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# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan • Ann Arbor*



*The 1996 Winter Season*



Jacobson's is pleased to showcase the

Auction Preview

March 21 through April 8

for the Sixth Annual  
Spring to Life Brunch and Auction

to be held

Sunday, April 14, at Noon

to benefit the

University of Michigan  
Comprehensive Cancer Center

# Jacobson's

BRIARWOOD MALL • ANN ARBOR  
PHONE: 769-7600 • FAX: 769-7215



# Dear UMS Patrons

**T**hank you very much for attending this event and for supporting the work of the University Musical Society. By the time this 1995/96 season comes to a close this spring, 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 in 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.

⊗ Our special relationship with one of the country's leading educational institutions, the University of Michigan, has allowed us to maintain a level of independence which, in turn, affords us the ability to be creative, bold and entrepreneurial in bringing the best to Ann Arbor. While the UMS is proudly affiliated with the University of Michigan and is housed on the Ann Arbor campus, UMS is a separate not-for-profit organization which supports itself from ticket sales, other earned income, grants, and contributions.

⊗ 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 Cecilia Bartoli perform a recital before 4,300 people and know that her 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 UMS Choral Union, 55-member Advisory Committee, 275-member usher corps, and hundreds of other volunteers and interns 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 for coming, and let me hear from you if you have any suggestions, complaints, etc. Look for me in the lobby or give me a call at 313.747.1174.

Sincerely,



A handwritten signature in black ink that reads "Ken Fischer". The signature is written in a cursive, slightly slanted style.

Kenneth C. Fischer  
Executive Director



*“The subtlest spirit  
of a nation  
is expressed through  
its music,  
and music acts  
reciprocally upon  
the nation’s  
very soul.”*

Walt Whitman

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## 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 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."



**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."

**CHELSEA MILLING COMPANY**



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

"We are proud to be a part of this major cultural group in our community which perpetuates wonderful events not only for Ann Arbor but for all of Michigan to enjoy."



**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."



**Joseph Curtin and**  
**Greg Alf**

*Owners, Curtin & Alf*  
"Curtin & Alf's support of the University Musical Society is both a

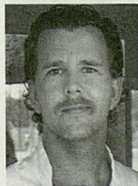
privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."



**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."

**Conlin — Faber Travel**



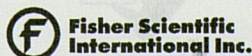
**David G. Loesel**  
*President,*  
*T.M.L. Ventures, Inc.*  
"Cafe Marie's support of the University Musical Society Youth

Programs is an honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



**Paul M. Montrone**  
*President and Chief*  
*Executive Officer,*  
*Fisher Scientific*  
*International, Inc.*

"We know the University of Michigan will enjoy the Boston Symphony as much as we New Englanders do. We salute the University Musical Society for making these performances possible."



**Alex Trotman**  
*Chairman, Chief*  
*Executive Officer,*  
*Ford Motor Company*  
"Ford takes particular pride in our long-standing associ-

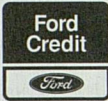
ation with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan."







**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."



**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."



**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."



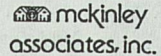
**Robert J. Delonis**  
*Chairman and Chief*  
*Executive Officer,*  
*Great Lakes Bancorp*  
 "As a long-standing member of the Ann Arbor community, Great Lakes Bancorp and the University Musical Society share tradition and pride in performance. We're pleased to continue with support of Ann Arbor's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



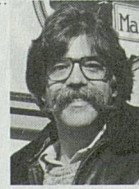
**Mark K. Rosenfeld**  
*President,*  
*Jacobson Stores Inc.*  
 "We are pleased to share a pleasant relationship with the University Musical Society. Business and the arts have a natural affinity for community commitment."



**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."



**Frank A. Olson,**  
*Chairman and CEO*  
*The Hertz Corporation*  
 "Hertz, as a global company, supports the University of Michigan Musical Society mission of providing programming that represents and involves diverse cultural groups thereby fostering greater understanding and appreciation of these cultures."



**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."



**Thomas B. McMullen**  
*President, Thomas B.*  
*McMullen Co., Inc.*  
 "I used to feel that a U of M - Notre Dame football ticket was the best ticket in Ann Arbor. Not anymore. The UMS provides the best in educational entertainment."







**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."



**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."



**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."

**REGENCY TRAVEL INC.**



**Larry McPherson**  
*President and COO,*  
*NSK Corporation*  
 "NSK Corporation is grateful for the opportunity to contribute to the

University Musical Society. While we've only been in the Ann Arbor area for the past 82 years, and the UMS has been here for 116, we can still appreciate the history they have with the city — and we are glad to be part of that history."



**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."

**Society**



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

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



**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."

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



**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."

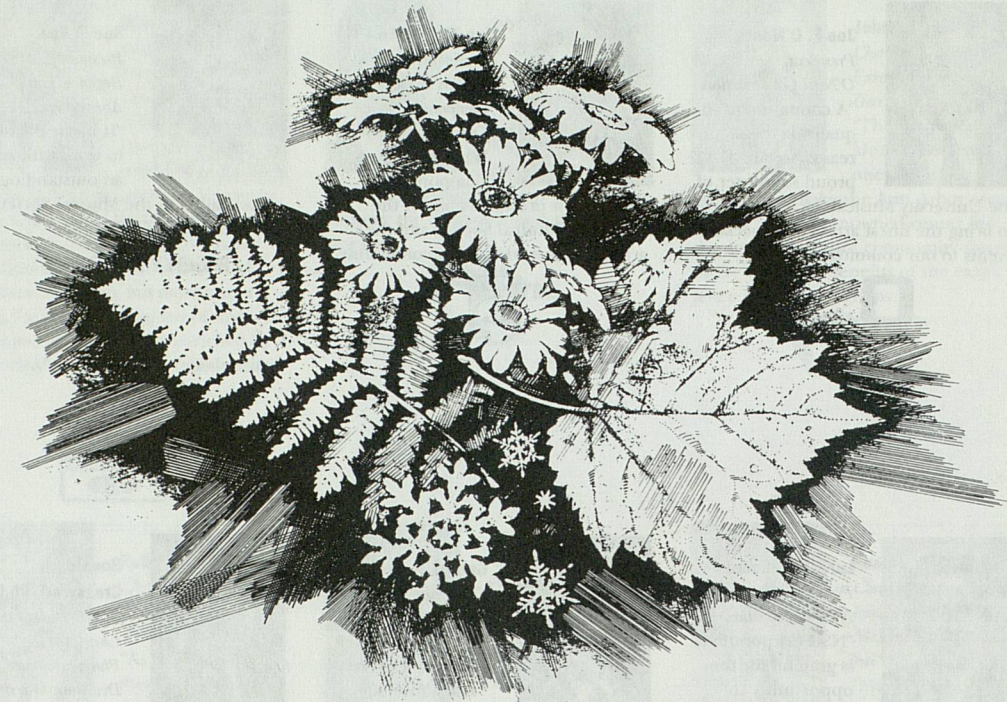


**Dr. James R. Irwin**  
*Chairman and CEO,*  
*The Irwin Group of Companies*  
*President, Wolverine Temporaries, Inc.*  
 "Wolverine Staffing

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."







## To Every Thing There is a Season...



Seasons come. Seasons go. Time moves swiftly, making it easy to set aside planning for your future and the future of your family while working hard to realize dreams today.

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

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Edith Leavis Bookstein  
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Michael J. Konziolka  
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Henry Reynolds

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Jessica Flint  
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Jerry James  
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Naomi Kornilakis  
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Odetta Norton  
Tansy Rodd  
James Smart  
Risa Sparks  
Ritu Tuteja  
Scott Wilcox

Donald Bryant  
*Conductor Emeritus*

*The University Musical Society is an equal opportunity/affirmative action institution. The University Musical Society is supported by the Michigan Council for Arts and Cultural Affairs, the National Endowment for the Arts, and Arts Midwest members and friends in partnership with the National Endowment for the Arts.*



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

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

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

### Winter Hours (Through March 5th)

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

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

Breakfast served all day

Lunch items served after 11:00 am

1759 Plymouth Road

(Conveniently located near North Campus  
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662-2272

## GENERAL INFORMATION

University Musical Society  
Auditoria Directory & Information

### Coat Rooms

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

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

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

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

### Drinking Fountains

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

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

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

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

### Handicapped Facilities

All auditoria 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.



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### *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.

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### *Smoking Areas*

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

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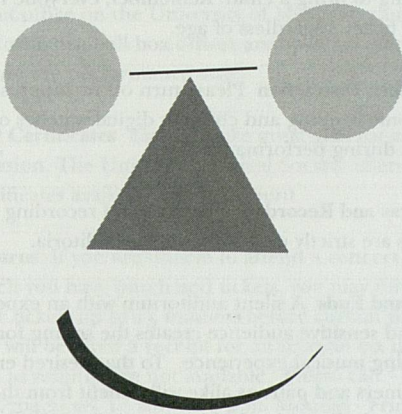
### *Tours*

Guided tours of the auditoria are available to groups by advance appointment only. Call 313.763.3100 for details.

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### *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.



The Ann Arbor Art Center engages the community through art classes, an Exhibition Gallery & Gallery Shop, and a drop-in ArtVentures activity center. Won't you join us? Art classes for adults and young people register weekly. 117 W. Liberty Street in Ann Arbor. Call 313 994-8004.



Ann Arbor Art Center

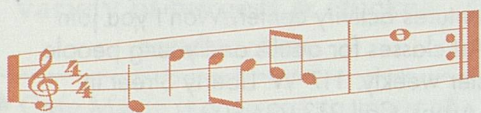


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(313) 747-8700

## CONCERT GUIDELINES

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

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

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

**A Modern Distraction** Please turn off or suppress electronic beeping and chiming digital watches or pagers during performances.

**Cameras and Recorders** Cameras and recording devices are strictly prohibited in the auditoria.

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



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## 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.

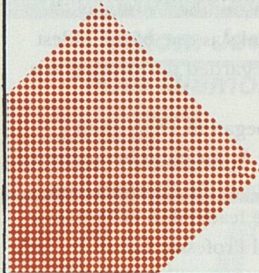
**Fax Orders** 313-747-1171

**Visit Our Box Office in Person** At Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before the 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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A Joint Program of the University of Michigan Medical Center  
and Chelsea Community Hospital

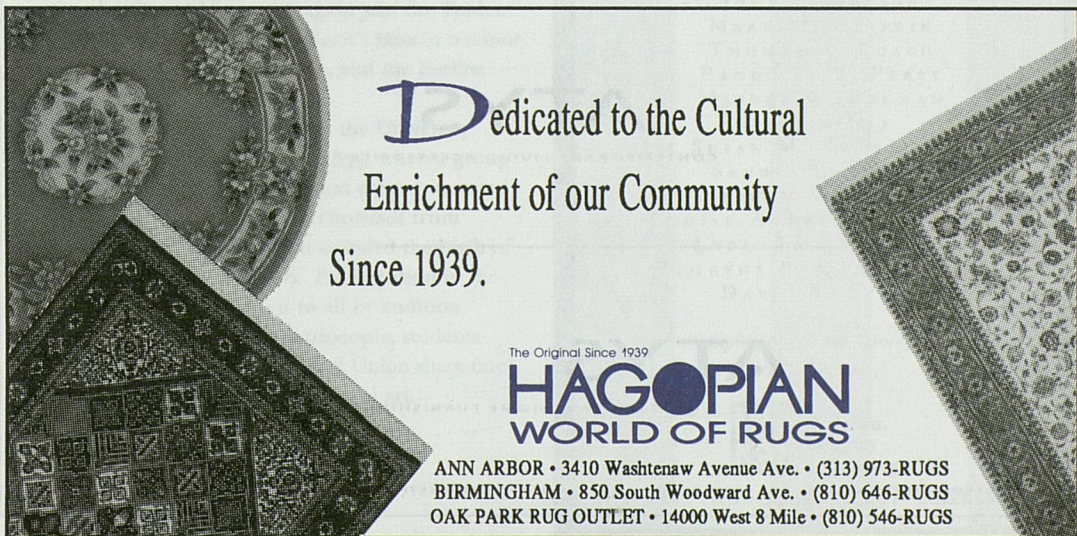


**D**edicated to the Cultural  
Enrichment of our Community  
Since 1939.

The Original Since 1939

## HAGOPIAN WORLD OF RUGS

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## UNIVERSITY MUSICAL SOCIETY

of the University of Michigan

Now in its 117th 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, Jazz Directions, World Tour, and Moving Truths Series, the Musical Society now hosts over 60 concerts and more than 100 educational events each season featuring the world's finest dance companies,

opera, theater, popular attractions, and presentations from diverse cultures. The University Musical Society has flourished these 117 years with the support of a generous music- and arts-loving community, which has gathered in Hill and Rackham Auditoria, Power Center, and The Michigan Theater to experience the artistry of such outstanding talents as Leonard Bernstein, the Berlin and Vienna Philharmonic Orchestras, Sweet Honey in the Rock, the Martha Graham Dance Company, Enrico Caruso, Jessye Norman, James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andres Segovia, The Stratford Festival, The Beaux Arts Trio, Cecilia Bartoli, and the Chicago Symphony Orchestra.

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, programs for young people, artists' residencies such as the Martha Graham Centenary Festival and the Society Bank Cleveland Orchestra Weekend, and through other collaborative projects.

While it is proudly affiliated with the University of Michigan, is housed on the Ann Arbor campus, and collaborates regularly with many University units, 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

The University Musical Society Choral Union has performed throughout its 117-year history with many of the world's distinguished orchestras and conductors.

In recent years, 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.

Based in Ann Arbor under the aegis of the University Musical Society of the University of Michigan the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Two years ago, the Choral Union further enriched that tradition through its appointment as resident large chorus of the Detroit Symphony Orchestra. In January 1994 the Choral Union collaborated with Maestro Järvi and the DSO in the chorus' first major commercial recording, Tchaikovsky's *Snow Maiden*, released by Chandos Records in October of that year. Last season, the ensemble joined forces with the DSO for subscription performances of Ravel's *Daphnis et Chloé* and Mahler's Symphony No. 2 (Resurrection). In 1995, the Choral Union established an artistic association with the Toledo Symphony, inaugurating the new partnership with a performance of Britten's *War Requiem* under the baton of Andrew Massey. This season, the Choral Union will again join the Toledo Symphony for performances of Bach's Mass in b minor under conductor Thomas Sheets, and the Berlioz *Requiem* with Andrew Massey.

The long choral tradition of the University Musical Society reaches back to 1879, when a group of local church choir members and other interested singers came together to sing choruses from Handel's *Messiah*, an event that signaled the birth of the University Musical Society. Participation in the Choral Union remains open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion - a love of the choral art.

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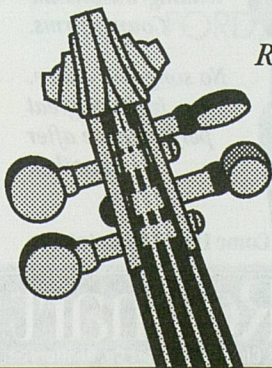
## HILL AUDITORIUM

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 University Musical Society concerts, including the annual Choral Union Series, throughout its distinguished 82-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. Hill bequested \$200,000 for construction of the hall, and 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 Colombian Exposition and installed it in old University Hall (which stood behind 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 in 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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## POWER CENTER *for the Performing Arts*

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 première 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 1,380 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 première of the Martha Graham/Aaron Copland collaboration *Appalachian Spring* (Ballet for Martha).

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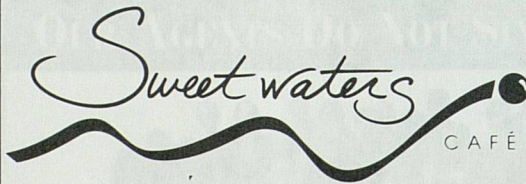
## THE MICHIGAN THEATER

**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" replaced 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 an architecturally inappropriate style.

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



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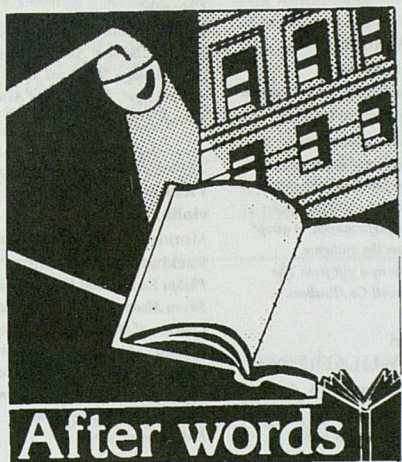
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## ST. FRANCIS OF ASSISI CATHOLIC CHURCH

In June of 1950, Edward Cardinal Mooney appointed Father Leon Kennedy pastor of a new parish in Ann Arbor. Sunday Masses were first celebrated at Pittsfield School until the first building was ready on Easter Sunday, 1951. The parish numbered 248 families. Ground was broken in 1967 to build a permanent church building, and on March 19, 1969, John Cardinal Dearden dedicated the new St. Francis of Assisi Church. In June of 1987, Father Charles E. Irvin was appointed pastor.

Today, St. Francis of Assisi Catholic Church is composed of 2,800 families. The present church seats 800 people and has ample free parking. Since 1987 Janelle O'Malley has served as Music Director of St. Francis. Through dedication, a commitment to superb liturgical music and a vision into the future, the parish improved the acoustics of the church building. A splendid 3 manual "mechanical action" instrument of 34 stops and 45 ranks was built and installed by Orgues Letourneau from Saint-Hyacinthe, Quebec. The 1994 Letourneau Organ (Opus 38) was dedicated in December of 1994.



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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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# UNIVERSITY MUSICAL SOCIETY 1996 WINTER SEASON

## St. Louis Symphony

**Leonard Slatkin, conductor**

**Linda Hohenfeld, soprano**

Thursday, January 18, 8pm

Hill Auditorium

*Philips Educational Presentation:* Steven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard", first in a series in which Professor Whiting discusses the concert repertoire, Michigan League, 7pm.

## St. Petersburg Philharmonic

**Yuri Temirkanov, conductor**

**Pamela Frank, violin**

Friday, January 26, 8pm

Hill Auditorium

*Philips Educational Presentation:* Steven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard", second in a series in which Professor Whiting discusses the concert repertoire, Michigan League, 7pm.

Made possible by a gift from Pepper, Hamilton & Scheetz.

## The Guthrie Theater of Minneapolis

January 27-28, 1996

**k. (Impressions from Kafka's The Trial)**

Saturday, January 27, 8pm

Sunday, January 28, 2pm

Power Center

**Harold Pinter's Old Times**

Sunday, January 28, 7pm

Power Center

*Philips Educational Presentations:* Following each performance by the Guthrie Theater, members of the company, along with Guthrie Education Coordinator Sheila Livingston and Guthrie Study Guide Editor Belinda Westmaas Jones, will join distinguished University of Michigan professors, indicated below, for panel discussions: Saturday, January 27

Joe Dowling, Artistic Director of the Guthrie Theater, "The Guthrie and Trends in Theater", 3rd Floor Michigan League, Koesler Library, 7pm. Saturday, January 27 (following the 8pm performance of k.)

Post-Performance Panel Discussion on stage with Ingo Seidler, UM Professor of German, and Fred Peters, UM Residential College Chair of Comparative Literature.

Sunday, January 28 (following the 2pm performance of k.)

Post-Performance Panel Discussion, Power Center Green Room, with Professors Seidler and Peters (see above). Sunday, January 28 (following the

7pm performance of Old Times)

Post-Performance Panel Discussion on stage, with Martin Walsh, UM Residential College Lecturer in Drama and Head of Drama Constitution, and Enoch Brater, UM Professor of English Language and Literature and Professor of Theater. The Guthrie Theater tour is sponsored by AT&T. Special support and assistance are provided by the National Endowment for the Arts, Arts Midwest, and Mid-America Arts Alliance.

## Wynton Marsalis/Lincoln Center Jazz Orchestra Uctet

### Jazz at Lincoln Center Presents, "Morton, Monk, Marsalis"

Wednesday, January 31, 8pm  
Michigan Theater

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

Made possible by a gift from Thomas B. McMullen Company.

## Feel the Spirit - An Evening of Gospel Music

**The Blind Boys of Alabama featuring Clarence Fountain, The Soul Stirrers, and Inez Andrews**

Thursday, February 1, 8pm

Hill Auditorium

## The King's Singers

Saturday, February 3, 8pm

Hill Auditorium

Made possible by a gift from First of America.

## The Complete Solo Piano Music of Frédéric Chopin

### Garrick Ohlsson, piano (Recital V)

Sunday, February 4, 4pm

Rackham Auditorium

*Philips Educational Presentation:* Garrick Ohlsson, "Chopin In Our Time", Saturday, February 3, Rackham 4th Floor Assembly Hall, 4pm. Made possible by a gift from Regency Travel, Inc.

## Boston Symphony Orchestra

**Seiji Ozawa, conductor**

Wednesday, February 7, 8pm

Hill Auditorium

*Philips Educational Presentation:* "The BSO: All the Questions You've Ever Wanted to Ask", an interview and audience Q & A with: Leone Buyse, UM Professor of Flute and Former Principal Flute, BSO; Daniel Gustin, Manager of Tanglewood; Lois Schaefer, Emeritus Piccolo Principal, BSO; and Owen Young, Cellist, BSO; Michigan League, 7pm. Made possible by a gift from Fisher Scientific International.

## Latin Jazz Summit featuring

**Tito Puente, Arturo**

**Sandoval, and Jerry**

**Apalez and The Fort**

**Apache Band**

Saturday, February 10, 8pm

Hill Auditorium

*Philips Educational Presentation:* Dr. Alberto Nacif, Percussionist and WEMU Radio Host, "A Lecture/Demonstration of Afro-Cuban Rhythms", Michigan League, 7pm. The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.

## Moscow Virtuosi

**Vladimir Spivakov,**

**conductor/violinist**

Friday, February 16, 8pm

Rackham Auditorium

*Philips Educational Presentation:* Violinist and Conductor Vladimir Spivakov will return to the stage following the performance, to accept questions from the audience. Made possible by a gift from The Edward Surovell Co./Realtors.

## SamulNori

Saturday, February 17, 8pm

Sunday, February 18, 4pm

Power Center

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## New York City Opera

**National Company**

**Verdi's La Traviata**

Wednesday, February 21, 8pm

Thursday, February 22, 8pm

Friday, February 23, 8pm

Saturday, February 24, 2pm

(Family Show)

Saturday, February 24, 8pm

Power Center

*Philips Educational Presentations:* February 21 - Helen Siedel, UMS Education Specialist, "Know Before You Go: An Audio/Visual Introduction to 'La Traviata'", Michigan League, 6:45pm; February 23 - Martin Katz, Accompanist-Coach-Conductor, "The Specific Traviata", Michigan League, 7pm; February 24 - Helen Siedel, UMS Education Specialist, "Especially for Kids - The Story of La Traviata", explained with music and videos, Green Room, 1:15-1:45pm, Power Center; Made possible by a gift from TriMas Corporation.

## Sequentia

**The Music of Hildegard von Bingen**

Sunday, February 25, 7pm

St. Francis of Assisi Catholic Church

*Philips Educational Presentation:* James M. Borders, Associate Professor of Musicology, "Medieval Music for a Modern Age", St. Francis of Assisi Church, 6pm.

## Tokyo String Quartet

**Pinchas Zukerman,**

**violin/viola**

Monday, February 26, 8pm

Rackham Auditorium

*Philips Educational Presentation:* Steven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard", third in a series in which Professor Whiting discusses the concert repertoire, Michigan League, 7pm. Made possible by a gift from KMD Foundation.

## John Williams, guitar

Tuesday, February 27, 8pm

Rackham Auditorium



**San Francisco Symphony**  
**Michael Tilson Thomas,**  
**conductor**

Friday, March 15, 8pm  
Hill Auditorium

*Philips Educational Presentation:*  
*Jim Leonard, Manager, SKR*  
*Classical, "Mahler in Love: the Fifth*  
*Symphony", Michigan League, 7pm.*  
*Made possible by a gift from*  
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**The Complete Solo Piano**  
**Music of Frédéric Chopin**  
**Garrick Ohlsson, piano**  
**(Grand Finale - Recital VI)**

Saturday, March 16, 8pm  
Hill Auditorium

*Made possible by a gift from the*  
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**Alvin Ailey American**  
**Dance Theatre**

Tuesday, March 19, 7pm  
(Family Show)

Wednesday, March 20, 8pm  
Thursday, March 21, 8pm  
Friday, March 22, 8pm  
Power Center

*Philips Educational Presentations:*  
*Robin Wilson, Assistant Professor of*  
*Dance, University of Michigan, "The*  
*Essential Alvin Ailey: His Emergence*  
*and Legacy as an African American*  
*Artist", March 20, Michigan League,*  
*Koessler Library, 7pm.*  
*Dr. Lorna McDaniel, Associate*  
*Professor of Music, University of*  
*Michigan, "The Musical Influences*  
*of Alvin Ailey", March 21, Michigan*

*League, Koessler Library, 7pm.*  
*Christopher Zanner, Alvin Ailey*  
*Company Manager, and Company*  
*Member, "The Alvin Ailey American*  
*Dance Theater", March 22, Michigan*  
*League, Koessler Library, 7pm.*  
*This project is supported by Arts*  
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**Borodin String Quartet**  
**Ludmilla Berlinskaya, piano**

Friday, March 22, 8pm  
Rackham Auditorium  
*Made possible by a gift from The*  
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**Guitar Summit II**  
**Kenny Burrell, jazz; Manuel**  
**Barrueco, classical; Jorma**  
**Kaukonen, acoustic blues;**  
**Stanley Jordan, modern jazz**

Saturday, March 23, 8pm  
Rackham Auditorium

**Faculty Artists Concert**  
Tuesday, March 26, 8pm  
Rackham Auditorium

**The Canadian Brass**  
Saturday, March 30, 8pm  
Hill Auditorium  
*Made possible by a gift from*  
*Great Lakes Bancorp.*

**Bach's b-minor Mass**  
**The UMS Choral Union**  
**The Toledo Symphony**  
**Thomas Sheets, conductor**  
Sunday, March 31, 2pm  
Hill Auditorium

**Tallis Scholars**  
Thursday, April 11, 8pm  
St. Francis of Assisi Catholic  
Church

*Philips Educational Presentation:*  
*Louise Stein, Associate Professor of*  
*Musicology, University of Michigan,*  
*"To draw the hearer by chains of gold*  
*by the ears...": English Sacred Music*  
*in the Renaissance, St. Francis of*  
*Assisi Catholic Church, 7pm.*

**Ravi Shankar, sitar**  
Saturday, April 13, 8pm  
Rackham Auditorium  
*Philips Educational Presentation:*  
*Rajan Sachdeva, Sitar Artist and*  
*Director, Institute of Indian Music,*  
*"A Lecture/Demonstration of Indian*  
*Classical Music on Sitar", Michigan*  
*League, 6:30pm.*

**Israel Philharmonic**  
**Orchestra**  
**Zubin Mehta, conductor**  
Thursday, April 18, 8pm  
Hill Auditorium  
*Philips Educational Presentation:*  
*Steven Moore Whiting, Assistant*  
*Professor of Musicology, "Classics*  
*Reheard", fourth in a series in which*  
*Professor Whiting discusses the concert*  
*repertoire, Michigan League, 7pm.*  
*Made possible by a gift from*  
*Dr. John Psarouthakis, the*  
*Paideia Foundation, and JPEinc.*

**Purcell's Dido and Aeneas**  
**Mark Morris Dance Group**  
**Boston Baroque Orchestra**  
**and Chorus**  
**Martin Pearlman, conductor**  
**with Jennifer Lane, James**  
**Maddalena, Christine**  
**Brandes and Dana Hanchard**  
Friday-Saturday,  
April 19-20, 8pm  
Sunday, April 21, 4pm  
Michigan Theater

*Philips Educational Presentation:*  
*Steven Moore Whiting, Assistant*  
*Professor of Musicology, University of*  
*Michigan, "Classics Reheard", fifth*  
*in a series in which Professor Whiting*  
*discusses the concert repertoire, SKR*  
*Classical, 7pm.*

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**Ensemble Modern**  
**John Adams, conductor**  
**featuring the music of John**  
**Adams and Frank Zappa**  
Tuesday, April 23, 8pm  
Rackham Auditorium  
*Philips Educational Presentation:*  
*James M. Borders, Associate Professor*  
*of Musicology, "The Best*  
*Instrumental Music You Never*  
*Heard In Your Life", Michigan*  
*League, 7pm.*

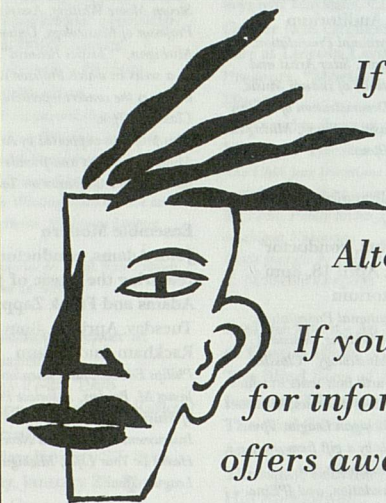
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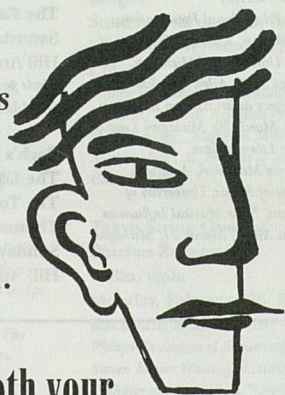


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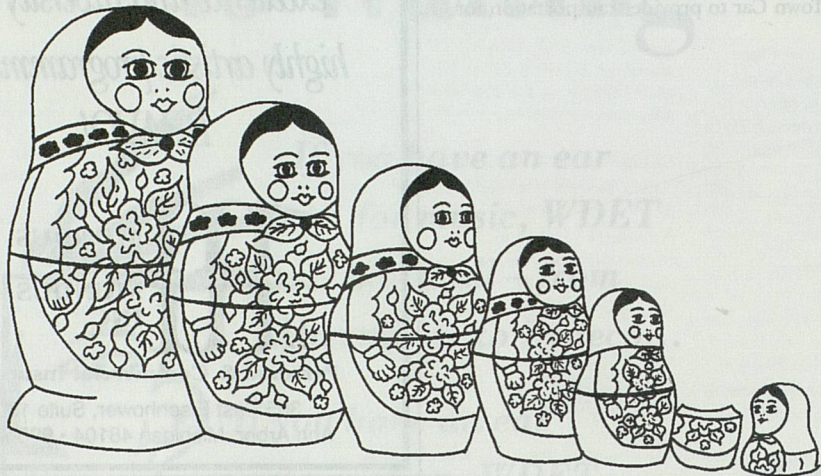
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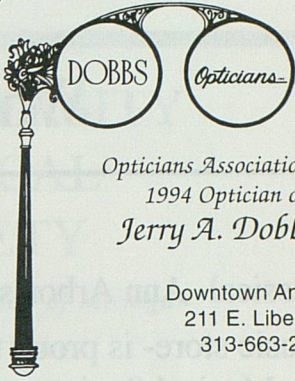
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## ABOUT THE COVER

Included in the montage by local photographer David Smith are images taken from the University Musical Society 1994-95 Season: dancer Arthur Aviles of the Bill T. Jones/Arnie Zane Dance Company in *Still/Here*; pianist Garrick Ohlsson onstage at Rackham Auditorium for one installment of his six-recital cycle of the Complete Solo Piano Music of Frédéric Chopin; the clarinets of Giora Feidman, featured in Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind*, a work co-commissioned by the University Musical Society which won first prize at this year's Kennedy Center Friedheim Awards.



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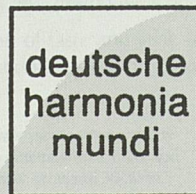
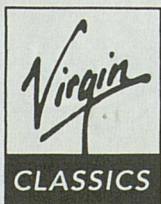
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# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*

*1996 Winter Season*

**Event Program Book**  
**Saturday, March 30, 1996**  
**through**  
**Saturday, April 13, 1996**

**THE CANADIAN BRASS** 3  
Saturday, March 30, 1996, 8:00pm  
Hill Auditorium

*117th Annual*  
*Choral Union Series*  
*Hill Auditorium*

**BACH'S B-MINOR MASS** 7  
Sunday, March 31, 1996, 2:00pm  
Hill Auditorium

*33rd Annual*  
*Chamber Arts Series*  
*Rackham Auditorium*

**TALLIS SCHOLARS** 19  
Thursday, April 11, 1996, 8:00pm  
St. Francis of Assisi Catholic Church

*25th Annual*  
*Choice Events Series*

**RAVI SHANKAR** 25  
Saturday, April 13, 1996, 8:00pm  
Hill Auditorium

## *General Information*

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

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## *While in the Auditorium*

### *Starting Time*

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Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event:

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In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.



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*featuring*

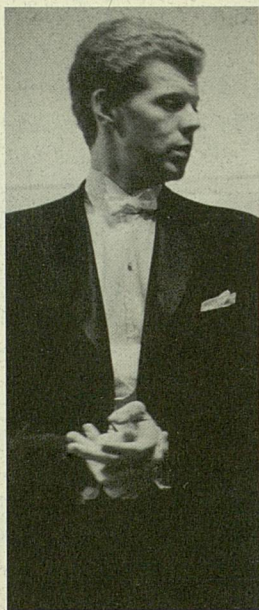
VAN CLIBURN

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The University Musical Society invites you to attend a special evening as we honor legendary pianist Van Cliburn with the University Musical Society Distinguished Artist Award as part of the first Ford Honors Program, a new UMS tradition made possible by the generous support of Ford Motor Company.

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The evening will feature a special Hill Auditorium recital by Mr. Cliburn at 6:00pm in his first Ann Arbor appearance in almost a quarter-century.



Following the recital will be a tribute to Mr. Cliburn involving film, musical presentations, speeches, and several surprise guests.

At 8:00pm, after the Hill Auditorium event, there will be a dinner in Mr. Cliburn's honor with entertainment and dancing at the Rackham Building (black tie optional). Space is limited. For more information about the Gala Dinner and Dance, please call 313.936.6837.

As we honor Mr. Cliburn for his passionate devotion to music and to young people, all proceeds from these events will benefit the UMS Education Program.



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Frederick Mills, *trumpet*  
Ronald Romm, *trumpet*  
David Ohanian, *french horn*  
Eugene Watts, *trombone*  
Charles Daellenbach, *tuba*

PROGRAM

Saturday Evening,  
March 30, 1996  
at 8:00

Hill Auditorium  
Ann Arbor, Michigan

*George Frideric Handel (arr. Howard Cable)*

ANDANTE AND ALLEGRO FROM  
CONCERTO GROSSO, OP. 3, NO. 4

*Henry Purcell (arr. Cable)*

FANTASIA ON ONE NOTE

*Handel (arr. Cable)*

ARRIVAL OF THE QUEEN OF SHEBA  
(FROM SOLOMON)

*Giovanni Gabrieli (arr. John Serry)*

CANZONA PER SONARE NO. 3

*Johann Sebastian Bach (arr. Fred Mills)*

TOCATA AND FUGUE IN D MINOR, BWV 565

## *Swingtime!*

*Dave Brubeck (arr. C. Dedrick)*

BLUE RONDO À LA TURK

*Thelonius Monk (arr. Dedrick)*

'ROUND ABOUT MIDNIGHT

*Clarence Williams and Lucy Fletcher  
(arr. Luther Henderson)*

SUGAR BLUES

INTERMISSION



*George Gershwin (arr. Henderson)*

SELECTIONS FROM *PORGY AND BESS*

Summertime  
It Ain't Necessarily So  
Bess, You Is My Woman Now  
I'm On My Way

*Samuel Barber (arr. Stephen McNeff)*

ADAGIO

*Georges Bizet (arr. Mills)*

HIGHLIGHTS FROM *CARMEN*

Overture  
Habañera  
Interlude  
Seguidilla  
Toreadors' Song

*Fifty-third concert of the  
117th season*

*Special thanks to Robert J. Delonis, Chairman and Chief Executive Officer, Great Lakes Bancorp for helping to make this performance possible.*

*This evening's pre-concert carillon recital was played by Brandon Blazo, senior, majoring in English and Political Science.*

*The Canadian Brass records exclusively for RCA Victor & Red Seal/BMG Classics. Recordings also available on Philips Classics and CBS Masterworks.*

*The Canadian Brass appears by arrangement with IMG Artists.*

*The Canadian Brass performs on hand-crafted instruments of their own design, marketed by their company, Canadian Brass Musical Instruments, as the Canadian Brass Collection (1-800-488-2378).*

*Visit The Canadian Brass World Wide Web site (<http://www.canbrass.com>) or via e-mail ([info@canbrass.com](mailto:info@canbrass.com)).*

*24th Annual  
Choice Events Series*

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Since their first appearance on the music scene in 1970, **The Canadian Brass** have revolutionized brass music and established the brass quintet as a vital force in the music world. Over the past twenty-five years, these classically trained virtuoso musicians have transformed a previously neglected group of instruments with a limited repertoire into an exciting and versatile ensemble which performs everything from Bach and Mozart to Gershwin and Dixieland. With their unique blend of virtuosity, spontaneity and humor, The Canadian Brass have paved the way for many other brass groups, but clearly, they remain in a class by themselves.

The key to The Canadian Brass' performance style is communication between the artists and their audiences. The players feel strongly that it is important to involve the audience in their concerts, both to enhance the people's enjoyment of the music and to ensure that they have fun. Internationally acclaimed for their "brilliant virtuosity and ensemble playing of remarkable unanimity" (*New York Times*), The Canadian Brass also add appropriate commentary and tasteful touches of humor to their concerts. Their dazzling performances, combined with eclectic programming, have enabled them to bring classical music to vast new audiences, while providing some of the best musical entertainment to be found anywhere.

The Canadian Brass, who were the first chamber ensemble ever to tour the People's Republic of China, have delighted audiences throughout North America, Europe, Japan, Australia, the Middle East and the former Soviet Union. Each season they give over 130 concerts in North America alone, performing from coast to coast at such major halls as New York's Carnegie Hall (where they appeared four times in one season), Orchestra Hall in Chicago, the Academy of

Music in Philadelphia, Ambassador Auditorium in the Los Angeles area, and the Kennedy Center in Washington, D.C. (where their concerts were sold out three times in one season). The Canadian Brass have appeared as featured guest artists with many leading U.S. orchestras, including those of Cleveland, Detroit, Minnesota, Pittsburgh, Saint Louis, San Francisco, the National Symphony and the Boston, New York and Philadelphia Pops. They are also a popular attraction at many summer music festivals including Tanglewood, Mostly Mozart, Wolf Trap, Ravinia, Interlochen, Blossom and the Hollywood Bowl, all of which hosted the highly successful joint concerts with Star of Indiana, the nation's premier brass and percussion corps.

Highlights of The Canadian Brass' extensive North American itinerary for the 1995-96 season included a holiday concert with members of the New York Philharmonic brass at Avery Fisher Hall, and recitals in such cities as Boston, Chicago, Cleveland, Minneapolis, Ann Arbor, West Palm Beach and Portland, OR. They will also appear with numerous orchestras, including the Baltimore Symphony, Utah Symphony and the San Jose Symphony, among others. In Europe, they will give recitals in London, Stuttgart, Hamburg, Cologne, Berlin, Leipzig, Dresden, Munich as well as various cities throughout Italy.

Following a 1990 Kennedy Center performance by The Canadian Brass, the *Washington Post* said: "Blending virtuosity, musicality, comedy and wit, they inspired equal measures of laughter and admiration from the packed house, ultimately receiving the inevitable — and totally deserved — standing ovation." Having forged a new road for generations of brass players to come, The Canadian Brass can look back on their first quarter-century as a prelude to even greater levels of achievement in the future.

*This evening's performance marks The Canadian Brass' eighth appearance under UMS auspices.*



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# MASS IN B MINOR

UNIVERSITY MUSICAL SOCIETY  
CHORAL UNION

THE TOLEDO SYMPHONY  
THOMAS SHEETS, *conductor*

*with*

DOMINIQUE LABELLE, *soprano*  
PAULA RASMUSSEN, *mezzo-soprano*  
DAVID GORDON, *tenor*  
KEVIN DEAS, *bass-baritone*

7

PROGRAM

*Sunday Afternoon,  
March 31, 1996  
at 2:00*

*Hill Auditorium  
Ann Arbor, Michigan*

*Johann Sebastian Bach*

## MASS IN B MINOR

Kyrie

Gloria

INTERMISSION

Credo

Sanctus

Agnus Dei

*Fifty-fourth concert  
of the 117th season*

*The Toledo Symphony appears with support from Arts Midwest.*

*Thank you to Penelope Peterson Fischer, speaker for this afternoon's  
Philips Educational Presentation.*

*The pre-concert carillon recital was performed by Judy Ogden,  
University of Michigan Lecturer in Health Law.*

*25th Annual  
Choice Events Series*

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## JOHANN SEBASTIAN BACH

Born March 21, 1685 in Eisenach

Died July 28, 1750 in Leipzig

IN 1817 THE Swiss critic Hans-Georg Nägeli praised Bach's Mass in b minor as "the greatest work of music of all ages and of all people." Despite the obvious hyperbole, Nägeli's assessment typifies the remarkable veneration afforded this monument of western art music. The scope and proportions of the b minor Mass are as colossal as its reputation: it is an uncontested masterpiece. It encapsulates as does no other composition Bach's choral artistry, and offers a musical spectrum whose breadth and depth reveal both academic and spiritual penetration. All the more intriguing, then, is that it arose from rather mundane circumstances, and was completed only near the end of Bach's life as an intimate and private offering of faith.

On July 27, 1733, Bach wrote a letter to Friedrich August II, the new Elector of Saxony at the court in Dresden, stating: "In deepest Devotion I present to your Royal Highness this trifling product of that science which I have attained in Music. . ." This "trifling product" was a beautifully prepared score of a *Missa*, comprising the *Kyrie* and *Gloria* sections of what is now known as the Mass in b minor. Bach hoped to receive in return some kind of honorary title (it was eventually bestowed on him in 1736) which he could use as leverage in the ongoing tussle with his employers in Leipzig. The *Missa* pairing of *Kyrie* and *Gloria* was an acceptable mode for Lutheran worship in the early eighteenth century, and this form allowed Bach to compose a sacred piece of music suitable for the Catholic court at Dresden without transgressing the boundaries of the Lutheran faith. Bach scholar and enthusiast Joshua Rifkin speculates that this *Missa* was composed in haste, and that most, if not all

of it was based on earlier works: "To write the *Missa*, therefore, Bach had little to do but select an appropriate series of movements and fit them to the requisite portions of the Mass text." Bach delivered the elegant score and individual parts to his patron in Dresden in person, but kept a copy of the full score for himself.

Between 1747 and 1749, near the end of his creative career, Bach seems to have become interested in completing a *Missa tota*, or setting of the complete text of the Mass Ordinary, using the Dresden *Missa* of 1733 as the starting point. In the process of adding the other movements of the Roman Mass (the *Credo*, *Sanctus* and *Agnus Dei*) Bach nevertheless created a work that was not performable in the liturgy of either the Roman or Lutheran churches, perhaps not even intended for performance at all. Rifkin claims that this complete Mass "could equally well have represented a composition that unfolds as a totality not in concrete time but on a conceptual plane alone." The manuscript for this *Missa tota*, the largest work Bach ever wrote, is without a title, but for more than fifty years before the first edition was even published in 1845 musicians had already begun to refer to it as Bach's Mass in b minor.

It is only superficially odd that Bach, a committed Lutheran, should have composed a Roman High Mass. While Luther had sought to reform points of doctrine, he did not oppose the liturgy of the Roman Church. His *Formulae Missae* of 1523 retained the five musical portions of the Latin Mass Ordinary (*Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*). Although Luther's *Deutsche Messe* of 1526 provided an alternate German vernacular mass, he almost certainly considered the Latin Mass a higher form of worship. But the immense dimensions alone of the Mass in b minor disqualify it from the Lutheran service. Even in Bach's day when the main church services lasted approximately three



hours there would have been insufficient time to present a work of this scope (the sermon itself usually lasted more than an hour.) Neither is the work, though nominally in the form of the Roman Mass, suitable for the liturgy of the Roman Church. Bach re-ordered the five sections of the Mass Ordinary into an idiosyncratic arrangement of four sections, combining the *Kyrie* and *Gloria* and shifting the “*Osanna*” and “*Benedictus*” movements from the *Sanctus* into the *Agnus Dei*. By making the Mass non-performable in either church’s rite, Bach focuses very personally on the contemplation of Christianity’s central mystery, which transcends denomination. As Wilfred Mellers notes, Bach at this time “was composing for no master, but for himself and God, as a servant of the church universal.”

The Mass in b minor is often juxtaposed with Bach’s other great sacred utterances, the Passion settings, as representative of his Catholic and Lutheran learnings respectively. If the Passion presents the story of the Christian Church, then the Mass encapsulates its doctrine. For Bach, though, drama and dogma were not opposed poles, and the Mass in b minor is as much a synthesis of these elements as it is of the Catholic and Protestant rites, of human frailties and infallible divine order, of the physical and the metaphysical.

The broad scope of the complete Mass setting can be seen in summary in the structure of the Dresden *Missa* from 1733. The expansive five-part choral writing, the large orchestral forces and the varied organization of individual movements prefigure the breadth and magnitude of the b minor Mass as a whole. The initial “*Kyrie eleison*” bears a similarity to the opening of the St. John Passion, representing humanity’s joint plea for mercy. The opening stately chords were apparently a later addition to the movement, and lead directly into an expansive fugue with obligato orchestral accompaniment.

The “*Christe eleison*” is cast in the style of a Baroque operatic duet, perhaps in reference to the duality of Christ’s divine and human natures, and his position as second member in the Trinity. The final “*Kyrie eleison*” returns to an older style of vocal polyphony, this time the orchestral parts simply doubling the voices.

Scholars have questioned whether the Mass in b minor is really the key of b minor, perhaps a trivial point, but certainly the issues of key and harmonic relationships figure importantly in the work, especially in this opening tripartite *Kyrie*. The three sections, differentiated in style and compositional technique, establish a sequence of key-relationships, b minor, D Major, and f-sharp minor, built on the notes of the b-minor triad. Bach also seems to have associated specific affects or emotional characteristics with certain keys, and b minor is his key of passive human suffering, the natural state of all humanity as they implore God’s mercy in the *Kyrie*. But in the Mass as a whole the key of D, the relative major of b minor, is an equally important harmonic center, and is Bach’s key of power and glory. Although the Mass begins in b minor, it ends in D Major, synthesizing suffering and glory as central tenets of Christian belief.

The *Gloria* continues the stylistic diversity of the *Kyrie*, and in addition to the four large choral movements (“*Gloria in excelsis Deo/Et in terra pax*,” “*Gratias agimus tibi*,” “*Qui tollis peccata mundi*,” “*Cum sancto spiritu*”) contains four equally large solo or duet movements with different instrumental obligatos (violin, flute, oboe and horn). This arrangement was important to the musical unity of the 1733 *Missa*, as the *Kyrie* and *Gloria* sections together contain at least one solo part for each of the five voices as well as a solo obligato from each orchestral group.

When Bach set about composing the *Credo* or “*Symbolum Nicenum*” some time



between 1747 and 1749, he conceived it as a nine-movement symmetrical structure. The pairs of choral movements at the beginning and end of the *Credo* section are based on liturgical chant melodies, used as a *cantus firmus*. Contained within these outer framing sections are two solo movements which surround the Christological nucleus of the *Credo*: three choruses on the incarnation of God (“*Et incarnatus est*”), the crucifixion (“*Crucifixus*”), and the resurrection (“*Et resurrexit*”). Stephen Daw writes that this *Credo* “somehow involves the community musically: its performance is ours even as we listen, whereas all that has gone before has been sung and played on our behalf.”

Throughout the entire Mass, but particularly in the *Credo*, Bach encodes the music with hidden references, using numerology and the natural number alphabet: A=1, B=2, C=3, and so on. According to this numerical alphabet, the number of the word CREDO is 43 (C=3, R=17, E=5, D=4, O=14, remembering that I and J had the same number since they were interchangeable in eighteenth-century German). There are forty-three entries on the plainsong melody in the *Credo* section. Elided with the “*Patrem omnipotentem*” that follows there are 129 measures of music, or the CREDO number multiplied by the number of the Trinity (43 x 3). By this Bach encodes the profession of faith, “I believe in one God,” with the implicit doctrine of the godhead as a Trinity. Likewise, the number for the word CHRISTUS is 112, and the *Credo* section taken as a whole has 784: the CHRISTUS number multiplied by 7, the traditional number of the Church and also the number of times the word “*Christus*” is repeated in the text. These inter-relationships of number and doctrine were not at all meant to be perceived by the listener, but rather were an intensely private form of devotion Bach incorporated into the music, intended perhaps only to be understood by himself and his God.

The *Sanctus* and following movements also belong to the 1747-1749 completion of the Mass, but nearly all have earlier origins. The *Sanctus* itself was written for a Christmas service in 1724, in a version for three sopranos, alto, tenor and bass. The “*Osanna*” is the only double-chorus in the Mass, and is a remodeling of the opening chorus from the secular cantata “*Preise dein Glücke*,” BWV 215. The “*Benedictus*” is presumed to be a reworking of a now-lost piece. The “*Agnus Dei*” began as a parody of a movement from the *Ascension Oratorio*, BWV 11, but in addition to some radical alterations there are extensive passages of newly-composed material. This concluding “*Dona nobis pacem*” repeats the music of the “*Gratias agimus tibi*,” emphasizing Bach’s conception of this movement as an expression of gratitude. The celebratory musical style for this final chorus still alludes to the particulars of its model: a chorus from a cantata celebrating the 1731 election of the Leipzig Town Council.

The original manuscript of the Mass in b minor concludes with the simple inscription “*DSCG*,” signifying *Deo soli gloria*, or “To God, alone, the glory.” Perhaps that devotion, above all else, is what inspired Bach to compile this grand *summa* of his sacred compositional voice. As the aging composer himself stated, “the final aim and reason of all music is nothing other than the glorification of God and the refreshment of the human spirit.”

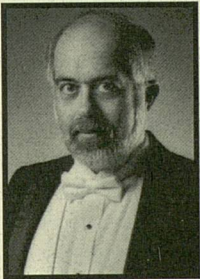
*Note by Luke Howard, Ann Arbor, 1996.*



**T**homas Sheets is an accomplished and versatile conductor whose work with community choruses, academic institutions and opera companies has received widespread acclaim.

Appointed Music Director of the University Musical Society Choral Union in 1993, he is the tenth conductor to hold this position in the ensemble's 117-year history. In the past two seasons, he has prepared the UMS Choral Union for several notable performances given by the Detroit Symphony Orchestra under the direction of Neeme Järvi and Jerzy Semkow, and by the Toledo Symphony under the direction of Andrew Massey.

In addition to conducting performances of Handel's *Messiah* with the Ann Arbor Symphony Orchestra, Mr. Sheets conducts the Choral Union in these performances of Bach's Mass in b minor with the Toledo Symphony. In February, he collaborated with the University Dance Company, faculty choreographer Bill



THOMAS SHEETS

DeYoung and guest stage designer John Schak, conducting four performances of Orff's *Carmina Burana* in which dancers joined the established musical forces.

Before moving to Ann Arbor, Mr. Sheets was Associate Conductor of two prominent Southern California choruses, the William Hall Chorale and the Master Chorale of Orange County, both conducted by his mentor, the distinguished choral conductor William Hall. During that time, he assisted in preparing all the major choral/orchestral works in the current repertoire, in some instances for performances led by Robert

Shaw, Jorge Mester, Joann Faletta and Michael Tilson Thomas. As chorusmaster in 1988 for Long Beach Opera's highly acclaimed American première of Szymanowski's *King Roger*, his efforts on behalf of the chorus received accolades from critics on four continents. He was engaged in the same role in 1992 for that company's staging of *Simon Boccanegra*, where the chorus again received singular plaudits.

Thomas Sheets is also Music Director of the 120-voice Toledo Symphony Chorale. He received the degree of Doctor of Musical Arts from the University of Southern California and has held appointments as Director of Choral Activities at several colleges and universities. Mr. Sheets is a frequent conference leader and clinician; his editions of choral music are published by Augsburg-Fortress, and he is a regular contributor of articles on choral music performance.

*This performance marks Dr. Sheets' seventh appearance under UMS auspices.*

Soprano **Dominique Labelle** is known for the luminous beauty of her voice, her committed stage presence and the impeccable musicianship which she brings to her appearances in opera, concert and recital.

Engagements in Dominique Labelle's 1995-96 season included performances of the role of Michal in Handel's *Saul* with the Philharmonia Baroque and Nicholas McGegan, Micaëla in concert performances of *Carmen* with the San Antonio Symphony, Haydn's *The Seasons* with the Cantata Singers in Boston, a recital of French repertoire under the auspices of the New York Festival of Song at New York's 92nd Street Y, Handel's *Messiah* with Boston's Handel and Haydn Society and Christopher Hogwood



and "Viennese Evening" concerts with the San Francisco Symphony, a recital at Boston's Fine Arts Museum, the world première of American composer John Mustro's orchestrated version of *Dove Sta Amore* and Charles Griffes' *Three Poems of Fiona McLeod* with the Jacksonville (Florida) Symphony, Mozart's *Requiem* and *Vesperae solennes de confessore* with the Orchestra of St. Luke's at New York's Carnegie Hall and these performances of Bach's *b-minor Mass* with the Toledo

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DOMINIQUE LABELLE

Symphony in both Ann Arbor and Toledo. In the summer of 1996 she will perform the role of Marzelline in concert performances of *Fidelio* in a return engagement with the New York Philharmonic and Kurt Masur at the Lincoln Center Festival followed by an appearance at the Hollywood Bowl performing Mozart's *Requiem* and Bach's *Magnificat* with the Los Angeles Philharmonic and Nicholas McGegan.

In the 1994-95 season Miss Labelle sang the role of Gilda in *Rigoletto* with Boston Lyric Opera, performances of Brahms' *German Requiem* with the Saint Louis Symphony and Franz Welser-Möst, Handel's *Messiah* under the auspices of the University Musical Society, a concert with the American Symphony Orchestra at New York's Avery Fisher Hall and Honneger's *Jeanne d'Arc au bûcher* with Charles Dutoit and the orchestras of Philadelphia (including a performance in New York's Carnegie Hall), Pittsburgh and Montreal. She also appeared in recital under the auspices of the Boston Celebrity Series "Emerging Artist" series at Jordan Hall.

A native of Montreal, Canada, Dominique Labelle attended Boston University on a Dean's Scholarship and in the summer of 1988 was a Vocal Fellow at the Tanglewood Music Center. She was a winner of the 1989

Metropolitan Opera National Council Competition.

*This afternoon's performance marks Ms. Labelle's third appearance under UMS auspices.*

A native of California, **Paula Rasmussen** performs frequently with the Los Angeles Music Center Opera, where most recently she appeared as Zerlina in *Don Giovanni*, Amastre in Handel's *Xerxes*, Cherubino in *Le nozze di Figaro*, Suzuki in *Madama Butterfly* and covered the role of Octavian in *Der Rosenkavalier*. In previous seasons with that company she has appeared in such roles as Hippolyta in *A Midsummer Night's Dream*, the Composer in *Ariadne Auf Naxos* (with Christoph Perick conducting), Anna in *Les Troyens* under the direction of Francesca Zambello and the baton of Charles Dutoit, Nancy in *Albert Herring* and Hansel in *Hansel and Gretel*.

Operatic engagements in Miss Rasmussen's 1995-96 season include covering the title



PAULA RASMUSSEN

role of Handel's *Xerxes* with the Lyric Opera of Chicago and a return to Dallas Opera to sing the role of Stephano in *Roméo et Juliette*. Her concert engagements this season include Stravinsky's *Pulcinella* with the St. Paul Chamber Orchestra

and Hugo Wolff at New York's Avery Fisher Hall, Bach's *Mass in b minor* with the Toledo Symphony in Toledo and Ann Arbor, Hadyn's *Paukenmesse* with the Los Angeles Philharmonic and Esa-Pekka Salonen and a recital at the 92nd Street Y in New York.

Future engagements include a return to Los Angeles Music Center Opera in the 1996-97 season as Minerva in Monteverdi's *Il Ritorno D'Ulisse in Patria* and Cherubino in



*Le nozze di Figaro* and a return to Dallas Opera as Varvara in Janáček's *Katya Kabanova*.

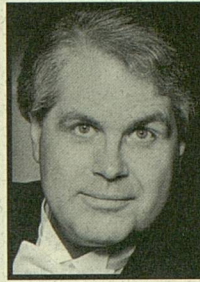
In the summer of 1995 Paula Rasmussen performed the role of Zerlina in *Don Giovanni* with Glimmerglass Opera and the Beethoven *Ninth Symphony* at the Hollywood Bowl under Roger Norrington. Other recent operatic engagements include singing student performances and covering Cecilia Bartoli in the title role of *La Cenerentola* with Dallas Opera and Siebel in *Faust* with Opera Pacific; with Long Beach Opera she has performed the role of Lola in *Cavalleria Rusticana*.

Miss Rasmussen is a Regional Winner of the 1992 Metropolitan Opera Competition and is a winner of a 1994 MacAllister Award.

*This afternoon's performance marks Ms. Rasmussen's debut appearance under UMS auspices.*

Described by the *Washington Post* as "a model of style and charm, and an irresistible performer," tenor **David Gordon** has appeared as soloist with virtually every major North American symphony orchestra, and with other prestigious orchestras and festivals on four continents. On the stages of the San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, Washington Opera, Hamburg Staatsoper, and other companies, he has performed more than six-hundred performances of fifty-nine operatic roles encompassing the music of Monteverdi, Handel, Haydn, Mozart, Smetana, Wagner, Moussorgsky, Leoncavallo, Verdi, Puccini, Strauss and Stravinsky.

Hailed as "one of the world's great Bach tenors," (*Chicago Tribune*), David Gordon has won special praise for his vibrant, stylish and communicative portrayal of Bach's *Evangelist* roles in hundreds of performances in North America, Europe and Japan. His recent *St. Matthew Passion* credits include the Los



DAVID GORDON

Angeles Philharmonic under the baton of Peter Schreier; Musica Sacra at Carnegie Hall; the Berlin Radio Symphony; and at the Carmel Bach Festival and the Bethlehem Bach Festival. He also recently portrayed the *St. John Passion*

Evangelist with the St. Paul Chamber Orchestra under Christopher Hogwood; with the German Chamber Orchestra, the Bach Choir of Bethlehem and at the Carmel Bach Festival.

Mr. Gordon's other recent engagements include the Simpleton in *Boris Gudunov* at the Lyric Opera of Chicago; Schumann's *Faust* with the American Symphony Orchestra at Lincoln Center; Wagner's *Das Rheingold* with The Cleveland Orchestra under Christoph von Dohnanyi; Bardolfo in Verdi's *Falstaff* with Seiji Ozawa and the Boston Symphony and in Tokyo and Osaka with Maestro Ozawa and the New Japan Philharmonic; Tamino in *Die Zauberflöte* with the Cincinnati Symphony under Lopez-Cobos; the Britten *Serenade* with the Kansas City Symphony; Rossini's *Messa di Gloria* with the Berlin Philharmonic; Britten's *War Requiem* with The Cleveland Orchestra; Monteverdi's *1610 Vespers* with Helmuth Rilling and the Czech Philharmonic; and the world première of Charles Fuesell's *Fünf Goethe-Lieder*, written for Mr. Gordon and the Seattle Symphony.

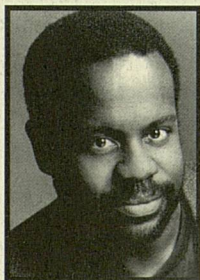
Among David Gordon's engagements in the 1995-96 season are *Messiah* with the Handel and Haydn Society under Christopher Hogwood; the *St. Matthew Passion* Evangelist at the Baldwin-Wallace Bach Festival; Music of Haydn and Handel with the Handel Festival Orchestra at the Kennedy Center; and the *Christmas Oratorio* at the Carmel Bach Festival in California, and these b minor Mass performances. For the sixth consecutive



season he is a principal tenor soloist in Carmel, member of the artistic staff and creator and director of an intensive three-week coaching and training program for young professional singers.

*This afternoon's performance marks Mr. Gordon's third appearance under UMS auspices.*

- <sup>14</sup> In the past several years, bass-baritone **Kevin Deas** has become a much sought-after concert and opera singer. In the 1995-96 season he will appear with the Chicago Symphony under the baton of Sir Georg Solti in *Die Meistersinger*, which will be recorded by Decca/London. Recently he has also been engaged by conductors Zubin Mehta, Richard Westenburg, the late Christopher Keene, John Nelson, David Randolph, James Richman, Margaret Hillis, John Daly-Goodwin, Dennis Keene, Michael Korn, Joseph Flummerfelt, Russell Gloyd, Michael Morgan, Sergiu Comissiona and Yuri Temirkanov. Other orchestra engagements for the 1995-96 season include performances of Tippett's *Child of our Time* with the Vancouver Symphony, *Messiah* with the Colorado Symphony and the St. Cecilia Chorus and Orchestra, and Beethoven's



KEVIN DEAS

*Symphony No. 9* with the Eugene Symphony and the Long Island Philharmonic. He will also appear with the Brooklyn Philharmonic, the Dallas Bach Society and the Princeton Pro Musica this season. Mr. Deas made recent debuts with the New

York Philharmonic, the Philadelphia Orchestra, the Portland (Maine) Symphony, L'orchestre de la Suisse Romande, the Orchestra of St. Luke's, the Philharmonia Virtuosi, the Grenoble Symphony and the

Concerto Soloists. In 1992, he debuted with the Chicago Symphony in a concert version of *X: the Life and Times of Malcolm X* by Anthony Davis.

Recent engagements include Boaz in Noa Ain's *The Outcast* at the Brooklyn Academy of Music, three roles in Rameau's *Le Temple de la Gloire* at the Alliance Francaise, five appearances at Carnegie Hall as soloist in *Messiah* with the Masterwork Chorus, the Haydn *St. Cecilia Mass* with the St. Cecilia Chorus, and the *Lord Nelson Mass* with the New York Choral Society.

Mr. Deas is a graduate of The Juilliard School, and is presently on the faculty of both the Westminster Choir College and Princeton University.

*This afternoon's performance marks Mr. Deas' debut appearance under UMS auspices.*

**The University Musical Society Choral Union** has performed throughout its 117-year history 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 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 Choral Union was appointed the resident large chorus of the Detroit Symphony Orchestra.

Based in Ann Arbor, Michigan, under the aegis of the University Musical Society, the 170-voice Choral Union remains best known for its annual performances of Handel's *Messiah*. In January 1994 the Choral Union collaborated with Maestro Järvi and the DSO in the chorus' first recording,



Tchaikovsky's *Snow Maiden*, released by Chandos Records in October of that year.

The long tradition of the UMS Choral Union reaches back to 1879, when a group of local church choir members and other interested singers came together to sing choruses from Handel's *Messiah*, an event that signaled the birth of the University Musical Society. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion — a love of the choral art.

*The UMS Choral Union makes its three-hundred sixty-ninth appearance under UMS auspices with this afternoon's performance.*

1995-96 launches **The Toledo Symphony** into its fifty-second season. In this banner year, the orchestra will present over five hundred performances, including educational programs, outreach activities and music services for everyone in the larger community. Audiences will top 250,000, including over 100,000 school children. In classrooms, concert halls, churches, auditoriums, senior centers and theaters, performances will take place in three states and in nearly one hundred communities.

In 1838, when Toledo was only one year old, an ensemble called the Mozart Society performed its first concert. Though many colorful organizations rose and declined in the intervening century, professional concert-making took root only with the 1955 arrival of Joseph Hawthorne. As Music Director, he awakened the city to the necessity of civic, corporate and private investment in top-quality musicians. His successors Serge Fournier (1964-1979) and Yuval Zaliouk (1980-1989) expanded the variety and quality of concerts and guest artists and established a permanent core orchestra of full-time musicians. Andrew Massey, Music Director since 1991, has increased the

orchestra's vigor and precision. His charm on and off the podium creates new friends wherever he goes, and has attracted many new young listeners to "serious" music.

The Toledo Symphony has been recognized by the National Endowment for the Arts as one of the best regional orchestras in the United States. The American Society of Composers, Authors and Publishers has twice awarded it the Contemporary Music Programming Prize. A recent première of Charles Wourinen's *Mission of Virgin* was lauded in the *Wall Street Journal* and the *Detroit Free Press*. Major soloists like Van Cliburn, as well as fresh young stars like Nadja Salerno-Sonnenberg and Simone Pedroni, bring the international music world to Toledo.

The orchestra performs in many concert halls, each one suited to different occasions: Classics Concerts at the Toledo Museum of Art, Pops, Casual and Young People's Concerts at The Stranahan Theater, Mainly Mozart at the Franciscan Center, Chamber Concerts at the Toledo Club, Music of Today at the University of Toledo Center for the Performing Arts and large special events at the Seagate Convention Centre. Churches, schools and theaters throughout the region provide cultural partnerships through annual Symphony appearances. Other organizations whose orchestra needs are filled by the Toledo Symphony musicians include the Toledo Ballet, Toledo Opera, Toledo Repertory Theatre, Toledo Choral Society and "Music Under the Stars."

Managing Director Robert Bell recently received the 1993 Governor's Award for Arts Administration recognizing the Symphony's accomplishments in education, local and regional outreach and philanthropic support. In its commitment to reach the largest possible audience, The Toledo Symphony is determined to remain an essential force of life throughout the region.

*The Toledo Symphony makes its debut appearance under UMS auspices with this afternoon's performance.*



THE UMS CHORAL UNION

Thomas Sheets, *conductor*  
 David Tang, *associate conductor*  
 Donald Bryant, *conductor emeritus*  
 Jean Schneider-Claytor, *accompanist*  
 Edith Leavis Bookstein, *chorus manager*

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**Soprano I**

Marie Ankenbruck-Davis  
 Marisa Bond  
 Edith Leavis Bookstein  
 Lois Briggs-Redissi  
 Susan F. Campbell  
 Laura Christian  
 Kathryn Foster Elliott  
 Laurie Erickson  
 Lori Kathleen Gould  
 Jaya Lakshminarayanan  
 Kristin Kidd  
 Carolyn Leyh  
 Carole Lynch Pennington  
 Amy C. L. Pennington  
 Judith A. Premin  
 Jennifer Richardson  
 Margaret Dearden Robinson  
 Margaret Warrick  
 Janet Whalen  
 Mary Wigton  
 Linda Kaye Woodman

**Soprano II**

Elizabeth Ballenger  
 Debra Joy Brabeneck  
 Kathy Neufeld Dunn  
 Patricia Forsberg-Smith  
 Elizabeth E. Jahn  
 Doreen J. Jessen  
 Meredith Jones  
 Ann Kathryn Kuelbs  
 Marilyn Meeker  
 Lyn Melton  
 Sara Peth  
 Tova Perlmutter  
 Mary A. Schieve  
 Denise Rae Scramstad  
 Leslie Helen Smith  
 Sue Ellen Straub  
 Barbara Hertz Wallgren  
 Rachele Barcus Warren  
 Kathleen A. Young

**Alto I**

Yvonne Allen  
 Mary Jo Baynes  
 Carol Beardmore  
 Paula Brostrom  
 Alice Cerniglia  
 Nancy Wilson Celebi  
 Laura Clausen  
 Margaret Counihan  
 Dolores Davidson  
 Deborah Dowson  
 Marilyn Finkbeiner  
 LeAnn Eriksson Guyton  
 Margaret John  
 Suzanne Stepich Lewand  
 Jeannette Luton  
 Erin Mary McFall  
 Carol Milstein  
 Joan L. Morrison  
 Holly Ann Muenchow  
 Nancy L. Murphy  
 Lisa Michiko Murray  
 Lotta Olvegård  
 Kathleen Operhall  
 Susan Paterson  
 Kristin Pettersen  
 Anne Facione Russell  
 Jari Smith  
 Patricia Steiss  
 Jane Van Bolt  
 Marianne Webster

**Alto II**

Martha Ause  
 Loree Chalfant  
 Ellen Chien  
 Anne C. Davis  
 Carol Hohnke  
 Nancy Houk  
 Katherine Klyklyo  
 Sally A. Kope  
 Cynthia Lunan  
 Frances Lyman  
 Anne Ormand  
 Lynn Powell  
 Carren Sandall  
 Beverly N. Slater  
 Cynthia J. Sorensen  
 Cheryl Utiger

**Tenor I**

Charles Cowley  
 Fr. Timothy J. Dombrowski  
 Michael Dunn  
 John Gorman  
 Lionel R. Guerra  
 Arthur Gulick  
 Marius P. Jooste  
 Paul Lowry  
 Robert MacGregor  
 John MacNaughton  
 Mike Needham  
 Elizabeth Sklar  
 David Tang  
 Trevor Young

**Tenor II**

Chris Bartlett  
 Fred L. Bookstein  
 Philip Enns  
 Stephen Erickson  
 John W. Etsweiler III  
 Albert P. Girod, Jr.  
 Roy Glover  
 Henry Johnson  
 Robert Klaffke  
 Martin G. Kope  
 Carl Smith  
 Scott Silveira  
 Daniel Sonntag  
 Samuel C. Ursu  
 James Van Bochove  
 Richard Ward

**Bass I**

Benjamin Broening  
 Thomas Bress  
 John M. Brueger  
 John Dryden  
 C. William Ferguson  
 Michael Giszczak  
 Donald L. Haworth  
 Hyung T. Kim  
 George Lindquist  
 Thomas Litow  
 Lawrence Lohr  
 Charles Lovelace  
 Robert A. Markley  
 Joseph D. McCadden  
 Cameron Paterson  
 John Penrod  
 Michael Pratt  
 William Ribbens

**Sheldon Sandweiss**

Edward Schramm  
 Jayme Stayer  
 John T. Sepp  
 Alan Singer  
 Jayme Stayer  
 John Waas  
 Benjamin Williams

**Bass II**

James David Anderson  
 William Guy Barast  
 Howard Bond  
 Kee Man Chang  
 Harry Bowen  
 Jonathan Burdette  
 Kee Man Chang  
 Lewis C. DeFoe  
 George Dentel  
 Don Faber  
 Philip J. Gorman  
 Gene W. Hsu  
 Charles Hudson  
 Donald Kenney  
 Mark K.Lindley  
 William McAdoo  
 Gerald Miller  
 Marc C. Ricard  
 Richard Rupp  
 Marshall S. Schuster  
 William Simpson  
 Jeff Spindler  
 Robert Stawski  
 Robert D. Strozier  
 Terril O. Tompkins  
 John Van Bolt

*For information about  
 auditioning to become a  
 member of the UMS Choral  
 Union, contact Edith  
 Bookstein at  
 313.763.8997.*



THE TOLEDO SYMPHONY

Andrew Massey, *Music Director*

**Violin I**

Kirk Toth, *Concertmaster*

Charles Roth,

*Assistant Concertmaster*

Patricia Budner

Jillienne Bower

Timothy Edwards

Thomas Sieberg

Lorraine Schoenfield

Roger Jamini

**Violin II**

Diana Dyer Anderson

Cheryl A. Trace

Pamela Stuckey

David Dyer

Alice Neff Petersen

Diane Kent

**Viola**

Denisse Rodriguez

Noah Seipsenwol

John Madison

Reed Anderson

Carl W. VanValkenburg

Bernard Linden

**Cello**

Martha Reikow

Freya Oberle Samuels

Sally Dunning

Timothy Holley

**Double Bass**

Richard Alleshouse

Barton Dunning

Peter Guild

Derek Weller

**Flute**

Beverly Crawford

Marjorie Szor

**Oboe**

Kimberly Bryden

Kristen Beene

Adam de Sorgo

**Bassoon**

Richard Beene

Joan Weiler

**Horn**

Lowell Greer

**Trumpet**

David Brown

Melvin Harsh

Christopher Schaumberg

**Timpani**

Sally Rochotte

**Organ**

Brad Lehman

**Personnel Manager**

Keith McWatters

**Stage Manager & Librarian**

Raymond Clark



UNIVERSITY MUSICAL SOCIETY

presents

DIDO AND ÆNEAS

by Henry Purcell



Mark Morris (r) in *Dido and Æneas*

Staged and Choreographed by  
**Mark Morris**

Libretto by  
**Nahum Tate**

**Friday, April 19, 8pm**  
**Saturday, April 20, 8pm**  
**Sunday, April 21, 4pm**  
**Michigan Theater**

This project is supported by Arts Midwest members  
and friends in partnership with Dance on Tour.

*Mark Morris Dance Group*  
*Boston Baroque Orchestra*  
*and Chorus*  
*Martin Pearlman, conductor,*  
*with*

*Jennifer Lane, mezzo soprano*  
*James Maddelena, baritone*  
*Christine Brandes, soprano*  
*Dana Hanchard, soprano*

**C**horeographer Mark Morris —  
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Balanchine” (New York Times)  
— returns to Ann Arbor with his  
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Purcell’s *Dido and Æneas*, offering his  
unique vision of Baroque opera through  
contemporary dance. A collaboration  
with Martin Pearlman, the Boston  
Baroque Orchestra and Chorus and  
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the title role of *Dido*. A music-theater-  
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UNIVERSITY  
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# THE TALLIS SCHOLARS

PETER PHILLIPS, *Director*

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Deborah Roberts	Caroline Trevor	Robert Johnston	Donald Greig
Tessa Bonner	Robert Harre-Jones	Philip Cave	Francis Steele
Sally Dunkley			
Janet Coxwell			

PROGRAM

Thursday Evening,  
April 11, 1996  
at 8:00  
  
St. Francis of Assisi  
Catholic Church  
Ann Arbor, Michigan

*John Taverner*

DUM TRANSISSET SABBATUM

*Thomas Tallis*

O SALUTARIS HOSTIA

IN MANUS TUAS

*John Sheppard*

IN MANUS TUAS II AND III

*Tallis*

DUM TRANSISSET SABBATUM

*Fayrfax*

O MARIA PLENA VIRTUTE

INTERMISSION



*William Byrd*  
CUNCTIS DIEBUS

*Tallis*  
IN IEIUNIO ET FLETU  
ABSTERGE DOMINE  
DERELINQUAT IMPIUS

*John Davy*  
STABAT MATER

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*Fifty-fifth concert of the  
117th season*

*The ensemble requests that you kindly hold all applause until the  
end of each half of the program. Thank you.*

*Thank you to Louise Stein, Associate Professor of Musicology,  
University of Michigan School of Music, speaker for this evening's  
Philips Educational Presentation.*

*The Tallis Scholars appear by arrangement with The Aaron Concert  
Management, Boston Massachusetts.*

*American Friends of the Tallis Scholars, Inc. is an American not-for-  
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please contact American Friends of The Tallis Scholars, Inc., P.O.  
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0021.*

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## DUM TRANSISSET SABBATUM

*John Taverner*

*Born c. 1490 in South Lincolnshire, England  
Died October 18, 1545 in Boston, Lincolnshire*

IT IS OFTEN held that John Taverner was the first truly renaissance composer in England. At a time when the great English composers of the late-fifteenth century slowly exhausted the resources of their complex gothic art, and distant Franco-Flemish composers such as Josquin des Près and Heinrich Isaac led the way on the continent, Taverner emerged with a voice of astonishing freshness and depth. Taverner's carefully balanced melodic lines, slower harmonic motion and transparent scoring ultimately laid the stylistic foundations for the next generation of English church composers led by Tallis, Tye and Sheppard. The five-part *Dum transisset Sabbatum*, a respond for Matins on Easter Sunday, is among Taverner's most refined and subtle motets. The work is built around the unadorned plainchant (*Dum transisset Sabbatum*) which can be heard in the tenor as it moves steadily in note-values slightly longer than the surrounding voices. Tallis approached his setting of *Dum transisset Sabbatum* in a similar manner and with the same scoring as Taverner, although Tallis placed the plainchant in the highest voice part where it hovers like a halo over the more rhythmically active voices beneath it.

## O SALUTARIS HOSTIA

IN MANUS TUAS

DUM TRANSISSET SABBATUM

IN IEIUNIO ET FLETU

ABSTERGE DOMINE

*Thomas Tallis*

*Born c. 1505 in England  
Died November 23, 1585 in Greenwich*

THOMAS TALLIS, LIKE his slightly younger contemporary John Sheppard, began composing during the end of Taverner's lifetime. Thus, their early works were written for the Sarum rite, the English form of Catholicism. Thereafter their careers were shaped by the remarkable changes in English liturgical observance surrounding the Reformation between the years c. 1530-1650; changes as broad as the strict implementation of the Anglican liturgy in the Prayer Book of 1549 to the sudden reversion to Catholicism under Queen Mary Tudor. Along with the changes in liturgy came changes in musical emphasis. During the 1540s there was a growing interest in psalm-settings and a corresponding scaling-down of masses and antiphons which were beginning to be received with scepticism at the end of Henry VIII's reign. With Mary's accession in 1553, however, came a zealous revival of lavish settings of mass, Magnificat and votive antiphon which harked back to the early decades of the century. With Elizabeth I came a cautious acceptance of Latin music and while she was the monarch English sacred music, at least within the protected walls of the Chapel Royal, flourished for more than four decades.

Tallis's *O salutaris hostia* and *In manus tuas* were written during Queen Elizabeth's reign and are set in a style that owes a good deal to the imitative techniques cultivated by continental composers. In both pieces very brief and adaptable motifs are combined to form a tight musical mosaic. *O salutaris hos-*



*tia* is unique in the way short motifs are stated and then passed to the next lowest voice, creating a cascading effect which can be followed visually by the listener as the little themes make their way from left to right among the singers.

---

## IN MANUS TUAS II AND III

22

*John Sheppard*

*Born c. 1515*

*Died c. 1559*

IN STYLISTIC CONTRAST to Tallis's *In manus tuas* are the two settings of the same respond by John Sheppard. Sheppard's versions surely date from earlier in the century and, unlike Tallis's, are based on the plainchant. The mysterious musical atmosphere, which alternates between chant and composed polyphony, affirms that these works were written for ceremonial use, more specifically, for Compline sung from Passion Sunday through to Maundy Thursday. Sheppard's *In manus tuas III* is the most serene and inward-looking of his three known settings of this respond. Here the simplicity and humility of the miniature text are beautifully conveyed by Sheppard, particularly at the words "*commendo spiritum meum*" (I commend my spirit) where his sublime sense of dissonance is put to the most heartfelt use.

---

## O MARIA PLENA VIRTUTA

*Robert Fayrfax*

*Born April 23, 1464 in Deeping Gate,*

*Lincolnshire, England*

*Died October 24, 1521 in St. Alban, Hertfordshire*

ROBERT FAYRFAX WAS possibly the most esteemed English composer of the generation

before John Taverner. He was favoured by Henry VIII, who awarded him substantial benefices and made him a Knight of the King's Alms. Twenty-nine works by Fayrfax have survived, more than any other composer of his time, and some of his earliest works are contained in the magnificent Eton Choirbook. Together with his distinguished colleague, William Cornysh, Fayrfax helped in simplifying the overtly technical style typical of late-fifteenth century English church music. He was often inclined to use sonorous harmonies as the key structural component in his music, rather than contrapuntal devices, and this afforded his music a particular appeal. As a result, Fayrfax's works enjoyed a healthy currency in England for nearly a century after his death. *Maria plena virtute* is one of Fayrfax's most mature works, both in its harmonic and contrapuntal language. Perhaps the most unique aspect of the work is the consistent and varied use of elaborate duets.

---

## CUNCTIS DIEBUS

*William Byrd*

*Born 1543 in Lincoln, England*

*Died July 4, 1623 in Stondon Massey, Essex, England*

THE COMPOSERS OF Fayrfax's generation enjoyed a rich legacy in England, and a somewhat nostalgic facet of English sacred music during the later sixteenth century was the occasional use of techniques reminiscent of these early-Tudor musicians. Not only did English composers continue to write Latin-texted music after the Reformation, they even produced works which took delight in just the type of late-medieval artifice that Protestantism was ostensibly trying to do away with. An example is William Byrd's impressive motet *Cunctis diebus*, first published in 1591 but probably composed slightly ear-



lier. This piece clearly pays homage to composers of the pre-Taverner generation, its formal structure resembling the votive antiphons of the early-sixteenth century. Obviously it could never be mistaken for a piece written 75 or 100 years earlier, yet there can be no doubt that Byrd was well aware of the connotations. One senses that Byrd, a Catholic in a country gone Protestant, was attempting to preserve his true musical ancestry.

Although Tallis and Byrd remained tenaciously loyal Catholics after the Reformation and did compose a number of Latin pieces destined from clandestine services by recusants, many of their Latin-texted compositions might even have been used from time to time in Anglican services. In the Chapel Royal and collegiate chapels, Latin was both understood and allowed and this would help explain why Queen Elizabeth herself accepted the dedication of the 1575 *Cantiones sacrae*, a collection of 34 Latin motets by Byrd and Tallis published after the two of them were granted a monopoly on printed music. The very title of the collection helps to diffuse any possibility of a distinctly liturgical catholic function; it reads "*Cantiones, quae ab argumento sacrae vocantur*" (Songs, which by their argument are called sacred).

The following three motets by Tallis come from the *Cantiones sacrae*. *In ieiunio et fletu*, whose text is a dramatic plea to God to spare his people, shows Tallis clearly aligning his music to the sentiment of the words. Tallis often maintained an emotional distance from even the most penitential texts, but here his striking harmonies achieve a biting poignancy. *Derelinquat impius* opens with a remarkable use of word-painting very rare in Tallis's works; the inability of the godless to find their paths is depicted by the wayward opening melody which is taken up by each voice on unexpected degrees of the scale. The prayer *Absterge Domine* is a very lengthy work which is sometimes criticised for a lack

of cadences, a feature which was actually quite advanced for the time, particularly among Flemish composers such as Gombert and Clemens.

## STABAT MATER

*Richard Davy*

*Born c. 1467*

*Died 1516*

THIS PROGRAM CONCLUDES with a work from the Eton Choirbook, a setting of the *Stabat Mater* by Richard Davy. The current reputation of English sacred music in Davy's time is based largely on the Eton repertoire. Surely there were many similar manuscripts at the time, but it is the only one to have come down to us. When it was compiled the Eton Choirbook contained nearly 100 compositions, but it has suffered considerable damage and today only 54 pieces remain, only 43 of which are in perfect condition. The music of the Eton school reveals the great interest among late-medieval English composers in texts related to the Virgin Mary. This is not totally surprising, however, as the statutes of Eton College required the scholars to sing an antiphon dedicated to Mary before leaving school each day and, later in the evening, to sing an antiphon before the Virgin's image.

Davy's *Stabat Mater* is a lengthy motet scored in five voices and divided into several well-defined sections. The piece begins with a passage for just two voices which is in turn punctuated by a more forceful passage for the full choir. An alternation between smaller combinations of voices and the full chorus is then maintained throughout the course of the work yielding a musical structure which frequently alters its scoring and sonority. This formal layout is typical of the Eton repertoire as a whole, and represents an approach to composition that is distinctly



English. The Eton Choirbook, like the chapel for which it was created, is one of the great treasures of medieval England.

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Since their founding by Peter Phillips in 1973, the **Tallis Scholars** have earned an unparalleled reputation as the finest singers of Renaissance sacred polyphony. This London-based ensemble derives its name from sixteenth-century composer Thomas Tallis. While the music of Tallis and other well-known English, Franco-Flemish and Italian composers forms the foundation of the group's repertoire, the Tallis Scholars also explore and perform the works of lesser-known Renaissance masters of the Portuguese, Spanish and Russian schools.



THE TALLIS SCHOLARS

In February of 1994, the Tallis Scholars were invited to Rome by the Vatican to perform in the Sistine Chapel and at the historic Basilica of Santa Maria Maggiore to celebrate the four-hundredth anniversary of Palestrina. The concert at the Basilica was filmed and released by Gimell Records as a stunning video. The ensemble has over thirty internationally award-winning recordings on the Gimell label, which exists solely to record the work of the Tallis Scholars. In 1987 the group's recording of Josquin des Pres' *Missa Pange lingua* and *Missa La sol fa re mi* won *Gramophone Magazine's* Record of the Year, the first ever in its Early Music category to win that distinction. Other awards have included the top prize in *Gramophone's* Early Music Category (1991, 1994), the International Record Critics' Award, Prix Diapason D'or, and Premio Internazionale del Disco Antonio Vivaldi. In addition to a 1994 Christmastime appearance on ABC TV's *Good Morning America* show, the Tallis Scholars have been featured in British television documentaries including the popular *South Bank Show*. The ensemble's year-round touring schedule takes them throughout all of western Europe, Australia, Israel, the Far East and North America, as well as to major festivals across the globe.

Peter Phillips, educated at Oxford, has made an impressive reputation for himself as director of the Tallis Scholars, as well as the internationally respected scholar, broadcaster, author and entrepreneur. His first book *English Sacred Music 1549-1649*, was published by Gimell in 1991; he has also been a columnist for London's *The Spectator*, and is currently Advisory Editor of *The Musical Times* journal. Phillips is also co-founder of Gimell Records (established 1981).

*This evening's performance marks Mr. Phillips and the Tallis Scholars' debut appearance under UMS auspices.*



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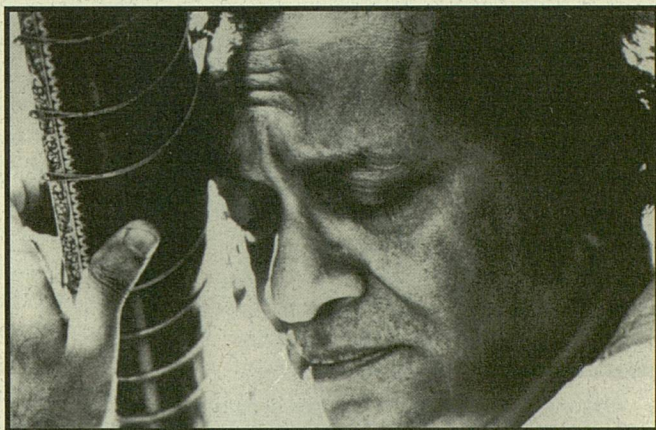
*sitar*

25

PROGRAM

*Saturday Evening,  
April 13, 1996  
at 8:00*

*Hill Auditorium  
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of the 117th season*

*The program selections will be announced from the stage.*

*Thank you to Rajan Sachdeva, Sitar Artist and Director, Institute of Indian Music, speaker for this evening's Philips Educational Presentation.*

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## ABOUT INDIAN INSTRUMENTS

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The **sitar** is the most popular stringed instrument of India. It has existed there in its present form for approximately seven hundred years. It is fashioned from a seasoned gourd and teakwood. It has a track of twenty metal frets, with six or seven main playing strings above them and thirteen sympathetic resonating strings placed below. The sympathetic strings are strummed upon occasion with the little finger of the right hand inserted in the main strings. The instrument is tuned to the raga being played, and the main strings are plucked by a plectrum worn on the index finger of the right hand.

The **tabla** is the two-piece drum of India. The right-hand drum (the **tabla**) is tuned to the tonic, dominant and sub-dominant, and is often re-tuned with a hammer during a performance. The left-hand drum (or **bayan**) acts as the bass drum and is capable of many tones which can be varied by degrees of pressure from the base of the left palm.

The **tamboura** is a four- or five-stringed instrument which gives an essential drone background to all Indian music. It is tuned to the raga being performed and emphasizes the tonic, dominant and sub-dominant.

## ABOUT INDIAN MUSIC

The system of Indian classical music known as **Raga Sangeet** can be traced back nearly two thousand years to its origin in the Vedic hymns of the Hindu temples. Unlike Western classical music, as much as ninety percent of Indian music may be improvised, depending on the artistic facility and creative imagination of the performer. Our musical tradition is an oral one taught directly to the student by his guru rather than by the system of written notation used in the West.

The very heart of Indian music is the **raga**: the melodic form upon which the artist improvises his performance. A raga is a scientific, precise, subtle and aesthetic melodic form with its own specific ascending and descending movement consisting of either a full seven-note octave, or a series of six or five notes.

There are seventy-two basic **melas**, or parent scales, on which all ragas are based. The subtle difference in the order of notes, an omission of a dissonant note, an emphasis on a particular note and the use of micro-tones and other effects, all distinguish one raga from the other.

Every raga is also characterized by its own particular **rasa** or principal mood. The acknowledged order of these nine sentiments, or emotions, is as follows: romantic and erotic; humorous; pathetic; anger; heroic; fearful; disgustful; amazement; and peaceful. Each raga, in addition to being associated with a particular mood, is also closely connected to a particular time of day or a season of the year. Thus, via the rich melodies and rhythm of Indian music, every human emotion, every subtle feeling in man and nature, can be musically expressed and experienced.

In terms of aesthetics, a raga is the projection of the artist's inner spirit: a manifestation of his most profound feelings and sensibilities. The musician must breathe life into each raga as he unfolds and expands it so that each note shimmers and pulsates with life and the raga is revealed vibrant and incandescent with beauty.

Next to be considered are the **talas**, or rhythmic cycles of a raga. There is a unique intricacy and rhythmic sophistication in Indian music. There are talas ranging from a three-beat cycle to 108 beats within a cycle! The divisions in a tala and the stress on the first beat, called **sum**, are the most important features.



Talas with the same number of beats may have stress on different beats (example: a bar of ten beats may be divided as 2-3-2-3 or 3-3-4 and 3-4-3). Within the framework of the fixed beats the drummer can improvise to the same extent as the main artists. The most exciting moment for a seasoned listener is when both musicians, after their individual improvisations, come back together on the sum. The most popular talas are:

**Dadra:** cycle of six beats divided 3-3

**Rupak:** cycle of seven beats divided 3-2-2

**Jhaptal:** cycle of ten beats divided 2-3-2-3

**Ektal:** cycle of twelve beats divided 4-4-2-2

**Ada Chautal:** cycle of fourteen beats divided  
2-4-4-4

**Teental:** cycle of sixteen beats divided

4-4-4-4

Although overtones are very much a part of Indian music, there are no deliberate modulations and harmonies as in Western music. The existing harmony is in its simplest form and is more inherent to forget counterpoint, harmony and mixed color tones when he hears our music and to relax into the rich melody and rhythm of our ancient art. With an open mind, he will be introduced to a whole world of sound, of tones and micro-tones never heard before.

## ABOUT THE CLASSICAL RECITAL

The improvisational nature of Indian music requires the artist to take into consideration the setting, time allowed for his concert, his mood and the feeling he discerns in the audience before he begins to play.

Since our music is spiritual in origin, it is devotional in performance. The traditional recital begins with the **alap** section — the stately and serene exploration of the chosen

raga. After this slow, introspective, heartfelt, sometimes sad beginning, the musician moves on to the **jor**. In this part, rhythm enters and is developed and innumerable variations on the raga's basic theme are elaborated. There is no drum accompaniment in either the **alap** or the **jor**.

The **alap** and the **jor** evolve into the **gat**, the fixed composition of the raga. Here the drums enter with the wonderful rhythmic structure of the **gat** and its time cycle, the **tala**. A **gat** can be in any **tala**, either in slow, medium or fast tempo. The musician improvises on a variety of **taans** (musical phrases in different speeds) and **todas** (a combination of plucked passages). The **gat** (which can be anything between four to sixteen bars of fixed composition) is the vehicle the artist must return to after his improvisation.

While the Indian musician has complete freedom to improvise as he wishes, he may do so only as long as he does not depart from the format of the raga and **tala**.

The step-by-step acceleration of the rhythm in the **gat** finally culminates in the **jhala**: the final movement and climax of the raga. Here the music becomes more and more playful and exciting. **Sawal jabab**, the dazzling interplay and rapid exchange between the sitar and tabla, has the power to enthrall and amaze even the most uninitiated listener as it brings the raga to its conclusion.

Often, at the conclusion of a recital, the musician may choose to play a **thumri** or **dhun**. This semi-classical style is much freer and is completely romantic, sensual and erotic.

Today, Indian classical music is a permanent part of Western culture. Many composers and musicians have been influenced by Indian music. The openness, willingness to learn, and sincere enthusiasm of Western audiences are a continuing source of inspiration and delight.



**R**avi Shankar, the legendary sitarist and composer, is India's most esteemed musical Ambassador and a singular phenomena in the classical music worlds of the East and West.

As a performer, composer, teacher and writer, he has done more for Indian music than any other musician. He is well known for his pioneer work in bringing Indian music to Western culture. Before making a name for himself in India, he spent long years of dedicated study under his illustrious guru Bab Allaudin Khan learning the sitar and surbahar.

Always ahead of his time, Ravi Shankar has written two concertos for sitar and orchestra, violin-sitar compositions for Yehudi Menuhin and himself, music for flute virtuoso Jean-Pierre Rampal, music for Hosan Tamamoto, master of the Shakujachi and Musumi Miyashita — Koto virtuoso. He has composed many film scores (including *Charlie*, *Gandhi* and *Genesis*) and music for ballets and musicals. Raviji is an honorary member of the American Academy of Arts and Letters and is also a member of the United Nations International Rostrum of Composers. He has received many awards and honors from his own country and from all over the world, including eight doctorates, the Fukuoka Asian Cultural Grand Prize, the Padma Vibhushan and Desikottam. In 1986 he was appointed to Rajya Sabha, the upper house of the Indian Parliament.

The love and respect he commands both in India and throughout the world is unique in the history of music. He made his American debut in 1956 and quickly became an idol to the youth of America. He continues to perform regularly throughout the world at major universities and festivals. In 1989, this remarkable musician celebrated his fiftieth year of touring and the City of Birmingham Touring Opera Company commissioned him to do a music theater piece. Thus was born *Ghanashyam — A Broken Branch* which created history on the British arts scene.

Perhaps no greater tribute can be paid to this genius than the words of his colleague, Yehudi Menuhin. "Ravi Shankar has brought me a precious gift and through him I have added a new dimension to my experience of music. To me, his genius and his humanity can only be compared to that of Mozart's."

*This evening's performance marks Mr. Shankar's debut appearance under UMS auspices.*



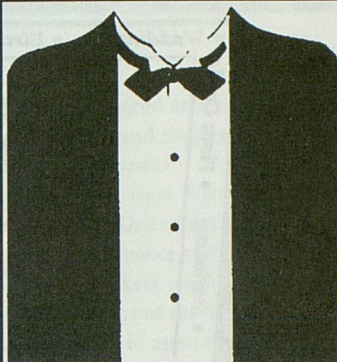


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## YOUTH PROGRAM

Thousands 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 Bohème* by the New York City Opera National Company.

Now in its seventh year under the Education and Audience Development Department, the UMS Youth Program continues to expand, with performances by the Alvin Ailey American Dance Theater for middle and high school students, two opera performances for fourth graders by the New York City Opera National Company, a performance by Wynton Marsalis and the Lincoln Center Jazz Orchestra Octet, in-school workshops with a variety of other artists, as well as discounted tickets to every concert in the UMS season.

As part of its Ann Arbor residency, the Alvin Ailey American Dance Theater will present a special youth program to middle and high school students, and a family performance, both on March 19, 1996.

On Friday February 24, 1996, 2700 fourth-graders will visit the Power Center for abbreviated one-hour performances of Verdi's *La Traviata*. 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.

On January 31, 1996, Wynton Marsalis and the Lincoln Center Jazz Orchestra Octet will perform a special youth performance at the Michigan Theater.

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 the Education and Audience Development Director at 313.764.6179.



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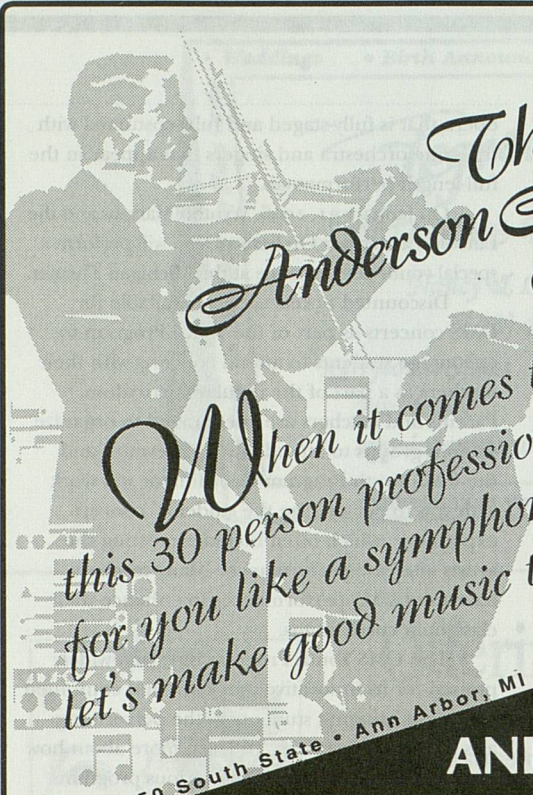
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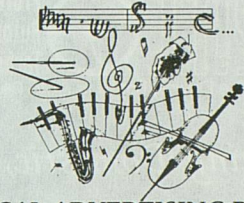
If you would like to become part of the University Musical Society volunteer corps, please call (313) 936.6837 or pick up a volunteer application form from the Information Table in the lobby.

Internships with the University Musical Society provide experience in performing arts management, marketing, journalism, publicity, promotion, and production. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. Those interested in a UMS Marketing Internship should call (313) 764-6199, and those interested in a UMS Production Internship should call (313) 747-1173 for more information.

## COLLEGE WORK-STUDY

Students working for the University Musical Society as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, and event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 764-2538 or 764-6199.

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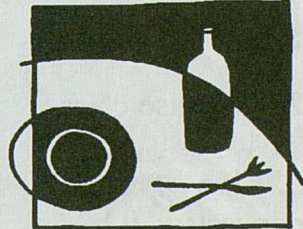
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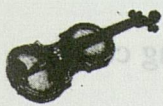
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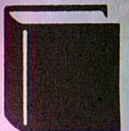
The UMS Usher Corps comprises 275 individuals who volunteer their time to make concertgoing easier. Music lovers from the community and the university constitute this valued group. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every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

The ushers must enjoy their work, because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer. Bravo!

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**Treat Yourself!** Give the gift of tickets, purchase an entire event or just alone - meet new people and join in the fun by supporting UMS! Although seating is limited, all experiences are sold out. *Valentine Dinner* (Feb 14), *A Taste of Garden* (Feb 21), *Mardi Gras* (Mar 24), *Ann Arbor Light* (Mar 2), *Lazy Days* (Mar 7).



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## 15 Things You Won't Find At Your House

- |  |                      |   |
|--|----------------------|---|
| 1. Life-care *   | 6. Worship service   | 11. Society Bank  |
| 2. Exercise class  | 7. Dietitian         | 12. Current library  |
| 3. Live concerts  | 8. Gift shop         | 13. Glacier Hills van   |
| 4. 34 scenic acres   | 9. Linen service     | 14. Resident nurse  |
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**Treat Yourself!** Give the gift of tickets, purchase an entire event, or come alone - meet new people and join in the fun while supporting UMS!

Although some **Delicious Experiences** are sold out (*A Valentine Brunch, Burmese Feast* and *"A Taste of Spring" Garden Dinner*), space is still available for *Dinner at Cousin's Heritage Inn* (Jan 13), *Mardi Gras Madness* (Feb 24), *An Elegant Dinner for Eight* (Mar 2), *Great Lakes Dinner* (Mar 3), *Great Wines and Many Courses* (Apr 5), and *Lazy Day Sunday Brunch* (Apr 7). For the most delicious experiences of your life, call us at 313.936.6837.



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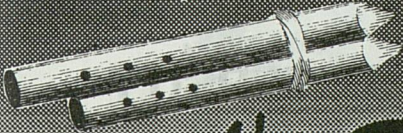
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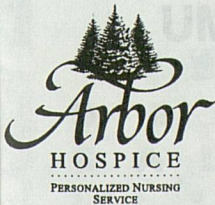
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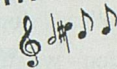
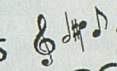
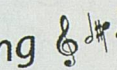




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If you would like to become involved with this dynamic group, please give us at call at 313.936.6837 for information.

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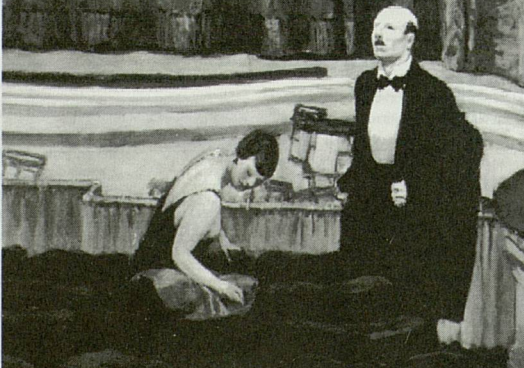
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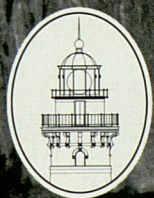
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