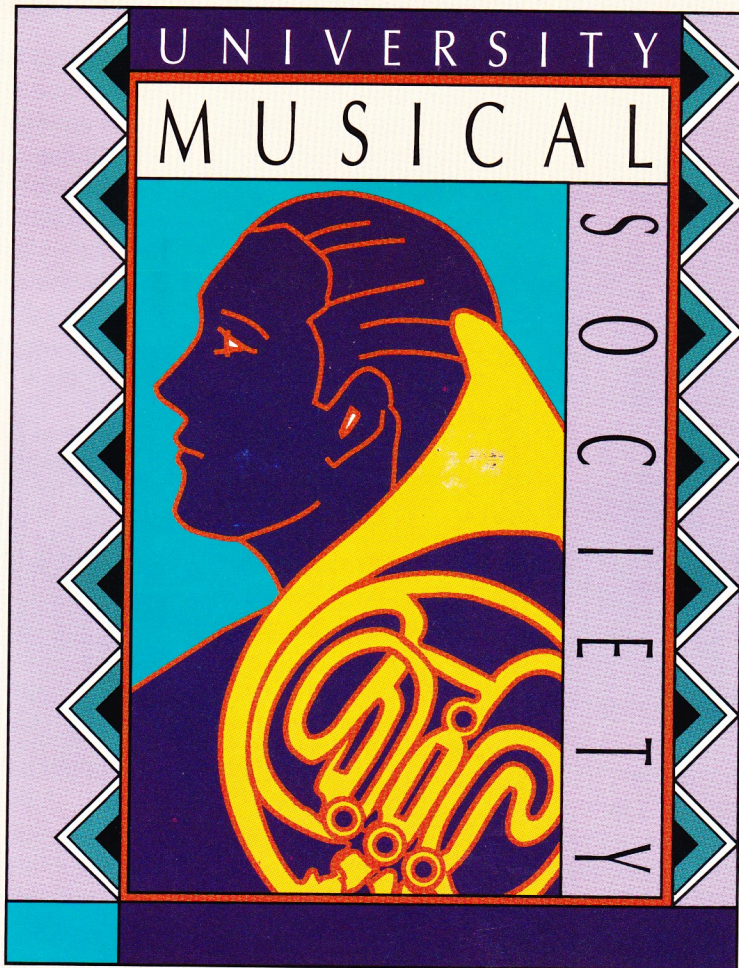


1990/1991 Concert Season



The University of Michigan • Ann Arbor

DETROIT SYMPHONY  
*Orchestra*

Neeme Järvi  
Music Director and Conductor

Nadja Salerno-Sonnenberg, Violinist  
Marilyn Mason, Organist

Sunday Afternoon, February 10, 1991, at 4:00  
Hill Auditorium, Ann Arbor, Michigan

PROGRAM

Sinfonia Antiqua . . . . . Lawrence Rapchak

Concerto for Violin and Orchestra No. 1 in A minor, Op. 77 . . . . . Shostakovich

Moderato  
Scherzo: allegro  
Passacaglia: andante, cadenza —  
Burlesque: allegro con brio, presto

Nadja Salerno-Sonnenberg

INTERMISSION

Symphony No. 3 in C minor ("Organ") . . . . . Saint-Saëns

Adagio, allegro moderato, poco adagio  
Allegro moderato, presto, maestoso

Marilyn Mason

The piano heard in this concert is a Steinway available from Hammell Music, Inc., Livonia.  
Activities of the Detroit Symphony Orchestra are supported by the City of Detroit Council of the Arts,  
the National Endowment for the Arts, and the Michigan Council for the Arts.

London, RCA, and Mercury Records.

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

**Sinfonia Antiqua**

LAWRENCE RAPCHAK (b. 1951)

These are the first performances (this one in Ann Arbor and three in Detroit) of Lawrence Rapchak's *Sinfonia Antiqua*. The score calls for piccolo, two flutes, three oboes, English horn, clarinet, two bass clarinets, three bassoons, contrabassoon, four offstage horns, three trumpets, three trombones, tuba, timpani, a large percussion battery managed by four players, harp, celesta, and strings.

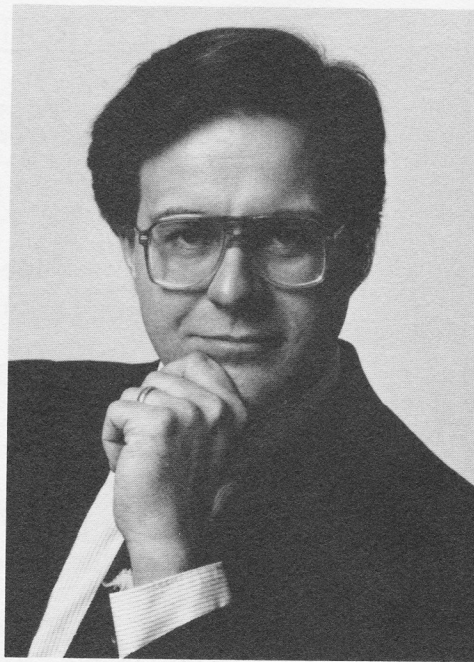
Lawrence Rapchak was born in Hammond, Indiana, and studied at the Cleveland Institute of Music. His composition teachers include Donald Erb, Marcel Dick, and Leonardo Balada; he has also studied conducting with James Levine.

Four of his early orchestral works were premièred by local ensembles during his high school years, and numerous works — orchestral, chamber, and vocal — were played at the Cleveland Institute. He served as composer-in-residence with the Northern Indiana Arts Association in 1978-79.

Among the commissions he has received are those from members of The Cleveland Orchestra, the Northwest Indiana Symphony, and the Bel Canto Woodwind Trio. He has also produced arrangements for The Cleveland Orchestra. His choral work *The Magic Voyage* was awarded first prize in the Phi Mu Epsilon National Choral Competition in Pittsburgh in 1978.

In 1987, Rapchak's *Mystic Promenade* was selected by the American Symphony Orchestra League for reading by Leonard Slatkin and the St. Louis Symphony. In 1989, his *Chasing the Sunset* had a reading by the National Orchestral Association in New York and a subsequent première by the Manhattan Philharmonic, conducted by David Gilbert.

Rapchak's opera, *The Lifework of Juan Diaz*, a collaboration with author Ray Bradbury, was commissioned by Chamber Opera Chicago. The work was premièred to critical acclaim in Chicago in the spring of 1990 and subsequently broadcast over Chicago's fine-arts radio station WFMT. In March 1991, his *Il Concerto Vetrina* for bass clarinet and orchestra will receive its world première by the



Lawrence Rapchak

Concertante di Chicago with J. Lawrie Bloom of the Chicago Symphony as soloist.

The composer has provided the following note for his *Sinfonia Antiqua*:

"The *Sinfonia Antiqua* is modeled on two archaic forms, the Italian overture-sinfonia (as found in Mozart's K. 318) and the minuet-finale symphony (Haydn's Symphonies Nos. 18, 26, and 30). Both of these forms feature a basic fast—slow—fast structural pattern. The general character and texture also reflect the older forms: the continually active accompaniments, the tendency to divide the orchestra into choirs, the use of various ritornello figures, the clusters of oboes sparked by the light percussion.

"The opening *Allegro* is built entirely on a lengthy two-part theme. The slow middle section of the work is based on an inversion of this theme. Just before the return of the *Allegro*, there appears a new version of the theme (now combined with its inversion), stately, austere, yet gentle.

"As the restatement of the *Allegro* progresses, the new, combined tune continually attempts to assert itself, and finally does so. The orchestra regroups, as it were, into three massed choirs: strings, woodwinds, and brass,

with a new percussion contingent of cymbals, Chinese cymbals and tam-tams, and harp, celesta, and glockenspiel adding to the clangor.

"The new theme emerges in its finished form, that of a minuet, slightly out of phase at first, then suddenly shifting into rhythmic focus. This harmonious paean quickly fades, echoed by distant horns and bells. The *Sinfonia Antiqua* may be viewed as the composer's fond and rather sentimental tribute to past musical glories."

**Concerto for Violin and Orchestra  
No. 1 in A minor, Op. 77  
DMITRI SHOSTAKOVICH (1906-1975)**

**S**hostakovich composed his first Violin Concerto in 1947-48. The first performance took place on October 29, 1955, with David Oistrakh as soloist and Yevgeny Mravinsky conducting the Leningrad Philharmonic Orchestra. The score calls for three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling bass clarinet), two bassoons, contrabassoon, four horns, tuba, timpani, tam-tam, xylophone, celesta, harp, strings, and solo violin.

Twice in Shostakovich's lifetime, politics cut across the composer's career. The first time, in 1936, his opera *Lady Macbeth of Mtsensk* drew official fire for its racy subject matter and dissonant musical style ("muddle instead of music," read the headline in *Pravda*). *Lady Macbeth*, in the middle of a successful run, was stopped in its tracks, and the hard-edged Fourth Symphony was withdrawn before its public première. The next year, Shostakovich issued his Fifth Symphony, "a Soviet artist's reply to just criticism," as it was called. Just how genuine his contrition was, we may wonder, but for the moment, Shostakovich was restored to official favor, being awarded the Lenin Prize in 1940 for his Piano Quintet.

The second onslaught was less personal but no less destructive. In 1948, there began an official move against the purveyors of "formalism" in music, among them, Shostakovich, Prokofiev, and Miaskovsky. There had been rumblings of official discontent with contemporary musical trends as early as 1946, but with the appointment of Andrei Zhdanov as head of the Composers' Union two years later, the party line stiffened. In a decree in February of that year, he

condemned the "formalistic perversions and anti-democratic tendencies" of Shostakovich and some of his contemporaries. Henceforth, those who wished to enjoy official favor would have to renounce the "cult of atonality, dissonance, and discord . . . infatuation with confused, neurotic combinations which transform music into cacaphony."

Prokofiev, in failing health, managed to muddle through his last five years with token words of apology; Miaskovsky would die two years later, never to see the thaw that took place after Stalin's death. Shostakovich, then, bore the brunt of the attack, to which he replied with some weasel words. Without going so far as to recant his "modernistic" tendencies, he offered a speech in which he said that he had "always heeded criticism against me and tried in every way to work better and harder. Now, too, I am paying heed to criticism and shall continue to do so in the future."

What this meant was obvious on the surface. Over the next few years, Shostakovich cranked out more than his share of patriotic potboilers: a film score for *The Fall of Berlin*, a setting of ten revolutionary poems for a *cappella* chorus, and most disingenuous of all, a direct tribute to Stalin in the score for *The Unforgettable Year 1919*, which paid tribute to some of the fictional military exploits of the Soviet "leader and teacher."

At the same time, he voiced his real feelings in a number of works that could not be brought to public performance until the thaw that took place under the Khrushchev regime: the Fourth String Quartet, the Violin Concerto, the song cycle *From Jewish Folk Poetry*. "Not one of these works could be performed then," he told Solomon Volkov in his purported memoirs, published posthumously under the title *Testimony*. "They were heard only after Stalin's death. I still can't get used to it."

The first signs of a change in official attitudes came with the Tenth Symphony, which had its first performance late in 1953. That work was vigorously debated in musical circles, but no move was made to suppress it. The way was clear for the "hidden" works from the late 1940s to be brought to performance, and with the advocacy of David Oistrakh, the Violin Concerto was first heard in Leningrad in 1955. The violinist, who had taken an active role in shaping the solo violin

part, wrote an encomium of the concerto for the music journal *Sovetskaya Musyka*. From here on, the ice was broken: for his fiftieth birthday, in 1956, Shostakovich was again awarded the Lenin Prize, and that same year, plans were made for a revival of *Lady Macbeth*.

For the Violin Concerto, his first for a stringed instrument, Shostakovich settled on, not the usual three movements, but a four-movement scheme. As in the Eighth Symphony, two weighty introspective movements were followed by shorter, more satirical ones. Musically, one can read this as a huge downbeat followed by an upbeat, tension followed by release. On a personal level, these two different sorts of music from the same composer seem to reflect a private life — hidden, often given over to brooding — and a public one, in which officially mandated hilarity is colored with bitter irony.

The Nocturne that opens the concerto is an extended meditation for the violin, a virtually uninterrupted flow of melody. Shostakovich had first essayed this sort of melodic spinning-out in the slow movement of the Fifth Symphony. Here, he has mastered the technique, deriving seemingly endless phrases from tiny melodic cells. Just once, near the end of the movement, the violin raises its voice; otherwise, it speaks in an undertone, the orchestra observing its reverie virtually without comment.

The roles are reversed for the Scherzo, in which the violin darts in and out of the orchestral texture, acting as an *agent provocateur*. The bright, hard woodwind writing and the motor rhythms here were common coin in Soviet music, minted by Prokofiev no less than Shostakovich. At the same time, however, Shostakovich puts his personal stamp on the Scherzo by sealing his initials in musical tones.

His method requires a little explanation. Taking the German words for the notes of the scale, Shostakovich creates a monogram that “reads” his initials: D — E-flat — C — B natural. Pronounced, as a German musician would, “day, ess, tsay, hah,” this gives the initial of Shostakovich’s first name and the first three letters of his last name. The device is complicated to understand, but easy to hear: the solo violin, in the midst of a running stream of notes, marks out these in longer tones, each taking up a full measure.

The Passacaglia that follows is nearly as much a personal assertion — such

“formalist” musical schemes were looked on with particular disfavor during the Zhdanov era. Shostakovich had been much occupied with Baroque forms when he composed the concerto, having written 24 preludes and fugues *a la* Bach, for the piano. Within the confines of the archaic passacaglia structure — an endlessly repeating bass — he is free to muse, to ponder, occasionally to recall material from earlier movements. Without a pause, a lengthy cadenza follows — the only one in this concerto. The solo violin begins in the mood of the passacaglia, but gradually moves away, unambiguously stating the D-S-C-H motive about halfway through.

From here on, we move inexorably into the finale, which begins without a pause, announced only by a thump from the timpani. “Burlesque” is the title, and ostensibly there is as little to disturb the listener here as in a day at the circus. Even in the midst of merriment, however, Shostakovich has not forgotten himself: his monogram sounds again, only slightly disguised; and near the end of the movement, the horns blurt out the beginning of the ground bass from the passacaglia. Is the composer tweaking our noses, or driving a knife into our vitals? He would not — or could not — tell us at the time, but as in much of Shostakovich’s music from this point on, every simple statement contains its opposite, and it takes a careful listener to detect each shade of meaning.

### Symphony No. 3 in C minor, Op. 78 (“Organ”)

CAMILLE SAINT-SAËNS (1835-1921)

Saint-Saëns conducted the first performance of his Third Symphony with the Royal Philharmonic in London on May 19, 1886. The score calls for three flutes (one doubling piccolo), two oboes, English horn, two clarinets, bass clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, organ, piano four-hands, and strings.

Saint-Saëns wrote his first symphony around 1850, his fifteenth year. Already he was an accomplished pianist, having made a sensational debut at the Salle Pleyel in 1846. As a composer, he still had much to learn, and he denied this early symphonic effort a number among his works, even though he

never went to the trouble of destroying the score. His first "official," that is, "numbered" symphony, came in 1853, the year after he made his first try at the Prix de Rome.

He did not win the prize, but the symphony brought him high praise as a composer. Gounod was in the audience for the first performance, and afterward he wrote to the seventeen-year-old Saint-Saëns: "You are far in advance of your years: carry on — and remember that on Sunday, 18th December 1853, you contracted the obligation of becoming a great master." Berlioz was there, too, and he was equally impressed. "Apart from Saint-Saëns . . . and Gounod . . . I can see nothing but ephemerae and mosquitoes hovering over this stinking morass we call Paris."

Saint-Saëns' achievement was all the more remarkable, since there was in France nothing like a symphonic tradition. Berlioz's *Symphonie fantastique* had been performed, then dropped; Bizet's one symphony and Gounod's two remained to be written. Looking back on the musical scene during his youth, Saint-Saëns later recalled only "a small circle of professional and amateur musicians who really cared for and cultivated music for its own sake, secret worshippers of Haydn, Mozart, Beethoven, and occasionally Bach and Handel. It was quite useless to try and get a symphony, a trio, or a quartet performed except by the Société des Concerts du Conservatoire or by one or two private chamber music societies."

Saint-Saëns was undeterred, however. In 1856, he wrote another symphony, subtitled *Urbs Roma*, which took the prize of the St. Cecilia Society in Bordeaux. (This symphony, too, was later dropped from the canon of his works.) Three years later, he composed his "Second" Symphony, in which the British critic Martin Cooper hears an anticipation "by nearly thirty years of the 'serene anxiety' of Cesar Franck."

There, for the moment, Saint-Saëns' career as a symphonist stopped. He would continue an active life as a pianist, organist, and conductor; he would write piano concertos and symphonic poems, and would try, for a long time unsuccessfully, to gain an entrée to the sacred halls of the Paris Opera. Not until 1886 would he attempt another symphony, this time at the behest of the Royal Philharmonic Society in London. The offer came by-the-way: the Society had intended at first to engage Saint-Saëns as a pianist and

conductor; unable to meet his fee of forty pounds, it sweetened the deal by offering him a commission to write a new work.

He already had ideas for a symphony in mind, and when Liszt visited Paris in April 1886, Saint-Saëns played some of them to him at the piano. Two months later, Liszt died, and Saint-Saëns paid him tribute by dedicating the new symphony to him. "It will be terrifying, I warn you," he wrote. "It will be a treat for me to conduct it. Will it be a treat, though, for the people who hear it? *that is the question* [this passage in English]. It's you who asked for it. I wash my hands of the whole thing."

The crowd at St. James's Hall in London was enthusiastic at the first performance; afterward, Saint-Saëns was presented to the Prince of Wales. A year later, the composer conducted the first Paris performance, and as he left the platform, Gounod made a remark that equaled his encomium of thirty-four years earlier: "There goes the French Beethoven," he said. Saint-Saëns would live another forty-four years, but without writing another symphony and without quite reaching the level he attained here. "I have given all that I had to give," he wrote. "What I have done I shall never do again."

For the London première of his Third Symphony (actually his Fifth, you will recall), Saint-Saëns wrote a descriptive program note. Polemical, stiff, and overdetailed in places, it still gives the flavor of the piece and the period as no contemporary analysis can. It is reproduced here:

"This symphony is divided into two parts, in the manner of Saint-Saëns' Fourth Concerto for Piano and Orchestra and Sonata for Piano and Violin. It nonetheless includes practically the traditional four movements. The first, checked in development, serves as an introduction to the *Adagio*. In the same manner, the scherzo is connected with the finale. The composer has thus endeavored to avoid somewhat the interminable repetitions which are now more and more disappearing from instrumental music.

"The composer thinks it's now high time the symphony benefited from the progress of modern instruments. [He adds a list of the symphony's instrumentation.]

"After an introduction, *Adagio*, of a few measures, the string quartet introduces the initial theme, which is sombre and agitated (*Allegro moderato*). The first transformation

of this theme leads to a second motive, distinguished by greater tranquility. A short development presents the two themes simultaneously, after which the motive appears briefly in a characteristic form, for full orchestra.

"A second transformation of the opening theme includes, now and then, the plaintive notes of the introduction. Varied episodes gradually bring calm, thus preparing the *Adagio* in D-flat. The extremely peaceful, contemplative theme is given to the violins, violas, and cellos, which are supported by organ chords. This theme is taken up by clarinet, horns, and trombone, with string accompaniment.

"After a variation (in arabesques) by the violins, the second transformation of the initial theme of the *Allegro* reappears, bringing a vague feeling of unrest, intensified by dissonant harmonies. These soon give way to the theme of the *Adagio*, this time performed by some of the strings with organ accompaniment and with a persistent rhythm of triplets presented by the preceding episode. This movement ends with a mystical coda, which sounds alternately the chords of D-flat and E minor.

"The second movement commences with an energetic phrase (*Allegro moderato*). This is followed immediately by a third transformation of the first movement's initial theme, more agitated than before. Into it enters a fantastic spirit that is frankly disclosed in the *Presto*. Arpeggios and scales,

swift as lightning, on the piano are accompanied by the syncopated rhythm of the orchestra. Each time they are in a different tonality (F, E, E-flat, G).

"This tricky gaiety is interrupted by an expressive phrase from the strings. The repetition of the *Allegro moderato* is followed by a second *Presto*, which at first appears to be a repetition of the first *Presto*. Scarcely has it begun, however, before a new theme is heard, grave, austere (trombone, tuba, double-bass), strongly in contrast to the fantastic music. There is a struggle for mastery, which ends in the defeat of the restless, diabolical element.

"The phrase rises to orchestral heights and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the symphony, a *maestoso* in C major announces the approaching triumph of calm and lofty thought. The initial theme, wholly transformed, is now exposed by divided strings and pianoforte (four hands), and repeated by the organ with the full strength of the orchestra.

"Then follows a development built in a rhythm of three measures. An episode of a tranquil, pastoral character (oboe, flute, English horn, clarinet) is twice repeated. A brilliant coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work."

— Program Notes by Michael Fleming



The Detroit Symphony Orchestra and Neeme Järvi at home in Orchestra Hall.

## About the Artists

The Detroit Symphony Orchestra began a new era in the 1990-91 season with its new music director, Neeme Järvi, and the completion of the final phase of Orchestra Hall's restoration. Last season the Orchestra celebrated its 76th season with a move back to its original home, Orchestra Hall. The recent merger of two of Detroit's most prestigious musical institutions, the Detroit Symphony Orchestra and Orchestra Hall, enables the resulting Detroit Symphony Orchestra Hall to offer a wider diversity of activities as it strives to be a source of enjoyment, enrichment, education, and pride to citizens throughout the state of Michigan and beyond.

In September 1990, internationally acclaimed conductor Neeme Järvi became the eleventh music director of the Detroit Symphony Orchestra. Born in Tallinn, Estonia, Mr. Järvi is one of today's most recorded conductors. Previous conducting posts include chief conductor at the Tallinn Opera, chief conductor and artistic director of the Estonian State Symphony, principal guest conductor with the City of Birmingham Symphony, music director of the Scottish National Orchestra (with which he presently serves as conductor laureate), and he is currently principal conductor of the Gothenburg Orchestra of Sweden.

The 101 members of the Detroit Symphony Orchestra are heard live by over 350,000 people annually, performing year-round concerts that include 24 weeks of classical subscription concerts, a Weekender Pops series, an annual Christmas Festival featuring *The Nutcracker* ballet, Young People's Concerts, an eight-week summer season at the Meadow Brook Music Festival, and annual tours throughout the state of Michigan. Among the educational and community concerts presented by the orchestra are free summer concerts in Detroit metropolitan parks, a free Educational Concert Series, free Detroit Symphony Civic Orchestra concerts, two Classical Roots concerts, as well as the annual African-American Composers Forum.

The Detroit Symphony Orchestra continues its long history of national radio broadcasts, which includes participation in the first complete symphonic radio broadcast (1922).

That same year it became the first official radio broadcast orchestra in the nation. As a recording ensemble, the Detroit Symphony Orchestra has a distinguished history that includes award-winning discs on the London, RCA, and Mercury Records labels.

In 1919, the Detroit Symphony Orchestra made its first appearance in Ann Arbor with Ossip Gabrilowitsch, the Russian-born conductor who had just been appointed music director of the five-year-old orchestra. In the decades following that debut, the DSO performed on this stage under subsequent music directors including Victor Kolar, Karl Kreuger, Paul Paray, Sixten Ehrling, Aldo Ceccato, Antal Dorati, and Gunther Herbig, as well as several guest conductors. This afternoon, the Detroit Symphony Orchestra makes its 63rd appearance under Musical Society auspices, this time with its newly appointed music director, Neeme Järvi.



Neeme Järvi began his tenure as eleventh music director of the Detroit Symphony Orchestra on September 1, 1990, his first position with an American symphony orchestra. Internationally acclaimed for his performances with orchestras and opera houses throughout the world, Mr. Järvi is also one of today's most recorded conductors.



Born in Tallinn, Estonia, in 1937, he graduated from the Tallinn Music School with degrees in percussion and choral conducting and later completed his studies in opera and symphonic conducting at the Leningrad State Conservatory. He made his conducting debut at the age of eighteen with a concert performance of Strauss's *Night in Venice* and his operatic debut with *Carmen* at the Kirov Theater. In 1963 he became director of the Estonian Radio and Television Orchestra and began a thirteen-year tenure as chief conductor at the Tallinn Opera.

International acclaim came in 1971 when Mr. Järvi won first prize in the Conductors Competition at the Accademia Nazionale di Santa Cecilia in Rome. This triumph led to invitations to conduct major orchestras throughout Eastern Europe, Great Britain, Germany, Sweden, Japan, Mexico, and Canada. In the Soviet Union, he became chief conductor and artistic director of the Estonian State Symphony and also conducted the Soviet premier performances of *Der Rosenkavalier*, *Porgy and Bess*, and *Il turco in Italia*.

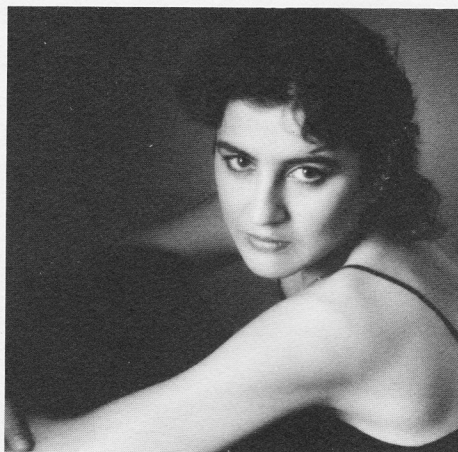
In January 1980, Mr. Järvi immigrated to the United States and in the following month made his American orchestral debut with the New York Philharmonic. Since then he has conducted the major orchestras in North America and Europe and has served as principal guest conductor with the City of Birmingham Symphony (1981-83), music director of the Scottish National Orchestra (1981-88) (with which he presently serves as conductor laureate), and he currently holds the post of principal conductor of the Gothenburg Orchestra of Sweden. Standing in at the last minute for an ailing Seiji Ozawa, Mr. Järvi recently led the Boston Symphony Orchestra in performances at Symphony Hall in Boston, as well as an exciting concert in New York's Carnegie Hall.

Equally renowned for his opera conducting, Mr. Järvi made his Metropolitan Opera debut with *Eugene Onegin* during the 1978-79 season and returned during 1985-86 to conduct a new production of *Khovanshchina*. His first performances in Detroit were on tour with the Metropolitan Opera, conducting performances of *Samson et Dalila*. Considered an expert interpreter of Carl Nielsen's music, Mr. Järvi conducted a concert performance of the opera *Saul and David* with the Royal Danish Radio Orchestra this

past summer. Part of the orchestra's 125th anniversary celebration of Nielsen's birth, it was broadcast on radio throughout Europe and resulted in a recording for Chandos Records. In addition, he added to his vast catalogue of discs the first original Russian language recording of Prokofiev's opera *The Fiery Angel*.

Mr. Järvi has recorded extensively for Chandos, BIS, Orfeo, and Deutsche Grammophon, including releases with the Chicago Symphony, Scottish National Orchestra, London Symphony, London Philharmonic, Bamberg Symphony, Gothenburg Symphony, and Bavarian Radio Symphony Orchestra. He has won several awards for his recordings of the complete Prokofiev symphonies as well as his ongoing project to record all of Sibelius's orchestral music.

While this afternoon's concert marks Neeme Järvi's first Ann Arbor appearance as music director of the Detroit Symphony Orchestra, he previously conducted a concert here in 1973, directing The Festival Chorus and the Leningrad Philharmonic Orchestra in Prokofiev's *Alexander Nevsky*.



**V**iolinist Nadja Salerno-Sonnenberg's performances have earned her great respect and attention in the music world. In North America, Ms. Salerno-Sonnenberg has appeared with all of the major orchestras, including those in Chicago, Cleveland, Detroit, Houston, Los Angeles, Montreal, New York, Philadelphia, Pittsburgh, and San Francisco. She has also appeared with the major London orchestras and made her first tour of Japan in the spring of 1990.

Festival appearances include the Mostly Mozart Festival, in New York and Washington, D.C., as well as the festivals of Ravinia, Blossom, Hollywood Bowl, Meadow Brook, Great Woods, Caramoor, Aspen, and Tanglewood. Her recital credits include Lincoln Center's Great Performers Series, Chicago's Orchestra Hall, New York's 92nd Street "Y" Distinguished Artists Series, California's Ambassador Auditorium, Wolf Trap, and the Library of Congress in Washington, D.C. Internationally, she has appeared in Vienna, Munich, Stuttgart, Frankfurt, Geneva, Rotterdam, and Lisbon.

Ms. Salerno-Sonnenberg has been featured on CBS's 60 Minutes, on a CBS national television special, on NBC's National News, on PBS's "Live from Lincoln Center,"

and the PBS/BBC series "The Mind," as well as appearances on the "Tonight" Show with Johnny Carson.

Nadja Salerno-Sonnenberg was born in Rome and moved to the United States at the age of eight to study at the Curtis Institute of Music. She later studied with Dorothy DeLay at The Juilliard School. She is the recipient of the prestigious Avery Fisher Career Grant, winner of the Walter W. Naumburg 1981 International Violin Competition, and a recipient of a 1988 Ovation Award.

Ms. Salerno-Sonnenberg records exclusively for Angel/EMI records. She made her Ann Arbor debut at the 1988 May Festival, performing Mendelssohn's E-minor Concerto with the Pittsburgh Symphony Orchestra.

**M**arilyn Mason is university organist and chairman of the organ department at the University of Michigan. Her extensive career as concert organist, lecturer, adjudicator, and teacher has carried her throughout the western world. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to perform in Egypt. In addition to performing on five continents, she has served as adjudicator at almost every major competition in the world.

Professor Mason's dedication to contemporary music is evidenced in the 40 organ works she has commissioned and premiered. Currently, she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European instruments. More than 20 research tours have focused on historic organs in France, North Germany, Saxony, and Spain. In 1987 she was awarded an honorary doctor of music degree by the University of Nebraska, where she had served as consultant for the Casavant mechanical action organ. In addition, the New York Chapter of the American Guild of Organists selected her as its 1988 performer of the year.

Professor Mason's discography includes the music of Bach, Handel, Pachelbel, and many contemporary composers on the Columbia and Musical Heritage labels. Recently, Professor Mason was awarded a Rackham



*Prof. Mason and the Marilyn Mason Organ at the School of Music.*

Grant to record the complete works of Pachelbel, soon to be issued by the Music Heritage Society.

Marilyn Mason's association with the University of Michigan has been long and enduring. She obtained both her Bachelor's and Master's degrees from the U-M School of Music and accepted a teaching position immediately thereafter. In 1972 she received the Distinguished Faculty Achievement Award from the University in recognition of her contributions as a scholar and teacher. Through these years, Professor Mason has made numerous appearances in Musical Society concerts as both organist and harpsichordist.

# Detroit Symphony Orchestra

Neeme Järvi, *Music Director*

*Music directorship endowed by the Kresge Foundation*

Leslie B. Dunner  
*Associate Conductor*

Erich Kunzel  
*Pops Music Advisor*

Eric Freudigman  
*Director of Choruses*

Robert S. Miller, Jr.  
*Chairman of the Board*

Mark Volpe  
*Executive Director*

## **First Violins**

Emmanuelle Boisvert

Concertmaster

*Katherine Tuck Chair*

John Hughes

Associate Concertmaster

Joseph Goldman

Assistant Concertmaster

*Walker L. Cislak/Detroit*

*Edison Foundation Chair*

Beatriz Budinszky\*

Marguerite Deslippe\*

Derek Francis

Alan Gerstel

Elias Friedenzohn\*

Malvern Kaufman\*

Richard Margitza\*

Bogos Mortchikian\*

Linda Snedden-Smith\*

Ann Strubler\*

LeAnn Toth\*

Margaret Tundo\*

## **Second Violins**

Geoffrey Applegate+

Felix Resnick++

Alvin Score

Lillian Fenstermacher

Ronald Fischer\*

Lenore Sjoberg\*

Walter Maddox

Roy Bengtsson\*

Thomas Downs

Yien Hung\*

Robert Murphy\*

Jacob Robbins\*

Bruce Smith\*

Joseph Striplin\*

James Waring\*

Caroline Braxton\*\*

## **Violas**

Alexander Mishnaevski+

James VanValkenburg++

Philip Porbe

LeRoy Fenstermacher

Hart Hollman

Walter Evich

Gary Schnerer

Catherine Compton

David Ireland

Glenn Mellow

Darryl Jeffers

John Madison##

## **Cellos**

Italo Babini+

*James C. Gordon Chair*

Marcy Chanteaux++

John Thurman

Mario DiFiore

Robert A. Bergman\*

Barbara Hassan

Debra Fayroian\*

Carole Gatwood\*

Haden McKay\*

Paul Wingert\*

## **Basses**

Robert Gladstone+

Stephen Molina++

Maxim Janowsky

Linton Bodwin

Stephen Edwards

Craig Rifel

Donald Pennington

Marshall Hutchinson

Richard Robinson

## **Harp**

Patricia Masri-Fletcher+

*Winifred E. Polk Chair*

## **Flutes**

Ervin Monroe+

*Women's Association*

*for the DSO Chair*

Shaul Ben-Meir

Robert Patrick++

Clement Barone

## **Piccolo**

Clement Bartone

## **Oboes**

Donald Baker+

Shelley Heron

Brian Ventura++

Treva Womble

## **English Horn**

Treva Womble

## **Clarinets**

Theodore Oien+

*Robert B. Semple*

*Chair*

Douglas Cornelsen

Laurence Liberson++

Oliver Green

Stephen Millen##

## **E-Flat Clarinet**

Laurence Liberson

## **Bass Clarinet**

Oliver Green

## **Bassoons**

Robert Williams+

Victoria King

Paul Ganson++

Lyell Lindsey

## **Contrabassoon**

Lyell Lindsey

## **French Horns**

Eugene Wade+

Bryan Kennedy

Corbin Wagner

Willard Darling

Mark Abbott++

Keith Vernon

## **Trumpets**

Ramon Parcells+

Kevin Good

Alvin Belknap++

William Lucas

## **Trombones**

Nathaniel Gurin#

Joseph Skrzynski

Randall Hawes

## **Bass Trombone**

Randall Hawes

## **Tuba**

Wesley Jacobs+

## **Timpani**

Salvatore Rabbio+

Robert Pangborn++

## **Percussion**

Robert Pangborn+

Norman Fickett++

Raymond Makowski

Sam Tundo

## **Librarians**

Elkhonon Yoffe

Charles Weaver, Assistant

## **Personnel Managers**

Oliver Green

Stephen Molina, Associate

+ Principal

++ Assistant Principal

# Acting Principal

## Orchestra Fellow

\* These members may voluntarily  
revolve seating within the section  
on a regular basis.

\*\* Substitute in an unfilled vacancy.