

*this*..... *is*  
*the moment*

THE 1995 WINTER SEASON

UNIVERSITY MUSICAL SOCIETY

OF THE UNIVERSITY OF MICHIGAN

ANN ARBOR



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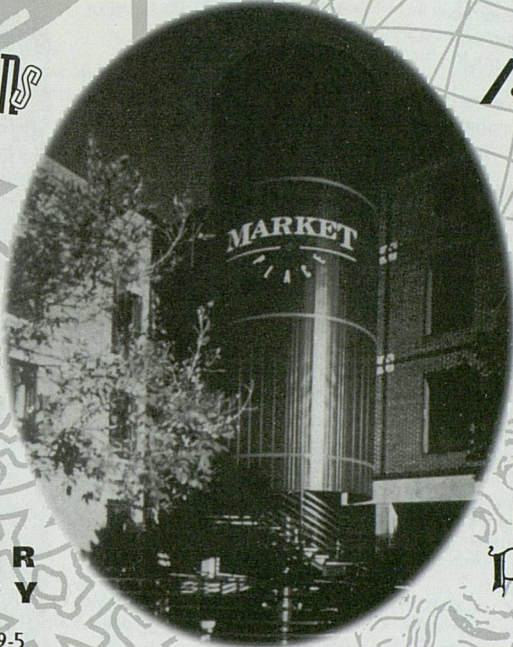
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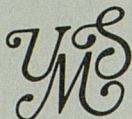
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University Musical Society

The University of Michigan  
Burton Memorial Tower  
Ann Arbor, Michigan  
48109-1270

Dear UMS Patrons,

Thank you very much for attending this event and for supporting the work of the University Musical Society. By the time this 1994-95 season comes to a close in May, the UMS will have brought to the community 65 performances featuring many of the world's finest artists and ensembles. In addition, the UMS will have sponsored more than 100 educational events aimed at enhancing the community's understanding and appreciation of the performing arts. Your support makes all of this possible, and we are grateful to you.

My colleagues throughout the country are continually amazed at how a midwest community of 110,000 can support the number and quality of performances that the UMS brings to Ann Arbor. They want to know how we do it, and I'm proud to tell them. Here's what I say:

- First, and most important, the people of Ann Arbor and the surrounding region provide great support for what we do by attending events in large numbers and by providing generous financial support through gifts to the UMS. And, according to our artists, they are among the most informed, engaged, and appreciative audiences in the country.
- It has been the tradition of the University Musical Society since its founding in 1879 to bring the greatest artists in the world to Ann Arbor, and that tradition continues today. Our patrons expect the best, and that's what we seek to offer them.
- Many years ago enlightened leaders of both the University of Michigan and the University Musical Society determined that the UMS could best serve the community if the UMS had a measure of artistic and financial independence from the University. While the UMS is proudly affiliated with the University, is housed on the campus, and collaborates regularly with many University units, it is a separate not-for-profit organization with its own Board of Directors and supports itself solely from ticket sales, other earned income, and grants and contributions. This kind of relationship between a presenting organization and its host institution is highly unusual, but it has contributed significantly to our being able to be creative, bold, and entrepreneurial in bringing the best to Ann Arbor.
- The quality of our concert halls means that artists love to perform here and are eager to accept return engagements. Where else in the U.S. can Yo-Yo Ma, James Galway, Kathleen Battle, Itzhak Perlman, or Cecilia Bartoli perform a recital before 4,300 people and know that their pianissimos can be heard unamplified by everyone?
- Our talented, diverse, and dedicated Board of Directors, drawn from both the University and the regional community, provides outstanding leadership for the UMS. The 200-voice Choral Union, 35-member Advisory Committee, 275-member usher corps, and hundreds of other volunteers contribute thousands of hours to the UMS each year and provide critical services that we could not afford otherwise.
- Finally, I've got a wonderful group of hard-working staff colleagues who love the Musical Society and love their work. Bringing the best to you brings out the best in them.

Thanks again for coming. And let me hear from you if you have any complaints, suggestions, etc. Look for me in the lobby or give me a call at (313) 747-1174.

Sincerely,

# A Salute To Our Corporate Angels . . .

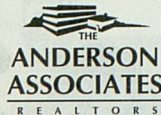
## Thank You Corporate Underwriters

*On behalf of the University Musical Society, I am privileged to recognize the companies whose support of UMS through their major 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 significant 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  
University  
Musical Society*



**James W. Anderson, Jr.**  
President, The Anderson Associates Realtors

*"The arts represent the bountiful fruits of our many rich cultures, which should be shared with everyone in our community, especially our youth. The UMS is to be commended for the wealth of diverse talent they bring to us each year. We are pleased to support their significant efforts."*



**Carl A. Brauer, Jr.**  
Owner  
Brauer Investment Company

*"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."*

### CHELSEA MILLING COMPANY



**Howard S. Holmes**  
President  
Chelsea Milling Company

*"The Ann Arbor area is very fortunate to have the most enjoyable and outstanding musical entertainment made available by the efforts of the University Musical Society. I am happy to do my part to keep this activity alive."*



**Curtin & Alf**  
**Joseph Curtin and Greg Alf**  
Owners, Curtin & Alf

*"Curtin & Alf's support of the University Musical Society is both a privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."*

### DETROIT - WINDSOR TUNNEL



**Donald M. Vuchetich,**  
President  
Detroit & Canada Tunnel Corporation

*"The Detroit and Canada Tunnel Corporation is proud to be a partner with the University of Michigan Musical Society in their success of bringing such high quality performances to the Southeast Michigan region."*



**Douglas D. Freeth**  
President  
First of America Bank-Ann Arbor

*"We are proud to help sponsor this major cultural group in our community which perpetuates the wonderful May Festival."*

# A Salute To Our Corporate Angels . . .

## Conlin — Faber Travel



**L. Thomas Conlin**  
Chairman of the Board and Chief Executive Officer  
Conlin-Faber Travel

*"The University Musical Society has always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."*



**William E. Odom**  
Chairman  
Ford Motor Credit Company

*"The people of Ford Credit are very proud of our continuing association with the University Musical Society. The Society's long-established commitment to Artistic Excellence not only benefits all of Southeast Michigan, but more importantly, the countless numbers of students who have been culturally enriched by the Society's impressive accomplishments."*



**Alex Trotman**  
Chairman, Chief Executive Officer  
Ford Motor Company

*"Ford takes particular pride in our longstanding association with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan. The Society's May Festival, now entering its second century, has become one of our region's major assets, and we are once again pleased to be its underwriter this year."*



**Robert J. Delonis**  
President and Chief Executive Officer  
Great Lakes Bancorp

*"As a long-standing member of the Ann Arbor community, Great Lakes Bancorp and the University Musical Society share tradition and pride in performance. We're pleased to continue with support of Ann Arbor's finest art showcase."*



**John Psarouthakis Ph.D.**  
Chairman and Chief Executive Officer  
JPEinc.

*"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."*



## Jacobson's

**Mark K. Rosenfeld**  
President, Jacobson Stores Inc.

*"We are pleased to share a pleasant relationship with the University Musical Society. Business and the arts have a natural affinity for community commitment."*



**Dennis Serras**  
President  
Mainstreet Ventures, Inc.


*"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."*



**John E. Lobbia**  
Chairman and Chief Executive Officer  
Detroit Edison

*"The University Musical Society is one of the organizations that make the Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."*



 **mckinley**  
associates, inc.

**Ronald Weiser**  
Chairman and  
Chief Executive  
Officer, McKinley  
Associates, Inc.

*"McKinley Associates is proud to support the University Musical Society and the cultural contribution it makes to the community."*



**Iva M. Wilson**  
President, Philips  
Display  
Components  
Company

*"Philips Display Components Company is proud to support the University Musical Society and the artistic value it adds to the community."*



**REGENCY TRAVEL INC.**

**Sue S. Lee,**  
President  
Regency Travel  
Agency, Inc.

*"It is our pleasure to work with such an outstanding organization as the Musical Society at the University of Michigan."*



 **O'neal**  
construction inc

**Joe E. O'Neal**  
President, O'Neal  
Construction

*"A commitment to quality is the main reason we are a proud supporter of the University Musical Society's efforts to bring the finest artists and special events to our community."*



**Society**

**George H. Cress**  
Chairman,  
President, and  
Chief Executive  
Officer  
Society Bank,  
Michigan

*"The University Musical Society has always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."*

**WARNER  
LAMBERT**



**Ronald M.  
Cresswell, Ph.D.**  
Vice President and  
Chairman  
Pharmaceutical  
Division,  
Warner Lambert  
Company

*"Warner-Lambert is very proud to be associated with the University Musical Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."*

**PEPPER, HAMILTON & SCHEETZ**  
ATTORNEYS AT LAW



**Michael Staebler**  
Managing Partner  
Pepper, Hamilton  
& Scheetz

*"Pepper, Hamilton and Scheetz congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."*



**EDWARD  
SUROVELL**  
CO./REALTORS

**Edward Surovell**  
President  
The Edward  
Surovell Co./  
Realtors

*"Our support of the University Musical Society is based on the belief that the quality of the arts in the community reflects the quality of life in that community."*

  
**Wolverine  
Temporaries** Inc.

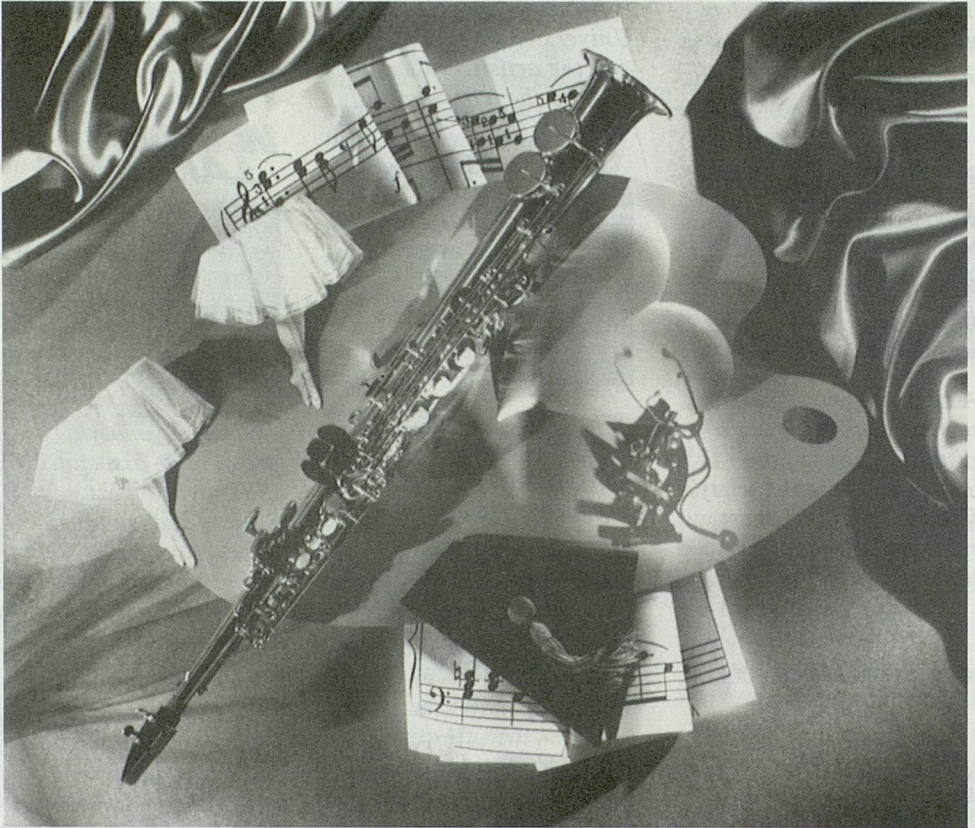


**Dr. James R. Irwin**  
Chairman and CEO,  
The Irwin Group of  
Companies  
President, Wolverine  
Temporary Staffing  
Services

*"Wolverine Staffing began its support of the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community."*



WHEN IT COMES TO OUR COMMUNITIES,  
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AT FORD MOTOR COMPANY, we believe in giving back to our communities. To do that, we support the ARTS, by sponsoring concerts and art exhibits, and by providing financial support to museums and public radio and television. We support EDUCATION, by working with schools to improve adult literacy, and through many other programs. We support SOCIAL ENDEAVORS, by contributing to local hospitals, charities, minority activities and humanitarian organizations. At Ford, we depend on our COMMUNITIES, and our communities know they can depend on us.

*Ford Motor Company*

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of the University of Michigan

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Erika Fischer  
Susan Fitzpatrick  
Judy Johnson Fry  
Adam Glaser  
Michael L. Gowing  
Philip Guire  
Deborah Halinski  
Jonathan Watts Hull  
John B. Kennard, Jr.  
Michael J. Kondziolka  
Cheryl Ng  
Catherine R. Oetting  
R. Scott Russell

Thomas Sheets  
Helen Siedel  
Marya P. Smith  
Jane Stanton

*Work Study/Interns*

Jonathan Cho  
Timothy Christie  
Kim Coggin  
Anne S. Dickens  
Cristina de la Isla  
Grace Eng  
Rachel Folland  
Jennifer Hall  
Naomi Kornilakis  
Kwang Lee  
Tansy Rodd  
Eva Rosenwald  
Marjorie Schriber  
Lisa Vogen

Donald Bryant  
*Conductor Emeritus*

*Advisory Committee*

Elizabeth Yhouse  
*Chair*  
Gregg Alf  
Paulett Banks  
Milli Baranowski  
Janice Stevens Botsford  
Jeannine Buchanan  
Letitia Byrd  
Betty Byrne  
Pat Chatas  
Chen Oi Chin-Hsieh  
Phil Cole  
Peter H. deLoof  
Rosanne Duncan  
Don Faber  
Penny Fischer  
Barbara Gelehrter  
Margo Halsted  
Esther Heitler  
Lorna Hildebrandt  
Kathleen Hill  
Matthew Hoffmann

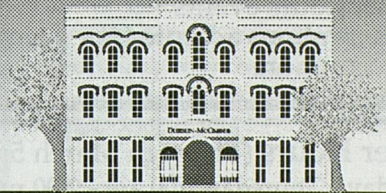
JoAnne Hulce  
Alice Davis Irani  
Perry Irish  
Heidi Kerst  
Leah Kileny  
Nat Lacy  
Maxine Larrouy  
Doni Lystra  
Kathleen Beck Maly  
Charlotte McGeoch  
Margaret McKinley  
Clyde Metzger  
Ronald G. Miller  
Karen Koykka O'Neal  
Marysia Ostafin  
Maya Savarino  
Janet Shatusky  
Aliza Shevrin  
Ellen Stross  
James Telfer, M.D.  
Susan B. Ullrich  
Jerry Weidenbach  
Jane Wilkinson

Judy Fry, *Staff Liaison*

The University Musical Society is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, or handicap.

The University Musical Society is a member of the International Society for the Performing Arts, Association of Performing Arts Presenters, Chamber Music America, Arts Action Alliance, and Washtenaw Council for the Arts.

Beginning a  
Second Century of  
Service to the  
Community.



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Fax (313) 741-9059

The University Musical Society is supported by the Michigan Council for Arts and Cultural Affairs, and Arts Midwest and Friends in Partnership with the National Endowment for the Arts.





## Breakfast & Lunch

Enjoy our casual table service with your own pot of coffee. We serve a distinctive blend of meats, poultry, seafood, vegetables, and cheeses in varying combinations of eggs benedict, omelettes, skillet dishes, and gourmet blends. Lunch items include soups, salads, sandwiches & a wide variety of burgers & chicken sandwiches.

- ◆ Cafe Marie is a proud sponsor of UMS youth programs
- ◆ Remember to use your UMS Card at Cafe Marie
- ◆ Cafe Marie is a smoke-free restaurant
- ◆ Ask about gift certificates or after hours events
- ◆ Reservations accepted for groups of 6 or more

### Winter Hours (Through March 5th)

Monday - Thursday 7:00 am - 2:00 pm

Friday - Sunday 7:00 am - 3:00 pm

Breakfast served all day

Lunch items served after 11:00 am

## 1759 Plymouth Road

(Conveniently located near North Campus  
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## GENERAL INFORMATION

*University Musical Society  
Auditoria Directory & 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.

*Michigan Theater:* Coat check is available in the lobby.

### *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.

*Michigan Theater:* Drinking fountains are located in the center of the main floor lobby.

### *Handicapped Facilities*

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 Tally Hall, Church Street, Maynard Street, Thayer Street, 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 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 telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby.

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

*Michigan Theater:* Pay phones are located in the lobby.

## Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. 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.

**Michigan Theater:** Men's and women's restrooms are located in the lobby on the mezzanine. Mobility-impaired accessible restrooms are located on the main floor off of aisle one.

## 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/Member Information Table

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



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## Award Winning Design



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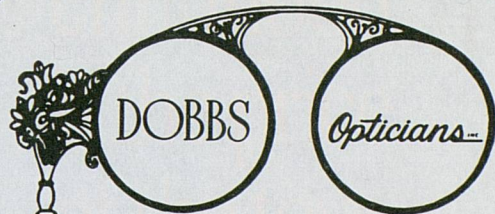
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## CONCERT GUIDELINES

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.

---

### *A Modern Distraction*

Please turn off or suppress electronic beeping and chiming digital watches or pagers 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).



**Our best wishes  
for a  
HEALTHY  
and  
HARMONIOUS  
season!**



**M-CARE**

The Managed Care Organization  
sponsored by  
The University of Michigan

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M-CARE  
3601 Plymouth Road  
Ann Arbor, MI 48105-2690  
(313) 747-8700

## TICKET SERVICES

### *Phone Orders and Information*

University Musical Society Box Office  
Burton Memorial Tower  
Ann Arbor, MI 48109-1270  
on the University of Michigan campus

**313.764.2538**

From outside the 313. area code, call toll-free  
**1.800.221.1229.**

Weekdays 10 A.M. to 6 P.M.  
Saturday 10 A.M. to 1 P.M.

### *Fax Orders*

**313.747.1171**

### *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.

### *Gift Certificates*

Tickets make great gifts for any occasion. The University 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 and 10 A.M. to 1 P.M. Saturday.

The biggest  
difference  
between  
childhood  
and second  
childhood  
is the price  
of the toys.

Your toys now start  
around \$10,000. Not a problem,  
though. Just stop by and ask about  
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**GREAT LAKES  
BANCORP**

**UNIVERSITY MUSICAL SOCIETY**  
of the University of Michigan

**N**OW IN ITS 116TH SEASON, THE University Musical Society ranks as one of the oldest and most highly-regarded performing arts presenters in the country.

The Musical Society began in 1879 when a group of singers from Ann Arbor churches gathered together to study and perform the choruses from Handel's *Messiah* under the leadership of Professor Henry Simmons Frieze and Professor Calvin B. Cady. The group soon became known as The Choral Union and gave its first concert in December 1879. This tradition continues today. The UMS Choral Union performs this beloved oratorio each December.

The Choral Union led to the formation in 1880 of the University Musical Society whose name was derived from the fact that many members were affiliated with the University of Michigan. Professor Frieze, who at one time served as acting president of the University,

became the first president of the Society. The Society comprised the Choral Union and a concert series that featured local and visiting artists and ensembles. Today, the Choral Union refers not only to the chorus but the Musical Society's acclaimed ten-concert series in Hill Auditorium.

Through the Chamber Arts Series, Choral Union Series, Choice Events, and the annual May Festival celebration, the Musical Society now hosts over 60 concerts and more than 100 educational events each season featuring the world's finest dance companies, chamber ensembles, recitalists, symphony orchestras, opera, theater, popular attractions, and presentations from diverse cultures. The University Musical Society has flourished these 116 years with the support of a generous music- and arts-loving community, which has gathered in Hill and Rackham Auditoria and Power Center to experience the artistry of such outstanding talents as Leonard Bernstein, the Vienna Philharmonic Orchestra, Sweet Honey in the Rock, the Martha Graham Dance Company, Enrico Caruso, Jessye Norman, James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andrés Segovia, the Stratford Festival, the Beaux Arts Trio, Cecilia Bartoli, and the Chicago Symphony Orchestra.

In May of 1993, the Musical Society celebrated its 100th Ann Arbor May Festival with performances by the Metropolitan Opera Orchestra led by Maestro James Levine, Itzhak Perlman, Eartha Kitt, the Detroit Symphony Orchestra, the University Choral Union, and other artists. Under the leadership of only five directors in its history, the Musical Society has built a reputation of quality and tradition that is maintained and strengthened through educational endeavors, commissioning of new works, artists' residencies, programs for young people, and collaborative projects.

While it is proudly affiliated with the University of Michigan and is housed on the Ann Arbor campus, the Musical Society is a separate, not-for-profit organization, which supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

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## UMS CHORAL UNION

Thomas Sheets, conductor

**T**HROUGHOUT ITS 116-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

The chorus has sung under the direction of Neeme Järvi, Kurt Masur, Eugene Ormandy, Robert Shaw, Igor Stravinsky, André Previn, Michael Tilson Thomas, Seiji Ozawa, Robert Spano, and David Zinman in performances with the Detroit Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Orchestra of St. Luke's and other noted ensembles. In 1993, the UMS Choral Union was appointed the resident large chorus of the Detroit Symphony Orchestra.

A highlight of the UMS Choral Union's 1993/1994 season was the performance and recording of Tchaikovsky's *Snow Maiden* with the Detroit Symphony Orchestra conducted by Neeme Järvi, released this past November by Chandos International.

During this season the UMS Choral Union joined the Detroit Symphony Orchestra and conductor Neeme Järvi in performances of Ravel's *Daphnis et Chloé*, presented *A Celebration of the Spiritual* with Dr. Jester Hairston, and in May of 1995 will perform the Mahler Symphony #2 (*Resurrection*), again with the DSO, under conductor Jerzy Semkow. In April 1995, the Choral Union will join the Toledo Symphony Orchestra in commemorating the 50th Anniversary of V-E Day, performing Britten's *War Requiem* in Toledo under the direction of Andrew Massey.

Established in 1879 when a group of local church choir members and other interested singers came together to sing choruses from Handel's *Messiah*, the ambitious founders of the Choral Union went on to form the University Musical Society the following year. Representing a mixture of townspeople, students, and faculty, members of the UMS Choral Union share one common passion — a love of the choral art.

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## HILL AUDITORIUM

COMPLETED IN 1913, this renowned concert hall was inaugurated at the 20th Annual Ann Arbor May Festival and has since been home to thousands of Musical Society concerts, including the annual Choral Union series, throughout its distinguished 80-year history.

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. UMS obtained 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.

Currently, Hill Auditorium is part of the U-M's capital campaign, the Campaign for Michigan. Renovation plans for Hill Auditorium have been developed by Albert Kahn and Associates to include elevators, green rooms, expanded bathroom facilities, air conditioning, artists' dressing rooms, and many other necessary improvements and patron conveniences.

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## RACKHAM AUDITORIUM

**F**OR OVER 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.

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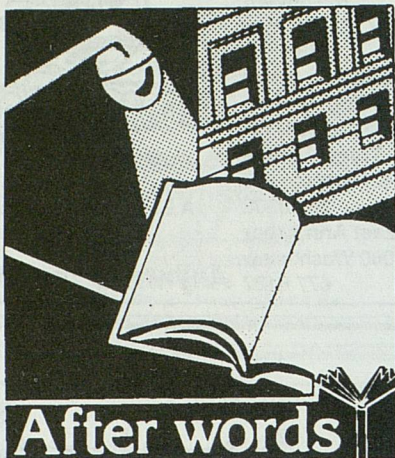


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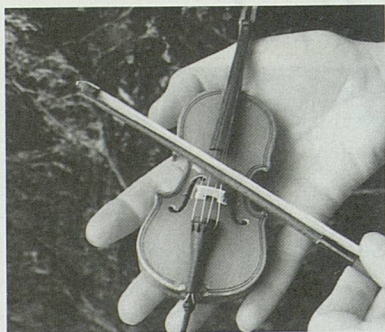
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THE DRAMATIC mirrored glass that fronts the Power Center seems to anticipate what awaits the concertgoer inside. The Power Center's dedication occurred with the world premiere of Truman Capote's *The Grass Harp* in 1971. Since then, the Center has been host to hundreds of prestigious names in theater, dance, and music, including the University Musical Society's first Power Center presentation — Marcel Marceau.

The fall of 1991 marked the twentieth anniversary of the Power Center. The Power Family — Eugene B. Power, a former regent of the University of Michigan, his wife Sadye, and their son Philip — 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.

UMS hosted its annual week-long theater residency in the Power Center, welcoming the esteemed Shaw Festival of Canada, November 15–20, 1994.

In October 1994, UMS, the Martha Graham Dance Company, and ten institutional partners hosted "In the American Grain: The Martha Graham Centenary Festival" commemorating the 100th anniversary of Martha Graham's birth. The Power Center was the site of open rehearsals, exhibits, workshops, and performances, including the 50th anniversary celebration of the premiere of the Martha Graham/Aaron Copland collaboration "Appalachian Spring (Ballet for Martha)."

## THE MICHIGAN THEATER

**T**HE HISTORIC Michigan Theater opened its doors January 5, 1928 at the peak of the vaudeville/movie palace era. The gracious facade and beautiful interior were then as now a marvel practically unrivaled in Michigan. As was the custom of the day, the Theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country.

Over the years, the Theater has undergone many changes. "Talkies" replace silent films just one year after the Theater opened, and vaudeville soon disappeared from the stage. As Theater attendance dwindled in the '50s, both the interior and exterior of the building were remodeled in a style which was architecturally inappropriate. Through the '60s and '70s the 1800-seat theater struggled against changes in the film industry and audiences until the non-profit Michigan Theater Foundation stepped in to operate the failing movie house in 1979.

After a partial renovation which returned much of the Theater to its prior glory, the Michigan Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. The Michigan Theater is also the home of the Ann Arbor Symphony Orchestra.

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### *Spring Season*

#### *Dances Around the World*

Saturday, January 21, p.m.  
Job Christenson, *Tap Dance Soloist*  
Dvorak *Slavonic Dance #8*,  
Brahms *Hungarian Dance #1*,  
Morton Gould *Tap Dance Concerto*,  
Rachmaninoff *Symphonic Dances*

#### *Eastern Tapestry*

Saturday, March 25, 8 p.m.  
Carol Wincenc, *Flute*; Mark Beudert, *Tenor*  
Schoenfield *Klezmer Rondos*, Halévy *La Rachel*  
*Quand du Seigneur*, and Dvorak *Symphony #7*

#### *Season Finale*

Saturday, April 29, 8 p.m.  
Glenn Dieterow, *Violin*  
Stravinsky *Scherzo à la Russe*, Brahms *Violin*  
*Concerto*, Prokofiev *Symphony #5*

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# UNIVERSITY MUSICAL SOCIETY 1995 WINTER SEASON

## Sweet Honey in the Rock

Friday, January 6, 8PM  
Hill Auditorium

*Made possible by a gift from Great Lakes Bancorp.*

## The Complete Solo Piano Music of Frédéric Chopin, Part I

Garrick Ohlsson, piano  
Friday, January 13, 8PM  
Rackham Auditorium  
(1st of 3 installments)

Philips Educational Presentation: Roland J. Wiley, Professor of Music History & Musicology. *A Patriot in Exile*. Michigan League, 7PM.

SKR Classical will sponsor a series of 3 in-store lectures, "Chopin: Virtuoso & Poet," 7PM on Sunday evenings, January 8, March 5 & March 26.

*Made possible by a gift from Regency Travel, Inc.*

*This project is part of the U-M Copernicus Endowment's theme semester, From Polonaise to Penderecki: Polish Music at the University of Michigan.*

## Ruth Brown, blues vocalist

Saturday, January 14, 8PM  
Power Center

Philips Educational Presentation: Michael G. Nastos, Program Host, WEMU; Ann Arbor News Writer, Detroit Correspondent for Downbeat, Cadence & Arts Midwest; Jazz Editor and General Contributor, All Music Guide; Jazz Panelist for Michigan Council for the Arts. Between Bessie, Billie & Baker, a discussion of the lineage of great jazz and blues singers. Michigan League, 7PM.

Part of the University of Michigan's 1995 Rev. Dr. Martin Luther King, Jr. Day Symposium. The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.

## Harlem Spiritual Ensemble

François Clemmons,  
founder/director  
Sunday, January 15, 7PM  
Hill Auditorium  
Free Concert

*This concert is co-presented with the Office of the Vice Provost for Academic and Multicultural Affairs of the University of Michigan as part of the University's 1995 Rev. Dr. Martin Luther King, Jr. Day Symposium.*

## Academy of St. Martin-in-the-Fields Iona Brown, conductor/ violin

featuring Vivaldi's  
*The Four Seasons*  
Sunday, January 22, 7PM  
Rackham Auditorium

*Made possible by a gift from Conlin-Faber Travel, Inc. and British Airways.*

## Jean-Pierre Rampal, flute John Steele Ritter, piano Wednesday, January 25, 8PM Hill Auditorium

Philips Educational Presentation: Penelope Fischer, Board Chair, National Flute Association and Director, Ann Arbor School for the Performing Arts. "Rampal: The World's First Famous Fluter." Michigan League, 7PM.

## The Romeros, guitar family

Friday, January 27, 8PM  
Rackham Auditorium

Philips Educational Presentation: Julie Jaffee Nagel, Ph.D., Arts Psychology Program, McAuley Outpatient Mental Health Services. "Stage Fright: Nature or Nurture?" Michigan League, 7PM.

## The Society Bank Cleveland Orchestra Weekend

Christoph von Dohnányi,  
music director  
Emanuel Ax, piano  
February 3, 4 & 5, 1995

Friday, February 3, 8PM  
Hill Auditorium

Free Philips Educational Presentation: Glenn Watkins, Earl V. Moore Professor of Music. *The Music of Schnittke and Schoenberg Included in This Evening's Performance* Michigan League, Friday, February 3, 7PM.

Saturday, February 4, 8PM  
Hill Auditorium  
Emanuel Ax, piano  
*An Evening of Brahms*  
Sunday, February 5, 4PM  
Rackham Auditorium  
Chamber Music with  
Members of the  
Cleveland Orchestra

*Made possible by a gift from Society Bank, Michigan This project is also supported by Arts Midwest members and friends in partnership with the National Endowment for the Arts.*

## Noa, vocalist, and Gil Dor, guitar Thursday, February 9, 8PM Power Center

*This program is part of the Mid East/West Fest International Community Cultural Exchange sponsored by the W. K. Kellogg Foundation and Lufthansa, Major Sponsors, and Hudson's and the Dayton Hudson Foundation.*

## Anne-Sophie Mutter, violin Lambert Orkis, piano Saturday, February 11, 8PM Hill Auditorium Works by Stravinsky, Beethoven, Currier, and Schumann

*Made possible by a gift from Parke-Davis Pharmaceutical Research.*

## Freiburg Baroque Orchestra

Drew Minter, countertenor  
Sunday, February 12, 7PM  
Rackham Auditorium  
Works by Purcell, L.G.  
Zavateri, D. Scarlatti, and A.  
Corelli

## Kodo Drummers Monday, February 13, 8PM

Tuesday,  
February 14, 8PM  
Power Center

Philips Educational Presentation: The KoNami Ensemble. *A Lecture/Demonstration on Japanese Festival Music*. Michigan League, 7PM.

## New York City Opera National Company Rossini's *Il Barbiere di Siviglia (The Barber of Seville)*

Tuesday, February 28,  
7PM (Family Show)  
Wednesday, March 1, 8PM  
Friday, March 3, 8PM  
Saturday, March 4, 8PM  
Sunday, March 5, 2PM  
Power Center  
In Italian with English  
supertitles.

Philips Educational Presentation: Ede Bookstein, Costume Designer, will discuss designing costumes for opera. Michigan League, 7PM

*Made possible by a gift from JPEinc. In addition, we are grateful to the Ford Motor Company for making possible the Tuesday, February 28 family show which is part of the Ford Family Series.*

## Hagen String Quartet Thursday, March 2, 8PM Rackham Auditorium Works by Mozart, von Webern, and Schubert

*Made possible by a gift from Curtin & Alf Violinmakers.*

## Warsaw Sinfonia Krzysztof Penderecki, conductor Allison Eldredge, cello Saturday, March 11, 8PM Hill Auditorium Works by Beethoven, Penderecki, and Mendelssohn

Philips Educational Presentation: Krzysztof Penderecki, composer and conductor, will present the University of Michigan's Annual Copernicus Lecture on Friday, March 10, 8PM in the Rackham Building.

*This concert is part of the U-M Copernicus Endowment's theme semester, From Polonaise to Penderecki: Polish Music at the University of Michigan.*

*Made possible by a gift from the estate of William Kinney*

## The Complete Solo Piano Music of Frédéric Chopin, Part I

Garrick Ohlsson, piano  
Sunday, March 12, 4PM  
Rackham Auditorium  
(2nd of 3 installments)

Philips Educational Presentation: Garrick Ohlsson. "Chopin's Piano Literature from the Performer's Point of View." Saturday, March 11, 4PM. Location TBA.

*Made possible by a gift from Regency Travel, Inc.*

## Lincoln Center Jazz Orchestra

*The Majesty of Louis  
Armstrong*  
Wednesday,  
March 15, 8PM  
Hill Auditorium

*Presented in conjunction with U-M Office of Major Events (MEO). The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.*

**Berlin Philharmonic  
Woodwind Quintet**

Friday, March 17, 8PM  
Rackham Auditorium  
*Works by Mozart, Franz  
Danzi, Samuel Barber,  
Andre Jolivet, Paul Taffanel*

Philips Educational Presentation:  
Post-performance chat with  
members of the Quintet.

**Maurizio Pollini, piano**  
Monday, March 20, 8PM  
Hill Auditorium

**Bill T. Jones/Arnie Zane  
Dance Co. - Still/Here**  
Friday, March 24, 8 PM  
Saturday, March 25, 8PM  
Power Center

*This project is supported by Arts  
Midwest members and friends in  
partnership with the National  
Endowment for the Arts.*

**Cleveland String Quartet**  
**Giora Feidman, clarinet**  
Sunday, March 26, 4PM  
Rackham Auditorium  
*Works by Schubert, Joaquin  
Turina, Osvaldo Golijov, and  
Dvorak*

Philips Educational Presentation:  
Pre-concert conversation with  
members of the Cleveland String  
Quartet. Michigan League, 3PM.

*Made possible by a gift from Edward  
Surovell Company/Realtors.*

**U-M School of Music  
Faculty Artists Concert**  
Tuesday, March 28, 8PM  
Rackham Auditorium  
**Free Concert**

*Works by Schulhoff,  
Beethoven, and Dvorak.*

**The Complete Solo Piano  
Music of Frédéric Chopin,  
Part I**

Garrick Ohlsson, piano  
Friday, March 31, 8PM  
Rackham Auditorium  
(3rd of 3 installments)

*Made possible by a gift from  
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**Anonymous 4**

Saturday, April 1, 8PM  
St. Andrews Episcopal  
Church, Ann Arbor  
*A Marian passion through  
12th- to 14th-century music  
from the British isles.*

**Royal Concertgebouw  
Orchestra of Amsterdam**  
**Riccardo Chailly,  
conductor**

Thursday, April 6, 8PM  
Hill Auditorium  
*Works by Stravinsky,  
Prokofiev, and Strauss*

Philips Educational Presentation:  
An interview with Martijn Sanders  
(U-M M.B.A. '69), Managing  
Director of the Het  
Concertgebouw. Michigan  
League, 7PM.

**Julian Bream, guitar**  
Tuesday, April 25, 8PM  
Rackham Auditorium

*Made possible by a gift from the  
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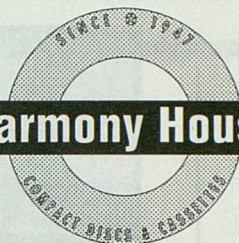
**Detroit Symphony  
Orchestra**  
**Jerzy Semkow, conductor**  
**Edith Wiens, soprano**  
**Florence Quivar, mezzo-  
soprano**

**UMS Choral Union**  
**Thomas Sheets, music  
director**  
Sunday, May 14, 4PM  
Hill Auditorium  
Mahler: Symphony No. 2  
("Resurrection")

Philips Educational Presentation:  
Jim Leonard, Manager, SKR  
Classical. *Death and Resurrection*, a  
discussion of Mahler's Symphony  
No. 2.

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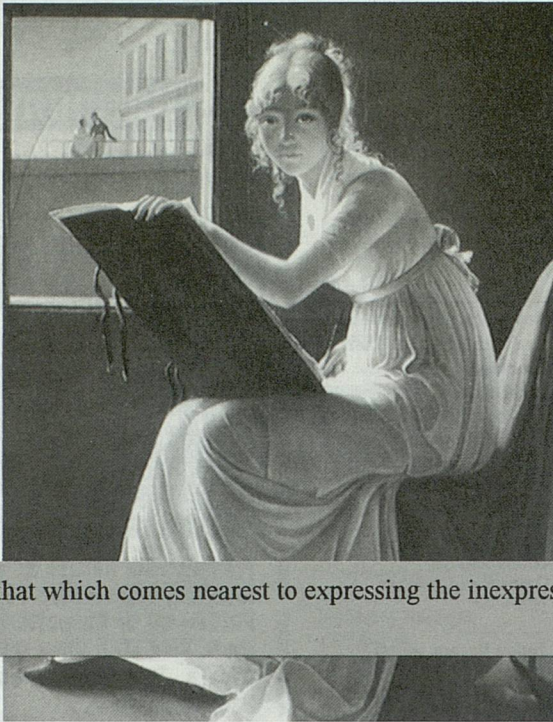
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# UNIVERSITY MUSICAL SOCIETY

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## Event Program Book

*116th Annual*  
*Choral Union Series*  
*Hill Auditorium*

*32nd Annual*  
*Chamber Arts Series*  
*Rackham Auditorium*

*24th Annual*  
*Choice Events Series*

*New York City Opera National Company's*

## THE BARBER OF SEVILLE

3

Tuesday, February 28, 1995, 7:00pm  
(Family Performance)

Wednesday, March 1, 1995, 8:00pm

Friday, March 3, 1995, 8:00pm

Saturday, March 4, 1995, 8:00pm

Sunday, March 5, 1995, 2:00pm

Power Center

## HAGEN STRING QUARTET

19

Thursday, March 2, 1995, 8pm

Rackham Auditorium

## General Information

We welcome children, but very young children can be disruptive to some performances. When required, 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.

## While in the Auditorium

### *Starting Time*

Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

*Cameras and recording equipment* are not allowed in the auditorium.

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Wednesday Evening,  
March 1, 1995 at 8:00

Friday Evening,  
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## *The Barber of Seville*

*World première: February 20, 1816, Teatro Argentina, Rome*

*Music by GIOACCHINO ROSSINI*

*Libretto by CESARE STERBINI*

*(after Beaumarchais' play, Le Barbier de Seville, ou la Precaution Inutile)*

*Conducted by DAVID CHARLES ABELL*

*Directed by RICHARD MCKEE*

*Scenery designed by LLOYD EVANS*

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24th Annual Choice Series

# *The Barber of Seville*

Seville, Spain: Early Nineteenth Century

4

## ACT I

A Street in Seville, dawn

INTERMISSION

## ACT II

A room in Dr. Bartolo's house, shortly thereafter

INTERMISSION

## ACT III

Several hours later

## CAST

*(in order of appearance)*

<i>Fiorello</i>	John Autry
<i>Count Almaviva</i>	Matthew Chellis <i>(Wed/Sat)</i> Euro Nava <i>(Tue/Fri/Sun)</i>
<i>Figaro</i>	Daniel Mobbs <i>(Wed/Sat)</i> John Packard <i>(Tue/Fri/Sun)</i>
<i>Rosina</i>	Rachelle Perry <i>(Wed/Sat)</i> Helen Yu <i>(Tue/Fri/Sun)</i>
<i>Doctor Bartolo</i>	Thomas Hammons <i>(Wed/Sat)</i> Daniel Smith <i>(Tue/Fri/Sun)</i>
<i>Ambrogio</i>	Matthew Surapine
<i>Berta</i>	Allison Charney <i>(Wed/Sat)</i> Dianna Heldman <i>(Tue/Fri/Sun)</i>
<i>Basilio</i>	Ding Gao <i>(Wed/Sat)</i> Ashley Howard Wilkinson <i>(Tue/Fri/Sun)</i>
<i>An Official</i>	John Autry
<i>A Notary</i>	Kevin Murray
<i>Musicians, soldiers</i>	John Autry Kurt T. Bardele Mark Freiman Eddie Gammill Mark Heimbigner Craig Montgomery Kevin Murray Matthew Surapine David Ward David Bruce Whitley
<i>Continuo</i>	Mara Waldman

## ACT I

*A square in Seville, Spain, dawn*

FOLLOWING THE OVERTURE, the Count of Almaviva, assisted by a group of musicians, sings a gracious serenade, "*Ecco, ridente in cielo*" (Behold, smiling in the sky); the balcony window to which he addresses his song remains closed, however, and the disappointed nobleman dismisses his importunate band.

6 Singing the lively "*Largo al factotum*" (Make way for the factotum), Figaro, town barber and jack-of-all-trades, appears. Upon learning that the Count has come to Seville in the hopes of winning a certain beautiful young woman, Figaro reveals that the girl is the ward of a pompous old doctor named Bartolo.

The two men observe a confrontation on the balcony between the girl and her guardian, during which the young woman manages to let fall a letter before she returns to her room. The note reveals the young woman's name — Rosina — and further discloses that she is determined to escape her oppressive existence and trust herself to her unknown suitor, should his intentions be honorable. Figaro explains that Dr. Bartolo, intent on gaining Rosina's fortune by marrying her, keeps her closely confined in her room. At that moment, the old man emerges from the house and goes off, muttering that he shall wed his ward this very day.

Testing Rosina's true affections, the Count tells her in another serenade, "*Se il mio nome saper vio bramate*" (If you wish to know my name), that his name is 'Lindoro,' and that though poor, he wishes to marry her for love. Encouraged by Rosina's favorable reply, Almaviva solicits Figaro's aid in gaining access to the girl, priming his imagination with a bag of gold. "*All'idea di quel metallo*" (At the thought of money), sings Figaro, beginning a lively duet in which he conceives a plan to disguise the Count as a drunken soldier who will force his way into Dr. Bartolo's house with a bogus billeting order. Overjoyed at the plan, the two conspirators depart.

## ACT II

*A room in Dr. Bartolo's house, shortly thereafter*

IN A DAZZLING aria, "*Una voce poco fa*" (A voice just now), Rosina expresses her determination to overcome her guardian and marry Lindoro. Figaro arrives to confer with her, but at the approach of Dr. Bartolo he is forced to withdraw. After exchanging some heated words with the old man, Rosina herself departs. The unctuous, disreputable musicmaster, Don Basilio, appears and assuages Bartolo's fear that the Count of Almaviva is secretly wooing Rosina by advising in a bombastic aria, "*La calunnia*" (Slander), that they eliminate their rival with a few well-planted falsehoods. Still, the crochety doctor prefers to secure his success by marrying his ward at once.

As the two men leave, Figaro returns with Rosina and discloses Bartolo's plan. Turning to more interesting matters, the girl coyly questions him about her young suitor. "*Dunque io son*" (Then it is I) she sings, exulting in the information that 'Lindoro' loves her, and presenting Figaro with a note for him to take to her sweetheart. The barber departs to seek out the Count, leaving the young woman to the wrath of the suspicious Dr. Bartolo, who sputters in a bombastic tirade, "*A un dottor della mia sorte*" (To a doctor of my caliber), that she will have to be clever indeed to outwit him.

Bartolo is summoned by the shouts of a drunken soldier — really the Count in disguise — who forces his way into the house and presents a billeting order. In the midst of the ensuing clamor, the 'soldier' manages to sneak a note to Rosina. Other members of the household join in the fracas until Figaro bursts in and enjoins them to silence. Too late, though, for in a moment the police are at the door. When their commander moves to arrest the 'soldier,' a quick word from the prisoner causes the officer to pull back

respectfully. "*Fredda ed immobile*" (Frozen and motionless) is how the onlookers find themselves at this unexpected turn of events. At last a bewildered Bartolo awakens from his torpor and leads an excited finale expressing everyone's utter confusion as the act concludes.

### ACT III

*Several hours later*

DR. BARTOLO'S MUSINGS are interrupted by the arrival of a peculiar-looking fellow who introduces himself as Don Alonso, a pupil of Don Basilio. He says that he has come to give Rosina her music lesson in place of his master, who is ill. When Bartolo insists upon visiting his sick friend at once, the visitor (none other than the disguised Almaviva) forestalls him by showing him Rosina's letter, which, he says, she sent to the Count of Almaviva. He suggests that Bartolo show the note to his ward and tell her that the Count gave it to one of his mistresses; thus she will think her suitor has merely been toying with her affections.

Rosina joyfully recognizes 'Lindoro' when she comes into the room. Under the suspicious eye of her guardian, she maintains her composure and begins her music lesson with an aria, "*Contro un cor che accende amore*" (Against a heart inflamed with love). Figaro arrives and, hoping to give the lovers a moment's unobserved conversation, he insists upon shaving Bartolo (and even manages to pilfer the key to Rosina's balcony in the bargain). The unexpected arrival of the supposedly ailing Don Basilio threatens to expose 'Don Alonso,' but the Count manages to purchase the music master's cooperation with a bag of gold; in an amusing quintet, "*Buona sera*" (Good evening), Basilio is persuaded to return to his sickbed. Resuming their whispered conversation, Almaviva tells Rosina that he will come for

her at midnight. Before he can explain how he was forced to use her note, however, his deception is uncovered by Dr. Bartolo, whose wrath causes the three conspirators to beat a hasty retreat.

As Bartolo goes off, the servant Berta comes in and, in an aria, "*Il vecchiotto cerca moglie*" (The old man wants a wife), expresses her opinions about the unsettling effect of love. She leaves as her master ushers in Don Basilio, who is dispatched at once to fetch a notary. Bartolo summons Rosina and, showing her her own letter, tells her that 'Lindoro' is in league with Figaro to abduct her for the immoral purposes of the Count of Almaviva; the girl, in despair, consents to wed her guardian immediately and tells him of the proposed elopement. Furious, Dr. Bartolo hurries away to fetch the authorities.

During a tempestuous musical interlude depicting a violent thunderstorm, the Count and Figaro scurry in and clamber up a ladder to Rosina's balcony. When she scornfully accuses 'Lindoro' of betraying her to the Count of Almaviva, he startles her with the information that he is, himself, the Count. "*Ah, quel colpo*" (Ah, what news), she sings in delight, as she and her paramour pledge undying devotion. Urged by a nervous Figaro, the trio finally prepares to escape, singing "*Zitti, zitti*" (Quiet, quiet). To their dismay, they discover that the ladder has disappeared and that someone is approaching. The arrivals turn out to be Don Basilio and the notary, who are easily bribed to perform the wedding ceremony for Rosina and Almaviva. Immediately thereafter, the intended bridegroom himself appears at the head of a band of soldiers, but he is forced to admit that he has been outwitted. "*Di sì felice innesto*" (Such a happy union) sings Figaro, leading the assemblage in a joyous finale celebrating the newly-wedded couple.



## THE BARBER OF SEVILLE

*Historical Note*

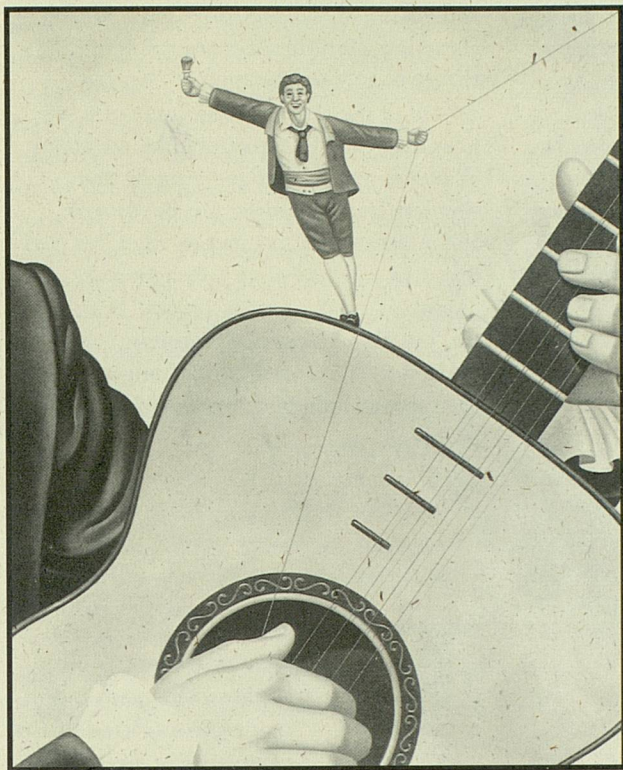
“I hope to be survived by, if nothing else, the third act of *Otello*, the second act of *Guillaume Tell*, and the whole of *Il barbiere di Siviglia*,” Rossini purportedly remarked in his later years. Perhaps he might have preferred not to be taken quite so literally. When the turbulent Romantic sensibility turned its nose up at Rossini’s subversive Classicism, his corpus of thirty-nine operas virtually disappeared from the theater, so that for more than a century, *Barbiere* was Rossini’s sole calling card, give or take a few performances of *La cenerentola* or *L’Italiana in Algeri*.

It is ironic in the extreme that the composer who virtually defined nineteenth-century Italian opera, both serious and comic — its forms, dramaturgy, vocal technique, and style of orchestration — should ever have joined the ranks of the “one-opera composers,” secondary figures such as Cilèa, Leoncavallo, and Zandonai whose art owes everything to Rossini. But, happily, Rossini has recently enjoyed a reversal of fortune. In the past few decades, a miraculously fine crop of *bel canto* specialists (singers, conductors, and musicologists) has sprouted up and now regularly dishes out generous helpings of, lovingly and scrupulously performed Rossini operas, at last allowing us to grasp why Rossini’s first biographer, Stendhal, likened him to Napoleon.

The time now seems ripe to turn the same kind of affectionately critical eye

toward *Barbiere*, which has become as familiar as the opera house wallpaper and equally encrusted with grime (albeit of the musico-dramatic variety). Doing so requires conscientious scrubbing — to wash away layers of detritus including numbing overfamiliarity, pruned and otherwise disfigured editions, inappropriate ornamentation (or worse, none at all), and gratuitous shtick. With the deft hand of an art restorer, Alberto Zedda, in his now universally accepted 1969 critical edition of *Barbiere*, has gone some distance in revealing the score’s pristine color and sheen, and the best conductors and stage directors will follow his lead in trusting and respecting the piece. Indeed, even a program annotator approaching *Barbiere* is obliged to do some scrubbing — stripping away layers of tenacious legend, partly generated by the self-lionizing composer and his compatriots, and partly the result of misunderstood cultural context.

At an age when most of us are worrying about what to wear to the senior prom, Rossini was witnessing the first public performance of one of his operas, the one-act *La cambiale di matrimonio* (1810), at Venice’s humble Teatro San Moisè. By the time we would be applying to graduate schools, he had demonstrated his mastery of both *opera seria* (*Tancredi*, Venice, 1813) and *opera buffa* (*L’Italiana in Algeri*, Venice, 1813). And by 1815 (time to start paying back those student loans), he dominated the Italian operatic scene as no one had since the heyday of



Cimarosa and Paisiello in the 1790s. In that year, Rossini, just shy of his 24th birthday, became music director of the royal theaters in Naples, with a contract requiring him to write two *opere serie* per year but allowing him to compose works for other cities.

With *Elisabetta, regina d'Inghilterra*, his first Neapolitan opera, behind him, Rossini removed to Rome in late autumn 1815 to supervise a production of his *Il turco in Italia* (Milan, 1814) and to write two new operas for Rome's Carnival season: the *dramma semi-serio* (semi-serious drama or *dramma giocoso*) *Torvaldo e Dorliska* for the Teatro Valle and a comic opera for the larger and more prestigious Teatro Argentina. This, his seventeenth opera, would be based on the first play of Pierre Caron de Beaumarchais' celebrated Figaro trilogy, *Le barbier de Séville* (1775), but would be titled *Almaviva, ossia l'inutile precauzione* (*Almaviva, or the Useless*

*Precaution*) in order to distinguish it from Giovanni Paisiello's wildly popular 1782 setting. (It has been known by its present title since an 1816 Bologna revival.) For his efforts, the young composer received a relatively generous fee (although not exceeding that of the singers), plus a hazel-colored jacket with gold buttons.

The first Rossini myths ripe for exploding are those of his alleged robot-like facility and gross laziness. It is true that *Barbiere* — some 600 pages of music in full score — was churned out in under fifteen days. And it is also true that Rossini's swiftness was expedited by two of his customary practices: leaving the composition of *secco* recitative to underlings, and recycling old tunes (*Barbiere* contains snippets of his operas

*La cambiale di matrimonio*, *Il Signor Bruschino* (1813), *Aureliano in Palmira* (1813), and *Sigismondo* (1814), as well as from two early cantatas, *Egle e Irene* and *Aurora*). But Rossini's methods were standard for opera composers of his day, who were expected to function more like beleaguered journalists on deadline, TV sitcom grunts, or Broadway show "doctors," than like painstaking Romantic artistes such as Verdi and Wagner.

Still more mythology surrounds *Barbiere's* première on February 20, 1816. The story — embroidered colorfully, variously, and no doubt unreliably by a handful of contemporary memoirists — goes that a cabal of Paisiello supporters sabotaged the first night. This despite Rossini's "useless precaution" of titling his opera differently from Paisiello's, writing a deferential letter to the older composer, and printing a disclaimer in the libretto — and despite the fact that it was routine

for composers to reuse previously set stories and librettos. Modern scholarship maintains that *Barbiere's* admittedly underwhelming opening night had more to do with an exhausted company of singers and unlucky stage mishaps than to intrigue. By its third performance, *Barbiere* was enjoying the success which has not abated since, and was already elbowing Paisiello's version out of the repertory.

10 Now that we have stripped *Barbiere* of some mythology, what are we left with? An opera whose modesty belies its mastery, an edifice buttressed by the most sophisticated musical dramaturgy but whose facade is sheer fun. A particularly telling example of this is Rossini's repeated use of stock musical structures as dramatic metaphors in *Barbiere*. For instance, in Don Basilio's delectable "*La calunnia*," the schematic "Rossini crescendo" (rising volume wedded to steadily accelerating tempo and rising pitch) becomes a road map of rampaging rumor. Similarly, Bartolo's fatuous aria, "*A un dottor della mia sorte*" is in strict sonata form, slyly underlining his pedantry. And "*Contro un cor*," Rosina's grand "singing lesson" aria, is a wicked self-parody on Rossini's part (*bel canto* expert Philip Gossett calls *Barbiere* "Rossini's most self-reflexive work"). Bartolo's response, a minuet befitting a proponent of old music, satirizes in turn the "pathetic" aria *à la* Paisiello.

Rossini was a Janus-like figure, a delicate balance of eighteenth-century craftsman and nineteenth-century trailblazer, a creature of the *ancien régime* who unwittingly (or not) sowed the seeds of his own obsolescence with his innovative Neapolitan *opere serie*, the first cobbles on the road to Verdi's *Otello*. Similarly, *Barbiere's* characters have their roots in *commedia dell'arte* but extend their shoots outward into the new bourgeois social order. *Barbiere* is a comedy of manners in which class structure and its inherent tensions are crucial, but in which servant and master

still act in concert and, as in most Rossini comedies, all difficulties are resolved through eighteenth-century "*clemenza*."

All of the above — and none of it — goes some way in explaining the durability of *Barbiere*, acknowledged even by that staunch Teuton Ludwig van Beethoven. When he and Rossini met in 1822, his parting advice to his Italian colleague was, "Above all, make a lot of *Barbers*." A tribute, yes, but also a "useless precaution;" there could not be "a lot of *Barbers*" any more than there could be a lot of *Fidelios* or a lot of *Eroicas*.

Note by Cori Ellison

**E**stablished in 1979, the **New York City Opera National Company** began modestly with a twenty-five performance, five-week tour of *La Traviata* and a two-fold mandate: to take top-quality opera performances to communities throughout the country and to provide talented young artists with valuable performing experience. The company has lived up to its mandate admirably and has grown in step with America's increasing interest in opera. Acclaimed by presenters, audiences and critics alike, the National Company is now considered the premier touring opera company in the country. The company travels in an old-fashioned "bus and truck" style, bringing vivid stagings of classic operas to both small rural communities and bustling urban centers. Productions such as *La bohème*, *Rigoletto*, *Faust*, *Madama Butterfly*, *The Barber of Seville*, *La Traviata*, *The Marriage of Figaro*, and *Tosca* have played to capacity audiences from coast to coast. Each production is specially designed to show off the remarkable creativity and energy of America's best new singers,

instrumentalists, and designers, many of whom go on to enjoy successful careers with major opera houses around the world. A National Company tour is also the ideal environment for veteran singers, since it allows them an unprecedented opportunity to perfect a characterization over numerous performances. Thus, audiences throughout the United States and Canada are given the opportunity to see both seasoned performers and the brightest of the up-and-coming young stars.

Following the 1993 tour, the National Company was completely reorganized, and is now run directly under the auspices of the New York City Opera Company itself. The touring division now utilizes the talents of producers, artists, and administrators who are members of the main company.

*This residency marks the tenth Ann Arbor visit of the NYC Opera National Company UMS auspices.*

**Rachelle Perry**, mezzo-soprano, has been performing extensively in Europe for the past seven years. In Germany, she has sung many roles with Kiel Opera including Dorabella in *Così fan tutte*, Cherubino in *The Marriage of Figaro*, and Siebel in *Faust*, the role she also sang with Bremerhaven Opera Theater. In the states, she has appeared with Houston Grand Opera, Oakland Opera and Long Beach Opera, among others. She recently appeared with the Kansas City Symphony as a soloist in *Messiah*. The native of Nashville, Tennessee will return to Germany in the spring to reprise Dorabella, Anita in *West Side Story*, and Siebel with the Bremerhaven and Kiel opera companies. Her schedule also includes concert appearances in Munich and Hamburg.

**Helen Yu**, mezzo-soprano, debuted with NYCO last season as the Little Girl in *Griffelkin*, followed by Cherubino in *The Marriage of Figaro* and most recently, the Second Lady in *The Magic Flute*. This past June she sang with the Company in Saratoga as Suzuki in *Madama Butterfly*, the role she also sang on tour with the National Company. She has sung many roles as a member of the Canadian Opera Company, and was a last minute replacement as Nancy in *Albert Herring*. She performed the role of Lola in *Cavalleria rusticana* at the Berkshire Festival, and recently, she sang in a series of orchestra concerts with NYCO in Madrid. The native of South Korea sang in Beethoven's Symphony No.9 with Sergiu Comissiona in Vancouver, and will reprise her performance on a tour throughout Asia. Next, she will also sing Cherubino with Grand Rapids Opera.

**Allison Charney**, soprano, made her NYCO debut this season as the First Lady in *The Magic Flute*, followed by Musetta in *La bohème*. She recently sang the Lady-in-Waiting in *Macbeth* with Utah Opera. She made her Greater Miami Opera debut in 1992 as Constance Fletcher in *The Mother of Us All*, and returned to sing Lucy in *The Telephone*, Doralice in *Il Trionfo dell'onore* and the First Lady. She sang Micaëla in *Carmen Libre* with the Coconut Grove Playhouse, and the title role in the American première of *The Sorcerer's Daughter* with Palm Beach Opera. She has performed in concert in Beethoven's Choral Fantasia with Miami Chamber Symphony, and joined the Westchester Philharmonic this past fall as a soloist for two concerts. In the spring, she will sing Marguerite in *Faust* with Chorus Pro Musica.

**Dianna Heldman**, mezzo-soprano, has sung with Indianapolis Opera as Dorabella in *Così fan tutte* and as Siebel in *Faust*, the role she also sang with Opera Memphis. She appeared as Ludmila in *The Bartered Bride* with Sarasota

Opera, and sang Rosina in *The Barber of Seville* with the Opera Festival of New Jersey, Birmingham Opera Theater and Lyric Opera of Dallas. She has sung with many orchestras throughout the U.S., and recently made her New York recital debut at Weill Hall in a program of songs by Carlton Clay entitled *Summer's End*. Her engagements this season include Beethoven's Symphony No. 9 with Catskill Symphony, Despina in *Così fan tutti* with Birmingham Opera Theater, and Hansel in *Hansel and Gretel* with Opera North (Vermont).

**Daniel Mobbs**, baritone, debuted last season as Dancaïro in *Carmen*, followed by Yakuside in *Madama Butterfly*, and toured as Yamadori in *Madama Butterfly* with the National Company. This season he reprises Yakuside, and Dancaïro, and adds Papageno in *The Magic Flute* and Schaunard in *La bohème*. Recently he debuted with Cleveland Opera as Sid in *Albert Herring*. Other career highlights for the native of Kentucky include Marcello in *La bohème* with Lake George Opera Festival, and Figaro in *The Barber of Seville* with Opera at Florham and Musica 2001. He also sang Papageno in *The Magic Flute* with Musica 2001, Mercutio in *Roméo et Juliette* and Silvio in *Pagliacci* with the Israel Institute of Vocal Arts, and Marcello with Buffalo Opera. He is a recent recipient of the prestigious Sullivan Foundation Awards, and the Puccini Foundation Award.

**John Packard**, baritone, debuted this season with NYCO as Marcello in *La bohème*. He recently completed his third year at the Academy of Vocal Arts in Philadelphia where he sang Figaro in *The Barber of Seville*, the title role in *Don Giovanni*, Sid in *Albert Herring*, Marcello in *La bohème* and the father in *Hansel and Gretel*. He has performed with the Opera Company of Philadelphia, the Delaware Valley Opera Company and the Pennsylvania Opera Theatre. Last spring he

made his European debut with the Orchestra Colonne as Silvio in their concert performance of *Pagliacci*. He is a 1994 winner of the Clarice Kapel grant from the Richard Tucker Music Foundation, and a 1994 winner of the Liederkrantz Competition.

**Matthew Chellis**, tenor, recently appeared with Wolf Trap Opera singing both Pedrolino in *The Jewel Box* and First Armored Man in *The Magic Flute*. He also sang First Armored Man with the Opera Company of Philadelphia. Some of his other roles include Valletto in *L'Incoronazione di Poppea* and Zefirino in *Il Viaggio a Reims* with Juilliard Opera Center, and Norfolk in *Elisabetta, Regina d'Inghilterra* with Opera North East. Last spring, he appeared as a soloist in *Messiah* with the Santiago Chamber Orchestra in Chile. For the last two years, he was the Eastern Regional Finalist in the Metropolitan Opera National Auditions. Most recently, he traveled to Giessen, Germany to perform Don Ramiro in *La cenerentola* with Der Giessen Stadt Oper.

**Euro Nava**, tenor, made his operatic debut with Teatro Municipal de Caracas in his native Venezuela as Don Ottavio in *Don Giovanni*. He traveled to sixty American cities with the Western Opera Theater performing Alfredo in *La traviata*. In 1992, he made his San Francisco Opera debut as Rodolphe in *Guillaume Tell*, followed by Lurcanio in *Ariodante*, Attalo in *Ermione* and Trabuco in *La Forza del Destino*. As a Pittsburgh Camerata Opera Artist at Duquesne, he performed several concerts and recitals, as well as Michael in *Emperor Norton* and Fritz in *L'amico Fritz*. This past season he sang Almaviva in *The Barber of Seville* with Opera at Florham and Bohème Opera, among others. He also returned to Teatro Teresa Carreño in Caracas as Almaviva. He recently debuted with Hong Kong Opera as Gastone in *La traviata*, and will appear as Andrew in the world première of Glickman's *Twelfth Night* with American Opera Projects.

**Thomas Hammons**, bass-baritone, made his City Opera debut in 1990 as Sir Tristram in *Martha*. He had previously toured with the National Company as Dr. Bartolo in *The Barber of Seville*. The Oklahoma native includes among his career highlights portraying Henry Kissinger in *Nixon in China* with Houston Grand Opera, which was telecast on PBS' *Great Performances*, and can be heard on the Nonesuch recording. This season he sings Baron Zeta in *The Merry Widow* with Opera Omaha, Sam in *Un Ballo in Maschera* with Kentucky Opera, Sulpice in *La fille du Regiment* with Michigan Opera, the title role in *Don Pasquale* with Tulsa Opera, and Dr. Bartolo in *The Marriage of Figaro* and Fleville and Fouquier-Tinville in *Andrea Chenier* with Cincinnati Opera. Upcoming performances include a reprise of Dr. Bartolo with Dayton Opera and Opera Pacific, and Sacristan in *Tosca* with L'Opera de Montreal.

**Daniel Smith**, bass-baritone, returned to City Opera this season to reprise Zuniga in *Carmen*, his 1993 debut role, Bonzo in *Madama Butterfly*, followed by Doctor Bartolo in *The Barber of Seville*. He made his international debut in 1989 as Leporello in *Don Giovanni* with the National Opera of Greece, and later returned to sing the title role in *Don Pasquale*. The native of Iowa has performed many roles with Santa Fe Opera including Der Hauptman in *Judith*. He has sung Don Basilio with Opera Delaware, Falstaff, Sharpless in *Madama Butterfly*, and most recently, Doctor Bartolo with the Opera Festival of New Jersey. He has also appeared with Europa 2001, and with the opera companies of Virginia, Omaha, and Syracuse.

**Ding Gao**, bass, made his New York City Opera debut this season singing The Speaker in *The Magic Flute*, as well as Colline in *La bohème*, Angelotti in *Tosca*, and Zuniga in *Carmen*. A graduate of the Shanghai Conservatory of Music, he debuted at the

Shanghai Opera as Figaro in *The Marriage of Figaro*, and went on to sing Timur in *Turandot* and Scarpia in *Tosca* with the company. In concert, he has performed Verdi's Requiem with the Yale Philharmonic Orchestra, and the Mozart Requiem in Shanghai. He is a 1994 first prize-winner in the International Enrico Caruso Competition. Future engagements include concert performances of *Otello* with the Minnesota Orchestra with Edo de Waart conducting, and Colline with the Yale Symphony.

**Ashley Howard Wilkinson**, bass, is making his NYCO National Company debut as Don Basilio. He recently returned to Utah Opera where he appeared as Ramfis in *Aida*. He also sang Crespel and Luther in *Les Contes d'Hoffmann* with Opera Columbus, and was a soloist in Beethoven's Symphony No. 9 with the Brooklyn Philharmonic at the Cathedral of St. John the Divine. Last season he sang Sarastro in *The Magic Flute* with Utah Opera, and Pezuno in *El Gato Montés* opposite Plácido Domingo with the Los Angeles Music Center Opera. He was a member of the Metropolitan Opera Young Artists' Development Program from 1988 to 1992. While at the Met he appeared in, *Die Meistersinger von Nürnberg*, *Idomeneo* and *La Gioconda*. He has also sung with Deutsche Oper Berlin, London's Old Vic, at Avery Fisher Hall, Lincoln Center, and with many opera companies throughout the U.S. Next he performs Commendatore in *Don Giovanni* with Tulsa Opera.

**David Charles Abell**, conductor, made his debut with City Opera in 1985 conducting *The Mikado*, and was the recipient of NYCO's Julius Rudel Award. In 1982, he made his American debut conducting *The Turn of the Screw* with Washington Opera. From 1983 to 1988 he was the Music Director of Prince George's Opera in Maryland, where he led many operas including *Don Giovanni*,

*Rigoletto*, *Madama Butterfly*, *Susannah* and *La bohème*. He was the Musical Director of the National tour of *Les Misérables*, its Paris run, and was the Music Supervisor for its première in Prague. Last year he conducted the Canadian première of *Miss Saigon* in Toronto, and served as Music Supervisor for its European première in Stuttgart. He assisted Leonard Bernstein with his *A Quiet Place* at La Scala, and has conducted Bernstein's Mass in Berlin. Next, he will be conducting the symphonic recording *Miss Saigon*.

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**Richard McKee**, director, made his directing debut in 1987 with *The Barber of Seville* for Opera Carolina, and has since staged *The Daughter of the Regiment*, *The Marriage of Figaro* and *Falstaff* for the Lake George Opera Festival, *La bohème*, *The Barber of Seville*, *I Pagliacci*, *Gianni Schicchi* and *The Merry Widow* for Syracuse Opera, and *Tosca* and *Die Fledermaus* for New Haven Opera. He directed and sang the title role in *Don Pasquale*, and he recently staged *Die Fledermaus* for Baton Rouge Opera, and performed the role of Frank. The bass-baritone sings regularly in this country and abroad, and has appeared consistently with NYCO since his 1974 debut as Zuniga in *Carmen*. Some of his City Opera roles include Dr. Bartolo in both *The Barber of Seville* and *The Marriage of Figaro*, Baron Zeta in *The Merry Widow*, and most recently, *The Mikado*. Since 1990, he has served as artistic director of the Syracuse Opera.

**Lloyd Evans**, set designer, joined New York City Opera in 1965 and created 23 productions for the Company. His work was recently seen at City Opera this season in their productions of *La bohème* and *Madama Butterfly*. The Michigan native's other credits include the world première of Hoiby's *Summer and Smoke* for St. Paul Opera, and the American premières of Britten's *Curlew River*, *The Burning Fiery Furnace*, and *The Prodigal Son* for the Caramoor Festival. In 1978 he won

an Emmy award for his work on *Love of Life*. He was an art director for *As the World Turns* until his death in 1989.

**Joseph A. Citarella**, costume designer, has been New York City Opera's Director of Wardrobe since 1980. He made his Company debut in 1992 with costumes for *Regina*, and most recently created the costumes for *Esther*. In addition, he has designed costumes for the NYCO National Company tours of *Carmen*, *La bohème*, *The Barber of Seville*, *The Marriage of Figaro*, *Tosca*, as well as costumes for Ashley Putnam and Sherill Milnes in *Hamlet* and *I Lombardi*. Outside City Opera, he created costumes for many regional companies and festivals, and has taught costume design at the Fashion Institute of Technology in New York City for over six years.

**Gary Marder**, lighting designer, recently finished his sixth season as Associate Resident Lighting Designer with NYCO. Last season he created the lighting design for the National Company's tour of *Madama Butterfly*. He has worked with the opera companies of Boston and Philadelphia, as well as Connecticut Opera and Santa Fe Opera. He was the Assistant Lighting Designer for the Broadway productions of *Tru*, *Gypsy*, *Grand Hotel*, and *Annie II*. Off Broadway he lit *A Terrible Beauty* with Tatum O'Neal, and *The Mud Club* and *The Bridal Fit* at the Judith Anderson Theater. He has also served as the resident lighting designer for both the Fairfield County Stage Company and Penquin Repertory, and lit *Big River* for the New York State Theatre Institute.

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# Warsaw Sinfonia

*Krzysztof Penderecki, conductor*  
*Allison Eldredge, cello*  
Saturday, March 11, 8:00 PM  
Hill Auditorium

One of the most esteemed composers of our time, Krzysztof Penderecki leads the acclaimed Warsaw Sinfonia in a program of works including Mendelssohn's beloved Symphony No. 4 ("Italian"). The Sinfonia, founded through a collaboration between the Polish Chamber Orchestra and Sir Yehudi Menuhin, is joined by 23-year-old cello sensation Allison Eldredge for its much-anticipated Ann Arbor debut. "There are a number of chamber orchestras on the scene today but few, if any, play better than the Warsaw Sinfonia" (*The Richmond Times*).

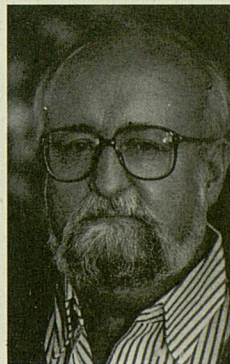
#### Program

Beethoven: "Prometheus" Overture, Op. 43  
Penderecki: Viola Concerto (transcribed for cello)  
Penderecki: *Sinfonietta per Archi*  
Mendelssohn: Symphony No. 4 ("Italian")

Made possible by a gift from Ron and Eileen Weiser/McKinley Associates, Inc. This project is part of the U-M Copernicus Endowment theme semester; From Polonaise to Penderecki: Polish Music at the University of Michigan.



Allison Eldredge

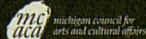


Krzysztof Penderecki

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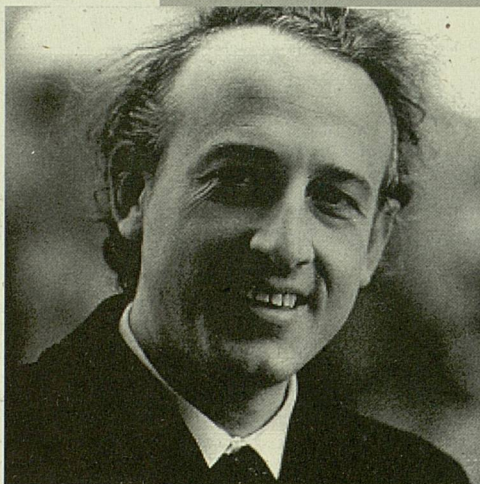
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# Maurizio Pollini, piano

Monday, March 20, 8:00PM  
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Performing a limited number of engagements in the United States, Maurizio Pollini makes his eagerly awaited return to Hill Auditorium. A musician of unequalled lyric elegance, Mr. Pollini's celebrated



international appearances and recordings have earned him countless prestigious awards, including the Grand Prix International du Disque, a Grammy Award for Best Soloist with Orchestra, and Gramophone's Award for Best Instrumental Record.

#### Program

R. Schumann: Allegro, Op. 8

R. Schumann: Fantasy in C major, Op. 17

Chopin: Nocturnes, Op. 27

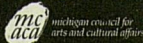
Chopin: Sonata No. 2 in B-flat minor, Op. 35

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# THE HAGEN STRING QUARTET

*Lukas Hagen, Violin*  
*Rainer Schmidt, Violin*  
*Veronika Hagen, Viola*  
*Clemens Hagen, Cello*

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PROGRAM

*Thursday Evening,  
March 2, 1995  
at 8:00*

*Rackham Auditorium  
Ann Arbor, Michigan*

*Wolfgang Amadeus Mozart*

## QUARTET IN F MAJOR, K.590

*Allegro moderato*  
*Allegretto*  
*Menuetto: Allegretto*  
*Allegro*

*Anton von Webern*

## SIX BAGATELLES FOR STRING QUARTET, OP. 9

*Mässig*  
*Leicht bewegt*  
*Ziemlich fließend*  
*Sehr langsam*  
*Äussert langsam*  
*Fließend*

INTERMISSION

*Franz Schubert*

## QUARTET IN G MAJOR, OP. 161. D. 887

*Allegro molto moderato*  
*Andante un poco moto*  
*Scherzo: Allegro vivace*  
*Allegro assai*

*Forty-Fourth Concert of the  
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## STRING QUARTET IN F MAJOR, K. 590

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

MOZART'S STRING QUARTET in F Major, K. 590 is the last of the group subtitled "Prussian". He had visited Leipzig in the early part of 1789, had played the organ at Bach's Thomaskirche, and continued to Berlin for a production of *The Abduction from the Seraglio*. There, at the invitation of the Queen, Mozart performed at the court and came away with requests for six easy piano sonatas and for six string quartets, the latter with the cello-playing King Friedrich Wilhelm II in mind. This musical sovereign had commissioned quartets of this sort from Pleyel in 1786, and was responsible for bringing about Haydn's Op. 50 quartets.

The need to emphasize the cello part was apparently a bit challenging, even for Mozart at the height of his powers: atypically, several false starts, sketches, and fragments have been found. These compositions come from a particularly unhappy period in the composer's life, clouded by concerns over his wife's health, her fidelity, and his insurmountable debts. Yet the finished product shines in serene perfection.

A rising arpeggio in the first violin starts off the first movement with a theme the cello soon takes up (note the prominent cello part). Also noteworthy is a descending three note chromatic phrase, actually a stylistic trademark, which Mozart comes back to in the last movement. Chromaticism is much in evidence; Mozart even gets in a *faux bourdon* — that rare exception to the rule forbidding parallel fourths. In the development the cello and violin answer each other — as always Mozart solved his problems with aplomb. His harmonic sophistication shows in even the simplest passages. The recapitulation

features a subtle point in the final harmonic transformation of the first theme. After this stroke of genius Mozart flippantly closes the movement with a lone rising octave in the first violin.

As the slow movement begins, listen for the wonderful first inversion chord (the third of the chord is in the bass, rather than the root). The cello is given a graceful *cantilena accompagnamento*, which is enriched with diminished chords in its second statement. The development uses imitation, and a beautiful modulation to the flat-sixth key. The scotch snap dotted rhythms remind one of the slow movement of the Symphony No. 40 which Mozart had just recently completed.

The Menuetto's first theme in major is answered in the relative minor; pay attention again to the rising arpeggio theme. Was the unity with the first movement intended or unconscious? The third section builds harmonic tension against a pedal point. In the Trio, the inner voices at last have their say. Then notice the repeated notes in the restatement of the main section, for Mozart will be employing these to great effect in the last movement.

After a fantastic beginning, Mozart develops the Finale's rhythm amazingly. A long lead to the dominant brings us to the real treat — the unforgettable second theme. It might be described as a sequence of repeated notes, a turn, and that descending three-note chromatic phrase, yet there are no words to do it justice. It is the apotheosis of his style, and Mozart's greatness would have been proven had he written nothing else but this. Again we have superb counterpoint with a *stretto* (quick imitative treatment of a subject), and an oddly off-beat closing repetition of a three-note syncopated figure. The development plunges us right away into a foreign key, with Mozart's chromaticism outdoing itself. But, unbelievably, the outward affect is one of a gay jaunt. In one last touch of unification, Mozart, as with the first movement, ends this one gently.

## SIX BAGATELLES FOR STRING QUARTET, OP. 9

Anton von Webern

Born December 3, 1883 in Vienna

Died September 15, 1945 in Mittersill

(accidentally shot and killed by an American soldier.)

ONE MUSIC DICTIONARY defines the bagatelle as a "short, lightweight piece". Webern's Six Bagatelles, Op. 9 are utterly short, but the absolute opposite of lightweight. On the contrary, these little pieces, perhaps more than any others, now seem to mark the first great step into the twelve-tone system that would come to dominate music in the mid-twentieth century. All the more remarkable was the birth of Webern's aphoristic style at the very apex of the overblown late romantic era.

Following the *Two Rilke Songs* for Voice and Instrumental Ensemble, Op. 8 and just preceding the *Five Pieces* for Orchestra, Op. 10, the Bagatelles had their first public performance at Donaueschingen on the July 19, 1924 by the Amar Quartet. The outer movements were written in Mürzzuschlag in June and July of 1913, and the four inner movements at the Preglhof during the hot, dry summer of 1911. Though mention of the outward conditions of a work's creation might not seem in place for a composer so abstract and theoretical as Webern, read his own words describing his approach to composition from a letter to Berg of July 12, 1912:

*"... music that quite decidedly had to do with experience — often down to the details."*

Concerning these pieces, one can hardly do better than to quote from a lecture that Webern himself gave in 1932:

*"About 1911, I wrote the Bagatelles for string quartet, all very short pieces, lasting two minutes; perhaps they were the shortest pieces in music so far. Here I had the feeling when the twelve notes had all been played the piece was over. Much later I realized that all this was part of a necessary development. In my sketchbook I wrote out the chromatic scale and crossed off the individual notes. Why? Because I had convinced myself, 'This note has been there already.' It sounds grotesque, incomprehensible, and it was incredibly difficult. The inner ear decided absolutely rightly that the man who had written out the chromatic scale and crossed off individual notes was no fool. . . . In short, a law came into being. Until all twelve notes have appeared none of them may occur again. The most important thing is that each successive 'run' of the twelve notes marked a division within the piece, idea, or theme."*

As to the critical reaction, the *Dresdner Neueste Nachrichten* stated that the Bagatelles "surpassed all that had gone before through their brevity, measurable only in seconds, and through their audacities of sound effects. . . . Emerging, so to speak, from the unconscious, they had something curiously compelling in them, though going beyond all usual concepts."

Webern's mentor, Arnold Schoenberg observed with his usual eloquence:

*"... Consider what moderation is required to express oneself so briefly. Every glance can be expanded into a poem, every sigh into a novel. But to express a novel in a single gesture, joy in a single breath — such concentration can only be present in proportion to the absence of self-indulgence. These pieces will be understood only by someone who has faith in music as the expression of something that can be said only musically."*

If one had to choose only two adjectives to describe the Bagatelles, might they be “intensity” and “concentration”? Let us allow Webern the last word, from his dedication of these pieces to Berg: “*non multa sed multum*” (not much in quantity, but much in content). How happy I would be if this maxim could apply here.”

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## QUARTET IN G MAJOR, OP. 161. D. 887

*Franz Schubert*

*Born January 31, 1797 in Himmelfortgrund  
(then a suburb of Vienna)*

*Died November 19, 1828 in Vienna*

THOUGH WE MUST remain wary of applying conclusions drawn from composers' lives to their art, it is sometimes inescapable to hear Schubert's last works as tinged with his knowledge of mortality. The Fifteenth String Quartet D.887 is clearly a case in point. It was composed in ten days (!) in June, 1826, and probably first performed privately on March 7, 1827. The innocent realm of, say, *Rosamunde* lasts no longer than the initial G Major chord; the very next sound plunges us with a shock into g minor. So jarring is this contrast that it is difficult to find another such example until Mahler's Symphony No. 6 in 1904.

Notable is the rhythmic motive of measures five and ten, a sort of shaking of one's fist at heaven more generally associated with Beethoven than Schubert. This figure returns in the second movement, contributing to the quartet's unification. The sequential passage starting after the fermata at bar fourteen eerily foretells the world of *Götterdämmerung* with shifting harmonies giving way underneath.

The “Andante” may contain the most revolutionary harmony of all. After the first

section in which the cello spins out one of those lines unique to Schubert, the drama heightens with two furiously ascending lines for the first violin. After a brief comment the rising minor-third G to B-flat is tossed out three times by the first violin and viola — whether or not it makes any sense against the harmonies just preceding. The next such example that comes to mind is not until 1910: Sibelius' Symphony No. 4.

The high seriousness of the first two movements is not so much lifted as transformed into a frenetic impetus in the Scherzo. Not until the Finale does Schubert at last relax into the sort of easy going romp that most listeners might expect. Even here, a *ben marcato* section of extreme expressivity recurs. In all, the G Major Quartet marks the culmination of Schubert's strivings in this genre, and stands as one of the pinnacles of his output.

*Notes by Joseph Laibman  
Ann Arbor, 1994*

FOR more than 10 years, the **Hagen Quartet** from Salzburg has been making artistic decisions with a sense of balance. In the selection and preparation of its extensive repertoire the group has attempted to meet its responsibilities not only toward the great musical heritage but also toward the challenges posed by contemporary quartet literature. The four Hagen siblings (Lukas, Angelika, Veronika and Clemens), growing up in the musical atmosphere of a violist's home, arrived at interpretations that would lend a distinctly personal touch to the established variants of quartet playing. This might also explain why the ensemble has succeeded in maintaining its artistic standing and spirit of



THE HAGEN STRING QUARTET

ensemble while undergoing personal and personnel changes.

The Hagen Quartet and its individual members consider their studies at the Mozarteum of Salzburg, at the Musikhochschule of Basel and of Hannover, and at the University of Cincinnati important in their development. While the group was honing its technical and chamber music skills, it was Hatto Beyerle, Heinrich Schiff and Walter Levin, who, as both teachers and colleagues, exerted their influence with guidance and encouragement. Their meetings with Nikolaus Harnocourt helped to expand their field of musical-vision as does their friendship and artistic relationship with Gidon Kremer who repeatedly has involved the Hagen Quartet in his chamber music projects (and dreams) at the Lockenhaus Chamber Music Festival.

In Lockenhaus, the Hagen Quartet was

awarded the 1981 "Prize of the Jury" and the so-called "Audience Prize". The following year, the ensemble won the first prize at the Portsmouth String Quartet Competition, which was followed by their London debut at Wigmore Hall. It can be safely assumed that the international, even worldwide, career of the Hagen Quartet had its beginning during this period. In 1983, this career was advanced even further when the group won the competitions at Evian, Bordeaux and Banff (Canada).

The Hagen Quartet is one of those rare ensembles which from the very beginning are accepted as the prophets in their own country and hometown. The artistic growth of the Quartet could be witnessed at the Salzburg Festival, the Mozart-Week and in the regular Salzburg concert series. Today, despite its

extensive touring, the ensemble stays in touch with its teacher and holds on to its firm but by no means rigid convictions about the how and why of phrasing and tone coloring. Last but not least, the recordings from the Lockenhaus Chamber Music Festival, a recording of Schubert's "Trout Quintet" with Andres Schiff for Decca, and an extensive selection of recordings for Deutsche Grammophon (the Quartet has an exclusive contract with DG) bear witness to the group's adaptability to styles ranging from Bach to Ligeti and Lutoslawski. In this setting, regular collaborations with cellist Heinrich Schiff, pianists Paul Gulda and Oleg Maisenberg or with the violist Gerard Causse have proven to be very successful.

*This evening's concert marks the UMS debut of The Hagen String Quartet.*



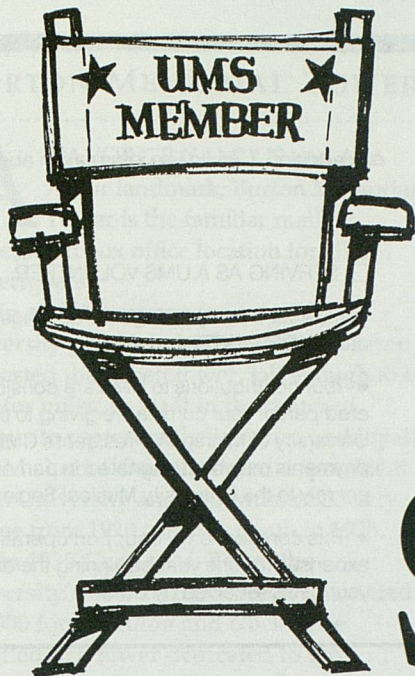
**Lukas Hagen**, First Violin, born in Salzburg in 1962, started violin lessons at the age of five, followed by studies with Helmut Zehetmair at the Hochschule Marteau. He won several prizes in the "jugend musiziert" competition, and the special prize given by the Vienna Philharmonic for musicians under the age of 19. In 1982, he was awarded the Karl Böhm Prize by the orchestra. He regularly appears as soloist Salzburg's Mozartwoche and Kulturtag.

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**Rainer Schmidt**, Second Violin, born in Giessen, Germany, in 1964, started violin lessons early. He won several prizes at national youth music competitions, appeared as soloist and chamber musician. From 1986-87, he studied at the University of Cincinnati Conservatory with Dorothy Delay and Walter Levin, and joined the Hagen Quartet upon his return to Europe. In 1989, he co-founded the Ravinia Trio, which has been highly acclaimed in Europe, Japan, and the United States. In recent years, Mr. Schmidt has been conducting chamber music classes at the Mozarteum.

**Veronika Hagen**, Viola, born in 1963, received her first inspiration and support from her father, the first violist of the Mozarteum Orchestra. While studying at the Mozarteum with Helmut Zehetmair, she switched from violin to viola, and received her performance diploma in 1982 with honors. Ms. Hagen has won numerous prizes, including second prize at the 1983 International Viola Competition in Budapest. In addition she was given the prize for the best interpretation of a composition by a Hungarian composer. Ms. Hagen appears often as a soloist in Austria and abroad, and in various other chamber music ensembles. She regularly takes part in the Alzburger Restspiele and the Salzburger Mozartwoche, and at the Lockenhaus, Kuhmo, Luzern, and Prussia Cove Festivals.

**Clemens Hagen**, Cello, born in 1966, started playing the cello early. He studied at the Mozarteum, and with Heinrich Schiff at the Basel Musikhochschule. Mr. Hagen won two prizes awarded by the Vienna Philharmonic including the Karl Böhm Prize. As soloist he has toured throughout Europe, and has appeared with the Vienna Symphony, the Deutsche Kammerphilharmonie, the English Chamber Orchestra, the Camerata Academica Salzburg, the NHK Symphony Orchestra in Japan, and future engagements will include an appearance with the Berlin Philharmonic under Claudio Abbado. He regularly appears at Lockenhaus and the Schubertiade in Austria. In 1990, he joined his sister Veronika and Gidon Kremer at London's Wigmore Hall in the "Schnittke: A Celebration" Festival, and has toured with Mr. Kremer's chamber ensemble. Since 1989, Clemens Hagen has held a professorship at the Mozarteum.



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In a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles, be built in the center of campus to represent the idealism and loyalty of U-M alumni. Burton served as president of the University and as a Musical Society trustee from 1920 until his death in 1925.

In 1935 Charles M. Baird, the University's first athletic director, donated \$70,000 for a carillon and clock to be installed in a tower dedicated to the memory of President Burton. Several organizations, including the Musical Society, undertook the task of procuring funds, and nearly 1,500 individuals and organizations made contributions. The gift of the UMS totalled \$60,000.

Designed by Albert Kahn, Burton Memorial Tower was completed in 1940, at which time the University Musical Society took residence of the first floor and basement.

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, the UMS now has refurbished offices on three floors of the tower, complete with updated heating, air conditioning, storage, lighting, and wiring. Over 230 individuals and businesses donated labor, materials, and funds to this project.

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 10:15 to 10:45 A.M.





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*Photos by David Smith*

THE PHILADELPHIA ORCHESTRA

*October 18, 1994*



Maestro Wolfgang Sawallisch leads the Philadelphia Orchestra in their triumphant return to Hill Auditorium — their 267th concert in Ann Arbor under the auspices of the Musical Society.

IN THE AMERICAN GRAIN:  
THE MARTHA GRAHAM CENTENARY FESTIVAL

*October 27-30, 1994*

Ron Protas, Artistic Director of the Martha Graham Dance Company, responds to a question at a seminar session of the Graham Festival as Graham Company Executive Director Barbara Groves, U-M Dance Department Chair and former Principal Graham Dancer Peter Sparling, and UMS Executive Director Ken Fischer look on.



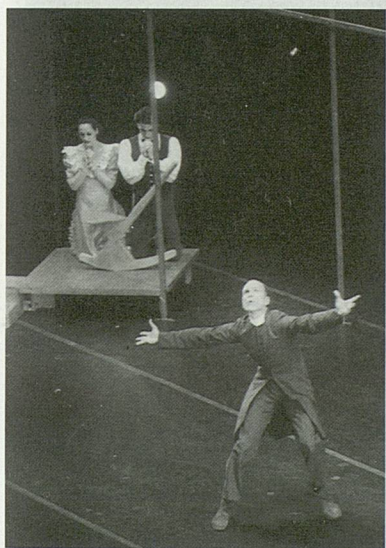
UNIVERSITY MUSICAL SOCIETY  
HIGHLIGHTS FROM THE 1994 FALL SEASON

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## IN THE AMERICAN GRAIN: THE MARTHA GRAHAM CENTENARY FESTIVAL

October 27-30, 1994

Members of the Martha Graham Dance Company direct a participatory workshop, "A Chance to Dance with Graham," in the Power Center Rehearsal Room, offering participants an opportunity to experience some of the same movements featured in Graham Company performances.



Dancers from the Ann Arbor Community perform Martha Graham's reconstructed *Panorama*.

Peter Sparling dancing the role of the Revivalist (Joyce Herring, Ethan Brown background) in the performance of Martha Graham and Aaron Copland's masterpiece *Appalachian Spring* (*Ballet for Martha*) on the 50th anniversary of its premiere at the Library of Congress in Washington, DC.

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UNIVERSITY MUSICAL SOCIETY  
HIGHLIGHTS FROM THE 1994 FALL SEASON

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*A CELEBRATION OF THE SPIRITUAL*

*November 6, 1994*

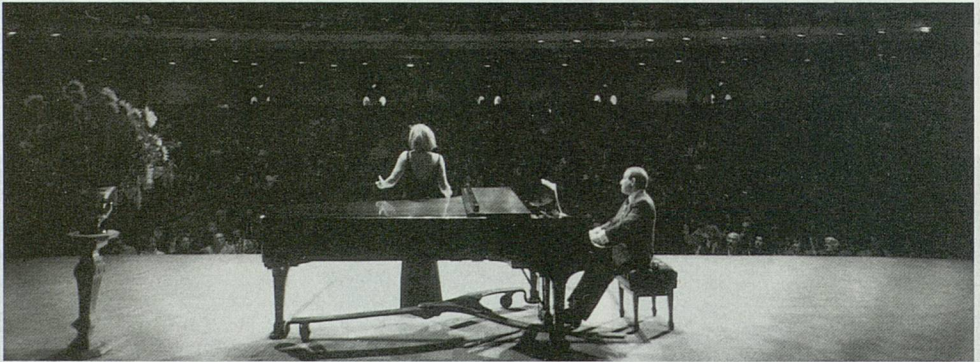
Chorus master and American music legend Dr. Jester Hairston directs the combined UMS Choral Union and Our Own Thing Chorale in *A Celebration of the Spiritual* in Hill Auditorium.



---

FREDERICA VON STADE

*November 13, 1994*



World-renowned mezzo-soprano Frederica von Stade makes her Ann Arbor debut before an enthusiastic Hill Auditorium audience with pianist Martin Katz.

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## YOUTH PROGRAM

**T**HOUSANDS OF school children annually attend UMS concerts as part of the UMS Youth Program, which began in the 1989/1990 season with special one-hour performances for local fourth graders of Puccini's *La Boheme* by the New York City Opera National Company.

Now in its sixth year under the Education Department, the UMS Youth Program continues to expand, with a performance by the Martha Graham Dance Company for middle and high school students, a performance by the Shaw Festival for high school students, two fourth-grade opera performances, in-school workshops with the Uptown String Quartet, and Dr. Jester Hairston, as well as discounted tickets to nearly every concert in the UMS season.

As part of the Martha Graham Dance Company's Ann Arbor residency and the four-day multidisciplinary program entitled "In The American Grain: The Martha Graham Centenary Festival," the Graham Company presented a special youth program to middle and high school students, "A Chance to Dance with Graham" workshop, and a family performance.

On Friday, November 18, 1994, area high school students experienced a full-length performance of the Shaw Festival's production of *Arms and the Man*.

On Friday, March 3, 1995, 2700 fourth-graders will visit the Power Center for abbreviated one-hour performances of Rossini's *The Barber of Seville*. These performances allow children to experience opera that is fully-staged and fully-costumed with the same orchestra and singers that appear in the full-length performances.

Discounted tickets are also available for UMS concerts as part of the Youth Program to encourage students to attend concerts with their teachers as a part of the regular curriculum. Parents and teachers are encouraged to organize student groups to attend any UMS events, and the UMS Youth Program Coordinator will work with you to personalize the students' concert experience, which often includes meeting the artists after the performance. Many teachers have used UMS performances to enhance their classroom curriculums.

The UMS Youth Program has been widely praised for its innovative programs and continued success in bringing students to the performing arts at affordable prices. To learn more about how you can take advantage of the various programs offered, call Education Coordinator Helen Siedel at 313.936.0430.

*The 1994/1995 UMS Education Program is underwritten in part by the McKinley Foundation, ERIM, the Benard L. Maas Foundation, the Anderson Associates, Ford Motor Company, David and Tina Loesel, Thomas H. and Mary Steffek Blaske, the Michigan Council for Arts and Cultural Affairs, and Norma and Richard Sarns..*

## GROUP TICKETS

**I**T'S EASY TO impress your group when you take them to a UMS event! No matter what your group — friends, company, family, club, religious congregation — the University Musical Society has an event to make you smile. And when you purchase your tickets through the UMS Group Sales Office, you'll be smiling all the way to the bank, with terrific discounts available for nearly every performance:

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Your Group Sales representative offers many benefits to your group including block seating, free promotional materials, assistance with group dining arrangements, free bus parking, Philips Educational Presentations, and more. During its five-year history, the UMS Group Sales Program has brought more than 500 groups numbering over 10,000 people to UMS performances at Hill Auditorium, Rackham Auditorium, and the Power Center. Estimated Savings: \$50,000. Now that's a discount! For information, call your UMS Group Sales Coordinator at (313) 763-3100.



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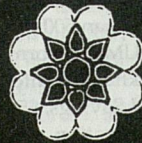
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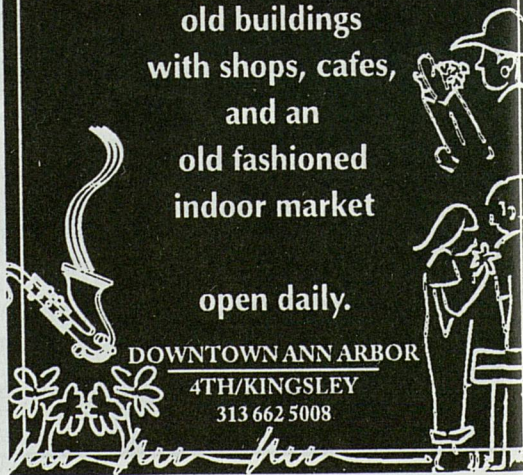


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## COLLEGE WORK-STUDY

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## VOLUNTEERS & INTERNSHIPS

**V**OLUNTEERS ARE always welcome and needed to assist the UMS staff with many projects and events during the concert season. Projects include helping with mailings, ushering for the Philips Educational Presentations, staffing the Information Table in the lobbies of concert halls, distributing publicity materials, assisting with the Youth Program by compiling educational materials for teachers, greeting and escorting students to seats at performances, and serving as good-will representatives for UMS as a whole.

If you would like to become part of the University Musical Society volunteer corps, please call (313) 747-1175 or pick up a volunteer application form from the Information Table in the lobby.

Internships with the University Musical Society provide experience in performing arts management, marketing, journalism, publicity, and promotion. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. Those interested in serving as a UMS Intern should call (313) 764-6199 for more information. We look forward to hearing from you!

## UMS USHERS

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The UMS Usher Corps comprises 275 individuals who volunteer their time to make concertgoing easier. Music lovers from the community and the university constitute this valued group. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power, or Rackham) for the entire concert season.

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**J**UST 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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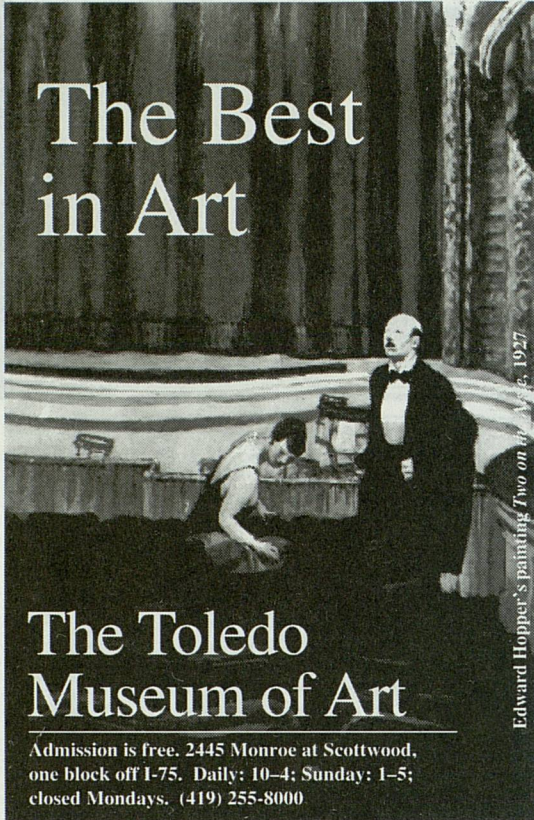
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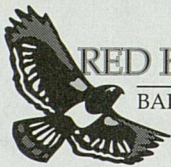
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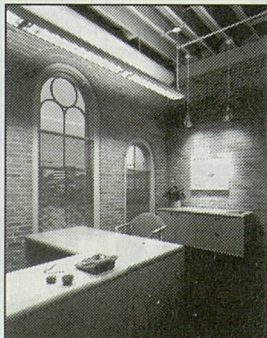
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## MUSICAL SIGNPOSTS

**M**USICAL 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.
- bedächtigt*. Deliberate, slow.
- beweglich*. Nimble.
- 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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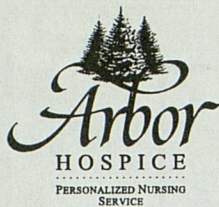


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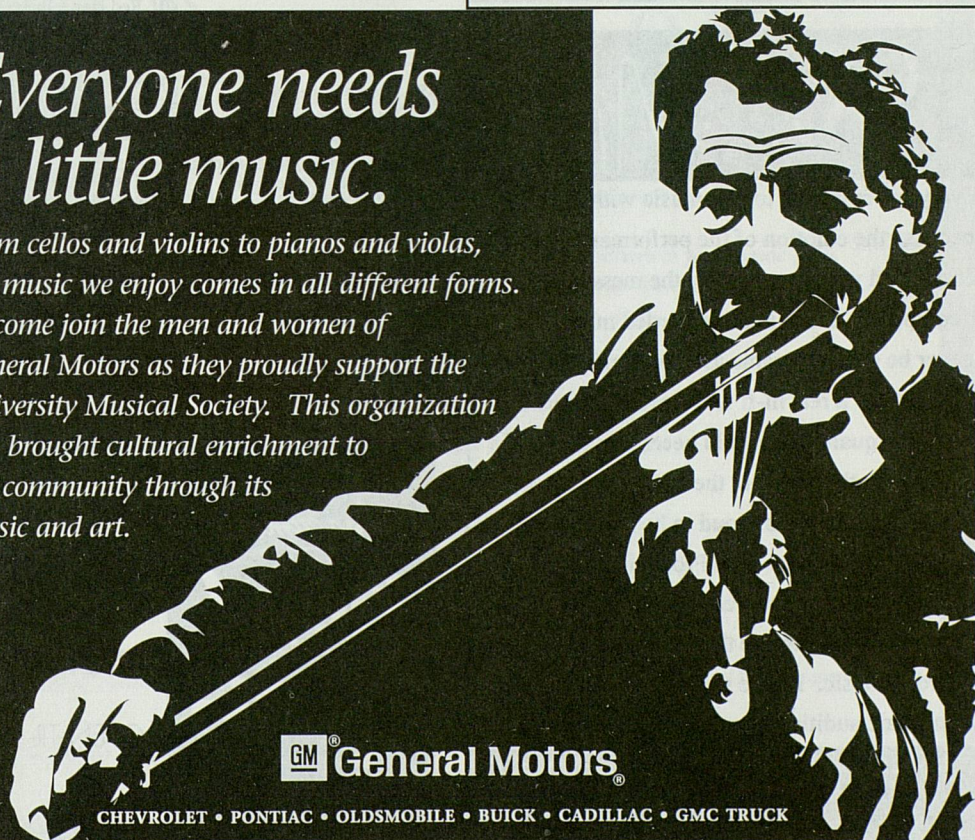
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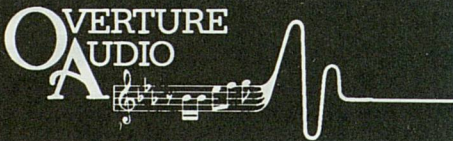
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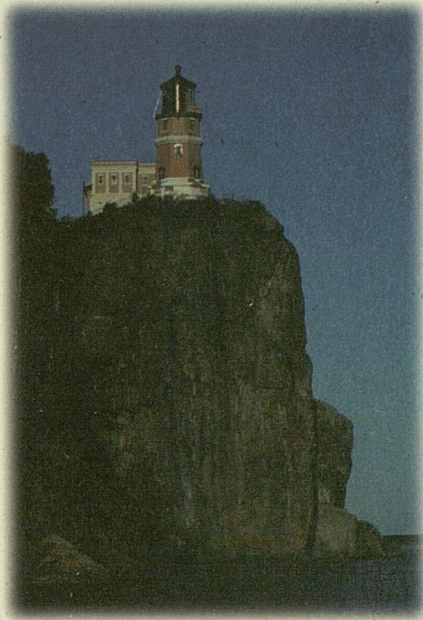
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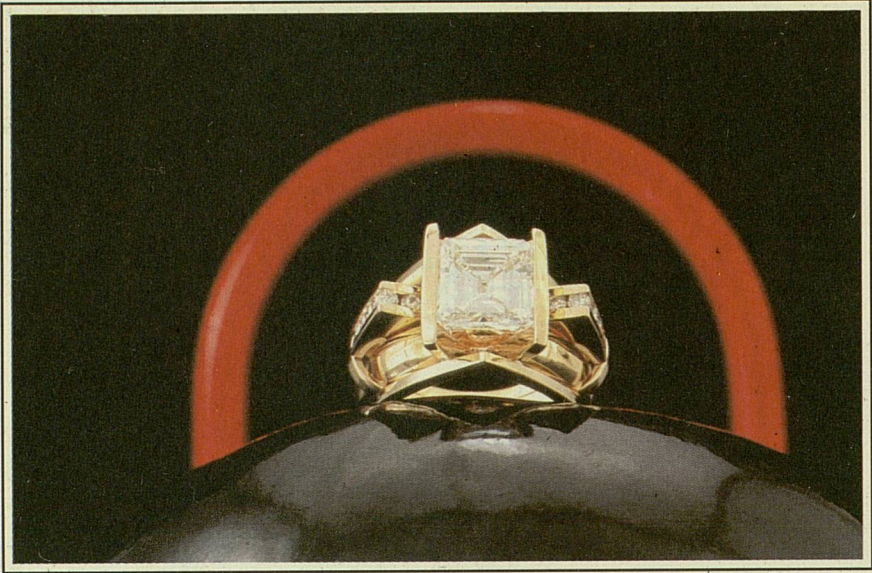
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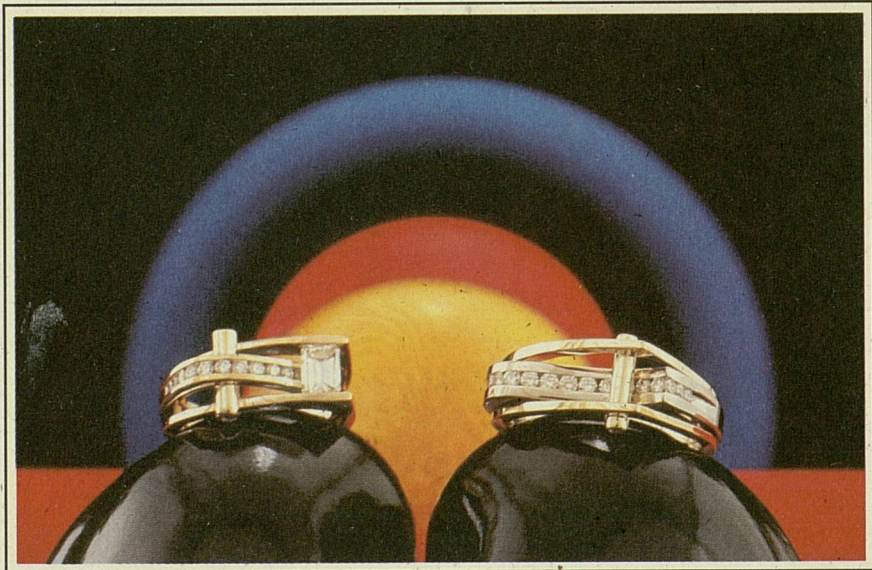
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