

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

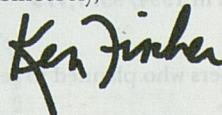
to Board members, volunteers include our Advisory Committee, usher corps, UMS Choral Union members and countless others who give of their time and talent to all facets of the UMS program. Thank you, volunteers!

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*TM

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.

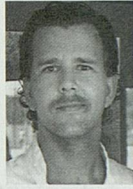
F. Bruce Kulp

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

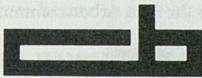
honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



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





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."

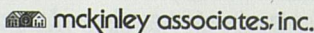


RONALD WEISER

*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."



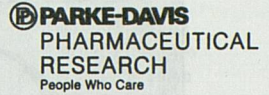
JOE E. O'NEAL
President,
O'Neal Construction

"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

Last 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.

*For more information, call the
UMS Box Office*

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



TABLE SET
FOR THE
GALA
DINNER

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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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We are proud to support the
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
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Ticket Services

PHONE ORDERS AND INFORMATION

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

313.764.2538

From outside the 313 area code 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

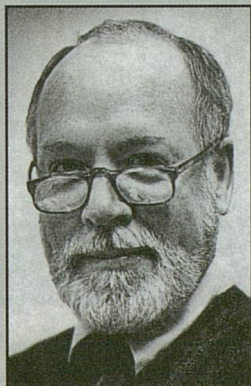
At the Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before the performance time.

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.



25
Years
and
Going
Strong

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

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

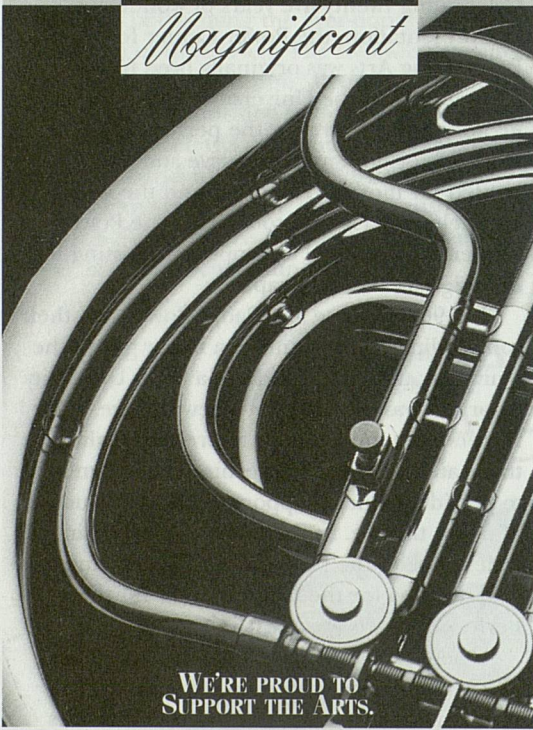
Celebrating twenty-five years of wonderful arts presentation, the Power Center for the Performing Arts was originally bred from a realization that the University of Michigan had no adequate theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, 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 première 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

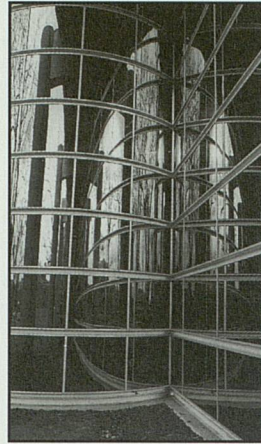


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POWER CENTER

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

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 Christian McBride Quartet
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

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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 CHEINIUK,
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.*

BLOOD 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 HAEFLIGER, 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.

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

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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

**PUCCINI'S LA BOHÈME
NEW YORK CITY OPERA
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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.

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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.

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KODO

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

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**NATIONAL TRADITIONAL
ORCHESTRA OF CHINA**

Hu Bingxo, 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
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CHOROVAYA AKADEMIYA

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

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**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

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**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 Musical
Society. Fri, Mar 28, 4pm,
Rackham.

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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
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**HUEL GAS 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.

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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
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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 Vergängliche* (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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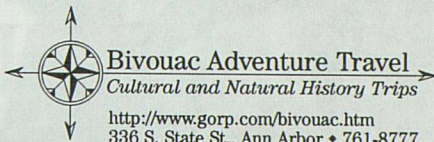
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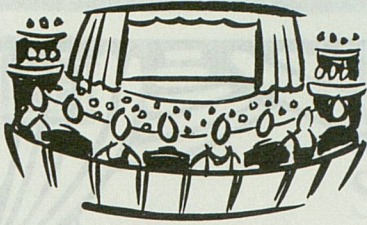
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- Thornton Wilder

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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

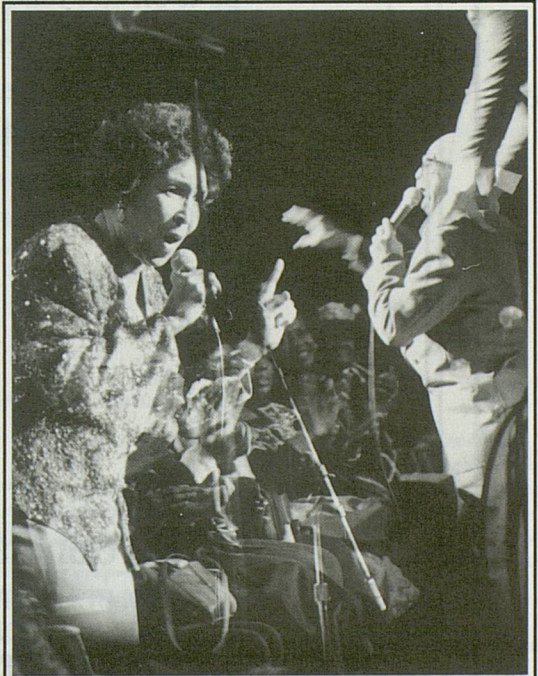
Included in the montage by local photographer David Smith are images taken from past University Musical Society seasons. The Alvin Ailey American Dance Theater's March 1996 performances in the Power Center; a capacity audience for a chamber music concert in Rackham Auditorium; and pianist Emanuel Ax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



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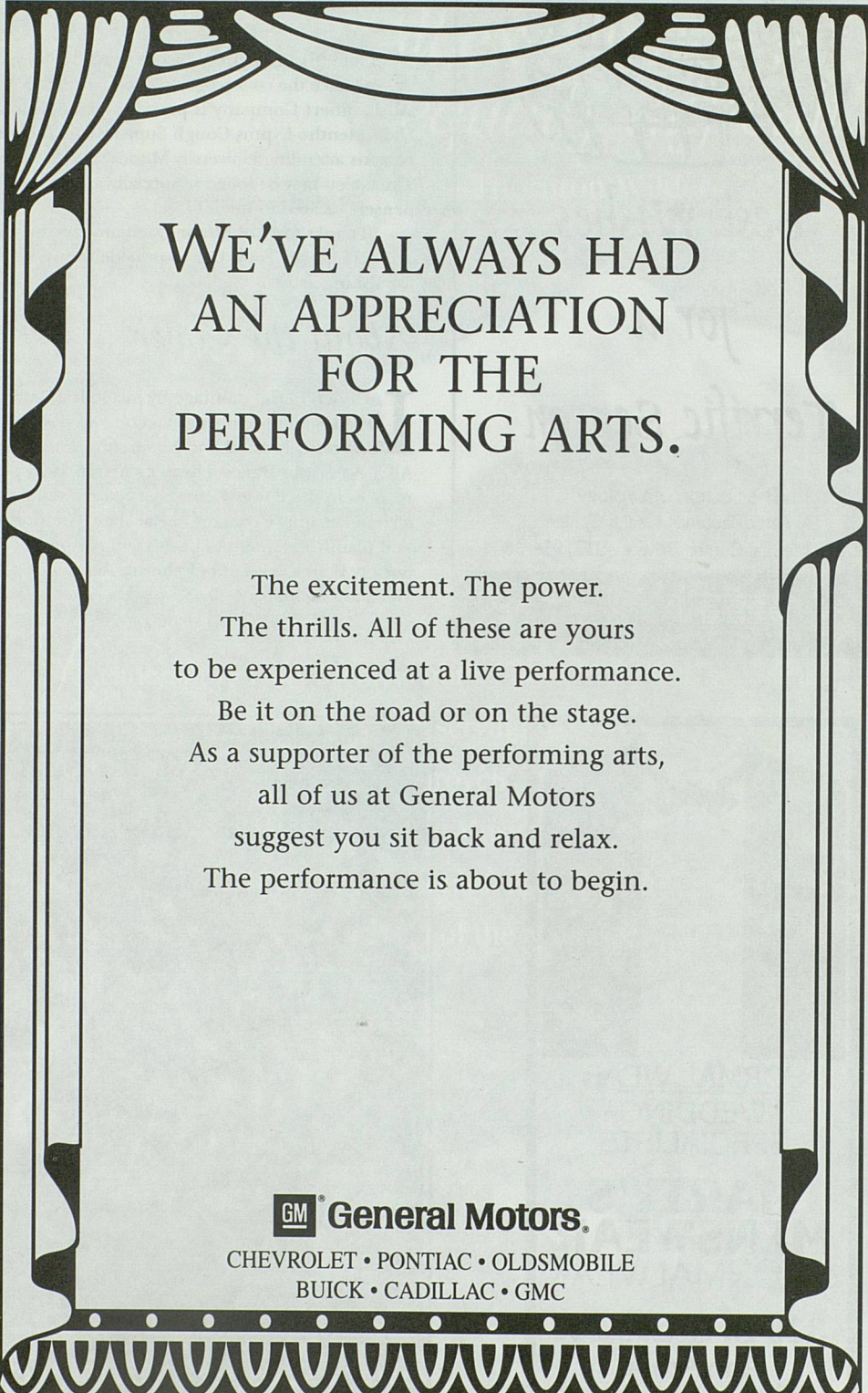
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of the University of Michigan
1996 - 1997 Winter Season

Event Program Book

Thursday, February 6, 1997
through
Wednesday, February 12, 1997

118th Annual
Choral Union Series
Hill Auditorium

Thirty-fourth Annual
Chamber Arts Series
Rackham Auditorium

Twenty-sixth Annual
Choice Events Series

BUDAPEST FESTIVAL ORCHESTRA

IVÁN FISCHER, CONDUCTOR
Thursday, February 6, 8:00pm
Hill Auditorium

THE REAL GROUP

Saturday, February 8, 8:00pm
Michigan Theater

ARS POETICA CHAMBER ORCHESTRA

Monday, February 10, 8:00pm
Rackham Auditorium

BLOOD ON THE FIELDS

WYNTON MARSALIS AND THE
LINCOLN CENTER JAZZ ORCHESTRA WITH
JON HENDRICKS AND CASSANDRA WILSON
Wednesday, February 12, 8:00pm
Hill Auditorium

3

11

15

23

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.

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

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

UNIVERSITY MUSICAL SOCIETY presents

**"Symphony
of a
Thousand"**

Mahler's

Symphony No.

8

Sunday, March 23, 4pm ~ Hill Auditorium

Grand Rapids Symphony and Chorus
Catherine Comet, conductor



UMS Choral Union
Thomas Sheets, conductor



Grand Rapids Choir of Men and Boys



Boychoir of Ann Arbor



Nicole Philibosian, *soprano*
Roberta Alexander, *soprano*
Beth Veltman, *soprano*
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Richard Fracker, *tenor*
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Ara Berberian, *bass*

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UNIVERSITY
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presents

THE BUDAPEST FESTIVAL ORCHESTRA

IVÁN FISCHER, CONDUCTOR

PROGRAM

Thursday Evening,
February 6, 1997
at 8:00

Hill Auditorium
Ann Arbor, Michigan

Béla Bartók

CONCERTO FOR ORCHESTRA

Introduzione: Andante non troppo – Allegro vivace
Giuocò delle copie: Allegretto scherzando
Elegia: Andante non troppo
Intermezzo interrotto: Allegretto
Finale: Pesante – Presto

INTERMISSION

Johannes Brahms

SYMPHONY NO. 2 IN D MAJOR, OP. 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

Forty-first Concert
of the 118th Season

118th Annual
Choral Union Series

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CONCERTO FOR ORCHESTRA

Béla Bartók

Born March 25, 1881 in Nagyszentmiklós,

Hungary (now Sînnicolau Mare, Romania)

Died September 26, 1945 in New York, New York

BARTÓK WAS A prolific composer of concertante works. In addition to his six concertos for soloist and orchestra — three for piano, two for violin and one for viola — he also wrote the *Scherzo-Burlesque*, Sz 27 and the *Rhapsody*, Sz 28 (both of which are large scale compositions for piano and orchestra), the two Rhapsodies for violin and orchestra (Sz 87 and 90), and the magnificent *Concerto for Orchestra* which constantly highlights different instruments, alone and in multiple combinations, as soloists.

The *Concerto for Orchestra* was written for the Koussevitsky Music Foundation in memory of Natalie Koussevitsky, wife of the eminent conductor. The work was completed on October 8, 1943, and had its first performance by the Boston Symphony Orchestra under Serge Koussevitsky, on December 1, 1944.

The composer supplied the following notes on the work at the time of its première performance:

The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life assertion of the last one.

The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a concertante or soloistic manner. The virtuoso treatment, appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the perpetuum mobile-like passage of the principal theme in the last movement (strings) and,

especially, in the second movement in which pairs of instruments consecutively appear with brilliant passages.

As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, muted trumpets). Thematically, the five sections have nothing in common. A kind of trio — a short chorale for brass instruments and side-drum follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the fourth movement likewise is chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the 'Introduction' to the first movement. The form of the fourth movement — *Intermezzo interrotto* (*Interrupted Intermezzo*) — could be rendered by the letter symbols "ABA-interruption-BA."

The "life assertion" to which Bartók refers in his first paragraph concerns his last illness which made itself apparent two years before his death. Bartók was in Doctor's Hospital in the summer of 1943 when he was visited by Koussevitsky, who came bearing a commission. Koussevitsky had never performed any of Bartók's scores and this was a special honor to a composer who was not yet known to the general public and who was dying from a broken heart as much as from a

physical disease. This commission came as an unexpected reprieve — and the results were startling. Bartók took an incredible turn for the better, so much so, that he was released from the hospital and sent to convalesce in Asheville, North Carolina. He wrote the *Concerto for Orchestra* in this quiet setting — and, in fact, several other works before death claimed him two years later.

SYMPHONY NO. 2 IN D MAJOR, OP. 73

Johannes Brahms

Born on May 7, 1833, in Hamburg

Died on April 3, 1897, in Vienna

BRAHMS HAS OFTEN, with arguable justification, been called the last of the great classical composers; a fervent admirer of Beethoven, he was moved by a desire to be linked to the tradition of the symphony as set by the master. However, Brahms cannot so easily be regarded as a mere neo-classicist (as he was called in life and even after his death); it is only the most superficial listener who could deny that his music possesses qualities of the most intense romanticism. The richness and abundance of his musical genius poured forth in his symphonies, as it did in his chamber works, choral pieces and his long list of songs. Like Beethoven before him, he provided a strong voice, dramatic content and perfection of structure to the symphony; this, however, he complemented with the introduction of the German *Lied* to the essence of symphonic form. Beethoven had not made use of this lyric, uncomplicated and somewhat rustic vein in his symphonies as it was later to be found in Brahms', but the practice was perpetuated into the turn of this century by Mahler, and to some small degree by Bruckner.

Brahms was over forty years old when he completed his First Symphony; having gar-

nered a substantial reputation with his small scale works (particularly his chamber music), and with Schumann's pronouncement naming him Beethoven's successor as a symphonist, Brahms felt tremendous pressure and weight of responsibility in presenting his first work in the form to the world. As a result, work on the First Symphony took him fifteen years between initial conception and the production of the completed score in 1876. Opus 68 turned out to be a magisterial work, and having overcome his fears regarding his abilities to compose in the grandest of forms for instrumental music, he immediately set to work on his next symphony.

Brahms wrote his *Symphony No. 2 in D Major* in 1877, completing the score in less than four months. This work has often been called Brahms' "Pastoral" Symphony. There is perhaps an element of truth in this descriptive nickname, particularly in relation to the first and second movements and, possibly the third. Of his four symphonies, the tone of the Second is the most idyllic. The serene expression of the first movement is contrasted with the more deeply contemplative character of the second movement, where the lyrical sentiment is most apparent as the style of the *Lied* is clearly found in the melody. The third movement demonstrates a skillful use of variation technique and an effective juxtaposition of alternating fast and moderately slow sections. The finale expresses great jubilation. All in all, Opus 73 provides a vivid example of Brahms' long melodic lines, his contrapuntal skill as demonstrated in the combination of melodic lines, the richness of harmony dictated by seriousness of purpose, the impressive coherence obtained in the use of thematic material, and the feeling of balance and unity in the structure as a whole.

The first movement, "*Allegro non troppo*," is written in sonata-allegro form. The tran-

quail opening of basses, horns and woodwinds reveals the emotional tone as well as the musical keynote of the symphony; the first theme compounds musical ideas to be utilized later in the work. A second portion of the first theme is stated in a quiet undulating melody played in the violins' high register. A transition builds to a full climax; this leads into the tender second theme, which is introduced by the cellos and casts a shade of melancholy on the previously sunny proceedings. The development section begins with an elaboration of the first theme; the intermingling melodies and vigorous contrasting phrases of the development finally subside into a quiet passage which leads into the recapitulation. Here, the return of the first theme is combined with the second theme winding about it. The coda that concludes the movement features an ethereal horn solo.

Unlike Mendelssohn and Schumann for instance, Brahms followed the practice of the classics by placing the slow movement as the second instead of the third movement of his symphonies. The song-like "*Adagio non troppo*," is deeply contemplative in character with long phrases and rich chromaticism. The cellos introduce the first theme based on a descending line, which leads to an accompanying counterpoint, ascending and played by the bassoons. A transition passage introduces a new key and leads into the second theme, marked "*L'istesso tempo, ma grazioso*." A third theme introduces the development; this section builds up with increased rhythmic and melodic motion. The recapitulation brings back the second theme, this time richly ornamented, before closing with a restatement of the second theme.

The third movement, "*Allegretto grazioso, quasi andantino*," is more like a song than a scherzo, and is perhaps closer in style to some of Brahms' piano pieces labeled *Intermezzi*. The main theme, introduced by

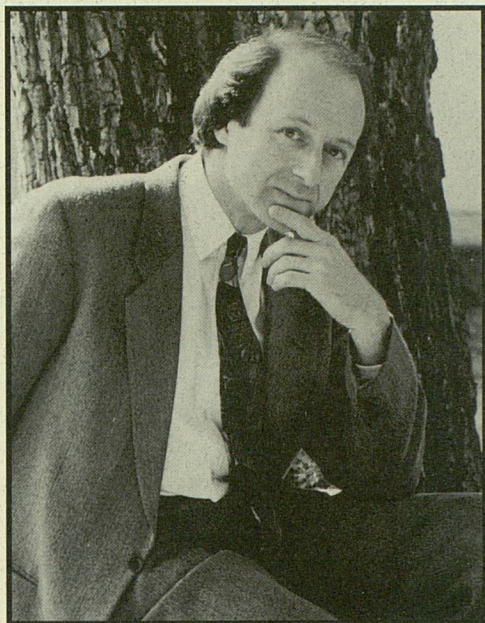
the oboe with pizzicato accompaniment from the cellos, suggests the steps of a dance; however, there is nothing dance-like about the development section or the richness of thematic variation in the middle episode.

The last movement, "*Allegro con spirito*," is once again built on the sonata-allegro form. The principal theme begins mysteriously in the strings, extends to the woodwinds, and at last is expounded by the entire orchestra. The second theme is also introduced by the strings. In the development section, Brahms' mastery of contrapuntal technique is most evident; here the composer makes frequent use of broken polyphony as the thematic threads of melody and counterpoint are distributed into small and even smaller motifs. With one last statement of the second theme, proclaimed by the trumpets, Brahms brings his *Symphony No. 2* to its brilliant conclusion.

Program notes by Edgar Colón-Hernández

Iván Fischer's international career was launched at the age of twenty-five by capturing the Rupert Foundation Conducting Award — the young inspiring conductor immediately garnered critical praise during the engagements with all of the major British orchestras.

Iván Fischer appears frequently in America, where he is principal guest conductor of the Cincinnati Symphony, and has appeared in recent seasons with the orchestras of Chicago, Los Angeles, Houston, Montreal, San Francisco, Minnesota and Pittsburgh. Maestro Fischer is regularly seen on the podiums of many of the world's leading orchestras including the Berlin Philharmonic, The Royal Concertgebouw, Chamber Orchestra of Europe, and the Orchestre National de France among others.



IVÁN FISCHER

Maestro Fischer was music director of the Kent Opera for five seasons, and he has led three Mozart productions at the Vienna State Opera. In addition, he has conducted many of the leading Opera houses, including the Bastille Opera of Paris, The Royal Opera, Covent Garden and the operas of Brussels, Zurich, Frankfurt, Budapest and Stockholm.

Born into a musical family, he undertook early musical studies at the Bartók Conservatory in Budapest before going to Salzburg to study with Nikolaus Harnoncourt. He completed advanced studies at the Vienna Academy of Music where he graduated from the conducting class of Hans Swarowsky.

This performance marks Iván Fischer's debut under UMS auspices.

Founded in 1983 by renowned conductor Iván Fischer in collaboration with pianist and pedagogue Zoltán Kocsis, the **Budapest Festival Orchestra** has already developed into an acclaimed international touring orchestra and prize-winning recording ensemble.

Debuts in London, Vienna, Paris, along with the prestigious festivals of Lucerne and Salzburg, immediately established the young orchestra's remarkable artistic standard. The orchestra made their North American debut with a highly acclaimed residency at the Hollywood Bowl in July of 1994 under the baton of Principal Conductor Iván Fischer, which resulted in an immediate invitation for their return in the summer of 1995.

In the fall of 1995, the orchestra made their Carnegie Hall debut in an all-Bartók program to honor the fiftieth anniversary of the death of the composer and performed similar commemorative concerts in Paris, Cologne, Frankfurt, and Brussels. Additional highlights of the orchestra's 1995-96 season include highly acclaimed performances in Vienna with pianist András Schiff as well as an extensive tour of Spain, Switzerland and Italy under the baton of the legendary Sir Georg Solti. The Budapest Festival Orchestra recently toured in Japan and they return to the United States in 1997 for this Ann Arbor concert, as well as engagements in Chicago and New York. In addition to their busy touring schedule, the orchestra offers a full series of concerts in Budapest at the Franz Liszt Academy of Music, featuring such celebrated soloists as Gidon Kremer and András Schiff.

The Budapest Festival Orchestra is funded by the city of Budapest and receives generous support from a number of Hungarian and international corporations.

This performance marks the debut of the Budapest Festival Orchestra under UMS auspices.

BUDAPEST FESTIVAL ORCHESTRA

Iván Fischer, *Music Director***First Violins**

Gabon Takács-Nagy
László Cser
Violetta Eckhardt
Mária Gál-Tamási
Radu Hrib
István Kádár
Ernö Kiss
Péter Kostyál
Gergely Kuklis
Ildikó Nemes
Péter Szűts
Tamás Zalay
Ljudmilla Romanovszkaja
Galina Danyilova
Imola Rajka

Second Violins

Tamás Szabó
Tibor Gátay
Bence Asztalos
Katalin Lukács
Éva Nádai
Zsolt Szefcsik
Rita Tóth
Natasa Sós
Pál Jász
Ágnes Biró
Györgyi Czirók
Zsuzsa Bitay

Violas

Péter Lukács
Miklós Bányai
Judit Bende
László Bolyki
Ágnes Csoma
Barna Juhász
Judit Kelemen
Zoltán Fekete
Nikoletta Szöke
Nikoletta Reinhardt

Cellos

György Éder
László Bánk
Lajos Dvorák
György Kertész
György Markó
Judit Szabó
Péter Szabó
Rita Sovány
Zsolt Kovács
Endre Balog

Basses

Zsolt Fejérvári
Károly Kaszás
Géza Lajhó
Iván Sztankov
László Bencze
Vera Papai
István Bartányi
József Horváth

Flutes

Erika Sebök
Gabriella Pivon
Anett Jóföldi

Oboes

Béla Horváth
Szilvia Pápai
Szilvia Becze

Clarinets

Zsolt Szatmári
Ákos Ács
László Kiss Gy.

Bassoons

Tamás Benkócs
Sándor Patkós
Judit Bodnár

Horns

László Rákos
László Gál
Tibor Maruzsa
Zsolt Péter

Trumpets

Tamás Velencei
Zsolt Czeglédi
Gábor Boldoczki

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Ferenc Kóczyás
Péter I. Bálint
Sándor Balogh

Tuba

József Bazsinka

Tympani

Tamás Gábor

Percussion

Aurél Holló
Bojtos Károly

Harp

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DISTINGUISHED ARTIST AWARD

SATURDAY,
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AUDITORIUM
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The University Musical Society invites you to attend a special evening honoring soprano Jessye Norman as part of the second Ford Honors Program. The evening will feature a special Hill Auditorium recital by Ms. Norman at 6:00pm, followed by a tribute involving film, musical presentations, speeches and special guests. The tribute will include the presentation of the 1997 UMS Distinguished Artist Award. A gala dinner in Ms.

Norman's honor with entertainment and dancing at the Michigan League will follow the tribute. All proceeds from the events will benefit the UMS Education Program.

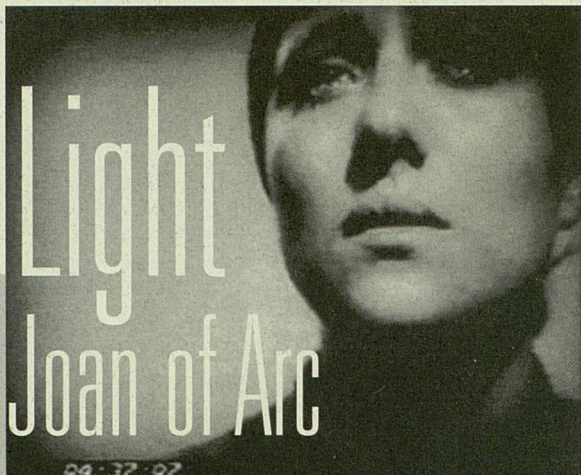
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Voices of Light

The Passion of Joan of Arc



Sunday, February 16, 7pm ~ Michigan Theater

All copies of this film were thought destroyed in two separate fires only months after its premiere in 1928. When a near-perfect copy was found in the janitor's closet of an insane asylum in 1981, Richard Einhorn was inspired to write the film's score, featuring Anonymous 4 as Joan's voices.

Presented with support from media partner WDET, 101.9FM

Silent Film by Carl Dreyer

with live music by

Richard Einhorn

Featuring

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Los Angeles Mozart Orchestra

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Norman Goss, Daniel Ebbers

Lucinda Carver, *conductor*

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UNIVERSITY
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presents

THE REAL GROUP

JOHANNA NYSTRÖM, *soprano*
KATARINA NORDSTRÖM, *alto*
ANDERS EDENROTH, *countertenor*
PEDER KARLSSON, *tenor*
ANDERS JALKÉUS, *bass*

PROGRAM

Saturday Evening,
February 8, 1997
at 8:00

Michigan Theater
Ann Arbor, Michigan

The Real Group will announce the program from the stage.

There will be one intermission.

Forty-second Concert
of the 118th Season

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



Jazz Directions Series

Large print programs are available upon request.

Although **The Real Group's** recordings are frequently featured on radio stations throughout this country, the Swedish singing ensemble is making its first extended tour of the United States this winter. Formed in Stockholm in 1984, the group of five singers has appeared in concerts and in clubs throughout Europe, with brief forays to the Far East, and to several cities in Canada and the States.

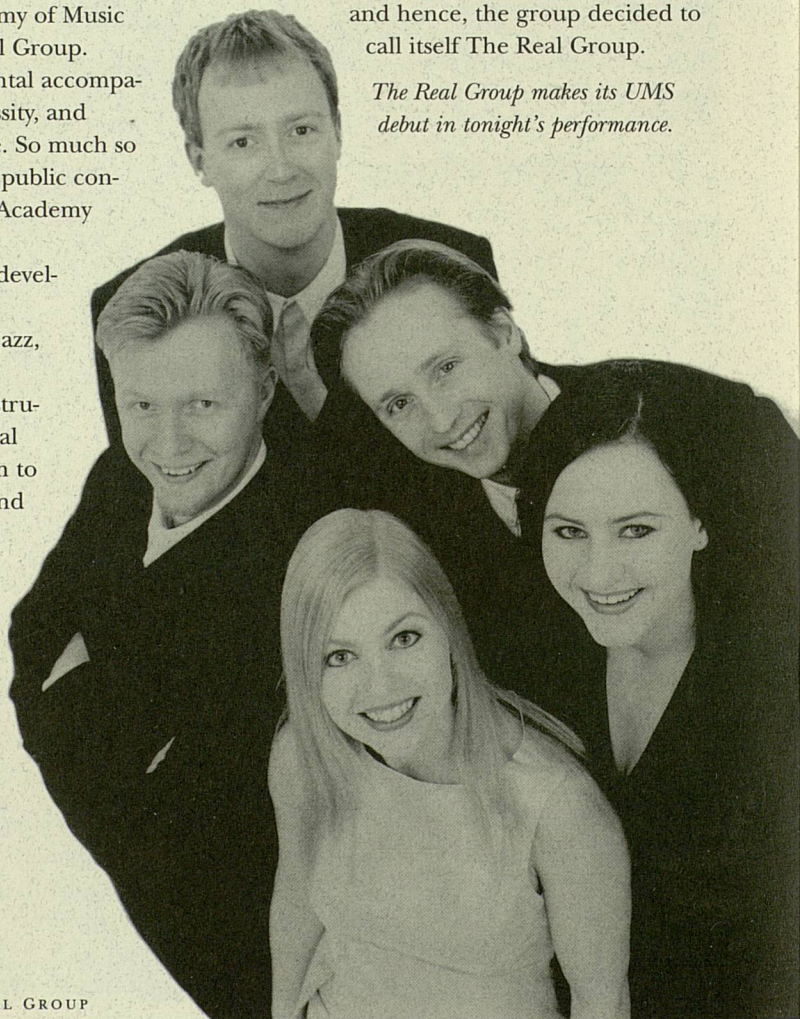
The five first met at Fredrik's Music School in Stockholm, but it was not until they all attended the Royal Academy of Music that they created The Real Group. Singing without instrumental accompaniment was at first a necessity, and then became a preference. So much so that they were able to give public concerts to fulfill their Royal Academy course requirements.

The Real Group soon developed a broad and diverse repertoire encompassing jazz, rock, pop, and even Latin American tunes. Their instrumental imitations and vocal artistry have brought them to the forefront of the jazz and *a cappella* worlds. They

have attracted the attention of such artists as The King's Singers, soprano Barbara Hendricks, and vocal virtuoso Bobby McFerrin, all of whom have performed in concert with The Real Group.

The Real Group bases its name on the "text" that the singers use in preparing concert material. In jazz parlance, the "fake book" is a massive accumulation of lead-sheets from songs covering the whole history of popular music. It gives the melody, basic harmony, rhythm and the lyrics for thousands of songs, and it is used by all jazz and pop musicians as the ultimate source book for their work. It is entitled *The Real Book*, and hence, the group decided to call itself The Real Group.

The Real Group makes its UMS debut in tonight's performance.



THE REAL GROUP



Sounds of St. Francis

Chorovaya Akademia

Alexander Sedov,
artistic director and conductor

Saturday, March 15, 8pm

**St. Francis of Assisi
Catholic Church**

In the reverberant sanctuary of St. Francis of Assisi Church, this men's *a cappella* choir from Moscow champions the superb, thousand-year tradition of Russian choral music with a program of works for the Russian orthodox church.

Huelgas Ensemble

Paul Van Nevel, *director*

**The High Art of Sacred
Flemish Polyphony**

Thursday, April 10, 8pm

**St. Francis of Assisi
Catholic Church**

Highly-acclaimed in historical performance practice, the Huelgas Ensemble takes listeners back to the spiritual cloisters of the early millennium featuring works by Nicolas Gombert, Pierre de Manchicourt and Antoine Brumel.

Sponsored by **Conlin Travel** and **Cunard**.

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Ars Poetica Chamber Orchestra



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The University Musical Society presents

Richard Goode

Friday, March 14, 8:00pm
Hill Auditorium

Making 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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UNIVERSITY
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presents

ARS POETICA CHAMBER ORCHESTRA

ANATOLI CHEINIUK, *conductor*

CHO-LIANG LIN, *violin*

PROGRAM

Monday Evening,
February 10, 1997
at 8:00

Rackham Auditorium
Ann Arbor, Michigan

*"...carmina fingi posse
linenda cegro et levi
servanda cuppresso"*

*"...songs worthy of
cedar oil and the
cypress case"*

HORACE *Ars Poetica*

Wolfgang Amadeus Mozart

SYMPHONY NO. 29 IN A MAJOR, K. 201

Allegro moderato
Andante
Menuetto
Allegro con spirito

Joseph Haydn

VIOLIN CONCERTO NO. 1 IN C MAJOR

Allegro moderato
Adagio
Finale: Presto

Cho-Liang Lin, violin

INTERMISSION

Joseph Haydn

SYMPHONY NO. 45 IN F-SHARP MINOR (FAREWELL)

Allegro assai
Adagio
Minuet (Allegretto)
Presto; Adagio

Forty-third Concert
of the 118th Season

Michigan Pride Series

This performance is sponsored in part by Miller, Canfield,
Paddock and Stone, PLC.

Large print programs are available upon request.

A NOTE FROM ANATOLI CHEINIOUK

Music is heard everywhere and always. Where there is no man, the wind touches the strings of the Aeolian harp. Where there are no strings, it is answered by the reed-pipe. The conch shells sing, the cliffs resound melodiously.

Where there is man, someone is whistling, making noise, snapping his fingers, clicking his tongue...but more importantly, he is constantly listening, consciously or subconsciously to the sound of the harmony which surrounds him.

Sometimes this harmony reaches a level at which it can be perceived by only a few: Mozart, Bach, Shostakovich....They put down on paper what they heard and we, using what they left us, perform it.

We of the Ars Poetica Chamber Orchestra are not simply a group of musicians, each of whom is a master of his or her own instrument. We are united by a common understanding of what our music represents. One can say that we are continually playing it together, although we live in Detroit, Chicago, Boston, or Cleveland. Even a family scattered across the world remains a family, continues to think related thoughts, to communicate wordlessly. We gather together, as we do today, to enjoy playing music in each other's company — and to convey that pleasure to you.

SYMPHONY NO. 29 IN A MAJOR, K. 201

Wolfgang Amadeus Mozart
Born on January 27, 1756 in Salzburg
Died on December 5, 1791 in Vienna

IN THE EARLY 1770s, Mozart the child prodigy was transforming himself into the great composer we all know and love. The

transformation took place within a few short years, stimulated in part by three extended trips to Italy, taken by Mozart and his father between 1771 and 1773, and a ten-week stay in Vienna in the summer of 1773 during which the teen-ager got to know some of the most recent works of his future friend, Franz Joseph Haydn.

Having returned to Salzburg, Mozart took up his duties in the service of Archbishop Hieronymus Colloredo, and he quickly made a name for himself locally as a keyboard player and composer. The young Mozart had ample opportunity to refine his skill as a composer of symphonies, and to hear his works performed by the excellent archiepiscopal orchestra, as well as other venues in his native city. No wonder he wrote about thirty symphonies between 1770 and 1775, more than at any other time in his life. Some of these symphonies are among the earliest works to show Mozart in his full artistic maturity.

In his article on Mozart in *The New Grove Dictionary of Music and Musicians*, Stanley Sadie called the A-Major symphony a “landmark,” and it is hard to disagree with his assessment. In this work Mozart enriched the established conventions of symphonic writing with individual strokes of genius to a quite unprecedented degree. The melodic material is more sharply defined than before, the thematic development more complex. Mozart's overflowing musical imagination requires substantial codas, that is, special extensions, in the first, second, and fourth movements, whereas such “tail-pieces” were not usually found in other symphonies of the time.

An unusual feature occurs right at the beginning of the symphony; instead of a fanfare or other loud and energetic opening statement, we hear a descending octave leap played — significantly — *piano* by the first violins. This octave leap is the central idea for the entire movement; it is elaborated

contrapuntally, repeated in *forte* volume, and subjected to many other ingenious modifications. Its assertive, somewhat “angular” character contrasts with the more “rounded” secondary theme and a light and playful closing motif.

The second-movement “*Andante*” has the particularity of requiring mutes on the violins. Like the opening movement, the *Andante* is in sonata form, with a second theme (an exceptionally lovely, lyrical idea), development section (with some harmonic and rhythmical excitement) and a recapitulation. For the last four measures of the concluding coda, the violins take off their mutes, and state the main theme in an energetic *forte* instead of the gentle *piano* that has prevailed throughout.

The third-movement “*Menuetto*” is based on an idea in dotted rhythm that is possibly an allusion to French style; some of the harmonic progressions are reminiscent of Baroque music. The most surprising element is the repeated-note fanfare at the end of the first phrase, played by two oboes and two horns while the strings are silent. It is answered by the strings playing the same repeated-note figure a step higher. The melody of the trio, or middle section, is scored for strings only, with the wind instruments merely supplying long-held pedal notes.

The “*Finale*” begins with the same descending octave we heard in the first movement, but it is now embedded in a theme with a different direction: instead of rising step-by-step in pitch, the melody shoots up like a rocket, introducing a movement in which even the lyrical second idea sustains a high level of excitement. The development section, with its distant modulations and elaborate counterpoint, is one of the most sophisticated Mozart had written to date. An unaccompanied, rapidly ascending sixteenth-note scale ushers in the recapitulation, and reappears in the coda before

two energetic chords bring the symphony to an end.

Program note by Peter Laki

VIOLIN CONCERTO NO. 1 IN C MAJOR

Joseph Haydn

*Born March 31, 1732 in Rohrau, Lower Austria
Died on May 31, 1809 in Vienna*

FRANZ JOSEPH HAYDN spent almost thirty years of his life in the service of Prince Nikolaus Esterházy who resided in Eisenstadt, Austria, and in the new palace he built during the late 1760's and '70s at Eszterháza, just across the Hungarian border. For the better part of the season, the composer was removed from the great musical centers but had the privilege of working with an excellent orchestra and many first-rate soloists the Prince had engaged. During the first years of his tenure at Eisenstadt (1761-65), Haydn wrote a series of concertos for some of these distinguished colleagues; the concerto was a genre to which he was to contribute only sporadically during his later years.

The group of early concertos comprises six works for the organ, three for violin, and one each for horn, cello, and harpsichord. Of these works, the cello concerto in C Major is probably the best known, although the first of the violin concertos, written in the same key, is also heard with increasing frequency. (It is interesting that none of these works was printed until the twentieth century.)

The violin concertos were written for Luigi Tomasini (1741-1808), a native of Italy who had been in Esterházy's service since his teens. He was concertmaster of the Prince's orchestra and the first violinist of the resident string quartet for which Haydn wrote his early quartets.

Haydn's early concertos are transitional works between the Baroque and the Classical concerto forms, and the present work is no exception. The first movement bears traces of the "ritornello" structure known from Vivaldi's and Bach's concertos. The melodic writing is also replete with Baroque turns, but some of the episodes already announce the incipient Classical style. The numerous double stops and passages in the high register certainly venture far beyond standard Baroque concerto practice. The second-movement "Adagio" begins and ends with a "curtain" consisting of an ascending F-Major scale played by the solo violin. The main body of the movement is made up of a single lyrical violin solo of surpassing beauty. The cheerful and virtuosic finale again has its stylistic roots in the Baroque, but near the end there is a surprise that gives us a foretaste of the later Haydn.

Program note by Peter Laki

SYMPHONY NO. 45 IN F-SHARP MINOR (FAREWELL)

Joseph Haydn

THE SYMPHONY, nicknamed the "Farewell", was composed for a special occasion. There are several versions of the story, but the most reliable is that Prince Nicolaus Esterházy had overstayed his usual period at Esterháza — the new Princely Castle — by rather a long time, and his musicians turned to Haydn, their conductor and "union representative" for help to get back to their homes and families at Eisenstadt. In response Haydn wrote this superb symphony with its double last movement during which one musician after another quietly leaves the stage. The Prince was delighted, took the hint, and the whole court departed the next day. But the passion and originality of the symphony transcends

any external circumstances. The symphony begins with a fiery "Allegro assai," which maintains its power and tension relentlessly, (the lyrical melody in the major key which lightens the middle section is soon thrust aside by the return of the opening theme, freely and powerfully expanded). The innovative pastoral start of the "Adagio," with its muted strings, belies the seriousness with which it evolves, moving through passages of haunting harmonic ambiguity. The "Minuet" offers brightness and contrast with its F-sharp Major tonality and its gleaming horn tone, but the underlying minor repeatedly breaks the surface. The finale is, in effect, two linked sonata-form movements. First comes the vigorously rhythmic "Presto" in the minor, then, in A Major, a gracious "Adagio" unfolds, fully scored at the outset, but gradually and unobtrusively shedding its instrument — winds first, then the double-bass as it moves, magically, into F-sharp Major; at last, only the two muted violins are left to bring the symphony to its close.

Ars Poetica Chamber Orchestra is a unique group of nationally and internationally acclaimed virtuosi from world famous symphony orchestras, such as the Boston Symphony, the Detroit Symphony, the Chicago Symphony, the Cleveland Orchestra, and the Dallas Symphony. They are united by their love of chamber music, a common understanding of what this music represents, and a dedication to its performance.

The name of this unique orchestra is derived from the work of the Roman poet Horace, entitled *Ars Poetica*, written in the First Century BC. Equilibrium, the main theme of this work, has been chosen by the orchestra as the vital and most important

characteristic, not only of the pieces selected for performance, but also of the make-up of the orchestra, of every individual program and of the long-term repertoire.

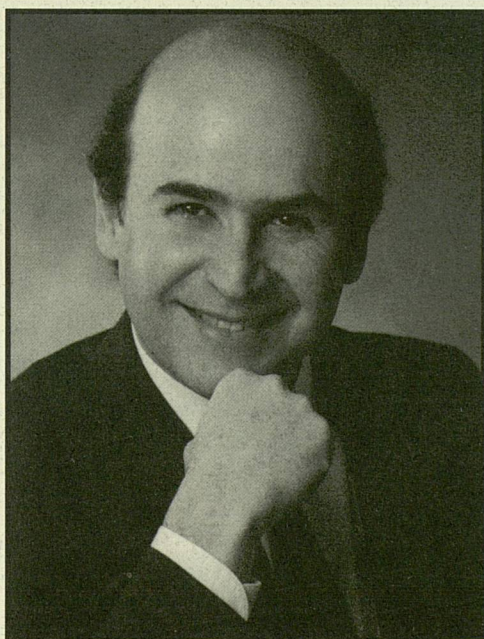
Clearly, all musicians and all orchestras strive toward this goal, but for Ars Poetica it is the motto.

Future performances of Ars Poetica Chamber Orchestra will feature world renowned guest soloists Yo-Yo Ma, Radu Lupu, Yefim Bronfman, and Emanuel Ax.

Tonight's performance marks the Ars Poetica Chamber Orchestra's debut under UMS auspices.

Anatoli Cheiniouk, Music Director and founder of Ars Poetica Chamber Orchestra, is a musician of great artistry and mastery. He is among the finest violinists produced by the Violin School in Russia.

Mr. Cheiniouk was a soloist and member of the Moscow Chamber Orchestra, founded and directed by Rudolf Barshai from 1968 until 1980. During these twelve years,



ANATOLI CHEINIOUK

he performed return engagements in Western Europe, the US, Japan, Australia, and South America, and as a part of the major European festivals of Salzburg, Lucerne, Prague, and Edinburgh.

In the late 1970's Mr. Cheiniouk became a co-founder and a soloist of the Moscow Virtuosi Chamber Orchestra, directed by Vladimir Spivakov. From 1980 until 1985 when he came to the United States, he toured with this orchestra throughout Europe and Japan and participated in many festivals including Granada, Spain, Spring in Prague, and Tours, France.

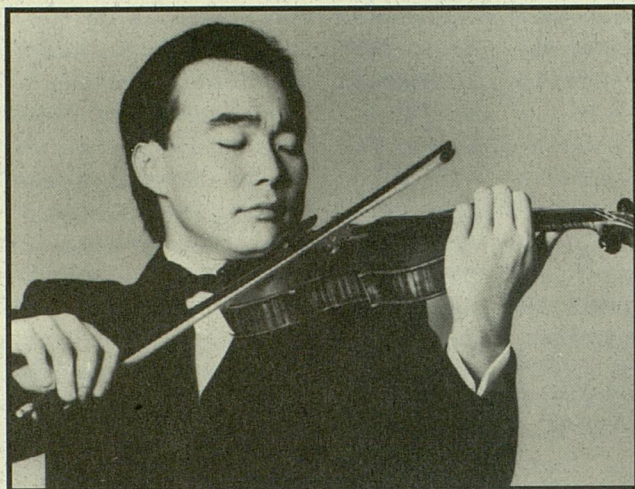
His performances at many concerts, including participation in the première concert of the works of Dimitri Shostakovich, were critically acclaimed.

Anatoli Cheiniouk performed with the Moscow Chamber Orchestra at the opening of the Sydney Opera House, Australia, before her Majesty, Queen Elizabeth the Second, and many other royal families.

With Vladimir Spivakov and Yuli Turovsky, cello soloist of the Borodin Trio and Music Director of I Musici de Montreal, Anatoli Cheiniouk recorded works by Corelli, Vivaldi, Mozart, Schubert, and Bach. The recordings were produced by Melodiya Recording Company in Russia and Odyssey Recording Company in the US.

Ars Poetica Chamber Orchestra has been highly acclaimed and is a unique contribution to music and this country.

This performance marks Anatoli Cheiniouk's debut under UMS auspices.



CHO-LIANG LIN

Cho-Liang Lin, the Chinese-American violinist, is well known to audiences around the world for his technical brilliance and the warmth and beauty of his playing.

Highlights of this season include a US tour with the Orchestre National de France led by Charles Dutoit and appearances with the orchestras of Baltimore, Indianapolis, Atlanta and Oregon. Mr. Lin will also perform with the Chamber Music Society of Lincoln Center. In Europe he will perform in Paris with Orchestre National de France, Madrid's Orquesta Sinfonica de RTVE, the Halle Orchestra, and the Royal Liverpool Philharmonic. Recital appearances include London's Wigmore Hall, Paris and Spain. Tours to Asia take Mr. Lin to the Presidential Inauguration concert in Taiwan, as well as recital and orchestral appearances in Japan with the Kyushu Symphony and Japan Philharmonic. In Australia he will perform with orchestras in Sydney, Melbourne, and Brisbane.

This summer's appearances included returns to the Aspen Music Festival, Minnesota Orchestra's Sommerfest, Grand Teton Festival, Milwaukee Symphony, Oregon's Chamber Music Northwest, and the La Jolla Summerfest. Mr. Lin performed

with the Chamber Music Society of Lincoln Center and at the Ravinia Festival. Overseas visits included Norway's Stavanger Festival and Finland's Naantali Festival,

Born in Taiwan, Cho-Liang Lin began his studies at the age of five and gave his first public performance at the age of seven. When he was twelve, he was sent to Australia to study at the Sydney Conservatorium. After a master class given there by Itzhak Perlman, Mr. Lin was inspired to study with Mr. Perlman's teacher, Dorothy DeLay. He arrived in New York in 1975, and was enrolled in The Juilliard School immediately following his audition. Mr. Lin is now a member of the Juilliard faculty and resides in New York. His violin is the 1734 Guarneri del Gesu "The Duke of Camposelice."

Cho-Liang Lin made his UMS debut in October of 1992 with the Frankfurt Radio Symphony. Tonight's performance marks his second appearance under UMS auspices.

ARS POETICA CHAMBER ORCHESTRA

Anatoli Cheiniouk, *Music Director*

Violins

Victor Romanul
Emanuel Borok
Wei Fang Gu
Alexander Romanul
Adam Stepniewski
Nancy Park
Boris Chusid
Hai Xin Wu
Marian Tanau

Violas

Michael Zaretsky
Catherine Brubaker
Glenn Mellow

Cellos

Elizabeth Anderson
Margery Hwang

Double Bass

Peter Guild

Oboes

Don Baker
Kristen Beene

Horns

Bryan Kennedy
Mark Abbott

Harpsichord

David Wagner

Ars Poetica Chamber Orchestra

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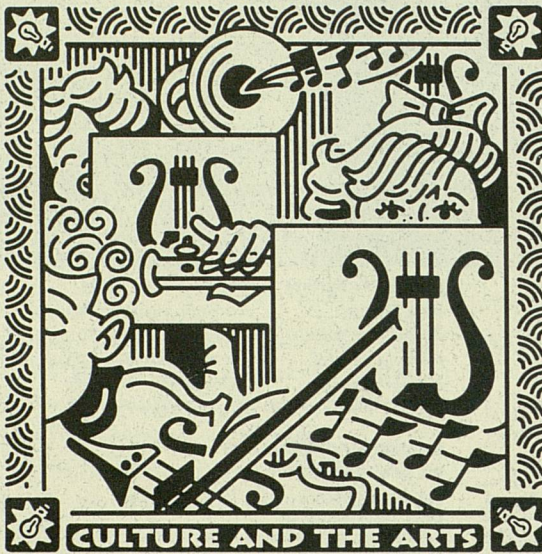
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DETROIT EDISON

present

BLOOD ON THE FIELDS

WYNTON MARSALIS AND THE
LINCOLN CENTER JAZZ ORCHESTRA

with

JON HENDRICKS *and* CASSANDRA WILSON

PROGRAM

Wednesday Evening,
February 12, 1997
at 8:00

Hill Auditorium
Ann Arbor, Michigan

The full text for tonight's performance may be found
in the libretto insert.

Forty-fourth Concert
of the 118th Season

Special thanks to the Detroit Edison Foundation for support
of this performance and the related educational events.

This performance is presented with support from media
partners WEMU, 89.1 FM, and Continental Cablevision.

Special thanks to Stanley Crouch, Jazz Musician, Critic and
Author, for serving as Master of Arts Interviewer. The Master
of Arts Series is a collaborative effort of UMS, the University
of Michigan Institute for the Humanities and WUOM. This
Master of Arts interview will be aired on WUOM on Monday,
March 3, 1997 at 8PM.

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

The carillon concert preceeding tonight's performance was
played by Judy Ogden, Assistant University Carillonist.

Jazz Directions Series

Large print programs are available upon request.

Because of the historical importance of the première of *Blood on the Fields*, this program includes the original notes and the comments that Wynton Marsalis made on the work and its meaning. Nothing quite like it had ever been written, either by a jazz musician or one from another discipline. It was fitting that the opening night was on April Fool's Day, 1994, because Marsalis went beyond all that even those who most admired his writing expected of him. He reached a level of expression arrived at by only the very great artists, but the composer had achieved his new position through absolute contact with the mud and swamp water of the earth. At every turn, no matter how abstractly he might have handled his themes, his rhythms, and his orchestration, there was always something inside the writing that was very old and very profound, something that drew upon the vitality of the Negro spirituals and the blues, those musics of spiritual concern in religious and secular contexts.

Blood on the Fields was sold out both of its two nights, with many standing outside the hall hoping they might convince others who had seats to sell one or two of their tickets. Excitement put another layer of heat into the incipient spring night. The audience reflected the ethnic variety of Manhattan as well as the universal appeal of the music. As George Kanzler of the *Newark Star Ledger* reported, "It was one of those rare concerts where you knew something magnificent, even history-making, was taking place. At intermission, the audience was buzzing with excitement and by concert's end there was a palpable feeling of awe, of being almost overwhelmed by the sheer power of the music."

The epic length of the piece, nearly three hours, put it in a category beyond all other jazz composition. Where many had

fumbled before him, either out of lack of compositional skill or a tendency to pretension, Marsalis was showing how well all of the elements of jazz and its antecedents could work together. Marsalis used a jazz orchestra comprised of young musicians whom he had known almost since they began playing, musicians who were once no more than novices showing up at clinics or backstage following performances. They executed an extremely demanding score with valor and precision. Marsalis utilized the marvelous singing styles of Jon Hendricks, Cassandra Wilson, and Miles Griffith, each a representative of a specific era in jazz singing and jazz knowing. Hendricks, Wilson and Griffith reached levels of swing, tragedy, stoic lyricism and anger that were much deeper than what one is accustomed to in our time.

Marsalis was doing his own turn on the way Duke Ellington had used so many different styles for his 1943 historical masterpiece, *Black, Brown, and Beige*. But at thirty-two, neither Ellington nor anyone else had written a work this ambitious, primarily because they had neither the amount of music that Marsalis has to draw on — which is not only everything that came before Ellington, but everything that came in his wake. The result was that Marsalis, who had been in pitched battle with the critical establishment, won them over just as he did the audiences that stood shouting and clapping when the piece ended. *The New York Times* reported, "Wynton Marsalis' skills have grown as fast as his ambitions and he is the most ambitious younger composer in jazz...His music holds on to jazz fundamentals — blues and ballads, swing and Afro-Caribbean rhythms, call-and-response — while abstracting them into fast-mutating collages. With *Blood on the Fields*, he also proves he can write melodies that sound natural for singers...Mr. Marsalis' ensembles bristle with polytonality, dissonance and jagged, jumpy lines and counter-melodies, but the rhythm section pushes

them along as if they were dance music... He comes up with elaborate structures and musicianly abstractions, but he also encourages old-fashioned jazz pleasures: snappy riffs, strutting syncopations, repartee between sections, competitive solos and the bedrock of the blues."

Blood on the Fields was the sort of across-the-board conquest that signals fresh possibilities in American art because, in a time of so much disorder, so many clichés, and such cynicism, the listener is ennobled by the experience of the music.

WHO AIN'T A SLAVE?

(original notes on the program, April 1994)

THE EVOLUTION OF Wynton Marsalis as a composer is one of the forces that defines the quality of our American art. His body of work now stands above that of all but the most important writers of jazz music. Marsalis has taken on such a large position in the writing of jazz music because he is in possession of a very rich talent and has no difficulty perceiving what kind of a Western music jazz is. He understands how it combines African-derived ideas about percussion and European harmony, drawing its primary melodic sources from the uniquely American line of the blues on one hand and Negro spirituals on the other. He is also aware of the impact that jazz, blues, and spirituals had on the music of Tin Pan Alley and the impact Tin Pan Alley had on jazz.

One of the reasons Marsalis is so clear on the elements that give his art its identity is that he has not only worked with jazz masters of every style but has had wide and successful experience in European concert music, performing everything from Bach to the avant garde of the twentieth century (the work of composers such as Stravinsky, Bartok, Stockhausen, Zwilling, and Ralph Shapey). That rich background has given

Marsalis a strong and thorough grounding; not a superficial perception of what constitutes modern music. This technical education has allowed Marsalis to grow ever stronger over the last fifteen years. The consistent growth of his mastery has been documented on nearly twenty albums, each addressing the basics of jazz with compositional variety and adventure. Over and over, one hears how clearly he has brought his own voice to the fundamentals that have given commonality to the highly individual work of the finest jazz musicians — 4/4 swing (fast, medium, and slow), the blues, ballads, and Afro-Hispanic rhythms (what Jelly Roll Morton heard as an essential "Spanish tinge").

In *Blue Interlude*, he went beyond even the best jazz writers of the fifties and the sixties to create a form for a small group that lasted nearly forty minutes but maintained cohesion through thematic and harmonic control. In *Citi Movement*, his ballet for Garth Fagan, he wrote a three-movement symphony for seven pieces, a two-hour work that had no precedent. In *This House/On This Morning* was commissioned by Jazz at Lincoln Center in 1992 and found Marsalis working with a structure based on the Afro-American church service, exceeding in quality and complexity previous jazz pieces that built their foundations on the music of the Negro church. In *This House* was a whole work, not a group of pieces that had no formal relationship to each other. For a collaboration with the New York City Ballet, Marsalis wrote *Jazz (Six Syncopated Movements)*. It used riotous dissonance, marches, railroad train onomatopoeia, ballroom lines, and ragtime to give another form to the composer's epic understanding of American life and history.

Tonight we will hear Marsalis' first extended composition for large jazz band. He calls it *Blood on the Fields* and explains that American slavery is its subject. Slavery was the buzzard pecking at the liver of the Constitution, and its shadow, like a dark

virus, infected everything it touched. It made America schizoid, touched off increasingly hostile debate, challenged the Christian underpinnings of universal humanism, inspired the abolition movement, made visceral every national shortcoming. That is why Marsalis is convinced that much of our identity as Americans is the result of what slavery meant to our country — its social contract, its laws, its politics, its literature, its military history, its theater, its film. The issues surrounding slavery led to the Civil War, to Reconstruction, and the ninety-year-long struggle to take the Constitution south, resulting in the Civil Rights Movement, our second Civil War.

But the subject of American slavery is much more than a tale of racial degradation. To leave it there is to trivialize what it meant and should mean. No, American slavery isn't the rhetorical football sentimentalists, hysterics, and demagogues so easily kick around. It was a long tragic condition that continues to loom larger than slaves themselves. As a genuine tragedy, slavery is a prismatic metaphor through which we can see beyond color by seeing all colors. American issues of labor, of gender, of the exploitation of children, and, finally, of human rights within this society are traceable back to that phenomenon, for it defined every inadequacy that was allowed to exist within the United States. The "peculiar institution" raised high the central issue facing civilization under capitalism, which is bringing together morality and the profit motive. Slavery also found in its opponents a deeper understanding of the meaning of democracy and inspired actions that helped define the ethical grandeur of courage within our culture. It is, therefore, a metaphor for every question of unfairness and every question of servitude. As Herman Melville wrote in *Moby Dick*, understanding this well, "Who ain't a slave?"

Of the work, Marsalis says,

"It starts on a slave ship during the middle passage. We meet two Africans, Jesse and Leona, who until being forced into the equality of a tragic circumstance, occupied very different stations in life — he a prince; she a commoner. They get sold to the same plantation and are chained together on a coffle. Jesse gets wounded trying to escape, and in order to survive the journey to his new home (for lack of a better term), he has to lean on Leona. When they arrive, he doesn't even thank her for saving his life. He has been a prince in Africa, so perhaps it was beneath his noble station to express gratitude to a commoner. But one thing is apparent, he's caught up in the injustice of his circumstance. For him, freedom is a purely personal thing. He needs to have his understanding expanded, and Leona is equipped with the tools to do the job.

"Eventually, Jesse goes to see Juba, a wise man posing as a fool. And Juba tells him that he needs to do three things. He has to love his new land, he has to learn how to sing with soul, and he has to learn who he will be when free — what will he call himself? Nigger, colored, Negro, black, Afro-American, African-American or the next name (maybe just American). Juba's advice sounds too "Uncle Tom-ish." Jesse escapes and gets caught. He has a painful awakening under the bite of the lash. This convinces him to transform his attitude and ultimately his character. This transformation is complete when he sings the blues chant, "oh, anybody hear this plaintive song. Oh, who wants to help their brother dance this dance? Oh, I sing with soul, heal this wounded land." Blood on the Fields details in music what I feel it takes to achieve soul: the willingness to address adversity with elegance."

First formed in 1988, the **Lincoln Center Jazz Orchestra** (LCJO) is the official "house band" for *Jazz at Lincoln Center* activities. Under the direction of Wynton Marsalis, the orchestra is dedicated to developing a performance repertoire of historic compositions and newly-commissioned works for big band. The LCJO specializes in the music of Duke Ellington, and its annual presentation of Ellington's music at Lincoln Center has become a cultural highlight of New York City. The LCJO annually tours the United States and has also performed across Europe and Asia. Their music is documented on three recordings produced by *Jazz at Lincoln Center* for Columbia/Sony Music, including *Portraits by Ellington* (1992), *The Fire of the Fundamentals* (1993), and *They Came to Swing* (1994).

Performance highlights include concerts in The Hollywood Bowl, Vienna Opera House, Chicago's Orchestra Hall, Tanglewood, London's Royal Festival Hall, and the Symphony Halls of Boston, Atlanta, Detroit, Munich, and Hong Kong. The orchestra has appeared on television broadcasts in France, Spain, Finland, Germany, and the Czech Republic, and has also appeared on *Live From Lincoln Center* and the *Tonight Show*. Along the way, the LCJO has performed numerous concerts for young people and has conducted workshops and master classes for students at universities and high schools nationwide.

The historic repertoire of the LCJO includes compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Sy Oliver, Thelonious Monk, Mary Lou Williams, Dizzy Gillespie, Jay McShann, Benny Goodman, Charles Mingus, Bennie Moten, Eddie Durham, Edgar Sampson, Eddie Sauter, Woody Herman,

John Lewis, and others. *Jazz at Lincoln Center* has commissioned works for the LCJO from Benny Carter, Joe Henderson, Jimmy Heath, Chico O'Farrill, Freddie Hubbard, Wynton Marsalis, Christian McBride, and Stephen Scott. Guest conductors for the LCJO have included Benny Carter, Jon Faddis, Robert Sadin, David Berger, and Loren Schoenberg.

Tonight's performance marks the fourth appearance of the LCJO under UMS auspices.

Wynton Marsalis (Conductor, Trumpet) was born in New Orleans, the cradle of jazz, on October 18, 1961. He began taking the trumpet seriously at age twelve, when he started classical training. As a young musician he acquired quality experience in local marching bands, jazz bands, funk bands, and classical youth orchestras. At age eighteen he entered The Juilliard School, and was soon recognized as its most impressive trumpeter. Later that year, he continued his schooling when he joined Art Blakey and the Jazz Messengers. In 1982, Mr. Marsalis began his recording career as a leader. Over the last fourteen years he has produced a



WYNTON MARSALIS

catalogue of outstanding recordings, winning numerous awards including eight Grammy Awards and eight honorary doctorate degrees. He has maintained a relentless performance schedule with his various working groups,

and his interest in composition has resulted in a prolific body of work.

Mr. Marsalis has played a critical role in awakening the consciousness of a new generation of fans and fellow musicians. As Artistic Director of *Jazz at Lincoln Center* and conductor of the Lincoln Center Jazz Orchestra (LCJO), he has helped establish a standard of excellence in jazz presentation. Other commissioned works include 1992's *In The House, On This Morning*, which explored

the structure of a traditional church service and how the church has played an integral role in the development of jazz music. In 1993, Mr. Marsalis collaborated with Peter Martins, Ballet Master-in-Chief at New York City Ballet, to produce *Jazz: Six Syncopated Movements*. In the 1995 collaboration between *Jazz at Lincoln Center* and The Chamber Music Society of Lincoln Center, Mr. Marsalis composed his first string quartet, *At The Octoroon Balls*, utilizing such motifs as Creole dances and runaway trains. Recently, Mr. Marsalis completed *Sweet Release*, a new ballet for jazz orchestra choreographed by Judith Jamison for Alvin Ailey American Dance Theater and the LCJO, which premiered in August 1996 as part of Lincoln Center Festival '96.

Mr. Marsalis has attained world class prominence as both a musician and a spokesman for music education. He regularly lectures and conducts master classes for students of all ages and interests, including his popular Jazz for Young People series produced by *Jazz at Lincoln Center*. His devotion to education led him to 1995's Sony Classical production of *Marsalis on Music* for the Public Broadcasting System (PBS) and 1996's Peabody Award winning *Making the Music* series for National Public Radio (NPR). Mr. Marsalis also wrote a companion book to the PBS series for W.W. Norton. This comes on the heels of his first book, a collaboration with photographer Frank Stewart entitled *Sweet Swing Blues On The Road*.

In June of 1996, *Time* magazine listed Marsalis as one of "America's 25 Most Influential People," and *Life* magazine's July 1996 issue named him one of "The 50 Most Influential Boomers." His continuing efforts in the crusade to heighten jazz awareness in America and overseas make him one of the most unique citizens of our time.

Wynton Marsalis debuted under UMS auspices in January 1996 in a program devoted to the music of Morton, Monk and Marsalis. Tonight's performance marks his second appearance under UMS auspices.

Wess Anderson (Alto and Soprano Saxophones) began playing the saxophone at age fourteen and attended Jazzmobile workshops in Harlem, studying with Frank Wess, Frank Foster, and Charles Davis. Jazzmobile classes were supplemented with jam session performances led by saxophonist Sonny Stitt at the Blue Coronet, where he learned the discipline needed for performance. Prior to beginning his college career, he met Wynton and Branford Marsalis, who became instrumental in his professional success. He attended Southern University and studied with clarinetist Alvin Batiste. In 1988, he became a member of Wynton Marsalis' Septet, with which he toured and recorded for seven years. As a leader, Mr. Anderson has recorded and released two solo albums entitled *Warmdaddy in the Garden of Swing*, and *The Ways of Warmdaddy*. He tours and performs regularly with the Lincoln Center Jazz Orchestra worldwide.

Farid Barron (Piano) was born and raised in Philadelphia, Pennsylvania. While attending Central High School, he received the *Down Beat* MusicFest Jazz Ensemble first prize and Outstanding Soloist awards. He has studied at the New School of Music at Drexel University and Temple University, and has performed with Wynton Marsalis, Ralph Peterson, Johnnie Coles, Micky Roker and Bobby Durham, among others. He has toured extensively throughout the United States, Europe and South America. In 1993, Mr. Barron entered the United States Air Force, where he performs in the Concert Band, Dimensions in Blue Jazz Ensemble, and the Protocol Combo.

Regina Carter (Violin, Guest Soloist) studied European Classical and African American music both at the New England Conservatory and Oakland University in Rochester, MI, where she earned a Bachelor of Arts degree in Performance. She has recorded with many diverse musical groups including pop

star Mary J. Bilge, Los Jovenos del Barrios, Madeleine Peyroux, and the String Trio of New York. In 1995, her self-titled debut album was released. In October 1996, she premièred a composition by Muhal Richard Abrams at the John F. Kennedy Center for the Performing Arts. Carter has performed with her own band at many jazz festivals including Newport Jazz Festival, The Capital Jazz Festival, and the Black Arts Festival in Albany, New York.

Gideon Feldstein (Baritone Saxophone, Bass Clarinet, Clarinet) a native New Yorker, graduated from the Manhattan School of Music in May 1995. He has studied with Wynton Marsalis, Jon Hendricks and Barry Harris. He began playing and studying alto saxophone at age eleven and later switched to baritone saxophone, under the tutelage of renowned baritone saxophonist Joe Temperley. Mr. Feldstein has performed and toured with the Lincoln Center Jazz Orchestra and regularly works with Jon Hendricks.

Victor Goines (Tenor and Soprano Saxophones, Clarinet, Bass Clarinet) was born on August 6, 1961 in New Orleans, Louisiana. Mr. Goines began studying clarinet at age eight, continuing his studies through high school. He received a Bachelor of Music Education in 1984 from Loyola University and his Masters at Virginia University in 1990. Mr. Goines toured internationally with Ellis Marsalis' quartet before joining the orchestra of the Broadway musical *Black and Blue*. He has recorded or worked with Lionel Hampton, Terence Blanchard, James Moody and Dizzy Gillespie, among many others. He released his own album entitled *Genesis* in 1991. Currently, Mr. Goines resides and teaches in New Orleans as a member of the faculty at the University of New Orleans. He joined Wynton Marsalis' Septet in the summer of 1993 and toured with the band through 1994. Mr. Goines regularly performs and tours with the Lincoln Center Jazz Orchestra.

Wayne Goodman (Trombone) was born and raised in Brooklyn, New York. At the age of eleven, he began studying the trombone and received his bachelor of music degree from William Patterson College in 1991, and his Masters Degree in Music in May, 1995 from Manhattan School of Music. An active composer and arranger, Mr. Goodman received a full scholarship to the BMI composers workshop. As a jazz trombonist, he has toured the Far East, Europe and South America, and performed regularly with Jon Hendricks' band "Explosion." He performed and recorded the world première of Wynton Marsalis' *Blood on the Fields* at J@LC in 1994 and was also seen on *Live from Lincoln Center*, the PBS broadcast of Jazz at Lincoln Center's *City of Jazz* concert presentation.

Wycliffe Gordon (Trombone) was born in 1967, in Waynesboro, Georgia. He began playing the trombone at age twelve. During high school in Augusta, Georgia, he was honored with a place on the All-State Concert and Jazz Band, as well as McDonald's All-American High School Marching Band and Jazz Band. He attended Florida A & M University in Tallahassee, Florida, where during his sophomore year he met Wynton Marsalis while attending a class he was teaching. Impressed with Mr. Gordon's playing, Marsalis asked him to perform with him and Mr. Gordon officially joined the band touring with Marsalis' Septet internationally for five years. Most recently, Mr. Gordon recorded an album entitled *Bone Structure* with trombonist Ron Westray. Currently, Mr. Gordon tours and performs regularly with the LCJO and teaches at Augusta Music and Dance Company, which he founded in Georgia.

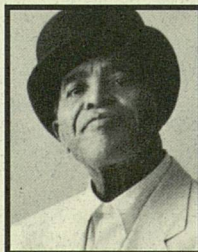
Miles Griffith (Vocals) was born in Brooklyn, New York and has been singing locally and regionally in a variety of churches. Mr. Griffith joined the world-renowned Boys Choir of Harlem at age eleven, and studied voice throughout high school. His non-tradi-

tional use of the voice as a percussive instrument has led him to perform recently with a number of bands, including Jon Hendricks' Explosion, James Williams' ICU, Jimmy Heath's Big Band and others. Over the years, Mr. Griffith has performed with Barry Harris, Bill Lee, James Williams, Jon Hendricks, Stephen Scott, Christian McBride and Roy Hargrove, among many others. Mr. Griffith enjoys writing lyrics and leads his own collective ensemble which operates at the improvisatory level, inviting the audience to actively engage in the musical experience.

Russell Gunn (Trumpet) was born in 1971 in Chicago, Illinois. He started playing the trumpet at the age of nine, and by the time he was fifteen, he had decided on a career as a jazz musician after touring Europe with the East St. Louis Lincoln High School Jazz Band. In 1989, he was recognized at *Down Beat's* MusicFest USA Competition as the "best high school trumpet player in the United States." Mr. Gunn has performed with Marcus Roberts, Roy Hargrove, Oliver Lake, John Hicks and James Moody. He has recorded for the TV show *Moon Over Miami*, played the lead trumpet in Gunther Schuller's *Journey Into Jazz* with the Mississippi Symphony, and recorded with Lou Reed on his recent release, *Set The Twilight Reeling*. Mr. Gunn is currently a member of Branford Marsalis' group called Buckshot LeFonque, and he is touring with his own sextet in the United States and Europe. He has recently released his first album, *Young Gunn*.

Jon Hendricks (Vocals) is a jazz singer, a lyricist, and a philosopher whose vision is shot through with wit. He is the "King of Scat," and the spirit he maintains is very nearly the definition of the soul that gives the music of jazz its compelling motion — swing. Born in 1921 in Newark, Ohio, he has been called the "James Joyce of Jive" by *Time* magazine and "The Poet Laureate of Jazz" by jazz critic and historian Leonard Feather. Before Mr.

Hendricks reached his teens, his family moved to Toledo, where he began appearing on radio and where he encountered the pianist extraordinaire Art Tatum, who took a keen interest in Mr. Hendricks' artistic development. A brief encounter with Charlie Parker caused him to pursue a career in music. Mr. Hendricks was the key lyricist and principal member of the vocal trio Lambert, Hendricks, and Ross, which formed in 1958. The group toured widely and recorded extensively, featuring a repertory of jazz vocals. The trio mastered the technique of adding lyrics to jazz instrumental classics, including those of Basie and Ellington. His 1985 album *Vocalese*, featuring The Manhattan Transfer, won five Grammy Awards. His television documentary, *Somewhere to Lay My Weary Head*, garnered Emmy, Iris, and Peabody Awards. Mr. Hendricks' stage work, *Evolution of the Blues*, ran an unprecedented five years at the Broadway Theatre in San



JON HENDRICKS

Francisco and was recently performed at the 1996 Monterey Jazz Festival. Mr. Hendricks has worked with some of the most distinguished musicians in jazz, including: Count Basie, Dizzy Gillespie, Art Blakey, Buck Clayton, Miles Davis, Thelonious Monk, and Bobby McFerrin. Most recently, he celebrated his seventy-fifth birthday with a concert on September sixteenth, opening the *Jazz at Lincoln Center* 1996-97 season.

Roger Ingram (Trumpet) was born in Los Angeles in 1957. He started playing trumpet at age eight and was working professionally by age fourteen. Two years later, Mr. Ingram was performing on tour with the Louis Bellson Big Band, in a trumpet section that included Bobby Shew, Blue Mitchell, Cat Anderson, and Frank Szabo. Mr. Ingram has

played lead trumpet with Quincy Jones, Harry Connick, Jr., Woody Herman, and Maynard Ferguson. He also collaborated on projects with Mel Lewis and Bob Brookmeyer in Cologne, Germany for the West Germany Radio Program. A performing artist and clinician, Mr. Ingram leads his own big band in Los Angeles, and has taught at universities across the United States.

Marcus Printup (Trumpet) is a native of Conyers, Georgia, where his first musical influence was being exposed to gospel and spirituals in the church. He later discovered jazz in school. While attending college Mr. Printup represented the United States, one of twenty musicians selected worldwide, in the first annual Louis Armstrong Trumpet Competition held at the Smithsonian. That same year he won the International Trumpet Guild Competition. In 1992, he began touring with pianist Marcus Roberts, who introduced him to Wynton Marsalis. In addition, Mr. Printup has performed with Dr. Billy Taylor and Betty Carter. Currently, Mr. Printup tours and performs regularly with the LCJO, and his own band. He has recorded two solo albums, *Songs for the Beautiful Woman* and most recently, *Unveiled*.

Herlin Riley (Drums) was born into a musical family in New Orleans, Louisiana, and he began playing the drums at age three. Mr. Riley studied trumpet throughout high school and two years of college. He performed briefly as a trumpeter, however, he remained drawn to the drums. Mr. Riley was a member of Ahmad Jamal's band from 1984 through 1987. He has recorded with Marcus Roberts, Dr. John, Harry Connick, Jr., George Benson, Benny Wallace and Mark Whitfield. His theater experience includes playing in *One Mo' Time* and *Satchmo: America's Musical Legend*. In the spring of 1988, he joined Wynton Marsalis' Septet with which he toured and recorded for six years. He has since toured and performed regularly with the LCJO.

Robert Stewart (Tenor and Soprano Saxophones) is a concert artist, educator and freelance studio musician. He received his Bachelor of Music Education from the Philadelphia College of the Performing Arts and pursued his Masters in Education at Lehman College Graduate School. Mr. Stewart also teaches and has been involved with public education for over twenty-five years. He has toured and recorded with artists such as Charles Mingus, Gil Evans, Carla Bley, David Murray, Taj Mahal, Dizzy Gillespie, McCoy Tyner, Arthur Blythe, Freddie Hubbard, Don Cherry, Charlie Haden and many others in the United States, Europe and the Far East. Most recently, Mr. Stewart has recorded two albums entitled *Goin' Home* and *First Line* with a quintet of the same name, First Line Band.

Ron Westray (Trombone) was born in 1970 and grew up in Columbia, South Carolina. He began playing music at age ten and selected the trombone as his instrument of choice. His primary influences were J.J. Johnson, Trummy Young, and Lawrence Brown. In 1991, Mr. Westray received his B.A. from South Carolina State University and later graduated from Eastern Illinois University in Charleston. He has made several recordings with Marcus Roberts and toured nationally as a member of the Marcus Roberts Septet. In the summer of 1992, Mr. Westray toured Europe as a member of the group Jazz Futures II. He is a regular member of the LCJO and has recently released an album with fellow trombonist Wycliffe Gordon entitled *Bone Structure*.

Rodney Whitaker (Bass) was born on February 20, 1968, in Detroit, Michigan. He began playing violin at age eight and later studied contrabass. Mr. Whitaker has performed with many musicians including Branford Marsalis, Johnny Griffin, Joe Henderson, Joshua Redman, Stanley Turrentine, Antonio Hart and Donald

Harrison. Mr. Whitaker also appeared with Branford Marsalis on Jay Leno's *Tonight Show* and performed on Spike Lee's film soundtracks of *Jungle Fever* and *Malcolm X*. His compositions have been included on Roy Hargrove's *Kindred Souls* album and Junko Onishi's *Woman Child* and *Roz*. He recently recorded an album entitled *Children of the Light*.

Cassandra Wilson (Vocals) was born and raised in Jackson, Mississippi. Her father, guitarist and bassist Herman B. Fowlkes, was a jazz musician and kept an extensive music library in the house which Ms. Wilson was

exposed to her entire life. She started playing music at the age of six and began writing her own songs, on the guitar, at twelve. Ms. Wilson's musical interests range from jazz to popular music, rhythm and blues to folk, blues



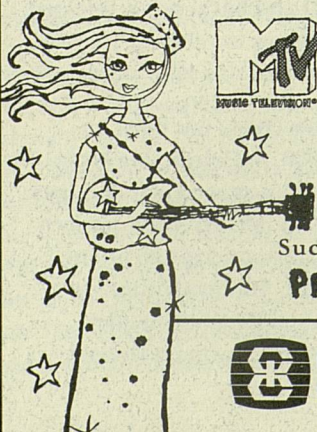
CASSANDRA WILSON


to rock. She graduated from Jackson State University in Mississippi with a degree in mass communications and took time out during college to perform with a blues band called Bluejohn before devoting herself to jazz music. In the early 1980s, Ms. Wilson moved to New York. She has since released

nine albums as a leader, including *Jump World*, *Blue Skies*, the highly-acclaimed *Blue Light 'til Dawn*, and, most recently, *New Moon Daughter*. She has appeared on screen in the Arnold Schwarzenegger movie *Junior*.


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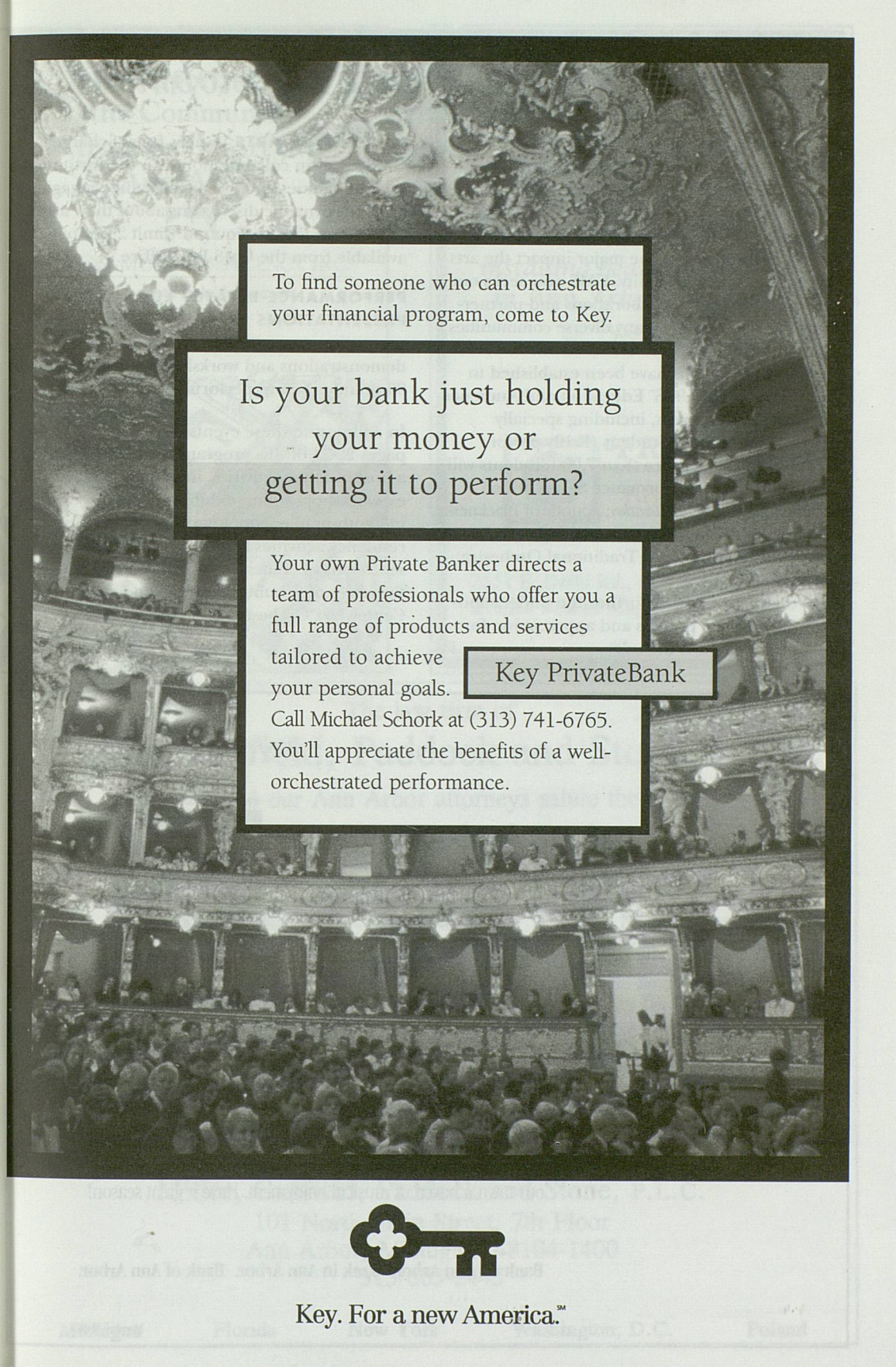
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A black and white photograph of a grand, ornate theater interior. The ceiling is highly decorated with intricate patterns and a large chandelier. The theater has multiple tiers of balconies filled with an audience. The stage is visible at the bottom, with a few figures on it.

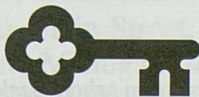
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Education and Audience Development

During 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:

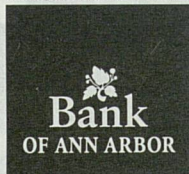
MASTERS OF ARTS A new, free-of-charge UMS series in collaboration with the Institute for the Humanities and Michigan Radio, engaging artists in dynamic discussions about their art form. Free tickets required (limit 2 per person), available from the UMS Box Office.

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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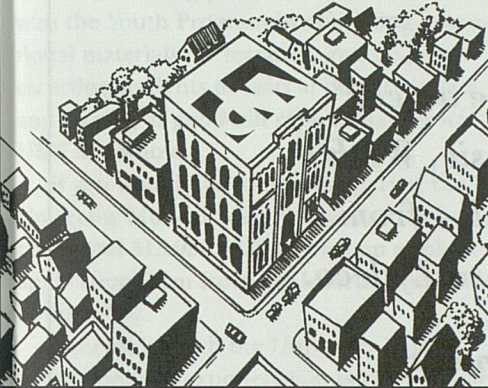


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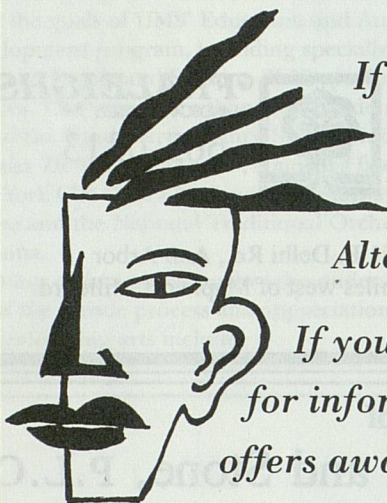
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VOLUNTEERS AND INTERNS

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.

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

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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
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Puccini's *La Bohème*

Friday, March 14
Richard Goode, piano

Saturday, March 29
Cecilia Bartoli, mezzo-soprano

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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

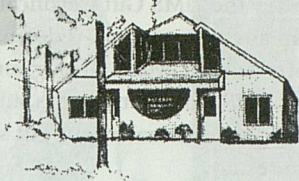


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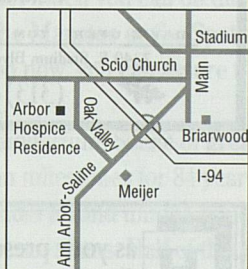
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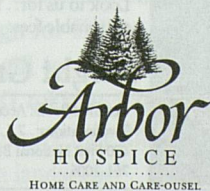
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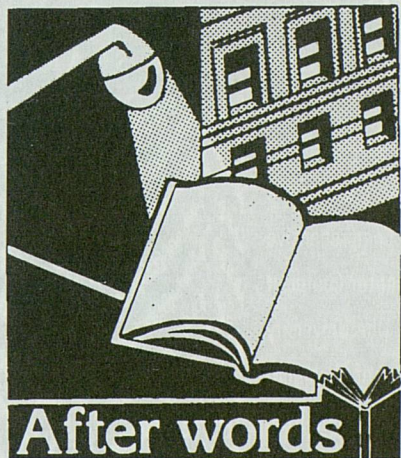
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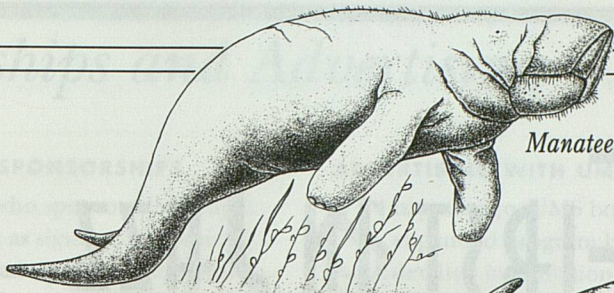


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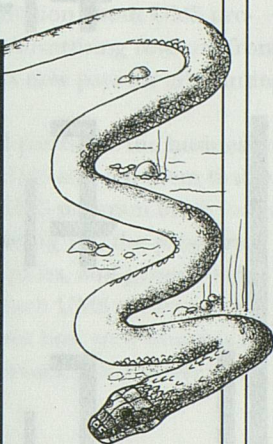
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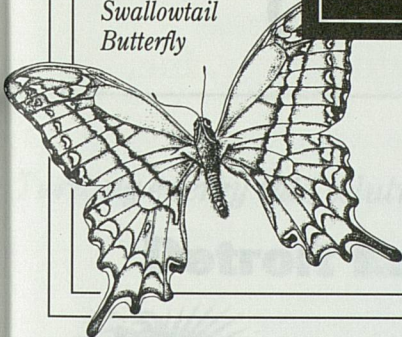


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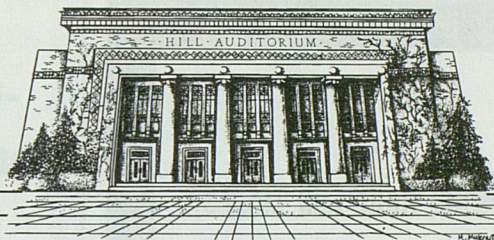
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Advisory Committee

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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.

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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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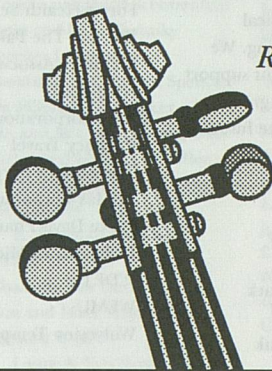
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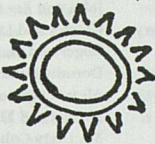
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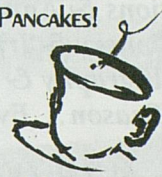
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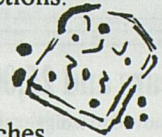


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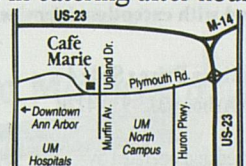
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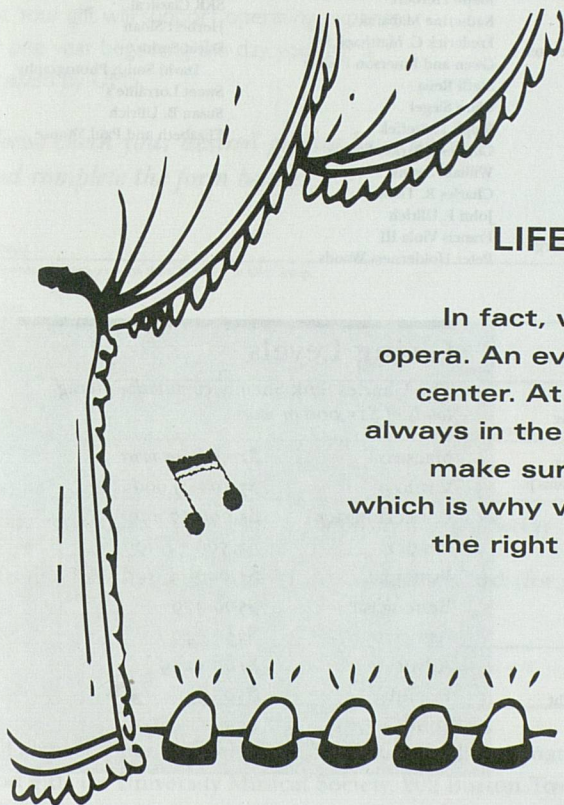
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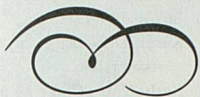
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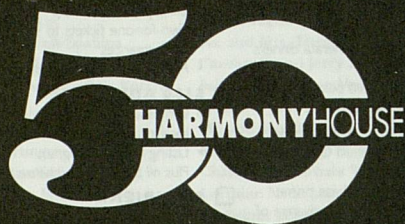
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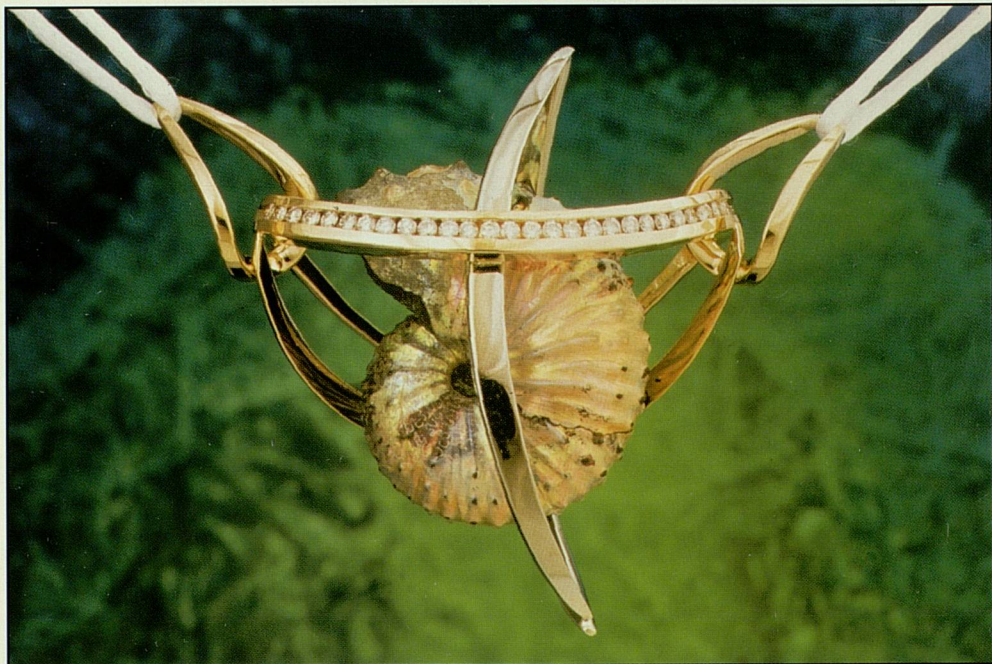


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