by arrangement with Opus 3 Artists, New York, NY.

NOW THAT YOU'RE IN YOUR SEAT...

The Kremerata's program suggests an intriguing associative chain: Pärt composed a piece in Britten's memory, Britten and Shostakovich became friends late in life, Shostakovich and Weinberg were close friends for many years. Since three of those four composers lived all or part of their lives under the Soviet regime, this program will also make us think about how one can preserve one's own artistic and human integrity in the face of tyranny.

Concertino for Violin and Strings, Op. 42 (1948)

Mieczysław Weinberg

Born December 8, 1919 in Warsaw, Poland

Died February 26, 1996 in Moscow, Russia

Weinberg's Concertino for Violin and Strings, Op. 42 has never been performed on a UMS concert

SNAPSHOTS OF HISTORY...IN 1948:

- Norman Mailer publishes *The Naked and the Dead*
- The State of Israel declares its independence
- Olivier Messiaen completes his *Turangalila-Symphonie*
- Dmitri Shostakovich writes his *Violin Concerto No. 1*
- Andrew Wyeth paints *Christina's World*

Much of Mieczysław Weinberg's enormous compositional output is still to be discovered, 18 years after the composer's death. The belated stage premiere of his deeply moving 1968 opera *The Passenger* at the Bregenz Festival (2010) and then at the English National Opera (2011) seem to have sparked a renaissance of Weinberg's music, more and more of which is now available on CD. The Polish-born composer, who fled the Nazis to Soviet Russia, had to experience two totalitarian dictatorships first-hand, yet, according to those who knew him, he never lost his optimism and positive outlook on life, presumably because of his strong spiritual beliefs. (He reportedly converted from Judaism to Orthodox Christianity shortly before his death.)

Weinberg, who was also a brilliant pianist, was for many years a close

friend (and piano-duo partner) of Dmitri Shostakovich, his senior by 12 years. He used to say that meeting Shostakovich gave him new life as a composer, but the influence seemed to be mutual. (Shostakovich's *String Quartet No. 10* of 1964, dedicated to Weinberg, used a theme from one of the latter's works.) For years, the two were in a friendly competition about who could finish more string quartets: in the end, Weinberg won by two points, completing 17 quartets to his friend's 15.

The *Concertino for Violin and Strings* was written during the fateful year 1948. On January 13, Weinberg's father-in-law, the great Yiddish actor Solomon Mikhoels, was assassinated by Stalin's secret police. Soon afterwards, the Soviet Communist Party issued a resolution in which, among others, Shostakovich, Prokofiev, and Khachaturian were denounced as "formalists" and enemies of the people. (They didn't bother to denounce the 29-year-old Weinberg, they just ignored him.) In the sunny, serenade-like *Concertino*, there is absolutely no trace of these tragic events; it is as though the composer had gone out of his way to look calm and equanimous. A charming and lyrical work in the usual three movements, it shows the young composer in full command of his craft. After the serene opening, the second movement begins with a pensive cadenza for unaccompanied violin, which develops

into a beautiful romantic melody. The last movement — a *valse triste* of sorts — contain the only moment in the piece where the solo violin has a longer rest as the rumbling lower strings begin a *fugato* in fast-moving 16th-notes, out of which the composer fashioned a brilliant coda for the re-entering soloist.

Symphony No. 10 in a minor, Op. 98 (1968)

Weinberg

Weinberg's Symphony No. 10 in a minor, Op. 98 has never been performed on a UMS concert

SNAPSHOTS OF HISTORY...IN 1968:

- My Lai massacre during the Vietnam War
- Martin Luther King, Jr. and Robert F. Kennedy are assassinated
- Stanley Kubrick releases *2001: A Space Odyssey*
- Luciano Berio composes *Sinfonia*
- Major student protests in France

If Barshai's orchestra makes a guest appearance in Leningrad, playing Weinberg's Tenth Symphony and Boris Tchaikovsky's Sinfonietta, you really have to hear them. They are two outstanding works. In general, you ought to watch out for both of these composers.

—Dmitri Shostakovich to Isaak Glikman, February 1, 1969

Shostakovich's words of praise were well deserved. Without a doubt, the 10th of Weinberg's 20 symphonies is an extremely powerful artistic statement. Written immediately after the opera *The Passenger* which has recently created a major international sensation, the symphony displays the composer's uncanny ability to infuse very simple, almost trivial musical material with great emotional urgency and intensity.

The symphony is in five movements, of which the last four are played without pause. In the opening "Concerto grosso," a "concertino" consisting of violin, viola, cello, and double bass is contrasted with the full string orchestra. It is a vibrant and dynamic movement, in which massive chord progressions (reminiscent of a wildly distorted Tchaikovsky *Serenade for Strings*) alternate with virtuoso solo passages and exciting orchestral climaxes.

The second movement is a "Pastorale" that seems to evoke a frozen landscape. The solo instruments that formed a concertino in the first movement are featured individually here (as well as in the subsequent movements), starting with a tense violin solo over the suspenseful tremolos of the orchestral strings. The other soloists soon join in with more dramatic soliloquies and dialogs, eventually fading into silence and giving way to a "Canzone" with a sinuous melody accompanied by *pizzicato* (plucked) strings. The contrast between *legato* melodies (with notes strongly connected) and *pizzicato* notes, separated from one another, dominates the entire movement. This section ends with a great emotional buildup, leading directly into the fourth-movement "Burlesque," a grotesque dance introduced by the double bass and juxtaposing ponderous episodes with diabolical waltz strains, eerie passages with *col legno* sounds (played with the wood of the bow) and harmonics. A wild contrapuntal section and more frenzied solos follow, before the massive chords from the first movement return for a grandiose but very unsettling conclusion.

Cantus in Memory of Benjamin Britten (1977)

Arvo Pärt

Born September 11, 1935 in Paide, Estonia

Pärt's Cantus in Memory of Benjamin Britten has never been performed on a UMS concert

SNAPSHOTS OF HISTORY...IN 1977:

- Jimmy Carter is sworn in as President of the US
- The Pompidou Center opens its doors in Paris
- Woody Allen releases his film *Annie Hall*
- George Crumb's *Star Child* is performed by the New York Philharmonic
- The first Apple II home computers go on sale

It has always been difficult enough for a composer living anywhere to go against the grain and write music that breaks openly with received tradition. But it was doubly difficult to do so in the former Soviet Union, where artistic dissent was more often than not perceived as political dissidence. And it was probably 10 times more difficult for a composer such as Arvo Pärt, who – in addition to his unconventional writing – was known as a committed Russian Orthodox when all forms of religion were strongly discouraged. In his early works, Pärt employed techniques of serialism, highly controversial at the time, only to turn away from them just as serialism was becoming more widely accepted. Pärt has always followed his own path, which led him to the discovery of an intensely personal voice in the early 1970s.

Pärt himself has referred to the style of his works written since the 1970s as the “tintinnabuli” style, from the Latin word for bells. The term implies not only the frequent use of bells and bell-like sonorities, but also the preponderance of consonant sounds, employed in a way not unlike chimes playing the natural intervals of octave, fifth, and third. This return to euphony has been interpreted as a concession and a renunciation of

modernist aesthetics; it is nevertheless “modern” in the sense of creating a sound world that has not existed before. Unlike consonances in classical music, those found in Pärt's works do not form typical harmonic progressions and rarely modulate; they remain what they are, bell-like sounds in the service of an artistic message whose spiritual nature is impossible to miss.

Singer and conductor Paul Hillier, a long-time champion of Pärt's music, used the expression “magister ludi” (“The Master of the Game”) in the title of one of his articles on the composer. The reference is to the famous novel by Hermann Hesse, also known as *The Glass Bead Game*, whose hero, like Pärt, uses a clearly articulated musical sign system to express spiritual meanings. Pärt's work is always inspired by his strong religious faith, and emerges from a background of introspection and silence. Hillier has pointed out that the silence preceding and following music plays a similar role in Pärt's music as does the awareness of death surrounding life in the religious person's mind.

Like all of Pärt's “tintinnabuli” music, *Cantus in Memory of Benjamin Britten* is characterized by a great sense of inner peace, a strong meditative quality, and a remarkable structural clarity and simplicity. *Cantus* consists solely of “white” notes (pianistically speaking), and its musical material is limited to descending scales, with a regular alternation of longer and shorter note values. Pärt, however, avoids banality by subjecting his material to two fascinating procedures at once. First, he makes his descending scale segments longer and longer (A-G, A-G-F, A-G-F-E, etc., up to almost four octaves in the first violins). Second, he resorts to a technique known from medieval music as “mensuration

canon": the first violins' scales move relatively fast, the second violins proceed twice as slowly, and the violas twice as slowly as the second violins. The cellos and basses each halve the speed even further, resulting in the rhythmic proportion 1:2:4:8:16.

Throughout the whole piece, there is an overall crescendo in all voices from *ppp* to *fff*. The bell, tuned to 'A' above middle 'C,' adds to the aura of mystery by intervening at irregular intervals, first increasing and then decreasing in volume.

It may come as a surprise that Pärt should have chosen to commemorate the death of Britten, given what (at least at first sight) seems like an enormous stylistic distance separating the two composers. But it turns out that Britten's music held a profound meaning for Pärt, who commented:

In the past years we have had to mourn many losses in the world of music. Why did the date of Benjamin Britten's death – December 4, 1976 – touch such a chord in me? ...I had just discovered Britten for myself. Just before his death I began to appreciate the unusual purity of his music. I had had the impression of the same kind of purity in the ballads of Guillaume de Machaut...I had wanted to meet Britten personally – and now it would not come to that.

Pärt praised the "purity" of Britten's music, a quality he also perceived in Machaut and matched admirably in his own *Cantus*. These hidden currents connecting composers who seem so different on the surface are among the most fascinating discoveries we can make in the course of our listening adventures.

Variations on a Theme of Frank Bridge, Op. 10 (1937)

Benjamin Britten

Born November 22, 1913 in Lowestoft,
Suffolk, England

Died December 4, 1976 in Aldeburgh

UMS premiere: Yehudi Menuhin and the Bath Festival Orchestra, July 1967 at a short-lived UMS summer festival on the grounds of the Henry and Clara Ford Fair Lane estate

SNAPSHOTS OF HISTORY...IN 1937:

- Much of the town of Guernica is destroyed by the Luftwaffe during the Spanish Civil War; Picasso paints his iconic painting to commemorate the tragedy
- Orff's *Carmina Burana* is first performed
- Amelia Earhart disappears in flight
- Walt Disney's *Snow White and the Seven Dwarfs* is released
- John Steinbeck publishes *Of Mice and Men*

It was the present work, performed at the Salzburg Festival in August 1937, that first brought Benjamin Britten to the attention of the international music world. In this colorful score for string orchestra, the 24-year-old Britten paid tribute to his composition teacher Frank Bridge (1879–1941), who had turned him from a brilliant child prodigy into a seasoned professional. Bridge was a successful composer in his own time, although his fame has certainly been eclipsed by his famous pupil – the only one he ever taught. Around the time Britten was studying with him, Bridge was working in an advanced harmonic idiom that showed the influence of the Second Viennese School – a rather unusual phenomenon in England at the time. Yet the young Britten chose an early work by his teacher for his set of variations – a melody from *Three Idylls for String Quartet*, written in 1906, seven years before Britten's birth. At the time, Bridge was still writing in a late Romantic, "Edwardian" style that had something in common with Elgar.

The young Britten's musical orientation couldn't have been more different. Yet he must have remembered Elgar's *Enigma Variations*, where the individual movements offered musical portraits of the composer's friends. For Britten, each variation represented a different facet of a single person's portrait. His model throughout the work was his teacher, and in the different variations he wanted to capture, in turn, Bridge's "integrity...energy...charm...wit...gaiety," as he noted in the sketches. In the process, he moved rather far afield from the stylistic world of the original theme. Britten prefaced the "Idyll" (a gentle melody in waltz rhythm) by an agitated introduction. Of the 11 variations that follow, the first – a hesitant "Adagio" – gives an inkling of what Britten's mature style would be like: the constant interruptions of the melodic line anticipate a much later set of variations (*Lachrymae* for viola and piano, 1950). Each subsequent variation in the string-orchestra piece contrasts strongly with its neighbors. First we hear a grotesquely chromatic march, then, in turn, a "Romance" whose sentimental effusiveness borders on parody; an "Aria Italiana" with playful allusions to the world of opera; a "Bourrée classique" with Baroque rhythms and modern harmonies; a "Wiener Walzer" that, surprisingly, is never quite allowed to get off the ground; a dashing "Moto perpetuo"; a "Funeral March" or, rather, lament where the idyll almost turns into tragedy; and a "Chant" that juxtaposes the choral recitation of Russian church polyphony with some eerie string harmonics. Finally, the melody is turned into a fugue theme; it assumes a complex form and is developed rather extensively. The concluding section features instead an "endless" string melody against a rhythmically active background

that, after a lengthy transition, leads into the work's dignified ending.

Anti-formalist Rayok

(Completion Date Unknown)

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg, Russia

Died August 9, 1975 in Moscow

Arranged by Andrei Pushkarev

Born 1974 in Kiev, Ukraine

Shostakovich's Anti-formalist Rayok has never been performed on a UMS concert

SNAPSHOTS OF HISTORY...

- 1948: The Soviet Communist Party condemns composers Shostakovich, Prokofiev, and Khachaturian, as well as poet Akhmatova and writer Zoshchenko, as "formalists"
- 1953: Death of Stalin
- 1956: In a secret speech at the 20th Congress of the Soviet Communist Party, Nikita Khrushchev denounces Stalin's "personality cult"; Anna Akhmatova begins to publish her poetry again, after a ban of several years
- 1957: The Soviet Union launches Sputnik 1, the first artificial satellite orbiting the Earth
- 1960: Under intense pressure, Shostakovich joins the Soviet Communist Party

Shostakovich's *Anti-formalist Rayok* is, without a doubt, the most scathing political satire ever penned by a symphonic composer. It was written strictly for the drawer, where it was kept under lock and key until it emerged 14 years after the composer's death; the "Gallery" was finally revealed to the world in 1989, in a world premiere led by Mstislav Rostropovich at the Kennedy Center in Washington, DC.

The word *Rayok*, which Shostakovich used in the original title, literally means "little paradise" but it refers to the puppet shows that used to be popular at country fairs (as in Stravinsky's *Petrushka*). The story of Adam, Eve, and the serpent used to be a popular topic of these shows, hence the name. There is a remarkable satirical song by Mussorgsky entitled *Rayok* (often

rendered in English as *The Peepshow*), which, also a series of biting musical caricatures, served as a direct model for Shostakovich.

The idea of likening the meeting of the Union of Soviet Composers to a *rayok* immediately gives an idea of the wicked fun that is to follow. Here Shostakovich, behind closed doors and carefully drawn curtains, is getting back at the Communist Party apparatchiks who had brutally denounced him in 1948 as a "formalist" and an enemy of the people. The term "formalism," never clearly defined, could refer to Western musical influences or simply to anything the Party leaders didn't like. Being branded as a formalist – a fate Shostakovich had to share with Prokofiev, Khachaturian, and others – could be life-threatening, although in Shostakovich's case it "only" brought with it a temporary loss of his professorship and a ban on performances of his works. By the very next year, these sanctions were lifted; in fact, Shostakovich was forced to New York in 1949, to represent Soviet composers at an international conference). Yet it is likely that the composer never entirely lived down this brutal and deeply humiliating attack on his person and his art, and the wound didn't completely heal even after he was fully rehabilitated and new honors had been heaped upon him.

We don't know with absolute certainty when the *Rayok* was composed; the bulk of it was most likely written in 1957, although some of it may have been sketched in 1948 or soon after. Lev Lebedinsky, a close friend of the composer's at the time, claimed authorship of the text, in which three

Party dignitaries, Comrades Yedinitsyn, Dvoikin, and Troikin (the names translate as "Number One," "Number Two," and "Number Three" and seem to stand for, respectively, Stalin himself, his cultural henchman Andrei Zhdanov, and Zhdanov's successor Dmitri Shepilov) expound on the issue of formalism and the music that the country needs. Number One delivers his dry and pompous to the strain of *Suliko*, a song from Georgia that was the favorite of Stalin, a native of the Caucasian country. Musicologist Number Two is a sentimental aesthete with a very unfunny sense of humor to which the chorus provides a forced and strangely stilted laugh track. He intones (and imposes) another notorious Georgian melody, the *lezginka* dance which had ostensibly precipitated the 1948 crackdown when composer Vano Muradeli committed the crime of composing his own *lezginka* in his opera *The Great Friendship* instead of using the traditional melody. Comrade Number Three is an ignoramus who mispronounces the name of Rimsky-Korsakov, saying "Korsákov" instead of "Kórsakov." Shostakovich had actually heard Shepilov make this egregious mistake at a meeting and was so incensed (and amused at the same time) that he featured it prominently in his piece. Number Three concludes his speech by calling for universal vigilance against the formalists, to which the chorus responds enthusiastically. The piece ends with a fast polka as everyone rejoices at the imminent destruction of the people's enemies.

Program notes by Peter Laki.



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ARTISTS

In 1997, Austria's legendary Lockenhaus chamber music festival was witness to a small revolution, when the violinist Gidon Kremer presented a brand new orchestra: **KREMERATA BALTICA**, comprising 23 young players from Latvia, Lithuania, and Estonia, conquered the discerning audience, injecting new blood into the festival with their exuberance, energy, and joy in playing. Kremerata Baltica, an educational project with a long-term vision, was Kremer's 50th birthday present to himself: a way of passing on his wisdom to young colleagues from the Baltic states while making no compromises on artistic standards as he nurtured and inspired musical life in the region. The talented group of musicians developed in few years into one of the best international chamber orchestras in the world and has cemented its international reputation in major concert venues around the world.

In the last 15 years, Kremerata Baltica has played in more than 50 countries, performing in 600 cities, and given more than 1000 concerts in the world. It has released more than 20 CDs, won a Grammy Award in 2002, won the ECHO Prize in 2002, and the Praemium Imperiale Grant for Young Artists in 2009. The orchestra is supported by the governments of the three Baltic states from which all of the

orchestra's musicians originate: Latvia, Lithuania, and Estonia.

Among the celebrated soloists with whom Kremerata Baltica has played are soprano Jessye Norman; pianists Mikhail Pletnev, Yevgeny Kissin, and Oleg Maisenberg; violinists Thomas Zehetmair and Vadim Repin; and cellists Boris Pergamenshikov, Yo-Yo Ma, and Mischa Maisky. Conductors have included Sir Simon Rattle, Esa-Pekka Salonen, Christoph Eschenbach, Kent Nagano, Heinz Holliger, and Vladimir Ashkenazy. Each of these musicians have contributed to shaping the chamber orchestra. Essential to Kremerata Baltica's artistic personality is its creative approach to programming, which often looks beyond the mainstream and has given rise to numerous world premieres of works by composers such as Pärt, Kancheli, Vasks, Desyatnikov, and Raskatov.

The orchestra is prominently represented on a new ECM CD dedicated to Sofia Gubaidulina entitled *The Cantic of the Sun*, and on Nonesuch's box-set release of Gidon Kremer's complete Astor Piazzolla recordings, released in October 2013. Kremerata Baltica has its own festival in Sigula, Latvia and will celebrate the festival's 10th anniversary next summer as one of the core values of Latvian classical music life today. Kremerata Baltica's legal adviser is

LAWIN. For more information, please visit www.kremerata-baltica.com or www.facebook.com/kremeratabaltica.

Of all the world's leading violinists, **GIDON KREMER** perhaps has the most unconventional career. Born in Riga, Latvia, he began studying at the age of four with his father and grandfather, who were both distinguished string players. At the age of seven, he entered Riga Music School. At 16 he was awarded the First Prize of the Latvian Republic and two years later he began his studies with David Oistrakh at the Moscow Conservatory. He went on to win prestigious awards including the 1967 Queen Elizabeth Competition and the First Prize in both the Paganini and Tchaikovsky International Competitions.

This success launched Gidon Kremer's distinguished career, in the course of which he has established a worldwide reputation as one of the most original and compelling artists of his generation. He has appeared on virtually every major concert stage with the most celebrated orchestras of Europe and America and has collaborated with today's foremost conductors. Mr. Kremer's repertoire is unusually extensive, encompassing all of the standard classical and romantic violin works, as well as music by 20th- and 21st-century masters such as Henze, Berg, and Stockhausen. He also championed the works of living Russian and Eastern European composers and has performed many important new compositions; several of them dedicated to him. He has become associated with such diverse composers as Alfred Schnittke, Arvo Pärt, Giya Kancheli, Sofia Gubaidulina, Valentin Silvestrov, Luigi Nono, Aribert Reimann, Peteris Vasks, John Adams, Victor Kissine, Michael

Nyman, Philip Glass, Leonid Desyatnikov, and Astor Piazzolla, bringing their music to audiences in a way that respects tradition yet remains contemporary.

An exceptionally prolific recording artist, Gidon Kremer has made more than 120 albums, many of which brought him prestigious international awards and prizes in recognition of his exceptional interpretative powers. Mr. Kremer actively collaborates with the ECM label, which released his last recording of all the Bach *Sonatas* and *Partitas*. The most recent releases are a piano trio album with Khatia Buniatishvili and Giedre Dirvanauskaite, and a CD set of Lockenhaus Live recordings celebrating 30 years of the unique festival, which Mr. Kremer relinquished in 2011.

Since founding the Kremerata Baltica in 1997, Mr. Kremer has been touring extensively with the orchestra, appearing at world's most prestigious festivals and concert halls. He has also recorded almost 25 CDs with the orchestra for Teldec, Nonesuch, DGG, and ECM. Mr. Kremer plays a Nicola Amati violin dated from 1641. He is also the author of four books, published in German and translated into many languages, which reflect his artistic pursuits.

ALEXEI MOCHALOV is a People's Artist of Russia and a principal soloist of the Moscow State Chamber Musical Theater under the direction of Boris Pokrovsky, where he has sung nearly all parts of the bass repertoire. Mr. Mochalov is a regular guest of Russian and international theaters and orchestras. He graduated from the Moscow State Conservatory where he studied with Professor G. Titz.

Mr. Mochalov has toured the largest cities of Europe, Southeast Asia, and Latin

America, where the press noted his talent as a wonderful combination of great singing and stage possibilities as an artful actor. After his Carnegie Hall debut, the *New York Times* stated, "Alexei Mochalov — a bass with a solid voice and good comic instincts."

Mr. Mochalov is the professor of Gnessins Russian Academy of Music and Musical College of Moscow Conservatory. He gives master classes in Russia, Brazil, and Japan and is a jury member of Russian competitions of musical theater. He has participated in many concerts and festivals including the charity concert

of World Economic Forum in Davos, the United Nations Organization in Geneva, in Yuri Bashmet's international musical festival in Tour (France), in Vladimir Spivakov's international music festival in Colmar (France), in the international festival dedicated to the 100th anniversary of Shostakovich in London, and Kremerata Baltica's international music festival in Latvia and Austria. Mr. Mochalov's recordings may be heard on Russian and Japanese labels. His 1997 CD *Shostakovich's Songs* was awarded with a Diapason d'Or from the French recording magazine *Diapason*.



UMS ARCHIVES

Tonight's concert marks **Kremerata Baltica's** second performance under UMS auspices, following its UMS debut in November 2004 at Hill Auditorium. **Gidon Kremer** makes his sixth appearance with UMS this evening. Mr. Kremer made his UMS debut in a performance of Schumann's *Violin Concerto in d minor* with the Philadelphia Orchestra under the baton of Riccardo Muti in a May Festival performance in April 1983 at Hill Auditorium. He most recently appeared with Kremerata Baltica in November 2004 at Hill Auditorium. UMS welcomes **Alexei Mochalov**, who makes his UMS debut as bass soloist this evening.

KREMERATA BALTICA

Gidon Kremer, *Artistic Leader and Soloist*

VIOLIN

Dzeraldas Bidva**
 Agata Daraskaite
 Madara Jaugiete
 Anna Maria Korczynska
 Dainius Peseckas
 Madara Petersone*
 Dainius Puodziukas*
 Marie-Helen Rannat
 Lasma Taimina
 Andrei Valigura*
 Simona Venslovaite
 Sanita Zarina

VIOLA

Ingars Girnis
 Vidas Vekerotas
 Santa Vizine*
 Zita Zemovica

CELLO

Gunta Abele
 Peteris Cirksis
 Giedre Dirvanauskaite*
 Ruta Tamutyte

DOUBLE BASS

Oskars Bokanovs
 Kristaps Petersons

PERCUSSION

Andrei Pushkarev

** *Concertmaster*

* *Group leaders*

FOR OPUS 3 ARTISTS

David V. Foster, *President & CEO*
 Jenny Vogel, *Senior Vice President,
 Manager, Artists & Attractions*
 Leonard Stein, *Senior Vice President,
 Director, Touring Division*
 Irene Lönnblad, *Associate, Touring
 Division*
 Casey Lewis, *Assistant to Jenny Vogel*
 Kay McCavic, *Tour Manager*