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*the moment*

THE 1995 WINTER SEASON

UNIVERSITY MUSICAL SOCIETY

OF THE UNIVERSITY OF MICHIGAN

ANN ARBOR





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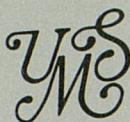


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University Musical Society

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."*



**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  
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Division,  
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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**  
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**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**  
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."*



**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, QUALITY OF LIFE IS JOB 1.



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  
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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*

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.



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*Chair*  
  
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Paulett Banks  
Milli Baranowski  
Janice Stevens Botsford  
Jeannine Buchanan  
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Betty Byrne  
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Lorna Hildebrandt  
Kathleen Hill  
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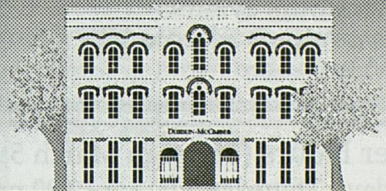
JoAnne Hulce  
Alice Davis Irani  
Perry Irish  
Heidi Kerst  
Leah Kileny  
Nat Lacy  
Maxine Larrouy  
Doni Lystra  
Kathleen Beck Maly  
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Susan B. Ullrich  
Jerry Weidenbach  
Jane Wilkinson

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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## 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

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### 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

---

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---

## GENERAL INFORMATION

University Musical Society  
Auditoria Directory & Information

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### 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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Christine Schopieray

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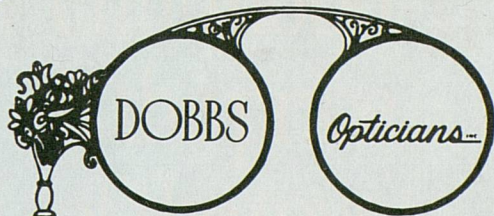
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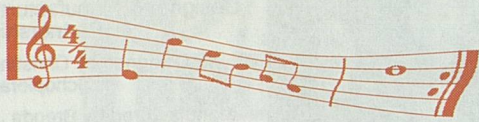
*Downtown Ann Arbor  
211 E. Liberty St., 663-2418*

*North Ann Arbor  
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and  
**HARMONIOUS**  
season!



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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:

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### *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.

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### *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).



## 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.

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between  
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and second  
childhood  
is the price  
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# 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

FOR 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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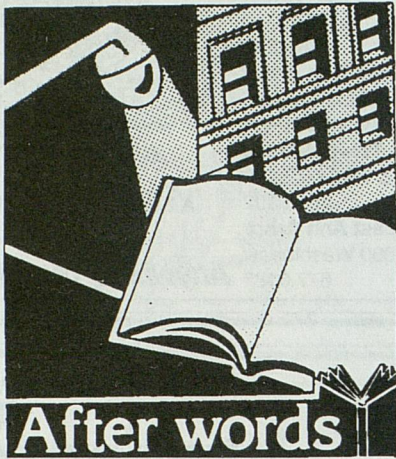
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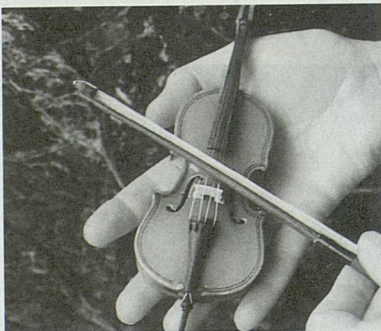
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THE DRAMATIC mirrored glass that fronts the Power Center seems to anticipate what awaits the concertgoer inside. The Power Center's dedication occurred with the world premiere of Truman Capote's *The Grass Harp* in 1971. Since then, the Center has 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.



Sunday, April 23, 1995  
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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 Dicterow, *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 Schmitke 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  
Dvorák*

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 Dvorák.*

**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  
Regency Travel, Inc.*

**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.

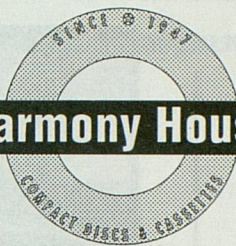
**Julian Bream, guitar**  
Tuesday, April 25, 8PM  
Rackham Auditorium  
*Made possible by a gift from the  
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**Detroit Symphony  
Orchestra**  
**Jerzy Semkow, conductor**  
**Edith Wiens, soprano**  
**Florence Quivar, mezzo-  
soprano**  
**UMS Choral 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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Thursday, May 11 -  
Sunday, May 14

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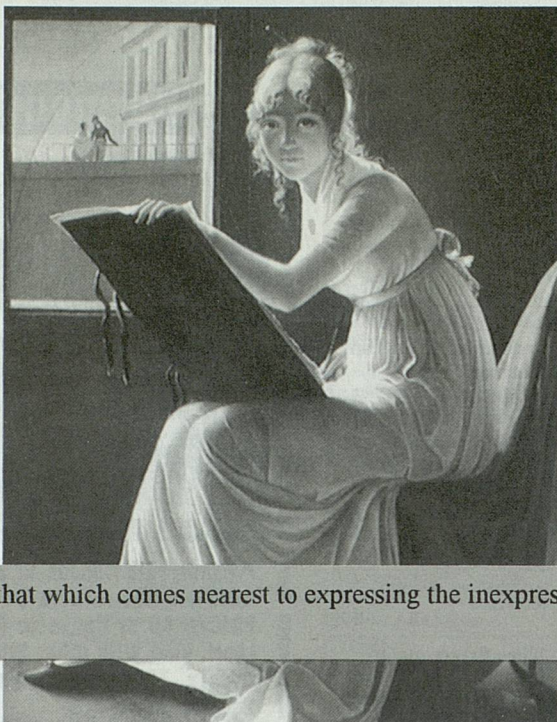
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# UNIVERSITY MUSICAL SOCIETY

of the University of Michigan  
1994-1995 Winter Season

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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

## WARSAW SINFONIA 3

Saturday, March 11, 1995  
Hill Auditorium

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

## GARRICK OHLSSON (Concert II) 17

Sunday, March 12, 1995  
Rackham Auditorium

*The Majesty of Louis Armstrong*

## LINCOLN CENTER JAZZ ORCHESTRA 25

Wednesday, March 15, 1995  
Hill Auditorium

## BERLIN PHILHARMONIC WOODWIND QUINTET 29

Friday, March 17, 1995  
Rackham Auditorium

## MAURIZIO POLLINI 35

Monday, March 20, 1995  
Hill Auditorium

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### 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

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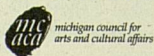
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# THE WARSAW SINFONIA

KRZYSZTOF PENDERECKI, *conductor*

ALLISON ELDREDGE, *cello*

PROGRAM

Saturday Evening,  
March 11, 1995  
at 8:00

Hill Auditorium  
Ann Arbor, Michigan

*Ludwig van Beethoven*

OVERTURE TO THE BALLET  
*THE CREATURES OF PROMETHEUS*, OP. 43

*Krzysztof Penderecki*

CONCERTO FOR CELLO  
(Originally written for viola — 1983)  
In one movement

INTERMISSION

*Penderecki*

SINFONIETTA PER ARCHI (1990/91)

Allegro molto  
Vivace

*Felix Mendelssohn-Bartholdy*

SYMPHONY NO. 4 IN A MAJOR "ITALIAN", OP. 90

Allegro vivace  
Andante con moto  
Con moto moderato  
Saltarello

Forty-Eighth Concert of the  
116th Season

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*This concert is part of the University of Michigan Copernicus  
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Polish Music at the University of Michigan.*

*Thanks to Maestro Krzysztof Penderecki, guest speaker for last  
evening's Annual Copernicus Lecture.*

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OVERTURE FROM THE BALLET  
*THE CREATURES OF PROMETHEUS*,  
 OP. 43

*Ludwig van Beethoven*

*Born on or about December 16, 1770 in Bonn  
 Died March 26, 1827 in Vienna*

*He completed his music for Die Geschöpe des Prometheus (The Creatures of Prometheus), an original dance scenario by Salvatore Viganò, in 1801. The ballet was first performed at the Burgtheater in Vienna on March 28, 1801.*

*The ballet's overture runs about 5 minutes in performance. Beethoven scored it for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.*

BY THE TIME he was thirty, Beethoven had long achieved the status of a celebrity in Vienna, the imperial capital where he had made his home since he was 22. With his works written shortly before the beginning of the nineteenth century such as the "Pathétique" sonata, the first six string quartets and the First Symphony, he had established his unique position in Viennese musical life, and his fame had begun to spread beyond the limits of the city.

It was logical that such a prominent young composer should receive a commission from the Imperial Theatre. The commission, however, was not for an opera: it was a few more years before that possibility was first raised by a theatre director, Emanuel Schikaneder (of *Magic Flute* fame) from the Theater-an-der-Wien. In 1800, Beethoven was asked to write a ballet score for a court entertainment conceived by Salvatore Viganò (1769-1821).

Viganò — who, on other occasions, had also written the music for some of his productions — enlisted Beethoven's help for his newest venture. He had chosen the myth

of the Titan (demigod) Prometheus, the benefactor of humanity, for a show in which he wanted to celebrate "the power of music and dance" (that was, in fact, the ballet's subtitle). In Viganò's scenario, Prometheus is pursued by the wrath of the gods, presumably for his heroic deed, the theft of fire that the Titan had given to humanity. One contemporary discussion of the ballet noted that this pursuit "provides an opportunity for a noisy musical prelude." (This description seems to refer to the storm scene following the overture rather than the overture itself.)

In the ballet, Prometheus creates two human beings, a man and a woman, out of two statues of clay, which he imbues with heavenly fire. The statues come alive, but first they lack what the Age of Reason considered the most important attribute of humanity, namely, intellect. Prometheus introduces his creatures to the gods on Parnassus. The creatures become fully human after hearing the muse Euterpe and the divine musicians Amphion and Orpheus, who awaken them to the beauties of nature and inspire them to show human emotions. The muse Terpsichore and the god Dionysus teach the humans passion, and the muse Melpomene reminds them of the inevitability of death. Finally, the muse Thalia cheers them up with a comic scene and the ballet ends with festive dances in a celebration of life. (The music Beethoven wrote for this finale contains the theme that later became famous as the main melody of the last movement of the Third Symphony.)

The overture, Beethoven's first essay in that genre, is to some extent indebted to Mozart's overture to *Così fan tutte*, with which it shares the rapid eighth-note motion alternating with a motif in syncopated rhythm (besides the common key of C Major). But other features of the overture are unmistakably Beethovenian and derive from the First Symphony, also in C Major, completed shortly before the ballet. The



slow introductions of both symphony and overture begin with chord outside the key: C Major has to be arrived at, "created," as it were, through a chain of harmonic progressions. By the time the fast section begins, C Major is firmly established in both symphony and overture; there is another similarity here in the way each repeats its opening motif a major-second higher. Even the second themes are related; both feature elements of imitation, woodwind solos, and syncopated rhythm. The main difference is that the overture contains no development section; the first and second themes and the closing group are immediately repeated, with only a few necessary modifications.

In the ballet score, the overture is followed *attacca* ("without a break") by the storm scene. As the overture is frequently performed without the rest of the ballet, a concert ending is normally used.

*This note was first published in The Cleveland Orchestra's program book and is reprinted with permission.*

*Note by Peter Laki, program annotator for The Cleveland Orchestra.*

## CONCERTO FOR CELLO

(Originally written for viola — 1983)

## SINFONIETTA PER ARCHI

(1990/91)

*Krzysztof Penderecki*

*Born November 23, 1933 in Debica, Poland*

DURING THE 1960s, Krzysztof Penderecki's innovative instrumental techniques, particularly those involving strings, distinguished him as a leader of the musical avant-garde. Later works, however, such as the Violin Concerto (1976), Cello Concerto (1982),

and Viola Concerto (1983), established him as one of art music's foremost postmodernists. The echoes of Penderecki's former revolutionary language may still be heard in the Violin Concerto, but the Viola Concerto (played this evening in the composer's transcription for cello) emerges exclusively from this more recent aesthetic, which also inspired his opera *Paradise Lost* (1976-78) and the *Polish Requiem* (1980-84).

Penderecki's attraction to string instruments is understandable, since he is, himself, a violinist — a departure from the more usual instrument of composers, the piano. String instruments have traditionally been valued for their resemblance to the human voice, and their ability to "sing" in a wide range of expressions, which may also account for their privileged position in Penderecki's instrumental oeuvre. Indeed, Penderecki's true fame arises from vocal/instrumental works whose themes also span vast expressive contrasts, such as his *Passion According to St. Luke* (1965-66), and opera *The Devils of Loudon* (1968-69).

The primary aim of Penderecki's Viola Concerto is to stir the audience emotionally. It appeals to the late nineteenth-century tradition of Wagner and Bruckner, for whom emotional power was also an over-riding concern. Wagner hoped to conquer the souls of his audience, while Bruckner attempted to express through his music the religious ecstasy of his own inner spirit. But there is also a twentieth-century parallel in this work — to Shostakovich. The opening of this concerto strongly recalls the opening of the Shostakovich's Violin Concerto No. 2.

In order to move his audience, Penderecki utilizes elements that have historically proven efficacious: a rhapsodic cantelina in the solo part, brooding orchestral colors, strings keeping for the most part in the lower registers, creating a dark, gloomy mood. The concerto's lachrymose eloquence seeps into the memory through manifold repetitions



of a falling motif. The atmosphere created has also been referred to as a type of "Slavonic nostalgia," and, not surprisingly, it also permeates many of the composer's other works.

The form of this concerto alludes to well-defined models, and is comprised of five segments, alternating between fast and slow. Its twenty-minute length makes it the most compact of Penderecki's string concertos. The ebb and flow of tension follows the rising and falling melodic line, emphasized by the crescendo into the culminating tutti. The motifs appearing in the solo and tutti parts are related, although they develop as if they were independent. This concerto is not an interaction between equal partners — the solo is clearly the hero in this melodrama. The opening and concluding cadential passages emphasize this leading role, but at the same time highlight the solo part's alienation from the ensemble.

The shifting focus from present to past in Penderecki's music surfaced around the time of the *Passion According to St. Luke*, but becomes even clearer in his most recent compositions. Listening to them one has the impression of contact with an already-familiar style. Penderecki does not try to discover a new world with each work, as he had earlier in his career. Rather, he creates an understanding with his listeners by conversing with them in a familiar language. In addition, he allows the music to assume various "guises" or instrumentations. The Viola Concerto (premiered July 24, 1983, in Caracas, Venezuela, with Joen Vasquez as soloist) can, for instance, be performed in one of four variants: for viola accompanied by either symphonic or chamber orchestra, or for cello with either type of orchestra. The transcription for cello is achieved by simply transcribing some passages one octave lower. At the request of the composer, this was accomplished by Borys Pergamienszczyk, who premiered this version of the concerto on December

15, 1989, in Wuppertal, Germany, under the direction of Peter Gülke.

A similarly permutable work is the *Sinfonietta per archi* (String Sinfonietta) — a transcription of Penderecki's String Trio, this time by the composer himself. The work was premiered in its entirety on July 15, 1991, by the Deutsches Streichtrio at the International Festival of Contemporary Music in Metz, France, but portions had been performed earlier at the Warsaw Autumn Festival. The transcription for string chamber orchestra was premiered on February 16, 1993, by the Warsaw Sinfonia.

The Sinfonietta is also forcefully rooted in tradition. Its roots reach not only into Romanticism, but also into the chamber music styles of Classicism. After the gloomy atmosphere and oppressive pathos of the Viola Concerto, the instrumental restraint of the Sinfonietta brings a refreshing release. The Sinfonietta is comprised of two sections, played without pause, totaling about thirteen minutes. The compositional techniques employed give an exceptional clarity, even asceticism, to the form, allowing an "understanding" of the work from the first hearing. The motifs in both sections are related to each other; the simplicity of their treatment stems from the initial setting of this work for only three instruments. Equally clear are the divisions between successive parts of the Sinfonietta, which are based on well-defined contrasts: the cantelina solo and chords; lively motifs and long, drawn-out phrases.

The first section opens with ten-note chordal blocks, marked *feroce*, which recall the clusters of Penderecki's "revolutionary" language from the 1960s. Next, three instrumental voices are presented in quasi-cadential episodes, related to the opening energetic chords. Again, as in the Viola Concerto, Penderecki exploits the string instruments' ability to arouse the emotional sensitivities of an audience.

From its first rhapsodic monologue, the



viola — an instrument often used by Penderecki for moments requiring particular strength of expression — assumes the leading voice in the Sinfonietta. A short episode for solo cello has the character of a “caprice,” while the violins play energetically in a style approaching traditional virtuosity. The next fragment relies on short, quick motifs tossed from one instrument to the next in varying registers and colors. After a short adagio the rhapsodic cantelina of the viola returns, and is especially accentuated. The chain of short motifs reappears, followed by another adagio, leading towards the dramatic culmination of this section.

The fugal opening to the second part is initiated by the viola, and the theme is taken up by the violins and cellos. A break in the motoric development towards the end of the climax introduces a short episode played pizzicato, once again evoking the music of Shostakovich — this time, the fugue from the second movement of his Symphony No. 11.

Dmitri Shostakovich — probably the composer that Penderecki is most eager to conduct — once asked a student about the difference between a symphony and a sinfonietta. Not waiting for a reply, the composer explained: “A symphony is a novel, or a Shakespearean drama. A sinfonietta would be, then, a short story with a single plot line, two or three characters, and one dramatic conflict. Penderecki’s Sinfonietta is a stunning example of this musical form.

*Note by Danuta Gwizdalanka  
Bergische Gladbach, Germany, 1995*

## SYMPHONY NO. 4 (“ITALIAN”) IN A MAJOR, OP. 90

*Jacob Ludwig Felix Mendelssohn-Bartholdy  
Born February 3, 1809 in Hamburg  
Died November 4, 1847 in Leipzig*

*(In 1816, his family changed its name to Mendelssohn-Bartholdy. The name Bartholdy came from the composer’s maternal uncle Jakob, who had first taken it after his conversion to Protestantism. The hyphenated name was used to distinguish the Protestant and Jewish Mendelssohns from one another.)*

*This symphony runs about 25 minutes in performance. Mendelssohn scored it for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.*

MENDELSSOHN BEGAN HIS “Italian” Symphony in Rome early in 1831 and completed it in Berlin on March 13, 1833. The first performance took place in London at the concerts of the Philharmonic Society on May 13, 1833. Mendelssohn, however, was dissatisfied with the work and, after three more performances, withdrew the score. It was not published until after the composer’s death. Mendelssohn continued to make revisions until about 1840, and planned more revisions that were apparently never carried out. Mendelssohn’s afterthoughts, however, did not find their way into the published score, which represents the original 1833 version. Mendelssohn’s “Italian” Symphony was introduced to the United States by Carly Bergmann and the Germania Musical Society in Boston, on November 1, 1851.

Although traditionally designated as Symphony No. 4, the “Italian” Symphony was actually completed third of Mendelssohn’s five symphonies for full orchestra. (The numbering reflects the order of publication, rather than the order of composition.)

During his stay in Italy in 1830-31, Mendelssohn worked on two symphonies simultaneously. One was intended to capture the composer’s current impressions of Italy, the other to reflect on his journey to Scotland back in 1829. The Roman climate being hardly conducive to work on a Northern subject, it is no wonder that Mendelssohn



finished the "Italian" Symphony first (he himself referred to it by that name). The "Scottish Symphony" was not competed until much later, 1842.

The two symphonies seem to complement one another in several ways. Not only were they inspired by two completely different landscapes, some of their musical characteristics are also in contrast. The "Scottish" Symphony is in a minor with a last movement ending in A Major, while the "Italian" Symphony is in A Major with an a-minor finale. (It is much more unusual to end a major-key symphony with a finale in the minor than the other way around).

Without any introduction, the first movement of the "Italian" Symphony begins with an exuberant wind fanfare, immediately followed by a violin melody bursting with youthful energy. The movement is in regular sonata form, with contrasting second theme, development and recapitulation. The development section contains a scherzo-like new theme in minor, which returns in the movement's coda.

The second-movement, "Andante con moto" is usually said to have been inspired by a processional song and is occasionally dubbed "March of the Pilgrims." Eric Werner, in his book on Mendelssohn, proposed a different interpretation, noting the strong resemblance between the first theme of the movement and the song "*Es war ein König in Thule*" (There was a King in Thule) by Mendelssohn's teacher Carl Friedrich Zelter. This song is an excerpt from Goethe's *Faust*, where Gretchen sings it as a ballad about a king in a distant land who has lost his beloved. The minor-mode melody, whose undeniable hymn-like flavor is emphasized by contrapuntal treatment, is followed by an easily flowing second theme in major; a short motto, consisting of only two different notes, opens and closes the movement.

The third movement, "Con moto moderato" is really a Minuet with Trio, although

Mendelssohn didn't designate it as such. The minuet section looks back on the days of Haydn and Mozart with a touch of nostalgia; the Trio, with its Romantic horn sonorities and puckish violin-and-flute theme, is more distinctly Mendelssohnian. After the recapitulation of the Minuet, the Trio theme is hinted at once more, but instead of a full reprise of the Trio, the movement ends suddenly in a hushed pianissimo.

The Presto Finale is titled "Saltarello" after an Italian folk dance. Of its two main melodies, the first one is indeed a bouncing saltarello; the other is a ceaselessly-running tarantella. The dance character dominates the entire finale. It is only near the end that a more lyrical and slower-moving motif appears, but it is soon swept away by the returning saltarello rhythm.

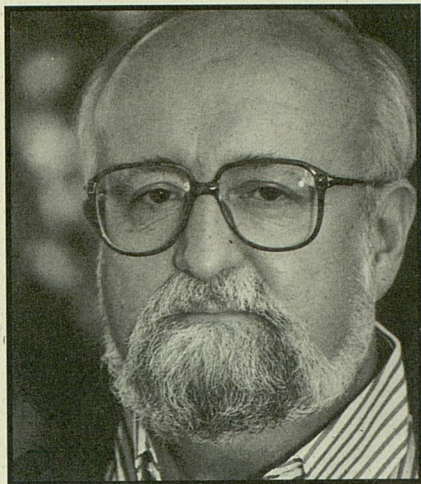
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*Note by Peter Laki, program annotator for The Cleveland Orchestra.*

**B**orn in Debica, Poland in 1933, **Krzysztof Penderecki** is one of the most esteemed and widely discussed composers of our time. The development of his compositional style has reflected the evolution of new music from the avant-garde of the sixties up to the present day, while preserving his own distinctive voice.

Like other leading composers of our century, Mr. Penderecki has also built an international reputation as a conductor. In Europe he has conducted the Berlin Philharmonic as well as orchestras in France, England, Italy, Austria and Sweden, and his





KRZYSZTOF PENDERECKI

American appearances have included performances with the New York Philharmonic, among others.

After finishing his studies at the Krakow High School of Music, Mr. Penderecki immediately began his rise to prominence, winning all three prizes at the 1959 contest of the Polish Composers' Association. In early works such as *Emanations; Strophes*; and most notably the *Threnody for the Victims of Hiroshima*, he put himself at the forefront of the avant-garde, combining a highly experimental and expressionistic use of sound with a radical humanistic message.

The highlight of this first phase of Mr. Penderecki's work occurred with the première of his most famous work, *The Passion According to St. Luke*, in Münster Cathedral in 1966, the first in a series of liturgical works including *Dies Irae*, dedicated to the victims of Auschwitz (1967), *Utrenja* (The Entombment of Christ and The Resurrection of Christ, 1970-71), and *Magnificat* (1974). Mr. Penderecki's style gradually turned toward simple structures and a more traditional tonal language in these works, moving toward a contemporary new-Romanticism. Other works from this period include the Violin Concerto (1976-77) written for Isaac Stern, and the *Te Deum* (1980), dedicated to Pope John Paul II.

Mr. Penderecki also established his reputation as a musical dramatist during these years, first with *The Devils of Loudon* (1969), followed by *Paradise Lost*, premiered in Chicago in 1978. His third opera, *The Black Mask*, achieved a major success in its première at the 1986 Salzburg Festival, and with the opera buffa *Ubu Rex* (1990-91), adapted from Alfred Jarry, Mr. Penderecki created a burlesque in the spirit of Rossini.

In the 1980's, Mr. Penderecki began to connect the acerbic sounds of his first period with the romantic gestures of the second, thus creating music of universal humanistic expressiveness. Among the most notable works of this period are the Cello Concerto No. 2 (1982), the Viola Concerto (1983) and the *Polish Requiem* (1984), a work which is the composer's memorial to the oppression of his country and a declaration of solidarity with its struggle for freedom.

Mr. Penderecki has completed a number of symphonies and concertos in rapid succession since 1988, including the recent Symphony No. 5 (1991-92) and the Flute Concerto (1992), written for Jean-Pierre Rampal. His notable chamber music compositions have included *Per Slava* (1985-86), written for Mstislav Rostropovich, *The Interrupted Thought* for string quartet (1988) and the String Trio (1990-91).

Among the numerous awards and prizes Mr. Penderecki has won are the UNESCO Award, the Great Art Award of North Rhine-Westphalia, the Prix Italia (in both 1967 and 1968), the Priz Artur Honegger, the Sibelius Prize, the Premio Lorenzo Magnifico and the Grawemeyer Award for Music Composition, among many others. Eight universities, among them Madrid and Belgrade, have conferred honorary doctorates on Mr. Penderecki.

From 1972 to 1979, he was director of the Krakow High School of Music, and from 1973 to 1978 he taught at Yale University as well. He is an honorary member of the



Royal Academy of Music in London, the Accademia di Santa Cecilia in Rome, the Royal Academy of Music in Stockholm and the Akademie der Künste in Berlin, and bears the Order of Merit of the Federal Republic of Germany.

*This evening's performance marks the second appearance of Krzysztof Penderecki under the auspices of the University Musical Society.*



ALLISON ELDRIDGE

Last season she visited Israel for the second time and traveled to Scotland and London for both recital and orchestral appearances. Her American engagements included recitals at the Kennedy Center and in San Francisco, as well as concert with the Milwaukee Symphony.

Ms. Eldredge began her musical training on the piano at age 3 with her mother, concert pianist Yoshie Akimoto, and made her first competition within six months. She performed to a sold-out audience at Royce Hall, UCLA at age 11. One year later, while rehearsing for a performance at the Kennedy Center, she met and played for Mstislav Rostropovich, who gave her a lesson on the spot and recommended she immediately attend the Juilliard School. Her teachers have been Harvey Shapiro, Eleanor Schoenfeld, Joan Lunde and Felix Galimir.

Her recent recordings include the concertos of Lalo and Saint-Saëns with the Royal Philharmonic for the Pony Canyon label, as well as a recital of sonatas for cello and piano with her duo partner, Yoshie Akimoto.

*This evening's concert marks the University Musical Society debut of Ms. Eldredge.*

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**W**inner of a 1989 Avery Fischer Career Grant, 23-year-old cellist **Allison Eldredge** has been performing with orchestras and in recital over the past five seasons in the foremost music centers of the United States, Europe, the Far East and Latin America. Among the distinguished orchestras and conductors with whom she has appeared are the New York Philharmonic under Zubin Mehta, the Chicago Symphony under Daniel Barenboim, the Los Angeles Philharmonic under André Previn, the Saint Louis Symphony under Leonard Slatkin, the Montreal Symphony under Charles Dutoit, and the Moscow Virtuosi under Vladimir Spivakov. Her third tour of Japan, in June 1993 saw her give recitals in eight cities and included concerts with orchestras at Suntory Hall in Tokyo and Osaka's Symphony Hall.

Her summer festival appearances have included the Colmar Festival in France, where she was featured with the Moscow Virtuosi in a program commemorating the career and artistry of the late Jacqueline du Pré; the Caramoor Festival, where she performed in a trio with André Previn and Joshua Bell; the Waterloo Festival, the Victoria B.C. Festival and the Britt Festival.



The Warsaw Sinfonia grew out of a highly successful collaboration in April 1984 between Sir Yehudi Menuhin and the Polish Chamber Orchestra. To accommodate the repertoire for this special concert with Menuhin, the orchestra expanded to forty members, drawing upon the most talented young musicians from all of Poland. Broadcast nationally on radio and television, the program was met with such enthusiasm by the critics and audience alike that the idea of creating a permanent ensemble of this size — twenty-four strings and a double wind section — quickly became a reality. Menuhin was so supportive of the newly formed Warsaw Sinfonia that he agreed to become its Principal Guest Conductor.

The Warsaw Sinfonia was immediately sought-after for tours of the United States and Canada, and subsequently, the leading countries of Europe, South America and the Far East. It has appeared on some of the world's most prestigious stages, including Carnegie Hall, the Barbican Centre in London, the Theatre des Champs Elysees in Paris and the Teatro Colon in Buenos Aires, and at many leading festivals including the Yehudi Menuhin Festival in Gstaad, Montreux, Schleswig-Holstein, Würzburg, Aix-en-Provence, the Casals Festival in Puerto Rico, Salzburg and the Atle Oper in Frankfurt.

The orchestra's collaborators have included such esteemed conductors as Claudio Abbado, Rafael Frühbeck de Burgos, Charles Dutoit, Witold Lutoslawski and Mstislav Rostropovich, and such distinguished soloists as Martha Argerich, Theresa Berganza, Kyung Wha Chung, James Galway, Kiri Te Kanawa, Gidon Kremer, Christa Ludwig, Radu Lupu, Anne-Sophie Mutter,

Murray Perahia, Samuel Ramey and Alexis Weissenberg, among many others.

The Warsaw Sinfonia has an extensive discography on the Angel/EMI, Virgin Classics, London/Decca, Denon, Aperto and Polski Nagrania labels. Winners of such prizes as the Grand Prix du Disque and the Diapason d'Or, the orchestra's recordings cover a broad range of repertoire, reflecting the exceptional versatility of its virtuoso musicians.

The exacting performance standards of the Warsaw Sinfonia are maintained through an open competition system for all of the positions in the orchestra. Prior to auditioning, young musicians are given an opportunity to become acquainted with the technique and specific ensemble playing style of the orchestra. It is through this process that the Warsaw Sinfonia is able to maintain its unique musical identity.

The Warsaw Sinfonia acts under the aegis of the Stanislaw Ignacy Witkiewsky Art Center Studio in Warsaw.

*This evening's concert marks the third concert by the Warsaw Sinfonia under UMS auspices. The first performance in 1985 as the Polish Chamber Orchestra with Jerzy Maksymiuk was followed by a 1987 concert under the new name Warsaw Sinfonia with Sir Yehudi Menuhin.*



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 Andrzej Staniewicz  
 Lukasz Turcza  
 Krzysztof Bzówka  
 Józef Kolinek  
 Artur Gadzala  
 1 2 Katarzyna Gilewska  
 Krzysztof Oczko

**Second Violins**

Zbigniew Wytrykowski  
 Grzegorz Kozłowski  
 Paweł Gadzina  
 Bogusław Powichrowski  
 Artur Konowalik  
 Anna Wybrańczyk  
 Dorota Anderszewska

**Violas**

Artur Paciorkiewicz  
 Włodzimierz Żurawski  
 Dariusz Kisieliński  
 Janusz Bieżyński  
 Grzegorz Stachurski

**Cellos**

Jerzy Klocek  
 Ewa Wasiółka  
 Piotr Krzemionka  
 Janusz Olechowski

**Basses**

Krzysztof Mróz  
 Janusz Marynowski

**Flutes**

Hanna Turonek  
 Joanna Zalipska

**Oboes**

Bolesław Slowik  
 Lidia Żabka

**Clarinets**

Aleksander Romański  
 Dariusz Wybrańczyk

**Bassoons**

Zbigniew Pluzek  
 Wiesław Wolosynek

**Horns**

Paweł Szczepański  
 Roman Sykta

**Trumpets**

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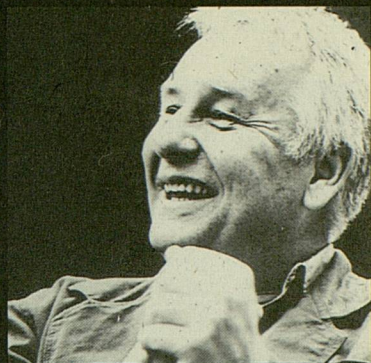
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THE NICOLAUS COPERNICUS  
ENDOWMENT *at the*  
UNIVERSITY OF MICHIGAN  
*presents*  
HIGHLIGHTS FROM THE  
1995 PROGRAM

FROM MARCH 23  
TO 25 COMPOSER  
HENRYK GÓRECKI  
WILL VISIT THE  
UNIVERSITY OF  
MICHIGAN AS  
THE GUEST OF  
THE COPERNICUS  
ENDOWMENT.



From Polonaise  
to Penderecki:

# POLISH MUSIC

at the University  
of Michigan

FEATURING THE MUSIC  
OF POLAND'S RENOWNED  
20TH CENTURY COMPOSERS

THE NICOLAUS COPERNICUS ENDOWMENT at the University of Michigan was established in 1977. The principal goal of the Endowment is to raise funds to endow a professorship of Polish Studies in the humanities or social sciences at the University. For more information on the Nicolaus Copernicus Endowment, please call or write: The Copernicus Endowment, The University of Michigan, 216 Lane Hall, 204 South State St., Ann Arbor, MI 48109-1290. Phone: 313-747-2237

*This program is co-sponsored by the University of Michigan Center for Russian and East European Studies, International Institute, School of Music, and Department of Slavic Languages and Literatures; the University Musical Society; and the Polish-American Congress, Ann Arbor Chapter.*

FRIDAY  
MARCH 24, 1995  
8:00 PM

Concert

## THE MUSIC OF HENRYK GÓRECKI

Contemporary Directions Ensemble  
University of Michigan School of Music  
H. Robert Reynolds, conductor  
*Rackham Auditorium. Free Admission*  
Program: Quartetto, Op. 5 (1956); String  
Quartet No.2 - "Quasi una Fantasia" (1991);  
Musiquette 2, Op.23 (1967); Kleines Requiem  
für eine Pólka (1993).

SATURDAY,  
MARCH 25, 1995  
10:00 AM - NOON

## COMPOSITION SEMINAR WITH HENRYK GÓRECKI

Hosted by the University of Michigan  
School of Music Composition Department  
*West Conference Room, Fourth floor,  
Rackham Building. Public welcome.*

SATURDAY  
APRIL 15, 1995  
7:00 PM

Pre-concert Lecture

## LUTOSLAWSKI IN RETROSPECT

Steven Stucky, Composer and  
Musicologist, Cornell University  
*Rackham Amphitheatre, Fourth floor,  
Rackham Building. Free Admission.*

8:00 PM

Concert

## RECENT POLISH MUSIC (FEATURING THE MUSIC OF WITOLD LUTOSLAWSKI)

Contemporary Directions Ensemble  
University of Michigan School of Music  
H. Robert Reynolds, conductor  
*Rackham Auditorium. Free Admission*  
Program: Serocki: Swinging Music;  
Lutoslawski: Chain 1 (1983); String Quartet  
(1964); Slides (1988); Subito (1993).



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POLISH MUSIC *and the*  
UNIVERSITY MUSICAL  
SOCIETY

14.

**A**sk an average concert-goer about music and Poland, and the response will most likely center around Chopin — and with good reason: Chopin is by far the most enduring and easily-recognized musical symbol of Poland. Whether it be Cornel Wilde (or Hugh Grant) playing the consumptive virtuoso on the screen; a favorite nocturne, polonaise, or étude; or even childhood memories of “I’m Always Chasing Rainbows,” almost everybody can conjure their own lasting image of Chopin’s music.

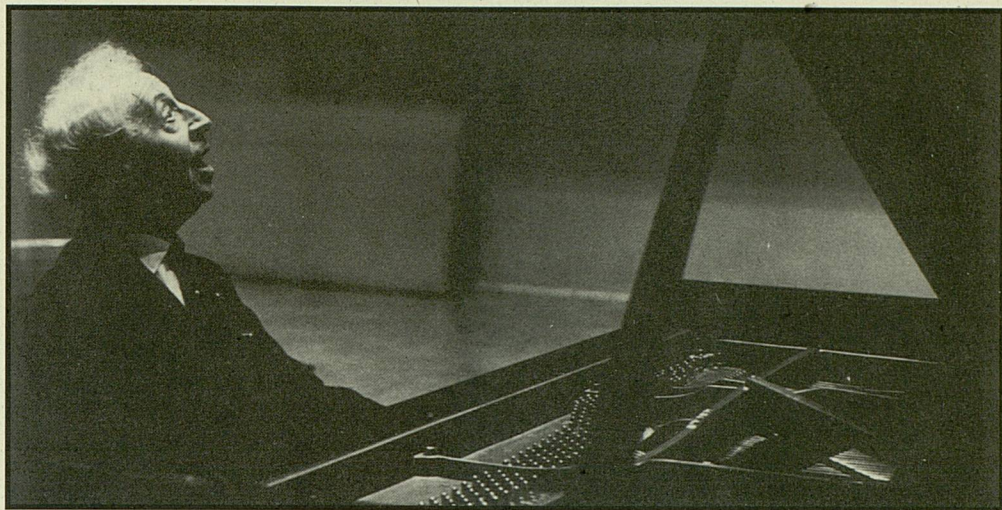
But ask a UMS concert-goer to recall their favorite performance of Polish music, and you might be surprised. It could be Szymanowski’s *Stabat Mater*, the Three Caprices after Paganini, or one of his Concertos for violin and orchestra. Maybe it’s Krzysztof Penderecki’s Cello Concerto No. 2, the *Song of Cherubim*, or *Threnody to the Victims of Hiroshima*. For some, it may be Lutoslawski’s Concerto for Orchestra, the String Quartet, *Musique Funèbre*, or a chorus by Szeligowski, Tadeusz Sygietyński’s folksong arrangements, or one of Moszkowski’s delightful piano miniatures. All these works, and many more by Polish composers, have been performed in UMS concerts in recent times. And, of course, there’s been plenty of Chopin too!

Polish composers from Chopin to the

present day have long figured prominently in the programs at University Musical Society events, but audiences have sampled the richness of Poland’s music tradition in other ways as well. Performers and conductors from Poland have also maintained a substantial presence on Ann Arbor’s stages, dating back to 1892 when Ignacy Paderewski played his first recital under UMS auspices. The wealth of musical talent emerging from Poland at the turn of the century garnered world-wide acclaim and prestige. Virtuosos such as Paderewski, Antoinette Szumowska, and Bronislaw Hubermann brought with them to Ann Arbor this reputation for Polish excellence, which inspired at least one well-meaning “impostor.” The English pianist Ethel Liggins assumed the surname “Leginska,” believing that a Polish-sounding name would enhance her career opportunities, and she performed under this pseudo-Polish guise during the UMS concert series of 1917. But the genuinely-Polish musicians also returned to Ann Arbor regularly, and often. Paderewski, Artur Rubinstein, Witold Malcuzyński, and Josef Hoffman — all committed patriots, brilliant pianists, and champions of Polish music — performed a total of twenty-eight separate UMS concerts — a truly phenomenal contribution to Polish music and music-making in this city.

As Poland’s music surged once more into world prominence during the 1960s and 1970s, its musicians were again frequent guests in Ann Arbor. Stanislaw Skrowaczewski





ARTUR RUBINSTEIN ONSTAGE IN HILL AUDITORIUM



*The great virtuosi of the  
last 100 years have all  
played Chopin's music in*

*Ann Arbor, including*

*such luminaries as*

*Cortot, Rachmaninoff,*

*Horowitz, Paderewski,*

*and Artur Rubinstein,*

*shown above.*

visited on four occasions from 1962 to 1972; other Polish conductors included Witold Rowicki, Stanislaw Wyslocki, Bohdan Wodiczki, and Jerzy Maksymiuk. The pianist Wladyslaw Kedra performed here in 1964. Henryk Szeryng, the famous humanitarian and outstanding violinist, appeared in 1961, 1965, and 1978, and his student Wanda Wilkomirska (who comes from a family of internationally-renowned string players) performed in 1968. Polish ensembles, too, are a frequent feature. The Warsaw Philharmonic Orchestra has made five visits to Ann Arbor since 1961 under a number of Polish conductors, most recently in 1990 with Kazimierz Kord. The Cracow Philharmonic Orchestra, Warsaw Chamber Orchestra, Poznań Choir, and the Polish Chamber Orchestra have also performed here in recent years.

In many respects it is the music itself — proud, individual, in its time both evocative and provocative — that has contributed so much to the Polish legacy. The core of that repertoire is, unsurprisingly, Chopin's piano music. More than 140 separate works by Chopin have appeared in UMS concert programs over the years, most of them repeated many times over. Few composers,



if any, have such a large percentage of their works in the concert repertoire — a testament to his enduring appeal to both performer and audience. The great virtuosi of the last 100 years have all played Chopin's music in Ann Arbor, including such luminaries as Cortot, Rachmaninoff, Horowitz, Paderewski, Rubinstein, Arrau . . . and many, many others. It would be much easier to list the pianists who haven't played Chopin at a UMS event! Garrick Ohlsson's recital series of Chopin's complete solo piano works pays the ultimate tribute, not only to that great composer, but to this unparalleled tradition of Chopin interpreters at UMS concerts. (For those who are wondering which is the most-played work — it's the Ballade in g minor, Op. 23, with Ohlsson's performance it will have been played twenty-four times.)

Chopin has provided the foundation, but the continuing presence of Polish music on the concert stage also owes much to the composers of later generations: Karol Szymanowski, Witold Lutoslawski, Krzysztof Penderecki, and more recently, Henryk Górecki. While Polish performers have long championed the music of their compatriots, audiences in Ann Arbor have also heard, for instance, Szymanowski's violin works played by the likes of Yehudi Menuhin, Jascha Heifetz, and Isaac Stern. His *Stabat Mater* was presented by the Festival Chorus and Philadelphia Orchestra at the May Festival in 1972. Audiences for Penderecki's previous visit to Ann Arbor with the Cracow Philharmonic in 1986 heard Yo-Yo Ma play the Cello Concerto No. 2. Other Penderecki works have been performed by the St. Olaf Choir and the Philadelphia Orchestra. In recent years Lutoslawski's music has firmed its position in the standard orchestral repertoire, and his music has been played in UMS concerts by the orchestras of Minneapolis, Detroit, and Philadelphia, as well as the

Guarneri String Quartet. Górecki's phenomenal international success has come only recently, but in late March he will make his first visit to Ann Arbor, sponsored by the Copernicus Endowment at the University of Michigan. A concert devoted to Górecki's works, performed by School of Music students will give many Ann Arbor music-lovers a rare opportunity to become more familiar with this latest Polish success story.

For Polish music and the University Musical Society, 1995 is a banner year — a symbolic tribute to the many performers, conductors, and composers from Poland who have contributed so much to music, and in turn been so appreciated by UMS audiences for over 100 years.

*Note by Luke Howard*



UNIVERSITY  
MUSICAL  
SOCIETY

and

Regency Travel  
Agency, Inc.

presents

*The Complete Solo Piano Music of Frédéric Chopin*

# GARRICK OHLSSON

*Piano*

PROGRAM

*Sunday Afternoon,  
March 12, 1995  
at 4:00*

*Rackham Auditorium  
Ann Arbor, Michigan*

*Second Concert  
of Six*

## TWO POLONAISES, OP. 26

- No. 1 in c-sharp minor
- No. 2 in e-flat minor

## FIVE MAZURKAS, OP. 7

- No. 1 in b-flat minor
- No. 2 in a minor
- No. 3 in f minor
- No. 4 in A-flat Major
- No. 5 in C Major

## TWENTY-FOUR PRELUDES, OP. 28

- No. 1 in C Major
- No. 2 in a minor
- No. 3 in G Major
- No. 4 in e minor
- No. 5 in D Major
- No. 6 in b minor
- No. 7 in A Major
- No. 8 in f-sharp minor
- No. 9 in E Major
- No. 10 in c-sharp minor
- No. 11 in B Major
- No. 12 in g-sharp minor
- No. 13 in F-sharp Major
- No. 14 in e-flat minor
- No. 15 in D-flat Major
- No. 16 in b-flat minor
- No. 17 in A-flat Major
- No. 18 in f minor
- No. 19 in E-flat Major
- No. 20 in c minor
- No. 21 in B-flat Major
- No. 22 in g minor
- No. 23 in F Major
- No. 24 in d minor

INTERMISSION



THREE NOCTURNES. OP. 9

- No. 1 in b-flat minor
- No. 2 in E-flat Major
- No. 3 in B Major

THREE MAZURKAS, OP. 63

- No. 1 in B Major
- No. 2 in f minor
- No. 3 in c-sharp minor

SONATA NO. 2 IN B-FLAT MINOR, OP. 35

- Grave: Doppio movimento
- Scherzo
- Marche funèbre: Lento
- Presto

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*Forty-Ninth Concert  
of the 116th Season*

*Special thanks to Sue Lee, President, Regency Travel Agency, Inc.,  
for her assistance in making this performance possible.*

*Thanks to Garrick Ohlsson, speaker for yesterday's Philips  
Educational Presentation.*

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

*This afternoon's floral art is made possible by Cherie Rehkopf and  
John Ozga, Fine Flowers, Ann Arbor.*

*Angel, Arabesque, Telarc*

*Exclusive Mangement: Shaw Concerts, Inc.*

*Bösendorfer Piano*



## FRANÇOIS-FRÉDÉRIC CHOPIN

Born c. March 1, 1810 near Warsaw in

Zelazowa Wola, Poland

Died October 17, 1849 in Paris

Dance types — bolero, contradance, ecossaise, krakoviak, mazurka, polonaise, tarantella, waltz — abound among the compositions of Poland's great musician, Chopin. His lifelong enthusiasm for dance music — especially of national character — must have been kindled by the great number of examples found in the works of composers who enjoyed popularity in Poland around the time of his birth: Elsner, Kamiński, Kurpiński, Lessel, Oginski, Stefani, Szymanowska and Żywny. The boy's first compositions, in fact, were mazurkas and polonaises (written when he was only eight).

The **Two Polonaises, Op. 26** appeared in 1836 (when Chopin was living in Paris). It had been five years since Russia crushed Polish opposition and its troops occupied Warsaw. For Chopin, the dance form named after his native land began providing the framework to express depths of personal feeling deeply rooted in his distant, unhappy homeland. These Polonaises set a new stage for displays of Chopin's Polish soul in all its expatriate anguish. The French already had their image as a nation through Delacroix's masterpiece *Liberty Leading the People* and were about to complete the Arc de Triomphe in Paris. Now Poland would have an image of its own, one which brought to life the suffering of its once proud countrymen. Of this pair, **Polonaise No. 1** is distinguished by the aggression of its opening bars and by the lyrical suavity of its Trio, while **Polonaise No. 2** (sometimes dubbed "Siberian" or "The Revolt") is marked by the masterly control of its gloom, of its "impotent clanking of chains" (Huneker) via insistent repetitions of a simple but ominous rhythmic pattern. Sudden runs and arpeggios seem the shrieks

and screams of a distressed people.

The **Five Mazurkas, Op. 7** provide a change of pace, literally. Published in 1832, they show us Chopin's rhythmical pliancy and subtlety, his caprice with respect to mood, and even his humor. Each is a study in contrasts, and contrasts with its mates. The last of the set is the oddest he ever wrote, being only a few bars long (marked to be repeated) — and with no ending provided! In today's terminology a "loop," this little series of musical circles must have been meant to evoke laughter. When the pianist has had enough, he just finds a way to stop.

The **Twenty-Four Preludes, Op. 28** are mysterious. No one knows exactly when Chopin conceived the idea for them, nor the sequence of their composition; no one knows why some have recognizable musical forms and others do not, nor why some are several minutes long while others last only seconds; no one knows why some are so simple that rank amateurs can play them while others require exceptional virtuosity; and no one knows what Chopin meant by any of them. Speculation, however, has been rampant. Claims have been made that Chopin conceived the project in 1831, the year he arrived in Paris; that, from the start, he planned to write a Prelude in each of the twenty-four major and minor keys; that his inspiration was Bach's *Well-Tempered Clavier*; and, that his intention was to emancipate the prelude as a genre from its Baroque partner, the fugue. Actually, independent preludes in sets of 12 or more had been published by both Clementi and Hummel years earlier, and Hummel's were probably known to Chopin. In any case, 1831 was an unlikely point in Chopin's career for so unprepossessing an idea as preludes. The Polish émigré was only 21, awed by the personalities of the Paris musical world and in need of an instant reputation. Thus, he made the rounds with his indisputably brilliant concerti, variations, rondos and, perhaps, études setting them off



by contrast with a nocturne or two and a few mazurkas.

It is certain that at least one Prelude (in A-flat Major) had been composed by 1834, and it is probable that others were written in 1836 and 1837. The following year, after Chopin had decamped from Paris with his notorious lover, the novelist George Sand (née Baroness Aurore Dupin), her two children and a maid to vacation in Palma on the Spanish island of Mallorca, he wrote to his friend and amanuensis Julian Fontana:

*You will soon receive some Preludes (Nov. 19); I can't send you the manuscript for it's not finished. I have been as sick as a dog. . . All this has affected the Preludes and God knows when you will get them (Dec. 3); and I think that I shall soon send you my Preludes and a Ballade (Dec. 14).*

Then, early in 1839 (January), he wrote: *I send you the Preludes. Copy them. . . I think there are no errors. Give the copy to Probst (Paris agent for Breitkopf), and the manuscript to Pleyel. . . Tell Pleyel that I have arranged with Probst about the time of publication of the Preludes.*

Harmless stuff. Just the facts. Pleyel was to have the French and English rights, Probst the German. But problems over financial arrangements engendered further letters (Chopin had debts to pay) creating concerns about the dedication, catching poor Fontana in the middle:

*My Dear: . . . Hold back everything till I come. The Preludes are sold to Pleyel (I have received 500 francs) — so I suppose he has the right to wipe the other side of his belly with them (March); I should very much like to have my Preludes dedicated to Pleyel. . . And the Ballade to Mr. Robert Schumann. The Polonaises to you, as they are. To Kessler nothing. If Pleyel does not want to give up the Ballades, then dedicate the*

*Preludes to Schumann (March 6); and, So, if Pleyel makes even the smallest difficulties, you will go to Schlesinger. . . If he begins to talk about Pleyel and the Preludes (for Probst has doubtless told him about them), you will say that they were promised to Pleyel long ago, that he wishes to be their publisher and he begged me before I went away to let him have them (March 13).*

Oddly, the surviving holograph of the Preludes bears the inscription, “dedicated to my friend J.C. Kessler by F. Chopin” — another mystery. Did Fontana add the line by mistake to the original for the German publication and hand the copy to Pleyel? If so (and in light of the March 6 letter,) when? We do know that Fontana spent part of the Summer of 1839 correcting the proof sheets of the Preludes for Pleyel. Chopin acknowledged the fact in August. A month later, Pleyel published the Twenty-four Preludes with the inscription, “dedicated to his friend Camille Pleyel by Fred. Chopin.” The German edition appeared simultaneously, with the Kessler dedication (presumably because Kessler had dedicated his Preludes, Op. 31 to Chopin, who felt obliged to return the compliment in kind).

Once in print, interest in the Preludes surfaces quickly, and with an appropriately Romantic bent. Schumann wrote: *These are sketches, the beginning of studies, or if you will, ruins, eagle's feathers — all strangely intermingled. . . He is the boldest, the proudest poet soul of his time. To be sure, the book also contains some morbid, feverish, repellent traits; but let everyone look in it for something that will enchant him.* Liszt himself treated the idea of Chopin as poet in these words: *They are not merely pieces, as the title might suggest, intended to be played as an introduction to other pieces — they are poetic preludes, like those of a great contemporary poet which lull the soul in golden dreams and raise it to ideal realms.* Such literary allusions, typical of both writers, must have implied verbal



imagery to nineteenth-century minds for, as they grappled with understanding this puzzling, magical music, they respond with an array of programmatic interpretations. As for Chopin, he remained silent on the matter.

George Sand did not. In her *Story of My Life*, she relates that the old monastery in which they stayed was for Chopin “full of terrors and phantoms” which stimulated his imagination. She describes him at work on the Preludes with “wild eyes, his hair standing on end.” She writes: *Some of them create such vivid impressions that the shades of dead monks seem to rise and pass before the hearer in solemn and gloomy funereal pomp; others are melancholy and suave. They came to him in hours of sun and health, in the noise of children’s laughter under the window, in the distant sound of guitars, in the sound of birds among the humid foliage.* She found him once at the piano numb, unable to distinguish dream from reality and believing himself dead: *He had a vision of himself drowned in a lake — heavy, icy drops of water falling rhythmically on his chest. . . His composition that even had been full of constant drops of water.*

This kind of imagery inspired others to set forth their ideas for the extra-musical situations believed to be implied by these pieces. Pianists, writers, teachers and editors expostulated again and again with considerable variance among themselves. Placed beside each other, two examples may suffice to show how each of the Twenty-four Preludes affected differently even great musicians.

**Hans von Bulow**  
(1830-1894)

1. Reunion

2. Presentiment  
of Death

**Alfred Cortot**  
(1877-1962)

Feverish Yearning  
for the Beloved

Sorrowful Meditation;  
The Sea Deserted  
and Afar

- |   |  |
|---|--|
| 3. Thou Art So<br>Like a Flower                       | The Brooklet’s Song  |
| 4. Suffocation  | On a Tomb  |
| 5. Uncertainty  | The Tree Full of Songs   |
| 6. Tolling Bells                                      | Homesick   |
| 7. The Polish Dancer                                  | Delightful<br>Remembrances Float<br>Like a Perfume<br>Across the Memory                                    |
| 8. Desperation  | Snow Falls, The Wind<br>Howls, The Tempest<br>Rages; But in My<br>Heart the Storm is<br>Even More Terrible |
| 9. Vision   | Prophetic Voices   |
| 10. The Night Moth                                    | Rockets Which Fall<br>Back to Earth  |
| 11. The Dragon Fly                                    | Young Girl’s Desire  |
| 12. The Duel  | Night Ride   |
| 13. Loss  | In a Strange Land,<br>Under a Starry Sky,<br>Thinking of the<br>Beloved Afar                               |
| 14. Fear  | Stormy Sea   |
| 15. Raindrops   | But Death is There,<br>In the Shadow   |
| 16. Hades   | Journey into the Abyss   |
| 17. A Scene on the<br>Place de Notre<br>Dame de Paris | She Said to Me:<br>“I Love You.”   |
| 18. Suicide   | Curses   |



- |                            |  |
|----------------------------|--|
| 19. Heartfelt<br>Happiness | Wings, Wings, to<br>Fly to You; My<br>Dearest! |
| 20. Funeral March          | Obsequies                                      |
| 21. Sunday                 | Solitary Return to<br>the Place of Avowal      |
| 22. Impatience             | Revolt   |
| 23. A Pleasure Boat        | Naiads Playing                                 |
| 24. The Storm              | Of Blood, Pleasure<br>and Death                |

Insofar as notions such as these enhance the listening experience, they do no harm to the composer. We need only to remember, however, that Chopin never revealed himself in this manner. The mystery remains.

The **Three Nocturnes, Op. 9** were Chopin's first of this genre to be published. Written in 1830-31 and published in 1832 (when the composer was only 22), the set introduces its listeners to a sonic world of glamorous beauty conceived in purely pianistic tone. Chopin's love for the *bel canto* melodies of Italian opera finds its own expression here, along with an evocation of their embellishment carried out with iridescent effect. However much he owed to the Irish pianist John Field (1782-1837) for having invented the nocturne as a dreamily romantic piano piece, Chopin here takes it to an undreamed-of state of perfection. A-B-A form is used for the first and third of these Nocturnes while the second is a theme with two eloquent variations. Melody — embellished splendidly — predominates above broken chord accompaniments. As played by him, music such as this not only set the ladies of Paris swooning but won the admiration of the keenest ears of the time.

Franz Liszt wrote: *Such a poetic temperament as Chopin's never existed, nor have I ever heard such delicacy and refinement of playing. The tone, though small, was absolutely beyond criticism, and. . . his execution. . . was perfect in the extreme.* In describing Chopin's "expressive, wistful way of coloring" his tone, Antoine-François Marmontel wrote: *He had a completely individual manner of touching the keyboard, a supple, mellow touch, creating sound effects of a misty fluidity whose secret he alone knew. . . This great virtuoso modulated sound much as skilled painters treat light and atmosphere. To envelop melodic phrases and ingenious arabesques in a half-tint which has something of both dream and reality: this is the pinnacle of art; and this was Chopin's art.*

The **Three Mazurkas, Op. 63**, which appeared in 1847, are more developed than the charmers of Op. 7 heard earlier in this program. The whimsical twists and turns of their melodies and harmonies are enriched by touches of counterpoint — which interested Chopin more and more in his later years — and by accents which shift location unpredictably.

The **Sonata No. 2 in b-flat minor, Op. 35** dates from 1839, the year after Chopin began his liaison with Sand. He was 29 and she was 35. Despite Chopin's tubercular condition, the couple found ecstasy, fulfillment and inspiration together. Chopin's productivity had brought forth the Scherzo No. 3 (heard in Mr. Ohlsson's previous recital) and the Preludes, Op. 28 (performed in the first half of this program). Then, in the safe haven of Sand's house at Nohant, an idea formed in Chopin's mind to build a Sonata around a Funeral March he had composed two years before. On August 8, 1839, he wrote about it to Fontana: *At present I am writing a Sonata in b-flat minor in which will be found the march that you know. This Sonata contains an allegro, a scherzo in b-flat, the march, and a short finale — three pages, perhaps, in my notation. After the march the left hand babbles in*



*unison with the right.* Two months later Chopin played the Sonata in Paris (it would reappear on his 1848 English tour); a year later, he published it — and at least one notable musician, Robert Schumann, published a puzzled critique of the new composition.

Schumann's long article found the work dissonant, wanton and wild, and wondered whether Chopin might have "brought together four of his maddest progeny: to call their gathering a sonata." But despite Schumann, whose understanding may have been clouded by the creeping effect of his own madness, a sonata it is. The opening movement's exposition has two well contrasted themes in classically proper key relationships, followed by a development with such dramatic and protracted use of the first theme that it need not recur in the recapitulation. Otherwise, the form is quite regular. The Scherzo (in e-flat minor), too, is formally structured, with only a tiny innovation: the central Trio (in G-flat Major) is briefly recalled at the end (thus concluding the movement in a key different from that of its commencement). The third movement, "March funèbre" (b-flat minor) and its central Trio (D-flat Major) follow Beethoven's precedent-setting use of a funeral march or *cortège* for a slow movement (Piano Sonata No. 12, Symphonies Nos. 3 and 7), so its presence here is not extraordinary. The interesting element is its lugubrious theme which, when played in reverse from bar five turns out to be the opening theme of the first movement — unity of the most subtle sort. The "Presto," which Schumann's clouded vision led him to libel as "more a mockery than music," has the form A-B-A-Coda.

Chopin's pains to use the classical format of four movements and, within each movement, classical forms, went unnoticed in the nineteenth century and in most of the twentieth. A reason, it may be surmised, is the Sonata's incredible emotional content. The

preponderance of minor keys in all four movements casts a strange pall of foreboding over the listener. Nowhere are the bones and sinews of this music fleshed out with the beloved filigree ornamentation of the Nocturnes which preceded it tonight. Melodic lines are stark. The haunting effect of the bare-unison finale coming after the Funeral March is chilling. Carl Tausig called this "the ghost of the departed wandering about" and, just before his own death, "the wind blowing over my grave."

23

*Notes by Frank Cooper*

*Mr. Cooper is Chairman of Instrumental Studies at the New World School of the Arts in Miami.*

**W**inner of the 1994 Avery Fischer Prize, **Garrick Ohlsson** is one of the premier pianists of our time. He appears regularly as both recitalist and orchestral soloist in the great concert halls of the world and his repertoire and recordings cover the entire spectrum of piano literature. This concert season has him giving an astonishing thirty solo recitals throughout the globe. The first public performances of his Chopin cycle take place this season with these Ann Arbor recitals. His cycle can also be heard in New York's Lincoln Center and SUNY Purchase.

As orchestral soloist, Mr. Ohlsson gave the world première of Hans Henkeman's Third Piano Concerto at the Holland Festival in July 1994. Other scheduled orchestral performances this season include concerts with The Cleveland Orchestra, the Minnesota Orchestra, the Orchestra of the Teatro Colon (Buenos Aires), the Radio



Orchestra of Berlin, the Warsaw Philharmonic, the Indianapolis and Utah Symphonies, and the Los Angeles Chamber Orchestra.

During the 1992-93 season Garrick Ohlsson played thirteen different piano concertos in twenty-four orchestral engagements, and gave fourteen solo recitals and four chamber concerts. Three Chopin CDs, beginning a complete Chopin cycle for Arabesque Records were released in March 1992. His 1993 releases include the Haydn "London" Sonatas, Volume IV of the Chopin cycle, and three Beethoven Sonatas. Volumes V and VI of the Chopin cycle, as well as a CD devoted to twentieth-century masterpieces, will be released during the 1993-94 season.

Garrick Ohlsson was born in White Plains, New York where he began piano study at age eight. At thirteen he entered The Juilliard School. In high school, a distinct aptitude for mathematics and languages placed him in accelerated classes, but his earliest career objective remained the concert stage. Although he won First Prizes at the

1966 Busoni Competition in Italy and 1968 Montreal Piano Competition, it was his Gold Medal at the 1970 Chopin Competition in Warsaw that assured his international stature.

Chopin has always been and continues to be an important composer for Mr. Ohlsson, but his repertoire ranges throughout the piano literature. He has an active concerto repertoire of seventy works. Each season he performs not only Beethoven, Brahms, Mozart, Prokofiev and Rachmaninoff, but also Dvořák, Reger, Bartók, Barber, and Ravel. Perhaps his extraordinary range can be somewhat attributed to his six major piano teachers/coaches, each of whom enriched him differently: Claudio Arrau and Olga Barabini (the Classical tradition starting with Haydn and Beethoven); Tom Lishman (the French-Italian school of Debussy and Busoni), Sacha Gorodnitzki and Rosina Lhevinne (the Russian school of Anton Rubinstein), and Irma Wolpe (the Classic-Contemporary tradition coming down from Leschetizky and Schnabel).

As a chamber musician, Garrick Ohlsson has collaborated with such artists as sopranos Jessye Norman and Magda Olivero, clarinetist Richard Stoltzman, cellist Heinrich Schiff, violinist Gil Shaham, and the Cleveland, Emerson, Guarneri, Takacs and Tokyo String Quartets. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, Mr. Ohlsson is a founding member of the San Francisco-based FOG Trio.

*This afternoon's recital marks Garrick Ohlsson's third UMS recital appearance.*

GARRICK OHLSSON





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present

# THE LINCOLN CENTER JAZZ ORCHESTRA

*The Majesty of Louis Armstrong  
1995 United States Tour*

Jon Faddis, *Trumpet, Music Director*  
Warren Vaché, *Trumpet*  
Wess Anderson, *Alto Saxophone*  
Robert Barics, *Clarinet*  
Bill Easley, *Tenor Saxophone, Clarinet*  
Victor Goines, *Baritone Saxophone, Clarinet*

Wycliffe Bordon, *Trombone, Tuba*  
Don Vappie, *Guitar, Banjo*  
Marcus Roberts, *Piano*  
Ben Wolfe, *Bass*  
Herlin Riley, *Drums*  
Thais Clark, *Vocals*

25

PROGRAM

FILM: *Satchmo The Great*

*Wednesday Evening,  
March 15, 1995  
at 8:00*

*Hill Auditorium  
Ann Arbor, Michigan*

Symphonic Raps  
Dipperrmouth Blues  
Chimes Blues  
Snake Rag  
Wild Man Blues

*Steven and Abrahams  
Louis Armstrong  
King Oliver  
King Oliver  
Louis Armstrong and  
Jelly Roll Morton*

FILMS: *Dinah  
Rockin' Chair*

Hotter Than That  
Muggles  
Mahogany Hall Stomp  
Cake Walkin' Babies From Home

*Lil Hardin Armstrong  
Louis Armstrong and  
Earl Hines  
Spencer Williams  
Spencer Williams and  
Troy Smith*

Stardust  
Swing That Music

*Hoagëy Carmichael and  
Mitchell Parish  
Horace Gerlach and  
Louis Armstrong*

FILM: *Louis Armstrong Interview With Edward R. Murrow*

West End Blues  
Struttin' With Some Barbecue  
Weatherbird  
Potato Head Blues  
Jubilee

*King Oliver  
Lil Harding Armstrong  
Louis Armstrong  
Hoagy Carmichael*



FILM: *Wonderful World*

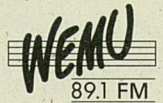
Wolverine Blues	<i>Jelly Roll Morton</i>
Cornet Chop Suey	<i>Louis Armstrong</i>
When It's Sleepy Time Down South	<i>Leon and Otis Rene</i>
I Gotta Right To Sing The Blues	<i>Harold Arlen and Ted Koehler</i>
Piano Solo, Marcus Roberts	<i>TBA</i>
Chinatown	<i>Arthur Schwartz and Jerry Jerome</i>

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*Fiftieth Concert of the  
116th Season*

*The Steinway piano used in tonight's performance is made possible by Mary and William Palmer and by Hammell Music Inc., Livonia, Michigan.*

*The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.*



*The tour of the Lincoln Center Jazz Orchestra is underwritten in part by a generous grant from Metropolitan Life Foundation.*

*Delta Air Lines is the official airline of Jazz at Lincoln Center.*

*Metropolitan Life Foundation*

*Delta Air Lines*

*Jazz Directions Series*

*Large print programs are available upon request from an usher.*

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## LINCOLN CENTER JAZZ ORCHESTRA

Created in 1988 for Lincoln Center's renowned Classical Jazz series, the **Lincoln Center Jazz Orchestra** (LCJO) is the official "house band" for Jazz at Lincoln Center activities. Comprising several generations of the world's foremost jazz musicians, the LCJO is dedicated to developing a performance repertory of historic compositions and newly-commissioned works for big band. The repertory includes the music of Duke Ellington, Jelly Roll Morton, Thelonious Monk, Benny Carter, Count Basie, Bennie Moten, Mary Lou Williams, Dizzy Gillespie, Charles Mingus, Jay McShann and many other jazz figures.

The LCJO has specialized in the music of Duke Ellington, and its annual presentation of Ellington's music every August in Lincoln Center's Alice Tully Hall has become a cultural highlight of New York City. In the fall of 1992, the LCJO toured thirty cities throughout the United States in a program showcasing Ellington's compositional career from the mid-20s through the early 70s. This highly acclaimed tour included performances at The Hollywood Bowl, Chicago's Orchestra Hall, Ann Arbor's Hill Auditorium, the Symphony Halls of Boston, Detroit and Atlanta, and a live television broadcast on *The Tonight Show*. Along the way, Jazz at Lincoln Center Artistic Director Wynton Marsalis conducted workshops for students at universities and high schools, as well as

leading numerous post-concert impromptu discussions on Ellington's music.

1992 also saw the release of *Portraits By Ellington*, the Sony/Columbia recording debut of the Lincoln Center Jazz Orchestra featuring material recorded in a 1991 concert at Lincoln Center. The recording went to #4 on the *Billboard* Jazz charts and was well received in both Europe and Japan. The following year, the LCJO made its first international appearance at the Marciac Jazz Festival in France, its debut at Tanglewood, and a return visit to The Hollywood Bowl.

In the winter of 1994 the LCJO toured thirty cities in the United States performing a wide array of jazz masterworks. Another tour followed in the summer of 1994, after which, the band returned to New York City to appear on "Live from Lincoln Center," in a special nationwide telecast called "The City of Jazz" to an audience of ten million people. In 1994 Jazz at Lincoln Center's second and third recordings were released entitled, *The Fire of the Fundamentals* and *They Came to Swing* by Sony/Columbia (Produced by Jazz at Lincoln Center). The recordings were comprised of live performances by both LCJO and other Lincoln Center performances.

Regardless of the style, part of the goal of Jazz at Lincoln Center is to provide a situation in which musicians have the opportunity to study and perform jazz masterworks, allowing them the privilege of functioning as so many players of the past were able to, either in small or large bands. The Lincoln Center Jazz Orchestra has realized these goals.



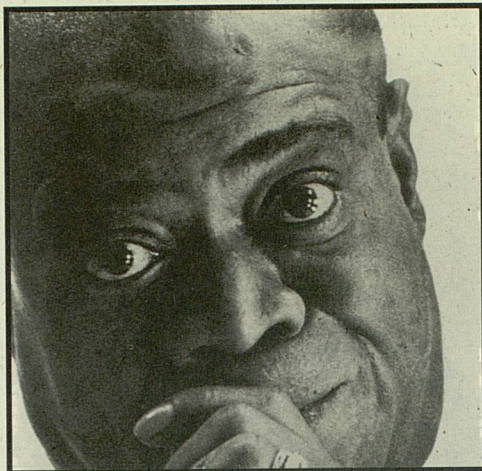
## THE MISSION OF JAZZ AT LINCOLN CENTER

28

**J**azz at Lincoln Center aims to establish the value of jazz as fine art within the context of America's premier performing arts centers. Its primary goal is the enriching challenge of producing first class programming of the highest caliber and showcasing the rich canon of jazz masterworks that exist

in hopes of making more people aware of this great American art form and the wealth of contributions that have been made by musicians from every corner of the nation. Founded as a full-time, year-round department in 1991, Jazz at Lincoln Center has pursued curatorial, educational, and archival objectives by presenting jazz performances of the highest quality, teaching adults and children about jazz and its relationship to other art forms, and developing a world-class database to provide intellectual and historical frames of reference for current and future generations of artists, scholars and patrons. Each of these objectives remains intact as Jazz at Lincoln Center continues to expand and take programs beyond the Lincoln Center campus such as tours by the Lincoln Center Jazz Orchestra and a nationally syndicated radio series re-broadcasting its concerts to hundreds of thousands of people.

On the most basic level, Jazz at Lincoln Center aims to specify the rich body of masterworks that make up the "jazz canon" and establish definitive contributions to (and definitive elements of) this form, thereby



LOUIS ARMSTRONG

devising a representative and definitive anthology of jazz creation. Further, Jazz at Lincoln Center seeks to enrich and expand this canon by commissioning new works from jazz composers. By establishing the parameters of a vernacular — specifically the extension, elaborations and refinements of the American vernacular — Jazz at Lincoln Center can in turn create an environment at Lincoln Center in which this vernacular can flourish and continue to move forward.

Jazz at Lincoln Center aspires to stylize idiomatic particulars of American experience into an aesthetic statement of universal experience through an artistic vision that addresses the richness of the music as a whole. This is a vision that includes African rhythms, New Orleans street beats, the Native American impact on Kansas City Swing, Latin grooves, romantic ballads, blues, American inflected virtuosity, and orchestral concepts original to this country. Jazz at Lincoln Center is profoundly dedicated to the celebration and preservation of this vision, and it offers jazz its due respect through inventive programming, extensive rehearsal and first-class presentation.

*Tonight's concert marks the LCJO's third Ann Arbor appearance.*



UNIVERSITY  
MUSICAL  
SOCIETY  
*presents*

# THE BERLIN PHILHARMONIC WOODWIND QUINTET

*Walter Seyfarth, clarinet*  
*Michael Hasel, flute*  
*Andreas Wittmann, oboe*  
*Henning Trog, bassoon*  
*Fergus McWilliam, horn*

PROGRAM

*Friday Evening,*  
*March 17, 1995*  
*at 8:00*

*Rackham Auditorium*  
*Ann Arbor, Michigan*

*Wolfgang Amadeus Mozart (arr. Michael Hasel)*  
ANDANTE IN F MAJOR, KV 616

*Franz Danzi*  
QUINTET IN G MINOR, OP. 56, No. 2  
Allegretto  
Andante  
Menuetto, Allegro  
Allegretto

*Samuel Barber*  
SUMMER MUSIC, OP. 31

INTERMISSION

*André Jolivet*  
SERENADE FOR QUINTET WITH  
OBOE SOLO (1945)

Cantilene  
Caprice  
Intermede  
Marche burlesque

*Claude-Paul Taffanel*  
QUINTET IN G MINOR  
Allegro con moto  
Andante  
Vivace

*Fifty-First Concert of the*  
*116th Season*

*32nd Annual Chamber*  
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*Exclusive United States representation:*  
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## ANDANTE IN F, KV 616

"Andante für eine Walze in eine kleine Orgel"

*Wolfgang Amadeus Mozart*

*Born January 27, 1756 in Salzburg*

*Died December 5, 1791 in Vienna*

30 WOLFGANG AMADEUS MOZART wrote this piece for a mechanical organ, and it is the result of one of the more bizarre and curious commissions in the history of music.

A man calling himself Count Joseph Deym had assembled wax-museum-like establishment in Vienna which he designated "Mausoleum of Field Marshall Loudon." For such figures as the late Conqueror of Belgrade (resting in a glass coffin) a discordant music box played funeral music on the hour. Mozart found the musical automaton "childish", but pocketed the money and created three masterpieces for it, albeit grudgingly.

Though the Andante in F neither partakes of the virtuoso nature of the Adagio and Allegro, K. 594, nor storms the fugal heights of the K. 608 Fantasia, it is no trifle. It was completed on May 4, 1791, and by this time it seems as if Mozart couldn't help but write sublime pieces.

Composed on three staves, all treble clef, the Andante is quite simple. The theme lends itself to some delicious ornamentation, and seems to float in the air. Though it is now heard most often on organ, this, too, is a transcription. The wind instruments have every bit as much right to this music, and actually may come closer to capturing the piquant delicacy of the Andante in F.

QUINTET IN G MINOR, OP. 56,  
NO. 2

*Franz Danzi*

*Born June 15, 1763 in Schwetzingen, Germany*

*Died April 13, 1826 in Karlsruhe, Germany*

FRANZ DANZI GREW up in an intensely active musical family. Consequently, he enjoyed an extraordinarily privileged musical education. His father was the principal cellist of the Mannheim orchestra, at that time considered the best in Europe. The renowned Abbé Vogler taught him composition and theory (Meyerbeer and Weber were also among Vogler's pupils). In 1790 he married Margarete Marchand, a soprano who had studied with Mozart, and by the end of his life, Danzi had achieved acclaim for his sixteen operas.

These, along with nine string quartets, many symphonies and other works now lie mostly forgotten, but Danzi lives on through his splendid wind quintets. Written between 1820 and 1824, these pieces elevated the genre in the way that Haydn had raised the string quartet into a serious art form a generation or two before. Bear in mind — the wind instruments were still evolving into their modern forms at the time.

Danzi used his excellent knowledge of the instruments to work around their limitations. The challenging triple meter first movement gives the horn sustained notes to support the melodic activity of the flute and oboe. Note how he lands on some unprepared dissonances during the transition to the second theme.

In the "Andante," Danzi gives the horn a melody worthy of Schubert, and then turns to an oboe theme with clarinet arpeggios underneath. Here he exploits the clarinet's low register. He writes pedal points for the bassoon, and an ascending chromatic scale for the flute that reminds us that we are in the nineteenth century, however gallant the style.



An imaginative trio graces the Menuetto with delightful flute figurations: there is a telescoped recapitulation. Danzi employs a trade-off technique that takes into account the need for a windplayer to breathe — this is not a string quintet!

The last movement features virtuoso parts for all the instruments, with some very pithy bassoon comments and athletic horn arpeggios. The composer leaves us with the highly pleasing aesthetic impression of a miniature symphony.

## SUMMER MUSIC, OP. 31

*Samuel Barber*

*Born March 9, 1910 in*

*West Chester, Pennsylvania*

*Died January 23, 1981 in New York City*

IN SAMUEL BARBER we have a composer with an unerring sense for instrumental color, impeccable taste, and innate sincerity. He began writing music by the age of seven, played piano and organ, and was a good enough baritone to have recorded his own *Dover Beach*. Barber was never avant-garde, but, then, neither were many other great composers.

His *Summer Music* was written in 1956 for the Detroit Chamber Music Society and forms an interesting comparison with Bax's tone poem of the same name from 1920. After some introductory filigree, the oboe sings a long gorgeous tune reminiscent of Barber's *Toccata Festiva* second theme. He occasionally leaves bare open fifths in the accompaniment.

A good contrast crops up, with broken repeated notes, but we never lose the sense of one phrase following another. A quick wiggly section playfully leads back to the initial oboe melody.

It always remains clear what is theme and what is background, yet the secondary

parts are very sophisticated. Barber punctuates the spacious rapturous mood with falling half steps in the horn and flute, like the "woe" motif from Wagner's *Ring*. In this wistful texture the flute is not always on top: this role often goes to the oboe, and sometimes the horn.

We pass through an animated episode with a carefree syncopated feeling to an alternation of the horn and oboe. They then combine against great activity in the other parts to reach the work's climax, leaving *Summer Music* to end with a little flurry.

31

## SERENADE FOR WIND QUINTET WITH OBOE SOLO

*André Jolivet*

*Born August 8, 1905 in Paris*

*Died December 20, 1974 in Paris*

JOLIVET'S ARTISTIC NURTURANCE also was very rich: his father was a painter, and his mother a pianist. He studied harmony, organ, improvisation and analysis with Abbé Theodas and starting in 1928 took composition, fugue and form from Paul Le Flem, a pupil of Roussel's, and a devotee of fifteenth- and sixteenth-century polyphony. From 1930 Jolivet was the sole pupil of Varèse, who, with Bartók, exerted a decisive influence.

By 1936 Jolivet was ready to form, with Olivier Messiaen, Daniel Lesur, and Yves Baudrier the group "La Jeune France," with the stated aim to "propagate a living music, having the impetus of sincerity, generosity, and artistic conscientiousness." Truly, if the Schonberg-Berg-Webern school is likened to an organized system of belief, Jolivet's position would be closer to primitive animism (an equally valid stance).

The Serenade had its première on November 7, 1945, the year in which the composer's mature style is considered to



have arrived. The soloists were Pierre Pierlot (oboe), Jean-Pierre Rampal (flute), Jaques Lancelot (clarinet), Gilbert Coursier (horn), and Paul Hongue (bassoon).

The "Cantilene" begins with three oboe responses to the other instruments. The world of Florent Schmitt's *Reves* is not far removed — here is Jolivet's romantic side. Stopping just short of a concerto, the oboe is expressively prominent in a concertante style. It is a communicative protagonist, but there are other actors as well.

32

Verve and éclat characterize the "Caprice" marked Scherzando. The oboe and its polymetric comrades turn jaunty — could Honegger have heard this before composing the scherzo of his Fifth Symphony? There is no lack of eventfulness here: a reduced cadenza for the oboe, the bassoon initiating and teaming with the horn trills.

The clarinet starts the "Intermede" off on a clear series of antecedent and consequent phrases. Flutter-tonguing on the part of the flute sets off the sinuous nature of the oboe line. What is there to be said? Jolivet's music is simply beautiful.

The parallel chordal beginning of the "Marche Burlesque" evokes the mood of the Janáček *Sinfonietta*'s finale. Passion and logic interlock as metric asymmetries break the triadic texture. The bassoon initiates the slow middle section which builds into a sort of pastorella with bitonal inflections. Jolivet's ever-present vitality makes one feel that all of his music is a dance of life. Just as we are lulled into quietude, virtuosity breaks loose: not even the bassoon's importuning can contain it.

## QUINTET IN G MINOR

*Claude-Paul Taffanel*

*Born September 16, 1844 in Bordeaux*

*Died November 22, 1908 in Paris*

CLAUDE-PAUL TAFFANEL is known as the founder of the modern French school of flute playing. His instruction book, the *Méthode complète de flûte* remaining in use to this day. But he also studied composition with Reber, founded the "Société des Quintettes pour Instruments à Vent" in 1879, and became one of the Paris Opera's conductors in 1892.

Taffanel's Quintet in g minor is a finely crafted contribution to the literature — his insider knowledge of the instruments gained through years of orchestral playing yields generous dividends. The work exhibits a finish and elegance after the manner of Saint-Saëns.

The "Allegro con moto" engages us right away with its taut construction and flowing lyrical theme in triple time. The minor key has more charm about it than of anguish. Taffanel approaches the second theme in a leisurely manner, with the clarinet set against dotted rhythms. Grace notes and chromaticism full of romantic yearning lead to an oboe melody surrounded by enchanting modulations.

The second movement gives the horn an extended line with underlying repeated notes. The flute (which the composer has not emphasized) does get to show off. Taffanel's sense for gracious wind instrument phrases is apparent in the clarinet line with horn counter-melody. Laudable also is his use of the horn's low register for a theme in minor.

The "Vivace" turns out to be a lively tarantella. One does not have to work at liking this music. The nimble phrases go through a few pauses and an episode in



major, past a plagal cadence and some surprising modulations — an amusing touch. The piece slows down, and seems about to end quietly, when, as in Dukas' *L'Apprenti Sorcier* (The Sorcerer's Apprentice), a fast "a tempo" finishes it suddenly.

**T**he Berlin Philharmonic Woodwind Quintet was founded in 1988, the first permanently established wind quintet in the Berlin Philharmonic Orchestra's rich tradition of chamber music.

The notable success of the ensemble's Berlin debut immediately spawned further engagements at major concert venues in Berlin and throughout Germany, all to critical acclaim. They performed the first East/West joint chamber music concert after the opening of the Berlin Wall in 1989 and were selected to represent the Berlin Philharmonic at Israel's En Gev Festival during the Orchestra's historic tour of Israel in 1990.

In 1991, the Quintet toured Brazil offi-

cially opening their season celebrating the "year of Mozart" and the re-opening of the restored Rio de Janeiro opera house. The individual members of the quintet also appeared as soloists with leading Brazilian orchestras. In addition, they performed concerts at the Salzburg Easter Festival, the Berlin Festival and in Spain, Italy and Britain. In 1992, the Quintet toured the Western United States, South East Asia and Japan.

Their repertoire covers the whole spectrum of the wind quintet literature, from Classical to avant-garde, but also works for enlarged ensemble, (i.e. sextets by Janáček and Reinecke, septets by Koechlin and Hindemith). Furthermore, they are actively commissioning new works for woodwind quintet by contemporary composers.

The ensemble has recorded the complete wind and piano-wind quintets of Franz Danzi which was released in 1991 on BIS label, with further recordings planned for the future.

*Tonight's concert marks the debut of The Berlin Philharmonic Woodwind Quintet under UMS auspices.*

THE BERLIN PHILHARMONIC WOODWIND QUINTET



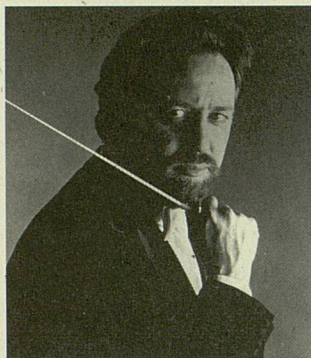


# Royal Concertgebouw Orchestra of Amsterdam

*Riccardo Chailly, conductor*

Thursday, April 6, 8:00 PM

Hill Auditorium



Riccardo Chailly



Royal Concertgebouw Orchestra of Amsterdam

“**U**nquestionably one of the greatest orchestras in the world” (*Rheinische Post, Dusseldorf*), the Royal Concertgebouw Orchestra of Amsterdam has sustained a tradition of the highest artistic achievement for over a century, winning the enthusiastic praise of critics and music lovers around the globe.

Made possible by a gift from the estate of William Kinney. This concert is part of the U-M Copernicus Endowment's theme semester, From Polonaise to Penderecki: Polish Music at the University of Michigan.

Philips Educational Presentation: An interview with Martijn Sanders (U-M M.B.A. '69), Managing Director of the Het Concertgebouw. Koessler Library, 3rd floor, Michigan League, 7:00 PM.

## Program

Stravinsky: Symphony in Three Movements

Prokofiev: Symphonic Suite from  
*Love of the Three Oranges*

Strauss: *Ein Heldenleben*

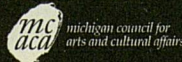
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# MAURIZIO POLLINI

*Piano*

35

PROGRAM

*Monday Evening,  
March 20, 1995  
at 8:00*

*Hill Auditorium  
Ann Arbor, Michigan*

*Robert Schumann*

## ALLEGRO, OP. 8

*Schumann*

## FANTASY IN C MAJOR, OP. 17

Durchaus phantastisch und  
leidenschaftlich vorzutragen  
Mässig — Durchaus energisch  
Langsam getragen durchweg zu halten

INTERMISSION

*Frédéric Chopin*

## NOCTURNES, OP. 27

No. 1 in c-sharp minor  
No. 2 in D-flat Major

*Chopin*

## SONATA NO. 2 IN B-FLAT MINOR, OP. 35

Grave: Doppio movimento  
Scherzo  
Marche funèbre (Lento)  
Finale (Presto)

*Fifty-Second Concert of the  
116th Season*

*The Steinway piano used in tonight's performance is made  
possible by Mary and William Palmer.*

*Columbia Artists Management Inc.  
Personal Direction: Ronald A. Wilford and Laurence E. Tucker*

*Deutsche Grammophon*

*116th Annual  
Choral Union Series*

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## ALLEGRO, OP. 8

Robert Schumann

Born June 8, 1810 in Zwickau, Germany

Died July 29, 1856 in Emdenich, Germany

"Sandwiched between the Toccata and the Carnival is the Allegro, Op. 8, a free fantasia of no interest whatever. Strange to find a piece of so little merit among Schumann's published compositions."

36

Ernest Hutcheson

*The Literature of the Piano* (1948)

THIS JUDGMENT, WHICH would merit inclusion in Nicolas Slominsky's *Lexicon of Musical Invective*, betrays a puzzlement we sometimes feel when a composer doesn't write the kind of piece we thought they'd write. Here is a highly atypical work, in many ways an enigma, showing the young Schumann at his boldest and most adventurous; but doesn't that make the piece all the more intriguing?

This *Allegro* is one of Schumann's earliest published works: the first sketches date from the fall of 1830, and the composition was completed in the winter of 1831-32. The 20-year-old Schumann, was studying piano with Friedrich Wieck and harmony projects that never came to fruition. *Allegro* was intended as the first movement of a piano sonata, also incorporating material from the Paganini studies Schumann eventually published as Op. 3. Although the outlines of sonata form are discernible in the work, the startling tempo and key changes, as well as the long stretches of music with no barlines, are liberties few composers would have indulged in at the time.

The principal motif (B — C-sharp — F-sharp) is first heard in fortissimo unison at the beginning and then in various guises throughout the entire work, in which sections

with brilliant passage work alternate with lyrical moments.

Schumann submitted his *Allegro* to several prominent publishers who, however, all turned it down. It was finally printed early in 1835, by the man who published *Neue Zeitschrift für Musik*, of which Schumann was the editor. The work was dedicated to Ernestine von Fricken, an 18-year-old piano student of Wieck's to whom Schumann had become secretly engaged the previous summer. (He later broke off the engagement as his attraction to Clara Wieck, his piano teacher's daughter, was growing.) The tempestuous *Allegro*, then, testifies to a turbulent period in the young Schumann's life when he was trying to find himself both as an artist and as a person.

## FANTASY IN C MAJOR, OP. 17

Schumann

*Durch alle Töne tönst  
Im bunten Erdentraum  
Ein leiser Ton gezogen  
Für den, der heimlich lauscht*

*Through all the tones  
in Earth's many-colored dream  
the sounds for the secret listener  
one soft, drawn-out note.*

THIS MOTTO, TAKEN from a poem by the Romantic philosopher and poet Friedrich Schlegel (1772-1829), introduces one of Schumann's most ambitious piano works, the Fantasy in C Major, written in 1836. It was not chosen at random: there is "one soft, drawn-out note" that the "secret listener" must recognize. It is a passage from Beethoven's song cycle *An die ferne Geliebte* (To the Distant Beloved) that is alluded to numerous times, and finally quoted in full at



the end of the first movement. The words of the otherwise undistinguished poet Alois Jeitteles —

*Nimm sie hin denn, diese Lieder,  
die ich Dir, Geliebte, sang. . .*

(Take them now, these songs that I sang to you, my beloved. . .)

— no doubt struck a deep nerve in Schumann, longing after his own “distant beloved”: the great pianist Clara Wieck, whose father had prohibited Schumann from having any contacts whatsoever with his daughter. (Schumann and Clara were married four years later in 1840.)

Besides the reference to the “distant beloved,” the quote from Beethoven had another meaning as well. Inspired by the fantasy-sonata form of Beethoven’s two sonatas of Op. 27 (the second of which is the famous “Moonlight”, Schumann intended his work as a memorial to Beethoven, planning to call its three movements “Ruins,” “Triumphal Arch,” and “Wreath of Stars,” respectively. Although these plans were eventually abandoned, the connections with Beethoven’s music are numerous.

The sequence of movements in the Fantasy is most unusual. The impassioned progressions that totally avoid the tonic of C Major until the very end of the movement. The result is an atmosphere of continuous excitement, momentarily interrupted by an enigmatic passage marked “*Im Legendenton*” (in the tone of a legend). This passage starts with a simple tune whose straightforward rhythms and harmonies contrast with the effusiveness of the preceding music. However, the musical delivery of this “legend” also becomes more and more impassioned, and by the time the initial theme returns, one almost perceives more continuity than contrast between the two materials.

The energetic second movement has a march-like theme with a progression of massive chords that is often found in Schumann. There is a middle section in a somewhat slower tempo, followed by a return of the march music and an animated coda of extreme technical difficulty.

The last movement, slow and quiet, seems to be more a memorial to Schubert than to Beethoven. In fact, there are several echoes from Schubert’s Impromptu in G-flat Major (Op. 90, No. 3) that are almost literal. In an early version of the Fantasy, Schumann brought back Beethoven’s “distant beloved” theme at the end of this movement but he later rejected that idea. In the final form, the work ends with the accompanying triplets briefly becoming more agitated, before calming down in an Adagio for the last measures.

Schumann dedicated his Fantasy to none other than Franz Liszt, for whom he had a great admiration (and vice versa). When Liszt played the work for Schumann, the latter was enthusiastic about the performance. They soon had a falling out, however, and after Schumann’s death, Clara removed the dedication from the printed editions. It may have been in part because of these unpleasant memories that Clara performed the Fantasy only once. Liszt never played it in concert at all. Many years later, in 1854, Liszt dedicated one of his greatest piano compositions, the Sonata in b minor, to Schumann, perhaps as a gesture of reconciliation. But by this time it may have made little difference: it was the year of Schumann’s attempted suicide and his commitment to the asylum at Endenich where he was to die two years later.



TWO NOCTURNES, C-SHARP  
MINOR AND D-FLAT MAJOR,  
OP. 27

*François-Frédéric Chopin*

*Born c. March 1, 1810 near Warsaw in*

*Zelazowa Wola, Poland*

*Died October 17, 1849 in Paris*

38 THESE NOCTURNES, AMONG the most haunting of all, were written in 1834-35 and published in 1836 with a dedication to the Countess Apponyi, wife of the Austrian Ambassador to Paris, in whose house Chopin was a frequent guest.

The first nocturne has several features that make it unique among Chopin's works, the most striking being the avoidance of a cadence on the tonic chord until the end. Again and again, its beautiful melody is interrupted at the very moment we would expect it to reach a point of rest. Another particularity is the great distance between the pianist's two hands: the right-hand melody hovers high above the accompaniment, and the normal middle register is hardly used at all during the first "Larghetto" section of the nocturne. The result is a sound of an unspeakable eeriness.

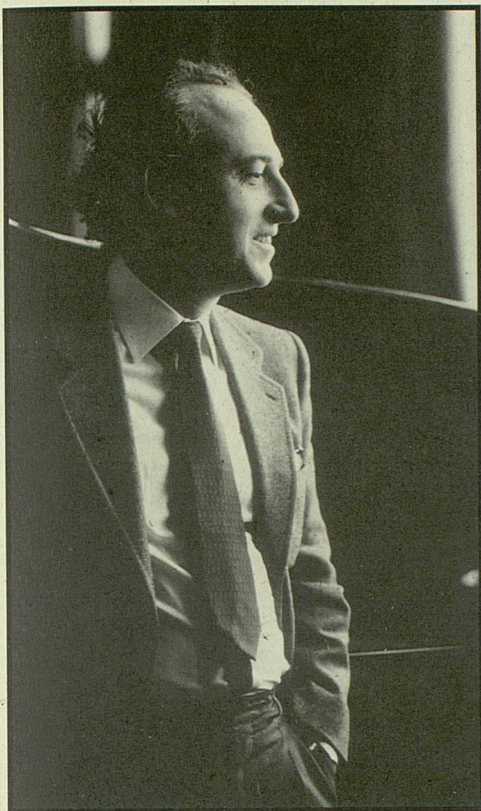
What a contrast, then, to hear the sharply accentuated chords of the "Piu mosso," middle section take possession of the powerful middle range of the piano! The section culminates in a few measures alluding to the rhythm of the polonaise, only to be interrupted by a cadenza that leads back to Tempo I. The return of the initial melody is at one point marked "con duolo" (with pain). The wistful Coda, where the key suddenly changes to C-sharp Major, gives the lie to the commonly held notion that the major mode is always cheerful.

When played without a break, the second nocturne flows naturally from the first, since its opening chord is the same as the previous nocturne's concluding sonority. (C-sharp and D-flat are identical keys on the piano or enharmonic.) This "Lento sostenuto" lacks the dramatic contrasts of its companion: instead, it is one big, continuous melody, consisting of two alternating musical phrases. The first of these phrases is in major and has only one melodic voice, while the second is in minor and has two voices, moving in parallel thirds. It is like an operatic aria alternating with a duet. The "aria," which appears three times, is played softly first and even softer the second time; at the last repeat, however, it appears in a triple fortissimo. As in the first nocturne, Chopin introduces a new melodic idea in the Coda; the sensuous chromatic shifts add a further element of magic to this wonderfully poetic nocturne.

*Notes by Peter Laki, program annotator for The Cleveland Orchestra.*

*For a note on the Chopin Sonata No. 2 in b-flat minor, Op. 35 see page 22.*





MAURIZIO POLLINI

**B**orn in Milan, where he resides with his family, **Maurizio Pollini** annually performs in a limited number of United States engagements, appearing with leading orchestras and major conductors. As a recitalist, his North American engagements include Carnegie Hall, Boston, Ann Arbor, Philadelphia, Chicago and San Francisco, and his European engagements include Berlin, London, Paris, Vienna and Milan.

Mr. Pollini's 1993-94 season is highlighted by recitals in Boston, Ann Arbor, and Carnegie Hall as well as the North York Performing Arts Center in Ontario. In addition he will perform at the New York Philharmonic Pension Fund Concert with Kurt Masur conducting.

As exclusive recording artist for Deutsche Grammophon, Mr. Pollini recently received the Edison Prize and the Grand Prix du Disque for his CD of Liszt Sonatas. Among his other recordings are works by Bartók, Beethoven, Boulez, Chopin, Manzoni, Mozart, Nono, Prokofiev, Schoenberg, Schubert, Schumann, Stravinsky, and Webern. The prestigious international awards he has won also include the Grand Prix International du Disque, Deutscher Schallplattenpreis, Priz Caecilia Bruxelles, Grammy Award for Best Soloist with Orchestra, and *Grammophone's* Award for Best Instrumental Record.

*Tonight's recital marks the second appearance of Mr. Pollini under the auspices of the University Musical Society.*



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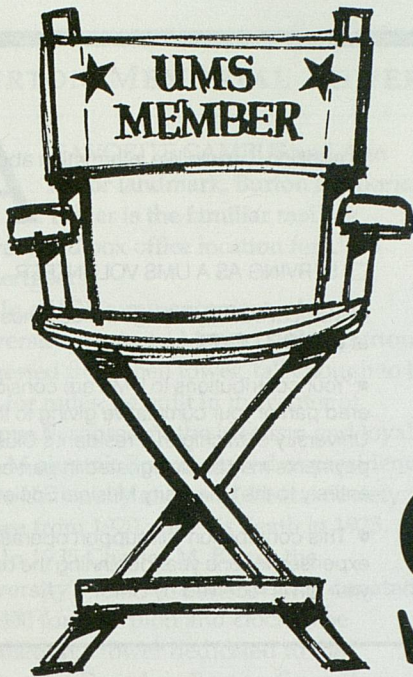
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## BURTON MEMORIAL TOWER

**A** FAVORITE CAMPUS and Ann Arbor landmark, Burton Memorial Tower is the familiar mailing address and box office location for UMS concertgoers.

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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HIGHLIGHTS FROM THE 1994 FALL SEASON

*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.

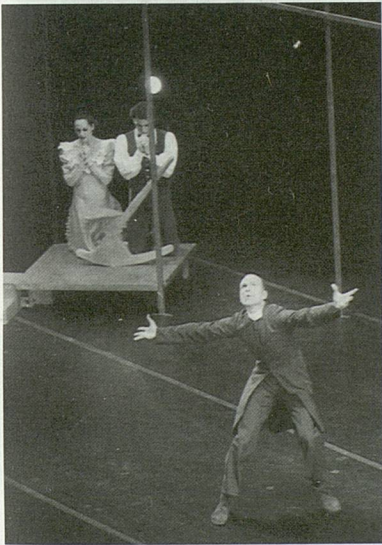




IN THE AMERICAN GRAIN:  
THE MARTHA GRAHAM CENTENARY FESTIVAL

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 première 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*

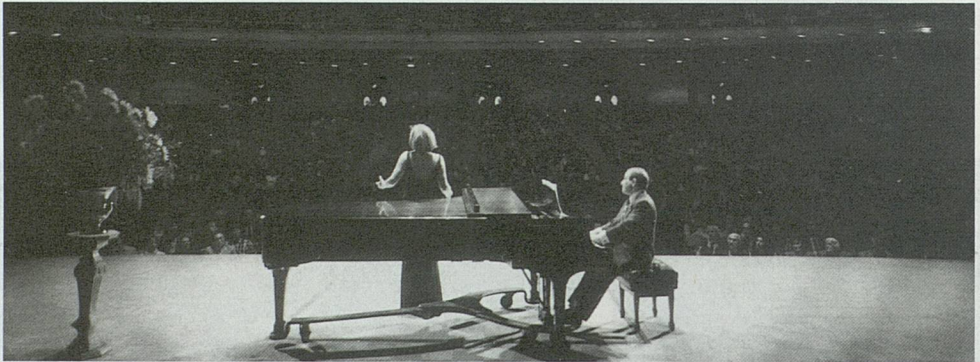
Chorus master and American music legend Dr. Jester Hairston directs the combined UMS Choral Union and Our Own Thing Chorale in *A Celebration of the Spiritual* in Hill Auditorium.



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FREDERICA VON STADE

*November 13, 1994*



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**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..*



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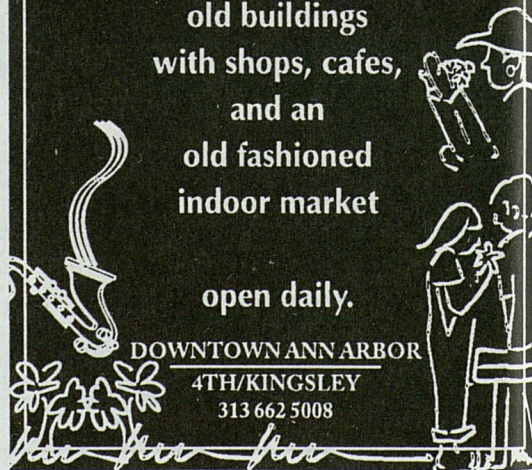


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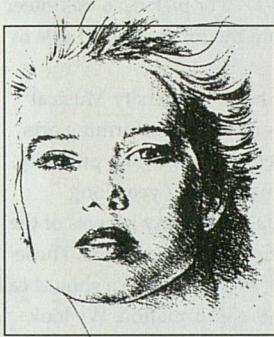
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If you would like to become part of the University Musical Society volunteer corps, please call (313) 747-1175 or pick up a volunteer application form from the Information Table in the lobby.

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!

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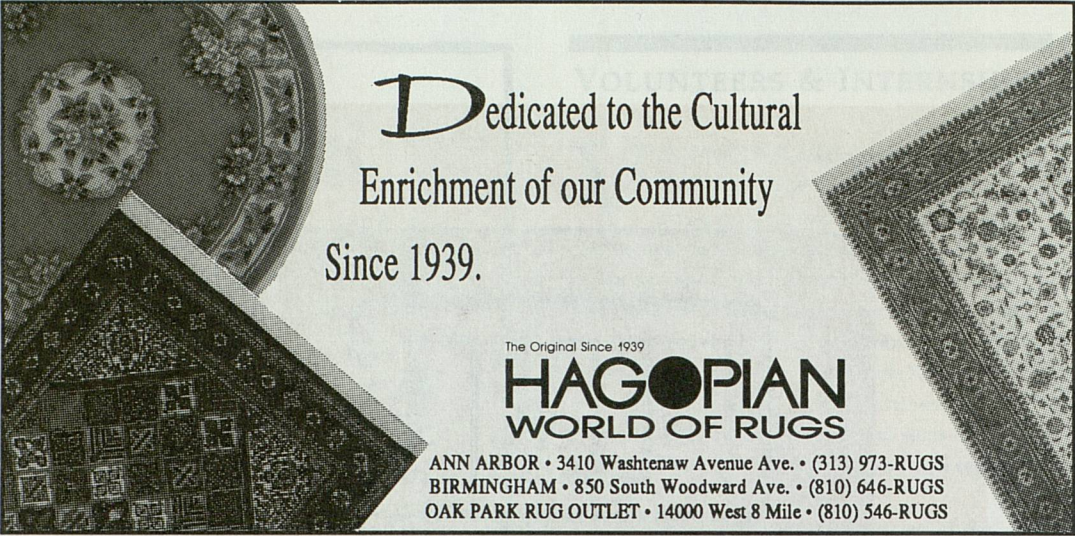
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**J**UST WHAT ARE those mysterious designations attached to some compositions? They explain the cataloguing of the works of each composer in chronological order. Here is a partial list of the most important cataloguers:

*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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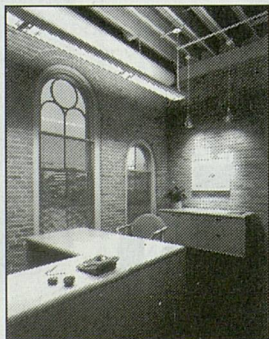
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## MUSICAL SIGNPOSTS

**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.

*bedächtig*. Deliberate, slow.

*beweglich*. Nimblely.

*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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 through its  
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per•form•ance (p r-fôr-m ns) *n.*

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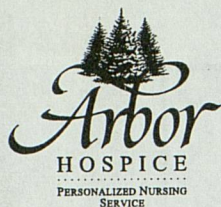
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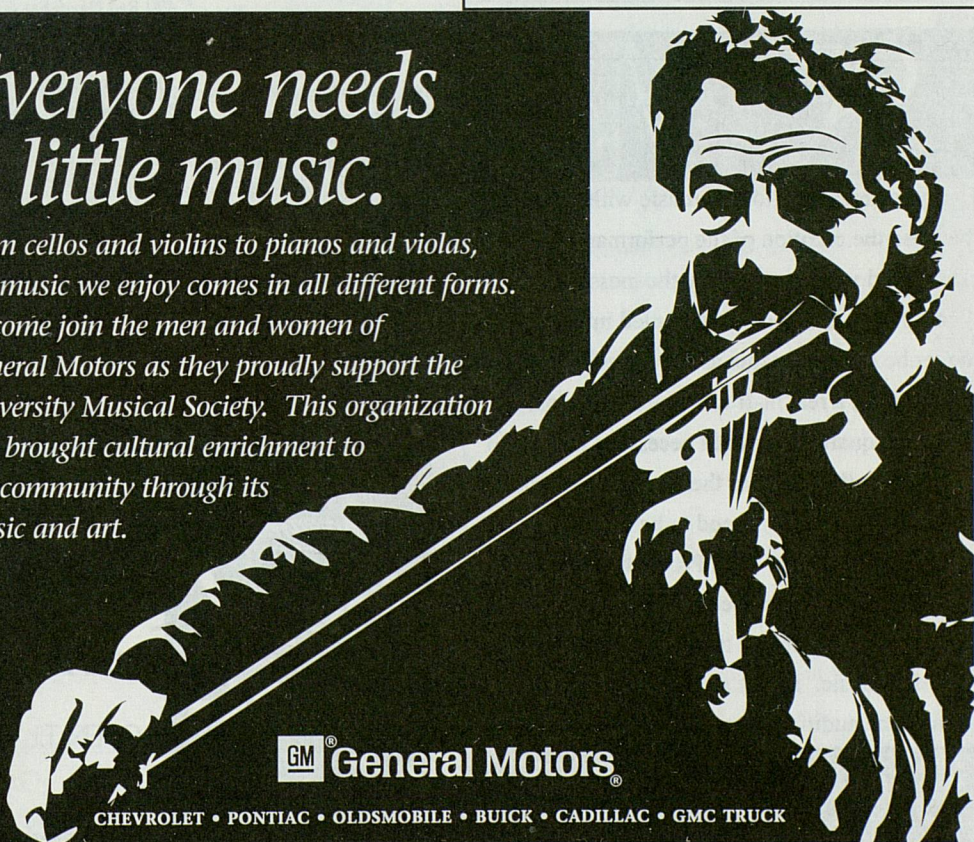
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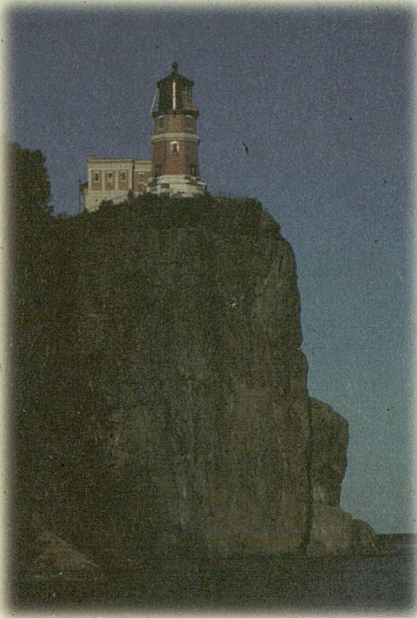
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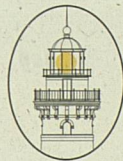


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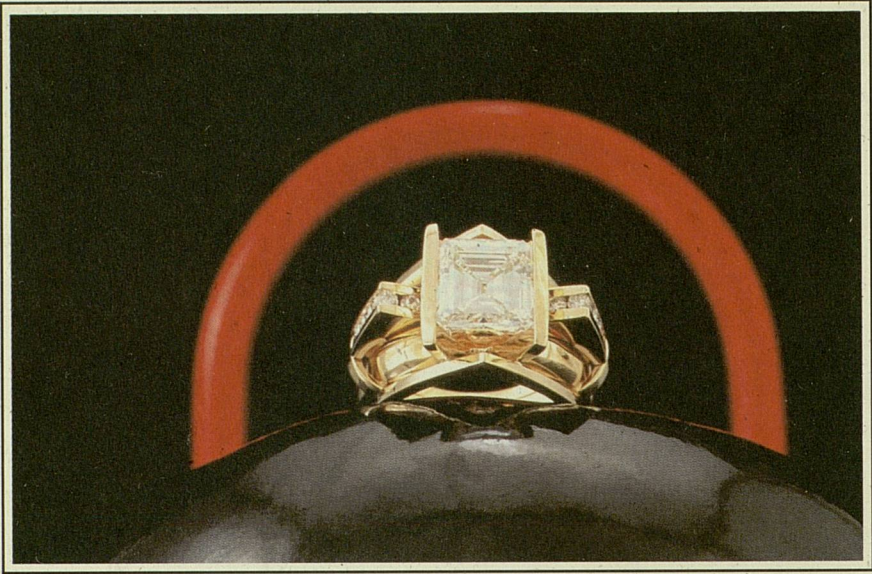
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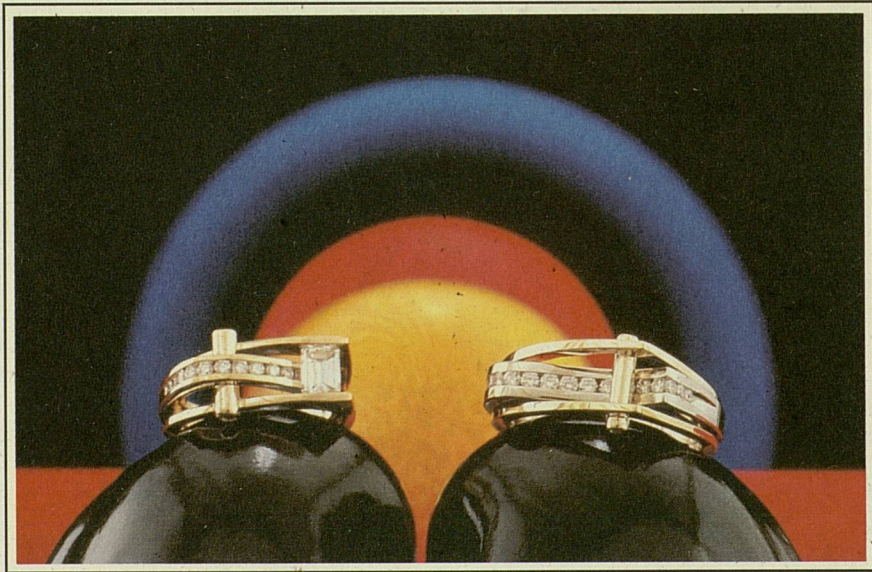


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