



UNIVERSITY MUSICAL SOCIETY *and* FORD MOTOR COMPANY  
*present*



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THE FORD HONORS PROGRAM

THE UNIVERSITY MUSICAL SOCIETY  

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DISTINGUISHED ARTIST AWARD

1958

VAN CLIBURN DURING A PERFORMANCE AT THE  
MOSCOW CONSERVATORY



*A Recital by and Tribute to*

# VAN CLIBURN

*piano*

*A Benefit for the  
University Musical Society Education Program*

SATURDAY EVENING, MAY 11, 1996 at 6:00  
HILL AUDITORIUM *and* THE RACKHAM BUILDING  
ANN ARBOR, MICHIGAN

# RECITAL

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*Johannes Brahms*

INTERMEZZI, OP. 118, NOS. 1 - 2

*Ludwig van Beethoven*

PIANO SONATA NO. 23 IN F MINOR, OP. 57

("APPASSIONATA")

Allegro assai

Andante con moto — attacca:

Allegro, ma non troppo — Presto

*Karol Szymanowski*

ÉTUDE IN B-FLAT MINOR, OP. 4, No. 3

*Alexander Scriabin*

ÉTUDE IN D-SHARP MINOR, OP. 8, No. 12

*Claude Debussy*

"REFLETS DANS L'EAU" FROM *IMAGES*, SET I

L'ISLE JOYEUSE

INTERMISSION

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# TRIBUTE

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## INTRODUCTION

Kenneth C. Fischer, *Executive Director, Univ. Musical Society*

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## VAN CLIBURN *and the* FIRST TCHAIKOVSKY INTERNATIONAL COMPETITION

*Video excerpts from "Van Cliburn, Concert Pianist,"  
produced by Peter Rosen.*

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## VAN CLIBURN *and* INTERLOCHEN

*Greetings and Introduction by Richard Odell, President,  
Interlochen Center for the Arts  
Performance by Anthony McGill, clarinet & Soyeon Lee, piano*

*Carl Maria von Weber*

GRAND DUO CONCERTANT FOR PIANO AND CLARINET  
Rondo: Allegro (Third Movement)

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## VAN CLIBURN *and the* VAN CLIBURN INTERNATIONAL PIANO COMPETITION

*Performance by and greetings from Christopher Taylor,  
Bronze Medalist, 1993 Van Cliburn Piano Competition*

*William Bolcom*

FROM TWELVE NEW ÉTUDES (1986)  
Fast, furious  
Butterflies, hummingbirds  
Rag infernal (syncopes apocalyptiques)

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## VAN CLIBURN *and the* UNIVERSITY MUSICAL SOCIETY

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## SPECIAL TRIBUTE

*Video excerpts from "Van Cliburn, Concert Pianist,"  
produced by David Rosen. Music by David Barrett*

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## PRESENTATION *of the* UMS DISTINGUISHED ARTIST AWARD

Bruce Kulp, *representing Ford Motor Company*

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INTERMEZZI, OP. 118 / 1-2

*Johannes Brahms*

*Born May 7, 1833 in Hamburg*

*Died April 3, 1897 in Vienna*

6 BRAHMS' LATE PIANO works, in the collections from Op. 116 to Op. 119, are all relatively short, but within each of the lyric miniatures there is a spiritual concentration, a distillation of technique so vivid that every note, every sound, makes its point without superfluous effect.

In the shortest Intermezzo, Op. 118/1, this concision of musical substance appears even in the thematic material: the second theme is simply an inversion of the exultant opening motif. At the conclusion, the arpeggios that had provided the accompaniment become, themselves, the vehicle of poetic expression.

The second of the intermezzi from Op. 118 is a piece wholly given to one emotion; no climax, no build and release of tension — the moments of expressive weight occur evenly throughout the work. Its soothing beauty arises rather from the subtleties of nuance, drawing greater emotional potency through restraint. Perhaps Walter Niemann recalled this work in particular when he wrote of the "wonderfully tranquilizing depth" in Brahms' intermezzi.

PIANO SONATA NO. 23 IN F  
MINOR, OP. 57 "APPASSIONATA"

*Ludwig van Beethoven*

*Born c. December 15, 1770 in Bonn, Germany*

*Died March 26, 1827 in Vienna*

IN THE WAKE of the *Eroica* Symphony from 1804, Beethoven produced two piano sonatas that share some of the symphony's grandeur and emotional gravity: the "Waldstein" Sonata in C Major, and its stormy, minor-key counterpart, the Sonata in f minor, Op. 57 ("Appassionata"), which was completed the following year and published in 1807. The subtitle "Appassionata" is not Beethoven's own, but it captures appropriately the tempestuousness and torrential passion that mark the work.

There are moments of deceptive quietude in the first movement; unlike the "storm" passage (also in f minor) from Beethoven's "Pastoral" Symphony, here it is an emotional tempest, and there are no distant thunders to give early warning of the sudden and ferocious outbursts that recur through the movement. The lengthy coda, another legacy of the *Eroica* symphony, leaves us, as Wilfred Mellers suggests, "on the brink of an abyss" and the following Andante movement, a simple chorale with variations, is little comfort — nothing more than a calm between two storms.

The sonata-form finale follows without a break, the tempest returning with renewed vigor. Beethoven repeats the development section, but not the exposition, and the resulting cumulative disruptions amplify the power of the extraordinary concluding coda.

## ÉTUDE IN B-FLAT MINOR, OP. 4, No. 3

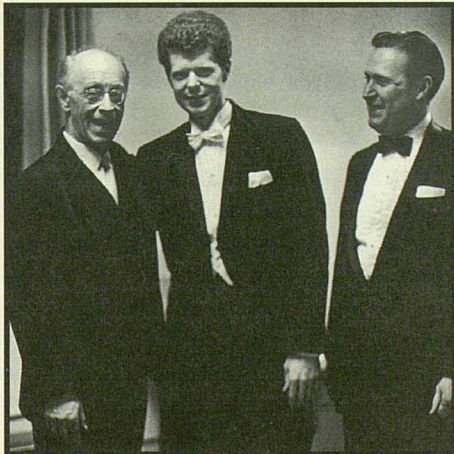
*Karol Szymanowski*

*Born October 6, 1882 in Timoshovka, Ukraine*

*Died March 28, 1937 in Lausanne, Switzerland*

KAROL SZYMANOWSKI'S *Four Études*, Op. 4 — composed when he was only 19 years old — draw on the pianistic techniques of earlier keyboard virtuosi, combined with unmistakable signs of his own emergent compositional voice. But the b-flat minor *Étude*, Op. 4/3 is still, as one critic quipped, “reminiscent of Rachmaninoff in the right hand, and Chopin in the left.”

The label of “*étude*” implies a pedagogical element; here it seems to be not so much the right-hand octaves that are the work's *raison d'être*, but the balance between a finely-weighted melody and the dense, ponderous chords that accompany it. It is a study in finesse more than technique. The opening is somber but heroic, building to an impassioned climax. Just when the excitement begins to retreat into resignation, a final burst of energy signals defiance. A shift into the major mode at the conclusion calms the troubled repose.



## ÉTUDE IN D-SHARP MINOR OP 8, No. 12

*Alexander Scriabin*

*Born January 6, 1872 in Moscow*

*Died April 27, 1915 in Moscow*

AS WITH SZYMANOWSKI'S early pieces, Alexander Scriabin's *Twelve Études*, Op. 8, hint at his emergence from the shadow of Chopin, and his development toward a unique and personal musical language. It was Scriabin's performance of the Op. 8 études in 1895 that so impressed the influential Russian patron and publisher Mitrofan Belaiev, and firmly established Scriabin as a composer/ pianist worthy of attention.

In 1891, while a young student at the Conservatory, Scriabin suffered a sudden attack of paralysis in his right hand due to overpracticing. Subsequent therapy and retraining only partially overcame the ailment, and for the rest of his performing career he struggled with loud octave passages for the right hand. In this light, the d-sharp minor *Étude*, Op. 8, No. 12, takes on a clearly autobiographical resonance, as its relentless right-hand octaves swell from a “*patetico*” murmur into a bold and powerful proclamation. It speaks directly to Scriabin's perseverance, and the intensity of his inner vision, fashioning this *étude* not just in musical terms but as a show of personal courage and pure self-will.

### 1970

RUDOLF SERKIN (L), VAN CLIBURN,  
AND FORMER UMS PRESIDENT  
GAIL RECTOR (R) BACKSTAGE AT  
HILL AUDITORIUM



"REFLETS DANS L'EAU," FROM  
IMAGES (SET 1)

Claude Debussy

Born August 22, 1862 in

St.-Germain-en-Laye, France

Died March 25, 1918 in Paris

8 ROGER NICHOLS WRITES that in "*Reflets dans l'eau*," the first piece from Claude Debussy's first set of *Images*, "the rhythms of the water, symmetrical to the casual eye, but in fact full of life-giving asymmetries, the sound of the water, monotonous and hypnotic, even (in a good performance) the feel of the water, come across with a fidelity that Liszt and Ravel had not achieved."

The water of the work's title is the deep calm of a mirror-like pond, and the disturbance of its perfect stillness initiates the musical response. Debussy himself imagined the opening as "a pebble dropping into a pool, and the ripples spreading outwards..." Eventually the ripples reflect, intersect and intensify, until the play of light and water creates a kaleidoscope of cascading scales, tumbling figurations, and whispering trills. The motion gradually dissolves as the echoes of these reflections fade into the piano's high and low registers.

L'ISLE JOYEUSE

*L'isle joyeuse*, one of only two works for piano completed by Debussy in 1904, was inspired by Antoine Watteau's painting *L'embarquement pour Cythère*. But there may have been a second, more personal inspiration as well. In the summer of 1904, just as he was reworking this piece into its final form, Debussy's first marriage collapsed, and he decided to elope with Emma Bardac to Jersey in the English Channel Islands. Subsequently, Debussy used the English spelling in the title — "isle" rather than the French "île" — suggesting that Jersey was perhaps Debussy's own "isle joyeuse."

Throughout the opening passages, snatches of a jaunty dotted-note tune alternate with shimmering watery figurations. These give way in the central section to a noble melody that speaks of contentment and inward joy. The dotted rhythms and water imagery return before a series of fanfares announce the noble theme again, this time in a grand and brilliant *fortissimo*.

Notes written by Luke Howard

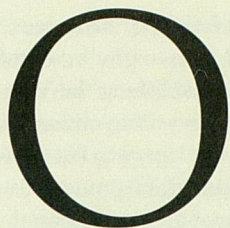
Ann Arbor, 1996



1967

VAN CLIBURN WITH EUGENE ORMANDY  
AFTER A MAY FESTIVAL PERFORMANCE.

# VAN CLIBURN



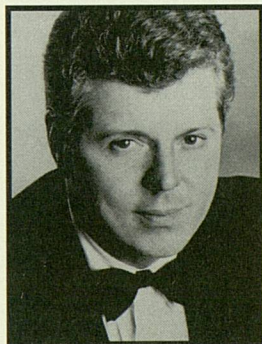
n July 2, 1989, thirty-one years after his triumph at the First Tchaikovsky International Competition,

**Van Cliburn** appeared in the Great Hall of the Moscow Conservatory. John Ardoin, Music Critic of the *Dallas Morning News*, observed that "the expectations of the capacity audiences — plus dozens standing and sitting in the aisles — seemed almost too much. The audience wanted him to live up to the legend he became in the Soviet Union during his five previous concert tours. He did not disappoint. Not only did he give substance to the legend, he also enlarged on it. Every page of the two concertos (the Liszt First Piano Concerto and the Tchaikovsky First Piano Concerto) was streaked with the sort of freedom and phrase, freshness and vivid imagination that comes from a major musician at the zenith of his powers." This trip to the Soviet Union, which also included performances in Leningrad, was one of the first triumphs marking Van Cliburn's return to the concert stage following an extended sabbatical.

Beginning with a performance at the White House State Dinner honoring the Soviet Union's General Secretary, Mikhail Gorbachev, in December 1987, Mr. Cliburn went on to play for the opening of Carnegie Hall's 100th anniversary season with the New York Philharmonic under Zubin Mehta. He was also invited to perform for the gala opening of the Morton H. Meyerson Symphony Center in Dallas, as well as the dedication of the Lied Center for the Performing Arts in Lincoln, Nebraska,

and the Bob Hope Cultural Center in Palm Springs, California.

Recent appearances have included performances with the Leningrad Philharmonic at the Tilles Center for the Performing Arts, the Dallas Symphony Orchestra and the gala opening of the 1994-95 San Francisco Symphony season. In addition to a summer tour of thirteen cities with the Moscow Philharmonic, Van Cliburn traveled to a number of festivals from the Mann Center with the Philadelphia Orchestra to Grant Park in Chicago where the attendance was reported to be 350,000 people. The Van Wezel Performing Arts Hall in Sarasota and the Palm Beach Opera at the Kravis Center presented Mr. Cliburn in gala benefit recitals.



VAN CLIBURN

To coincide with his return to the stage, BMG Classics has reissued eight recordings entitled, "The Van Cliburn Collection" on its RCA Victor label. These CDs which include Mr. Cliburn's two classic recordings

— the Tchaikovsky Piano Concerto No. 1 with Kirill Kondrashin and the Rachmaninoff Piano Concerto No. 2 with Fritz Reiner and the Chicago Symphony Orchestra have reached the top of the bestseller list. Also on the bestseller list are his performances of the Rachmaninoff Piano Concerto No. 3 with the Symphony of the Air conducted by Kondrashin and the Prokofiev Piano Concerto No. 3 with Walter Hendl and the Chicago Symphony Orchestra. The most recently

*Van Cliburn, at age twenty-three, skyrocketed to fame in 1958 during the height of the Cold War when he conquered the heart of the Russian people as the winner of the First International Tchaikovsky Competition in Moscow.*

released recording is of the Brahms Piano Concerto No. 2 in b-flat and the Rachmaninoff *Rhapsody on a Theme of Paganini*.

In connection with these releases, Mr. Cliburn has toured the country in record signing appearances, has been a guest on numerous television shows and was featured in a documentary on Arts and Entertainment called, "*Van Cliburn, Concert Pianist*."

Van Cliburn, at age twenty-three, skyrocketed to fame in 1958 during the height of the Cold War when he conquered the heart of the Russian people as the winner of the First International Tchaikovsky Competition in Moscow. That sensational victory immediately made front page news around the world, and the triumph was celebrated by a ticker-tape parade in New York City, the only such honor ever given to a classical musician.

At the invitation of Premier Khrushchev, he returned to the Soviet Union several times for extended series of concerts. In America, his recording of the Tchaikovsky Piano Concerto No. 1 was the first classical recording to go platinum, by now having sold over three million copies.

The tremendous excitement stirred by Van Cliburn's remarkable achievement in Moscow catapulted him to the forefront of the musical world and into a highly visible public life. Worldwide concert tours and rigorous recording schedules were greeted by sell-out crowds and top-of-the-charts record sales. Over the next two decades, Mr. Cliburn performed with virtually every major orchestra and conductor and in all the important international concert halls. Equally in demand for formal ceremonial occasions, Mr. Cliburn performed for every United States President since Harry S Truman, as well as for royalty and heads of state from numerous countries in Europe, Asia and

South America. At the height of his career, Van Cliburn still found time to give his name, talents and energies to establishing the Van Cliburn International Piano Competition, first held in 1962, a living legacy to his commitment to the development of young artists.

Although he became an international household word following the Tchaikovsky Competition, Van Cliburn was well known in America prior to 1958. He had won the prestigious Edgar M. Leventritt Foundation Award in 1954 which resulted in highly successful performances with the New York Philharmonic under the baton of Dmitri Mitropoulos and other major American orchestras. When he was twelve, he made his orchestral debut with the Houston Symphony after winning first prize in a state-wide competition for young pianists in Texas.

Mr. Cliburn was born in Shreveport, Louisiana, the son of Mr. and Mrs. Harvey Lavan Cliburn. From the age of three, he studied piano with his mother, Rildia Bee O'Bryan Cliburn, a pupil of Arthur Friedheim who was a pupil of Franz Liszt. At four he played in public, and by the time he was six, it was obvious he was destined for a concert career. His mother continued to be his only teacher until he entered The Juilliard School at age seventeen where he continued his studies with Mme. Rosina Lhevinne.

Over the many years of his concert career, Van Cliburn has consistently recognized the need to nurture the careers of aspiring young artists. He has provided scholarships at The Juilliard School, the Cincinnati Conservatory, Texas Christian University, Louisiana State University, the Franz Liszt Academy in Budapest, the Moscow Conservatory and the Leningrad Conservatory, to name but a few. He has served for many years on the Board of

Trustees for the Interlochen Center for the Arts where he established scholarships and built the Van Cliburn Scholarship Lodge whose rental fees generate additional funds for scholarships.

In recognition of both his outstanding concert career and contributions to education and the development of young talent, Mr. Cliburn has received honorary degrees from Baylor University, Loyola University, Texas Christian University, Michigan State University and the Moscow Conservatory, among others.

*This evening's recital marks Mr. Cliburn's ninth appearance under UMS auspices.*

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#### THE FORD HONORS PROGRAM

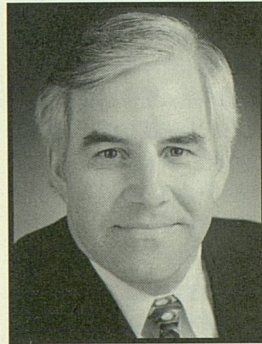
The Ford Honors Program is a new University Musical Society program (UMS) made possible by a generous grant from Ford Motor Company. Each year UMS will honor a world-renowned artist or ensemble with whom the UMS has maintained a long-standing and significant relationship. In one evening, the UMS will present the artist in concert, pay tribute to and present the artist with the UMS Distinguished Artist Award, and host a dinner in the artist's honor. Proceeds from the evening will benefit the UMS Education Program. Van Cliburn was selected to be the first artist so honored because of his distinguished performance history under UMS auspices, the affection shared between him and the people of our community, his passionate devotion to young people and to education, and his unique ability to bring together and transform individuals and entire nations through the power of music.

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#### KENNETH C. FISCHER MASTER OF CEREMONIES

Ken Fischer is Executive Director of the University Musical Society (UMS). Before assuming his present position at UMS in 1987, Fischer was a management consultant, independent concert presenter, and association executive in Washington, D.C. for seven-

teen years. Fischer is active in a number of community and professional organizations including Ecumenical Center and International Residence, Rotary International, Chamber Music America, United Negro College



KENNETH FISCHER

Fund, International Society for the Performing Arts, American Association for Higher Education, and Classical Action/Performing Arts Against AIDS. He has degrees from The College of Wooster in Ohio and the University of Michigan and grew up in nearby Plymouth.

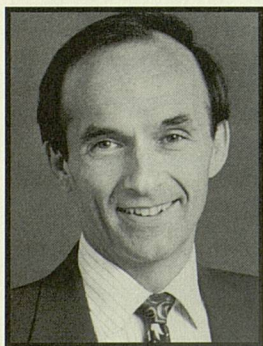
*Ken Fischer first met Van Cliburn 35 years ago as a member of the French horn section of the National High School Orchestra that accompanied Mr. Cliburn in his performance of the Tchaikovsky Piano Concerto No. 1 at the Interlochen Center for the Arts. Also performing in the same orchestra was flutist Penelope Peterson, Fischer's wife of thirty years.*

*Van Cliburn has served for many years on the Board of Trustees for the Interlochen Center for the Arts, where he has performed on numerous occasions, established scholarships for young musicians, and built the Van Cliburn Scholarship Lodge whose rental fees generate additional funds for scholarships.*

The **INTERLOCHEN CENTER FOR THE ARTS** (ICA) since its formation in 1928 has become the country's premier site for young musicians, dancers, actors, visual artists, and writers to explore and develop their talents. Interlochen alumni comprise more than 10% of the members of the nation's major symphony orchestras. Among the Center's 67,000 alumni are actors Meredith Baxter, Richard Brooks, and Linda Hunt; dancers Peter Sparling and Janet Eilber; musicians Peter Yarrow, Jessye Norman, Peter Erskine, and Lorin Maazel; writers Pamela White Hadas and Cathy Guisewite; broadcaster Mike Wallace; and visual artists Wendy Midener and Keane Paradiso.

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**RICHARD ODELL** is the fifth president of Interlochen Center for the Arts, having assumed the leadership of this world renowned arts institution in February of 1995. Mr. Odell has held key administrative

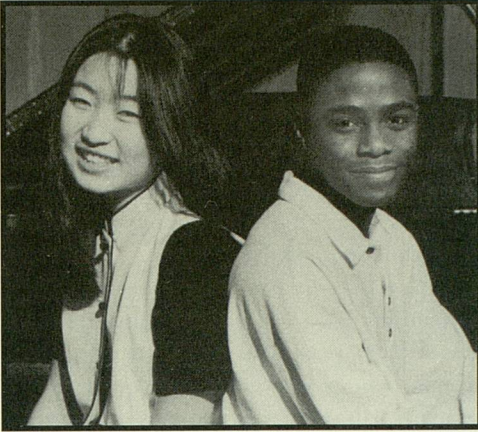


RICHARD ODELL

positions in the arts and education throughout his career. He has served as headmaster of the Chicago Academy for the Arts, director of external affairs at Northfield Mount Hermon School, Northfield, Massachusetts, and director of development at Birch Wathen School, New York. His many professional affiliations include serving as an active member of the National

Association of Independent Schools and the Council for Advancement and Support of Education, of which he is currently chairman of District V. He also chairs the Arts Advocacy Working Group, an assembly of major national arts organizations, which promotes a better understanding of the value of arts and arts education. Now in the second year of his Interlochen administration, Mr. Odell has charted a new course for this "world center for arts education" in northern Michigan. His aggressive and energetic leadership has launched an ambitious Capital Campaign, a campus renovation project, strategic planning for the future, and exciting student outreach tours around the state, nation and the globe.

**SOYEON LEE**, a native of Seoul, Korea, started her piano studies at the age of five from piano faculties of the Yonsei University of Korea. After coming to the United States in 1989, she has studied extensively with a Rumanian concert pianist, Marina di Pretoro. Soyeon Lee was a soloist with the Westmoreland Symphony Orchestra in Pennsylvania at the age of thirteen and was invited to perform with other orchestras around the area as well. She was the state winner of the Music Teachers National Association Baldwin Keyboard Competition for three years and received second place in the Eastern Regional Divisions twice at the Eastman School of Music and Duquesne University while representing West Virginia. In addition to being a winner of the Pittsburgh Concert Society Auditions and Duquesne Young Artists' competition, she has received Third Prize in the International Corpus Christi Young Artists



SOYEON LEE AND ANTHONY MCGILL

Concerto Competition and the International Isabel Scionti Piano Solo Competitions during her freshman year. Soyeon was the winner in the high school division of the National Concerto Competition in Midland-Odessa, Texas and has participated in the International Tchaikovsky Competitions for Young Musicians in Sendai, Japan this past summer as well. She has had masterclasses with many eminent pianists as Julian Martin, Julie Bees, Susan Starr, and Natasha Snitkovsky. Presently a junior at the Interlochen Arts Academy, Soyeon is continuing her studies with Victoria Mushkatkol.

**ANTHONY MCGILL**, from Chicago, Illinois, is currently an 11th grader at the Interlochen Arts Academy. Since the age of eight, he has received many honors and awards. Anthony has performed with the Chicago Symphony, Interlochen Arts Camp Symphony Orchestra, Chicago Youth Symphony, and will be performing with the Baltimore Symphony Orchestra in May, 1996. In April of 1996, Anthony will participate in masterclasses and recitals during the Irving S. Gilmore Festival in Kalamazoo, Michigan. He performed the Nielson Clarinet Concerto with the Interlochen Arts Academy Orchestra in February, 1996. Anthony has studied clarinet

with Larry Combs from the Chicago Symphony, and Julie DeRoche of DePaul University. His teacher at the Academy is Richard Hawkins.

#### GRAND DUO CONCERTANT FOR PIANO AND CLARINET

*Carl Maria von Weber*

*Born November 18, 1786 in*

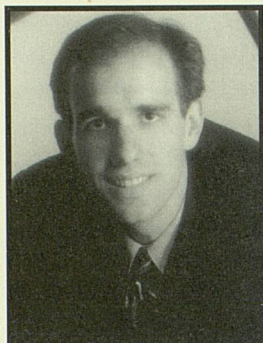
*Eutin, Oldenburg, Germany*

*Died June 5, 1826 in London*

Weber was powerfully stimulated by the extraordinary playing of Heinrich Bärmann, the greatest clarinetist of his time. The two spent nearly five months together in 1811 in the course of which Weber wrote the Concertino and two concertos for Bärmann. The Grand Duo Concertant, produced in 1816, was the last of several chamber pieces that resulted through their collaboration in subsequent concert tours. In the final movement (Rondo) the central operatic dialogue between the clarinet and the bass register of the piano leads to a coda in which sparkling parallel thirds provide a brilliant finale.

**CHRISTOPHER TAYLOR** became the first American to reach the finals in the Van Cliburn International Piano Competition since 1981. He then went on to win the Bronze Medal, in 1993 and his resulting CD has won critical acclaim. In the summer of 1990 he was one of the first four recipients of the Gilmore Young Artists Award, a scholarship for exceptionally promising American pianists aged 22 or younger. Shortly thereafter he took first prize in the William Kapell International Piano Competition, which was held at the Kennedy Center in Washington, D.C. and at the University of Maryland. Since his first solo recital at ten, he has

*Both the University Musical Society and the University of Michigan have enjoyed a long and important relationship with the Interlochen Center for the Arts which dates back to the founding of Interlochen by Joseph E. Maddy in 1928.*



CHRISTOPHER TAYLOR

given concerts in many cities, including New York (Alice Tully Hall), Boston, Washington, Baltimore and Denver as well as in France, Spain and the Caribbean. He has appeared

with the National Symphony, the Houston Symphony, the Atlanta Symphony, the Boston Pops, the Buffalo Philharmonic, the National Orchestral Institute, the Colorado Music Festival Orchestra, the Fort Worth Symphony, and numerous other orchestras. While pursuing his musical career he also attended Harvard University, graduating *summa cum laude* with a degree in mathematics in 1992.

#### TWELVE NEW ÉTUDES

*William Bolcom*

*Born May 26, 1938 in Seattle, Washington  
Currently living in Ann Arbor, Michigan*

THE CAREER OF William Bolcom has led him from the West Coast (Mills College and Stanford University) to Paris (Milhaud and Messaien) and New York in the late 1960s, where he contributed to the ragtime revival. Currently, he teaches at the University of Michigan where he has been a faculty member since 1973. This is the second of two volumes of twelve études, the first of which was composed between 1959 and 1966 (and recorded by the composer). The Twelve New Études were originally written for Paul Jacobs, whose untimely death in 1983

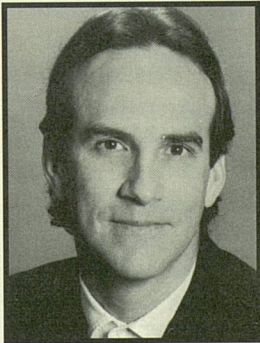
brought the project to a halt. Bolcom has now completed the set and extended the dedication to include the pianists John Musto and Marc-André Hamelin.

These are études in synthesis as well as in pianism. Bolcom's wide-ranging sensibilities and compositional technique give him access to an extraordinary assortment of imagery. His delight in juxtaposing stylistic opposites tempts him to tickle one idiom in the ribs with another. The result is a kaleidoscope of vignettes imprinted by Bolcom's uniquely laconic ear.

In the preface to the score, Bolcom writes: "I now embark on a stylistic and harmonic synthesis no longer involved with any local style — that of a fusion of tonality *into* non-centered sound (often miscalled 'atonal'), as a planet in space draws gravity toward itself. Within this spatial (yet tonal) universe one can attempt to calibrate one's distance from a strong tonal center with greater accuracy." He goes on to explain that the tension between stylistic evolution and stylistic conservatism "produces a potential richness of musical energy that for my part I find enormously fecund and exciting. With the growth of skill in the management of this tension, it becomes possible to arrive at a musical speech that is at once coherent and comprehensible *and* in constant expansion." Of particular interest is the fact that, as Bolcom is an accomplished pianist, the quality and intensity of the pianist's physical address to performance is a fundamental factor in his compositional process. It gives his music an authenticity that effectively anchors the sophistication of his thought.

*From the notes in the 1988 New World release of William Bolcom: Twelve New Études, Marc-André Hamelin, piano*

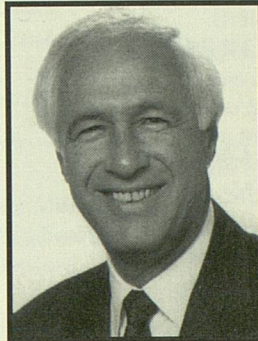
**DAVID BARRETT** is a songwriter, guitarist and producer who is sincere about his art and clear about his musical perspectives. His music and wit speak of our own feelings and experiences, as well as the man who wrote them. Barrett's dedication to his art is portrayed not only in his music, but in his approach to his craft. When asked to define what makes a great song, this honor graduate with a degree in philosophy simply replies, "A great song is one that you want to hear again." He may not be purposely writing and recording for mass audiences, yet they continue to enjoy the treasures he creates. From "One Shining Moment," the yearly theme of the NCAA Basketball Championship on CBS, to "Devotion," the opening theme of the Seoul Olympics, his music has been heard by literally millions all around the world. Recently signed to Bug Music (the highly respected publishing house that has



DAVID BARRETT

fostered the talents of such artists as John Hiatt, Mary Chapin Carpenter, John Prine, Los Lobos, Nanci Griffith, Leo Kottke, and Roseanne Cash) his music is set to reach a brand new audience. Barrett is also senior producer at Good Friends Music where he creates music for network television specials (ABC), documentaries (PBS), and world event music (NBC Olympics 1996). This fall he will tour as a solo guitarist again with Art Garfunkel, but most importantly, this summer he will be playing shortstop with The Ark softball team.

**BRUCE KULP** joined the Ford Motor Company Legal Staff in 1964 and has held numerous positions since including General Counsel of Ford of Europe. He recently assumed the position of Executive Director



BRUCE KULP

of Strategic Planning and External Affairs of the Ford Financial Services Group. He is a member of the Michigan State Bar and American Bar Associations and is Chairman of the Large Legal Department Council. Kulp graduated with a BBA from the University of Michigan Business School in 1961 and a JD from the UM Law School in 1964. Kulp has been a member of the University Musical Society Board of Directors since 1994, has served on several committees, and is currently Vice President of UMS.

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## COMMITTEES & DONORS

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*The Honorable*

GERALD R. FORD

16 *His Excellency*

MIKHAIL S. GORBACHEV

*with*

*Ford Motor Company Chairman,*

ALEX TROTMAN

*Chair*

ELIZABETH YHOUSE

*Co-Chair*

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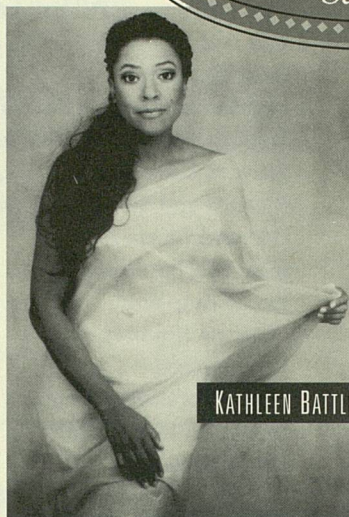
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1996-  
Season



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