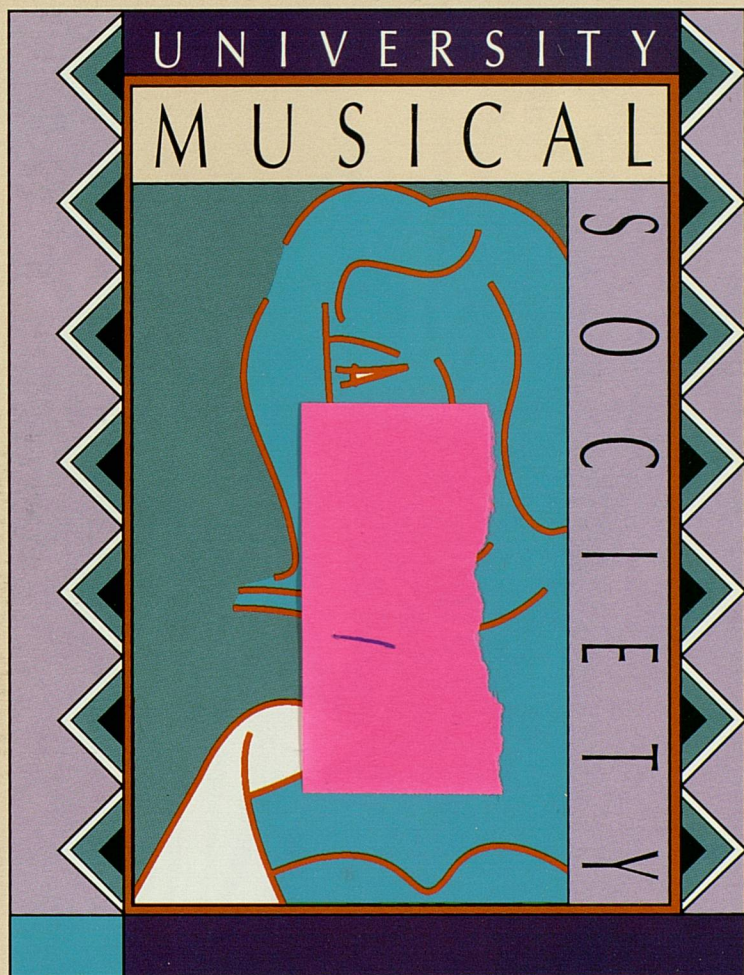


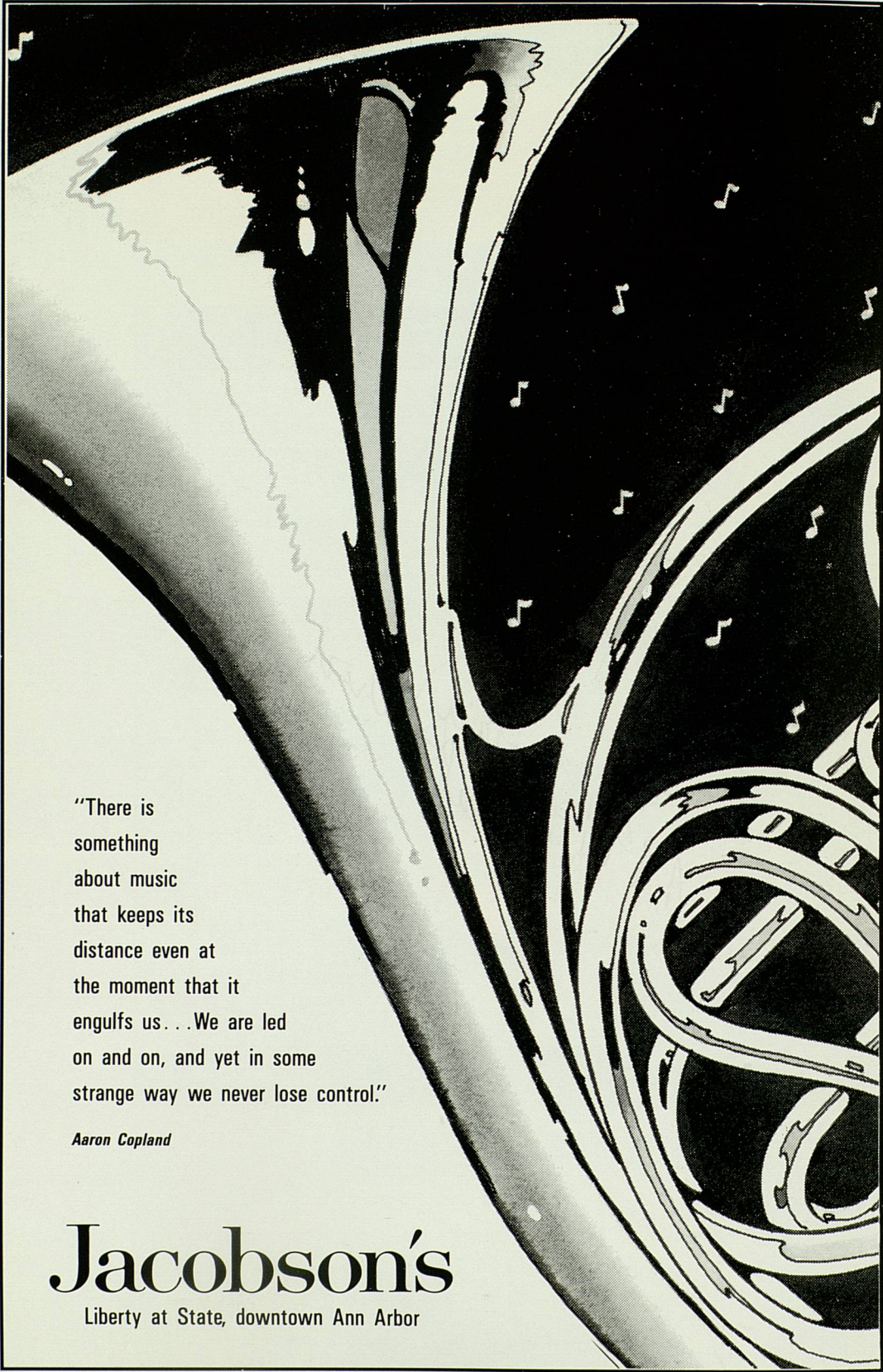
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On behalf of the University Musical Society, I am privileged to recognize the companies whose support of UMS through their corporate underwriting reflects their position as leaders in the Southeastern Michigan business community.

Their generous support provides a solid base from which we are better able to present outstanding performances for the varied audiences of this part of the state.

We are proud to be associated with these companies. Their participation in our underwriting program strengthens the increasingly important partnership between business and the arts. We thank these community leaders for this vote of confidence in the Musical Society and for the help they provide to serve you, our audience, better.

Kenneth C. Fischer
Executive Director
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A Salute To Our Corporate Angels . . .



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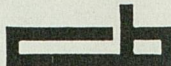
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General Information



University Musical Society Auditoria Directory and Information

Coat Rooms

Hill Auditorium: Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.

Rackham Auditorium: Coat rooms are located on each side of the main lobby.

Power Center: Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels.

Drinking Fountains

Hill Auditorium: Drinking fountains are located throughout the main floor lobby, as well as on the east and west sides of the first and second balcony lobbies.

Rackham Auditorium: Drinking fountains are located at the sides of the inner lobby.

Power Center: Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.

Handicapped Facilities

With the addition of the ramp on the west side of Hill Auditorium, all auditoria now have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

Lost and Found

Call the Musical Society Box Office at (313) 764-2538.

Parking

Parking is available in the Thayer and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free reserved parking is available to Encore members at the Guarantor, Leader, Concertmaster, and Bravo Society levels.

Public Telephones

Hill Auditorium: A wheelchair-accessible public telephone is located at the west side of the outer lobby.

Rackham Auditorium: Pay and campus telephones are located on each side of the main lobby.

Power Center: Pay phones are available in the ticket office lobby.

Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts. Refreshments are not allowed in the seating areas.

Restrooms

Hill Auditorium: Men's rooms are located on the east side of the main lobby and the west side of the second balcony lobby. Women's rooms are located on the west side of the main lobby and the east side of the first balcony lobby.

Rackham Auditorium: Men's room is located on the east side of the main lobby. Women's room is located on the west side of the main lobby.

Power Center: Men's and women's rooms are located on the south side of the lower level. A wheelchair-accessible restroom is located on the north side of the main lobby and off the Green Room. A men's room is located on the south side of the balcony level. A women's room is located on the north side of the balcony level.

Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call (313) 763-3100 for details.

UMS/Encore Information Table

A wealth of information about events, the UMS, restaurants, etc. is available at the information table in the lobby of each auditorium. Volunteers and UMS staff can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.



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Visit Our Box Office in Person

At our Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before performance time.

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Gift Certificates

Tickets make great gifts for any occasion. The Musical Society offers gift certificates available in any amount.

Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time. You will be given a receipt for an income tax deduction as refunds are not available. Please call (313) 764-2538, 10 a.m. to 6 p.m. Monday-Friday, 10 a.m. to 1 p.m. Saturday, and 90 minutes before concert time.

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Concert Guidelines

To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society has implemented the following policies and practices:

Starting Time for Concerts

The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

Children

We welcome children, but very young children can be disruptive to a performance. Children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

Of Coughs and Decibels

Reprinted from programs in London's Royal Festival Hall: "During a recent test in the hall, a note played mezzo forte on the horn measured approximately 65 decibels of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a pianissimo."

Please take advantage of Warner Lambert's generosity in providing Halls Cough Tablets in the lobby prior to and during intermissions of concerts.

A Modern Distraction

With the advent of the electronic beeping and chiming digital watches, both audience members and performing artists will appreciate these being turned off or suppressed during performances.

Cameras and Recorders

Cameras and recording devices are strictly prohibited in the auditoria.

Odds and Ends

A silent auditorium with an expectant and sensitive audience creates the setting for an enriching musical experience. To that desired end, performers and patrons alike will benefit from the absence of talking, loud whispers, rustling of program pages, foot tapping, large hats (that obscure a view of the stage), and strong perfume or cologne (to which some are allergic).

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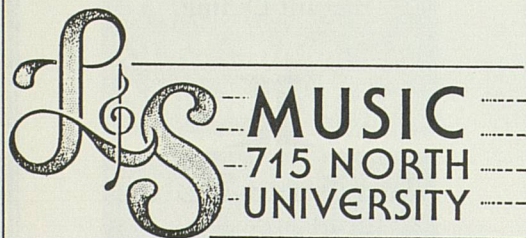
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Just what are those mysterious designations attached to some compositions? They explain the cataloguing of the works of each composer in chronological order. Here is a partial list of the most important cataloguers.

Alfred Wotquenne. Belgian musicologist and compiler of the Carl Philipp Emanuel Bach catalog, e.g. W. (or Wq.) 98.

Wolfgang Schmieder. German musicologist and cataloguer of J.S. Bach's works. Schmieder's numbers conform to BWV (Bach Werke Verzeichnis) listings, e.g., S. 1064 = BWV 1064.

Anthony van Hoboken. Dutch music bibliographer and cataloguer of the works of Franz Josef Haydn, usually listed by volume, followed by a number, e.g., H. (or Hob.) XVI, 17.

Ludwig von Köchel. Austrian musicologist and cataloguer of the works of Mozart, e.g., K. 612.

Ralph Kirkpatrick. American harpsichordist and musicologist, cataloguer of the keyboard music of Domenico Scarlatti, e.g., K. 67. (Alessandro Longo's earlier catalog has been superseded by that of Ralph Kirkpatrick.)

Otto Erich Deutsch. Viennese musicologist and specialist in Schubertian research, responsible for the catalog of Schubert's music, e.g., D. 378.

Minos Dounias. Greek musicologist and cataloguer of the works of Giuseppe Tartini, e.g., D. 16.

Peter Ryom. The music of Antonio Vivaldi is still difficult to sort out, and there have been several catalogues of his works. The most recent is by Peter Ryom (Leipzig 1974), numbered with the prefix RV (Ryom-Verzeichnis). Another cataloguer of Vivaldi's music was noted French musicologist Marc Pincherle, e.g., P. 685.

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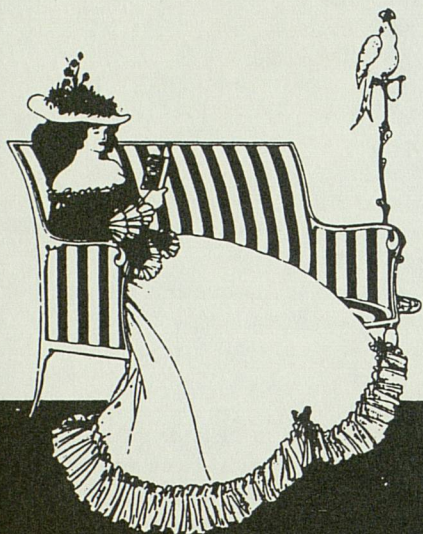
Musical Signposts

Musical terms that appear on concert program pages indicate various movements of a work, but they actually do much more than that. Many terms denote tempo or speed, and, when combined with descriptive words, they give special insights into the character of the music. So that you may take full advantage of these musical signposts, we offer the following brief glossary of terms that appear most often.

accelerando. Faster.
adagio. Slow, at ease.
allegro. Quick, lively.
allegretto. Graceful.
andante. An even, walking pace.
appassionata. Impassioned.
assai. Very.
ausdruck, mit. With expression.
bedächtig. Deliberate, slow.
beweglich. Nimbly.
bewegt. Moving, agitated.
cadenza. An elaborate passage performed by a soloist near the end of a movement (especially in a concerto or other work with accompanying ensemble).
cantabile. Singing.
coda. A passage ending a movement.
con brio. With spirit.
con fuoco. With fire.
con moto. With motion.
divertimento. A light, instrumental piece.
doch. Yet, still, nevertheless.
dolce. Sweet, usually soft.
dolente. Sad.
einfach. Simple.
empfindung. Feeling, sentiment.
entschieden. Decided, resolute.
feierlich. Festive, solemn.
fliessend. Flowing.
forte. Loud, strong.
gemächlich. Comfortable, slow.
gemessen. Moderate, sedate.
giocoso. Humorous.
grazioso. Gracefully.
innig. Heartfelt, sincere.
kräftig. Forceful, energetic.
ländler. Alpine dance in the character of a slow waltz.
langsam. Slow.
largo. Very slow, broad.
lebhaft. Lively.

lento. Slow.
lustig. Merry.
ma. But.
maestoso. Majestically.
marcato. Stressed, emphasized.
mässig. Moderate.
mehr. More.
meno. Less.
minuet. Moderate, stately dance.
moderato. Moderate.
molto. Very, much.
mosso. Moved, agitated.
moto. Motion.
nicht. Not.
non troppo. Not too much.
ohne. Without.
ostinato. A short, musical pattern repeated throughout a composition or section of one.
più. Some, a little.
pizzicato. On stringed instruments, plucked notes rather than bowed.
poco. Little.
presto. Very fast.
quasi. Nearly.
rondo. A form in which the leading theme is repeated in alternation with other themes.
rubato. An expressive nuance (accelerating or slowing down), subject to the performer's discretion.
ruhig. Calm, peaceful.
scherzo. Vivacious, often humorous movement with marked rhythms and sharp contrasts.
schleppen. To drag.
schnell. Fast.
sehr. Very.
semplice. Simple, without ornament.
sonata. An instrumental composition usually in three or four extended movements, contrasted in theme, tempo, and moods.
sonata-form. The usual form of the first movement of a sonata or symphony, with sections of exposition, development, and recapitulation of themes.
sostenuto. Sustained, prolonged.
spiccato. A short stroke on bowed instruments, played at rapid tempos so that the bow bounces slightly off the string after each note.
stürmisch. Stormy, passionate.
symphonic poem. Also called a tone poem; orchestral music based on an extra musical idea, either poetic or realistic.
troppo. Too much.
vivace. Lively.
ziemlich. Rather.
zingarese, alla. In the gypsy style.

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Burton Memorial Tower

Burton Memorial Tower, named for former University president Marion LeRoy Burton, is a favorite campus and Ann Arbor landmark. And since 1940, Burton Memorial Tower has been the familiar mailing address and box office for UMS concertgoers.

Beginning in the summer of 1991 and continuing into the fall, the Musical Society offices on the first three floors of the tower have undergone a much needed renovation. The renovation project, under the leadership of Joe O'Neal, was made possible through contributed services and materials, and the names of companies and individuals who have donated time, effort, talent, and funds to this job continue to grow.

The box office is sporting a new and elegant look, sure to welcome the UMS concertgoers who visit its warm oak-paneled interior. And for the first time, the Musical Society will have a meeting room and private offices for staff members.

The remaining floors of Burton Tower are arranged as classrooms and offices used by the School of Music, with the top reserved for the Charles Baird Carillon. During the academic year, visitors may observe the carillon chamber and enjoy a live performance from noon to 12:30 p.m. weekdays when classes are in session and most Saturdays from 10:30 to 11:15 a.m.

Albert Kahn designed the tower to fit President Burton's vision of "a bell tower, tall enough to be seen for miles ... built in the center of campus to represent the idealism and loyalty of U-M alumni." The Musical Society appreciates all of those who continue to improve the scenery both outside and inside the tower.

Hill Auditorium

Since its completion in 1913, Hill Auditorium has been home to hundreds of University Musical Society concerts. In fact, it was the 20th Annual Ann Arbor May Festival that inaugurated the hall. Designed by architect Albert Kahn and acoustical engineer Hugh Tallant, Hill Auditorium has been established as a world renowned performance space. Every word spoken from the stage can be heard unamplified from virtually every part of the hall, making it a favorite of performers and concertgoers throughout the world. Flutist James Galway has referred to Hill Auditorium as the place where he most enjoys performing.

Former U-M regent Arthur Hill saw the need at the University for a suitable auditorium for holding lectures, concerts, and other university gatherings, and, with his bequest of \$200,000, construction of the 4,169-seat hall commenced. Charles Sink, then UMS president, raised an additional \$150,000.

Upon entering the hall, concertgoers are greeted by the gilded organ pipes of the Frieze Memorial Organ above the stage. Mr. Sink brought this organ in 1894 from the Chicago Columbian Exposition and installed it in old University Hall (which stood behind the present Angell Hall). The organ was moved to Hill Auditorium for the 1913 May Festival. Over the decades, the organ pipes have undergone many changes of appearance, but were restored to their original stenciling, coloring, and layout in 1986.

The UMS celebrated the 75th anniversary of Hill Auditorium in a gala performance on October 29, 1988 featuring the Vienna Philharmonic with conductor Leonard Bernstein celebrating his 70th birthday.

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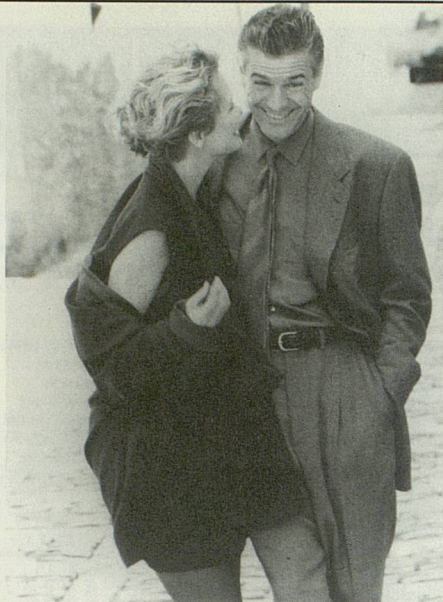
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This fall sees the twentieth anniversary of the Power Center. Eugene B. Power, a former regent of the University of Michigan, and his wife Sadye, contributed \$4 million toward the building of the theater and its subsequent improvements. The Center has seating for 1,414 in the auditorium, as well as rehearsal spaces, dressing rooms, costume and scenery shops, and an orchestra pit. Certainly the most hospitable of University performance spaces, the Power Center boasts refreshment counters, numerous restroom facilities, and a Green Room.

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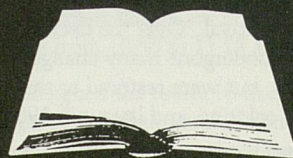
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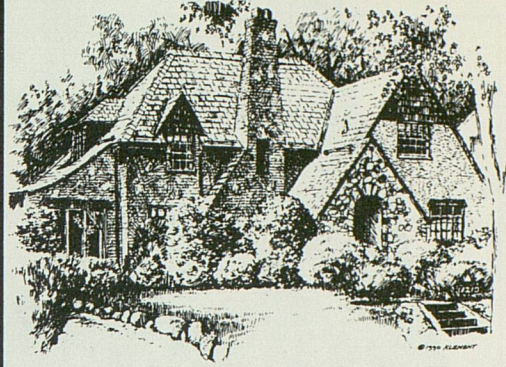
Rackham Auditorium

For 50 years, this intimate and unique concert hall has been the setting for hundreds of world-acclaimed chamber music ensembles presented by the University Musical Society. Before 1941, chamber music concerts in Ann Arbor were few and irregular. That changed dramatically, however, when the Horace H. Rackham School of Graduate Studies came into being through the generosity of Horace H. and Mary A. Rackham.

The Rackham Building's semi-circular auditorium, with its intimacy, beauty, and fine acoustics, was quickly recognized as the ideal venue for chamber music. The Musical Society realized this potential and presented its first Chamber Music Festival in 1941, the first organized event of its kind in Ann Arbor. The present-day Chamber Arts Series was launched in 1963.

The Rackhams' gift of \$14.2 million in 1933 is held as one of the most ambitious and liberal gifts ever given to higher education. The luxurious and comfortably appointed 1,129-seat auditorium was designed by architect William Kapp and architectural sculptor Corrado Parducci.

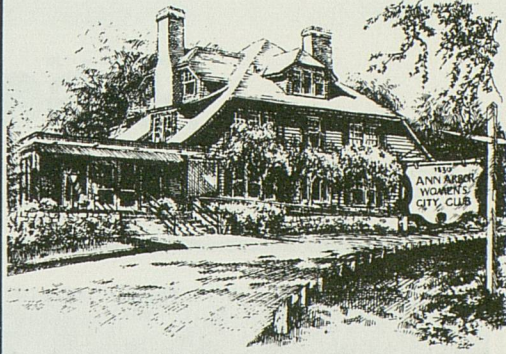
The UMS celebrated 50 years of chamber music in this magnificent hall with a special concert by the Juilliard String Quartet on September 29, 1991.



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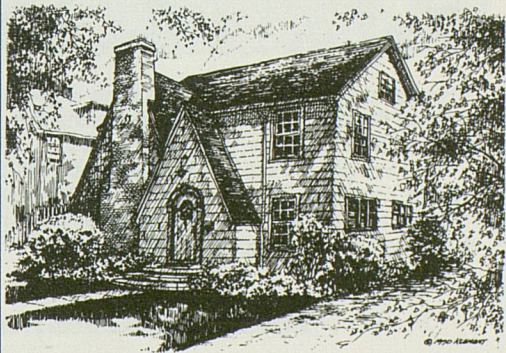
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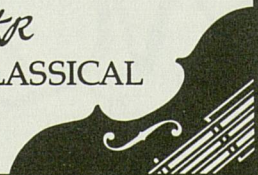
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UNIVERSITY MUSICAL SOCIETY

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JUILLIARD STRING QUARTET

Robert Mann, Violinist
Joel Smirnoff, Violinist

Samuel Rhodes, Violist
Joel Krosnick, Cellist

Sunday Afternoon, September 29, 1991, at 4:00
Rackham Auditorium, Ann Arbor, Michigan

P R O G R A M

Quartet in B-flat major, K. 589 Mozart
Allegro
Larghetto
Menuetto: moderato
Allegro assai

Quartet No. 1 (1951) Elliott Carter
Fantasia
Allegro scorrevole; adagio
Variations

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

Quartet in F major, Op. 135 Beethoven
Allegretto
Vivace
Lento assai, cantante e tranquillo
Grave, ma non troppo tratto; allegro

This special concert by the Juilliard String Quartet is performed
in celebration of the University Musical Society's 50 years
of chamber music presentations in Rackham Auditorium.

The University Musical Society extends special thanks to Gail W. Rector, this afternoon's Philips Pre-concert
Presentation speaker, for his extensive review of UMS chamber presentations in Rackham Auditorium.
The Juilliard String Quartet records for Sony Classical.
The Juilliard Quartet is represented by Colbert Artists Management Inc., New York City.

UMS Celebrates Fifty Years of Chamber Presentations in Rackham Auditorium

On the back of a Rudolf Serkin recital program dated November 7, 1940, appeared this modest announcement:

The UNIVERSITY MUSICAL SOCIETY announces a Chamber Music Festival of three concerts to be given by:

THE MUSICAL ART QUARTET OF NEW YORK

SASCHA JACOBSEN, *First Violin*

WILLIAM HYMANSON, *Viola*

PAUL BERNARD, *Second Violin*

MARIA ROEMAET-ROSANOFF, *Violoncello*

The concerts will be given Friday evening, Saturday afternoon, and Saturday evening, January 24 and January 25, 1941, in the Main Lecture Hall of the Rackham Building.

MAIL ORDERS for season tickets (three concerts) at \$2.00 each, or for individual concerts at \$1.00 each, will be filled in sequence in advance.

And on the back of a Vladimir Horowitz program on January 15, 1941, appeared a very significant addition: the inauguration of the *First Annual* Chamber Music Festival for January 24 and 25. Thus began an era of organized chamber music concerts, the first in Ann Arbor, that is celebrated this afternoon with a special performance by The Juilliard Quartet. Since that first Chamber Music Festival in 1941, the University Musical Society has sponsored over 500 chamber presentations in Rackham Auditorium, performed by artists from 35 different countries.

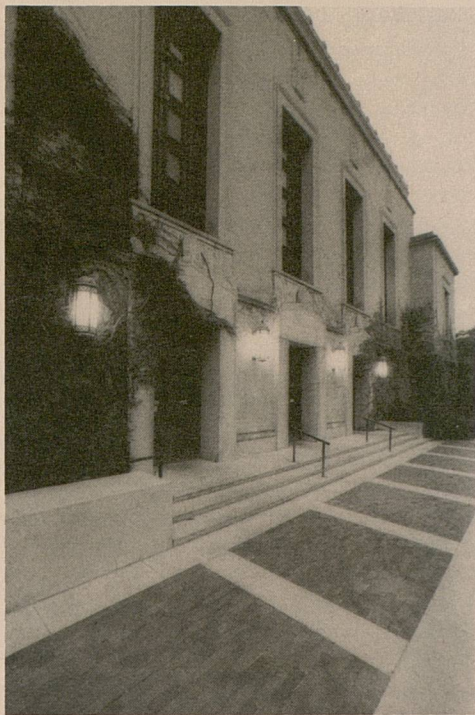
The Chamber Music Festival as first conceived continued annually for 28 seasons, its format featuring prominent ensembles in three to five concerts on consecutive days. The famed Budapest Quartet visited Ann Arbor most frequently, appearing in a total of 43 concerts. Other participants in the Chamber Music Festival included the Roth, Paganini, Griller, and Juilliard Quartets, the Quartetto Italiano, the Beaux Arts Trio, and the Musical Art Quartet of New York, which launched the Festival.

The present Chamber Arts Series began in the 1963-64 season, with seven concerts annually until 1973, when an eighth was added in order to expand the variety of ensembles. In addition, the Musical Society's Rackham presentations have included several summer concert series, an Asian Series, Guitar Series, Debut and Encore Recital Series, Summer Festival concerts, Faculty Artists concerts, Michigan MozartFest, and special single concerts through the years.

Chamber music did exist informally in Ann Arbor, however, long before the Rackham Building was constructed in 1938. Local chamber players gathered in private homes and churches, with occasional visits by ensembles from the Detroit Philharmonic Club and Oberlin Conservatory. After the University Musical Society was organized in 1879, chamber music concerts began to appear in the Choral Union Series. Internationally prominent quartets were engaged, such as the Kneisel Quartet, performing four concerts from 1904 to 1910, and the Flonzaley Quartet, which gave nine concerts between 1907 and 1928. These were held in University Hall (razed in 1950) and then in Hill Auditorium after 1913.

In preparing his pre-concert lecture this afternoon, UMS President Emeritus Gail Rector thoroughly researched the role of the University Musical Society in the growth of chamber music in Ann Arbor. He is now in the process of compiling this myriad of information in a book entitled "Fifty Years and Counting," which will provide a detailed account of the Musical Society's 50 years of chamber presentations in Rackham Auditorium. It will also describe the progression of chamber music concerts leading up to 1941, beginning in the 1870s. (Publication date to be announced.)

Rackham's Living Legacy



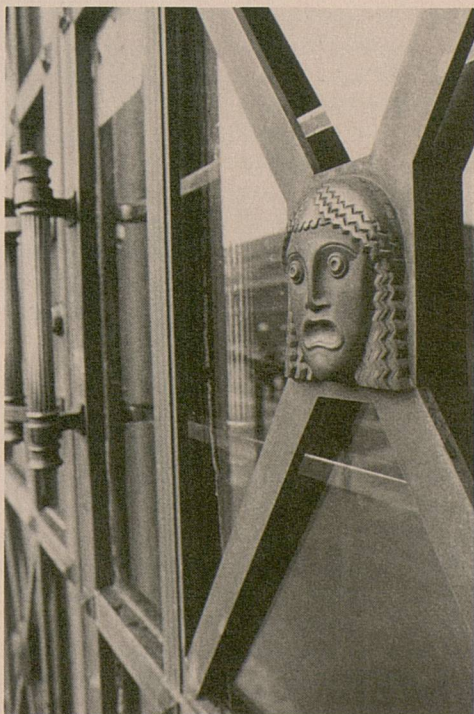
In 1988, the Horace H. Rackham School of Graduate Studies marked its 50th anniversary with a celebration honoring its benefactors, Horace H. Rackham and Mary A. Rackham. Their generous gift has enabled the University of Michigan to continue its leadership in higher education, providing a magnificent physical structure and an avenue for fellowships, research grants, and an endowment.

Horace H. Rackham was born in 1858 and died in 1933. He was not a University of Michigan alumnus; indeed, he had not attended any university, but read law with individual attorneys while working for a paint business in Detroit. He became a successful Detroit attorney, and during a somewhat routine service — the filing of Ford Motor Company's incorporation papers — he invested in the new company. In 1919, Henry and Edsel Ford bought out the shareholders, and, as one of the original twelve stockholders, Horace Rackham received more than \$14 million in dividends. His prudent investment in municipal bonds survived the 1929 stock crash, and, during his lifetime, he gave more than \$600,000 in anonymous gifts to the University of Michigan. He left behind a fortune worth \$16.5 million, and his trustees,

including his wife Mary, disbursed the money to institutions that had already demonstrated their ability to achieve Horace Rackham's philanthropic goals. The University of Michigan received \$14.2 million.

The U-M had established a graduate school in 1913, but in appreciation of the endowment approved a new name — the Horace H. Rackham School of Graduate Studies. Today, graduate student support and faculty scholarly research grants constitute the principal uses of the fund.

In addition to musical events, Rackham's semi-circular auditorium accommodates many visiting dignitaries and lecturers, among them former presidents Jimmy Carter and Gerald Ford, Queen Juliana of the Netherlands, Nobel Laureate poet Joseph Brodsky, German theologian-philosopher Hans Kuhn, American playwright and U-M alumnus Arthur Miller, and Dr. Jonas Salk, who, in 1955, stood at the podium to proclaim the success of the Salk polio vaccine field trials that had been coordinated at the U-M School of Public Health. The building was designed by William Kapp of the Detroit firm Smith, Hinchman, and Grylls and architectural sculptor Corrado Parducci.



Quartet in B-flat major, K. 589

WOLFGANG AMADEUS MOZART (1756-1791)

This is the second of three quartets that Mozart wrote for the Prussian king. To please the royal dilettante, all of these quartets favor the cello specifically, but this one is at the same time very brilliantly written for the first violin. Of the ten string quartets, it is the least introspective. Note-worthy is the fantastic, somewhat eccentric trio of the minuet movement.

The interest in the opening movement lies mainly in its rhythm. The opening theme, written in a motion of quarter notes, is followed by a transition section in eighth-note triplets, while the second subject moves in ordinary eighth notes. The development combines the rhythmical figures of the first theme with the triplets of the transition section.

The main theme of the slow movement is marked *sotto voce*. In both themes of the piece, the lead is divided between the first violin and the cello.

The *moderato* tempo of the minuet recalls that of the other B-flat major quartet (K. 458), but this piece is much more brilliant. The trio is almost twice as long as the main section. The traditional violin solo is presented here in a caprice-like fantasy of great thematic diversity.

The irregular form of the contrapuntal finale is similar to that of the D-major string quintet, K. 593. The two parts of the opening theme are repeated; then, after a short transition, a fragmentary new theme is offered in the dominant key. The ensuing development leads to remote keys in brusque modulations. The recapitulation skips the second subject, which, however, is briefly recalled during the coda.

String Quartet No. 1 (1951)

ELLIOTT CARTER (b. 1908)

Elliott Carter's first string quartet is a work of astonishing vitality and sustained intensity, rooted in such diverse sources as fourteenth-century Matteo da Perugia and twen-

tieth-century Alban Berg. Among its distinctive characteristics one might note the new principle of "metrical modulation," in which the music shifts gradually (rather than moving at once) to a different meter, and the breaking off in the middle of a movement rather than at the end. As a result of the latter procedure one sees the successive movements not as a group of contrasting and loosely related pieces but rather as the development of a dramatically unified line of action.

The composer has contributed the following note about the work:

"The first movement, a contrapuntal fantasy, is built on four main themes and several subsidiary themes, each in a different speed and character. Various polyrhythmic combinations of these are made, and this resolves into a rapidly flowing scherzo, *Allegro scorrevole*, with a dramatic trio section. The scherzo is interrupted, before it is concluded, with a pause of the kind that usually comes between movements. It is resumed briefly after the pause and leads into an *Adagio* that features a vigorous recitative between viola and cello, answered by a quiet duet between the muted violins. Later, the duet and the recitative are heard together, leading to a shadowy, fast coda that prefigures the variations of the last movement. The one heard in the cello at first reappears frequently from beginning to end of the movement, where it finally becomes so fast that it turns into a tremolo; other themes reach the vanishing point sooner and give place to new ones. The work ends with a variation in the form of a cadenza for the first violin that is also a continuation of the one heard in the cello at the very opening of the work."

Elliott Carter was born in New York City in 1908. He received his B.A. in 1930 and his M.A. in 1932 from Harvard University, where he studied with Walter Piston, among others. Later, he worked with Nadia Boulanger in Paris for three years. He has taught music at St. John's College, Annapolis; the Peabody Institute, Baltimore; and Columbia University and Queens College, New York City. In addition to four string quartets, the second of which won for him the coveted Pulitzer Prize in 1960, Mr. Carter has composed two ballets and a number of works for orchestra.

Quartet in F major, Op. 135
LUDWIG VAN BEETHOVEN (1770-1827)

Beethoven composed his last string quartet, Op. 135 in F major, during a time of private anguish. His beloved nephew Karl had attempted suicide, while financial worries and ill health increased his misery. Finished in October 1826 and dedicated to his patron Johann Wolfmeier, but never publicly performed during his lifetime, this elusive work belies the composer's chaotic circumstances in its lean texture, extreme compression, and emotional detachment. The opening sonata-form *Allegretto* takes a retrospective look at eighteenth-century Classical style, bringing a serenity only slightly disrupted by expansive harmonic patterns.

A spirited *Vivace* in scherzo-trio structure follows, forceful in its persistent motives and witty in its bold rhythmic inflections and contrapuntal trickery. The third movement, *Lento*, pursues variation procedure, a major concern in Beethoven's late period. Despite a wealth of variation maneuvers, the composer maintained a paradoxical immobility.

Beethoven enigmatically labeled the final movement "Der schwer gefasste Entschluss" ("the difficult decision"), a grand contrapuntal essay in which the "Muss es sein?" ("Must it be?") of the *Grave* sections and the "Es muss sein!" ("It must be!") of the *Allegros* vie for dominance. The alteration and admixture of these two ideas produce instability. Rich contrapuntal texture, symphonic effects, and unpredictable harmonies provide a sense of effortless motion. Beethoven ended his final quartet, whether taken lightly or seriously, on a typical note of subtlety and depth.

About the Artists



Clockwise from top left: Joel Smirnoff, Joel Krosnick, Samuel Rhodes, and Robert Mann.

The Juilliard String Quartet celebrates its 45th anniversary during the 1991/92 season with two tours of the United States, two European tours, and their long-awaited return to New Zealand and Australia. Highlights of their American tours include return engagements in Los Angeles, San Francisco, Philadelphia, and Boston. In Washington, D.C., the members continue their residency at the Library of Congress with four pairs of concerts. In Pittsburgh, they give the world premiere of John Harbison's *The Rewaking* for string quartet and soprano, and in Seattle, they perform concertos for string quartet and orchestra with the Seattle Symphony. In New York City, they perform at Columbia University's Miller Theatre, and for Lincoln Center's Mozart Bicentennial celebration, the Quartet completes its cycle of quartets and quintets with two concerts at Alice Tully Hall. As quartet-in-residence at The Juilliard School, where the ensemble was founded 45 years ago, they celebrate this

anniversary with two special evenings: the first, on the actual anniversary of October 11th, is devoted to all four Elliott Carter String Quartets, and the second, to Bach's *The Art of the Fugue*.

In the 1990/91 season, the Juilliard String Quartet performed six concerts in New York, including two all-Mozart evenings at Lincoln Center's Alice Tully Hall, Bach's *The Art of the Fugue* at Columbia University, the opening event of Carnegie Hall's Centennial Chamber Music Series, and the New York premiere of *Homage*, composed by Billy Taylor, a work for string quartet and jazz trio, at the Metropolitan Museum of Art. The Quartet also gave two all-Mozart concerts in Boston, presented their famed Beethoven cycle in Montreal, and made their annual coast to coast North American tour and two European tours.

The vast repertoire of the Juilliard String Quartet comprises nearly 550 works. Their masterful interpretations of the standard repertoire, encompassing works by Mozart, Haydn, Beethoven, Schubert, Brahms, and Dvořák, are balanced by the more than 150 works they perform by twentieth-century composers. They were instrumental in reviving the quartets of Arnold Schoenberg and were the first to play all six of Bartók's String Quartets in this country. Dedicated to performing new American music, they have premiered over 60 compositions of American composers. The Quartet has also been involved with outstanding jazz composers and their works.

In 1961, the ensemble was the first American string quartet to visit the Soviet Union after World War II and, in 1965, it returned for another triumphant tour. Their extensive touring schedule has taken them to Europe, Australia, New Zealand, the Near and Far East, South America, Vientiane, Laos, and Persepolis, Iran.

The Juilliard String Quartet has made over 100 recordings and in 1985 received a Grammy Award for its CBS Masterworks digital recording of all the Beethoven quartets. In 1986, the group was inducted into the Hall of Fame of the National Academy for Recording Arts and Sciences for their recording of the complete Bartók String Quartets. Also in 1986, they were the first chamber group to receive the Arturo Toscanini Artistic Achievement Award. Most re-

cently, the Quartet has recorded all four Elliott Carter String Quartets and Bach's *The Art of the Fugue*. These latest recordings are due for release in time for the all-Carter 45th anniversary concert next month. The Juilliard String Quartet records exclusively for Sony Classical.

All the members of the Juilliard String Quartet are American born and trained. First violinist **Robert Mann**, a native of Portland, Oregon, and an alumnus of The Juilliard School, is the only active member of the original quartet. After winning the Naumburg Award, Mr. Mann made his recital debut in 1941. He is currently president of the Walter W. Naumburg Foundation.

Joel Smirnoff, second violinist and newest member of the quartet, is a native of New York City. He attended the University of Chicago and The Juilliard School. Mr. Smirnoff was a member of the Boston Symphony Orchestra for six years. In 1983, he won second prize in the International American Music Competition, and in 1985, he made his New York recital debut at Carnegie Recital Hall.

Violist **Samuel Rhodes**, also a native of New York City, studied composition with Earl Kim and Roger Sessions at Princeton University. He has been a featured artist in the Music from Marlboro series and participated in Marlboro's tour of Europe and the Near East, which was sponsored by the U.S. State Department. He has performed a series of concerts at Carnegie Recital Hall devoted to the works of Paul Hindemith, who was also a violist.

Joel Krosnick, cellist, was a student of Claus Adam, whom he succeeded in The Juilliard Quartet, and is active as both performer and educator. Mr. Krosnick is a frequent recitalist and soloist in the United States and Europe. In 1984, he began a concert series entitled "The Cello: A 20th-Century American Retrospective." He has also performed annual series at New York's Weill Recital Hall, Merkin Hall, Symphony Space, and most recently at Columbia University.

The Juilliard Quartet now makes its fourth Ann Arbor appearance, after performing in the 1962 Chamber Music Festival and then in the 1974 and 1979 Chamber Arts Series.

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1991/1992 Concert Season & Philips Pre-concert Presentation Schedule

Juilliard String Quartet

Sunday, September 29, 4:00 p.m.

Rackham Auditorium

Underwritten by Regency Travel.

PPCP: Mr. Gail Rector, UMS President Emeritus. "50 Years and Counting: Chamber Music Concerts Presented in Rackham Auditorium by UMS plus a Flip-side to this Classic Record." Rackham Amphitheatre, 3:00 p.m.

Murray Perahia, Pianist, and Orpheus Chamber Orchestra

Thursday, October 3, 8:00 p.m.

Hill Auditorium

National Symphony Orchestra Mstislav Rostropovich, Conductor Wendy Warner, Cellist

Saturday, October 12, 8:00 p.m.

Hill Auditorium

Made possible by a gift from the estate of William R. Kinney.

Season Opening Party and Silent Auction Museum of Art, immediately following concert. Tickets in advance, \$20

Ekaterina Maximova and Vladimir Vasiliev — Stars of the Bolshoi Ballet and Company

Sunday, October 13, 2:00 p.m. & 8:00 p.m.

Power Center

Guarneri String Quartet and Ida Kavafian, Violist

Tuesday, October 15, 8:00 p.m.

Rackham Auditorium

PPCP: *High Fidelity*. This highly entertaining film, featuring the Guarneri String Quartet, investigates the dynamics and relationships within the king of the chamber ensemble, the string quartet. Modern Languages Building, Auditorium IV 3:00 p.m. Note Screening Date: Sunday, October 13.

Les Ballets Africains of Guinea

Thursday, October 17, 7:00 p.m.

Friday, October 18, 8:00 p.m.

Power Center

Supported by Arts Midwest's members and friends in partnership with the National Endowment for the Arts.

Arleen Auger, Soprano Steve Blier, Pianist

Sunday, October 27, 4:00 p.m.

Hill Auditorium

PPCP: Mr. Richard LeSueur, Director, Vocal Arts Information Service. "Programming Today's Recital." Rackham East Lecture Room, 3:00 p.m.

Emerson String Quartet

Saturday, November 2, 8:00 p.m.

Rackham Auditorium

Reception and record-signing at SKR Classical immediately following concert

Canadian Brass

Saturday, November 9, 8:00 p.m.

Hill Auditorium

Underwritten in part by Comerica and Comerica Capital Management.

Oslo Philharmonic Orchestra
Mariss Jansons, Conductor
Frank Peter Zimmermann, Violinist
Sunday, November 17, 8:00 p.m.
Hill Auditorium

Handel's "Messiah"

Saturday, December 7, 8:00 p.m.

Sunday, December 8, 2:00 p.m.

Underwritten in part by Great Lakes Bancorp.

Yo-Yo Ma, Cellist

Emanuel Ax, Pianist

Tuesday, December 10, 8:00 p.m.

Hill Auditorium

PPCP: A Conversation with Composer William Bolcom, U-M Professor of Music. Rackham Amphitheatre, 7:00 p.m.

The King's Singers

Friday, December 13, 8:00 p.m.

Hill Auditorium

Underwritten by Jacobson's.

Michala Petri, Recorder Kazuhito Yamashita, Guitarist

Saturday, January 25, 8:00 p.m.

Rackham Auditorium

Isaac Stern, Violinist Robert McDonald, Pianist

Thursday, January 30, 8:00 p.m.

Hill Auditorium

Underwritten by Warner-Lambert Parke-Davis Research Division.

PPCP: *From Mao to Mozart: Isaac Stern in China*. In this Academy Award-winning documentary, "Stern's warm-hearted insistence on excellence and the eager response of the Chinese people make for an exhilarating film experience." (*San Francisco Chronicle*) Modern Languages Building Auditorium IV, 3:00 p.m. Note Screening Date: Sunday, January 26.

Mazowsze

Saturday, February 1, 8:00 p.m.

Sunday, February 2, 3:00 p.m.

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Soviet Philharmonic
Gennady Rozhdestvensky,
Conductor

Viktoria Postnikova, Pianist
Saturday, February 8, 8:00 p.m.
Hill Auditorium

Charles Rosen, Pianist
Sunday, February 9, 4:00 p.m.
Rackham Auditorium

New York City Opera National
Company Puccini's "Tosca"
Wednesday, Friday, and Saturday,
February, 12, 14, and 15, 8:00 p.m.
Power Center

PPCP: *I Lived for Art*. A must-see for all opera lovers. This documentary film speaks with and highlights the great Toscas of this century. Rackham Amphitheatre, 7:00 p.m.
Note Screening Date: Sunday, February 9.

Borodin String Quartet
Tuesday, February 18, 8:00 p.m.
Rackham Auditorium

Kodo Drummers of Japan
Wednesday, February 19, 8:00 p.m.
Thursday, February 20, 7:00 p.m.

PPCP: Professor William Malm, Professor of Music, U-M. "The Folk Roots of Kodo Drumming." Rackham Amphitheatre, Wednesday, 7:00 p.m.

Vienna Choir Boys
Wednesday, March 4, 7:00 p.m.
Hill Auditorium

Consort of Musicke
Friday, March 6, 8:00 p.m.
Rackham Auditorium

PPCP: Dr. Glenn Watkins, Earl V. Moore Professor of Music, U-M. "The Genius of Claudio Monteverdi — *Prima Seconda Pratica*." Rackham East Lecture Room, 7:00 p.m.

Ivo Pogorelich, Pianist
Wednesday, March 11, 8:00 p.m.
Hill Auditorium

Faculty Artists Concert
Sunday, March 15, 8:00 p.m.
Rackham Auditorium
Free admission

Beaux Arts Trio
Saturday, March 21, 8:00 p.m.
Rackham Auditorium

The Waverly Consort
Saturday, March 28, 8:00 p.m.
Rackham Auditorium

PPCP: Dr. Judith Laikin Elkin, Project Director, *Jews and the Encounter with the New World 1492/1992*. "Sepharad — Who?" Rackham Amphitheatre, 7:00 p.m.

Chicago Symphony Orchestra
Daniel Barenboim, Conductor
Monday, March 30, 8:00 p.m.
Hill Auditorium

PPCP: Ms. Nancy Malitz, Music Writer, *Detroit News*. Rackham Amphitheatre, 7:00 p.m.

Dawn Upshaw, Soprano
Richard Goode, Pianist
Tuesday, April 14, 8:00 p.m.
Rackham Auditorium

Miami City Ballet
Tuesday and Wednesday,
April 21 and 22, 8:00 p.m.
Power Center
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PPCP: Mr. Edward Villella, Director, Miami City Ballet. "Classicism Under Duress." Rackham East Lecture Room, Tuesday, 7:00 p.m.

Dresden Staatskapelle
André Previn, Conductor
Thursday, April 23, 8:00 p.m.
Hill Auditorium

PPCP: Mr. Jim Leonard, Manager SKR Classical. "Sex and Death." Rackham Amphitheatre, 7:00 p.m.

Cleveland String Quartet and
Norman Fischer, Cellist
Wednesday, April 29, 8:00 p.m.
Rackham Auditorium

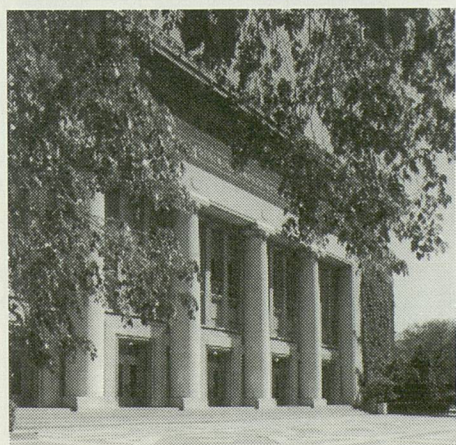
PPCP: Mr. Paul Katz, cellist, Cleveland Quartet and President of Chamber Music America, with Mr. Kenneth Fischer, Executive Director, UMS. "An Interview with Paul Katz: The Status of Chamber Music in America." Rackham Amphitheatre, 7:00 p.m.

99th Annual Ann Arbor
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Detroit Symphony Orchestra
Neeme Järvi, Conductor with
Marilyn Horne, Soprano
André Watts, Pianist
Festival Chorus, Thomas Hilbish,
Director
May 6-9, 8:00 p.m.
Hill Auditorium

Prelude Supper,
Power Center
May 6, prior to the concert

May Festival Finale
May 9, immediately following the concert

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*University Musical Society
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What began in the spring of 1879 as a club dedicated to the study and performance of choruses from Handel's Messiah soon became known as "The Choral Union" and gave its first concert in December 1879. This led to the formation of the University Musical Society in February 1880, and the newly formed chorus became an integral part of seasons to come. Today, the Choral Union refers not only to the devoted group of university and community singers who annually perform the well-loved December performances of Messiah, but to the Musical Society's acclaimed ten-concert series in Hill Auditorium featuring the world's finest orchestras and recitalists. It is this series, along with the eight-concert Chamber Arts series in Rackham Auditorium and the Choice Series of events that includes dance, opera, popular, and ethnic performances in Power Center and other venues, that ranks the University Musical Society among the finest performing arts presenters in the nation, along with Carnegie Hall, Lincoln Center, Boston Celebrity Series, and the Washington Performing Arts Society at the Kennedy Center.

The Musical Society has flourished these 113 seasons with the support of a generous music-loving community, which has gathered in three world-class halls to experience the artistry of performers such as Leonard Bernstein, Vienna Philharmonic Orchestra, Martha Graham, Igor Stravinsky, Enrico Caruso, Jessye Norman, James Levine, Elisabeth Schwarzkopf, Alvin Ailey, Philadelphia Orchestra, Arthur Rubinstein, Eugene Ormandy, Herbert von Karajan, Metropolitan Opera Orchestra, Budapest String Quartet, Jean-Pierre Rampal, Benny Goodman, Andrés Segovia, Fritz Kreisler, Juilliard String Quartet, and New York Philharmonic.

The Musical Society is committed to preserving its finest traditions and building upon them. With new series offerings, programs for young people, groups sales, educational endeavors, special projects and festivals, radio programs, collaborative projects, and the commissioning of new works, the Musical Society looks forward to carrying its tradition of excellence in performing arts presentations into the next century.



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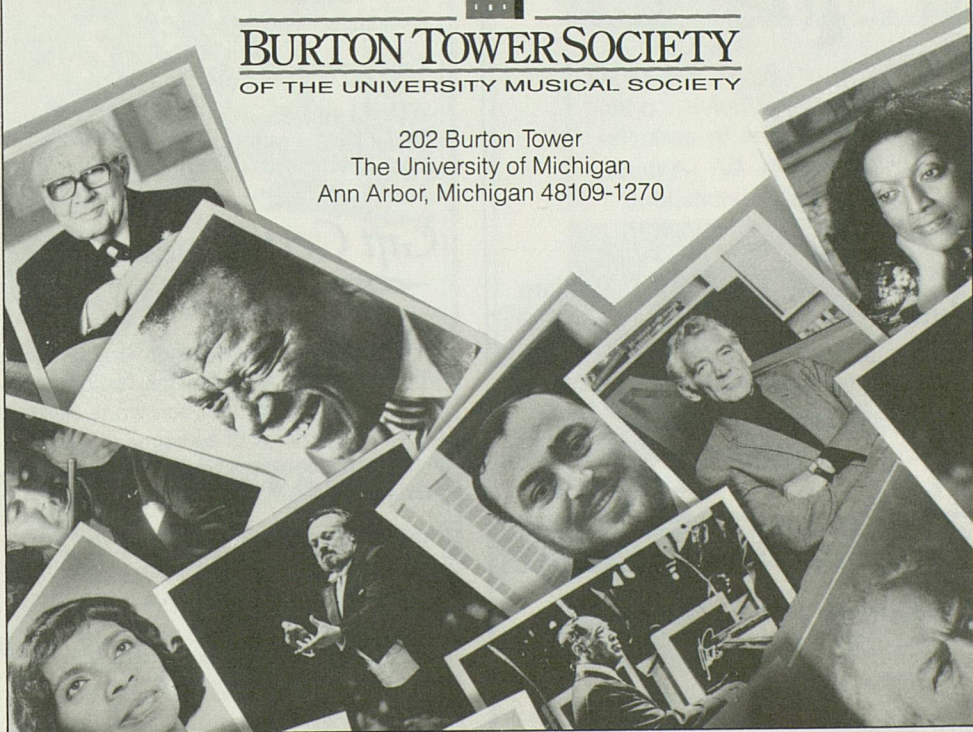
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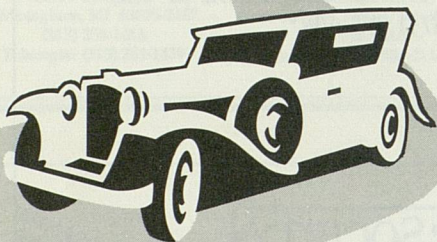
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Co-produced by the University Musical Society and Michigan Radio, "Desert Island Discs" is heard every Saturday morning from 8:00 a.m. to 10:00 a.m. Each program features a distinguished "castaway" who is asked, "If you were stranded on a desert island,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

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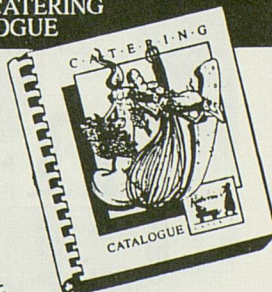
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Youth Program

Three years ago, the University Musical Society arranged to have the New York City Opera National Company perform in the Power Center for area fourth-graders. Now over 15,000 schoolchildren have had the opportunity to experience UMS concerts through the UMS Youth Program.

The Youth Program offers three specially tailored performances for fourth through eighth graders — two opera performances and one dance performance. These concerts are always sold out far in advance, so contact your children's teachers now. The two fourth-grade opera performances are February 13, 1992, and the sixth-grade dance performance features the Miami City Ballet in April.

The UMS also offers discounted tickets through the school system and encourages concertgoing as a part of the regular curriculum. Parents and teachers are invited to organize student groups to attend any UMS performance. The UMS Youth Program Coordinator will work with you to personalize your students' concert experience, which often includes meeting the artists afterwards.

The Association of Performing Arts Presenters recognized the UMS Youth Program as an exemplary model program when it awarded UMS its Dawson Achievement Award in 1990.

For more information call (313) 763-3100.

Cheers!

Cheers! is a group of young UMS supporters that is dedicated to involving and encouraging young singles or couples in UMS activities. Cheers! members host several pre- and post-concert social events. Proceeds from these events help benefit the UMS Youth Program.

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Marcus Roberts & Ellis Marsalis

Sunday, November 24 7:30pm
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15th Ann Arbor Folk Festival

Saturday, January 25
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American Theatre 91/92:

Treasure Island

An Adventure for Everyone
Sunday, October 20 7:30pm
Power Center
a National Theatre of the Deaf performance

Zora Neale Hurston

Sunday, November 17 7:30pm
Mendelssohn Theatre
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I Ain't Yo' Uncle

*An African American Re-Write of
"Uncle Tom's Cabin"*
Thursday, March 5 8pm
Power Center
San Francisco Mime Troupe

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April 5 7:30pm
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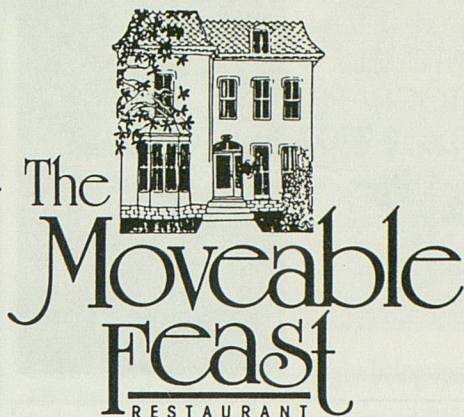
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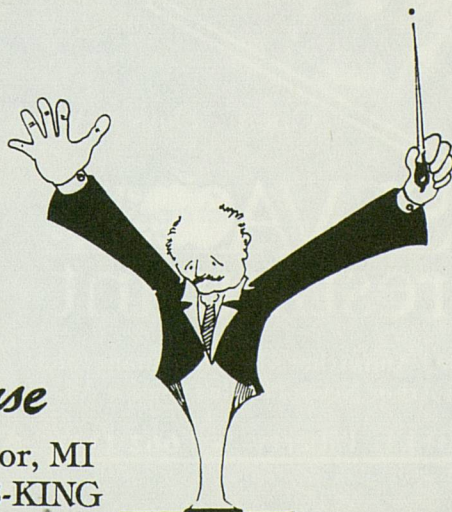


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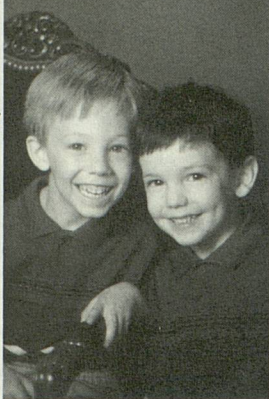
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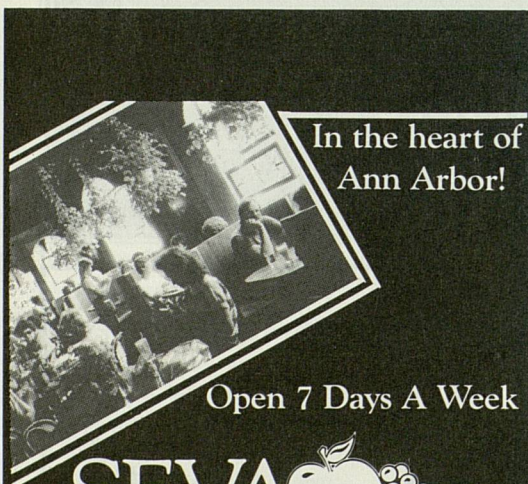
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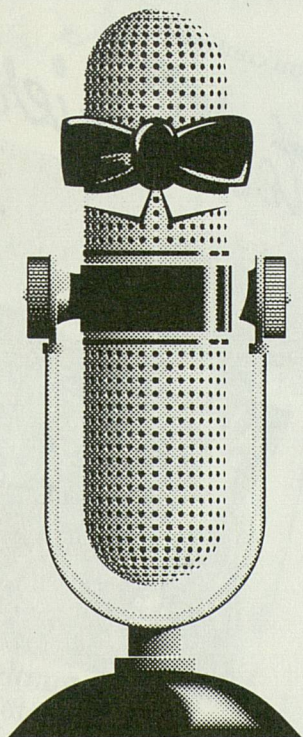
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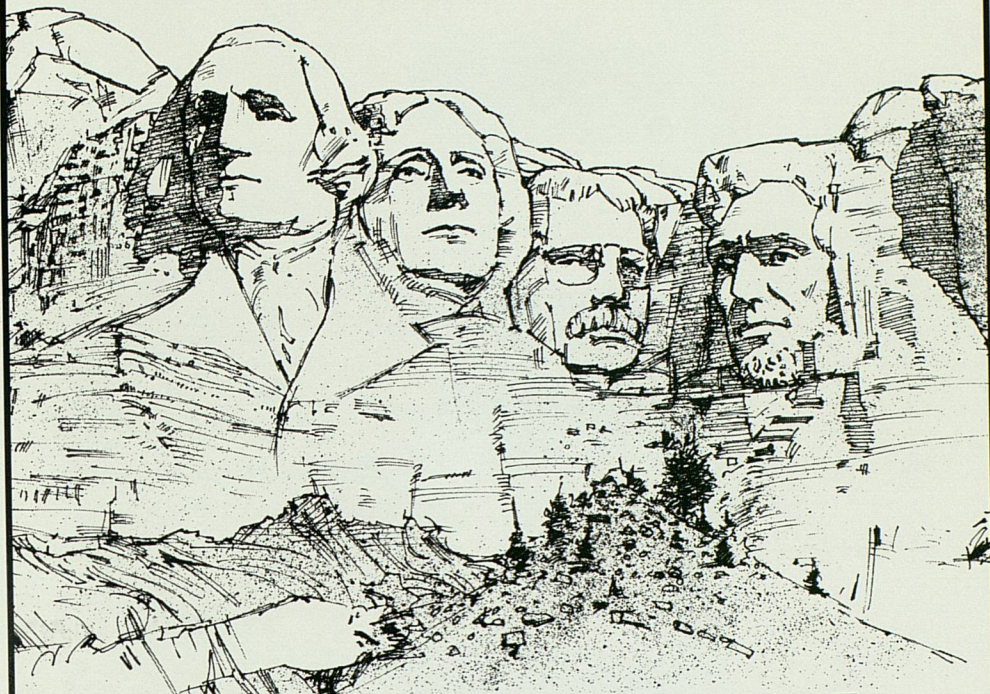
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