

*University Musical Society*

OF THE UNIVERSITY OF MICHIGAN & ANN ARBOR

THE 1997 WINTER SEASON





# WHEN IT COMES TO OUR COMMUNITIES, QUALITY OF LIFE IS JOB 1.



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

*Ford Motor Company*



# Dear Friends,

Thanks for coming to this performance and for supporting the University Musical Society by being a member of the audience.

The relationship between the audience and a presenting organization like UMS is a special one, and we are gratified that an ever expanding and increasingly diverse audience is attending UMS events. Last season, more than 120,000 people attended UMS performances and related events.

Relationships are what the performing arts are all about. Whether on a ride to the airport with Jessye Norman, enjoying sushi with Wynton Marsalis, visiting Dascola Barbers with Cecilia Bartoli, searching for antiquarian books with André Previn or escorting the Uptown String Quartet to Pioneer and Huron High Schools, each of these personal connections with artists enables us to get to know each other better, to brainstorm future projects and to deepen the special relationships between these artists, UMS and the Ann Arbor community.

Our outstanding Board of Directors offers unique knowledge, experience and perspective as well as a shared commitment to assuring the present and future success of UMS. What a privilege it is to work with a group of people whose vision of UMS is to make it the very best of its kind in the world. I especially want to thank Herbert Amster, who completed three years as Board President in December.

That same vision is shared by members of the UMS staff, who this year invite all of the UMS family to celebrate the 25 years box office manager Michael Gowing has served UMS and this community. Michael has established a standard of patron service that we're told is unmatched anywhere else in this business.

Look for the acknowledgment in this program book to find out more about Michael and how you can participate in this season-long celebration.

Last year, UMS volunteers contributed more than 38,000 hours to UMS. In addition

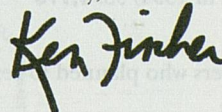
to Board members, volunteers include our Advisory Committee, usher corps, UMS Choral Union members and countless others who give of their time and talent to all facets of the UMS program. Thank you, volunteers!

Relationships with professional colleagues around the world are very special. There is a generosity of spirit in performing arts presenting that I have rarely seen in other fields. We share our best ideas with one another at conferences, in publications, by phone and, increasingly, over the internet. Presenters are joining together more and more to commission new works and to assure their presentation, as we've done this season with William Bolcom's *Briefly It Enters* and Donald Byrd's *The Harlem Nutcracker*. I'm pleased to report that *The Dreams and Prayers of Isaac the Blind*, the stirring piece we co-commissioned and presented in April 1995 won the prestigious Kennedy Center Friedham Award for composer Osvaldo Golijov last year.

The most important relationship is that with the community, and that means you. I care deeply about building and strengthening these relationships, whether it be with an individual patron who comes by the office with a program idea, with the leader of a social service organization who wishes to use one of our events as a fundraiser, with the nearly 40 school districts whose children will participate in our youth program, or with the audience member who buttonholes me in the lobby with a complaint.

Thanks again for coming to this event — and please let me hear from you with ideas or suggestions. Look for me in the lobby, or call me at my office at 313.647.1174.

Sincerely,



Kenneth C. Fischer  
President





# UMS Index

- Total number of volunteer person-hours donated to the Musical Society last season: **38,090**
- Number of volunteer person-hours spent ushering for UMS events: **7,110**
- Number of volunteer person-hours spent rehearsing and performing with the Choral Union: **21,700**
- Number of bottles of Evian that UMS artists drank last season: **1,080**
- Estimated number of cups of coffee consumed backstage during 1995/96 performances: **4,000**
- Number of cough drops consumed in Hill Auditorium each year during UMS concerts: **91,255**
- Number of costumes in this season's co-commission of *The Harlem Nutcracker*: **268**
- Number of individuals who were part of last season's events (artists, managers): **1,775**
- Number of concerts the Philadelphia Orchestra has performed in Hill Auditorium: **267**
- Number of concerts the Budapest String Quartet has performed in Rackham Auditorium: **43**
- Number of times the Philadelphia Orchestra has performed "Hail to the Victors": **24**
- Number of times the Budapest String Quartet has performed "Hail to the Victors": **0**
- Number of works commissioned by UMS in its first 100 years of presenting concerts (1879-1979): **8**
- Number of works commissioned by UMS in the past 6 years: **8**
- Number of years Charlotte McGeoch has subscribed to the Choral Union series: **58**
- Number of tickets sold at last autumn's Ford Credit 50% Off Student Ticket Sale: **5,245**
- Value of the money saved by students at that sale: **\$67,371**
- Value of discounts received by groups attending UMS events last season: **\$36,500**
- Number of ushers serving UMS: **275**
- Last year Choral Union Season Ticket Prices were raised: **1994**
- Number of performances of Beethoven's 7th Symphony under UMS auspices: **27**
- Number of performances of Tchaikovsky's 5th Symphony: **27**
- Number of sopranos in the UMS Choral Union: **45**
- Number of tenors: **32**
- Number of years Paul Lowry has sung with the Choral Union, including this season: **49**
- Number of *Messiah* performances from UMS' inception through 1996/97: **156**
- Average number of photographs UMS President Ken Fischer takes each year: **4,500**
- Number of years Charles Sink served UMS: **64**
- Cost of a 10-concert Choral Union subscription in 1903: **\$3.50**
- Cost of a 10-concert Choral Union subscription in 1945: **\$15.60**
- Number of regular season concerts presented by UMS in 1990/91: **38**
- Number of regular season concerts presented by UMS in 1996/97: **71**
- Number of room nights in Ann Arbor area last season generated by UMS artists: **2,806**
- Number of airport runs made for UMS artists in 1995/96: **85**
- Number of UMS subscribers in 1994/95: **1,973**
- Number in 1995/96: **3,334**
- % of 1995/96 UMS subscribers who planned to renew their subscriptions this year: **92%**

With thanks to *Harper's Index*™

Data taken from UMS archives and audience surveys. Some numbers have been estimated.



# Thank You, Corporate Underwriters

On behalf of the University Musical Society, I am privileged to recognize the following corporate leaders whose support of UMS reflects their recognition of the importance of localized exposure to excellence in the performing arts. Throughout its history, UMS has enjoyed close partnerships with many corporations who have the desire to enhance the quality of life in our community. These partnerships form the cornerstone of UMS' support and help the UMS tradition continue.

We are proud to be associated with these companies. Their significant participation in our 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.

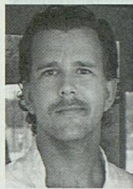
*F. Bruce Kulp*

F. Bruce Kulp  
Chair, UMS Board of Directors



**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."



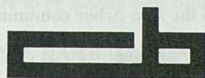
**DAVID G. LOESEL**  
*President, T.M.L. Ventures, Inc.*  
"Cafe Marie's support of the University Musical Society Youth Programs is an

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."



**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



**L. THOMAS CONLIN**  
*Chairman of the Board and Chief Executive Officer, Conlin Travel*  
"Conlin Travel is pleased to support the significant cultural and educational projects of the University Musical Society."

**Conlin Travel**



**JOSEPH CURTIN AND GREGG 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."



**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."

**Detroit Edison Foundation**



**JOSEPH CURTIN AND GREGG 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."







**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."



**ALEX TROTMAN**  
*Chairman, Chief  
 Executive Officer,  
 Ford Motor Company*

"Ford takes particular pride in our longstanding association with the

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



**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."



**ROBERT J. DELONIS**  
*Chairman,  
 Great Lakes Bancorp*

"As a long-standing member of the Ann Arbor community, Great Lakes Bancorp and the

University Musical Society share tradition and pride in performance. We're pleased to continue with support of Ann Arbor's finest art showcase."



**JOHN PSAROUTHAKIS, PH.D.**  
*Chairman and Chief  
 Executive Officer,  
 JPE Inc.*

"Our community is enriched by the University Musical

Society. We warmly support the cultural events it brings to our area."



**DENNIS SERRAS**  
*President, Mainstreet  
 Ventures, Inc.*

"As restaurant and catering service owners, we consider ourselves fortunate that our business

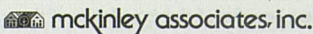
provides so many opportunities for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."



**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."



**THOMAS B. MCMULLEN**  
*President, Thomas B.  
 McMullen Co., Inc.*

"I used to feel that a UofM - Notre Dame football ticket was the best ticket

in Ann Arbor. Not anymore. UMS provides the best in educational entertainment."



**JORGE A. SOLIS**  
*First Vice President  
 and Manager,  
 NBD Bank*

"NBD Bank is honored to share in the University Musical Society's

proud tradition of musical excellence and artistic diversity."







**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 UMS has been here for 118, we can still appreciate the history they have with the city — and we are glad to be part of that history."



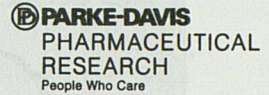
**JOE E. O'NEAL**  
*President,*  
*O'Neal Construction*

"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."



**RONALD M. CRESSWELL, PH.D.**  
*Chairman, Parke-Davis Pharmaceutical*

"Parke-Davis 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."



**GUI PONCE DE LEON, PH.D., P.E.**  
*Managing Principal,*  
*Project Management Associates, Inc.*

"We are pleased to support the University Musical

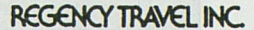
Society, particularly their educational programs. We at PMA are very committed to the youth of southeastern Michigan and consider our contribution to UMS an investment in the future."



**SUE S. LEE**  
*President,*  
*Regency Travel Agency, Inc.*

"It is our pleasure to work with such an outstanding organization as the

University Musical Society at the University of Michigan."



**EDWARD SUROVELL**  
*President,*  
*The Edward Surovell Co./Realtors*

"It is an honor for Edward Surovell Company to be able to support an

institution as distinguished as the University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS' future."



**DR. JAMES R. IRWIN**  
*Chairman and CEO,*  
*The Irwin Group of Companies*

*President, Wolverine Temporaries, Inc.*  
 "Wolverine Temporaries 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."







## THE 1997 FORD HONORS PROGRAM

*Saturday, April 26, 1997*

*L*

ast season's Ford Honors Program, which featured Van Cliburn receiving the First UMS Distinguished Artist Award, was a memorable event for the concert and moving tribute to Van Cliburn as well as for the gala dinner and dance that followed. ~ Save the date for this season's Ford Honors Program — Saturday, April 26, 1997 — when the 1997 UMS Distinguished Artist Award will be bestowed upon



VAN CLIBURN  
AT LAST  
YEAR'S EVENT

another internationally acclaimed artist, announced in late January. Following a performance by and tribute to this year's honoree, a gala dinner in the artist's honor will be followed by entertainment and dancing at the Michigan League.

*All proceeds from the Ford Honors Program benefit the UMS Education Program.*



TABLE SET  
FOR THE  
GALA  
DINNER

*For more information, call the  
UMS Box Office*

3 1 3 . 7 6 4 . 2 5 3 8



# THE UNIVERSITY MUSICAL SOCIETY of the University of Michigan

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*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.*





# 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.

**Mendelssohn:** A drinking fountain is located at the north end of the hallway outside the main floor seating area.

**St. Francis:** A drinking fountain is located in the basement at the bottom of the front lobby stairs.

## 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 parking is available to members at the Principal level. Free and reserved parking is available for members at the Leader, Concertmaster, Virtuosi and Maestro 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.

**Mendelssohn:** Pay phones are located on the first floor of the Michigan League.

**St. Francis:** There are no public telephones in the church. Pay phones are available in the Parish Activities Center next door to the church.

## REFRESHMENTS

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

## RESTROOMS

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

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

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

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

after the  
show...

asian teas  
cappuccino  
sandwiches  
granitas  
espresso  
desserts  
juices  
soups  
salads  
pastries  
ice cream drinks

Sweetwaters

CAFÉ

123 W WASHINGTON - ANN ARBOR - 313 769-2331

ON THE CORNER OF WASHINGTON & ASHLEY



**Mendelssohn:** Men's and women's restrooms are located down the long hallway from the main floor seating area.  
**St. Francis:** Men's and women's restrooms are located in the basement at the bottom of the front lobby stairs.

#### SMOKING AREAS

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

#### TOURS

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

#### UMS/MEMBER INFORMATION TABLE

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

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*University Musical Society*  
in another fine season of  
performing arts

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**Private Banking  
& Investments**

Left to right: Dave Critchett, John Oberdick, Carol Loomis, Jay Jylkka, Anne Breuch, Jim Meretta, Ken Marblestone, Dave Blough  
Member FDIC



# 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 and within Michigan, 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 313.647.1171

## VISIT OUR BOX OFFICE IN PERSON

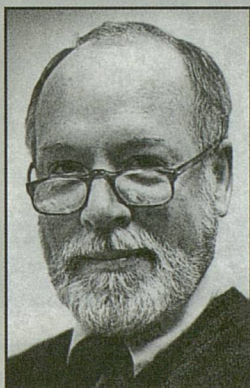
At the Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before the performance time.

**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 by calling the UMS Box Office. You will be given a receipt for an income tax deduction as refunds are not available. Please note that ticket returns do not count toward UMS membership.

## CONGRATULATIONS, MICHAEL!

Perhaps as easily recognized as Ann Arbor's most famous landmark, Burton Memorial Tower, is the cheerful face behind the counter of the University Musical Society's Box Office in the same building. Box Office Manager Michael Gowing celebrated his 25th anniversary with the Musical Society this year, having joined the Box Office staff on October 18, 1971. Over the course of his 25 years at the Musical Society, he has sold tickets to 1,319 UMS events, as well as the Ann Arbor Summer Festival. A walking archive, Michael is a veritable repository of information relating to the Musical Society and its illustrious history. **IN RECOGNITION** of the outstanding service Michael has given thousands of ticket buyers over the years, always with a twinkle in his eyes (and usually with a



25  
Years  
and  
Going  
Strong

smile on his face!), the University Musical Society would like to invite you, the patrons he has served so devotedly, to contribute toward the purchase of a seat in Hill Auditorium in his honor. We are sure that Michael would be pleased with this tribute to his service over the past quarter-century. The staff of the Musical Society is also compiling a 25 Year Anniversary Book, filled with congratulatory letters from patrons, remembrances and mementos. We hope that you will help us honor Michael by sending anything you think appropriate. **TO CONTRIBUTE**, please make your check payable to the *University Musical Society — Michael Gowing Seat*. You may mail your contribution or letters anytime through June 1997 to University Musical Society, Burton Memorial Tower, Ann Arbor, MI 48109-1270.

All contributions are tax deductible to the amount allowed by law.



# University Musical Society

of the University of Michigan

One of the oldest and most respected arts presenters in the country, the University Musical Society is now in its 118th season.

The Musical Society grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name "The Choral Union." During the fall and winter of 1879-80 the group rehearsed and gave concerts at local churches. Their first performance of Handel's

*Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. The Musical Society included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles. Professor Frieze became the first president of the Society.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through the Choral Union, Chamber Arts, Jazz Directions, Moving Truths, Divine Expressions, Stage Presence, Six Strings and many other series, the Musical Society now hosts over 75 concerts and more than 150 educational events each season. UMS has flourished

with the support of a generous music- and arts-loving community which gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, and the Lydia Mendelssohn Theatre experiencing the talents of such artists as the Berlin and Vienna Philharmonic Orchestras, the Martha Graham Dance Company, Jessye Norman, The Stratford Festival, Cecilia Bartoli, Wynton Marsalis, the Juilliard and Guarneri String Quartets, Nusrat Fateh Ali Khan and Ensemble Modern of Frankfurt.

THOMAS SHEETS CONDUCTING *MESSIAH* WITH THE UMS CHORAL UNION



Through educational endeavors, commissioning of new works, youth programs, artists' residencies such as those with the Cleveland Orchestra and *The Harlem Nutcracker*, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator 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.



# UMS Choral Union

Thomas Sheets, conductor

Throughout its 118-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

In its more recent history, 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.

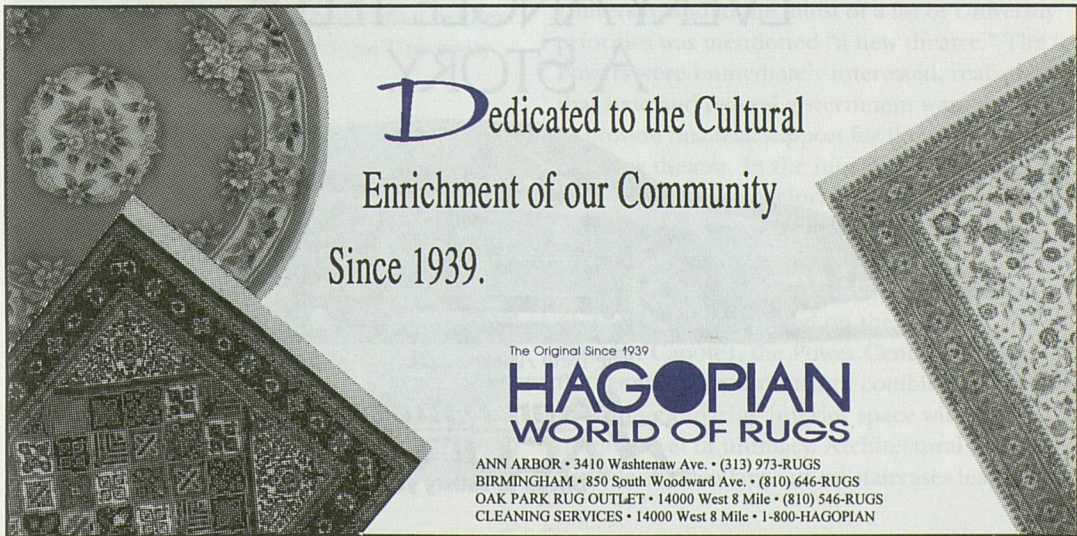
Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Three years ago, the Choral Union further enriched that tradition when it was appointed resident large chorus of the Detroit Symphony Orchestra. In that capacity, the ensemble has joined the orchestra for subscription performances of Beethoven's Symphony No. 9, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Prokofiev's *Aleksandr Nevsky*. In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*,

and continuing with performances of the Berlioz *Requiem* and Bach's *Mass in B minor*.

In the current season, the UMS Choral Union again expands its scope to include performances with a third major regional ensemble. In March the chorus makes its debut with the Grand Rapids Symphony, joining with them in a rare presentation of the Symphony No. 8 ("Symphony of a Thousand") by Gustav Mahler. Continuing its association with the Detroit Symphony Orchestra, the Choral Union collaborates in January 1997 with Maestro Järvi and the DSO in performances at Orchestra Hall and in Ann Arbor. This extraordinary season will culminate in a May performance of the Verdi *Requiem* with the Toledo Symphony.

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.

For information about the UMS Choral Union, please call 313.763.8997.



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# Auditoria

## HILL AUDITORIUM

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is often associated with the best performing artists the world has to offer. Inaugurated at the 20th Annual Ann Arbor May Festival, this impressive structure has served as a showplace for a variety of important debuts and long relationships throughout the past 83 years. With acoustics that highlight everything from the softest high notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.

Hill Auditorium is named for former U-M regent Arthur Hill, who bequested \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing the ever-popular Fifth Symphony of Beethoven. The following evening featured Verdi's "Manzoni" Requiem, a work that has been performed frequently throughout the Musical Society's illustrious history. Among the many artists who have performed on the Hill Auditorium stage are Enrico Caruso (in one of his only solo recitals outside of New York), Ernestine Schumann-Heink, Fritz



HILL AUDITORIUM

Kreisler, Rosa Ponselle, Sergei Rachmaninoff, Jascha Heifetz, Ignace Jan Paderewski (who often called Hill Auditorium "the finest music hall in the world"), Paul Robeson, Lily Pons,

Leontyne Price, Marion Anderson and, more recently, Yo-Yo Ma, Cecilia Bartoli, Jessye Norman, Van Cliburn, the Metropolitan Opera Orchestra (in the debut concert of its inaugural tour) and the late Sergiu Celibidache conducting the Munich Philharmonic.

Hill Auditorium seated 4,597 when it first opened; subsequent renovations, which increased the size of the stage to accommodate both an orchestra and a large chorus (1948) and expanded wheelchair seating (1995), decreased the seating capacity to its current 4,163.

The organ pipes above the stage come from the 1894 Chicago Colombian Exposition. Named after the founder of the Musical Society, Henry Simmons Frieze, the organ is used for numerous concerts in Hill throughout the season. Despite many changes in appearance over

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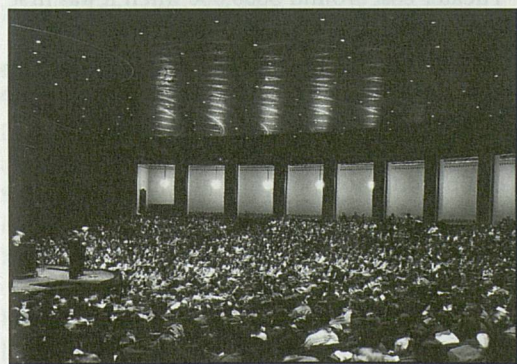


the past century, the organ pipes were restored to their original stenciling, color and layout in 1986.

Hill Auditorium is slated for renovation, with funds currently being raised through the Campaign for Michigan. Developed by Albert Kahn and Associates (architects of the original concert hall), the renovation plans include elevators, expanded bathroom facilities, air conditioning, greater backstage space, artists' dressing rooms, and many other improvements and patron conveniences.

### **RACKHAM AUDITORIUM**

Until the last fifty years, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of studying human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund. It was this fund which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher education, is the fact that neither of the Rackhams ever attended the University of Michigan.



RACKHAM AUDITORIUM

Designed by architect William Kapp, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, the Musical Society presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

Since 1980, Rackham Auditorium has also been the home for UMS presentations of the Michigan Chamber Players, a group of faculty artists who perform twice annually in free concerts open to the public.

### **POWER CENTER FOR THE PERFORMING ARTS**

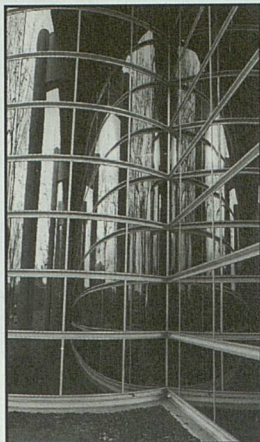
Celebrating twenty-five years of wonderful arts presentation, the Power Center for the Performing Arts was originally bred from a realization that the University of Michigan had no adequate theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power and their son, Philip, wished to make a major gift to the University, and in the midst of a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre. In the interest of including a wide range of the performing arts and humanities, the idea for the Power Center for the Performing Arts was born.

Opening in 1971 with the world premiere of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include the two large spiral staircases leading



## Auditoria, continued



POWER CENTER

from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. No seat in the Power Center is more than 72 feet from the stage. In 1981, a 28,000 square-foot addition was completed, providing rehearsal rooms, shops for building sets and costumes, a green room and

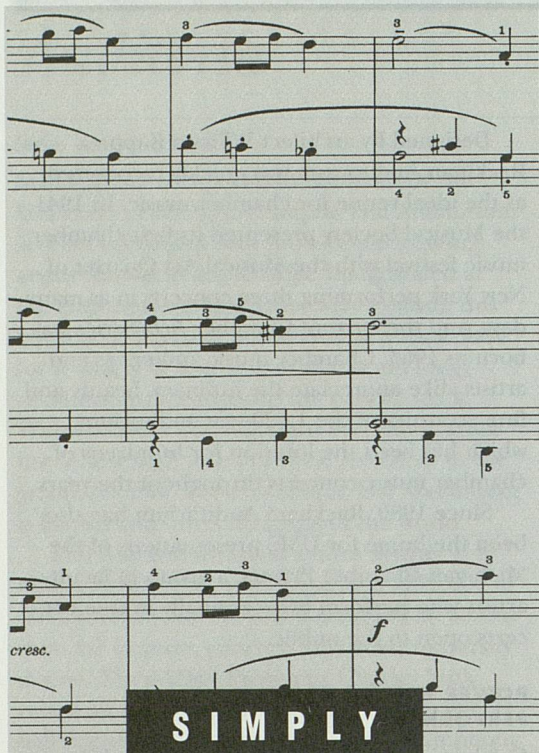
office space. At the same time, the eminent British sculptor John W. Mills was commissioned to sculpt portrait bronzes of Eugene and Sadye Power, which currently overlook the lobby. In addition to the portrait bronzes, the lobby of the Power Center features two handwoven wool tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

The University Musical Society has been an active presenter in the Power Center for the Performing Arts from its very beginnings, bringing a variety of artists and art forms to perform on the stage. In addition to presenting artists in performance, UMS has used the Power Center for many educational activities, including youth performances and master classes.

### THE MICHIGAN THEATER

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the Theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the second floor and bowling alleys running the length of the basement. As was the custom of the day, the Theater was equipped to host both film and live 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



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vaudeville soon disappeared from the stage. As Theater attendance dwindled in the 1950s, the interior and exterior of the building were both modernized, with much of the intricate plaster work covered with aluminum, polished marble and a false ceiling.

Throughout the 1960s and 1970s, the 1,710-seat theater struggled against changes in the film industry, and the owners put the Theater up for sale, threatening its very existence. The non-profit Michigan Theater Foundation, a newly-founded group dedicated to preserving the facility, stepped in to operate the failing movie house in 1979.

After a partial renovation in 1986 which restored the Theater's auditorium and Grand Foyer to its 1920s-era movie palace grandeur, the Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. Further restoration of the balcony, outer lobby and facade are planned in coming years.

The University Musical Society first began presenting artists at the Michigan Theater during the 1994/95 season, along with occasional film partnerships to accompany presentations in other venues. The Theater's acoustics, rich interiors and technical capabilities make it a natural setting for period pieces and mixed media projects alike. In addition to sponsoring a Twyla Tharp Film Series last fall (September 29-October 20, 1996), UMS presents four events at the Michigan Theater in 1996/97: Guitar Summit III (November 16); The Real Group (February 8); Voices of Light: "The Passion of Joan of Arc," a silent film with live music featuring Anonymous 4 (February 16); and The Russian Village (April 11).

#### ST. FRANCIS OF ASSISI CATHOLIC CHURCH

In June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father Charles E. Irvin was appointed pastor in June 1987.

St. Francis of Assisi Catholic Church has

grown from 248 families when it first started to more than 2,800 today. The present church seats 800 people and has free parking. In 1994 St. Francis purchased a splendid three-manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a fabulous venue for presenting a *cappella* choral music and early music ensembles. During the 1996/97 season, UMS presents four concerts at St. Francis of Assisi Catholic Church: Quink (October 27), Chanticleer (December 4), Chorovaya Akademia (March 15) and the Huelgas Ensemble (April 10).

#### LYDIA MENDELSSOHN THEATRE

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS most recently began presenting

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*Auditoria, continued*

artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. Now, with a new programmatic initiative to present song recitals in a more appropriate and intimate venue, the Mendelssohn Theatre has become the latest venue addition to the Musical Society's roster.

Allen Pond & Pond, Martin & Lloyd, a Chicago architectural firm, designed the Mendelssohn Theatre, which is housed in the Michigan League. It opened on May 4, 1929 with an original equipment cost of \$36,419, and received a major facelift in 1979. In 1995, the proscenium curtain was replaced, new carpeting installed, and the seats refurbished.

During the 1930s through the 1950s, Mendelssohn Theatre was home to a five-week Spring Drama Festival, which featured the likes of Hume Cronin, Jessica Tandy, Katharine Cornell, Burgess Meredith and Barbara Bel Geddes. Arthur Miller staged early plays at Mendelssohn Theatre while attending U-M in the early 1930s, and from 1962 through 1971, the University's Professional Theatre Program staged many plays, both originals and revivals. Several went on to Broadway runs, including *You Can't Take It With You* and *Harvey*, which starred Helen Hayes and Jimmy Stewart.

The University Musical Society's presentation of four song recitals celebrating the bicentennial of Schubert's birth marks the first time in 58 years that UMS has used the Mendelssohn Theatre for regular season programming. The recitals feature baritone Sanford Sylvan (January 24), mezzo-soprano Sarah Walker (January 25), baritone Wolfgang Holzmair (February 17) and soprano Barbara Bonney (February 18).

**BURTON MEMORIAL TOWER**

Seen from miles away, this well-known University of Michigan and Ann Arbor landmark is the mailing address and box office location for the University Musical Society.

During a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles around, be built in the center of campus representing the idealism and loyalty of



U-M alumni. In 1929 the UMS Board of Directors authorized construction of the Marion LeRoy Burton Memorial Tower. The University of Michigan Club of Ann Arbor accepted the project of raising money for the tower and, along with the Regents of the University, the City of Ann Arbor, and the Alumni Association, the Tower Fund was established. UMS donated \$60,000 to this fund.

In June 1935 Charles Baird, who graduated from U-M in 1895 and was the equivalent of today's Athletic Director from 1898-1908, presented the University of Michigan with \$70,000 for the purchase of a carillon and clock. These were to be installed in the tower in memory of Burton, former president of the University and a member of the UMS Board of Directors. Baird's intention was to donate a symbol of the University's academic, artistic, and community life - a symbol in sight and sound which alumni would cherish in their Michigan memories.

Designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet. The tower is 41 feet, 7 inches square at the base. Completed in 1936, the Tower's basement and first floor rooms were designated for use by the University Musical Society in 1940. In later years, UMS was also granted permission to occupy the second and third floors of the tower.

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 climb up to the observation deck and watch the carillon being played from

noon to 12:30pm weekdays when classes are in session and most Saturdays from 10:15 to 10:45am.

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, 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.

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# The 1996-97 Season

## JANUARY

### SCHUBERTIAD E I ANDRÉ WATTS, PIANO CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

David Shifrin, Artistic Director  
Wednesday, January 8, 8:00pm  
Rackham Auditorium

**PREP** Steven Moore Whiting,  
U-M Professor of Musicology.  
"Classics Reheard." Weds, Jan 8,  
7pm, MI League.

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

### NEXUS PERCUSSION ENSEMBLE WITH RICHARD STOLTZMAN, CLARINET

Thursday, January 16, 8:00pm  
Hill Auditorium  
*Presented with support from  
media partner WDET,  
101.9FM, Public Radio from  
Wayne State University.*

### SOUNDS OF BLACKNESS with Special Guests, THE UNIVERSITY OF MICHIGAN GOSPEL CHORALE

Monday, January 20, 8:00pm  
Hill Auditorium  
*Sponsored by First of America.*

*This concert is co-presented with  
the Office of the Vice Provost for  
Academic and Multicultural  
Affairs of the University of  
Michigan as part of the  
University's 1997 Rev. Dr.  
Martin Luther King, Jr. Day  
Symposium.*

### SCHUBERTIAD E II GARRICK OHLSSON, PIANO

Late Schubert Piano  
Masterworks  
Thursday, January 23, 8:00pm  
Rackham Auditorium  
**PREP** Steven Moore Whiting,  
U-M Professor of Musicology.  
"Classics Reheard." Thurs,  
Jan 23, 7pm, Rackham.

*Sponsored by McKinley  
Associates, Inc.*

### SCHUBERT SONG RECITAL I SANFORD SYLVAN, BARITONE DAVID BREITMAN, FORTEPIANO

Friday, January 24, 8:00pm  
Lydia Mendelssohn Theatre

**PREP** Susan Youens,  
Professor of Musicology,  
University of Notre Dame.  
A discussion of the evening's  
repertoire. Fri, Jan 24, 6:30pm,  
MI League.

**Vocal Master Class** Sanford  
Sylvan, baritone. Sat, Jan 25,  
2:00-4:00 pm, McIntosh  
Theater, U-M School of  
Music. Open to the public.

### SCHUBERT SONG RECITAL II SARAH WALKER, MEZZO- SOPRANO

**GARETH HANCOCK, PIANO**  
Saturday, January 25, 8:00pm  
Lydia Mendelssohn Theatre

**PREP** Susan Youens,  
Professor of Musicology,  
University of Notre Dame.  
A discussion of the evening's  
repertoire. Sat, Jan 25,  
6:30pm, MI League.

*Presented with support from the  
World Heritage Foundation and  
media partner WDET, 101.9FM,  
Public Radio from Wayne State  
University.*

### DETROIT SYMPHONY ORCHESTRA NEEME JÄRVI, CONDUCTOR

Leif Ove Andsnes, piano  
Vladimir Popov, tenor  
UMS Choral Union  
Sunday, January 26, 4:00pm  
Hill Auditorium

**Master of Arts** Neeme Järvi,  
interviewed by Thomas Sheets,  
Conductor, UMS Choral  
Union. Sun, Jan 12, 3:00pm,  
Rackham.

*Sponsored by JPE Inc. and the  
Paideia Foundation*

### CONVERSIN' WITH THE ELDERS JAMES CARTER QUARTET AND DETROIT JAZZ ARTISTS

Friday, January 31, 8:00pm  
Lydia Mendelssohn Theatre  
*Part of the Blues, Roots, Honks,  
and Moans Jazz Residency.*

## FEBRUARY

### BLUES, ROOTS, HONKS, AND MOANS A FESTIVAL OF JAZZ AND AFRICAN-AMERICAN MUSICAL TRADITIONS

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The Cyrus Chestnut Trio  
The James Carter Quartet  
The Leon Parker Duo  
Steve Turre and  
His Sanctified Shells  
Twinkle Clark and  
The Clark Sisters  
Saturday, February 1, 1:00pm  
(Family Show)  
Saturday, February 1, 8:00pm  
Hill Auditorium

*Sponsored by NSK Corporation  
with support from media partner  
WEMU, 89.1FM, Public Radio  
from Eastern Michigan  
University.*

### BUDAPEST FESTIVAL ORCHESTRA IVÁN FISCHER, CONDUCTOR

Thursday, February 6, 8:00pm  
Hill Auditorium  
**THE REAL GROUP**  
Saturday, February 8, 8:00pm  
Michigan Theater

*Presented with support from  
media partner WEMU,  
89.1FM, Public Radio from  
Eastern Michigan University.*

### ARS POETICA CHAMBER ORCHESTRA ANATOLI CHEINIQUK, MUSIC DIRECTOR

Cho-Liang Lin, violin  
Monday, February 10, 8:00pm  
Rackham Auditorium

*Presented with support from  
Miller, Canfield, Paddock and  
Stone, P.L.C.*

### BLOND ON THE FIELDS WYNTON MARSALIS AND THE LINCOLN CENTER JAZZ ORCHESTRA WITH JON HENDRICKS AND

**CASSANDRA WILSON**  
Music and libretto by  
Wynton Marsalis  
Wednesday, February 12,  
8:00pm  
Hill Auditorium

**Master of Arts** Wynton  
Marsalis, interviewed by  
Stanley Crouch, Jazz Musician,  
Critic, and Author. Tues, Feb 11,  
7:00pm, Rackham.  
*Presented with support from  
media partner WEMU,  
89.1FM, Public Radio from  
Eastern Michigan University.*

### BRANDENBURG ENSEMBLE JAIME LAREDO, CONDUCTOR/ VIOLIN LEILA JOSEFOWICZ, VIOLIN ANDREAS HAEFELIGER, PIANO

Friday, February 14, 8:00pm  
Hill Auditorium  
**PREP** Steven Moore Whiting,  
U-M Professor of Musicology.  
"Classics Reheard." Fri, Feb  
14, 7pm, MI League.

*Sponsored by Great Lakes Bancorp.*

### EMERSON STRING QUARTET ALL-BRAHMS PROGRAM

Saturday, February 15, 8:00pm  
Rackham Auditorium  
**PREP** Elwood Derr, U-M  
Professor of Music.  
"Nineteenth-Century 'CDs'  
of Brahms' String Quartets:  
His Piano-Duet Arrangements  
for Home Use." Sat, Feb 15,  
7pm, MI League.

*Sponsored by the Edward  
Surovell Co./Realtors.*

## CHECK OUT THE UMS WEBSITE!

UMS Hit the Internet in the Fall of 1996. Look for valuable information about UMS, the 1996/97 season, our venues, volunteer information, educational activities, and ticket information.

<http://www.ums.org>



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**VOICES OF LIGHT:****"THE PASSION OF  
JOAN OF ARC"**

**A SILENT FILM BY CARL  
DREYER WITH LIVE MUSIC  
FEATURING ANONYMOUS 4**  
Los Angeles Mozart Orchestra  
I Cantori

Lucinda Carver, conductor  
Sunday, February 16, 7:00pm  
Michigan Theater

*Presented with support from  
media partner WDET,  
101.9FM, Public Radio from  
Wayne State University.*

**SCHUBERT SONG RECITAL III  
WOLFGANG HOLZMAIR,  
BARITONE**

**JULIUS DRAKE, PIANO**  
Monday, February 17, 8:00pm  
Lydia Mendelssohn Theatre

**SCHUBERT SONG RECITAL IV  
BARBARA BONNEY,  
SOPRANO**

**CAREN LEVINE, PIANO**  
Tuesday, February 18, 8:00pm  
Lydia Mendelssohn Theatre

**PUCCHINI'S LA BOHÈME  
NEW YORK CITY OPERA  
NATIONAL COMPANY**

Wednesday, February 19, 8:00pm  
Thursday, February 20, 8:00pm  
Friday, February 21, 8:00pm  
Saturday, February 22, 2:00pm  
(Family Show)  
Saturday, February 22, 8:00pm  
Power Center

**PREP for Kids Helen**

Siedel, UMS Education  
Specialist. "What does 'La  
Bohème' mean?" Sat, Feb 22,  
1pm, MI League.

**ACADEMY OF ST. MARTIN-  
IN-THE-FIELDS**

**IONA BROWN, CONDUCTOR/  
VIOLIN**

Sunday, February 23, 4:00pm  
Rackham Auditorium

**PREP** Lorna McDaniel, U-M  
Professor of Musicology. A  
discussion of the afternoon's  
repertoire. Sun, Feb 23,  
3:00pm, MI League.

*Sponsored by Conlin Travel and  
Cunard.*

**KODO**

Monday, February 24, 8:00pm  
Tuesday, February 25, 8:00pm  
Power Center

*Sponsored by Thomas B.  
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**NATIONAL TRADITIONAL  
ORCHESTRA OF CHINA**

Hu Bingxio, conductor  
Hai-Ye Ni, cellist  
Wednesday, February 26, 8:00pm  
Hill Auditorium

*Presented with the generous  
support of Dr. Herbert Sloan.*

**M A R C H**

**RICHARD GOODE, PIANO**  
Friday, March 14, 8:00pm  
Hill Auditorium

*Sponsored by Pepper, Hamilton  
& Scheetz, Attorneys at Law.*

**CHOROVAYA AKADEMIYA**  
Saturday, March 15, 8:00pm  
St. Francis of Assisi Catholic  
Church

*Sponsored by Conlin Travel and  
Cunard.*

**SCHUBERTIAD E III  
HERMANN PREY, BARITONE**

Michael Endres, piano  
Auryn String Quartet  
with Martin Lovett, cello  
Thursday, March 20, 8:00pm  
Rackham Auditorium

**SCHUBERTIAD E IV  
HERMANN PREY, BARITONE**

Michael Endres, piano  
Auryn String Quartet  
Martin Katz, piano  
Anton Nel, piano  
Friday, March 21, 8:00pm  
Rackham Auditorium

**PREP** Steven Moore Whiting,  
U-M Professor of Musicology.  
"Classics Reheard." Fri, Mar 21,  
7pm, Rackham.

**Vocal Master Class** Hermann  
Prey, baritone. Sat, Mar 22,  
10:00am-12:00noon. Recital  
Hall, U-M School of Music.  
Open to the public.

**MAHLER'S SYMPHONY NO. 8  
GRAND RAPIDS SYMPHONY  
AND CHORUS**

**UMS CHORAL UNION**  
Grand Rapids Choir of Men  
and Boys  
Boychoir of Ann Arbor  
Catherine Comet, conductor  
Sunday, March 23, 4:00pm  
Hill Auditorium

*Sponsored by the University of  
Michigan.*

**CECILIA BARTOLI, MEZZO-  
SOPRANO**

**I DELFICI, STRINGS  
AND CONTINUO**  
**GÖRGY FISCHER, PIANO**  
Saturday, March 29, 8:00pm  
Hill Auditorium

**Master of Arts** Cecilia Bartoli,  
interviewed by Susan Nisbett,  
Music/Dance Reviewer, Ann  
Arbor News, and Ken Fischer,  
President, University Music  
Society. Fri, Mar 28, 4pm,  
Rackham.

*Sponsored by Parke Davis  
Pharmaceutical Research.*

**A P R I L**
**NEDERLANDS DANS  
THEATER II & III**

Thursday, April 3, 8:00pm  
Friday, April 4, 8:00pm  
Power Center

**BANG ON A CAN ALL-STARS  
STRING TRIO OF NEW YORK**

Saturday, April 5, 8:00pm  
Power Center

*Presented with support from  
media partners WEMU,  
89.1FM, Public Radio from  
Eastern Michigan University  
and WDET, 101.9FM, Public  
Radio from Wayne State  
University.*

**HUELGA S ENSEMBLE  
PAUL VAN NEVEL, DIRECTOR  
THE HIGH ART OF SACRED  
FLEMISH POLYPHONY**

Thursday, April 10, 8:00pm  
St. Francis of Assisi Catholic  
Church

**PREP** James Borders,  
Associate Dean, School of  
Music. "Joy and Darkness:

The Flemish Musical  
Renaissance." Thurs, Apr 10,  
7pm, St. Francis Church.

*Sponsored by Conlin Travel  
and Cunard.*

**THE RUSSIAN VILLAGE**

Friday, April 11, 8:00pm  
Michigan Theater

*Sponsored by NBD Bank.*

**FACULTY ARTISTS  
CONCERT**

Sunday, April 13, 4:00pm  
Rackham Auditorium  
*Complimentary Admission*

**THE ASSAD BROTHERS,  
GUITAR DUO**

Friday, April 18, 8:00pm  
Rackham Auditorium  
*Sponsored by Regency Travel.*

**MAHER ALI KHAN AND  
SHER ALI KHAN,  
FARIDI QAWWALS  
ENSEMBLE**

Saturday, April 19, 8:00pm  
Rackham Auditorium

**FORD HONORS PROGRAM**

Saturday, April 26, 6:00pm  
Hill Auditorium

Featuring a recital by and  
tribute to the recipient of  
the 1997 UMS Distinguished  
Artist Award.

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## *Special Events 1996-1997*

### Visions and Voices of Women: Panel Discussion

*"Women in the Arts/Arts in the Academy"* In collaboration with the Institute for Research on Women and Gender.

Tues, Jan 14, 7:30-9:30pm, Rackham.

Panelists: Beth Genné, History of Art and Dance,  
Residential College

Yopie Prins, English and Comparative Literature

Sidonie Smith, Women's Studies and English

Patricia Simons, History of Art and

Women's Studies

Louise Stein, Music History and Musicology

### Concerts in Context: Schubert Song Cycle

#### Lecture Series

Three special PREPs held at the Ann Arbor District Library and led by Richard LeSueur, Vocal Arts Information Services, in collaboration with the Ann Arbor District Library.

*"Changing Approaches to Schubert Lieder."*

Sun, Jan 19, 2:00-3:30pm

*"Great Schubert Recordings Before 1945."*

Sun, Feb 16, 2:00-3:30pm

*"Great Schubert Recordings After 1945."*

Sun, Mar 16, 2:00-3:30pm

### Concerts in Context: Mahler's Symphony No. 8

Three special PREPs held at SKR Classical.

*"Alles Vergangliche (All That is Transitory):*

*Austro/Germanic Culture in the Fin de Siecle."*

Valerie Greenberg, Visiting Professor, U-M

German Dept. Mon, Mar 17, 7:00pm

*"Ist nur ein Gleichnis (Are but a Parable): Goethe's*

*Faust in the Fin de Siecle."* Frederick Amrine,

Chair, U-M German Dept. Tues, Mar 18, 7:00pm

*"Zieht uns hinan (Draws us upward): Mahler's Hymn to Eros."* Jim Leonard, Manager, SKR Classical.

Wed, Mar 19, 7:00pm



## Family Programming

UMS presents two family shows during the Winter Season 1997. These programs feature an abbreviated version of the full-length presentations by the same artists.

### Blues, Roots, Honks and Moans

Saturday, February 1, 1pm, Hill Auditorium  
75-minute family show with no intermission

Featuring Cyrus Chestnut on piano, Twinkie Clark on organ and gospel, and Steve Turre on trombone and "sanctified" shells. Each artist will showcase different influences of jazz and gospel, with parents and children actively involved in learning and performing some special songs.

### Puccini's *La Bohème*

New York City Opera National Company  
Saturday, February 22, 2pm, Power Center  
75-minute family show with no intermission

The love story of Mimí and Rodolfo is a great introduction to the world of opera. This abbreviated performance of Act II (the café scene) and Act IV includes an open curtain scene change as well as an introduction to singers and backstage crew. In Italian with English supertitles and live narration.

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equally difficult.”*

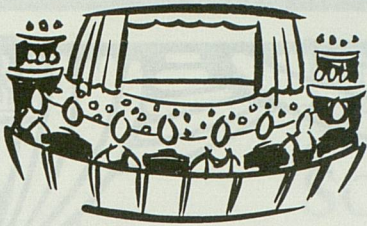
- Thornton Wilder

*L*eadership in any arena is not only difficult to achieve but deserving of recognition. The Edward Surovell Company salutes the University Musical Society for its 118-year tradition of excellence in the presentation of the performing arts.

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University of Michigan  
Medical Center

## Acknowledgments

In an effort to help reduce distracting noises and enhance the concert-going experience, the Warner-Lambert Company is providing complimentary Halls Mentho-Lyptus Cough Suppressant Tablets to patrons attending University Musical Society concerts. The tablets may be found in specially marked dispensers located in the lobbies.

Thanks to Ford Motor Company for the use of a 1996 Lincoln Town Car to provide transportation for visiting artists.

## About the Cover

Included in the montage by local photographer David Smith are images taken from past University Musical Society seasons. The Alvin Ailey American Dance Theater's March 1996 performances in the Power Center; a capacity audience for a chamber music concert in Rackham Auditorium; and pianist Emanuel Ax performing as part of the Society Bank Cleveland Orchestra Residency Weekend in 1995.



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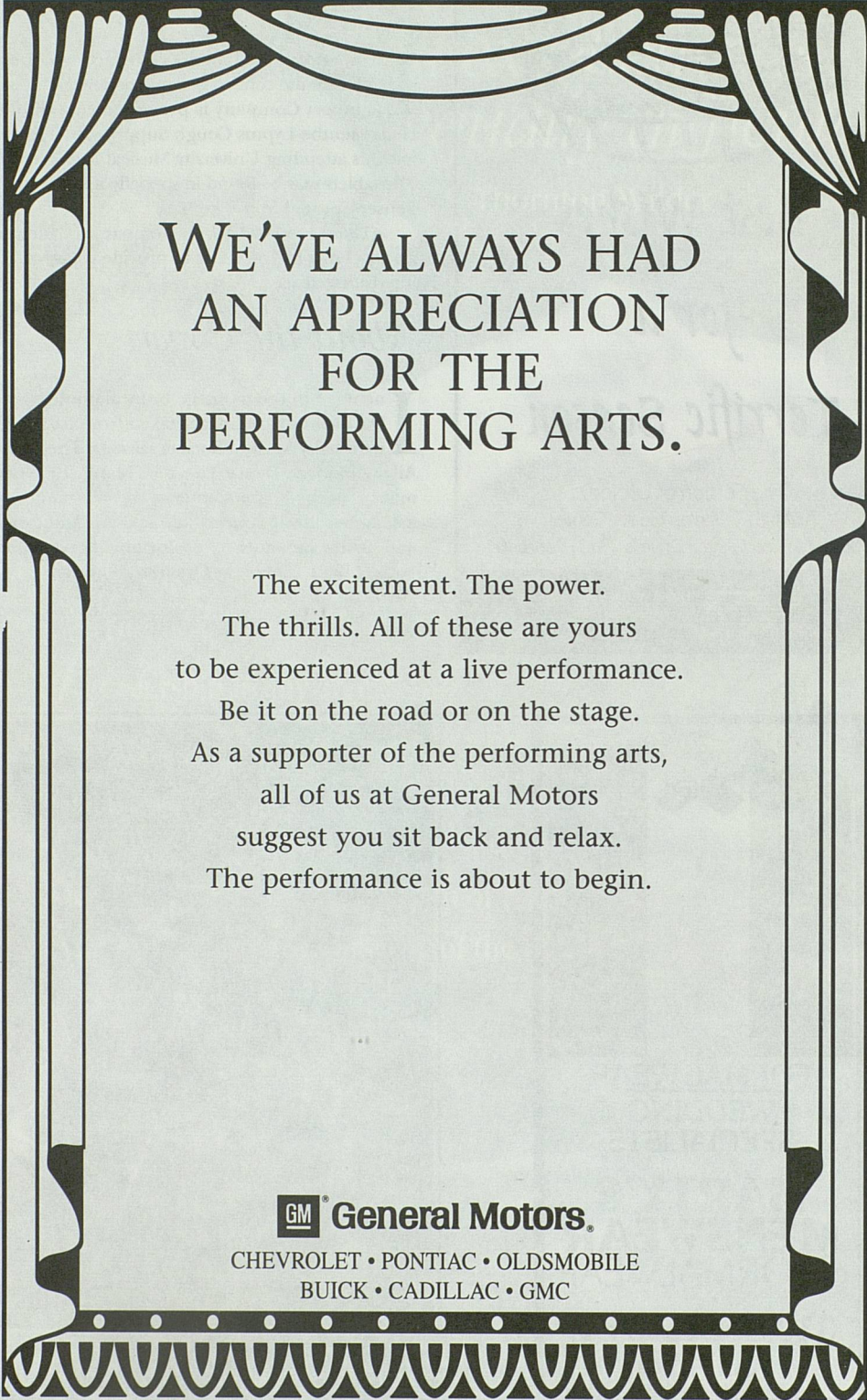
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# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*

*1996 - 1997 Winter Season*

---

## **Event Program Book**

Wednesday, January 8, 1997  
through  
Thursday, January 23, 1997

118th Annual  
Choral Union Series  
Hill Auditorium

Thirty-fourth Annual  
Chamber Arts Series  
Rackham Auditorium

Twenty-sixth Annual  
Choice Events Series

### *Schubertiade I*

ANDRÉ WATTS AND THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER 3

Wednesday, January 8, 8:00pm  
Rackham Auditorium

NEXUS AND RICHARD STOLTZMAN, CLARINET 17

Thursday, January 16, 8:00pm  
Hill Auditorium

SOUNDS OF BLACKNESS 25

Monday, January 20, 8:00pm  
Hill Auditorium

### *Schubertiade II*

GARRICK OHLSSON 29

Thursday, January 23, 8:00pm  
Rackham Auditorium

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## **GENERAL INFORMATION**

Children of all ages are welcome to UMS Family and Youth performances. Parents are encouraged not to bring children under the age of three to regular, full length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

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

## **WHILE IN THE AUDITORIUM**

*Starting Time* Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a pre-determined time in the program.

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

If you have a question, ask your usher. They are here to help.

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

*Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers* should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 313-763-1131.

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.



# Schubert Song Recitals

Four performances of (mostly) Schubert songs and song cycles performed by some of the world's most celebrated interpreters of song, all in the intimate Lydia Mendelssohn Theatre.

Recital

I



**Sanford Sylvan, baritone**  
**David Breitman, fortepiano**

Friday, January 24, 8:00pm

*Program:*

Drei Klavierstücke, D. 946  
Die schöne Müllerin, D. 795

PREP Susan Youens, Professor of Musicology, University of Notre Dame, 6:30pm, Michigan League

Recital

II



**Sarah Walker, mezzo-soprano**  
**Gareth Hancock, piano**

Saturday, January 25, 8:00pm

*Program:*

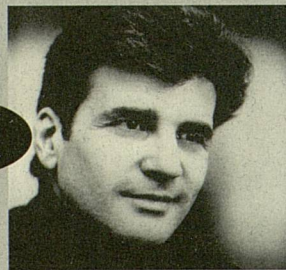
Winterreise, D. 911

PREP Susan Youens, 6:30pm, Michigan League.

Presented with support from WDET and the World Heritage Foundation of Mr. and Mrs. Heinz Prechter.

Recital

III



**Wolfgang Holzmaier, baritone**  
**Julius Drake, piano**

Monday, February 17, 8:00pm

*Program:*

Schubert Lieder

Recital

IV



**Barbara Bonney, soprano**  
**Caren Levine, piano**

Tuesday, February 18, 8:00pm

*Program:*

Schubert Goethe Lieder  
Works of Grieg and Strauss

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presents



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ANDRÉ WATTS *piano*  
and

THE CHAMBER  
MUSIC SOCIETY OF  
LINCOLN CENTER

Beverly Hoch, *soprano*

David Shifrin, *clarinet*

Robert Rouch, *horn*

Ani Kavafian, *violin*

Paul Neubauer, *viola*

Gary Hoffman, *cello*

Edgar Meyer, *bass*

PROGRAM

Wednesday Evening,  
January 8, 1997  
at 8:00

Rackham Auditorium  
Ann Arbor, Michigan

AUF DEM STROM (ON THE RIVER)

for Soprano, French Horn, and Piano, D. 943

Hoch, Rouch, Watts

SONATA IN A MINOR FOR ARPEGGIONE  
AND PIANO, D. 821

performed this evening on cello

Allegro moderato

Adagio

Allegretto

Hoffman, Watts

DER HIRT AUF DEM FELSEN  
(THE SHEPHERD ON THE ROCK)

for Soprano, Clarinet, and Piano, D. 965

Andantino

Allegretto

Hoch, Shifrin, Watts

INTERMISSION

QUINTET IN A MAJOR FOR PIANO AND  
STRINGS, D. 667 (TROUT)

Allegro vivace

Andante

Scherzo e Trio: Presto

Thema con Variazione: Andantino

Finale: Allegro giusto

Kavafian, Neubauer, Hoffman, Meyer, Watts



---

Thirty-third Concert  
of the 118th Season

This performance is made possible by a gift from the estate  
of William R. Kinney.

Special thanks to Steven Moore Whiting, Assistant Professor  
of Musicology, U-M School of Music, for serving as speaker  
for tonight's Performance Related Educational Presentation  
(PREP).

Special thanks to Trudy Miller, Program Director,  
The Schubertiade, New York, for program book consultation.

Schubert Cycle Series

Large print programs are available upon request.

---



**Auf dem Strom**

D. 943

Ludwig Rellstab

Nimm die letzten Abschiedsküsse,  
 Und die wehenden, die Grüße,  
 Die ich noch ans Ufer sende,  
 Eh' dein Fuß sich scheidend wende!  
 Schon wird von des Stromes Wogen  
 Rasch der Nachen fortgezogen,  
 Doch den tränendunklen Blick  
 Zieht die Sehnsucht stets zurück!

Und so trägt mich denn die Welle  
 Fort mit unerflehter Schnelle.  
 Ach, schon ist die Flur verschwunden,  
 Wo ich selig sie gefunden!  
 Ewig hin, ihr Wonnetage!  
 Hoffnungsleer verhallt die Klage  
 Um das schöne Heimatland,  
 Wo ich ihre Liebe fand.

Sieh, wie flieht der Strand vorüber,  
 Und wie drängt es mich hinüber,  
 Zieht mit unnennbaren Banden,  
 An der Hütte dort zu landen,  
 In der Laube dort zu weilen;  
 Doch des Stromes Wellen eilen  
 Weiter ohne Rast und Ruh,  
 Führen mich dem Weltmeer zu!

Ach, vor jener dunklen Wüste,  
 Fern von jeder heitern Küste,  
 Wo kein Eiland zu erschauen,  
 O, wie faßt mich zitternd Grauen!  
 Wehmutstränen sanft zu bringen,  
 Kann kein Lied vom Ufer dringen;  
 Nur der Sturm weht kalt daher  
 Durch das grau gehob'ne Meer!

**On the River**

Take these final farewell kisses  
 and these wafted greetings  
 that I send to the shore  
 before you turn to leave.  
 The boat is already swiftly  
 borne away by the river's waves,  
 but longing constantly draws  
 my tear-dimmed gaze back.

And so with unwelcome speed  
 the waves carry me hence.  
 Ah, gone already are the meadows  
 where I happily found her:  
 gone for ever, you days of bliss!  
 Hopelessly my plaint echoes  
 round the fair homeland  
 where I found her love.

See how the shore rushes past  
 and how I am impelled there,  
 drawn by invisible ties  
 to the land by yonder cottage,  
 to linger in yonder arbour.  
 But the river's waves hurry onwards  
 without rest or peace  
 beating me towards the ocean.

Ah, what quaking dread seizes me  
 at those dark wastes  
 far from every friendly coast,  
 where no island is to be seen!  
 No song can reach me from the shore  
 to evoke tears of sadness:  
 only the tempest blows cold  
 across the grey, raging sea.



**Der Hirt auf dem Felsen**

Text by Wilhelm Müller and  
Helmina von Chezy

Wenn auf dem höchsten Fels ich steh',  
ins tiefe Tal hernieder seh',  
und singe, und singe;  
fern aus dem tiefen, dunklen Tal  
schwingt sich empor der Widerhall,  
der Widerhall der Klüfte.

Je weiter meine Stimme dringt,  
je heller sie mir widerklingt  
von unten, von unten.  
Mein Liebchen wohnt so weit von mir,  
drum seh'n' ich mich so heiß nach ihr  
hinüber, hinüber.

In tiefem Gram verzehr' ich mich,  
mir ist die Freude hin,  
auf Erden mir die Hoffnung wich,  
ich hier so einsam bin.

So seh'nend klang im Wald das Lied,  
so seh'nend klang es durch die Nacht,  
die Herzen es zum Himmel zieht  
mit wunderbarer Macht.

Der Frühling will kommen, der Frühling,  
meine Freud',  
nun mach' mich fertig zum Wandern bereit!

Kann des Auges seh'nend Schweifen  
Keine Ufer mehr egreifen,  
Nun so schau' ich zu den Sternen  
Auf in jenen heil'gen Fernen!  
Ach, bei ihrem milden Scheine  
Nannt' ich sie zuerst die Meine;  
Dort vielleicht, o tröstend Glück!  
Dort begeg'n' ich ihrem Blick.

**The Shepherd on the Rock**

When I stand on the highest rock,  
look down into the deep valley  
and sing and sing,  
from out of the deep, dark valley  
my song echoes back to me,  
echoes back from the gorge.

The deeper my voice penetrates,  
the more clearly it resounds  
from below, from below.  
My love lives far away from here,  
and so I yearn ardently for her  
over there, over there.

In deep sorrow I waste away,  
my pleasure is gone,  
all hope has left me,  
I am so lonely here on earth.

So longingly my song rang through the forest,  
so longing it rang through the night  
it drew all hearts Heavenward  
with miraculous power.

Spring will come, spring, my happiness  
Now I'll get ready to be on my way!

Now that my longing eyes' ranging  
can no longer make out the shore,  
I shall look up to the stars  
there in that hallowed distance.  
Ah, by their gentle light  
I first called her mine:  
there perhaps, O consoling fortune,  
there I shall meet her gaze.

*Translation: ©1991 Lionel Salter, reprinted with  
permission*



**D**on't you wish you could have been there, raising a glass of Heuriger with the Schubertians, hearing Vienna's finest singers bring to life the inspirations of music's greatest melodist while he accompanied them at the keyboard? Though the Schubertiades and the genteel world that fostered them have long since faded, the conviviality and warm-heartedness of those soirées come down to us in the music Schubert created for his friends, music such as that heard on this concert. In this bicentennial year of his birth, Schubert continues to reach out with a smiling gentleness to touch us, to cheer us, to renew us, and to make us, too, his friends. Welcome to the UMS Schubertiade series of concerts and recitals which run through March.

*Last Friday I had excellent entertainment: as [Fräulein] Schober was at St. Pölten, Franz [Schober] invited Schubert for the evening and fourteen of his close acquaintances. So a lot of splendid songs by Schubert were sung and played by himself, which lasted until after 10 o'clock in the evening. After that punch was drunk, offered by one of the party, and, as it was very good and plentiful, the party, in a happy mood, became even merrier; so it was 3 o'clock in the morning before we parted.*

— from a letter of Josef Huber,  
January 30, 1821

*To Spaun's, where there is a Schubertiade.... We had a splendid sonata for four hands, glorious variations and many magnificent songs.... Then we had a delicious repast, and several toasts were drunk. Suddenly Spaun arrived and said we must drink brotherhood, which much surprised and pleased me. Then we tossed some fellows in a*

*blanket.... At last we took leave of our kind hosts and went helter-skelter to Bogner's [café], where we smoked a few pipes, and in the street Schwind, running and flapping his cloak, gave a striking illusion of flying.*

— from Franz von Hartmann's diary,  
January 12, 1827



## FRANZ SCHUBERT

*Born January 31, 1797 in Vienna  
Died November 19, 1828 in Vienna*

### AUF DEM STROM (ON THE RIVER)

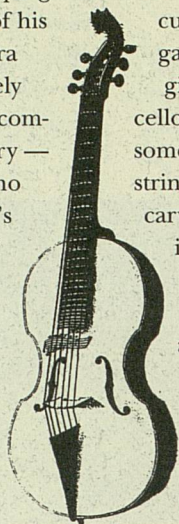
for Soprano, French Horn and Piano, D. 943

SCHUBERT GAVE ONLY one public concert of his works during his lifetime. It was held in Vienna on March 26, 1828. The event was an artistic and financial success, and he used the proceeds to celebrate at a local tavern, pay off old debts, acquire a new piano, and buy tickets for Nicolò Paganini's much-anticipated debut in Vienna three days later. Schubert's program included the first movement of his *String Quartet in G Major* (D. 887), the *Piano Trio in E-flat* (D. 929), the *Schlachtgesang* (Battle Song) for male chorus (D. 912), and a setting of Rellstab's *Auf dem Strom*, which he composed specially for the event.



Ludwig Rellstab was a prominent music critic in Berlin and a writer of high ambitions. In April 1825 he came to Vienna, hoping to convince Beethoven to set some of his poems, perhaps even one of his opera librettos. While Rellstab was ultimately unsuccessful with Beethoven — the composer never set a syllable of his poetry — he had better luck with Schubert, who set some of his last songs to Rellstab's poetry. *Auf dem Strom* was the first of Schubert's nine Rellstab settings, all composed within the final eight months of his life.

*Auf dem Strom* falls into eleven short, distinct sections. Six parts for horn and piano (an introduction, four interludes, and a coda) alternate with five sections for soprano, horn, and piano, corresponding to the stanzas of Rellstab's poem. (The soprano, however, repeats her final line in the coda.) Musicologist Rufus Hallmark has noted Schubert's indebtedness to Beethoven in this work. Most striking among the many connections he raises is Schubert's quotation of the "Marcia funebre" from Beethoven's *Third Symphony*, heard in the setting of the second stanza. Hallmark suggests that Schubert's work may have a tribute to the memory of the older composer. Perhaps it was no coincidence, then, that the concert for which *Auf dem Strom* was written fell on the first anniversary of Beethoven's death.



ARPEGGIONE

the chief attractions of those convivial soirées. In September 1824 Schuster asked him to write a piece for a new instrument, a curious hybrid of guitar, cello and viola da gamba called an arpeggione. The arpeggione was about the size of a modern cello, but had a smooth waist, a series of some two-dozen frets (like a guitar), six strings tuned in fourths, and an elaborately carved scroll (like the old gamba). The instrument could be either bowed or strummed. Schuster had become one of its first exponents, and even wrote a tutor for it. Schuster's faith quickly proved misplaced, however, and the arpeggione became extinct within a decade. Schubert's piece, dedicated to Schuster, is the only one known to have been composed for the instrument. When the score was first published in 1871, it was issued in a version for cello, the form in which it has become the best-known of his few compositions for solo instrument and piano.

The "Arpeggione" Sonata is a friendly and ingratiating specimen of Biedermeier *Haushmusik*. The opening movement, more wistful than dramatic, is one of the most compact of Schubert's late sonata-form movements, and eschews the glorious prolixity — what Schumann called the "heavenly length" — of his other late instrumental works. The "Adagio" is a song of sweetness and simplicity that leads without pause to the A Major finale, constructed in a sectional design buttressed by the returns of the lyrical main theme.

## SONATA IN A MINOR FOR ARPEGGIONE AND PIANO, D. 821

THE GUITARIST VINCENZ SCHUSTER was among the regular participants in the evening musical salons that Ignaz Sonnleithner held at his Viennese townhouse during the 1820s. It was there that Schuster met Franz Schubert, whose compositions and piano playing were

## DER HIRT AUF DEM FELSEN (THE SHEPHERD ON THE ROCK)

for Soprano, Clarinet and Piano, D. 965

ANNA MILDER-HAUPTMANN (1785-1838) was one of the leading sopranos of her day. At a very young age she had attracted the



attention of Emanuel Schikaneder—the impresario and friend of Mozart's, studied with Salieri and Tomaselli, and joined the roster of the Court Opera. Beethoven wrote the role of Leonora in *Fidelio* for Milder-Hauptmann in 1805, and her fame grew with highly acclaimed tours in northern Europe during the following years.

Schubert's earliest exposure to Milder-Hauptmann's artistry came in 1812, while he was still a music student at the imperial choir school. So moved was he by her singing that he almost came to blows with a university professor who expressed an opposing view. Sometime before she left for Berlin, she and Schubert became friends, and they occasionally corresponded during the following years. Early in 1825, she asked him if he had any operas that she could propose for production in Berlin. Schubert promptly sent her the score for *Alfonso und Estrella*, and, in appreciation of her interest, dedicated to her his new song *Suleika II*. After she had performed *Suleika* and the *Erlkönig* on a Berlin recital, she replied, "*Suleika's Second Song* is heavenly and moves me to tears....However many songs you may want to dedicate to me, this can only be most agreeable and flattering to me." Her report concerning *Alfonso und Estrella* was less encouraging, however: "I am very sorry to say that its libretto does not accord with local taste. *Alfonso und Estrella* could not possibly make its fortune here."

In 1828, Anna requested from Schubert a bravura concert piece for her recitals. Out of regard for her encouragement and her artistry, and with the hope that she might help his gestating opera, *Der Graf von Gleichen*, onto the stage, he created for her the delightful song *Der Hirt auf dem Felsen* (The Shepherd on the Rock). The text, a conflation of verses by Wilhelm Müller and Helmine von Chézy, concerns the longing of a shepherd boy for his lady love and the welcome arrival of spring. Schubert included a

part for clarinet, giving this song something of the quality of a vest-pocket operatic *scena* in which the agility and limpid sonority of the instrument serve as foil and collegial challenge for the voice. Schubert finished *Der Hirt auf dem Felsen* in October 1828, but Milder-Hauptmann did not receive a copy of the song until the following September. She premièred the work at Riga in March 1830, and thereafter included it frequently on her recitals. Tobias Haslinger of Vienna published the score in June as Schubert's Op. 129. The composer, however, was never to hear it performed: *Der Hirt auf dem Felsen*, elegant, brilliant, touching and bursting with melody, was the last of Schubert's more than 600 songs. On November nineteenth, a month after writing it, he died.

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### QUINTET IN A MAJOR FOR PIANO AND STRINGS, D. 667 (TROUT)

EARLY IN JULY 1819, Franz Schubert left the heat and dust of Vienna for a walking tour of Upper Austria with his friend, the baritone Johann Michael Vogl. The goal of the journey was Steyr, a small town in the foothills of the Austrian Alps where Vogl was born and to which he returned every summer. Schubert enjoyed the venture greatly, writing home to his brother, Ferdinand, that the countryside was "inconceivably beautiful." In Steyr, Vogl introduced the composer to the village's chief patron of the arts, Sylvester Paumgartner, a wealthy amateur cellist and ardent admirer of Schubert's music. Paumgartner asked the composer for a new piece that could be performed at his private soirées, and stipulated that the instrumentation be the same as that of Hummel's *Grande Quintour* of 1802 (piano, violin, viola, cello and bass). The work, he insisted, must also include a movement based on one of his favorite songs, Schubert's own *Die Forelle*



(The Trout) of 1817. Schubert, undoubtedly flattered, welcomed the opportunity, and sketched the work immediately. He completed the piece after returning to Vienna in mid-September, and sent the score to Paumgartner as soon as it was finished. There are no further records of the "Trout" Quintet until 1829, a year after the composer's death, when the publisher Josef Czerny issued the score with this statement: "We deem it our duty to draw the musical public's attention to this work by the unforgettable composer."

Musicologist Alfred Einstein wrote that the "Trout" Quintet is music "we cannot help but love." It is a work brimming with good-natured *Gemütlichkeit*, closer in spirit to the serenade than the sonata, and rarely hinting at the darker, Romantic emotions that Schubert explored in his later instrumental works. The first of the Quintet's five movements is a richly lyrical and expansive sonata form whose recapitulation begins in the subdominant key, one of Schubert's favorite instrumental techniques for extending the harmonic range and color of his music. The *Andante* is a two-part form, like an extended song comprising two large stanzas. Following the delightful *Scherzo* comes the famous set of variations on *Die Forelle*, which lent the Quintet its sobriquet. Of Schubert's use of his own song here, and in the "Wanderer" Fantasy and the d minor Quartet ("Death and the Maiden"), Einstein wrote, "It was not for self-glorification, but merely the simple or naive knowledge of how good those melodies were and of the harmonic wealth they contained. He felt the need to spin out a concentrated musical idea which was [originally] fettered by the text to make it a plaything for his imagination, to demonstrate how far he could elaborate it." The formal model for the movement was probably the variations in Haydn's "Emperor" Quartet (Op. 76, No. 3): as in that composition, the theme is presented

once by each of the ensemble's instruments, but its content is distinctly and characteristically Schubertian. A Gypsy-like sonatina closes this deeply satisfying work.

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Pianist **André Watts**, burst upon the music world at the age of sixteen, when Leonard Bernstein chose him to make his debut with the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS-TV. Only two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's *B-flat Concerto* with the New York Philharmonic.

Mr. Watts' involvement with television is unique in the field of classical music. His PBS Sunday afternoon telecast in 1976 was not only the first solo recital presented on *Live From Lincoln Center*, but the first full-length piano recital in the history of television, and his 1985 *Live From Lincoln Center* performance was the first full-length recital to be aired nationally in prime time. In addition to his numerous TV appearances since then, he was a featured soloist in the 1993 *Live From Lincoln Center* telecasts of the opening of the Mostly Mozart Festival and the Gala opening concert of the Chamber Music Society of Lincoln Center's twenty-fifth Anniversary Season. Most recently, he appeared in a special program highlighting the thirty-eighth annual Casals Festival in Puerto Rico, aired nationally on the Arts & Entertainment Network in January 1995, and his performance was nominated for an *Emmy* Award.

André Watts' extensive itinerary for this season takes him throughout North America and Europe, featuring engagements with the Philadelphia Orchestra (both in





ANDRÉ WATTS

Philadelphia and at the Kennedy Center in DC), Atlanta Symphony (in Atlanta, at Carnegie Hall and on tour in the north-east), St. Louis Symphony, Baltimore Symphony, Dallas Symphony, Detroit Symphony, Milwaukee Symphony and the Minnesota Orchestra. In Europe, he will be the featured soloist for three orchestral tours: in Switzerland and Germany with the Orchestra of St. John's Smith Square, in Austria with the Bergen Philharmonic, and in Spain with the National Orchestra of Spain. Highlights of his recital tours include concerts in such cities as San Francisco, Seattle, Miami, and Pittsburgh, and he also appears in these concerts with the Chamber Music Society of Lincoln Center.

Mr. Watts is unique among artists of his stature in his generosity and dedication to help support important not-for-profit organizations which serve the arts world and society in general. In addition to performing a number of benefit concerts for a variety of causes, he has taken a leadership role in his involvement with Classical Action: Performing Arts Against AIDS, an organization which raises funds to benefit AIDS service, education and prevention programs nationwide.

A much-honored artist who has played for royalty in Europe and heads of government in nations all over the world, André Watts was selected to receive the Avery Fisher Prize in 1988. He is the youngest person ever to receive an Honorary Doctorate from Yale University, and in 1984 the Peabody Conservatory of Johns Hopkins University honored Mr. Watts with its Distinguished Alumni Award. Mr. Watts has additionally received honorary degrees from University of Pennsylvania, Miami University of Ohio, Albright College, Brandeis University, Trinity College, and most recently, The Julliard School of Music.

*André Watts made his UMS debut in September 1969. This evening's performance marks his tenth performance under UMS auspices.*

**T**he founding of **The Chamber Music Society of Lincoln Center** in 1969 was the realization of the dream of William Schuman, Alice Tully and Charles Wadsworth

to establish a constituent of Lincoln Center devoted to the outstanding performance and creation of chamber music. Its pioneering structure — a core of Artist Members, augmented by invited guests — allows Artistic Director David Shifrin to present concerts of every instrumentation, style and historical period, at Lincoln Center, on national and international tours, and on national television via *Live From Lincoln Center*. Last season marked the introduction of several new ventures for the Chamber Music Society, including Meet the Music!, a family concert series for children ages six-twelve, and *Chamber Music Society Two*, a multi-faceted professional development program for outstanding emerging musicians. The CMS discography comprises numerous



releases ranging from Bach to Zwilich, including a critically acclaimed recording of Dvorak's Serenade and Quintet, Beethoven's Septet and Serenade, and a new release of Bach's Complete Brandenburg Concerti, which was just named one of the best recordings of the year by Hi Fi Magazine — all on the Delos label. Future releases include the complete chamber music of Debussy and a children's album with Itzhak Perlman. In its twenty-seven years the CMS has commissioned over ninety new works from a formidable array of composers including Samuel Barber, Leonard Bernstein, William Bolcom, John Corigliano, George Crumb, Lukas Foss, John Harbison, Alberto Ginastera, Morton Gould, Keith Jarrett, Oliver Knussen, Gian Carlo Menotti, Darius Milhaud, Peter Schickele, Bright Sheng, Joan Tower and Ellen Taaffe Zwilich. The Chamber Music Society also supports the work of living composers by awarding the Elise L. Stoeger Prize, a \$10,000 award given to each of two outstanding composers of chamber music each year. Last season's Beethoven Festival was the first of many such celebrations planned far into the future. This season, several concerts from January through April are devoted to the works of Johannes Brahms and Franz Schubert. The Chamber Music Society has been guided by three Artistic Directors: Founding Artistic Director Charles Wadsworth, Fred Sherry, and David Shifrin, who became an Artist Member in 1989.

*The Chamber Music Society of Lincoln Center last appeared in November of 1995. This evening's performance marks their fifth appearance under UMS auspices.*

Clarinetist **David Shifrin** has been Artistic Director of The Chamber Music Society of Lincoln Center since 1992. Mr. Shifrin is in demand as a soloist with orchestras all over the world. He appears frequently with



DAVID SHIFRIN

ensembles such as the Emerson, Guarneri and Tokyo quartets and recently toured with pianist André Watts and cellist Gary Hoffman. He will perform Brahms' Clarinet Sonatas as part of the Chamber Music Society's Brahms/Schubert festival in April, 1997. Mr. Shifrin has made significant contributions to the clarinet repertoire through the commissioning and premiering of new works by John Corigliano, Joan Tower, Bruce Adolphe, Ellen Taaffe Zwilich, Peter Schickele, Paul Chihara, Paul Schoenfield and David Schiff (commissioned by the Chamber Music Society of Lincoln Center and/or Chamber Music Northwest, of which Mr. Shifrin is also artistic director). He premiered Stephen Albert's *Wind Canticle for Clarinet and Orchestra* with the Philadelphia Orchestra, Ezra Laderman's *Clarinet Concerto* with the Fort Worth Symphony and Lalo Schifrin's *Clarinet Concerto* with the Kansas City Symphony. In December, 1996 he will perform in the World Première of the Chamber Music Society's most recent commission, Christopher Rouse's *Compline* for Harp, Strings, Flute and Clarinet. Mr. Shifrin was a recipient of an Avery Fisher Career Grant and a Solo Recitalists Fellowship from the National Endowment for the Arts. A member of the faculty of Yale University, he has been an Artist Member of the Chamber Music Society since 1989. Mr. Shifrin lives in Connecticut with his wife, Dr. Laurie Talbot, a psychologist and their three year old son, William.



Violinist **Ani Kavafian** has been an Artist of the Chamber Music Society longer than any other current artist member, having joined CMS in 1979. As soloist she has performed with most major American orchestras including those in Cleveland, Philadelphia and New York. With the St. Paul Chamber Orchestra, Ms. Kavafian recently gave the world première performances of Tod Machover's *Concerto for Hyper Violin and Orchestra* — which she also performed at Lincoln Center Festival 96 — and Henri Lazarof's *Concerto for Violin and String Orchestra* with the American Composers Orchestra. She has given recitals at Carnegie Hall and Alice Tully Hall, and regularly appears at Chamber Music Northwest, Mostly Mozart and the Santa Fe Chamber Music Festival. Ms. Kavafian has appeared at the White House three times and has been featured on PBS and network television specials. She often performs with her sister, violinist Ida Kavafian, and is a member of the Walden Horn Trio with pianist Anne-Marie McDermott and hornist Robert Rouch. She will give a recital with Ms. McDermott as part of CMS's *Celebration Recital Series: Franz Schubert and Johannes Brahms* in March, 1997. Born of Armenian parents in Istanbul, Ms. Kavafian moved to the United States at age nine and later studied with Ivan Galamian at The Juilliard School. She was a recipient of an Avery Fisher Prize and winner of the Young Concert Artists International Auditions. Ms. Kavafian serves on the faculties of the Manhattan School of Music and Mannes College of Music. She has recorded for Columbia (Sony Classical), Musical Heritage Society, Nonesuch and RCA. She resides in Northern Westchester with her husband, artist Bernard Mindich, and son Matthew. Ms. Kavafian performs on the Muir Mackenzie Stradavarius made in 1736.

Cellist **Gary Hoffman** received international recognition in 1986 as the first American to win the Rostropovich International Cello

Competition. One of six professional musicians in his family, Mr. Hoffman made his London recital debut at age fifteen and is now in demand around the world as a soloist with orchestra, recitalist and as a chamber musician. His orchestral engagements include appearances with the Chicago, London, Montreal, Toronto, and San Francisco symphonies, the Rotterdam Philharmonic, Orchestra Philharmonique de Radio France, and the English Chamber Orchestra. As a recitalist, he has performed on major series in such cities as New York, London, Paris, Tokyo, Los Angeles, Florence, and Copenhagen. He has also been a frequent guest artist with numerous quartets including the Emerson and Tokyo Quartets. Mr. Hoffman was a recipient of a 1995 Avery Fisher Career Grant. His cello is the 1662 Nicolo Amati formerly owned by Leonard Rose. He will perform on a Chamber Music Society program that will be broadcast on *Live From Lincoln Center* in May, 1997. Mr. Hoffman has been an Artist Member of the Chamber Music Society since 1993.

Bass player **Edgar Meyer** is an instrumentalist and composer known in both the classical and bluegrass communities. He was a member of the progressive bluegrass band *Strength in Numbers* and has recorded with such artists as Mary Chapin Carpenter, Garth Brooks and The Chieftains. He has been featured as a performer and composer at the Aspen, Chamber Music Northwest, Marlboro and Tanglewood festivals and in 1985 became the regular bass player for the Santa Fe Chamber Music Festival, for which he has written six works. Mr. Meyer premiered his Bass Concerto with the Minnesota Orchestra, and performed his bass quintet on tour with the Emerson String Quartet. In 1994 he became the first bassist to receive an Avery Fisher Career Grant. Last season he collaborated with Yo-Yo Ma and Mark O'Connor, performed in a *Live from Lincoln Center*





THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

broadcast of Schubert's "Trout" Quintet that was recorded on compact disc (Sony Classical), and gave the première of a double concerto that he wrote for himself and cellist Carter Brey with a grant from the Meet the Composer/Reader's Digest Commissioning Program. On its 1995-96 national tour, The Chamber Music Society of Lincoln Center performed his *Trio No. 1* for Violin, Cello and Bass. In October, 1996 Mr. Meyer and the Emerson String Quartet will perform the New York première of his String Quintet at Alice Tully Hall. Mr. Meyer has been featured in the *Wall Street Journal* and on *CBS Sunday Morning*. As a solo artist he records exclusively for Sony Classical. He has been an Artist of the Chamber Music Society since 1994.

Last season at Lincoln Center, **Paul Neubauer** gave the New York première of the newly revised Bartók *Viola Concerto* with the American Symphony Orchestra and also performed *the Double Concerto* of Max Bruch with clarinetist David Shifrin and the Little Orchestra Society. In 1993, he gave the world première of the Bartok Concerto with

conductor Dennis Russell Davies and the Orchestra der Beethovenhalle Bonn. This season, Mr. Neubauer will appear with orchestras in Germany, Denmark, Mexico and Finland (with the Helsinki Philharmonic Orchestra performing Mozart's *Sinfonia Concertante* with violinist Cho-Liang Lin). As recitalist and chamber music, he will perform in Holland, Korea and London (at Wigmore Hall with *Joshua Bell and Friends*), and in concerts throughout the United States. He has performed with the New York

and Los Angeles Philharmonics, St. Luke's, English Chamber and Santa Cecilia orchestras, and the St. Louis, Cincinnati and San Francisco symphonies. As a special guest of the New York City Ballet he recently appeared in multiple performances of *Viola Alone*. Mr. Neubauer, has been featured on *CBS Sunday Morning*, *A Prairie Home Companion with Garrison Keillor*, in *People* magazine and most recently in *Strings* magazine. This is his fourth year as music director of the Festival Masters Chamber Series at the OK Mozart Festival in Bartlesville, Oklahoma. His awards include an Avery Fisher Career Grant and first prizes in the Whitaker, D'Angelo and Lionel Tertis International Competitions. He was principal violist of the New York Philharmonic for six years, having joined at the age of twenty-one as the youngest principal string player in that orchestra's history. Mr. Neubauer is on the faculty of The Juilliard School. He has been an Artist of the Chamber Music Society since 1989.



**Beverly Hoch** is among the most versatile of sopranos today. Her orchestral repertoire is vast, she creates credible operatic heroines onstage, and she has given over 200 recitals to date, including such "theme" programs as *Emily Dickenson in Song*, *In Praise of Women*, *Baroque and Americana* with trumpeter Stephen Burns, *Divas of the Silver Screen*, and *A Tribute to Marcella Sembrich*. Highlights of this season include this national tour with The Chamber Music Society of Lincoln Center (as well as two concerts with André Watts and David Shifrin at New York's Alice



BEVERLY HOCH

Tully Hall), eight Christmas concerts with the Dallas Symphony and a New Year's Eve concert with the Detroit Symphony. Last season brought debuts with the San Francisco, Montreal and Houston symphonies and Philadelphia Orchestra. She

also recorded *Carmina Burana* with Charles Dutoit and the Montreal Symphony for Decca.

Ms. Hoch has been welcomed at the Newport, Ravinia, Wexford, Marlboro, Aldeburgh, Glyndebourne, Kuhmo, Santa Fe, Aspen, Carmel Bach, and Spoleto festivals. She is also a faculty member of the distinguished Bach Aria Group. She has been guest soloist with the Saint Louis, Dallas, Milwaukee, Phoenix, Baltimore, Pacific, National and American symphonies; BBC Concert Orchestra, l'Orchestre National de France, Royal and Hong Kong Philharmonics; National Orchestra of Spain and Saint Paul Chamber Orchestra; she has collaborated with such conductors as

Andrew Davis, Zdenek Macal, Roger Norrington, Theodore Guschlbauer, Yan Pascal Yortelier, Lukas Foss, Pinchas Zukerman, Richard Westenburg, Leon Kirchner, Catherine Comet, and Maximiano Valdes. She has performed in New York's Carnegie Hall, Alice Tully and Avery Fisher Halls, the 92nd Street Y and Metropolitan Museum of Art, London's Royal Auditorium and San Francisco's Herbst Theatre. In addition she has sung principal roles with the Washington and Arizona operas, and recently earned great acclaim as Adele for two consecutive seasons in the Strasbourg Opera's *Die Fledermaus*. Last season she sang her first-ever Violetta, in concert version of *La Traviata* with the El Paso Symphony.

Ms. Hoch's recording include *The Art of the Coloratura*, Handel's *Imeneo* and *Die Zauberflöte* (Norrington/London Classical Players). She recently participated in a *Messiah* performance in Bethlehem, shown at the 1995 Cannes Film Festival.

*This evening's concert marks Ms. Hoch's debut under UMS auspices.*

The Chamber Music Society of Lincoln Center is made up of twenty Artist Members. They are joined by many guest artists throughout the season. Current Artists of the Chamber Music Society are: Ransom Wilson, Flute; Stephen Taylor, Oboe; David Shifrin, Clarinet; Milan Turkovic, Bassoon; Robert Routh, Horn; Ani Kavafian, Violin; Ida Kavafian, Violin; Choliang Lin, Violin; Joseph Silverstein, Violin; Paul Neubauer, Viola; Gary Hoffman, Cello; Fred Sherry, Cello; Edgar Meyer, Contrabass; David Golub, Piano; Lee Luvisi, Piano; Anne-Marie McDermott, Piano; Orion String Quartet, Quartet-in-Residence (Daniel Phillips, Violin; Todd Phillips, Violin; Steve Tenenbom, Viola; Timothy Eddy, Cello).

Underwriting for the Chamber Music Society's touring has been generously provided by the Lila Acheson and DeWitt Wallace Fund for Lincoln Center, established by the founders of The Reader's Digest Association Inc.



# KODO



**Monday,  
February 24  
8pm**

**Tuesday,  
February 25  
8pm**

**Power Center**

Making their ninth visit to Ann Arbor, these awe-inspiring drummers bring their unique sound centered on the traditional Japanese drum known as the taiko. "An athletic and intimate duet between man and drum, a choreographed stage ritual that lifts you out of your seat" (Village Voice).



# Bang on a Can All-Stars / String Trio of New York

**Saturday,  
April 5, 8pm  
Power Center**

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*Program:* Featuring works by David Lang, Regina Carter, Louis Andriessen and Julia Wolfe.



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*presents*

# NEXUS

Bob Becker, William Cahn, Robin Engelman,  
Russell Hartenberger, John Wyre

*with*

## RICHARD STOLTZMAN

*clarinet*

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### PROGRAM

Wednesday Evening,  
January 8, 1997  
at 8:00

Rackham Auditorium  
Ann Arbor, Michigan

### *Together in Reflections*

*Steve Reich*

#### MUSIC FOR PIECES OF WOOD

Nexus

*Steve Reich*

#### NEW YORK COUNTERPOINT

Richard Stoltzman

*Heitor Villa-Lobos*

#### TRISTEZA

Richard Stoltzman and Nexus

*Heitor Villa-Lobos*

#### MODINHA

Richard Stoltzman and Nexus

*Bill Douglas*

#### FEAST

Richard Stoltzman and Nexus

INTERMISSION



*John Wyre*

MARUBATOO

Nexus

*Richard Stoltzman and Nexus*

REFLECTIONS

Richard Stoltzman and Nexus

*Traditional, arranged by Nexus*

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Richard Stoltzman and Nexus

Thirty-fourth Concert  
of the 118th Season

The New Interpretations Series is presented with support from media partner WDET, 101.9 FM, Public Radio from Wayne State University.

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

New Interpretations Series

Large print programs are available upon request.



## MUSIC FOR PIECES OF WOOD

*Steve Reich*

*Born on October 3, 1936 in New York*

*Music for Pieces of Wood* relies on the composer's process of "rhythmic construction," or substitution of beats for rests in a rhythmic pattern. The piece requires five performers each playing a tuned pair of large wooden dowels called claves. One player maintains a steady pulse throughout the piece while another performs a short rhythmic pattern over and over. One by one the other players build up this same pattern one note at a time, but several beats out of phase with the original pattern. This process is carried out in three sections with patterns of six, four, and three beats.

## NEW YORK COUNTERPOINT

*Steve Reich*

*New York Counterpoint* was written for Richard Stoltzman by Steve Reich in 1985. The music is in three movements, performed *attacca*, connected by an underlying uniform pulse. After a chordal introduction of clarinets playing in overlapping waves of repeated eighth-notes, the first movement gradually builds a tonal tapestry from small melodic patterns initiated by one clarinet and then passed on and integrated into a clarinet ensemble. From this tapestry, Steve Reich chooses single threads of melody and gives each one to the lead clarinet to play for a few moments. The second movement applies this idea to new melodic groups and an underlying rhythm. The first movement introduction is recalled. In the third movement Reich plays with the ambiguity between a fixed melody felt in groups of two and groups of three. It finishes with a riding riff very reminiscent of the American big bands and revealing a bit of Steve Reich's American jazz background.

*Program note by Richard Stoltzman*

## TRISTEZA AND MODINHA

*Heitor Villa-Lobos*

*Born on March 5, 1887 in Rio de Janeiro*

*Died on November 17, 1959 in Rio de Janeiro*

*Tristeza* and *Modinha* are two haunting Portuguese love songs from Villa-Lobos in the 1920s. The first speaks of endless days spent like someone who doesn't see the ground on which he is walking because the world is not worth even the scent of his love — but the days go by and "she will not be mine." In *Modinha* "from the distance will arrive the lonely and sad voice of the troubadour and you will hear from the past the voice of my affection repeating quietly by the sad confession of my love."

*Program note by Richard Stoltzman*

## FEAST

*Bill Douglas*

*Feast* celebrates the rhythmic diversity of Irish and African music and was written by Bill Douglas, who grew up in Toronto, the stomping ground for Nexus, and now teaches his rock etudes to music students at the Naropa Institute in Boulder, Colorado. His keyboard and bassoon playing and his compositions have been a regular part of Richard Stoltzman's recordings and performances.

*Program note by Richard Stoltzman*

## MARUBATOO

*John Wyre*

*Born in 1941*

*Marubattoo* is an expansion of *Maruba*, a recent composition for *marimba* and tuba, written for Beverly Johnson and Scott Irvine in the summer of 1987. In developing *Maruba* for Nexus, John Wyre gave the



melody (tuba line) to the bass *marimba* and has added *crotales* (tuned antique cymbals) to support the melodic line. He also added two other *marimba* parts and vibraphone part so there are three voices that support the melodic lines in the bass *marimba* and *crotales*. *Marubato* was completed in October 1988.

*Note by John Wyre*

## REFLECTIONS

*Richard Stoltzman and Nexus*

This piece is a spontaneous, free form improvisation, inspired by a mutual interest among the performers in exploring perhaps this purest form of musical creation. By listening intensely, by allowing (rather than forcing) one's innermost being to be evoked, and by harnessing skills developed over many years of experience, the music is born. The late Cornelli Cardew, British composer and performer wrote:

*"Improvisation cannot be rehearsed. Training is substantial for rehearsal, and a certain moral discipline is an essential part of this training. Improvisation is in the present. Its effect may live in in the souls of the participants, both active and passive (the audience), but in its concrete form it is gone forever from the moment that it occurs, nor did it have any previous existence before the moment that it occurred, so neither is there any historical reference available. Informal 'sound' has a power over our emotional responses that formal 'music' does not, in that it acts subliminally rather than on a cultural level. I am searching for sounds and for the responses that attach to them, rather than thinking them up, preparing them and producing them. The search is conducted in the medium of sound and the*

*musician himself is at the heart of the experiment."*

Richard Stoltzman and Nexus delight in sharing this musical experience.

## MBIRA

*Traditional (Zimbabwe), arranged by Nexus*

The *mbira* is a type of plucked idiophone found throughout Africa and sometimes called a "thumb piano" in the west. The *mbira* performing the leading part is a twenty-two keyed Shona *mbira*, known as "*mbira dza Vadzimu*" (*mbira* of the ancestral spirits). The music is Nexus' own interpretation of a traditional Zimbabwean melody. Accompanying instruments include a *marimbula* (bass *mbira* from the Caribbean Islands, *gankogui* (iron bell), *Axatse* (gourd rattle) and a variety of drums.

## KOBINA

*Traditional (Ghana), arranged by Nexus*

*Kobina* is Nexus' synthesis of one of the more popular recreational dances performed by the people of Ghana in West Africa. The captivating rhythm of the music has traveled with the Ewe people on their migrations from northern Nigeria through Togo and Dohomey into southeastern Ghana. The music is played on the standard "family" of Ewe drums: the high-voiced *Kagan*, the medium *Kidi*, the bass *Sogo*, and the leader or "master drum" *Atsimevu*. Completing the ensemble are the iron bell *Gankogui* and the gourd rattle *Axatse*. The drum ensemble of Ghana is renowned for the intricate complexity of its cross-rhythms and for the musical "call and response" which gives the performance the quality of a group conversation.



Formed in 1971 by Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger, and John Wyre, **Nexus** has come to be recognized as one of Canada's premier chamber groups and one of the foremost percussion ensembles in the world. Through more than twenty-five years of performing together in concerts, recordings, and broadcasts, the group's five members have developed a unique repertoire, allowing audiences to enter and enjoy the special world that is Nexus.

International acclaim has resulted from Nexus' performances of Toru Takemitsu's *From me flows what you call Time* composed for Nexus and the Boston Symphony Orchestra under the direction of Seiji Ozawa and commissioned by Carnegie Hall for its 1990-91 Centennial celebration.

Nexus performs a wide and eclectic range of music, much of which has been recorded on compact disc. Their solo concerts repertoire includes works by some of the world's most famous composers, early twentieth century xylophone ragtime music, ethnic music, compositions by members of Nexus, and group improvisations. Their distinctive repertoire for percussion and symphony orchestra has led to appearances with the New York Philharmonic, The Cleveland Orchestra, and orchestras throughout North America. Their programs for children, teenagers, and young adults introduce the broad and colorful range of percussion instruments and music in a delightful and entertaining style.

Nexus created and performed the music for the Academy Award winning film *The Man Who Skied Down Mount Everest*. In April of 1992 the ensemble was featured on CBS Television's *Sunday Morning* with Charles Kuralt and Eugenia Zuckerman.

Since 1975 the group has traveled extensively, including tours of Australia, New Zealand, Asia (they were the first western percussion group to perform in the People's Republic of China), Scandinavia, and Europe, as well as regular appearances throughout the United States and Canada. In addition, Nexus has given workshops and masterclasses at universities around the world.

The recipient of the Toronto Arts Award in 1989, Nexus has also received the support of the Canada Council, the Canada Council

NEXUS





Touring Office, the Government of Canada Department of External Affairs, the Ontario Arts Council, the Ontario Ministry of Culture, Tourism and Recreation, the New York State Council for the Arts, the Western States Arts Federation, and the Connecticut Commission on the Arts.

*This evening's performance marks Nexus' third appearance under UMS auspices.*

**R**ichard Stoltzman's virtuosity, musicianship, and sheer personal magnetism have catapulted him to the highest ranks of international acclaim, making him one of today's most sought-after concert artists. As soloist with more than a hundred orchestras, as a captivating recitalist and chamber music performer, as an innovative jazz artist, and as an exclusive RCA recording artist, Stoltzman has defied categorization, dazzling critics and audiences alike in his performances of all genres of music.

Stoltzman's graduated from Ohio State University with a double major in music and mathematics. He earned his Master of Music degree at Yale University while studying with Keith Wilson, and later worked toward a doctoral degree with Kalmen Opperman at Columbia University. As a ten year participant in the Marlboro Music Festival, Stoltzman gained extensive chamber music experience, and subsequently became a founding member of the noted ensemble Tashi, which made its debut in 1973.

Since then, Stoltzman's unique way with the clarinet has earned him an international reputation as he has opened up possibilities for the instrument no one could have predicted, doing for the clarinet what Rampal and Galway have done for the flute. He gave the first clarinet recitals in the histories of both the Hollywood Bowl and Carnegie Hall. In 1986, he became the first wind player to be awarded the Avery Fisher Prize. His talents as a jazz performer as well as a classical artist have been heard far beyond his annual tours. He has performed or recorded with such jazz and pop greats as Gary Burton, the Canadian Brass, Chick Corea, Judy Collins, Eddie Gomez, Keith Jarrett, the King Singers, George Shearing, Wayne Shorter, Mel Torme, and Spyro Gyra founder Jeremy Wall. His commitment to new music has resulted in the commission-



RICHARD STOLTZMAN



ing and premiere of dozens of new concertos and sonatas for the clarinet.

Highlights of the 1995-1996 season included the US première of the Bernstein *Sonata* (orchestrated by Sid Ramin) with Hugh Wolff at the Grant Park Festival in Chicago, a celebration of the Hindemith Centennial with the National Symphony Orchestra and on Spanish television, as well as orchestral engagements throughout North America, Europe, and Japan. The world première of William Bolcom's *Second Piano Quartet* with the Beaux Arts Trio, and crossover concerts at New York's Carnegie Hall, Chicago's Orchestra Hall, and at the Disney Development Institute in Orlando also marked the 1995-96 season.

Richard Stoltzman, also a Cordon Bleu trained pastry chef, is the father of two chil-

dren, Margaret Anne and Peter John with whom he shares a passion for the Boston Red Sox baseball team. Stoltzman, his wife Lucy, and their children reside in Winchester, Massachusetts.

*This performance marks Richard Stoltzman's fifth appearance under UMS auspices.*

## 1996/1997 University Musical Society

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
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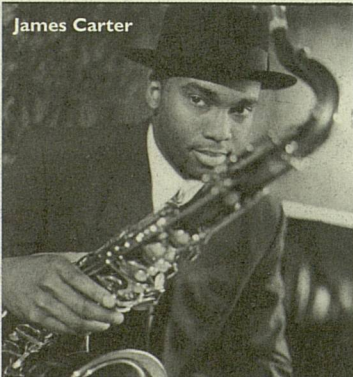
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*present*

# SOUNDS OF BLACKNESS

*with*

THE UNIVERSITY OF MICHIGAN  
GOSPEL CHORALE

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## **PROGRAM**

This evening's program will be announced from the stage.

Monday Evening,  
January 20, 1997  
at 8:00

Hill Auditorium  
Ann Arbor, Michigan

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Thirty-fifth Concert  
of the 118th Season

This concert is co-presented with the Office of the Vice Provost for Academic and Multicultural Affairs of the University of Michigan as part of the University's 1997 Rev. Dr. Martin Luther King, Jr. Day Symposium.

African American Stories  
Series

Large print programs are available upon request.

---



**S**ounds of Blackness is a forty member vocal and instrumental ensemble that has been the toast of Minneapolis' thriving recording scene and has presented their own elaborately staged musicals since 1971.

Sounds of Blackness takes the listener on a journey through the rich heritage of African American music. They perform African melodies, spirituals, rhythm and blues, gospel, blues, pop, jazz, urban contemporary and rap. From New York's historic Apollo Theater to London's Royal Albert Hall, from the legendary Montreaux Jazz Festival to the traditional surroundings of Kyoto, Japan, from the festive streets of Rio de Janeiro, to the somber environs of the Cape Coast Castle slave dungeons in West Africa, they are among the best representatives of the "exportation of American culture," as their special brand of music has reached millions through live performances in venues all over the world. They have performed at the 1994 World Cup, at the 1996 Centennial Olympic Games, and at the White House for President and Mrs. Clinton.

Sounds of Blackness have had their music featured on numerous soundtracks including *Batman*, *Mo Money*, *House Party II*, *Posse*, *Panther*, *Moses in Egypt* and the Disney animation *People*.

---

SOUNDS OF BLACKNESS



Their credits include contributions on a number of tribute albums to such legends as John Lennon, Marvin Gaye, Curtis Mayfield and Rosa Parks. They have recorded and performed with the likes of Sting, Elton John, Pattie Labelle, John Cougar Mellencamp, Quincy Jones, Stevie Wonder, Simply Red, Luther Vandross, Jimmy Cliff, and Salt N' Peppa. Their television appearances include *The Tonight Show*, *Arsenio Hall*, *The Today Show*, CNN, *Christmas in Washington*, and *The Grammy Awards Show*.

1996 marks the twenty-fifth anniversary of Sounds of Blackness, and although there have been a number of changes in the personnel through the years, it has thrived the entire time under the directorship of Gary Hines. They have proved to be one of the most influential musical ensembles of the nineties. They have won two Grammy Awards, a Soul Train Music Award, and countless national and international awards recognizing their achievements.

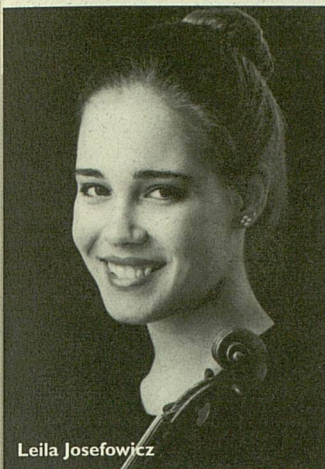
*This performance marks Sounds of Blackness' debut under UMS auspices.*

In October 1988, the vision of the **University of Michigan Gospel Chorale** became a reality. The visionaries were Barbara Robinson of Minority Student Services and Michael Swanigan of the Trotter House. These individuals held a meeting for all interested persons, and approximately fifty were in attendance. At this gathering, Rev. Mark Wilson agreed to be the head director and Darnell Ishmel was the associate director. Due to extenuating circumstances, Rev. Wilson was unable to work with the Chorale and Darnell Ishmel was promoted to head director. The blessings continued to flow as the UMGC formed an executive board and appointed designated officers in November 1988.

The UMGC has participated in the 1994, 1995 and 1996 MLK day celebrations. Today, under the leadership of President Angela O. Thomas and the directorship of R. Janae Pitts, they remain dedicated to the mission of ministering to God's people through song and are striving for excellence in our Lord and Savior's name.



UNIVERSITY MUSICAL SOCIETY presents



Leila Josefowicz

# Brandenburg Ensemble

**Jaime Laredo, conductor/violin**

**Leila Josefowicz, violin**

**Andreas Haefliger, piano**

**Friday, February 14, 8pm**

**Hill Auditorium**

**T**he distinguished members of the Brandenburg Ensemble are led by Jaime Laredo in a program of works by Mozart, Bach and Haydn. Joining the Ensemble are two of the most talked about young virtuosos, pianist Andreas Haefliger and 19-year-old violin sensation Leila Josefowicz.

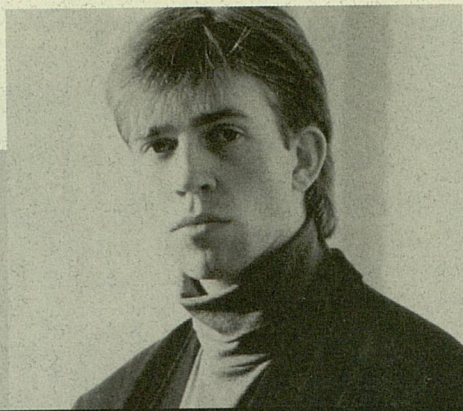
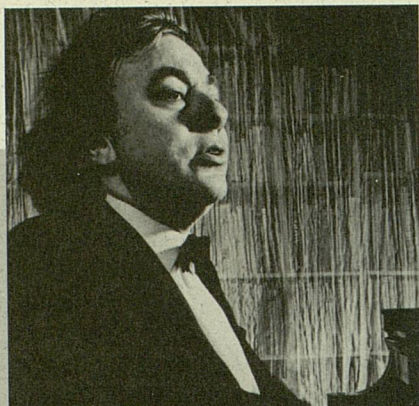
**PREP** Steven Moore Whiting, U-M Professor of Musicology, "Classics Reheard," 7pm, Michigan League.



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## ACCLAIMED PIANO SOLOISTS!

### Richard Goode

Friday, March 14, 8:00pm  
Hill Auditorium

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**M**aking his debut Hill Auditorium solo recital appearance, Grammy Award-winner Richard Goode is described as "one of the country's finest and most musicianly pianists" (*San Francisco Chronicle*).

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### Leif Ove Andsnes

with the  
Detroit Symphony Orchestra  
Neeme Järvi, conductor  
UMS Choral Union  
Thomas Sheets, conductor

Sunday, January 26, 4:00pm  
Hill Auditorium

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**T**his virtuosic pianist has created a sensation world-wide with his thrilling technical performances. Leif Ove Andsnes joins the Detroit Symphony Orchestra in Rachmaninoff's Piano Concerto No. 3.

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SCHUBERTIAD E II ~ Leon and Heidi Cohan, Honorary Chairs

# GARRICK OHLSSON

*piano*

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## PROGRAM

Thursday Evening,  
January 23, 1997  
at 8:00

Rackham Auditorium  
Ann Arbor, Michigan

## DREI KLAVIERSTÜCK, D. 946

No. 1 in e-flat minor  
No. 2 in E-flat Major  
No. 3 in C Major

## SONATA IN A MAJOR, D. 959

Allegro  
Andantino  
Scherzo & Trio: Allegro vivace  
Rondo: Allegretto - Presto

## INTERMISSION

## SONATA IN B-FLAT MAJOR, D. 960

Molto moderato  
Andante sostenuto  
Scherzo & Trio: Allegro vivace con delicatezza  
Allegro ma non troppo

---

Thirty-sixth Concert  
of the 118th Season

Special thanks to Ron and Eileen Weiser for their continued support through McKinley Associates.

Special thanks to Steven Moore Whiting, Assistant Professor of Musicology, U-M School of Music, for serving as speaker for tonight's Performance Related Educational Presentation (PREP).

Special thanks to Trudy Miller, Program Director, The Schubertiade, New York, for program book consultation.

Schubert Cycle Series

Large print programs are available upon request.

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## FRANZ SCHUBERT

Born January 31, 1797 in Vienna

Died November 19, 1828 in Vienna

## DREI KLAVIERSTÜCKE, D. 946

The *Klavierstücke* of 1828 violate stylistic decorum. The swiftness of juxtaposition is uncanny. They oscillate suddenly between the beer garden and the concert hall; demonic, driving energy alternates with spectral and immobile calm.

The headlong propulsion of the first *Klavierstück*, in e-flat minor, makes Schubert's other late keyboard works seem tame in comparison. In maximum contrast, its central *Andante* in B Major is far-sighted and resigned — and mimics, with its tremolos, arpeggios, and feathery scales, a tavern zither. This passage does not end, but evaporates in a series of twelve hypnotic, *ppp* chordal triplets: a ghost image of the churning left hand figuration of the main *Allegro assai*.

The second piece, an E-flat Major *Allegretto*, begins casually, sublimely. The menacing double trills and shifting chromatics of its first c minor episode insinuate the upper reaches of an inferno. A second episode, in E-flat Major, seems pierced by pain.

The last of the *Drei Klavierstücke* is skittish, unnerving, and suddenly mutable. The syncopations of its C Major main theme fly past dizzily. A central section, hiked half a step to D-flat Major, shifts meters from 2/4 to 3/2. Here, the half-note triads, breathtakingly static, comprise a layer of calm atop a speeding trajectory. The coda is manic.

The *Drei Klavierstücke* may represent three-quarters of a set of impromptus that Schubert did not live to finish. They were first published in 1868, forty years after his death; the title *Three Piano Pieces* is not Schubert's.

PIANO SONATA IN A MAJOR,  
D. 959

No Schubert sonata begins more majestically. But the proud opening measures, with their chordal pillars, dissipate to wispy arpeggios and spiraling passagework. The chordal theme now recurs softly in the bass with a countermelody on top. The arpeggios and passagework return, cascading waywardly toward the dominant E Major. Here, a lyric second subject suggests an anchor of sorts — only to be dismantled by a furious fugato. To an unusual degree for Schubert, these opening sallies amass a pile of useful motivic scraps — characteristic intervals, rhythms, and the like — that Schubert uses in all four movements. Yet the movement's central development is less a systematic investigation than a trance that homes on the A Major terra firma of the recapitulation with clairvoyant intuition. The coda, a supreme inspiration, is no summing up, but a sublimation of the majestic beginning. A sweeping B-flat Major arpeggio, preceding the final, arpeggiated rise and fall of the tonic, is a visiting wave from another ocean.

The second movement, *Andantino*, begins and ends with a F-sharp Major barcarole. The central episode is the most traumatic piano music Schubert ever wrote. Schnabel called its delirious athematic patterns and rootless modulations "a wholly new type of expression." More recently, Alfred Brendel has remarked that it leaves "conventional construction so far behind that it needed Schoenberg to surpass its degree of anarchy." The C-sharp Major transition is a vision of wholeness made more poignant by its desperate necessity. And yet the movement ends in a gloom.

Back in the tonic, the *Scherzo*'s play of light and shadow is superbly calibrated to guide this big sonata toward a healing close. A c-sharp minor scalar rocket midway



through, for instance, deliberately recalls the rupture of movement two — but here causes no rupture. The Trio, in D Major, hints at the ineffable with the simplest of means.

The following *Allegretto* is one of the most gorgeous and substantial of all Schubert's finales. It is varied and expansive enough to enfold and pacify all that has gone before. Its theme derives from an earlier, much slighter Schubert sonata movement: the *Allegretto quasi Andantino* of D. 537. Its form derives from the finale of Beethoven's *Sonata in G*, Op. 31, no. 1; each structural block and — in terms of register and accompaniment — each repetition of the main theme follows Beethoven's model. At the same time, Schubert's movement, encompassing stretches of sublime stillness as well as a central storm, is the more expansive and varied. For the coda, both composers recapitulate fragments of the theme — an effect teasing in Beethoven, somnambulatory in Schubert. Then there is a closing *Presto*, of which Schubert's explosive version eschews Beethoven's humor. Finally, consolidating a gesture hinted at by Beethoven, Schubert alludes to the majestic chord formations with which the sonata began. The grandeur of this ending, atypical for Schubert, is here wholly appropriate, even necessary.

## PIANO SONATA IN B-FLAT MAJOR, D. 960

The first movement of Schubert's final piano sonata breathes an intoxicating quietude. Its superbly scored textures murmur and throb; its melodies are longer-breathed than any song. The effect, solemn and sublime, is one of private communion. Schubert's rapturous excursions are not only harmonic and melodic but registral, for in this sonata he surges ecstatically toward

the high treble and plunges deep in the bass. A motivic left-hand trill appears in the eighth measure, blurring into silence. At first a cryptic rumble — soothing? nervous? — the trill unexpectedly flares to *fortissimo* to complete the exposition's first ending. The development, unusually varied for Schubert, ends with wafted, palpitating melodies which beckon the principal theme. It is the sheerest siren music, in which the enigmatic trill participates as a peaceful yet detachable partner. Only in the coda is this errant detail locked into place.

This coda prepares the most rarefied of all Schubert's sonata movements, a distilled c-sharp minor barcarole afloat through remote modulations. The outer sections crest and recede, framing a more animated A Major episode. Once the *ppp* coda in C-sharp Major is attained, the sonata's remaining movements can only flutter earthward. The distinctive texture of this famous *Andante sostenuto*, with its "plucked" bass, demonstrates how Schubert's "orchestral" piano writing does not preclude mastery of keyboard color and sonority.

The *Scherzo*, in B-flat, is gossamer. The closing *Allegro, ma non troppo*, in sonata-rondo form, is the only movement that does not begin and end in a whisper. Its cryptic theme was once put to words by Artur Schnabel: *Ich weiss nicht ob ich lachen/Ich weiss nicht ob ich weinen* (I know not if I'm laughing/I know not if I'm crying). This ambiguity colors the entire finale, in which Elysian ascents trail echoes of rustic merriment. The *Presto* coda, culminating in the sonata's most resounding cadence, seems poles apart from its starting point. Schumann commented: "Thus [Schubert] ends gaily and cheerfully, as though fully able to face another day's work." Schubert, then thirty-one years old, had only two months to live.

*Program notes by Joseph Horowitz ©1997*



**W**inner of the 1994 Avery Fisher Prize, **Garrick Ohlsson** is one of the premier pianists of our time. He

appears regularly as both recitalist and orchestral soloist in the great concert halls of the world and his repertoire and recordings cover the entire spectrum of piano literature. Ann Arbor audiences were recently privileged to witness Mr. Ohlsson's reputation as one of today's finest interpreters of the music of



GARRICK OHLSSON

Chopin. UMS presented his cycle of performances devoted to the composer's works for solo piano in the 1994-95 and 1995-96 seasons; Mr. Ohlsson also performed the cycle at New York's Lincoln Center and SUNY

Purchase. He has performed with the Philadelphia Orchestra, the Houston Symphony, the Minnesota Orchestra, and the Cleveland Orchestra, as well as many recitals and chamber appearances.

Mr. Ohlsson's first Arabesque recording, the Complete Sonatas of Carl Maria von Weber, was nominated as "Solo Instrumental Record of the Year" by *Ovation* magazine in 1989. His Telarc recording of the Busoni Concerto with the Cleveland Orchestra under Christoph von Dohnányi was Grammy-nominated as "Best Classical Album of the Year" in 1990; and his Delos International recording of Henri Lazarof's *Tableaux for Piano and Orchestra* with the Seattle Symphony under Gerard Schwarz was Grammy-nominated in 1991 as "Best Classical Performance by an Instrumentalist with Orchestra."

Garrick Ohlsson was born in White Plains, New York where he began piano study at age

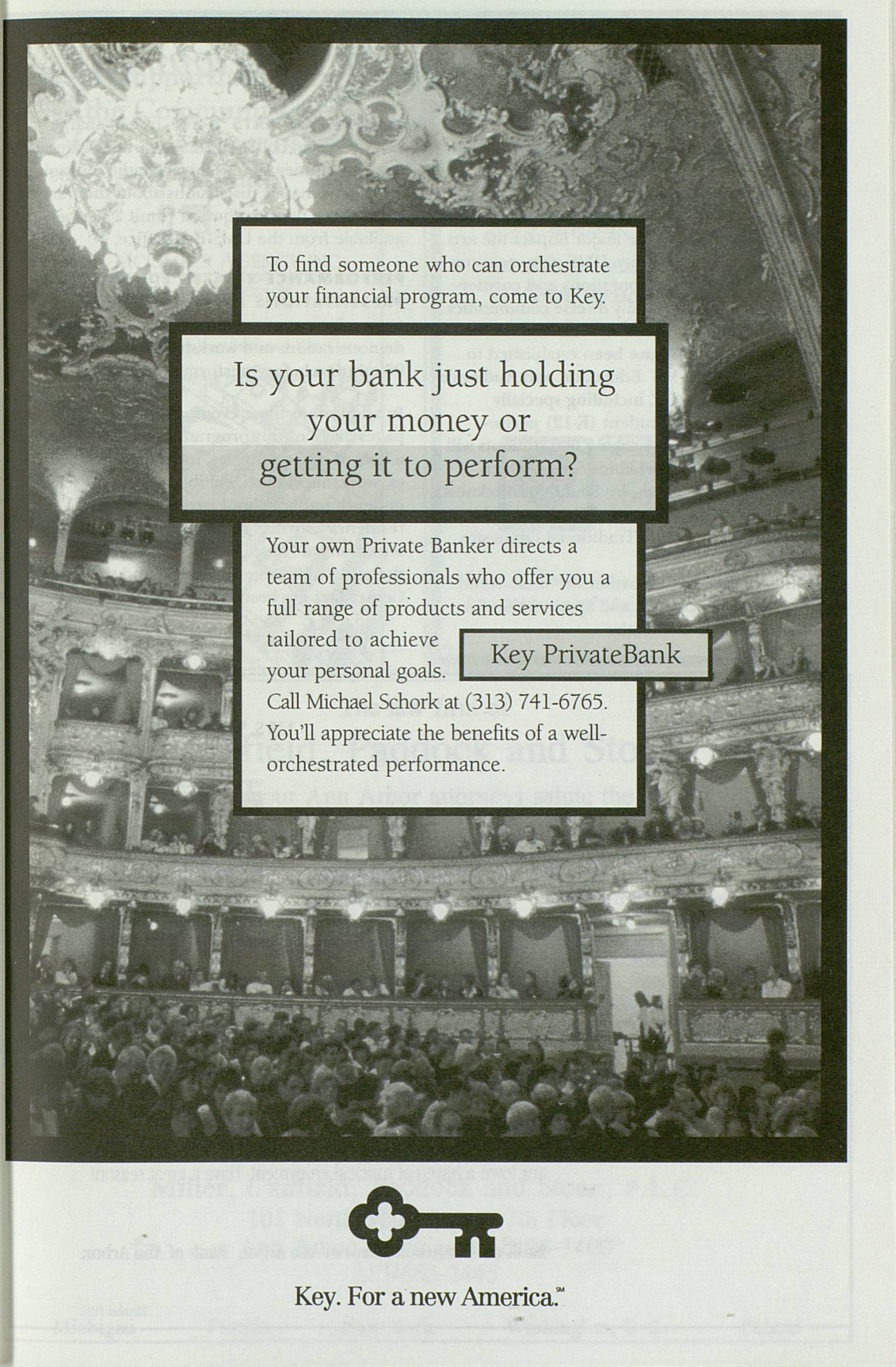
eight. At age thirteen he entered The Juilliard School. In high school, a distinct aptitude for mathematics and languages placed him in accelerated classes, but his earliest career objective remained the concert stage. Although he won first prizes at the 1966 Busoni Competition in Italy and at the 1968 Montreal Piano Competition, it was his gold medal at the 1970 Chopin Competition in Warsaw that assured his international stature.

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

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

*Garrick Ohlsson first performed under UMS auspices in July, 1971. Beginning in 1995, he performed the complete solo piano music of Frédéric Chopin in six concerts over two seasons. Tonight's performance marks Mr. Ohlsson's eighth appearance under UMS auspices.*



A black and white photograph of a grand, ornate theater interior. The ceiling is highly decorated with intricate patterns and a large chandelier. The theater has multiple tiers of balconies filled with people, and a large audience is seated in the foreground. The overall atmosphere is one of elegance and grandeur.

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# Education and Audience Development

**D**uring the past year, the University Musical Society's Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of live performing arts as well as the major impact the arts can have in the community, UMS now seeks out active and dynamic collaborations and partnerships to reach into the many diverse communities it serves.

Several programs have been established to meet the goals of UMS' Education and Audience Development program, including specially designed Family and Student (K-12) performances. This year, more than 7,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, *Sounds of Blackness*, New York City Opera National Company's *La Bohème* and the National Traditional Orchestra of China.

Other activities that further the understanding of the artistic process and appreciation for the performing arts include:

**MASTERS OF ARTS** A new, free-of-charge UMS series in collaboration with the Institute for the Humanities and Michigan Radio, engaging artists in dynamic discussions about their art form. Free tickets required (limit 2 per person), available from the UMS Box Office.

**PERFORMANCE-RELATED EDUCATIONAL PRESENTATIONS (PREPS)** A series of free pre-performance presentations, featuring talks, demonstrations and workshops. Usually held 60-90 minutes before performances.

In addition to these events, which are listed on pages 22-23 of this program book, UMS presents a host of other activities, including master classes, workshops, films, exhibits, panel discussions, in-depth public school partnerships and other residency activities related to winter season presentations of "Blues, Roots, Honks and Moans," the series of Schubert concerts and the Lincoln Center Jazz Orchestra with Wynton Marsalis.

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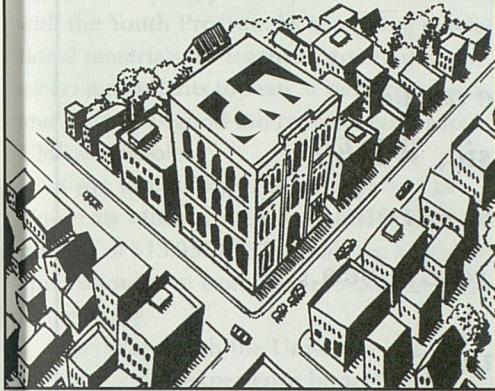


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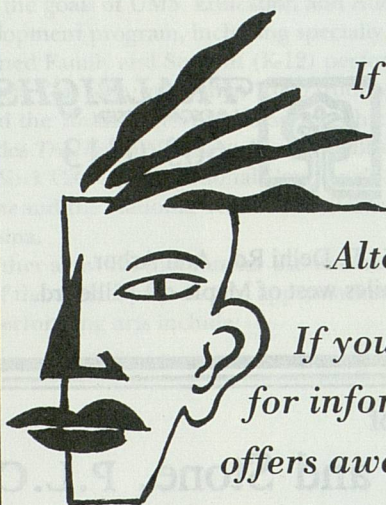
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## VOLUNTEERS AND INTERNS

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

If you would like to become part of the University Musical Society volunteer corps, please call 313.936.6837 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, production and arts education. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. For more information, please call 313.647.4020 (Marketing Internships) or 313.647.1173 (Production Internships).

## 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 313.764.2538 or 313.647.4020.

## UMS USHERS

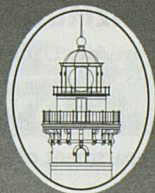
Absolute chaos. That is what would ensue without ushers to help concertgoers find their seats at UMS performances. Ushers serve the essential function in assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

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

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For more information about joining the UMS usher corps, call 313.913.9696

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Treat yourself, give a gift of tickets, purchase an entire event or come alone - meet new people and join in the fun while supporting UMS! Among your choices are A Celebration of Schubert (January 18); A Luncheon Inspired by the Czars (January 26); A Valentine's Brunch (February 9); *La Bohème* Dinner Party (March 1); Easter Luncheon with Cecilia Bartoli (March 30); Dinner with a Victorian Influence (April 12); Grandmothers, Mothers & Little Girls Tea and Fashion Show (April 19); An Afternoon Tea (May 15); A Taste of Spring Garden Dinner (May 31); and Nat & Ed's Porch Party (June 7).

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## CAMERATA DINNERS

The University Musical Society Board of Directors and Advisory Committee are pleased to host pre-performance dinners before a number of the year's great events. Arrive early, park with ease, and begin your evening with other Musical Society friends over a relaxed buffet-style dinner in the University of Michigan Alumni Center. The buffet will be open from 6:00 to 7:30 p.m. and is \$25 per person. For reservations and information on these dinners, call 313.764.8489. UMS members' reservations receive priority.

Thursday, February 6  
Budapest Festival Orchestra

Friday, February 14  
Brandenburg Ensemble

Wednesday, February 19  
Opening Night of the New York City Opera  
National Company  
Puccini's *La Bohème*

Friday, March 14  
Richard Goode, piano

Saturday, March 29  
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**Dancing at Lughnasa** by Brian Friel  
Department of Theatre and Drama • Mendelssohn Theatre • Feb. 13-16

**Le Nozze di Figaro** (*The Marriage of Figaro*) by W.A. Mozart  
School of Music Opera Theatre • Mendelssohn Theatre • Mar. 26-29

**The Music Man** by Meredith Willson  
Musical Theatre Department • Power Center • Apr. 17-20



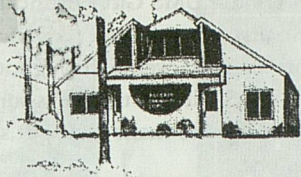
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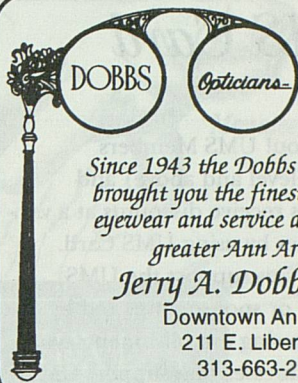
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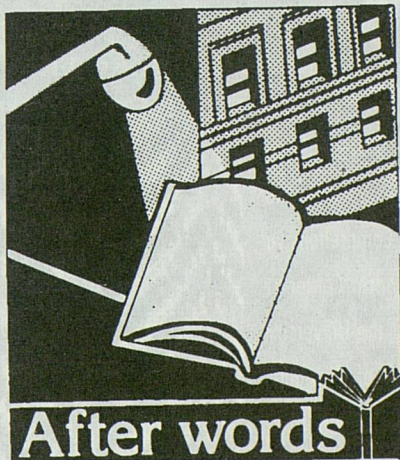
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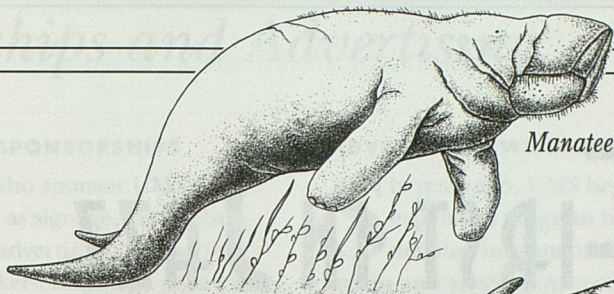
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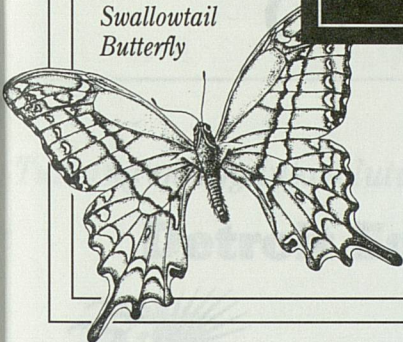


Manatee

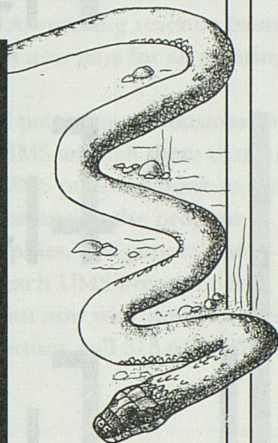
Spotted Owl



Schaus Swallowtail Butterfly

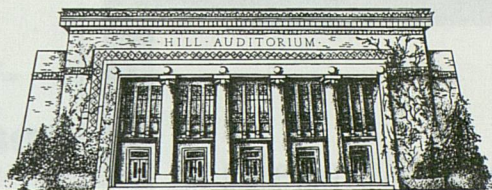


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**S**ix years ago, UMS began publishing expanded program books that included detailed information about UMS programs and services. Advertising revenue from these program books now pays for all printing and design costs.

We hope you will patronize the businesses who advertise with UMS and tell them that you saw their ad in the UMS program book so that we can continue to bring you the program notes, artists' biographies, and general information that add to each UMS presentation. For information about how your business can become a UMS advertiser, call 313.647.4020.

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**GRIGORY SOKOLOV**

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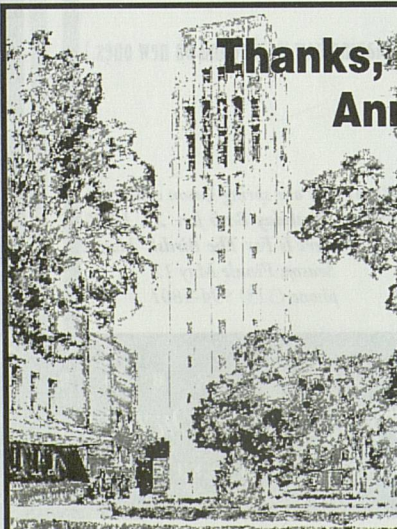
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The Advisory Committee is an integral part of the University Musical Society, providing the volunteer corps to support the Society as well as fund raising. The Advisory Committee raises funds for UMS through a variety of events held throughout the concert season: an annual auction, the creative "Delicious Experience" dinners, season opening and pre- and post-concert events, the newly introduced Camerata Dinners, and the Ford Honors Program Gala Dinner/Dance. The Advisory Committee has pledged to donate \$125,000 this current season. In addition to fund raising, this hardworking group generously donates many valuable hours in assisting with educational programs and the behind-the-scenes tasks associated with every event UMS presents.

If you would like to become involved with this dynamic group, please call 313.936.6837.



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# Ford Honors Program

The Ford Honors Program is a relatively new University Musical Society program, made possible by a generous grant from Ford Motor Company. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS presents the artist in concert, pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Proceeds from the evening benefit the UMS Education Program.

Van Cliburn was selected as the first artist so honored in May 1996 because of his distinguished performance history under UMS auspices, the affection shared between him and the people of Ann Arbor, 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.

This year's Ford Honors Program will be held Saturday, April 26, 1997. The recipient of the 1997 UMS Distinguished Artist Award is announced in late January.



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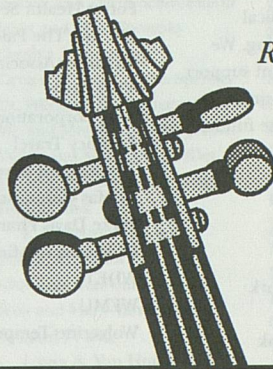
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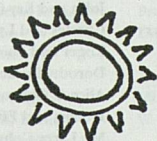
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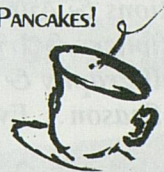
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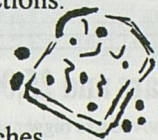


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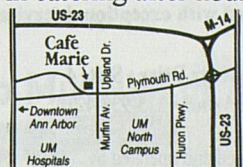
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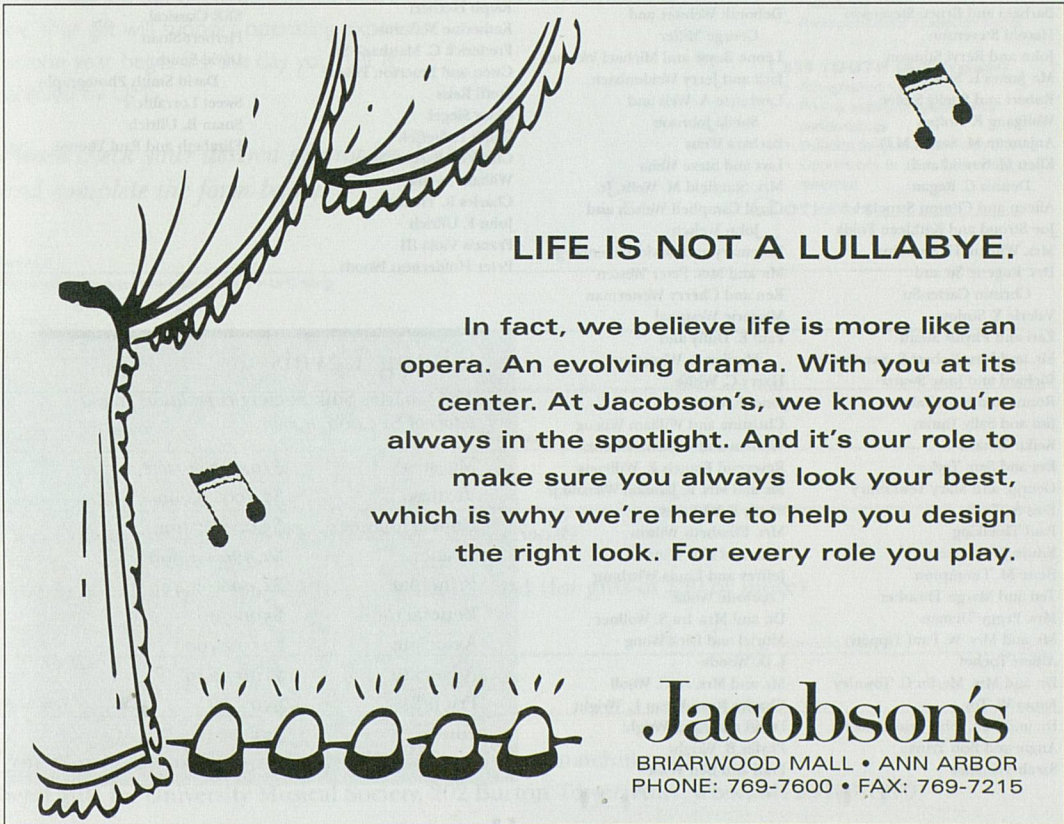


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