UMS PRESENTS

MARIINSKY ORCHESTRA

Valery Gergiev
Music Director and Conductor

Behzod Abduraimov
Piano

Saturday Evening, January 24, 2015 at 8:00
Hill Auditorium • Ann Arbor

33rd Performance of the 136th Annual Season
136th Annual Choral Union Series

Photo: Mariinsky Orchestra with Valery Gergiev; photographer: Natasha Razina.

PROGRAM

Sergei Prokofiev
Piano Concerto No. 3 in C Major, Op. 26

Andante — Allegro
Tema con variazioni
Allegro, ma non troppo

Mr. Abduraimov

INTERMISSION

Dmitri Shostakovich
Symphony No. 4 in c minor, Op. 43

Allegretto poco moderato
Moderato con moto
Largo — Allegro

Endowed support provided by the William R. Kinney Endowment Fund and by the Catherine S. Arcure Endowment Fund.

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NOW THAT YOU'RE IN YOUR SEAT…

The two giants of Russian music during the Soviet era — Prokofiev and Shostakovich — may appear to have a great deal in common at first sight, but in reality they were rather different in temperament and outlook. Prokofiev, 15 years older, was educated before the Bolshevik revolution and then spent the better part of two decades in the West. Worldly and sophisticated, he could appear nonchalant. After his return to the Soviet Union, he strove to shed his early bad-boy image and become the greatest composer of the country. In this endeavor, he found a formidable rival in Dmitri Shostakovich, who had come of age after the revolution and had never known another political reality. In this concert, we encounter both composers as young men in their late 20s or early 30s — Prokofiev scoring one of the big successes of his emigration years, Shostakovich attempting to make a major symphonic statement, only to be forced to withdraw it and consign it to the drawer of his desk for a quarter of a century.

Piano Concerto No. 3 in C Major, Op. 26 (1917–21)

Sergei Prokofiev
Born April 15,1891 in Sontsovka, Ukraine
Died March 5, 1953 in Moscow, Soviet Union

UMS premiere: William Kapell with the Philadelphia Orchestra under the baton of Thor Johnson, 58th Annual May Festival, May 1951 in Hill Auditorium.

SNAPSHOTS OF HISTORY…IN 1921:

- The Communist Party of China is officially founded
- The first BCG vaccination against tuberculosis is given
- Adolph Hitler becomes Führer of the Nazi Party
- White Castle hamburger restaurant opens in Wichita, Kansas, the foundation of the world's first fast food chain
- Luigi Pirandello writes *Six Characters in Search of an Author*

Months after the Bolshevik Revolution of 1917, Prokofiev left Russia on an open-ended passport granted by the cultural commissar. With World War I raging to the west, Prokofiev traveled east through Siberia and Tokyo before entering the US in San Francisco, where he was suspected of being a spy. He struggled to restart his career in New York, but he did have some luck in Chicago, where the resident opera company agreed to mount *The Love for Three Oranges* and the symphony claimed premiere rights for the *Piano Concerto No. 3*.

Prokofiev wrote the bulk of the concerto in 1921 while summering in Brittany, on the northwest coast of France. He had been spending more and more time in Europe, connecting with influential Russian expatriates in Paris including the ballet impresario Serge Diaghilev and the conductor Serge Koussevitzky. Frustrated with the conservative tastes and career obstacles presented by the US, Prokofiev eventually settled in Europe in 1922. This arrangement also proved temporary; in 1935, Prokofiev became the only major émigré artist to repatriate in the Soviet Union.

Even as he drew closer to Europe, Prokofiev kept American audiences in mind as he composed his Third Piano Concerto. He constructed an inviting and virtuosic showpiece, one that could hope to repeat the success of Rachmaninoff's Third Piano Concerto from 1909, also written for a US tour. Prokofiev performed the concerto many times in the course of his wide-ranging concert tours, including premieres in Chicago and New York in 1921 and Paris in 1922. He also made the first recording in 1932 with the London Symphony, forever preserving his incisive and unsentimental approach to the score.

When Prokofiev assembled the Third Piano Concerto, he incorporated various themes composed before he left Russia. The introductory passage, sketched in 1917, has the flavor of Russian folk music, with a solo clarinet intoning a modal melody. The fast body of the movement begins with the strings exchanging rising figures in constant motion, building to the piano's entrance in a sparkling reinterpretation of the clarinet figures. The concerto's wry streak emerges in the second theme, accentuated by the bony click of castanets.

Prokofiev developed this gift for ironic music early on, as demonstrated by the theme of the second movement, first drafted in 1913. The plodding first statement grows into a rich set of variations, led off by a solo episode from the piano. The second and third variations are driving and manic, while the fourth, in a tempo marked "Andante meditativo," is haunting and sincere. The fifth variation elides into a restatement of the theme, peppered with double-time decorations from the piano.

The finale begins with another Russian-inflected theme, this one adapted from 1918 sketches for a string quartet. The woodwinds add a lyrical strain, and then the piano offers an ominous melody over oscillating accompaniment, which Prokofiev described as "more in keeping with the caustic humor of the work." After a drawn-out and dreamy elaboration, the muscular opening figure returns for a final surge.

Program note by Aaron Grad.

Symphony No. 4 in c minor, Op. 43 (1936)

Dmitri Shostakovich
Born September 25, 1906 in St. Petersburg, Russia
Died August 9, 1975 in Moscow, Soviet Union

UMS premiere: Detroit Symphony Orchestra conducted by Gunther Herbig, October 1989 in Hill Auditorium.

SNAPSHOTS OF HISTORY…IN 1936:

- Margaret Mitchell's novel *Gone with the Wind* is first published
- Construction of the Hoover Dam is completed
- Steve Reich, American composer, is born
- President Franklin D. Roosevelt attends the dedication of Thomas Jefferson's head at Mount Rushmore
- Start of Joseph Stalin's Great Purge in the Soviet Union

The publication in 1979 of the book *Testimony, the Memoirs of Dmitri Shostakovich, as related to and edited by Solomon Volkov* brought a new dimension to an understanding of the life, thoughts, words, and works of the man who was arguably the most important Soviet-era composer of the 20th century. In many quarters, however, serious doubts have been cast on the reliability of Volkov's revelations, even those concerning Shostakovich's intense anti-Soviet sentiments. In regard to the latter, it is difficult to imagine that the composer would not have been extremely bitter toward the government that had caused him untold pain by twice censuring him publicly, and that he would not have disclosed these feelings to a confidant. The question seems to be, did Volkov really serve as a sounding board for the composer's deepest feelings, and if so, is the translation in English from its Russian text good and true?

According to Volkov, a critic and musicologist, his relationship with Shostakovich began when he asked the composer to provide a preface for a book he — Volkov — was writing on young Leningrad composers. Shostakovich agreed and met with Volkov on several

occasions. As Volkov explains, when the book was published in 1971, Shostakovich was incensed that severe cuts had been made in his preface without consultation either with him or Volkov. Bristling at this latest attack by the Soviet officialdom, Shostakovich became determined to reveal to the world his version of the events he had witnessed and experienced during the course of his 50-year career. "I must do this, I must," Volkov quotes the composer as saying. "You must continue what has begun."

By 1974, after an extended period of interview, Volkov had completed the book and had sent the manuscript to the West, knowing that it would have been impossible to have it published in the Soviet Union. At what appears to be their last meeting, Shostakovich extracted a written agreement from Volkov that the book would not be published until after his death. The composer died in August 1975. Having applied for permission to leave for the West, Volkov arrived in New York in June 1976. *Testimony* was published in 1979 by Harper & Row. Material extracted from *Testimony* appears in breakout quotations as this program note continues.

> The war brought much new sorrow and much new destruction, but I haven't forgotten the terrible prewar years. That is what all my symphonies, beginning with the Fourth, are about.

The Fourth Symphony was never the object of official derision. Shostakovich began the Symphony in September 1935 and completed it in May 1936. Four months earlier, in January 1936, while the Symphony was still on his writing table, the ax fell on his opera *Lady Macbeth of Mtsensky* by way of an article in the official Communist newspaper *Pravda*. "…UnSoviet, unwholesome, cheap, eccentric, tuneless, leftist…" were some of the epithets heaped on an opera that was actually not as extreme as his opera that preceded it: *The Nose*. Shostakovich was understandably devastated by the viciousness of this unexpected attack. Here he was, a veritable hero in his land by virtue of his First Symphony, composed as a graduation exercise at the Petrograd Conservatory, and then of two subsequent symphonies — the Second, dedicated to the October Revolution, the Third, subtitled "May First," the holiday of the working classes. Both the Second and Third Symphonies fit perfectly into the party line, its music glorifying the hope of oppressed peoples with exuberant, triumphal marches and, in each, a choral ending proclaiming the ultimate nationalistic fervor. Now, in 1936, the hero vanquished. Nonetheless, in December of that year the Fourth Symphony was being readied for performance by the Leningrad Philharmonic. Still smarting from the official lashing, Shostakovich, concerned that the thorny composition would almost certainly bring stinging censure down on his head once again, withdrew the Symphony after 10 rehearsals — during which there had been much resistance from the musicians, who were struggling with extremely demanding parts. The Symphony remained on the shelf for 25 years and was not performed for the first time until 1961, eight years after the death of Stalin.

> For all those years, the composer patiently listening to press reports that he was keeping the symphony under wraps because he was dissatisfied with it; he even encouraged this nonsense. Yet when the symphony was finally rehearsed once more, he didn't change a single note. The conductor, who suggested a few cuts, was refused categorically: "Let them eat it," Shostakovich said. "Let them eat it."

It would be useless to pretend that the Fourth Symphony is not formidable. It is long — nearly an hour. Its massive, late-Romantic-sized orchestration is the kind that Stravinsky, referring to his scoring of his 1910 ballet, *The Firebird*, called "wastefully large." Its emotional tone, at times a consequence of the bizarre orchestration, can be called schizoid, what with the shrieks, howls, and angry diatribes; the quirky little waltzes and trivial circus-like tunes; the reckless, hysterical intensity; the retreats to quiet, quivering, breathless rumination. If this sounds for all the world like a description of a Mahler symphony, that is no coincidence. Mahler, much admired by Shostakovich, is indeed a frequent presence in this Fourth Symphony, as he is in many another works by the Russian composer. His colleagues said he suffered from "Mahleria," and he never argued the point.

In the matter of the Fourth Symphony's form, which is free, and its harmony, which is frequently dissonant, Shostakovich is very much the modernist, allowing both elements to be determined by content, not by convention or rule. If, in the end, the Symphony is unsettling, it is also compelling in its uncompromising honesty. And consider, too, that the message it contains emanated from a brilliant, complex human being through whose musical sensitivity and emotional probing we have been given a valuable chronicle of an extremely troubled time and place.

> We're all familiar with that sensation — numerous nameless "replacements" standing behind your back, waiting for the signal to sit at your desk and write your novel, your symphony, your poem. Worthless composers were called "Red Beethovens" in the magazines. I don't compare myself to Beethoven, but it's impossible to forget at any moment a new "Red Shostakovich" can appear and I'll disappear. These thoughts pursued me quite frequently in connection with my Fourth Symphony. After all, for 25 years no one heard it and I had the manuscript. If I had disappeared, the authorities would have given it to someone for his "zeal." I even know who that person would have been, and instead of being my Fourth, it would have been the Second Symphony of a different composer [Tikhon Khrenikov].

The Symphony is in three movements, the outer ones very expansive and the tempos slower than are customary for such symphonic sections, the middle movement a relatively brief "Scherzo" that is less bombastic than one has come to expect of this kind of Shostakovich diversion. The Symphony's opening pierces the air with three strident chords, each prefaced by jangling grace notes. These lead to a clumsy figure in winds and xylophone, which makes way for the main theme — a sneering, almost drunken tune given by trumpets, trombones, and violins careening along with an implacably constant rhythmic accompaniment in low winds and strings. This angry energy accumulates, reaches a climax, and then seeks respite in a second theme in string that is all quirky, polyphonic angles. A kaleidoscope of mood changes occurs (Mahler evoked) before the third theme enters, this one strongly Expressionistic: a solo bassoon sighing a lament with only *pizzicato* cellos and basses in attendance.

Shostakovich's treatment of these materials seems disjointed, unrooted, but a study of the score reveals connections that are all but undiscernible to the naked ear. One's guess is that impenetrability of his musical game plan is intentional, and that his purpose is to stimulate, provoke, disturb, to communicate in a deliberately paradoxical way. The rewards of attending

Shostakovich's manner of communication may not be immediately apparent; in fact, to stay the course is a strenuous exercise, but one that is always compelling and enlivening.

The remainder of the first movement's course is strewn with incident after remarkable incident. To mention just a few: the main theme being danced mindlessly on the high tones of piccolo and E-flat clarinet; a wildly precipitous string fugue gathering other instruments in its wake to participate in a full-scale conflagration; a little waltz gliding grotesquely from amidst the previous battle zone; and finally, after further uprisings, a bassoon and then English horn singing the main theme eerily until the music simply dissipates and grinds to a halt.

The central movement, the most formally direct of the three, has two distinct themes, the first beginning with a four-note figure given first by the violas that thereafter attains the prominence of an *idée fixe*. The second theme, introduced by violins, is familiar for clearly being the direct ancestor of the main theme of the Fifth Symphony's first movement.

If Mahler has been in the shadow of the first two movements, he comes into full view at the opening of the finale, where a funeral march is etched by a bassoon with timpani and basses in attendance, then with bass clarinet and contrabassoon adding their sinister voices. The march is developed in fascinating instrumental combinations; the most insinuating one has piccolo providing a countermelody to the theme in low strings. Activity increases on the way to an extended "Allegro" section that begins with muscular tautness and grows in primitive, percussive urgency. The thrust is arrested by a strange little duet between bass clarinet and piccolo, which, it turns out, is an introduction to a sweet-as-you-please waltz danced first by muted cellos with only harps in rhythmic attendance. Again, there are kaleidoscopic changes of mood, seemingly the last of which is a glowing section that seems to be bringing the Symphony to a benign close. But Shostakovich has a violent surprise in store, a searing explosion. (Strangely enough in this Shostakovichian context, there seem to be strong echoes of Ravel's *Bolero* here.) When this violence is spent, the composer invokes a characteristic serenity suffused by sadness to end his Symphony, as high strings shimmer and celesta quivers mournfully.

In light of the Symphony's disturbing content, one concludes that it was the better part of wisdom for Shostakovich to withhold it until his nemesis Stalin was long dead.

Program note by Orrin Howard.

Please refer to page 39 in your program book for complete artist biographies and an orchestral roster for the Mariinsky Orchestra.

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UMS PRESENTS

MARIINSKY ORCHESTRA

Valery Gergiev
Music Director and Conductor

Denis Matsuev
Piano

Sunday Afternoon, January 25, 2015 at 3:00
Hill Auditorium • Ann Arbor

34th Performance of the 136th Annual Season
136th Annual Choral Union Series
20th Annual Ford Honors Program

Photo: Interior of Mariinsky Theatre, St. Petersburg, Russia. © Peter Barritt/Robert Harding World Imagery/Corbis.

PROGRAM

Rodion Shchedrin
Concerto for Orchestra No. 1

Pyotr Ilyich Tchaikovsky
Piano Concerto No. 1 in b-flat minor, Op. 23

Allegro non troppo e molto maestoso — Allegro con spirito
Andantino semplice — Prestissimo
Allegro con fuoco

Mr. Matsuev

INTERMISSION

The Ford Honors Program recognizes the longtime generous support of the UMS Education & Community Engagement Program by Ford Motor Company Fund.

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Modest Mussorgsky,
Arr. Maurice Ravel

Pictures at an Exhibition

Promenade
Gnomus
Promenade
The Old Castle
Promenade
Tuileries (Dispute between Children at Play)
Cattle
Promenade
Ballet of the Unhatched Chicks
Samuel Goldenberg and Schmuÿle
The Market at Limoges (The Great News)
The Catacombs
Cum mortius in Lingua morta (With the Dead in a Dead Language)
The Hut on Fowl's Legs (Baba-Yagá)
The Great Gate of Kiev

Special thanks to members of the DTE Award Selection Committee: Pat Bantle, Kristi Bishop, Janet Callaway, Mark Clague, and Sarah Nicoli; and UMS Staff Susan Craig, Shannon Fitzsimons, Jim Leija, Terri Park, and Mary Roeder.

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NOW THAT YOU'RE IN YOUR SEAT...

In their own time, Tchaikovsky and Mussorgsky seemed to represent two opposite directions in Russian music: the former, one of the first graduates of the country's first music conservatory, had acquired a perfect mastery of Western musical forms and techniques, while the latter, largely self-taught, eschewed Western models as much as possible. What seemed like a major stylistic and ideological divide at first soon became irrelevant; 20th-century composers could be inspired by both — or rebel against both. Shchedrin, as a member of the generation coming after Prokofiev and Shostakovich, was one of the young iconoclasts in the 1960s, seen here offering his take on a popular song tradition which had never been treated symphonically before.

Concerto for Orchestra No. 1 ("Naughty Little Limericks") (1963)

Rodion Shchedrin

Born December 16, 1932 in Moscow, Soviet Union

UMS premiere: Shchedrin's Concerto for Orchestra No. 1 *has never been performed on a UMS concert.*

SNAPSHOTS OF HISTORY...IN 1963:

- The Beatles record their debut album *Please Please Me* in a single day at the Abbey Road Studios in London
- The Alcatraz Federal Penitentiary on Alcatraz Island in San Francisco Bay closes
- President John F. Kennedy is assassinated
- The Viet Cong win their first major victory in the Battle of Ap Bac
- Martin Luther King Jr. issues his "Letter from Birmingham Jail"

Rodion Shchedrin's style is less radical than those of his colleagues Alfred Schnittke or Sofia Gubaidulina, yet he was just as opposed as they were to stodgy Soviet academicism, which he fought "from the inside." For many years he was the Secretary of the Russian Composers' Union, a post he had inherited from Shostakovich. In this capacity, he was able to help composers who were not in favor with the *Soviet* Composers' Union, headed by the infamous Tikhon Khrennikov.

Shchedrin is the author of a large catalog of works in all genres of instrumental and vocal music. He is probably best known for his *Carmen* suite after Bizet. He has also written stage works after a number of literary classics: the ballets *Anna Karenina* after Tolstoy, *The Seagull* and *The Lady with the Lapdog* after Chekhov, as well as the operas *Dead Souls* after Gogol and *Lolita* after Nabokov.

One of his earliest works to attract international attention was *Ozornýje chastúshki*, variously translated into English as "Mischievous Limericks," "Mischievous Folk Ditties," or "Naughty Limericks." A *chastushka* is not exactly a limerick, although both are short poems and can definitely be "mischievous" or "naughty" in content. But the Russian *chastushka* is always sung, accompanied by an accordion or a balalaika, and sometimes even danced to. *Chastushki* usually have four lines, with a syllable count of 8+7+8+7; the second and fourth lines rhyme. They are popular both in the city and in the countryside; during the Soviet era, they were heavily politicized and given words about Socialist labor and the struggle for world peace. Yet there are many "unsanitized" *chastushka* texts and those are the ones Shchedrin had in mind when he composed the present work, subtitled *Concerto for Orchestra* (itself

somewhat ironic since the piece is only 10 minutes long). Of course, Shchedrin did not identify these texts in any way.

The "naughtiness" of the piece is all in the orchestration: the cheeky piccolo solos, the jazzy bass pizzicatos (plucked notes), and the prepared piano à la John Cage (though the work sounds nothing like Cage). All these disparate elements come together to produce a sensation of irresistible, wicked fun. By the time the actual *chastushka* melody arrives with its intentional, shocking vulgarity, the scene has been well set. The music gradually escalates to a state of near-frenzy, with a series of mock-violent chords at the end. The whole piece takes the notion of sarcasm, familiar from the works of Prokofiev and Shostakovich, quite a few steps further, expressing feelings that, in the Soviet era, could best be vented in a purely instrumental composition, which was harder to attack on political grounds.

Naughty Limericks has an optional coda that begins with a piano solo. (Shchedrin suggested that it be played by the conductor if possible.) This quasi-improvisational section may or may not be played, based on a decision the conductor has to make on the spur of the moment.

Piano Concerto No. 1 in b-flat minor, Op. 23 (1874–75, rev. 1879, 1888)

Pyotr Ilyich Tchaikovsky
Born May 7, 1840 in Kamsko-Votkinsk, Russia
Died November 6, 1893 in St. Petersburg

UMS premiere: Arguably the most famous 19th-century piano concerto — Tchaikovsky's b-flat minor — was first performed on a UMS concert roughly 25 years after it was composed. The pianist was Mr. Albert Lockwood performing with the Boston Festival Orchestra at the 1901 May Festival in University Hall.

SNAPSHOTS OF HISTORY…IN 1874–75:

- Bizet's *Carmen* is first performed (1875)
- The Civil Rights Act is signed into law by President Ulysses S. Grant, guaranteeing certain rights for African-Americans (the law was, however, declared unconstitutional by the Supreme Court in 1883) (1875)
- Pierre-Auguste Renoir paints his *Rowers' Lunch* (1875)
- French composer Maurice Ravel is born (1875)
- New York City annexes the Bronx (1874)

With Tchaikovsky's arrival on the musical scene, Russia had finally produced a composer who had it all: brilliant technique, outstanding melodic gifts, and a strong Russian national identity. Before Tchaikovsky, the history of the Russian concerto consisted largely of four concertos by his teacher Anton Rubinstein (he added a fifth in 1874–75, concurrently with his former student's First) — plus two unfinished works by Balakirev (the second of which was completed by Sergei Liapunov many years later). It was left to the young Tchaikovsky to turn the form of the concerto, which had been perceived as German in both style and origin, into something authentically Russian. Rubinstein's combination of muscular technique and effusive lyricism was a great influence on the young composer, but Tchaikovsky had to find his own solution to the problem of form. In his monumental Tchaikovsky biography, musicologist David Brown noted: "Thematic development, which came so readily to the German symphonic composer, was thoroughly alien to Russian creative thought." Brown describes that thought as "reflective rather than evolutionary." This means, musically speaking, that the Russian composer can "conceive self-contained [and] often magnificently broad themes," but encounters "problems when he wishes to evolve to the next stage of the piece."

This "reflective" quality resulted in charges of formlessness against the concerto. Even some of Tchaikovsky's closest friends found fault with its

structure: on Christmas Eve 1874, Nikolai Rubinstein lashed out at Tchaikovsky in particularly harsh terms. Anton Rubinstein's younger brother was himself a noted pianist, composer, conductor, and conservatory director who had invited Tchaikovsky to join the faculty of the Moscow school he had founded. Tchaikovsky related the incident (at which two other colleagues were also present) to his benefactress and confidante-by-correspondence, Madame von Meck:

> I played the first movement. Not a single word, not a single comment! If only you could have known how foolish, how intolerable is the position of a man when he offers his friend food he has prepared, and his friend eats it and says nothing. Say something, if only to tear it to pieces with constructive criticism — but for God's sake, just one kind word, even if not of praise! ... Rubinstein's eloquent silence had tremendous significance. It was as though he was saying to me: "My friend, can I talk about details when the very essence of the thing disgusts me?" I fortified my patience, and played on to the end. Again silence. I got up and asked, "Well?" It was then that there began to flow from Nikolay Grigoryevich's mouth a stream of words, quiet at first, but subsequently assuming more and more the tone of Jove the Thunderer. It appeared that my concerto was worthless, that it was unplayable, that passages were trite, awkward, and so clumsy that it was impossible to put them right, that as composition it was bad and tawdry, that I had filched this bit from here and that bit from there, that there were only two or three pages that could be retained, and that the rest would have to be scrapped or completely revised. "Take this, for instance — whatever is it?" (at this he plays the passage concerned, caricaturing it). "And this? Is this really possible?" — and so on, and so on. I can't convey to you the most significant thing — that is, the tone in which all this was delivered. In a word, any outsider who chanced to come into the room might have thought that I was an imbecile, an untalented scribbler who understood nothing, who had come to an eminent musician to pester him with his rubbish...
>
> I was not only stunned, I was mortified by the whole scene...I left the room silently and went upstairs. I could say nothing because of my agitation and anger. Rubinstein soon appeared and, noticing my distraught state, drew me aside into a distant room. There he told me again that the concerto was impossible, and after pointing out to me a lot of places that required radical change, he said that if by such-and-such a date I would revise the concerto in accordance with his demands, then he would bestow upon me the honor of playing my piece in a concert of his. "I won't change a single note," I replied, "and I'll publish it just as it is now!" And so I did!

Tchaikovsky had more immediate luck with his concerto outside Russia. It was taken on by no less an artist than Hans von Bülow, who, throughout his long career, had been closely associated with some of the greatest composers of the time, such as Liszt, Wagner, and Brahms. Bülow, who went on an American tour in 1875, gave the world premiere of the concerto in Boston in October of that year.

As far as revisions to the concerto were concerned, Tchaikovsky did not remain as adamant as he was at the beginning. Although he rejected Nikolai Rubinstein's criticism, he later heeded the advice of Edward Dannreuther (who played the solo at the English premiere) and made emendations to the solo part in 1879. He revised the work again in 1889, and it was then that the opening D-flat Major chords received the shape in which they became famous.

It is not clear what factors had been responsible for Rubinstein's violent outburst at Christmas 1874. In any event,

less than a year later, he conducted the Moscow premiere of the concerto, with Tchaikovsky's student, the 18-year-old Sergei Taneyev at the piano. Rubinstein eventually recanted his earlier judgment completely, learned the solo part himself, and became one of the concerto's most celebrated interpreters. He remained a staunch champion and friend of Tchaikovsky's until his untimely death in 1881.

At first hearing, this concerto did possess a few features that could perturb a professor of music in 1874. It opens with a lengthy passage outside the main key, in a 3/4 meter that will soon be replaced by 4/4, never to return. But David Brown has discovered some secret motivic links that connect this introduction to the main section of the first movement, and argued for the presence of a strong organic unity between the movement's themes. Brown has also speculated that two of the motifs are ciphers for Tchaikovsky himself and Désirée Artôt, a Paris-born singer of international reputation, to whom the composer had once proposed marriage. (In fact, the second theme begins with the notes D-flat — A [in German 'Des' — 'A'], and that could very well stand for DESirée Artôt. If Brown's hypothesis is true, Tchaikovsky's procedure was similar to Schumann's in his "Abegg" variations or in the "Lettres dansantes" movement of his *Carnival*.)

Each of the concerto's three movements incorporates a folksong. The first movement includes a melody that Tchaikovsky had taken down at Kamenka, where his sister and her family had an estate, apparently from a Ukrainian kobzar, one of many blind itinerant singer-musicians. In the *prestissimo* middle section of the second movement, we hear a French *chansonette*, "Il faut s'amuser and rire" (Let's have fun and laugh) that was popular in Russia at the time. (Brown writes: "It is said to have been a favorite in Artôt's repertoire.") Finally, the last movement begins with another Ukrainian tune. In different ways, all three movements are based on the contrast between these playful folk themes and the lyrical materials that surround them. It is perhaps this mixture of styles — now light, now sentimental, now "pathétique" — that is the most unique feature of the concerto. Although it may have seemed "disconcerting" at first (no pun intended), this very diversity, and the boldness with which Tchaikovsky leaps from one mood to the next, help make this work sound fresh and youthful, even after thousands and thousands of performances around the world.

Pictures at an Exhibition (1874)

Modest Mussorgsky
Born March 21, 1839, in Karevo, in the Pskov district of Russia
Died March 28, 1881, in St. Petersburg

Orchestrated in 1922 by Maurice Ravel
Born March 7, 1875 in Ciboure, Basses Pyrénées, France
Died December 28, 1937 in Paris

UMS premiere: Boston Symphony Orchestra under the baton of Serge Koussevitzky, December 1934 in Hill Auditorium.

SNAPSHOTS OF HISTORY…IN 1874:

- The first women's Greek letter organization, Gamma Phi Beta, is founded at Syracuse University
- Verdi's *Requiem* is first performed in Milan
- The Chicago Fire burns down 47 acres of the city
- The first independent exhibition of the Impressionist painters is held in Paris
- New York's Madison Square Garden opens (under the name of Barnum's Hippodrome)

"What a terrible blow!" Mussorgsky exclaimed in a letter to the critic Vladimir

Stasov in 1874, and he proceeded to paraphrase a famous passage from Shakespeare's *King Lear*: "Why should a dog, a horse, a rat, live on, when creatures like Hartman must die?" Victor Hartman, a gifted architect and painter and a close friend of Mussorgsky's, had recently died at the age of 39. A commemorative exhibit of his painting inspired Mussorgsky to pay a musical tribute to his friend by writing a piano suite based on his impressions of the paintings. The suite was not performed or published during the composer's lifetime, however, and it did not become universally known until Maurice Ravel orchestrated it in 1922.

Mussorgsky chose 10 of Hartman's pictures for musical illustration. The pictures are separated — at least in the first half of the work — by a melody called "Promenade" that portrays the visitor at the gallery strolling from picture to picture. It is fascinating to listen to the changes that the melody undergoes from one recurrence to the next: the impression left by the last picture seems to linger on as the visitor proceeds to the next painting.

The first picture, "Gnomus," represents a toy nutcracker in the shape of a dwarf. The strange and unpredictable movements of this creature are depicted quite vividly. We hear the "Promenade" again, and are then ushered into "The Old Castle," where a troubadour (a medieval courtly singer) sings a wistful song. In Ravel's orchestration, this haunting melody is played by the alto saxophone.

The next picture — preceded again by the "Promenade" — is titled "Tuileries: Dispute between Children at Play." It is followed immediately — with no "Promenade" this time — by "Bydlo," the Polish oxcart, slowly approaching and then going away as its ponderous melody gets first louder and then softer.

A much shortened "Promenade," more lyrical in tone than before, leads the "Ballet of the Unhatched Chicks," based on the designs Hartman had made for the ballet *Trilbi* at the Mariinsky Theatre in St. Petersburg. In the ballet, which had music by Julius Gerber and choreography by the famous Marius Petipa, a group of children appeared dressed up as canaries; others, according to a contemporary description, were "enclosed in eggs as in suits of armor," with only their legs sticking out of the eggshells.

The next picture is titled, in the original, "'Samuel' Goldenberg und 'Schmuÿle'." Hartman had painted a number of characters from the Jewish ghetto in Sandomierz, Poland, including a rich man in a fur hat and a poor one sitting with his head bent. Although Mussorgsky left no explanation of the movement, it has traditionally been understood as an argument between two Jews, one rich, the other poor. The rich Jew is represented by a slow-moving unison melody stressing the augmented second, considered an "Oriental" interval and indeed frequent in certain forms of Jewish chant and folk music with which Mussorgsky was familiar. The poor man is characterized by a plaintive theme whose repeated notes seem to be choking with emotion. Then, the two themes are heard simultaneously. In Ravel's orchestration, Goldenberg has the entire string section at his command, while Schmuyle tries to defend himself, desperately, to the sound of a single muted trumpet.

"Limoges, the Market: The Big News" portrays the hustle and bustle of an open market in France where people are busy gossiping and quarrelling.

What a contrast to go from here immediately to the "Catacombs." Hartman's watercolor shows the artist, a friend, and their guide, who is holding a lantern, examining the underground burial chambers in Paris. On the right,

one can see a large pile of skulls which, in Mussorgsky's imagination, suddenly begin to glow. The "Promenade" theme appears completely transfigured, as the inscription in the score says, *Cum mortuis in lingua mortua* (With the dead in a dead language).

The next section, "The Hut on Fowl's Legs: Baba Yaga" evokes the witch of Russian folktales who lives in just such an edifice. Hartman had designed a clock in the form of the famous hut; its design survives only as a sketch. Mussorgsky's movement, whose rhythm has something of the ticking of a giant clock, has a mysterious-sounding middle section, after which the wilder and louder first material returns.

The "witch music" continues directly into the grand finale, "The Great Gate of Kiev," inspired by an ambitious design that was submitted for a competition but never built. For the immense architectural structure, Mussorgsky provided a grandiose melody resembling a church hymn and presented in rich harmonies. This theme alternates with a more subdued second melody, harmonized like a chorale. Near the end, the movement incorporates the "Promenade" theme; it leads directly into the magnificent final climax that, in many ways, symbolizes the grandeur of old Russia.

Program notes by Peter Laki.

Please refer to page 39 in your program book for complete artist biographies and an orchestral roster for the Mariinsky Orchestra.

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THE UMS DISTINGUISHED ARTIST AWARD

The UMS Distinguished Artist Award celebrates outstanding artistic achievement of an artist or ensemble that has a long-standing relationship with UMS. The Mariinsky Orchestra and its music director, Valery Gergiev, have performed 13 concerts with UMS since 1992, including a five-concert cycle over a seven-month period that explored Shostakovich's symphonies. The Mariinsky Orchestra and Maestro Gergiev will be presented with the awards at a gala dinner following Sunday afternoon's performance.

2015 UMS DTE ENERGY FOUNDATION SCHOOL OF THE YEAR

The **ARTS ACADEMY @ THE PLYMOUTH-CANTON EDUCATIONAL PARK** is an arts magnet high school within the Plymouth-Canton complex and is a model among its peers in the integration of arts into the curriculum. Its ninth and 10th grade curriculum is structured to provide creative, collaborative opportunities for students to express newfound academic understandings in English, Science, and Social Studies through the arts. Starting in grade 11, students take advantage of upper-level arts-integrated courses such as World Drama, Modern Literature and the Arts, Graphic Novel, and Honors Humanities, which require students to activate higher-order processing skills in order to create musical, visual, kinesthetic, and dramatic recounts of their learning. In addition, students participate in an annual student-funded, student-directed benefit concert to raise funds for new courses, and benefit from a partnership with the Michigan Philharmonic and regular attendance at UMS School Day Performances. In addition to supporting academic rigor, arts-integrated learning at the Arts Academy has created a welcoming, safe environment for students to find their voice, articulate it brilliantly, and use it to act as agents of change in their community.

2015 UMS DTE ENERGY FOUNDATION EDUCATORS OF THE YEAR

ANN MARIE BORDERS and **KAREN MCDONALD** are honored for their passionate commitment to integrating the arts into the elementary curriculum within the Ann Arbor Public Schools, most recently, at Carpenter Elementary School. In an unprecedented tie, the selection committee chose both Ms. Borders and Ms. McDonald to receive the award.

A longtime general education teacher in the Ann Arbor Public School District, **Ann Marie Borders** of Carpenter Elementary School returned to the music classroom last year where she seamlessly integrates music and academics. Lower elementary students delight in Ms. Borders' original alphabet song compositions and raps, all

incorporating the letter, phonic sound, and words for daily phonics practice. Older students incorporate a weekly journal into their music lessons, generating written responses to classroom listening sessions to music from around the globe. Students reflect on the composer's style, tempo, instruments used, as well as thoughts and ideas inspired by the music. She writes and secures grants to support student learning on all levels; in the last year alone, Ms. Borders secured 13 grants to support everything from the acquisition of iPads for the music classroom to hats and gloves for students in need.

Carpenter Elementary School art teacher **Karen McDonald** structures her visual art lessons to explore student academics in new and exciting ways. Recently, students applied reading comprehension and analysis to a design project when they were asked to create an original book cover. She also collaborates with parents and community members on art units; students have had in-class Skype sessions with a celebrated African-American artist, attended glassblowing demonstrations, and created a group sculpture with students in other Ann Arbor Public Schools. Her students are given opportunities to exhibit their work and field questions about their creations from parents, teachers, and community members. A longtime member of the UMS Teacher Insight Group, she has been an active participant in UMS teacher workshops. She is admired for her creative approach to melding visual art with social studies, science, math, and language arts, and for the sense of community and inspiration she creates among her students.

PREVIOUS RECIPIENTS OF THE UMS DISTINGUISHED ARTIST AWARD

Wynton Marsalis and the Jazz at Lincoln Center Orchestra (2014)
Yo-Yo Ma and The Silk Road Project (2013)
Joshua Bell and Academy of St. Martin in the Fields (2012)
Renée Fleming (2011)
Michael Tilson Thomas and the San Francisco Symphony (2010)
Royal Shakespeare Company, Michael Boyd, and Ralph Williams (2009)
Sir James Galway (2008)
Mstislav Rostropovich (2007)
Dave Brubeck (2006)
Guarneri String Quartet (2005)
Sweet Honey In The Rock (2004)
Christopher Parkening (2003)
Marilyn Horne (2002)
Marcel Marceau (2001)
Isaac Stern (2000)
Canadian Brass (1999)
Garrick Ohlsson (1998)
Jessye Norman (1997)
Van Cliburn (1996)

VALERY GERGIEV is Artistic and General Director of the Mariinsky Theatre, Principal Conductor of the London Symphony Orchestra, Principal Conductor of the World Orchestra for Peace, Chair of the Organizational Committee of the International Tchaikovsky Competition, Honorary President of the Edinburgh International Festival, and Dean of the Faculty of Arts at the St. Petersburg State University.

Maestro Gergiev graduated from the Leningrad State Rimsky-Korsakov Conservatoire in symphonic conducting under Professor Ilya Musin. While still a student at the Conservatoire, he won the Herbert von Karajan Conducting Competition in Berlin and the All-Union Conducting Competition in Moscow and was invited to join the Kirov Theatre (now the Mariinsky). At the age of 35 in 1988, Maestro Gergiev was appointed Musical Director of the Mariinsky Theatre, and since 1996 he has been Artistic and General Director of the Mariinsky Theatre (Mariinsky Ballet, Opera, and Orchestra ensembles). In 2006, the Concert Hall opened on the site of workshops that had burnt down. The new Mariinsky Theatre (Mariinsky II) opened in May 2013 alongside the historical Mariinsky Theatre.

Photo: Alexander Shapunov

Maestro Gergiev has established and directs such international festivals as the Stars of the White Nights festival (St. Petersburg), the Moscow Easter Festival, and the Gergiev Festival (the Netherlands). He has led numerous composer cycles including Hector Berlioz, Johannes Brahms, Henri Dutilleux, Gustav Mahler, Sergei Prokofiev, Dmitri Shostakovich, Igor Stravinsky, Pyotr Ilyich Tchaikovsky in New York, London, Paris, and other international cities and he has introduced audiences around the world to several rarely performed Russian operas.

Maestro Gergiev staged a production of Richard Wagner's tetralogy *Der Ring des Nibelungen* in the original German language, the first such production in Russian history, and led that production in St. Petersburg, Moscow, Seoul, Tokyo, New York, and London. He also champions contemporary Russian composers such as Rodion Shchedrin, Boris Tishchenko, Sofia Gubaidulina, Alexander Raskatov, Pavel Smelkov.

Principal Conductor of the London Symphony Orchestra since 2007, Maestro Gergiev performs with the LSO at the Barbican, the Proms, and the Edinburgh Festival, as well as on extensive tours of Europe, North America, and Asia. He also collaborates with the Metropolitan Opera, the Vienna Philharmonic, and the orchestras of La Scala, New York, Munich, and Rotterdam.

In July 2013 he led the debut international tour of the National Youth Orchestra of the United States of America, an orchestra founded by Carnegie Hall's Weill Music Institute, and in 2016 assumes the post of Principal Conductor of the Münchner Philharmoniker. Maestro Gergiev's many awards include the title of People's Artist of Russia, the Dmitri Shostakovich Award, the Polar Music Prize, Netherland's Knight of the Order of the Dutch Lion, Japan's Order of the Rising Sun, and the French Order of the Legion of Honor.

The **MARIINSKY ORCHESTRA** enjoys a long and distinguished history as one of the oldest musical institutions in Russia. Founded in the 18th century during the reign of Peter the Great and housed in St. Petersburg's famed Mariinsky Theatre since 1860, the Orchestra entered its "golden age" in the second half of the 19th century under the musical direction of Eduard Napravnik, whose leadership for more than a half century (1863–1916) secured its reputation as one of the finest in Europe.

Renamed the "Kirov" during the Soviet era, the Orchestra continued to maintain its high artistic standards under the leadership of Yevgeny Mravinsky and Yuri Temirkanov. The leadership of Valery Gergiev has enabled the Theatre to forge important relationships for the Ballet and Opera to appear in the world's greatest opera houses and theaters, among them the Metropolitan Opera, the Kennedy Center, the Royal Opera House in Covent Garden, the San Francisco Opera, the Théâtre du Châtelet in Paris, the Salzburg Festival, and La Scala in Milan. The success of the Orchestra's frequent tours has created the reputation of what one journalist referred to as "the world's first global orchestra." Since its US debut in 1992 the orchestra has made 17 tours of North America, including a 2006 celebration of the complete Shostakovich symphonies, a Cycle of Stage Works of Prokofiev in 2008, major works of Hector Berlioz in February/March 2010, a Centennial Mahler Cycle in Carnegie Hall in October 2010, and in October 2011, the Mariinsky Orchestra opened Carnegie Hall's 120th season with a cycle of Tchaikovsky symphonies which was also performed throughout the US and in Canada. Maestro Gergiev and the Mariinsky Orchestra celebrated the maestro's 60th birthday in North America in October 2013 with works by Stravinsky, Rachmaninoff, and Shostakovich.

Maestro Gergiev established the Mariinsky Label in 2009 and has since released 20 CDs including Shostakovich's *Piano Concertos Nos. 1 & 2*, *Symphonies Nos. 1 & 15*, *Nos. 2 & 11*, *Nos. 3 & 10*, *No. 7*, *No. 8* and *The Nose*; Rachmaninoff's *Piano Concerto No. 3* and *Rhapsody on a Theme of Paganini* with Denis Matsuev; Tchaikovsky's *Piano Concerto No. 1* with Daniil Trifonov and *1812 Overture*; Shchedrin's *The Enchanted Wanderer*; Massenet's *Don Quichotte*; Stravinsky's *Oedipus Rex* and *Les Noces*; Wagner's *Parsifal*, *Die Walkure*, and *Das Rheingold*; Donizetti's *Lucia di Lammermoor*; and six DVD/Blu-ray products, including Tchaikovsky's *Symphonies Nos. 4, 5, & 6*, Balanchine's ballet *Jewels*, Verdi's *Attila*, Strauss' *Die Frau ohne Schatten*, and Prokofiev's *The Gambler*. His Mariinsky Label releases in 2014 include Shostakovich's *Symphonies Nos. 4, 5, & 6*, Tchaikovsky's *Piano Concertos Nos. 1 & 2*, Prokofiev's *Piano Concerto No. 3* and *Symphony No. 5* with Denis Matsuev, and Prokofiev's *Romeo and Juliet* on Double Play Blu-ray and DVD.

BEHZOD ABDURAIMOV's (*piano, Saturday program*) captivating performances have won him high critical praise, most recently from the *LA Times*: "he played Tchaikovsky's fast and furious passages not like a challenge but an almost serene joy." *The Washington Post* critic also recently noted: "I'm not sure I could give higher praise — keep your ear on this one."

Photo: Ben Ealovega-Decca

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recording artist, Mr. Abduraimov has worked with orchestras including the Los Angeles Philharmonic, Mariinsky Orchestra, Boston Symphony, London Philharmonic, Sydney Symphony, Tokyo Symphony, Atlanta Symphony, and Accademia Nazionale di Santa Cecilia. He has collaborated with conductors such as Vladimir Ashkenazy, Valery Gergiev, Krzysztof Urbański, Vasily Petrenko, James Gaffigan, Charles Dutoit, and Vladimir Jurowski.

Highlights of the 2014–15 season include a return to the Los Angeles Philharmonic and his debut with the Czech Philharmonic Orchestra (Jiří Bělohlávek), including the opening of their season and a tour of Italy. He takes part in the Mariinsky Orchestra's Prokofiev piano concerto cycle at the Baltic Sea Festival in Stockholm, Vienna Konzerthaus, and Konzerthaus Dortmund under Valery Gergiev; and returns to the London Philharmonic Orchestra for a performance at the Royal Festival Hall under David Zinman, to be followed by a tour of China with Vassily Sinaisky. He debuts with the Helsinki Philharmonic Orchestra (Osmo Vänskä) and features in recital and in concert with the Orchestre National du Capitole de Toulouse under Tugan Sokhiev as part of the Festival Piano aux Jacobins. Other recitals include returns to the Wigmore Hall and the Louvre, in addition to performances in Italy and Spain.

In North America he makes his debut with the Detroit Symphony Orchestra under Andrey Boreyko and embarks on a US tour with the Mariinsky Orchestra under Maestro Gergiev, to include Carnegie Hall. He returns to Carnegie Hall later in the season to make his debut recital appearance as part of their Distinctive Debuts series. Further afield, he makes his debut with the Hong Kong Philharmonic Orchestra under Thomas Dausgaard.

Mr. Abduraimov released his debut recital CD on Decca Classics in 2012, which won both the Choc de Classica and the Diapason Découverte. In fall 2014, his first concerto disc was released featuring Prokofiev's *Piano Concerto No. 3* and Tchaikovsky's *Concerto No. 1* with the Orchestra Sinfonica Nazionale della Rai under Juraj Valčuha.

Mr. Abduraimov was born in Tashkent in 1990 and began to play the piano at the age of five. He was a pupil of Tamara Popovich at the Uspensky State Central Lyceum in Tashkent, and studied with Stanislav Iudenitch at the International Center for Music at Park University, Kansas City, where he is now Artist in Residence.

DENIS MATSUEV (*piano, Sunday program*) has become a fast-rising star on the international concert stage since his triumphant victory at the 11th International Tchaikovsky Competition in Moscow in 1998, and has quickly established himself as one of the most sought-after pianists of his generation. Mr. Matsuev collaborates with the world's best-known orchestras and conductors and is continually re-engaged with world-famous music festivals and legendary Russian orchestras such as the St. Petersburg Philharmonic, the Mariinsky Orchestra, and the Russian National Orchestra.

Photo: Pavel Antonov

The 2014–15 season includes performances with the London Symphony Orchestra, engagements at the Koninklijk Concertgebouwork in Amsterdam, and a recital at the Van Cliburn Foundation. Mr. Matsuev's recital performances have brought him to Carnegie Hall and also

the Concertgebouw in Amsterdam, Salle Pleyel in Paris, Konzerthaus in Vienna, and Great Hall of Moscow Conservatoire, among others.

In 2010 the New York Philharmonic gave the orchestra's 15,000th concert — a number unmatched by any other orchestra. This unprecedented milestone concert in Avery Fisher Hall took place with Mr. Matsuev as soloist, was conducted by Maestro Valery Gergiev, and was praised highly by music critics. Mr. Matsuev was also chosen by the Sergei Rachmaninov Foundation to perform and record unknown pieces by the composer on his own piano at the Rachmaninov house "Villa Senar" in Lucerne.

Since 2004 Mr. Matsuev has organized Stars on Baikal in Irkutsk, Siberia (in 2009 he was awarded the title of Honorary Citizen of Irkutsk), and since 2005 he has been the artistic director of the music festival Crescendo (a series of events held in international cities such as Moscow, St. Petersburg, Yekaterinburg, Tel Aviv, Kaliningrad, Paris, and New York). In 2010 he became the Artistic Director of Annecy Music Festival in Annecy, France, with the goal of demonstrating the convergence of Russian and French music cultures. He is also the Artistic Director of the First International Astana Piano Passion Festival and Competition, and the president of the charitable Russian foundation New Names that supports youth music education in regions of his native Russia.

His Mariinsky Label releases include Rachmaninoff's *Piano Concerto No. 3*, Shostakovich *Concertos Nos. 1 and 2*, and Shchedrin's *Piano Concerto No. 5* with Valery Gergiev and the Mariinsky Orchestra in the famed Mariinsky Concert Hall. Among the many awards he has received is the Five Star rating of *BBC Music Magazine* and the Presidential Council for Culture and Art's Honored Artist of Russia. He holds the titles of People's Artist of Republic of North Ossetia-Alania and People's Artist of Republic of Adygea. Mr. Matsuev is a laureate of the prestigious Shostakovich's Prize in Music and State Prize of Russian Federation in Literature and Arts, and is a People's Artist of Russia. He is also Honorary Professor of Moscow State University and became the head of The Public Council under The Ministry of Culture of the Russian Federation.

UMS ARCHIVES

This weekend's concerts mark the 12th and 13th UMS performances by **Valery Gergiev** and the **Mariinsky Orchestra**. Maestro Gergiev and the Orchestra made their UMS debuts as the Kirov Orchestra of St. Petersburg in November 1992 at Hill Auditorium. The Orchestra most recently appeared in Ann Arbor in October 2012 at Hill Auditorium with piano soloist **Denis Matsuev**. Mr. Matsuev makes his fourth appearance under UMS auspices on Sunday afternoon following his UMS debut in October 2010 as soloist with the Mariinsky Orchestra and Maestro Gergiev at Hill Auditorium. UMS welcomes pianist **Behzod Abduraimov**, who makes his UMS debut this evening.

MARIINSKY ORCHESTRA

Valery Gergiev, *Music Director*

FIRST VIOLIN
Stanislav Izmaylov, *Principal*
Alexei Lukirsky
Leonid Veksler
Anton Kozmin
Mikhail Rikhter
Khristian Artamonov
Dina Zikeyeva
Kristina Minosian
Viktoria Boezhova
Danara Urgadulova
Vsevolod Vasiliev
Andrei Tyan
Tatiana Moroz

SECOND VIOLIN
Zumrad Ilieva, *Principal*
Elena Luferova
Viktoria Shchukina
Anastasia Lukirskaya
Andrei Pokatov
Inna Demchenko
Natalia Polevaya
Alexei Krasheninnikov
Elena Shirokova
Mikhail Zagorodnyuk
Olga Timofeyeva
Svetlana Petrova

VIOLA
Yuri Afonkin, *Principal*
Dinara Muratova
Lina Golovina
Alexander Shelkovnikov
Yevgeny Barsov
Roman Ivanov
Mikhail Anikeyev
Ilya Vasiliev
Andrei Petushkov
Andrei Lyzo

CELLO
Oleg Sendetsky, *Principal*
Anton Gakkel
Dmitry Ganenko
Viktor Kustov
Yekaterina Larina
Omar Bairamov
Daniil Bryskin
Vladimir Yunovich
Oxana Moroz
Anton Valner

DOUBLE BASS
Kirill Karikov, *Principal*
Vladimir Shostak
Vladislav Ryabokon
Denis Kashin
Yevgeny Ryzhkov
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Boris Markelov
Sergei Trafimovich

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Dmitry Lezhnin

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Sergei Kryuchkov
Vitaly Zaitsev
Yuri Fokin

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Andrei Smirnov
Alexei Lobikov
Alexander Dzhurri
Mikhail Seliverstov

TUBA
Nikolai Slepnev
Boris Dzhioev

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Andrei Khotin
Arseny Shuplyakov
Dmitry Gabbasov
Yuri Alexeyev
Yevgeny Zhikalov
Mikhail Vedunkin
Vladislav Ivanov

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UMS EDUCATIONAL &
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TUNE IN WITH UMS

Tune In with UMS for a brief pre-performance talk before select performances. Just 15 minutes long, each Tune In will offer interesting information and provocative questions for thinking about, listening to, and watching the performance. Tune Ins are hosted by Shannon Fitzsimons, UMS Campus Engagement Specialist and dramaturg, and composer Garrett Schumann, who will be joined by occasional special guests.

eighth blackbird
Saturday, January 17, 2015, 7:30 pm
Rackham Building,
Earl Lewis Room, Third Floor

Mendelssohn's *Elijah*
Saturday, February 14, 7:30 pm
Hill Auditorium, Mezzanine Lobby
with special guest: conductor Jerry Blackstone

Trisha Brown Dance Company
Saturday, February 21, 2015, 7:30 pm
Power Center Lobby

Bill Frisell
Thursday, March 12, 2015, 7:00 pm
Michigan League Henderson Room,
Third Floor

Photo: Bill Frisell; photographer: Monica Frisell

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