

*University Musical Society*

OF THE UNIVERSITY OF MICHIGAN & ANN ARBOR

THE 1997 WINTER SEASON





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



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

*Ford Motor Company*



# Dear Friends,

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

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

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

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

That same vision is shared by members of the UMS staff, who this year invite all of the UMS family to celebrate the 25 years box office manager Michael Gowing has served UMS and this community. Michael has established a standard of patron service that we're told is unmatched anywhere else in this business. Look for the acknowledgment in this program book to find out more about Michael and how you can participate in this season-long celebration.

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

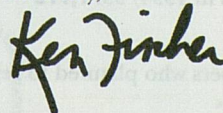
to Board members, volunteers include our Advisory Committee, usher corps, UMS Choral Union members and countless others who give of their time and talent to all facets of the UMS program. Thank you, volunteers!

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

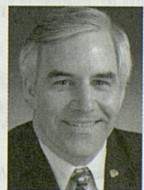
The most important relationship is that with the community, and that means you. I care deeply about building and strengthening these relationships, whether it be with an individual patron who comes by the office with a program idea, with the leader of a social service organization who wishes to use one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

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

Sincerely,



Kenneth C. Fischer  
President





# UMS Index

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

With thanks to *Harper's Index*™

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



# Thank You, Corporate Underwriters

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

We are proud to be associated with these companies. Their significant participation in our program strengthens the increasingly important partnership between business and the arts. We thank these community leaders for this vote of confidence in the University Musical Society.

*F. Bruce Kulp*

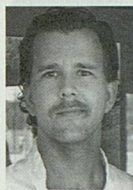
F. Bruce Kulp  
*Chair, UMS Board of Directors*



**CARL A. BRAUER, JR.**  
*Owner, Brauer Investment Company*

"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the

University Musical Society in bringing great music to our community."



**DAVID G. LOESEL**  
*President, T.M.L. Ventures, Inc.*

"Cafe Marie's support of the University Musical Society Youth Programs is an

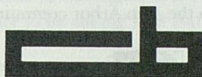
honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



**HOWARD S. HOLMES**  
*President, Chelsea Milling Company*

"The Ann Arbor area is very fortunate to have the most enjoyable and outstanding musical

entertainment made available by the efforts of the University Musical Society. I am happy to do my part to keep this activity alive."



**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."

**CHELSEA MILLING COMPANY**







**DOUGLAS D. FREETH**

*President,  
First of America  
Bank-Ann Arbor*  
"We are proud to be a part of this major cultural group in our community

which perpetuates wonderful events not only for Ann Arbor but for all of Michigan to enjoy."



**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. ODUM**

*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.*

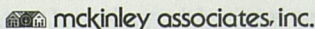
"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."



**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."



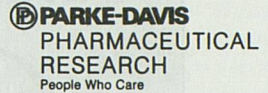
**JOE E. O'NEAL**  
*President,*  
*O'Neal Construction*

"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 Musical Society at the University of Michigan."



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

"It is an honor for Edward Surovell Company to be able to support an institution as distinguished as the University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS' future."



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

*President, Wolverine Temporaries, Inc.*  
 "Wolverine Temporaries began its support of the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community."







## THE 1997 FORD HONORS PROGRAM

*Saturday, April 26, 1997*

*L*

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



VAN CLIBURN  
AT LAST  
YEAR'S EVENT

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

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



TABLE SET  
FOR THE  
GALA  
DINNER

*For more information, call the  
UMS Box Office*

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



# THE UNIVERSITY MUSICAL SOCIETY of the University of Michigan

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





# General Information

University Musical Society Auditoria Directory & Information

## COAT ROOMS

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

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

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

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

## DRINKING FOUNTAINS

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

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

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

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

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

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

## HANDICAPPED FACILITIES

All auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

## LOST AND FOUND

Call the Musical Society Box Office at 313.764.2538.

## PARKING

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free parking is available to members at the Principal level. Free and reserved parking is available for members at the Leader, Concertmaster, Virtuosi and Maestro levels.

## PUBLIC TELEPHONES

**Hill Auditorium:** A wheelchair-accessible public telephone is located at the west side of the outer lobby.

**Rackham Auditorium:** Pay telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby.

**Power Center:** Pay phones are available in the ticket office lobby.

**Michigan Theater:** Pay phones are located in the lobby.

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

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

## REFRESHMENTS

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

## RESTROOMS

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

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

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

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

after the  
show...

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

Sweetwaters

C A F É

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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in another fine season of  
performing arts

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Private Banking  
& Investments

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



# Ticket Services

## PHONE ORDERS AND INFORMATION

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

# 313.764.2538

From outside the 313 area code and within Michigan, call toll-free

## 1.800.221.1229

Weekdays 10 a.m. to 6 p.m.  
Saturday 10 a.m. to 1 p.m.

**FAX ORDERS** 313.647.1171

## VISIT OUR BOX OFFICE IN PERSON

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

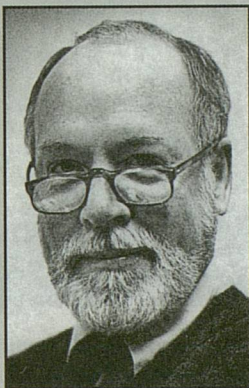
**GIFT CERTIFICATES** Tickets make great gifts for any occasion. The University Musical Society offers gift certificates available in any amount.

**RETURNS** If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the UMS Box Office. You will be given a receipt for an income tax deduction as refunds are not available. Please note that ticket returns do not count toward UMS membership.

## CONGRATULATIONS, MICHAEL!

Perhaps as easily recognized as Ann Arbor's most famous landmark, Burton Memorial Tower, is the cheerful face behind the counter of the University Musical Society's Box Office in the same building. Box Office Manager Michael Gowing celebrated his 25th anniversary with the Musical Society this year, having joined the Box Office staff on October 18, 1971.

Over the course of his 25 years at the Musical Society, he has sold tickets to 1,319 UMS events, as well as the Ann Arbor Summer Festival. A walking archive, Michael is a veritable repository of information relating to the Musical Society and its illustrious history. **IN RECOGNITION** of the outstanding service Michael has given thousands of ticket buyers over the years, always with a twinkle in his eyes (and usually with a



**25**  
*Years*  
and  
*Going*  
**Strong**

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

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



# University Musical Society

of the University of Michigan

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

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

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

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

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

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

THOMAS SHEETS CONDUCTING *MESSIAH* WITH THE UMS CHORAL UNION



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

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, the Musical Society is a separate not-for-profit organization, which supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.



# UMS Choral Union

Thomas Sheets, conductor

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

In its more recent history, the chorus has sung under the direction of Neeme Järvi, Kurt Masur, Eugene Ormandy, Robert Shaw, Igor Stravinsky, André Previn, Michael Tilson-Thomas, Seiji Ozawa and David Zinman in performances with the Detroit Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Orchestra of St. Luke's and other noted ensembles.

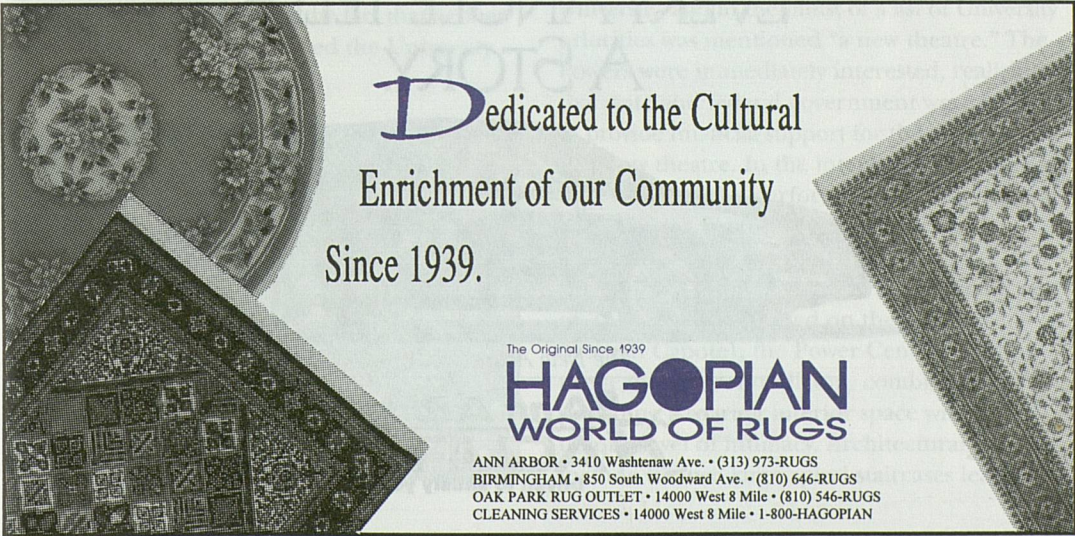
Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Three years ago, the Choral Union further enriched that tradition when it was appointed resident large chorus of the Detroit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

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

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

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

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



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# Auditoria

## HILL AUDITORIUM

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

Hill Auditorium is named for former U-M regent Arthur Hill, who bequeathed \$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

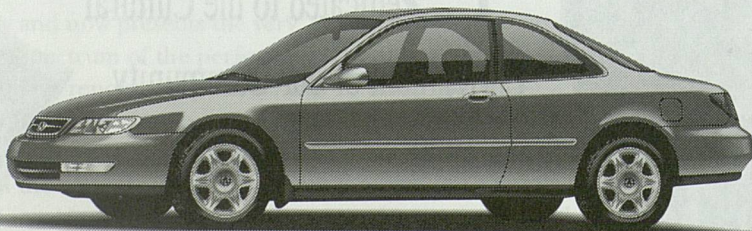
Kreisler, Rosa Ponselle, Sergei Rachmaninoff, Jascha Heifetz, Ignace Jan Paderewski (who often called Hill Auditorium "the finest music hall in the world"), Paul Robeson, Lily Pons,

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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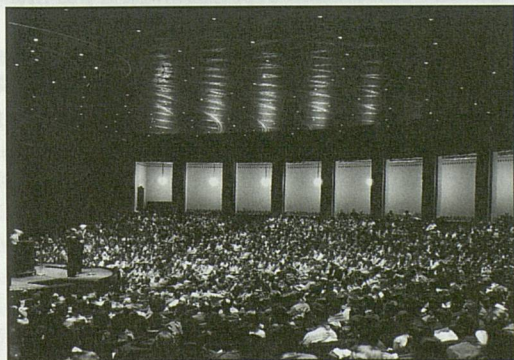


the past century, the organ pipes were restored to their original stenciling, color and layout in 1986.

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.

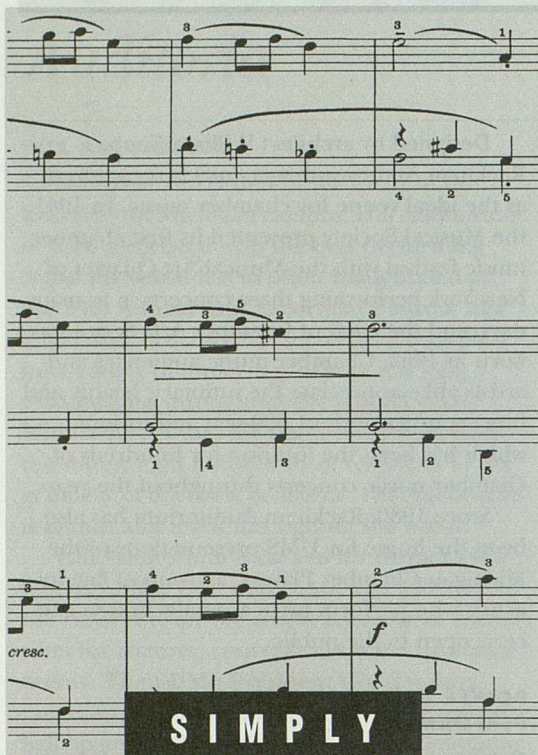
### **POWER CENTER FOR THE PERFORMING ARTS**

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.

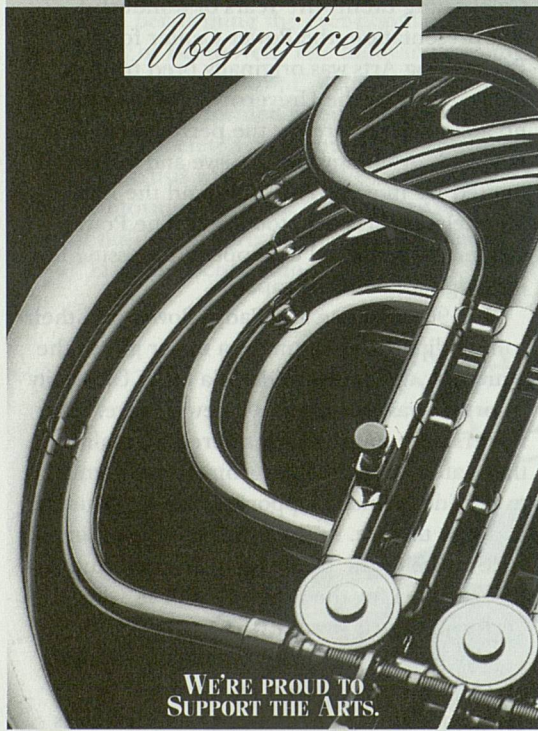
In 1963, Eugene and Sadye Power and their son, Philip, wished to make a major gift to the University, and in the midst of a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial 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





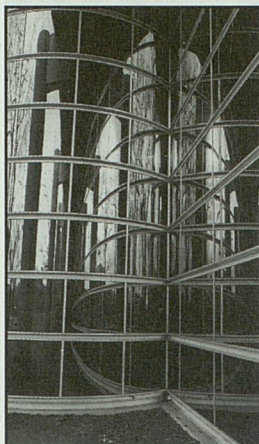
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*Magnificent*



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*Auditoria, continued*



**POWER CENTER**

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

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

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

**THE MICHIGAN THEATER**

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the Theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the second floor and bowling alleys running the length of the basement. As was the custom of the day, the Theater was equipped to host both film and live events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country.

Over the years, the Theater has undergone many changes. "Talkies" replaced silent films just one year after the Theater opened, and



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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David A. Shand  
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Ann Arbor Detroit Troy Cheboygan

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

Friday, January 31, 8:00pm  
Lydia Mendelssohn Theatre

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## FEBRUARY

**BLUES, ROOTS, HONKS,  
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The Cyrus Chestnut Trio  
The James Carter Quartet  
The Leon Parker Duo  
Steve Turre and  
His Sanctified Shells

Twinkle Clark and  
The Clark Sisters  
Saturday, February 1, 1:00pm  
(Family Show)  
Saturday, February 1, 8:00pm  
Hill Auditorium

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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

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THE LINCOLN CENTER  
JAZZ ORCHESTRA  
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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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Sunday, February 16, 7:00pm  
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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  
NATIONAL COMPANY**

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

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

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

**IONA BROWN, CONDUCTOR/  
VIOLIN**  
Sunday, February 23, 4:00pm  
Rackham Auditorium

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

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Cumard.*

**KODO**

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

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**NATIONAL TRADITIONAL  
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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  
& Scheetz, Attorneys at Law.*

**CHOROVAYA AKADEMIYA**

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

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Cumard.*

**SCHUBERTIAD E III****HERMANN PREY, BARITONE**

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

**SCHUBERTIAD E IV****HERMANN PREY, BARITONE**

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

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

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

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

**UMS CHORAL UNION**  
Grand Rapids Choir of Men  
and Boys

Boychoir of Ann Arbor  
Catherine Comet, conductor  
Sunday, March 23, 4:00pm  
Hill Auditorium

*Sponsored by the University of  
Michigan.*

**CECILIA BARTOLI, MEZZO-  
SOPRANO****I DELFICI, STRINGS  
AND CONTINUO**

**GYÖRGY 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.

*Sponsored by Parke Davis  
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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  
Power Center

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

**HUELGAS 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

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**FACULTY ARTISTS  
CONCERT**

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

**THE ASSAD BROTHERS,  
GUITAR DUO**

Friday, April 18, 8:00pm  
Rackham Auditorium

*Sponsored by Regency Travel.*

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

**ENSEMBLE**  
Saturday, April 19, 8:00pm  
Rackham Auditorium

**FORD HONORS PROGRAM**

Saturday, April 26, 6:00pm  
Hill Auditorium

Featuring a recital by and  
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Education and Audience Development

## Special Events 1996-1997

### Visions and Voices of Women: Panel Discussion

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

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

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

Yopie Prins, English and Comparative Literature

Sidonie Smith, Women's Studies and English

Patricia Simons, History of Art and  
Women's Studies

Louise Stein, Music History and Musicology

### Concerts in Context: Schubert Song Cycle Lecture Series

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

"Changing Approaches to Schubert Lieder."

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

"Great Schubert Recordings Before 1945."

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

"Great Schubert Recordings After 1945."

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

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

Three special PREPs held at SKR Classical.

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

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

Valerie Greenberg, Visiting Professor, U-M

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

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

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

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

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

Wed, Mar 19, 7:00pm



## Family Programming

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

### Blues, Roots, Honks and Moans

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

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

### Puccini's *La Bohème*

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

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

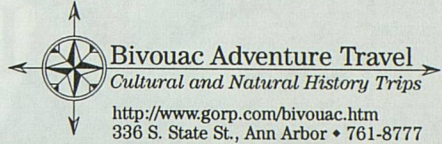
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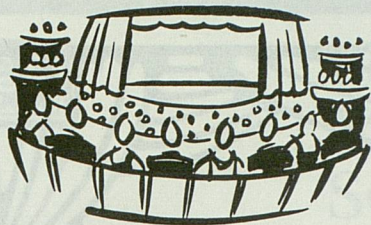
- Thornton Wilder

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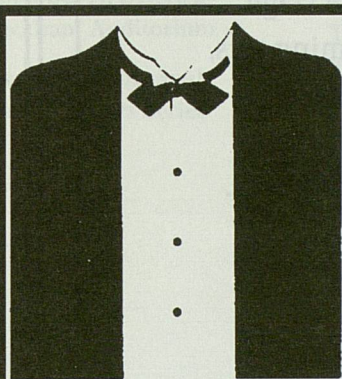


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## Acknowledgments

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

## About the Cover

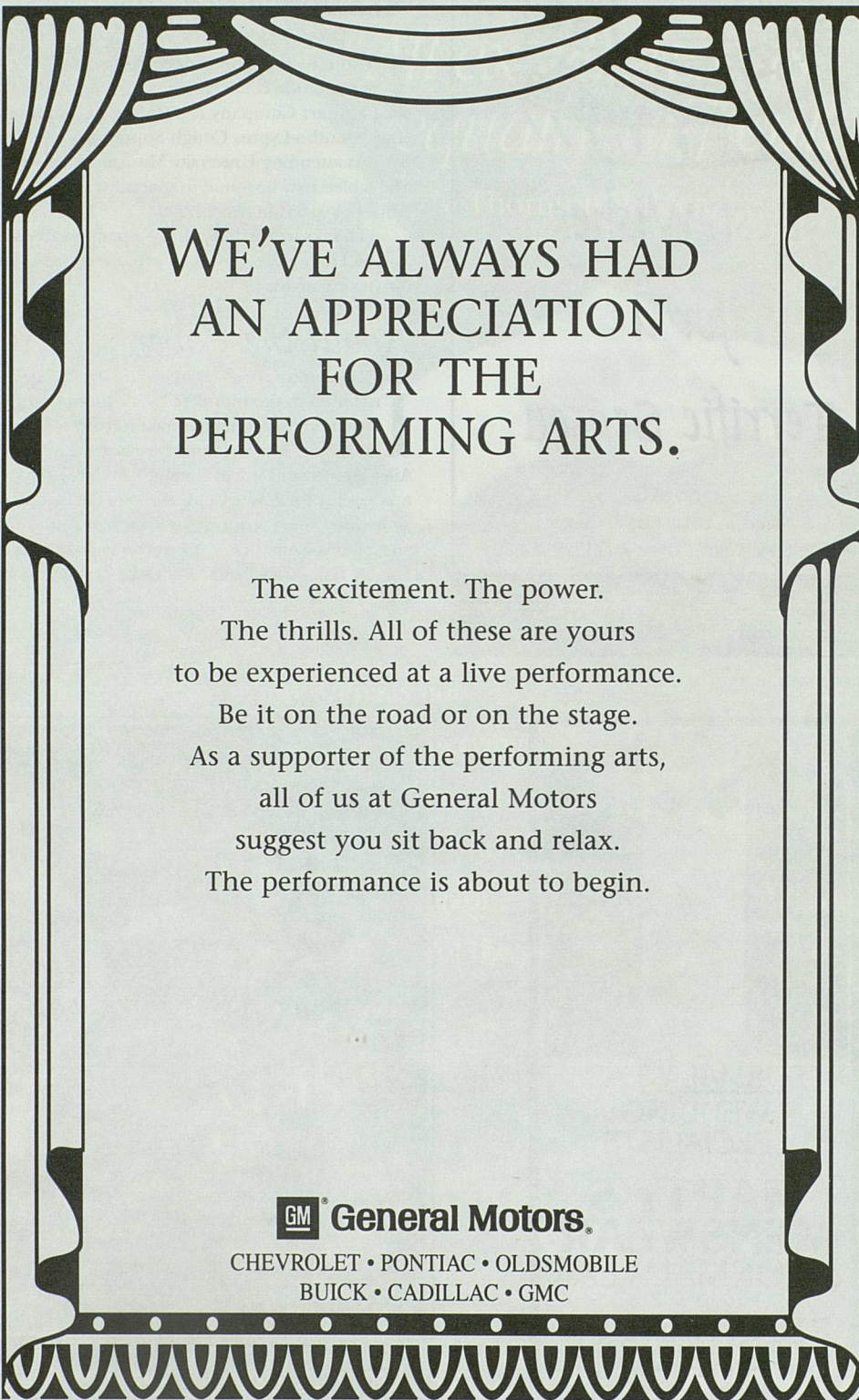
Included in the montage by local photographer David Smith are images taken from past University Musical Society seasons. The Alvin Ailey American Dance Theater's March 1996 performances in the Power Center; a capacity audience for a chamber music concert in Rackham Auditorium; and pianist Emanuel Ax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



*david smith Photography*

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# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*

*1996 - 1997 Winter Season*

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## Event Program Book

Sunday, March 23, 1997  
through  
Saturday, April 5, 1997

118th Annual  
Choral Union Series  
Hill Auditorium

Thirty-fourth Annual  
Chamber Arts Series  
Rackham Auditorium

Twenty-sixth Annual  
Choice Events Series

## MAHLER'S SYMPHONY NO. 8 3

Grand Rapids Symphony and Chorus/UMS Choral Union  
Catherine Comet, conductor  
Sunday, March 23, 4:00pm  
Hill Auditorium

## CECILIA BARTOLI, MEZZO-SOPRANO 19

Saturday, March 29, 8:00pm  
Hill Auditorium

## NEDERLANDS DANS THEATER 2 & 3 37

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

## BANG ON A CAN ALL-STARS STRING TRIO OF NEW YORK 49

Saturday, April 5, 8:00pm  
Power Center

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### GENERAL INFORMATION

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

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

### WHILE IN THE AUDITORIUM

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

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

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

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

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

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





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*Honorary Chairman*

# MAHLER'S SYMPHONY NO. 8

GRAND RAPIDS SYMPHONY  
CATHERINE COMET, *conductor*

UMS CHORAL UNION  
GRAND RAPIDS SYMPHONY CHORUS  
GRAND RAPIDS CHOIR OF MEN AND BOYS  
BOYCHOIR OF ANN ARBOR

Nicole Philibosian, <i>soprano</i>	Gwenneth Bean, <i>contralto</i>
Roberta Alexander, <i>soprano</i>	Richard Fracker, <i>tenor</i>
Beth Veltman, <i>soprano</i>	Russell Christopher, <i>baritone</i>
Jayne Sleder, <i>mezzo-soprano</i>	Ara Berberian, <i>bass</i>

---

## PROGRAM

Sunday Afternoon,  
March 23, 1997 at 4:00

Hill Auditorium  
Ann Arbor, Michigan

### *Part 1*

Hymn: Veni creator spiritus

### *Part 2*

Finale scene from Goethe's *Faust*

Magna Peccatrix . . . . .	Nicole Philibosian
Una Poenitentium (Gretchen) . . .	Roberta Alexander
Mater Gloriosa . . . . .	Beth Veltman
Mulier Samaritana . . . . .	Jayne Sleder
Maria Aegyptiaca . . . . .	Gwenneth Bean
Doctor Marianus . . . . .	Richard Fracker
Pater Ecstaticus . . . . .	Russell Christopher
Pater Profundus . . . . .	Ara Berberian

---

Sixty-Third Concert  
of the 118th Season

This performance is sponsored by the University of Michigan with additional support provided by Consumers Energy.

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Special thanks to Jim Leonard of SKR Classical for serving as speaker for the Performance-Related Educational Events (PREPS).

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## GERALD R. FORD

Dear Friends:

It is my great pleasure to recognize two special Michigan cities--Grand Rapids and Ann Arbor--and two distinguished musical organizations, the Grand Rapids Symphony and the University Musical Society--in this magnificent artistic enterprise. That they are joining forces to present Gustav Mahler's monumental *Symphony of a Thousand* offers concertgoers in two areas of our state an opportunity to hear this extraordinary and rarely performed work. Much preparation has gone into the performances in Grand Rapids and Ann Arbor, and I salute the more than five hundred participants--the orchestra, choruses, soloists and musical and administrative staffs.

The arts represent the very best in each of us. In music we express our creativity and our humanity. I am honored to serve as Honorary Chairman of this unique collaboration. Betty joins me in congratulations to all those whose vision and efforts have made these performances a reality.

Gerald R. Ford



## SYMPHONY NO. 8 IN E-FLAT MAJOR

*Gustav Mahler*

*Born on July 7, 1860 in Kalischt, Bohemia*

*Died on May 18, 1911 in Vienna*

GUSTAV MAHLER'S SYMPHONIES are without a doubt some of the most profoundly spiritual works in the repertoire. A convert to Catholicism, Mahler avoided the outward display of his faith — he did not go to confession nor attend Mass — yet in his music



GUSTAV MAHLER

there was an undeniable spirituality that seemed to include not only Christian creeds, but all the common metaphysical yearnings of human existence. The Second Symphony declares the composer's hope in a joyous after-life;

the Fourth depicts a child-like vision of Heaven, but it is in the Eighth that Mahler imparts to the audience his deepest belief in humanity's eternal goodness and love's power to redeem — a belief that transcends all boundaries of sect and religion. Mahler's wife, Alma, once remarked, "Gustav is always on the telephone to God," to which his biographer, Michael Kennedy, added, "In No.8 he was on the hot line."

During rehearsals for the première of the Eighth Symphony, Mahler had been talking with his friend Alfred Roller, painter and stage-designer for the Vienna Opera, when Roller asked the composer if there was any reason why he didn't write a Mass. Mahler considered the question for a short while, then replied, "Well, why not? But no, there's a *Credo* in it. No, I couldn't do it." Not long after the conversation concluded,

Mahler finished the rehearsal session and called cheerfully across the room to Roller, "There you are, that's my Mass!"

Mahler composed the Eighth Symphony between June and August, 1906, during an extraordinary eight-week burst of creativity at his summer home in Maiernigg, in the Tyrolean Alps. Some musical themes and ideas were already formed beforehand — a few passages of the symphony were sketched in March of that year — but Mahler related later that as he sat down to compose, "it was like a lightning vision — I saw the whole piece immediately before my eyes and only needed to write it down, as though it were being dictated to me." Mahler dedicated the Eighth Symphony to his wife, and remarked, "All my other symphonies are but preludes to this one. My other works are all tragic and subjective. This one is a great dispenser of joy."

This massive and ambitious symphony falls into two parts: the first, a setting of the ninth-century medieval hymn *Veni, Creator Spiritus* (Come, Creator Spirit), and the second, an almost hour-long *scena* based on the conclusion of Goethe's *Faust*, Part II. The disparate sources of Christian hymn and German legend seem incongruous at first. But Mahler had already employed a similar connection in the Third Symphony, where he coupled the song of the pagan Zarathustra with a song about the Last Supper. He saw no distinction between humanism and religion; in the *Symphony No. 8* he sought to emphasize the link between the early Christian belief in the Holy Spirit which descended on the disciples like tongues of fire. Goethe's *Faust*, on the other hand, tells of man's ascent into a god-like state, transformed from mortality and led heavenward by the "Eternal-Feminine." Goethe altered the original version of the legend so that Faust is not damned for his sins, but is redeemed through the power of Gretchen's love. (Mahler's setting thus differs significantly from the other musical versions of the Faust story by Berlioz, Gounod, and Busoni,



who followed the traditional story-line.)

Mahler explained, "the essence of it really is Goethe's idea that all love is generative, creative, and that there is a physical and spiritual generation which is the emanation of this 'Eros'." The kinship between Platonic love and the early Christian concept of God's love — both of them able to create, edify, and redeem — unifies these two diverse texts into a single philosophical expression, the core of the symphony's message.

Mahler composed this work, the first completely choral symphony ever written, for a greatly expanded orchestra, organ, double chorus, separate boy's chorus, and eight soloists. At the 1910 première in Munich there were over one thousand performers on stage, prompting the organizing agency to bill the concert as the "Symphony of a Thousand." Mahler objected strongly, claiming it made the symphony sound like a Barnum and Bailey show, but the nickname still remains. Despite the huge performing forces, Mahler uses the full orchestra and vocal *tutti* sparingly. For much of the time the impression is not of an overwhelming aggregate of sound, but of subtle colorings and precise effects achievable through this expanded instrumental palette.

The majestic organ chords which begin the symphony herald a choral outburst of elemental energy. This opening passage introduces many of the themes and motifs that intricately unify this first section as well as the whole of the symphony. The opening section then proceeds to follow a fairly traditional sonata-form structure, but one with extended polyphonic passages that demonstrate the composer's fascination with Bach's counterpoint. Gradually the polyphony builds to an almost unbearable intensity, relieved only by the triumphant restatement of the *Veni, Creator Spiritus* theme. An ecstatic *Gloria* coda closes the movement, with soloists and choruses urging the extremes of register and dynamic, and matching in powerful vital-

ity the movement's opening chords.

Part II begins with a lengthy orchestral prelude that sets the Faustian scene: a mountain gorge where forest, cliff, desert, and ocean meet. As chorus and soloists gradually enter they are, according to Mahler scholar Michael Kennedy, "not so much characters as symbolic ideas in Goethe's private and often enigmatic mythology." The music and text grow increasingly rapturous as all implore the Mater Gloriosa — the Virgin Mother — to unveil herself to the world. Three penitential women, later joined by The Penitential One (formerly Gretchen, but now transformed into a radiant, angelic being) plead to the Virgin on behalf of Faust's soul. At the movement's climax, the Mater Gloriosa herself sings from high above the chorus and orchestra, beckoning all to "raise yourselves to higher spheres," accompanied by ethereally delicate orchestral colors. In hushed and reverent awe, all turn their transported gaze toward the redeeming Virgin. The Mystic Chorus sings of the Eternal-Feminine leading mankind heavenward, and gradually builds into a climactic tidal wave of choral-orchestral affirmation. The *Veni, Creator Spiritus* theme returns in the instrumental coda, but with the intervals expanded, suggesting a further striving for heavenly heights.

Leopold Stokowski, who conducted the Eighth Symphony's US première in 1916, compared the experience of hearing it for the first time with the impression Niagara Falls must have had on the first early explorers. Mahler himself remarked to a fellow-conductor on the symphony's extraordinary aspirations: "Try to describe the whole universe beginning to ring and resound. These are no longer human voices, but planets and suns revolving."

At the Munich première in 1910, the Eighth Symphony scored a phenomenal success, but it was the last time Mahler would conduct in Europe; he knew he was dying of



a heart disorder. As the audience of three thousand crowded toward the stage and gave a cheering ovation that lasted a full half-hour, Mahler climbed up to the platform where the young boys' choir was seated and there, brimming with emotion, shook the hand of every choir-boy. As he faced his own imminent death (only eight months after this performance), Mahler's faith in humanity, expressed musically in the *Symphony No. 8*, was embodied in these youths who would forge the future he would not live to see. That faith in the future, more than the accolades of an adoring crowd, was what made Mahler's Eighth Symphony a triumphant success. It remains so today.

*Program note by Luke Howard*

**C**atherine Comet is recognized as one of the leading conductors of her generation and has been called "one of the most prominent conductors on the American orchestral scene" by the *New York Times*.

This season is Miss Comet's eleventh with the Grand Rapids Symphony. Her tenure has brought both local and national recognition to the orchestra. In 1987 the Grand Rapids Symphony received the Michigan Governor's Arts Award, and in 1987 and 1988 the orchestra was awarded ASCAP honors for adventuresome programming. In 1988 Ms. Comet received the Seaver/NEA Conductors Award, which recognizes exceptionally gifted American conductors, and in 1990 she was honored with a YWCA Tribute Award for her contributions to music and her commitment to Grand Rapids.

In addition to her position with the Grand Rapids Symphony and guest appearances with orchestras worldwide, Ms. Comet



CATHERINE COMET

served as resident US conductor for the American/Soviet Union Youth Orchestra in 1990, and was director of the American Symphony Orchestra in New York from 1991 to 1993. Ms. Comet is an internationally respected guest conductor who has performed with a wide variety of musical ensembles, including the orchestras of Boston, Buffalo, Chicago, Cincinnati, Charlotte, Columbus, Detroit, Honolulu, Minnesota, New Haven, New Orleans, Oakland, Omaha, Pasadena, Philadelphia, Phoenix, Portland (ME), Raleigh, Richmond, Rochester, St. Paul, San Antonio, San Diego, San Francisco, Springfield (MA), Toronto, Vancouver and Winnipeg, the Alabama, Chatauqua, Florida, National, Pacific, Quebec, Virginia, and West Australian Symphonies and the American Composers Orchestra. She has conducted the Aspen Music Festival Orchestra and has appeared at Wisconsin's Peninsula Festival, the Cabrillo Music Festival, the Interlochen Arts Festival, the Waterloo Music Festival, the Minnesota Orchestra's *Sommerfest*, and with Chicago's Grant Park Orchestra.

Before coming to the Grand Rapids Symphony, Ms. Comet was Associate Conductor of the Baltimore Symphony from 1984-1986. She was named Exxon/Arts Endowment Conductor of the Saint Louis Symphony in 1981, serving for three years as conductor in the subscription, chamber orchestra, pops and summer classical series, and in the orchestra's yearly Missouri tour. Under her direction, the Saint Louis Symphony Youth Orchestra won first prize at the twelfth International Youth and Music Festival in Vienna in July, 1983.



Prior to her appointment in Saint Louis, Ms. Comet was conductor and music director of the University of Wisconsin-Madison Symphony and Chamber Orchestra. Her first professional appointment was as Conductor of the Ballet Company of the Theatre National de L'Opera de Paris, where she was offered a lifelong contract. A native of Fontainebleau, France, Ms. Comet was accepted at the age of twelve to study with the renowned Nadia Boulanger in Paris. At fifteen she entered The Juilliard School, where she earned bachelor's and master's degrees in orchestral conducting in three years. She continued her studies with another French master, Pierre Boulez. Other principal teachers have included Igor Markevitch and Jean Fournet.

Catherine Comet is married to Michael Aiken, Chancellor of the University of Illinois, and they have a daughter, Caroline.

*This afternoon's performance marks Catherine Comet's debut under UMS auspices.*

Soprano **Nicole Philibosian**, has sung with distinction in opera houses throughout the US and in Europe, such as New York City Opera, Seattle, Portland, Hawaii, Dallas and Ft. Worth, Wolf Trap Opera and the Chamber Opera Theater of New York. A graduate of the Eastman School of Music and a native of Colorado, Ms. Philibosian first came to national prominence when she won the International Khachaturian Competition and the "Joy of Singing" award, the latter of which led to her New York recital debut in Lincoln Center's Alice Tully Hall.

Her operatic repertoire includes a variety of roles, such as Donna Anna, the Countess and Fiordiligi; Mimi, Antonia, Rosalinda, Juliette, the title roles of *La Calisto*, *Madama Butterfly*, *Suor Angelica*, and *Aida*; Salome, the Marschallin in *Der Rosenkavalier*, and most recently Renata in Prokofiev's *Fiery Angel*.

Her debut at the New York City Opera was as the Countess in *La Nozze di Figaro*.

Her European debut was as Musetta at the Opera de Nice, and in June of 1995, she sang her first performances in the title role

of Richard Strauss' *Salome* in concert with the Bournemouth Symphony Orchestra in England, led by Andrew Litton.



NICOLE PHILIBOSIAN

Ms. Philibosian is equally at home on the recital and concert stages where she spans the repertoire

from *Lieder* and *chansons*, to Verdi and Brahms Requiems, Handel's *Messiah*, Mozart's *c-minor Mass* and the Poulenc *Gloria*. Recent triumphs include Strauss' *Four Last Songs* with the Columbus Symphony of Georgia. Ms. Philibosian also stunned audiences when, with just twelve hours notice, she sang Verdi's *Requiem* with conductor Yoel Levi and the Atlanta Symphony.

This season's future engagements include a world tour with the Ambassadors of Opera Worldwide, featuring primarily artists from the Metropolitan Opera.

Ms. Philibosian has been a resident of Michigan for almost ten years and shares a position teaching voice at the Interlochen Arts Academy with her husband, tenor Ron Gentry. She is very active in the Traverse City artistic community.

*This afternoon's performance marks Nicole Philibosian's debut under UMS auspices.*

Among the most compelling singing actresses of our time, American soprano **Roberta Alexander** enjoys international renown for her riveting, incisive characterizations, and her miraculous vocal and dramatic range. Among the operatic heroines she has unforgettably portrayed are the title role of Janacek's *Jenufa*, Mimi in Puccini's *La Bohème*, and especially the great Mozart heroines: Fiordiligi in *Così fan tutte*, Donna Elvira in



*Don Giovanni* and Vitellia in Mozart's *La Clemenza di Tito*, the latter a major success with both the public and the press at the 1995 Glyndebourne Festival. In addition she has performed principal roles at New York's Metropolitan Opera, the Royal Opera House/Covent Garden, and the major houses of Berlin, Hamburg, Vienna, Zurich and Venice.

Equally esteemed as an orchestra soloist, she has performed with the Vienna, London and Royal Philharmonics; Royal Concertgebouw, Philadelphia, Cleveland and Bavarian Radio Orchestras; Cincinnati, Atlanta and Dallas Symphonies; and collaborated with such distinguished conductors as Vladimir Ashkenazy, Andrew Litton, Bernard Haitink, Sir Colin Davis, Nikolaus Harnoncourt, James Levine, Zubin Mehta, Carlo Maria Giulini, Leonard Slatkin, Jesus Lopez-Cobos, Edo De Waart and David Zinman. She reunites with Seiji Ozawa and the Boston Symphony Orchestra at



ROBERTA ALEXANDER

Tanglewood this coming summer and again in November for the world premiere of a composition by Leon Kirchner.

An uncommonly communicative recitalist, Ms. Alexander has offered acclaimed programs at New York's Carnegie Recital Hall, the Philadelphia Chamber Music Society, the Vienna Musikverein, London's Wigmore Hall and the Amsterdam Concertgebouw. She is an especially ardent and persuasive interpreter of American masterworks, many of which she has recorded.

Ms. Alexander received her master's degree in voice performance from the University of Michigan.

*This afternoon's performance marks Roberta Alexander's debut under UMS auspices.*

Soprano **Beth Veltman** is a native of Grand Rapids. Now living in New York, Ms. Veltman has toured with the Greater Miami Opera with whom she appeared as Monica in *The Medium* and Trio Girl in Leonard Bernstein's *Trouble in Tahiti*. She has performed a wide variety of roles, including Clorinda in *La Cenerentola* with Chatauqua



BETH VELTMAN

Opera, the dual roles of Sandman and the Dew Fairy in *Hansel and Gretel* and Michaela in *Carmen*, both with Opera Grand Rapids, Musetta in *La Bohème* with the New Jersey Association of Verissimo Opera, Fiordiligi in *Così fan tutte* with Teatre Lyrique d'Europe, Hanna in *The Merry Widow* with New England Lyric Operetta, and Gilda in *Rigoletto* with Opera Theatre of Rochester.

On the concert stage, as soprano soloist, Ms. Veltman has performed Handel's *Messiah* with Calvin Oratorio Society, Mozart's *Requiem*, Handel's *Judas Maccabeas*, and Bach's *Christmas Oratorio* with the Brooklyn Philharmonia Chorus, Mozart's *Mass in F Major* and Haydn's *Creation* as Eve with the St. Andrews Choral Society, and a tour of the UK singing operatic and Broadway selections for Opera Gala International. Her concert repertoire also includes several other works such as Orff's *Carmina Burana*, and the *Bachianas Brasillieras* #5 by Villa Lobos.

Ms. Veltman attended Calvin College where she received a BA in Music and German and the University of Michigan where she received an MA in vocal performance.

*This afternoon's performance marks Beth Veltman's debut under UMS auspices.*



Celebrated both at home and in Europe, mezzo-soprano **Jayne Sleder** has established herself as a commanding presence on the orchestral stage and is recognized for the diversity of her oratorio and symphonic repertoire. A Michigan native, Ms. Sleder has returned to the United States after spending several seasons in Europe performing on operatic and symphonic stages in such cities as Berlin, Weimar, Mannheim and Avignon. Her operatic repertoire includes a variety of roles such as Fricka, Dalila, Charlotte, and Puline from Tchaikowsky's *Pique Dame*. Praised by the critics for her "exquisite oratorio singing," Ms. Sleder has frequently graced the stages of Dallas, Austin, Santa Barbara, Chicago, and Cincinnati with her oratorio performances.

A frequent performer with the Grand Rapids Symphony, recent appearances have included the Duruflé *Requiem* and Mahler's *Symphony No. 2* under the baton of Catherine Comet. Other season highlights include Verdi's *Requiem* with the Mannheim Akademische Orchestra and Stralsund Staatstheater Orchestra, a performance of Chausson's *Chanson Perpetuelle* with the Leontóvych String Quartet, and the Mozart *Requiem* conducted by Ransom Wilson with



JAYNE SLEDER

the Tuscaloosa Symphony. Upcoming appearances include Mendelssohn's *Elijah* with Traverse Symphony and in recital, the world premiere of a song cycle written for Ms. Sleder by Natsuki Yoshioka in collaboration with renown British poet Susan Lenier.

Ms. Sleder's musical studies began at Michigan State University and continued at University of Texas and the Cincinnati Conservatory of Music. She has also studied

extensively throughout Europe and was a student of renowned baritone Tito Gobbi. Ms. Sleder currently resides in Traverse City where she has recently joined the voice faculty at Northwestern Michigan College.

*This afternoon's performance marks Jayne Sleder's debut under UMS auspices.*

Contralto **Gwenneth Bean** made her Metropolitan Opera debut in the 1987-88 season singing Dryad in Strauss' *Ariadne and Naxos* with Jessye Norman and Kathleen Battle, which included a *Live from the Met* telecast in the United States and Europe.



GWENNETH BEAN

Additional roles at the Met for Ms. Bean have included Erda in Wagner's *Das Rheingold* and *Siegfried* under the direction of James Levine, Mama Lucia in *Cavalleria Rusticana*, Mary in *Der Fliegende Holländer*, the Alto

Voice in *Die Frau ohne Schatten* and *Parsifal*, Voix de la Mère in *Les Contes d'Hoffmann* with Plácido Domingo, Marthe in *Faust* and the first Norn in Wagner's *Die Götterdämmerung* which was also telecast throughout the United States and Europe. In her six years with the Met, Ms. Bean appeared in no less than eleven Texaco *Live from the Met* radio broadcasts. She also took part in the Met's 1988 tour to Japan.

Highly regarded as a concert artist and recitalist, Ms. Bean has performed both Mendelssohn's *Elijah* in 1992 and Handel's *Messiah* in 1994 at Carnegie Hall under the auspices of the New York Oratorio Society. Among Miss Bean's first engagements was a tour of Europe and the United States as soloist with Leonard Bernstein conducting his own *Songfest* cycle during the summer of 1985. The performance was televised live from the White House for a special on PBS



on the Fourth of July.

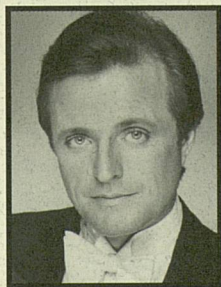
A native of Michigan, Gwenneth Bean is an alumna of the Chicago Lyric Opera Center for American Artists, a recipient of a grant from the William Mathews Sullivan Foundation, and was the winner of the 1985 Richard Tucker Music Study Grant. She lives near her family in Grand Rapids.

*This afternoon's performance marks Gwenneth Bean's debut under UMS auspices.*

Tenor **Richard Fracker** spent much of 1995-1996 at the Met singing in *Un Ballo in Maschera* and Philip Glass' *The Voyage* and covering *Die Meistersinger von Nürnberg* while also making a Carnegie Hall debut singing the lead role in Glass' *The Civil Wars* under the baton of Dennis Russell Davies, a debut in *Les Pêcheurs de Perles* with Spain's Bilbao Festival, *La Marnelles de Tiresias* with Seiji Ozawa in Japan, *Faust* in Michigan and a return to the Met in the Parks for *Turandot* and new productions of *Fedora* and *Wozzeck*.

A tenor of great versatility, Richard Fracker has made a specialty of contemporary roles, singing the title role in *Albert Herring* and *The Rake's Progress* in opera houses throughout America, Peter Maxwell

Davies' *The Lighthouse* for the Chicago Opera Theater, *Street Scene* for the Chautauqua Festival and Henrik in *A Little Night Music* for Opera Carolina. In a more traditional vein, the artist made his professional debut in *Die Fledermaus* for



RICHARD FRACKER

the Toledo Opera. Richard Fracker made his Metropolitan Opera debut in September 1989 in *Il Trittico* followed by performances of *Rigoletto* and *La Traviata*.

A concert artist of note, Mr. Fracker has performed the major concert works

throughout the US, specializing in the oratorios of Bach, Britten, Handel and Mozart and was an international finalist in the 1985 Pavarotti Competition. The tenor holds four degrees from the University of Michigan including a bachelor's degree in political science, an MSW from the School of Social Work, and both bachelor's and master's degrees from the School of Music. He now lives in Lansing with his wife and son.

*Richard Fracker performed as a soloist in the 1988 UMS presentation of Messiah. This afternoon's performance marks his fourth appearance under UMS auspices.*

Baritone **Russell Christopher** was born and raised in Grand Rapids and received both bachelor's and master's degrees in voice and opera from the University of Michigan. He came to the Metropolitan Opera as a winner of their auditions in 1963 and debuted that year in *La Traviata* with Dame Joan Sutherland. Mr. Christopher recently retired after twenty-eight seasons.



RUSSELL CHRISTOPHER

Mr. Christopher's operatic career began at the New York City Opera in *Turandot* and he appeared regularly at City Center for two seasons. In the years that followed, Mr. Christopher was the winner of numerous competitions, the most important of which was the American Opera Auditions in 1962. With this award he won his Italian debut in Milan. He debuted with the San Francisco opera that same year in its opening night presentation of *La Bohème*.

While at the Met, Mr. Christopher appeared in 1,387 performances of seventy-seven different roles in five languages and participated in two international tours to



Japan. Other credits during his active thirty-five-year career include performances with the Philadelphia Opera, Canadian Opera Company, Chautauqua Opera, Central City Opera, British Columbia Opera Players and the Baltimore Civic Opera.

Russell Christopher's musical activities are not limited to opera. He is a frequent soloist at UGC concerts and has appeared before audiences of the Los Angeles Philharmonic, the Montreal Symphony, the Hollywood Bowl Symphony, the Chicago Symphony, the orchestras of the Spoleto Festival in Italy, Syracuse, Richmond, Columbus, and twice in Grand Rapids.

His recordings include *Carmen* under the direction of Leonard Bernstein, and *La Traviata* under James Levine. PBS television audiences have seen him in numerous *Live from the Met* presentations. A 1986 telecast earned Mr. Christopher an Emmy for his performance in *Tosca*, the Best Classical Telecast of the Year.

Concurrent with his operatic career, Mr. Christopher taught voice in his New York studio for over ten years and was invited by Penn State University to teach as Visiting Artist in Voice. He received the Citation of Merit Award from his *alma mater*, the University of Michigan. He is on the Board of Governors of the American Guild of Musical Artists.

*This afternoon's performance marks Russell Christopher's debut under UMS auspices.*

Bass **Ara Berberian** has just completed his nineteenth season with the Metropolitan Opera, where he has appeared in over thirty-five operas ranging from *The Barber of Seville*, *Rigoletto*, *The Abduction from the Seraglio*, *The Italian Girl in Algiers*, and *Manon Lescaut* to *The Bartered Bride*, *Tannhäuser*, *Fidelio*, *The Magic Flute*, and *Boris Godunov*. He has appeared on television in several *Live from the Met* presentations and on the

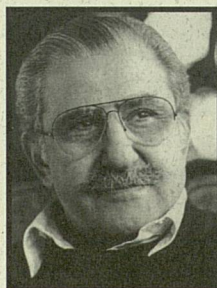
Metropolitan's 100th Anniversary Gala Concert.

For many years Mr. Berberian was a leading member of the New York City Opera where he sang such diverse roles as Hans Sachs in *Die Meistersinger von Nürnberg*, Mephistopheles in *Faust*, Sarastro in *The Magic Flute*, Arkel in *Pelléas and Mélisande*, and Henderson the Rain King in the première of Kirchner's *Lili*.

He was also a longtime member of the San Francisco Opera where he was the leading resident bass, and has appeared often with many other American companies, including New Orleans Opera, San Antonio Opera, Baltimore Lyric, Pittsburgh Opera, and Michigan Opera.

In the concert field, Mr. Berberian has performed with over seventy-five orchestras worldwide, including the New York Philharmonic, the Bavarian Radio Symphony, the

Israel Philharmonic, and the orchestras of Boston, Cleveland, Philadelphia, Detroit, Chicago, Atlanta, Los Angeles, San Francisco, Montreal, Toronto, and Ottawa. In recent years he has sung in operatic productions with Maestro Seiji



ARA BERBERIAN

Ozawa in Tokyo and throughout Japan.

Mr. Berberian is a life-long Michigan resident and currently resides in Southfield. While working on degrees in economics and law at the University of Michigan, he belonged to seven musical organizations including the UMS Choral Union.

*Ara Berberian started his association with UMS as a member of the Choral Union. He made his soloist debut with the Philadelphia Orchestra as a part of the 1953 May Festival and his most recent appearance was in 1977 as a soloist in Beethoven's Missa Solemnis. This afternoon's performance marks his eleventh appearance under UMS auspices.*



**T**he Grand Rapids Symphony was organized in 1929 and is recognized as one of America's leading regional orchestras. The Symphony employs forty-one salaried and sixty part-time musicians, and has earned national praise for musical excellence. In the 1996-97 season, more than 85,000 people will hear the Grand Rapids Symphony in its home venue, De Vos Hall, and more than 70,000 students, senior citizens and people with disabilities will benefit from the Symphony's extensive education and community service programs. The Symphony sponsors the 120-member Grand Rapids Youth Symphony and the 125 voice Symphony Chorus, and provides the orchestra for performances by Opera Grand Rapids, Grand Rapids Ballet and a variety of other local performing and presenting organizations. Innovative programming and artistic excellence have brought the orchestra and the community widespread recognition. The Symphony has received several prestigious musical awards, and has completed several compact disc recordings.

*This afternoon's performance marks the Grand Rapids Symphony's debut under UMS auspices.*

**The Grand Rapids Symphony Chorus** was founded in 1962 and is a volunteer organization comprising 125 members ranging in ages from twenty to eighty-one. Members from throughout West Michigan come from as far away as Holland, Allegan and Hastings. Each season, the choir performs major choral works with the Orchestra in Classical Pops, Casual Classics, Family, and Festival concerts.

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

In recent years, the chorus has sung under the direction of Neeme Järvi, Kurt Masur, Eugene Ormandy, Robert Shaw, Igor Stravinsky, André Previn, Michael Tilson-Thomas, Seiji Ozawa 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 this past season with performances of the Berlioz *Requiem* and Bach's *Mass in b minor*.

This season, the UMS Choral Union continued its association with the Detroit Symphony Orchestra and Maestro Järvi in performances of Tchaikovsky's *Cantata in Commemoration of Peter the Great* in both Detroit and Ann Arbor. The UMS Choral Union makes its debut with the Grand Rapids Symphony with these performances of Mahler's *Symphony No. 8* in both Grand Rapids and 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.

*The UMS Choral Union began performing in 1879 and has presented Messiah in annual performances. This performance marks their 370th appearance under UMS auspices.*

*This afternoon's performance marks the Grand Rapids Choir of Men and Boys' debut under UMS auspices.*

The **Boychoir of Ann Arbor** was founded in 1986 in order to provide a treble choir for a production of Bernstein's *Mass*. Since then, the choir has grown in musical maturity and stature, enriching the cultural life of south-east Michigan. The purposes of the choir are twofold: to offer the finest in choral education and performance experience to musically gifted boys; and to provide a choral resource to concert presenters and to major orchestras requiring treble voices for choral masterworks. In addition to their highly popular Christmas and spring concerts, the choir has performed in Windsor, Ontario, and has toured in Michigan, Virginia and Washington DC.

*The Boychoir of Ann Arbor made their UMS debut with the Pittsburgh Symphony Orchestra in April 1988. This afternoon's performance marks their fourth appearance under UMS auspices.*

## GRAND RAPIDS CHOIR OF MEN AND BOYS

Peter Hopkins, *Artistic Director and  
Choirmaster*

Donald Chaffee  
Douglas Chaffee  
Miles Doornbos  
Brian Gletler  
Michael Greene  
Joseph Karpowicz  
Zachary Kruyf  
John McCall  
Matthew McMurry  
Paul Melcher  
David Meyer  
Drew Russell  
Chris Scoville  
Jeffrey Teliczan  
Scott Young  
William Zigler

## BOYCHOIR OF ANN ARBOR

Dr. Thomas Strode, *Founder/Director*  
Carol Wargelin, *Rehearsal Accompanist*  
Meg Kennedy Shaw, *Administrator*

Gabriel Anderson	Jeremy Kittel
Andrew Ball	Paco Leon
Kai Chapman	Alex Levin-Koopman
John Clark	Brian Long
Michael Davis	Nathan Longhofer
Hugh Dowell	Tobias McDougal
Adam Falkner	Christopher O'Keefe
Andrew Fink	William Rushmore
Andrew Goldbaum	William Sherburne
Thomas Harding	Pierce Siebers
Gregory Hart	Daniel Simescu
Jonathan Hasey	Luke Swanson
Peter Henderson	Colin Tucker
James Iannuzzi	Alexander Vassos
Noah Jentzen	Marshall Weir
Eliot Kairys	John Wright



## GRAND RAPIDS SYMPHONY

Catherine Comet, *Conductor***Violin 1**

James Crawford, *Concertmaster*  
 Christina Fong, *Associate Concertmaster*  
 David Prudon, *Assistant Concertmaster*  
 Patricia Baser  
 Ion Corneanu  
 James Eppinga  
 Caroline Haines Freihofer  
 Lawrence Herzberg  
 Lisa Johnson  
 Susan Hansen Kanoza  
 Christopher Martin  
 Diane McElfish  
 Kristine Mulder  
 Kristin Van Ausdal  
 Collette VandenBerg  
 David Wheeler

**Violin 2**

Steven Brook, *Acting Principal*  
 Eric Tanner, *Assistant Principal*  
 Sunny Cirlin  
 Lenore D'Haem  
 Jason Economides  
 Christine Golden  
 David Haaland  
 Dolores Klukoski  
 Ruth Lamper  
 Linda Nelson  
 Millie Tegner  
 Barbara VenderHeide  
 Susanne VanderStarre  
 Leslie Wilkinson

**Viola**

Leslie VanBecker, *Principal*  
 Barbara Corbato, *Assistant Principal*  
 Seanad Chang  
 Elaina Ellis  
 John Lawrence  
 Elizabet Lepak  
 Romona Merritt  
 Andrew Pool  
 Kristen Shoup  
 Mary Jane Slawinski  
 Christina Swanson

**Cello**

Nancy Steltmann, *Principal*  
 Alicia Stegink, *Assistant Principal*  
 Vladimir Barbin  
 Alison Badger  
 Stacey Bosman  
 Karen Krummel  
 David Pesklakai  
 Lorene Turkalo  
 Dawn Van Ark  
 Steven Ven Ravenswaay

**Bass**

Peter Spring, *Principal*  
 Thomas Erickson, *Assistant Principal*  
 Michael Crawford  
 Daniel De Vries  
 Kevin Flannery  
 David Gould  
 Richard Hazen  
 Roger Nelson

**Flute**

Rachel Jenkyns, *Acting Principal*  
 Ruth Bylsma  
 Judith Kempf  
 Beth Koster  
 Jill Brown  
 Cynthia Kaczmarczyk

**Oboe**

Alexander Miller, *Acting Principal*  
 Erin Gustafson  
 Kathleen Gomez  
 Sarah Pool  
 Roger Rehm

**Clarinet**

Samuel Caviezel, *Principal*  
 Michael Kornacki  
 William Curlette  
 Kennen White  
 Rusty Floyd

**Bassoon**

Martha Bowman, *Principal*  
 Charles King  
 Gregory Pritchard  
 Wendy Rose  
 Peggy Patrick

**Horn**

Richard Britsch, *Principal*  
 Jeffrey Swanson, *Assistant Principal*  
 Margaret Gage  
 Kevin Warren  
 Jill Sipe  
 Elizabeth Judge  
 Paul Austin  
 Karl Hill  
 Lisa Honeycutt

**Trumpet**

Michael Bowman, *Principal*  
 Charley Lea  
 Dennis Horton  
 Pamela Smither Baker

**Offstage Trumpet**

Philip Bajema  
 Kale Cumings  
 Bruce Formmsma  
 Scott Hall

**Trombone**

Ava Ordman, *Principal*  
 John Meyer  
 Robert Ward  
 Kyle Root

**Offstage Trombone**

Daniel Mattson  
 Greg Spiridopoulos  
 Thomas Riccobono

**Tuba**

Monty Burch, *Principal*

**Timpani**

David Gross, *Principal*  
 David Hall

**Percussion**

William Vits, *Principal*  
 Glenn Freeman  
 Gregory Secor

**Harp**

Maria Royce Hesse, *Principal*  
 Sylvia Norris

**Piano**

Deborah Gross

**Celeste**

Richard Ridenour

**Organ**

Jonathan Tuuk

**Harmonium**

Nancy Peltrick

*Strings are listed in alphabetical  
 order after titled chairs.*



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 GRAND RAPIDS SYMPHONY CHORUS
 

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**Soprano**

Betsy Archer  
 Jackie Barth  
 Kathy Buteyn  
 Glenda Buteyn  
 Jeneveine Candler  
 Mary Dean  
 Carol DeJong  
 Jean DeVries  
 Susan Hartwell  
 Marian Heerema  
 Linda McMurry  
 Ruth Stubbs  
 Valorie Swets  
 Paula Tibbe  
 Ruth van der Maas  
 Ruth Vender Meyden  
 Susan VanSlooten

**Soprano II**

Betty Bartlett-Clarke  
 Kate Baxter  
 Maria De Rose  
 Corrie Durkee  
 Mary G. Evans  
 Donna Hattem  
 Barbara Heisler  
 Janine Holloman  
 Naomi Madsen  
 Thelma Matthews  
 Candy Pierce  
 Lori Stich  
 Kathy Verstraete  
 Jeanne-marie Waterfield

**Alto I**

Marilyn Arce  
 Cindy Bender  
 Julie Bennett  
 Judith Breck Coby  
 Ruth Cole  
 Emily Cooper  
 Treva Droski  
 Kathleen Ferres  
 Kim Garcia  
 Jane Huissen  
 Barbara Kindschi  
 Deborah Moreland  
 Serina J. Norvold  
 Jean Parks  
 Gerry Slagter  
 Peggy Snell  
 Jan E. Surand  
 Judy Titta  
 Mary VandenBerg  
 Debi Visser  
 Carol Watson  
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 Nancy J. Wood  
 Kristen Zoetewey

**Alto II**

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 Ann Holmes  
 Molly Kehoe  
 Mary Lewandoski  
 Cynthia McAuliffe  
 Pam Meier  
 Sylvia Murphy  
 Janice Ries  
 Marlene Seida  
 Mary Lou Smith  
 Vicki Uren  
 Ardelle C. Van Bragt  
 Annette M. Yared

**Tenor**

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 Greg Blovits  
 Lee DeVries  
 Ted Dunn  
 Gerard C. Huissen  
 Robert E. Kleinhans  
 Rick Kreuger  
 Jackie L. Lock  
 Brian Nederveld  
 Mike Pierce  
 Larry VandePol  
 Doug Weaver  
 Ronald Wood

**Baritone**

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 Robert Berkstreser  
 George Cheeseman  
 Gordon Gregory  
 Doug Kindschl  
 Jim Kronour  
 Philip Larink  
 Jack Luidens  
 Fred Overeem  
 Roland Prevost  
 Kent Price  
 Jeff Rush  
 Morris Vedder  
 John VerBeek  
 Peter Visser  
 Tom Waterfield  
 John Weaver

**Bass**

Jim Anderson  
 Gordy Carlson  
 Thomas R. Coby  
 Roger Griffioen  
 Wain Harrison  
 Jack Koehler  
 Coby Martin  
 Doug Morgan  
 Will Nieboer  
 Richard Pierce  
 Philip VandenBerge  
 Gordon Zylstra



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**Tenor**

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 Fr. Timothy J. Dombrowski  
 Philip Enns  
 Stephen Erickson  
 John W. Etsweiler  
 Albert P. Girod  
 Roy Glover  
 Brandon Ivie  
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 Mike Needham  
 William Ribbens  
 Phillip Rodgers  
 Scott Silveria  
 Carl Smith  
 Daniel Sonntag  
 Thomas Spafford  
 James Van Bochove  
 Nicholas Wallin  
 Richard Ward

**Bass**

William Guy Barast  
 Howard Bond  
 Harry Bowen  
 Glenn Bugala  
 Kee Man Chang  
 Don Faber  
 Philip J. Gorman  
 Gene W. Hsu  
 Charles T. Hudson  
 Andrew Jordan  
 Mark K. Lindley  
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Antonella Franceschini, Luca Rocco,

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## PROGRAM

Saturday Evening,  
March 29, 1997  
at 8:00

Hill Auditorium  
Ann Arbor, Michigan

*Antonio Vivaldi*

### I

In furore Iustissimae Irae  
mottetto per soprano, due violini, viola e basso, RV 626

### II

Cessate, omai cessate  
cantata per contralto, due violini, viola e basso, RV 684

### III

Agitata da due venti  
aria from *La Griselda* Act II, Scene ii, RV 718

I DELFICI

INTERMISSION

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*The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.*

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## IV

*Franz Schubert*

Da quel sembiante appresi, D688, no. 3

Mio ben ricordati, D688, no. 4

Se dall' Etra, D738

Non t'accostar all'urna, D688, no. 1

La pastorella, D528

## V

*Pauline Viardot Garcia*

Havanaise

Hai luli

*Léo Delibes*

Les filles des Cadix

## VI

*Gioacchino Rossini*

Riedi al soglio from *Zelmira*

GYORGY FISCHER

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Sixty-fourth Concert  
of the 118th Season

Special thanks to Dr. Ronald Cresswell for his support of the University Musical Society through Parke-Davis Pharmaceutical Research.

Special thanks to Susan Nesbit, Music/Dance Reviewer for the Ann Arbor News, and Ken Fischer, President of the University Musical Society, for serving as Master of Arts Interviewers. 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, April 7, 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.

Tonight's floral art is provided by Cherie Rehkopf and John Ozga of Fine Flowers, Ann Arbor.

118th Annual  
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## ANTONIO VIVALDI

*Born on March 4, 1678 in Venice*

*Died on July 28, 1741 in Vienna*

### CANTATAS AND ARIAS

ANTONIO VIVALDI OWES his reputation nowadays almost entirely to his instrumental music. But this was not the case in the Venetian composer's own lifetime, when his fame and prestige were also linked to his prolific output of vocal music.

As far as we know, Vivaldi wrote forty-seven operas, three oratorios, sacred works (both liturgical and non-liturgical) for a variety of instrumental and vocal combinations, secular cantatas and occasional works for the stage. A large number of the sacred pieces were written for the chorus of the Pio Ospedale della Pietà, where Vivaldi served as violin teacher and Director of Music at various periods in his life.

In the early eighteenth century Venice boasted four such "hospitals" — charitable institutions whose mission was the upbringing of foundlings and orphan girls from deprived families. Some of these girls were specifically educated in the art of musical performance and formed choirs and orchestras famous for their quality and skill; those of the Ospedale della Pietà were considered particularly prestigious on account of the exceptionally high standards achieved by the girls.

There are around twenty compositions by Vivaldi which could be called motets, although at times they are entitled "Introduzioni." All are scored for a solo voice and strings. Motets in early eighteenth century Venetian practice consisted of sacred non-liturgical pieces, to be performed in the course of the Mass or Vespers at such moments as the Offertory, the Elevation or the Benediction. They were

normally of a virtuoso nature and the text was always in Latin.

The structure of the motet *In furore iustissimae irae* is: aria — recitative — aria — concluding Alleluia (the identical sequence used by Mozart over fifty years later in his *Exsultate, jubilate*). The first aria is in three-part form, with the opening section repeated at the end — a scheme which Vivaldi favoured in much of his work, both vocal and instrumental. This first aria describes how the indignation and wrath of God towards a sinner change to mercy at the hour of judgement. The short recitative that follows is a plea for divine mercy, which, in the second aria, becomes an invocation to Christ for his tears to fill the hearts of sinners with joy. A soaring, virtuoso Alleluia, representing the glorification of the Lord, brings the motet to a close.

The cantata was, alongside opera, the most widespread form of secular vocal composition, fertile ground for opera singers when they were not actually performing on the stage. Settings of Italian texts, cantatas followed the Arcadian tradition in describing the anguish and joys of love. Thirty-nine such works by Vivaldi have survived, of which nine require an instrumental accompaniment in addition to the basso continuo.

*Cessate, omai cessate* is scored for two violins, viola and continuo. It opens with an accompanied recitative in which the forsaken lover vents his woes and begs for an end to his suffering; but the haunting memory of his beloved gives him no peace. The first aria is in two parts — a Larghetto in which the lover's tears are illustrated by pizzicato strings, and a more reflective Andante molto, in which he concludes that death alone can bring an end to the torment of love. This is followed by another accompanied recitative, in which he descends into the Underworld (almost following the path of Orpheus). His purpose, however, is not to find his lost beloved, but rather to look for a



soul who, unlike the pitiless Dorilla, will comfort him. The tenebrous mood which depicts the descent into Hades shows Vivaldi's extraordinary skill in tone painting with relatively modest means.

The concluding aria is a further diatribe against Dorilla, expressing yet again the lover's grief — or indeed rage, when we consider the music itself, with its urgent rhythms and persistent repetitions.

The opera *La Griselda* was premièred in 1735 at the Teatro Grimani, at Sam Samuele in Venice, and the occasion marked the first meeting between Vivaldi and Carol Goldoni. The young playwright had been commissioned to rewrite the verse for the arias in Apostolo Zeno's ageing libretto, leaving the recitatives untouched (a common practice at the time). Some years later Goldoni described this encounter in his Memoirs, concluding: "he is still pleased with me and the opera is extremely successful."

The story also appears in Boccaccio's *Decameron*. Gualtiero, King of Thessaly, has married Griselda, a girl of humble origins. The marriage has been the cause of great unrest among his people, and in order to placate them, Gualtiero announces that he will repudiate her in favor of a foreign woman of higher rank, Constanza. The latter is in fact the royal couple's own daughter, whom Gualtiero — on account of the mother's lowly status — has pretended to have killed, but who has been raised abroad by a friend of the king's. In her exile, Constanza has in the meantime fallen in love with Roberto, Prince of Athens, and when she is ordered to return to Thessaly, he resolves to accompany her. Constanza sings the aria "Agitata da due venti" as she is about to leave Roberto and become Gualtiero's new bride.

Griselda proves her magnanimity and loyalty in the face of her humiliations, and Gualtiero, revealing the true reasons behind his actions, eventually reinstates her to her

rightful position. Finally, he discloses the real identity of Costanza, and gives her in marriage to her beloved Roberto.

"Agitata da due venti" is an outstanding example of the expressive virtuosity found in Vivaldi's vocal writing. It rests on the simile of a sailor at the mercy of opposing winds and in danger of shipwreck, and the heart of Costanza, torn between two conflicting and contrasting forces which are driving her to despair. The use of such similes was a common rhetorical device in the poetry of the time, and Vivaldi depicts these natural images with figurations and dynamic effects deriving from the madrigal tradition: wide melodic leaps, repeated notes, an undulating violin line, vocal coloratura on the key word "naufragar" (shipwreck). This is in contrast to the middle section of the aria, where the heroine's character emerges in phrases that are sometimes smoother, sometimes more dramatic (as at the word "disperar").

Nature and Man often appear side by side in Vivaldi's scores. Images drawn from nature are transformed into sounds which, in order to make the most of their expressive potential, aspire to the quality noted by the humanist De Brosses in his *Lettres familières* on Italy. Writing of Venetian performances in 1739, he observed: "...a manner of accompaniment...which greatly enhances their music...the art of light and shade applied now in gradual measures, now abruptly."

It is an almost pictorial style, appealing directly to the sensitivity and emotions of the listener.

*Program note by Claudio Osele and Cecilia Bartoli*  
Translation DECCA 1997



**IN FURORE IUSTISSIMAE IRAE**

mottetto per soprano, due violini, viola e basso, RV626

**I. ARIA**

In furore iustissimae irae  
Tu divinitus facis potentem.

Quando potes me reum punire  
ipsum crimen te gerit clementem.

**II. RECITATIVO**

Miserationum Pater piissime,  
parce mihi dolenti  
peccatori languenti,  
o Jesu dulcissime.

**III. ARIA**

Tunc meus fletus  
evadet laetus  
dum pro te meum  
languescit cor.

Fac me plorare,  
mi Jesu care,  
et fletus laetum  
fovebit cor.

**IV. ALLELUIA****I. ARIA**

In wrath and most just anger  
you divinely exercise power.

When you punish me in my guilt  
the crime itself bears you in your mercy.

**II. RECITATIVE**

Most loyal father of mercies  
spare me, a sorrowful,  
weak sinner,  
most sweet Jesus.

**III. ARIA**

Then shall my weeping  
turn to joy  
as my heart is softened  
towards you.

Make me cry,  
my dear Jesus,  
and joyful weeping  
will warm my heart.

**IV. ALLELUIA**



## CESSATE, OMAI CESSATE

cantata per contralto, due violini, viola e basso, RV 684

### I. RECITATIVO ACCOMPAGNATO

Cessate, omai cessate,  
rimembranze crudeli  
d'un affetto tiranno;  
Già barbare e spietate  
mi cangiaste i contenti  
in un immenso affanno.  
Cessate, omai cessate,  
di lacerarmi il petto,  
di trafiggermi l'anima,  
di toglier al mio cor riposo e calma.  
Povero core afflitto, e abbandonato,  
se ti toglie la pace  
un affetto tiranno,  
perchè un volto spietato, un'anima infida,  
la sola crudeltà pasce ed annida.

### II. ARIA

Ah, ch'infelice sempre  
Me vuol Dorilla ingrata,  
Ah sempre più spietata,  
M'astringe a lagrimar.

Per me non v'è no,  
non v'è ristoro,  
Per me non v'è no,  
non v'è più speme.  
E il fier martoro  
e le mie pene,  
Solo la morte  
può consolar.

### III. RECITATIVO ACCOMPAGNATO

A voi dunque ricorro orridi specchi  
taciturni orrori,  
solitari ritiri,  
ed ombre amiche, tra voi porto il mio duolo,  
perchè spero da voi quella pietade,  
che Dorilla inhumana  
non annida.  
Vengo splonche amate,

### I. RECITATIVE

Leave me, leave me,  
You cruel memories  
of tyrannical emotion;  
You strike me with real barbarity  
And are content only  
with my deep sorrow.  
Leave off, leave off,  
From torturing my breast,  
Slaying my soul,  
And do not rob my heart of its calm and peace.  
See, my poor, abandoned heart,  
A tyrannical emotion  
has robbed you of peace,  
Because her face is cruel and her soul unfaithful,  
Anguish alone sustains and harms me.

### II. ARIA

Ah, how sad  
the faithless Dorilla will make me.  
Ah, she tortures me  
more and more cruelly, to tears.

I have no more rest,  
there is no more hope,  
I have no more rest,  
And death alone  
can end  
My cruel suffering  
and pain.

### III RECITATIVE

So I run to you, frightening, reticent caves,  
Who hide lonely horrors  
and shadows.  
My lady loves, I have brought my grief here  
Because I hope for grace from you,  
And that the inhuman Dorilla will find  
no shelter here.  
I come, beloved caves, I come,



vengo specchi graditi,  
 alfine meco in volto  
 il mio tormento in voi resti sepolto.

#### IV. ARIA

Nell'orrido albergo  
 ricetto di pene  
 Potrò il mio tormento  
 sfogare contento  
 Potrò ad alta voce  
 chiamare spietata  
 Dorilla l'ingrata,  
 morire potrò.

Andrò d'Acheronte  
 su la nera sponda,  
 Tingendo quest'onda  
 di sangue innocente  
 Gridando vendetta,  
 Ed ombra baccante,  
 vendetta farò.

dear cavities in the rock,  
 To stay here with my harassed face, to be  
 buried at last.

#### IV ARIA

At the dreaded dwelling-place  
 that receives torture  
 I can reveal  
 my suffering,  
 I can call  
 aloud upon  
 the unfaithful Dorilla  
 And die.

I shall go  
 to the black shores of Acheron,  
 And see the flood  
 of innocent blood  
 Cry for vengeance,  
 And I, a frenzied ghost,  
 Shall avenge myself.

### AGITATA DA DUE VENTI

from *La Griselda*

Opera in three acts, RV 718

Aria di Constanza, act II, scene ii

Agitata da due venti  
 Freme l'onda in mar turbato  
 E'l nocchiero spaventato  
 Già s'aspetta a naufragar.

Dal dovere, e dall'amore  
 Combattuto questo core  
 Non resiste; e par che ceda  
 E cominci a disperar.

Whipped up by two winds  
 The waves rage in the rough sea  
 And the terrified steersman  
 Already expects to be shipwrecked.

By duty and by love  
 Assailed, this heart  
 Cannot hold out; I feel it waver  
 And begin to despair.



## FRANZ SCHUBERT

*Born on January 31, 1797 in Vienna*

*Died on November 19, 1828 in Vienna*

## DA QUEL SEMBIANTE APPRESI

(From that face I learned) D688, no.3

*(text: Metastasio)*

Da quel sembiante appresi,  
a sospirar d'amore,  
sempre per quel sembiante  
sospirerò d'amore.

La face a cui m'accesi  
solo m'alletta e piace,  
è fredda ogn'altra face  
per riscaldarmi il cuore.

From that face I learned  
to sigh with love,  
I shall always sigh with love  
for that face.

The fire which inflamed me  
is my only joy and pleasure,  
all other flames are too cold  
to warm my heart.

## MIO BEN RICORDATI

(Remember, my beloved)

*(text: Metastasio)*

Mio ben ricordati,  
s'avvien ch'io mora:  
quanto quest'anima  
fedel t'amò.

E se pur amano  
le fredde ceneri:  
nell'urna ancora  
t'adorerò.

Remember, my beloved,  
if I should die,  
how much my faithful heart  
loved you.

And if cold ashes  
are capable of love,  
then in the grave  
I shall still adore you.



## NEL BOSCHETTO

(In the wood), D738

*(text: Jakob Nikolaus Craigher de Jachelutta)*

Se dall'Etra, Febo i raggi  
 ei penetra in mezzo a' faggi,  
 quel dolore ch'è nel core  
 si converte in voluttà!

E del rio il mormorio!  
 quest'aurette amorosette!  
 i vapori, l'erbe, i fiori!  
 dan al bosco maestà!

Ah se ognora dense fronde,  
 rai d'aurora, verdi sponde  
 ad ogn'alma desser calma  
 nelle sue avversità!

If Phoebus sends rays down from the sky  
 in among the beech trees,  
 the grief in one's heart  
 will turn to pleasure!

The murmuring stream!  
 These loving breezes!  
 The mist, the grass, the flowers,  
 all bring dignity to the wood!

Ah, if only leafy branches,  
 the ray of dawn and grassy banks  
 could bring peace to every heart  
 in adversity!

## NON T'ACCOSTAR ALL'URNA

(Do not approach the urn), D688, no.1

*(text: Jacopo Andrea Vittorelli)*

Non t'accostar all'urna  
 che l'ossa mie rinserra.  
 Questa pietosa terra  
 e sacra al mio dolor.

Ricuso i tuoi giacinti  
 non voglio i pianti tuoi  
 che giovan agli estini  
 due lagrime, due fior?

Empia! dovevi allor  
 porgermi un fil d'aita,  
 quando traéa la vita  
 in grenbo dei sospir.

Ah che d'inutil pianto  
 assordi la foresta?  
 Rispetta un' ombra mesta  
 e lasciala dormir.

Do not approach the urn  
 which contains my bones.  
 This pitiful earth  
 is sacred to my grief.

I spurn the hyacinths you bring,  
 I do not want your tears.  
 What use to the dead  
 are two tears, two flowers?

Faithless one! You should have  
 offered me a ray of hope  
 while I still dragged out my life  
 in the vale sighs.

Ah, why deafen the forest  
 with futile weeping?  
 Respect an unhappy shadow  
 and allow it to sleep.



## LA PASTORELLA AL PRATO

(The Shepherdess)

*(text: Carlo Goldini)*

La pastorella al prato  
contenta se ne va  
coll'agnellino al lato  
cantando in libertà.

Se l'innocente amore  
gradisce il suo pastore  
la bella pastorella  
contenta ognor sarà.

The shepherdess happily  
goes off to the meadow  
with the little lamb at her side,  
singing blithely.

If her shephard  
likes innocent love,  
then the lovely shepherdess  
will always be happy.

## PAULINE VIRADOT-GARCÍA

*Born on July 18, 1821 in Paris**Died on May 18, 1910 in Paris*

## HAVANAISE

*(Text: Louis Pomey)*

Vente niña conmigo al mar  
que en la playa tengo un bajel,  
Bogaremos a dos en él  
que allí sólo se sabe amar.  
Ay rubita si tu supieras,  
Ay rubita si supieras...Ah! Ah!  
Vente niña, *etc.*  
Ay ay ay rubita, dame tu amar.

Sur la rive le flot d'argent  
En chantant brise mollement,  
Et des eaux avec le ciel pur  
Se confond l'azur!  
Sois moins rebelle,  
Ô ma belle, la mer t'appelle!  
Ah! viens, viens, viens!  
À ses chants laisse-toi charmer!  
Ah, viens, c'est là qu'on sait aimer, *etc.*

Sois ma belle, moins rebelle,  
Laisse-toi charmer,  
Oui, laisse-toi charmer,  
Ô belle!  
C'est en mer que l'on sait aimer, *etc.*

Come with me, my child, to the sea  
for on the shore I have a boat;  
we shall row it together,  
for only there do people know how to love.  
Ah, my fair one, if only you knew,  
if only you knew...Ah, ah!  
Come with me, my child, *etc.*  
Ay ay, my fair one, give me your love.

Upon the bank the silver wave  
gently breaks itself up while singing,  
and the waters and the pure sky  
merge in the azure distance!  
Be less stubborn.  
O my fair one, the sea calls you!  
Ah! come, come, come!  
Let yourself be charmed by its song, come,  
It is there that people know how to love.

O my fair one, be less stubborn,  
let yourself be charmed,  
yes, let yourself be charmed,  
o my fair one!  
It is at sea that people know how to love...



Rubita, ay vente connmigo al mar,  
 Bogaremos a dos en él.  
 Que allí sólo se sabe amar!  
 Vente rubita, vente rubita,  
 Vente al mar, al mar!

Fair one, come with me to the sea,  
 we shall row together,  
 for only there do people know how to love.  
 Come, my fair one, come,  
 come to the sea!

## HAI LULI!

(Willow-waley)

(Text: *Xavier de Maistre*)

Je suis triste, je m'inquiète,  
 Je ne sais plus que devenir,  
 Mon bon ami devait venir,  
 Et je l'attends ici seulette.  
 Hai luli! Hai luli!  
 Où donc peut être mon ami? *etc.*

Je m'assieds pour filer ma laine,  
 Le fil se casse dans ma main...  
 Allons, je filerai demain,  
 Aujourd'hui je suis trop en peine!  
 Hai luli! Hai luli!  
 Qu'il fait triste sans mon ami! *etc.*

Si jamais il devient volage,  
 S'il doit un jour m'abandonner,  
 Le village n'a qu'à brûler,  
 Et moi-même avec le village!  
 Hai luli! Hai luli!  
 À quoi bon vivre sans ami? *etc.*

I am sad, I am anxious.  
 I don't know what's to become of me,  
 my true friend was to have come,  
 and here I wait all lonesome.  
 Willow-Waley! Willow-Waley!  
 Where can he be my lover?

I sit down to spin my wool,  
 the thread breaks in my hand. . .  
 come, I will spin tomorrow;  
 today I'm too full of sorrow!  
 Willow-Waley! Willow-Waley!  
 How sad it is without my lover!

If ever he turns fickle,  
 if one day he is to desert me,  
 I will burn down the village,  
 and myself with it!  
 Willow-Waley! Willow-Waley!  
 What's the use of living without a lover?



## LÉO DELIBES

(1836-1891)

*Born February 21, 1836 in St.-Germain-du-Val, Sarthe**Died January 16, 1891 in Paris*

## LES FILLES DE CADIX

(The Daughters of Cadiz)

*(Text: Alfred de Musset)*

Nous venions de voir le taureau,  
Trois garçons, trois fillettes;  
Sur la pelouse il faisait beau  
Et nous dansions un boléro  
Au son des castagnettes.  
"Dites-moi, voisin  
Si j'ai bonne mine,  
Et si ma basquine  
Va bien, ce matin.  
Vous me trouvez la taille fine?"  
Ah! ah! ah! ah!  
Les filles de Cadix aiment assez cela! *etc.*

Et nous dansions un boléro  
Au pied de la colline.  
Sur le chemin passait Diégo  
Qui pour tout bien n'a qu'un manteau  
Et qu'une mandoline.  
"La belle aux doux yeux  
Veux-tu qu'à l'église  
Demain te conduise  
Un amant jaloux?"  
"Jaloux! jaloux! quelle sottise!"  
Ah! ah! ah! ah!  
Les filles de Cadix craignent ce défaut-là! *etc.*

We had just seen the bullfight,  
three lads, three girls.  
On the lawn it was fine  
and we danced a bolero  
to the sound of castanets.  
"Tell me, neighbor,  
Do I have a pretty face?  
And does my skirt  
become me this morning?  
Do you find my waist slim?"  
Ah! ah! ah! ah!  
The daughters of Cadiz are very fond of that...

And we danced a bolero,  
at the foot of the hill.  
On the road passed Diego  
whose only possessions were a cloak  
and a mandolin.  
"Fair one with the sweet eyes  
would you care to be taken  
tomorrow to the church  
by a jealous lover?"  
"Jealous! Jealous! What stupidity!"  
Ah! ah! ah! Ah!  
The daughters of Cadiz fear that fault!



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**GIOACCHINO ROSSINI**

*Born February 29, 1792 in Pesaro*

*Died November 13, 1868 in Paris*

---

**RIEDI AL SOGLIO**

from *Zelmira*

Riedi al soglio: irata stella  
se ne chiuse a te il sentiero;  
pura fede, amor sincero  
ti richiama al tuo splendor.  
No, più affanni in me non sento,  
ah, felice appien io sono,  
se serbai la vita, il trono  
all'amato genitor.

Deh, circondatemi, miei cari oggetti!  
Voi, che nell'anima soavi affetti,  
care delizie destate ognor.  
Ah, sì, compensino sì dolci istanti  
le pene, i palpiti ch'ebbi finor.  
E dopo il nembo di pace in grembo  
respiri in seno sereno il cor.

Return to your throne: an adverse star  
barred your way to it;  
pure faith and candid love  
now recall you to your glory.  
I no longer feel distress within me.  
I feel perfect happiness,  
for I have saved both the life and the throne  
of my beloved father.

Gather round, my beloved ones!  
You, who ever arouse in my heart  
dear affection and sweet delight.  
May such beautiful moments make up  
for the pains I have suffered until now.  
After the storm my breast is tranquil  
and my heart shall breathe in peace.



**B**orn in Rome, **Cecilia Bartoli** attended the Conservatorio di Santa Cecilia while contemporaneously studying with her parents, both professional singers. With her mother, Silvana Bazzoni, Ms. Bartoli perfected her vocal technique while with her father, Angelo Bartoli, she worked to deepen her musical interpretations.

Ms. Bartoli's earliest opportunities to perform before wide audiences came first in an Italian national telecast devoted to presenting young artists and then in a French national telecast dedicated to the memory of the late Maria Callas. Immediately thereafter, Ms. Bartoli was contacted by the late Maestro Herbert von Karajan who engaged her for the Bach *b minor Mass* at the 1990 Salzburg Easter Festival. At the same time, there began a prolific collaboration with Maestro Daniel Barenboim focusing on the Mozart repertory — specifically the da Ponte trilogy.

Thereafter, Ms. Bartoli's career developed internationally, bringing her into contact with many of the most prestigious international conductors, stage directors, orchestras, opera houses and recital partners. For her Berlin Philharmonic debut Claudio Abbado conducted Ms. Bartoli in a program of Monteverdi, Perfolesi and Haydn, while on recital tours in Europe and North America. Ms. Bartoli has worked with soloists Myung-Whun Chung, Andras Schiff and Jean-Yves Thibaudet. For her 1996 Metropolitan Opera debut as Despina in *Così fan tutte* Ms. Bartoli appeared in a new production led by James Levine as she also took part in a new Roberto de Simone production at the Theater an der Wien with Riccardo Muti conducting (1994). At this famed Viennese theater she has also appeared as Euridice in a new Jürgen Flimm production of Haydn's *Orfeo* under the musical

direction of Nickolas Harnoncourt for the 1995 Wiener Festwochen. As Mozart's Dorabella, Ms. Bartoli has previously appeared with Zubin Mehta at the 1991 Florence Maggio Musicale and with Daniel Barenboim at the Chicago Symphony (1992). She also collaborated with Maestro Barenboim and Patrice Chereau in a new production of *Don Giovanni* at the Salzburg Festival (1994) and also at La Scala (1993) with Riccardo Muti/Giorgio Strehler.

Ms. Bartoli began this season with an European recital tour of engagements in Scandinavia, Germany and France. In November she made her South American debut with a series of recitals in Argentina and Brazil.

Early in 1997 Ms. Bartoli embarks on a tour with I Delfici, including this Ann Arbor concert. Thereafter, she returns to New York for more performances with Maestro Levine in opera at the MET (*Così*) and in recital at Alice Tully Hall at Lincoln Center. After a series of North American recitals, Ms. Bartoli travels to Rome where she will perform a benefit concert for the World's Monuments Foundation, a project to which Ms. Bartoli is personally committed. Accompanied by Jean-Yves Thibaudet, the program will include works by French composers Bizet, Delibes, Ravel and Viardot as well as those by Rossini. The concert will be taped for video and audio release with a portion of the sales dedicated to restoring and preserving the world's 100 most endangered architectural treasures for the future.

Additional recital appearances in May 1997 bring Ms. Bartoli to Switzerland and Austria before she joins the MET for performances in Japan. Thereafter, Ms. Bartoli tours the Far East in recital before making a studio recording of Rossini's *Il Turco in Italia* at La Scala under the direction of Mestro Chailly.

Come Autumn 1997, the Metropolitan Opera stages *La Cenerentola* for the first time





CECILIA BARTOLI

ever in a new production for Ms. Bartoli staged by Italian theater director Casare Lievi. In this period, Ms. Bartoli will also be heard at Carnegie Hall, first in concert with Maestro Levine and the MET orchestra and again in recital. In December she joins Giuseppe Sinopoli for a series of concerts with the Accademia di Santa Cecilia in Rome, Naples and Turin.

Upcoming operatic plans for 1998 include Ms. Bartoli's debut in the role of Susanna (*Figaro*) with Maestro Harnoncourt in Zurich and her assumption of the title role of Paisiello's *Nida, pazza per l'amore* in a new Zurich Opera production by Mr. Lievi. In summer 1998, she will undertake the title role of Haydn's *Armida* at Austria's Styriate Festival with Maestro Harnoncourt conducting.

Noted for her Rossini interpretations, Ms. Bartoli has been seen as Rosina in Rossini's *Il barbiere di Siviglia* in Rome, Zurich, Barcelona, Lyon, Hamburg as well as in Houston and Dallas and as Angelina in *La Cenerentola* in Bologna, Munich, Zurich and Houston. In addition to the works of Mozart and Rossini, Ms. Bartoli's repertory spans from Monteverdi to Ravel with partic-

ular attention centered on Vivaldi, Haydn, Bellini, and the Italian "Settecento" composers.

In addition to her appearances with the Berlin Philharmonic and Maestro Abbado, Ms. Bartoli has appeared with the Vienna Philharmonic with Sir Georg Solti, the Orchestre de Paris with Daniel Barenboim, London's Philharmonia with Maestro Giuseppe Sinopoli, the Metropolitan Opera Orchestra with James Levine, the English Chamber Orchestra with Maestro Jeffrey Tate, the Montreal Symphony with Maestro Charles Dutoit and the Academy of St. Martin in the Fields with Sir Neville Marriner.

Cecilia Bartoli was awarded the 1995 Grammy Award "Best Classical Vocal Album" for her *Italian Lieder* album with Mr. Schiff.

In spring 1995 Ms. Bartoli was honored by France which conferred upon her the title of "Chevalier of Arts and Letters."

*Cecilia Bartoli made her UMS debut in April 1993. She appeared in recital again in September 1995. This performance marks her third appearance under UMS auspices.*

Ms. Bartoli records exclusively for Decca/London Records Represented by J.F. Mastroianni Associates, New York City

**G**raduates of Milan's Guiseppe Verdi Conservatory and Rome's Santa Cecilia Conservatory, the members of *I Delfici* pursued post-graduate work at the Accademia Chigiana in Siena and the Mozarteum in Salzburg. Independently, Antonella Franceschini, Luca Rocco, Gabriele Bartoli and Fabrizio Fabiano have performed professionally as soloists as well as principals in noted Italian chamber ensembles and symphony orches-



tras including the Orchestras of the RAI, il Teatro dell'Opera di Roma, l'Accademia Filarmonica Romana and the Accademia Barsocca.

With its concentration on the Italian seventeenth and eighteenth century repertory — and especially music for voice and strings, — the group came to the attention of Cecilia Bartoli with whom *I Delfici* have since established an on-going collaboration. Together with Ms. Bartoli, *I Delfici* seeks to focus attention on a rarely-performed repertory derived from one of the most significant periods of music history.

*This performance marks I Delfici's debut under UMS auspices.*

**G**yörgy Fischer was born in Budapest in 1935 and studied piano, composition and conducting at the Franz Liszt Academy of Music. In 1957 he went to Salzburg where he completed his studies at the Mozarteum Akademie. Whilst at the Akademie he took part in an advanced conductor's course and met Herbert von Karajan, who invited him to the Vienna State Opera as his Assistant. There he also worked with such conductors as Kertesz, Solti and Maazel, and conducted performances of *Die Saubefloete* and *Die Entfuhrung aus dem Serail*. He collaborated closely with Kertesz at the Salzburg Festival and subsequently at the Cologne Opera.

He was, for many years, Principal Conductor at the Cologne Opera, where he returns to conduct an enormously broad-based repertoire. In addition to new productions of *Orfeo et Euridice*, *Rigoletto*, *La Venerentola*, *L'Elizir d'Amore* and *La Perichole* he is closely associated with the Cologne

Mozart cycle produced by Jean-Pierre Ponnelle. Most recently he has conducted *Così fan tutte*, *Die Fledermaus* and a new production of *Le Nozze di Figaro* for the Australian Opera.

György Fischer has conducted concerts with leading orchestras in Germany, Austria, Spain, Australia, South Africa and Israel and is also a renowned harpsichordist (working for many years with, amongst others, Nikolaus Harnoncourt and Concentus Musicus, Wein). In recital he has accompanied such artists as Elisabeth Schwarzkopf, Nicolai Gedda, Rita Streich, Sena Jurinac and Lucia Popp.

György Fischer first appeared with the English Chamber Orchestra at the Windsor Festival and has subsequently conducted them in London at the Barbican Centre. He has also conducted the Royal Liverpool Philharmonic Orchestra. He has recorded all the Mozart concert arias for soprano voice in a major series of five records with singers including Teresa Berganza and Kiri te Kanawa, and is currently engaged on a series of recordings with Cecilia Bartoli.

In addition to his regular opera and concert performances, his recent engagements have included numerous recitals and orchestral concerts with Cecilia Bartoli throughout Europe, North America and Japan.

*This evening's concert marks György Fischer's debut under UMS auspices.*





THE FORD HONORS PROGRAM

FEATURING

Jessye  
Norman



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UNIVERSITY MUSICAL SOCIETY  
DISTINGUISHED ARTIST AWARD

SATURDAY,  
APRIL 26, 1997

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AND  
MICHIGAN  
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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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UNIVERSITY  
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*presents*

# NEDERLANDS DANS THEATER 2 & 3

JIŘÍ KYLIÁN, *artistic director*

JAAP HÜLSMANN, *managing director*

*NDT2 Dancers*

Lucila Alves	Anne Plamondon	Patrick Marin
Jayne Cooper	Rei Watanabe	Salvador Masclans
Natasha Crook	Brynjar Bandlien	Fabrice Mazliah
Shirley Esseboom	Joe Kanamori	Ramon Reis
Chisato Ohno	Václav Kuneš	

*NDT3 Dancers*

Martine van Hamel  
Sabine Kupferberg  
Gary Chryst  
Gérard Lemaître

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**PROGRAM**

Thursday Evening,  
April 3, 1997  
at 8:00

Power Center  
Ann Arbor, Michigan

UN BALLO

NDT2

OFF WHITE

NDT3

INTERMISSION

DÉJÀ VU

NDT2

COMPASS

NDT3

INTERMISSION

THE OLD MAN AND ME

NDT3

SKEW-WHIFF

NDT2

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Sixty-fifth Performance of  
the 118th Season  
Moving Truths Series

Large print programs are available upon request.

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 UN BALLO

Choreography	Jiří Kylián
Music	Maurice Ravel, menuet from <i>Le tombeau de couperin</i> <i>Pavane pour une infante défunte</i>
Scenery	Jiří Kylián
Costumes	Joke Visser
Light	Joop Caboot
Première	17 January 1991, AT&T Danstheater, Den Haag

menuet: REI WATANABE, SHIRLEY ESSEBOOM, LUCILA ALVES,  
PATRICK MARIN, VÁCLAV KUNEŠ, FABRICE MAZLIAH

pavane: REI WATANABE, SHIRLEY ESSEBOOM, LUCILA ALVES,  
CHISATO OHNO, JAYNE COOPER, ANNE PLAMONDON,  
NATASHA CROOK, PATRICK MARIN, VÁCLAV KUNEŠ,  
FABRICE MAZLIAH, BRYNJAR BANDLIEN,  
SALVADOR MASCLANS, RAMON REIS, JOE KANAMORI

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 OFF WHITE

Choreography	Hans van Manen
Music	Johann Strauss (Sohn), arrangement Arnold Schönberg <i>Rosen aus dem Süden</i> , Opus 388
Scenery	Arik Levy
Costumes	Joke Visser (concept Ohad Naharin)
Light	Ohad Naharin
Première	26 November 1992, AT&T Danstheater, Den Haag

SABINE KUPFERBERG, GARY CHRYST



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## DÉJÀ VU

Choreography	Hans van Manen
Music	Arvo Pärt, <i>Fratres</i> for violin and piano (1980)
Decor/costumes	Keso Dekker
Light	Joop Caboot
Première	June 1, 1995, AT&T Danstheater, Den Haag

SHIRLEY ESSEBOOM, FABRICE MAZLIAH

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## COMPASS

Choreography	Jiří Kylián
Music	Karlheinz Stockhausen: <i>Musik im Bauch</i> (1975)
Scenery	Jiří Kylián
Costumes	Joke Visser (concept Jiří Kylián)
Light	Tom Bevoort (concept Jiří Kylián)
Première	10 October 1996, Lucent Danstheater, Den Haag

MARTINE VAN HAMEL, SABINE KUPFERBERG,  
GARY CHRYST, GÉRARD LEMAITRE



## THE OLD MAN AND ME

Choreography	Hans van Manen
Music	J.J. Cale: <i>The Old Man and Me</i> (1973) Igor Stravinsky: <i>Circus Polka</i> (1942) Wolfgang Amadeus Mozart: Piano concerto no. 23 in A Major, KV 488, <i>Adagio</i> (1786)
Decor/Costumes	Keso Dekker
Light	Joop Caboot
Première	29 February 1996, AT&T Danstheater, Den Haag

SABINE KUPFERBERG, GÉRARD LEMAITRE

## SKEW-WHIFF

Choreography	Paul Lightfoot
Music	Gioacchino Rossini: Overture <i>La Grazza Ladra: The Thieving Magpie</i> (1817)
Decor	Paul Lightfoot
Costumes	Sol León
Light	Tom Bevoort
Première	22 February 1996, AT&T Danstheater, Den Haag

SHIRLEY ESSEBOOM, JOE KANAMORI,  
PATRICK MARIN, BRYNJAR BANDLIEN



UNIVERSITY  
MUSICAL  
SOCIETY

*presents*

# NEDERLANDS DANS THEATER 2 & 3

JIRÍ KYLIÁN, *artistic director*

JAAP HÜLSMANN, *managing director*

*NDT2 Dancers*

Lucila Alves	Anne Plamondon	Patrick Marin
Jayne Cooper	Rei Watanabe	Salvador Masclans
Natasha Crook	Brynjar Bandlien	Fabrice Mazliah
Shirley Esseboom	Joe Kanamori	Ramon Reis
Chisato Ohno	Václav Kuneš	

*NDT3 Dancers*

Martine van Hamel  
Sabine Kupferberg  
Gary Chryst  
Gérard Lemaitre

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**PROGRAM**

Friday Evening,  
April 4, 1997  
at 8:00

Power Center  
Ann Arbor, Michigan

LIEDER EINES FAHRENDEN GESELLEN

NDT2

SOLO

NDT2

INTERMISSION

COMPASS

NDT3

INTERMISSION

NO SLEEP TILL DAWN OF DAY

NDT3

SKREW-WHIFF

NDT2

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Sixty-sixth Performance of  
the 118th Season  
Moving Truths Series

Large print programs are available upon request.

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 LIEDER EINES FAHRENDEN GESELLEN

Choreography	Jiří Kylián
Music	Gustav Mahler, <i>Lieder eines fahrenden Gesellen</i>
Scenery & Costumes	John Macfarlane
Light	Jennifer Tipton
Première	11 January 1983, Circustheater, Scheveningen

NATASHA CROOK, REI WATANABE,  
SHIRLEY ESSEBOOM, JAYNE COOPER,  
CHISATO OHNO, SALVADOR MASCLANS,  
PATRICK MARIN, JOE KANAMORI, VÁCLAV KUNEŠ,  
FABRICE MAZLIAH

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 SOLO

Choreography	Hans van Manen
Music	Johann Sebastian Bach: <i>Violin Suite No. 1 in d-minor</i> , "Correnta" and "Double," BWV 1002 (1720)
Decor/Costumes	Keso Dekker
Light	Joop Caboort
Première	16 January 1997, Lucent Danstheater, Den Haag

VÁCLAV KUNEŠ, JOE KANAMORI, PATRICK MARIN



## COMPASS

Choreography	Jiří Kylián
Music	Karlheinz Stockhausen: <i>Musik im Bauch</i> (1975)
Scenery	Jiří Kylián
Costumes	Joke Visser (concept Jiří Kylián)
Light	Tom Bevoort (concept Jiří Kylián)
Première	10 October 1996, Lucent Danstheater, Den Haag

MARTINE VAN HAMEL, SABINE KUPFERBERG,  
GARY CHRYST, GÉRARD LEMAITRE

## NO SLEEP TILL DAWN OF DAY

Choreography	Jiří Kylián
Music	<i>Lullaby from the Solomon Islands</i>
Decor	Jiří Kylián
Costumes	Joke Visser (concept Jiří Kylián)
Light	Joop Caboort (concept Jiří Kylián)
Première	26 November 1992, AT&T Danstheater, Den Haag

MARTINE VON HAMEL, SABINE KUPFERBERG



## SKEW-WHIFF

Choreography	Paul Lightfoot
Music	Gioacchino Rossini: Overture <i>La Grazza Ladra: The Thieving Magpie</i> (1817)
Decor	Paul Lightfoot
Costumes	Sol León
Light	Tom Bevoort
Première	22 February 1996, AT&T Danstheater, Den Haag

CHISATO OHNO, FABRICE MAZLIAH, VÁCLAV KUNEŠ,  
BRYNJAR BANDLIEN



**Jiří Kylián** (Prague, 1947) started his dance training when he was nine years old at the ballet school of the Prague National Theatre. From the age of fifteen he studied at the Prague Conservatory. In 1967 Kylián went to the Royal Ballet School in London with a scholarship from the British Council. Here he came into contact with the most important developments in choreography — ballet as well as contemporary dance. Consequently, John Cranko, a major choreographer of this period and director of the Stuttgart Ballet, offered him a dancer's contract and encouraged Kylián's ambition to create his own dance works.

In 1973 following a first choreography for Nederlands Dans Theater, an artistic relationship between Kylián and the well-known Dutch company began and has brought about the creation of almost fifty dance productions for this group. After 1975 Kylián became responsible for NDT's artistic policy.

Since the late eighties, Kylián's artistic view and style have changed considerably towards abstraction and surrealistic images. Beginning with the so called "Black and White Program" — *No More Play, Petite Mort, Sarabande, Falling Angels, and Sweet Dreams* — Combined with his earlier *Six Dances* to complete the program, Kylián has been progressing towards *Stepping Stones, As if Never Been, Whereabouts Unknown* and the fragile beauty of *Bella Figura*. Somewhat isolated are his dance productions *Kaguyahime, Tanz-Schul* and his jubilee "pièce d'occasion" *Arcimboldo*, all full evening works, opposite a number of precious miniatures created for NDT3.

Despite the development of an unique and very personal style, Kylián's choreographies defy academic categorization by blending elements of various sources. There are always new inspirations to be explored, new challenges and boundaries to be overcome. Profoundly based on musical

reading, his work unveils hidden traces of our being through his dance.

NDT1, with dancers from age twenty-three to forty, NDT2, with dancers from age seventeen to twenty-two, and NDT3, with dancers past the age of forty, together constitute the organization called Nederlands Dans Theater: "Three dimensions of a dancer's life," as Jiří Kylián likes to refer to them.

**NDT2** consists of fourteen dancers between the age of seventeen and twenty-one, all of whom have had professional and classical ballet training. NDT2 was founded in 1978. In the seventeen years of its existence, it has developed into a top quality, internationally recognized group, performing in theaters all over the world: Spain, Czechoslovakia, Italy, Turkey, Bulgaria, France, Germany, Switzerland, Sweden, Denmark, Poland, the United States New Zealand, the United Kingdom, Taiwan, South Korea, and the Dutch Antilles.

NDT2 works closely with NDT1 and the young dancers often join NDT1 when they are twenty-three. About 70% of the dancers of the main company started their work with the NDT2 company.

The repertoire of NDT2 consists of ballets by Jiří Kylián such as *Sechs Tänze, Stamping Ground, Un Ballo, and Lieder eines Fahrenden Gesellen*, but also ballets which are specially created for them by young talented choreographers from the main company, like Nacho Duato (*Jardi Tançat, Uccelli, Na Floresta*), Philip Taylor (*Quiet Strength*), Paul Lightfoot (*Step Lightly, Solitaire*), Lionel Hoche (*Coming Up Roses, Blancs d'y Voir, À tire d'aile*) and Patrick Delcroix (*Son Chemin*). Also on the repertoire are works by well-known guest choreographers such as Hans van Manen (*Grosse Fuge, Squares, Two, Concertante, Déjà Vu*), and Ohad Naharin (*Passomezzo*).

*These performances mark NDT2's debut under UMS auspices.*





**NDT3** was created in 1991 by Nederlands Dans Theater for more mature dancers at their artistic pinnacle. The ensemble uses a theatrical choreography tailored to each dancer's talent and uniqueness. It already has been dubbed "one of the leading dance groups" by the British ballet magazine *Dance and Dancers* and has been applauded throughout Europe.

The new troupe's success is largely attributed to the high caliber of dancers it has employed. It also is due to the quality of choreographers it has employed: Mats Ek, William Forsythe, Jiří Kylián, Hans van Manen, Maurice Béjart, Maguy Marin, Martha Clarke, Jennifer Muller, Carolyn Carlson, Paul Lightfoot, and Ohad Naharin. The interaction between choreographer and dancer is essential to the artistic philosophy of NDT3. Performers are on contract per program and consult with the choreographer in the dance creation.

*These performances mark NDT3's debut under UMS auspices.*

**Hans van Manen** began his ballet career in 1951 as a member of Sonia Gaskell's Balle Recital. In 1952 he joined the Nederlands Opera Ballet, directed by Françoise Adret, where he created his first ballet, *Feestgericht*,

in 1957. He later joined Roland Petit's company in Paris. He began to work with Nederlands Dans Theater in 1960 as a dancer (until 1963) and choreographer and from 1961 until 1971 also as artistic director. For the following two years he worked as a freelance choreographer, until his appointment in 1973 as choreographer/regisseur to Het Nationale Ballet in Amsterdam. Abroad he has

staged his ballets for amongst others the Stuttgart Ballet, Bayerisches Staatsballet München, Berlin Opera, Houston Ballet, the National Ballet of Canada, Pennsylvania Ballet, the Royal Ballet, the Royal Danish Ballet, the State Opera in Vienna, Tanzforum in Cologne and for Alvin Ailey.

In September 1988 Hans van Manen rejoined Nederlands Dans Theater as resident choreographer. In the meantime, he has created over fifty pieces for the company.

Hans van Manen is also a photographer and his work can be seen in exhibitions all over the world.

Born in Israel, **Ohad Naharin** began his dance training with the Batsheva Dance Company. He developed himself further as a dancer in the dance department of the Juillard School of Music. After having performed with major dance companies in Europe and the US, Naharin made his choreographic debut in 1980. In 1990 he was appointed artistic director of the Batsheva Dance Company.

In 1987 the Nederlands Dans Theater invited Ohad Naharin as a guest choreographer. Today the company has many of his works on its repertoire: *Chameleon Dances*, *Tabula Rasa*, *Queens of Golub*, and *Sinking of*



the *Titanic*, *Black Milk* and excerpts of *Kyr*, *Perpetuum*, *Kaamos* and *Arbos*. For NDT2 he re-staged *Innostress* and created *Passomezzo* and for NDT3 he created *Off-White*.

Naharin's works are frequently performed by the Frankfurter Ballett, Cullberg Ballet and the Grand Theatre de Geneve.

**Paul Lightfoot** was born in Kingsley, England in 1966. He trained at the Royal Ballet School in London, before joining NDT2 in 1985. After two years he joined NDT1. Not only did he evolve there into one of NDT's most prominent dancers, he also demonstrated choreographic talent during the annual choreographic workshops.

In his ballets, *Spilt Milk* and *Step Lightly*, Lightfoot revealed a close affinity with nature. His first work for NDT1 was *Seconds* set to religious music by Vivaldi. In this ballet, in which the dancers are tethered to stools, he once again reveals great inventive-ness. He received the Incentive Prize for Choreography from the Amsterdam Arts Council for this work. He won the Licas Hoving Prize 1994, issued by the Dutch Association of Theatre and Concert Hall Directors, for *Solitaire*.

His last contribution to the annual choreography workshops was *Sh-Boom* in 1994. *Sh-Boom* has since been nominated as the Best New Dance Production for the Lawrence Olivier Award.

## NDT2

Gerald Tibbs, *Executive Artistic Director*  
Hedda Twiehaus, *Assistant*  
Carmen Thomas, *Company Manager*

## NDT3

Arlette van Boven, *Executive Artistic Director*  
Gérard Lemaître, *Assistant*  
Carina de Goederen, *Organisation*

## Lighting

Henk Palmers (*head*)  
Koos Planken

## Stage

Ole Schaaff  
Loes Schakenbos

## Sound

Erik van Houten  
Berry Lemmen

## Wardrobe

Tina Tuit



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*presents*

# STRING TRIO OF NEW YORK

THE CHAMBER JAZZ ENSEMBLE

Diane Monroe, *violin*

John Lindberg, *bass*

James Emery, *guitar*

*and*

# BANG ON A CAN ALL-STARS

MAYA BEISER, *cello*

ROBERT BLACK, *bass*

LISA MOORE, *piano*

STEVEN SCHICK, *percussion*

MARK STEWART, *electric guitar*

EVAN ZIPORYN, *clarinets/saxes*

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## PROGRAM

Saturday Evening,  
April 5, 1997  
at 8:00

Power Center  
Ann Arbor, Michigan

This evening's program will consist of works from the following list to be announced from the stage. There will be one fifteen minute intermission

The Anticipator	John Lindberg
The Pursuit of Happiness	James Emery
Eleven Thrice	John Lindberg
Cobalt Blue	James Emery
A Short History of the Balkans	Bobby Previte
Strings And Things	Muhai Richard Abrams
Fortune On A Sphere	John Lindberg
Ephemera Trilogy	James Emery
The Firewood Duet	John Lindberg
Standing on a Whale Fishing for Minnows	James Emery
Trance	Michael Gordon
Cheating, Lying, Stealing	David Lang
Horses of Instruction	Steve Martland
Lick	Julia Wolfe
Mink Stole	Julia Wolfe
Arupua	Hermeto Pascoal, arr. Evan Ziporyn

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Sixty-seventh Performance  
of the 118th Season

Jazz Directions and  
New Interpretations Series

This performance is presented with support from media partner WEMU, 89.1 FM, Public Radio from Eastern Michigan University and WDET, 101.9 FM, Public Radio from Wayne State University.

Large print programs are available upon request.

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Since its formation in 1977, the **String Trio of New York** has been delighting and riveting audiences around the world with its startling acoustic improvisations and compositions for violin, guitar and bass. Initially conceived as a composers' collective, the STNY has grown in scope and now features a repertoire of over sixty stylistically diverse works made up of originals by the members, works commissioned from composers such as Muhal Richard Abrams, Leo Smith, Mark Helias, Bobby Previte, Marty Ehrlich, and Anthony Davis, and arrangements of classics by Mingus, Monk, Ellington, Parker, Hendrix, Powell, Shorter and others.

The STNY is one of the most active touring ensembles of its kind and has performed hundreds of concerts throughout North America, Europe, East Asia, India, the Middle East, and North Africa. Their international jazz festival appearances include Paris, Berlin, Vancouver, Toronto, Zurich, and Cracow. In the U.S. the Trio has been heard at the Mellon and Newport Jazz Festivals as well as the Walker Arts Center, the Smithsonian, Lincoln Center, and the Ravinia Festival, among many others. The String Trio of New York's remarkable music has contributed immeasurably to the chamber jazz idiom and has won an enthusiastic and increasingly expanding audience.

In 1995, the String Trio of New York gave the World Première of Anthony Davis' *Sounds Without Nouns* with the composer as guest pianist. *Sounds Without Nouns* was commissioned for the String Trio by a consortium of arts centers including the Center for the Performing Arts at Penn State University, the Cerritos Center in California, and the Wexner Center for the Arts at Ohio State University.

The Trio celebrates their twentieth anniversary season in 1997-98 with an excit-

ing year of special events, including a collaboration with renowned saxophonist/composer Joe Lovano, and a unique paring with the Bang on a Can All-Stars. The String Trio of New York/Bang on a Can program will be heard here at the University Musical Society in Ann Arbor, at the Kennedy Center, and the Hult Center in Oregon.

The String Trio of New York has released over a dozen recordings for the following labels: Arabesque, Black Saint, Stash, and Westwind.

*This performance marks the String Trio of New York's debut under UMS auspices.*

Composer/violinist, **Diane Monroe**, has accepted the chair of the acclaimed chamber jazz ensemble the String Trio of New York. She is the group's fourth violinist over the past twenty years, replacing Regina Carter who followed Charles Burnham and Billy Bang. Ms. Monroe is equally at home in classical music and jazz. She was the first violinist of the Uptown String Quartet

beginning in 1989. Among Ms. Monroe's current projects is a composition for jazz sextet, for which she was awarded a Meet the Composer grant in 1994.

Diane Monroe has performed recitals in the major



DIANE MONROE

concert halls of New York, Los Angeles, Boston, Cleveland, San Francisco and Washington, DC. Her solo appearances include Orchestra 2001, the Orchestra Society of Philadelphia, the Petersburg Symphony, the Network for New Music Ensemble and the Brooklyn Philharmonic Contemporary Ensemble. Her awards include first prize in the Drexel Music Awards Competition, the 1983 Pro Musicis

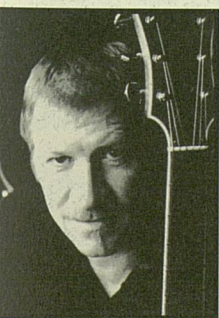


Award and the Town Hall Young Artists Debut Award.

Diane Monroe co-founded the Amabile Piano Quartet, the Kasimer String Quartet and Contrasts-Chamber Artists of Philadelphia. She has also been a member of the Beaumont String Quartet, Concerto Soloists of Philadelphia, St. Luke's Chamber Ensemble and Relâche. Diane Monroe holds degrees from the Curtis Institute of Music and the Philadelphia Music Academy. She has taught violin at the Oberlin Conservatory and Swarthmore College, and is an affiliate faculty member at Temple University. Ms. Monroe has served on the chamber music panel for the National Endowment for the Arts and the Pennsylvania Council for the Arts, and is President of the Board of Directors of the Opus 118 East Harlem Violin Program.

*Diane Monroe made her UMS debut in November 1993 with the Uptown String Quartet. This performance marks her second appearance under UMS auspices.*

Composer/guitarist **James Emery** is recognized by audiences and critics worldwide for the uniqueness, clarity and power of his work. His imaginatively provocative compositions and innovative guitar playing have been acknowledged with a recent fellowship for music composition from the



JAMES EMERY

Guggenheim Foundation. In addition to his work with the Trio, he leads his own ensemble and performs solo concerts of his works. He has performed and recorded with Anthony Braxton, Henry Threadgill, Leroy Jenkins, Steve Reich and many others. Emery's compositions have appeared on numerous recordings

and have been performed internationally.

Emery was born in Youngstown, Ohio and raised in the Cleveland, Ohio area. He began playing organ at age six and at ten began playing the guitar. He studied guitar with Ann Stanley and David Trader and studied composition at Cleveland State University, City College of New York and with Robert Aldridge. He has also received grants from the NEA, NYFA, ASCAP, various Meet the Composer commissioning programs and the Cary Trust.

Bassist/composer **John Lindberg's** visceral and emotionally charged style of playing has been documented on over fifty recordings, while his unique compositional approach has been featured on thirty recordings ranging from solo bass to large chamber ensembles. He is currently active composing and performing with his ensemble projects, the duo with pianist Eric Watson, and the String Trio of New York.



JOHN LINDBERG

His work has been performed in twenty-eight countries and recent awards have come from the Gobernacion Cordillera, Chile (Diplome De Honor), Cary Charitable Trust Recording Program and the Aaron Copland Fund for Music Recording; fellowships from Arts International, the National Endowment for the Arts, and the New York Foundation for the Arts; commissions from the Meet the Composer/Readers Digest Program, the Pittsburgh New Music Ensemble, the Arts Council of Orange County and West Deutsch Radio, Köln.



## BANG ON A CAN — ORIGINS

**J**ulia Wolfe: When David Lang, Michael Gordon and I found ourselves in New York in 1986, we didn't see an exciting outlet for our music. Things were very polarized — academic music uptown, with audiences filled with new music specialists, a very critical atmosphere and everyone in tuxes, and downtown, another uniform, black t-shirts and another serious pretension. Neither side was really fun, and there was a whole new generation of composers who didn't fit in anywhere.

We wanted to provide a place for new music in society. It wasn't like other art. People knew who the new painters were, the writers, the filmmakers. But music was perceived as this elitist thing — academic, clever, scientific, inaccessible. Nobody cared if people came to the concerts. And the music reflected that. It got so removed from life. It was important to us to find a new audience.

So we decided to make a happening. As a joke, we called it the First Annual Bang on a Can Festival and held it in an art gallery in Soho. We didn't think there'd be another one. We put pieces together that were really strong and belonged to different ideologies or not to any ideology, defying category, falling between the cracks.

Most of the music we do is by unknown people or is music no one else performs. Over the years, we've commissioned forty or more pieces by young composers. But we'd hear the work in concert once, then it would disappear. We want to give people an opportunity to develop in as many ways as possible. And there is a generation of performers now who are good enough to be classical music virtuosos and are interested in playing music by living composers. So in

1992, we got together a bunch of the best players we've had since we started the festival. Now, we can say to composers, here's this opportunity you can write for — six players totally committed to the music — you can work with them, change the piece from one performance to the next.

In classical music, you'll have this really great violinist, he sits in a chair, he wears a tux. He's not sexy, but he's the most amazing musician. There's no visual element, no show. In rock bands, it's all show. The All-Stars explore the question: What is presenting music? They are revitalizing the whole process of playing music in front of people and we are able to combine our ideas of programming with the concert forum.

**David Lang:** A couple of years ago, I started thinking about how so often when classical composers write a piece of music, they are trying to tell you something that they are proud of and like about themselves — Here's this big gushing melody, see how emotional I am. Or, here's this abstract hard-to-figure-out piece, see how complicated I am, see my really big brain. I am more noble, more sensitive, I am so happy. The composer really believes he or she is exemplary in this or that area. It's interesting, but it's not very humble. So I thought, What would it be like if composers based pieces on what they thought was wrong with them? Like, here's a piece that shows you how miserable I am. Or, here's a piece that shows you what a liar I am, what a cheater I am. It's a hard line to cross. You have to work against all your training. You are not taught to find the dirty seams in music. You are not taught to be low-down, clumsy, sly and underhanded.

*This performance marks Bang on a Can All-Stars debut under UMS auspices.*



## ABOUT THE ARTISTS

**Maya Beiser:** I believe in the creative force of the performer. This force is not purely rational or intellectual. To me the total experience of making music means that I can't separate my physical and emotional presence from my playing. The cello is a physical extension of myself — as personal and impersonal as vocal cords are to a singer. Music for me has a unified and absolute truth which is dispersed by the cultural prism of the composer. When it reaches me I try to be the common pathway for it to reunite. This harmonious coming together is how I perceive the performance experience.

**Robert Black:** In 1989, I played in the Huddersfield Festival in England and, one night, went to an out of town pub with my lover. It was a local place called the Saur Inn, located down a dirt road, and owned by Ron and Jane Crabtree. The pub had been in their family for over 300 years, and they still made ale according to the old family recipe. When the place closed for the night, they pulled the blinds and we sat by the fire, talking until three or four in the morning. My bass was in the car and they asked me to bring it in and play for them. My bass is a wonderful instrument. It was made in Paris in 1900. Jane asked if it had a name and I told her no. She said, "Well, if it's French, you have to call it Simone." So Simone is the name of my bass. Simone is like another person to me. It is human sized. I love its voice. When we are playing together I slip into an altered state of consciousness, another mental state. Performing is a kind of focus and a concentration that is special, it takes you somewhere outside your daily experience.

**Lisa Moore:** Playing the piano is about letting go, releasing your energy into the soundboard, so that the wood resonates completely. It is a total physical and mental

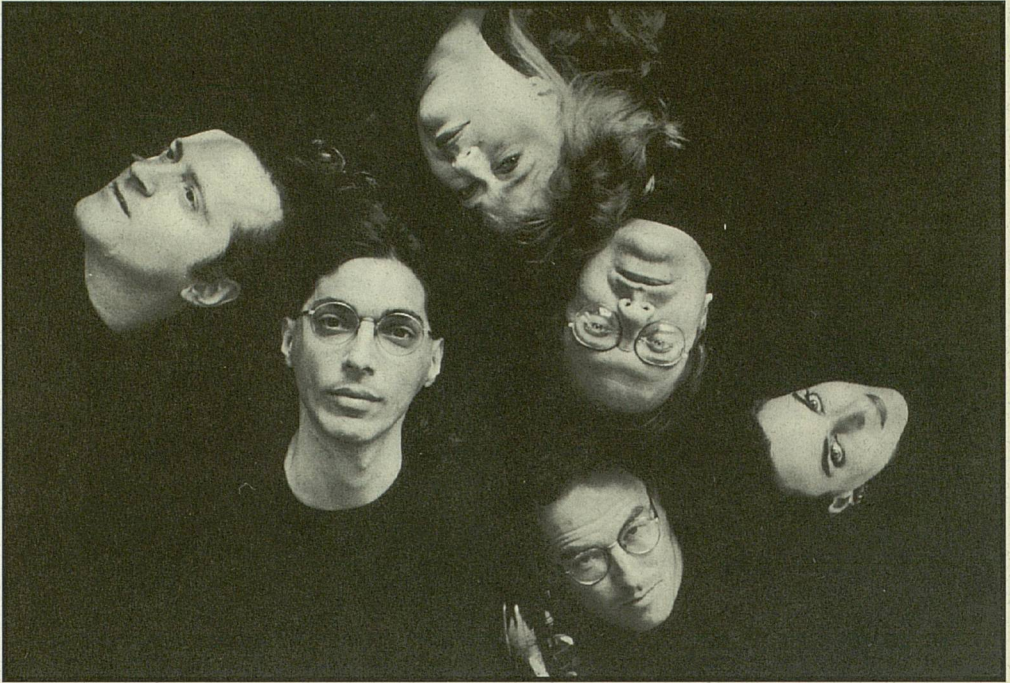
involvement. It's the one thing I really have patience for. Performing with the All-Stars is very different from other new music groups — it's an event. We're more of a "band." Sometimes our musical bond is so tight, it scares us. The music we play often pushes us beyond where we thought we could be. Our boundaries are still undefined.

**Steven Schick:** I love the way it feels to play percussion. The inherent theatricality of scraping, striking and rubbing. The generosity of movements required by performing on large and unwieldy instruments lead me into uncultivated land, wide open and unexplored. What is central for me is the moment of playing when body, idea and sound meet in the sweet kink of contact with an instrument.

**Mark Stewart:** I play the one rock'n'roll instrument in the band. I am a cellist who went through the conservatory thing, but I grew up playing the guitar — in folk, rock'n'roll, jazz — not in the written idioms. Now I'm getting to play my aural instrument in the written band. The electric guitar shouldn't be avoided for some kind of academic reason — one should take those sounds, too, and make use of them. A "serious" piece of music with rock'n'roll sounds is remarkable coexistence. Music has to be remarkable to the players to be remarkable to the audience. The music we play is so new we have to deal with it on its own terms. The "ears" we bring to bear on this music are also then, new.

**Evan Ziporyn:** When my breathing is good and my fingers are moving and my mouth isn't aching with pain — when the instrument is doing what I want it to — the clarinet becomes an extension of my body. The breath makes a complete loop, from my lungs into the horn and back into my hands. It feels great. In college, my teachers tried to change the way I played because I didn't have a "classical sound," but I didn't





BANG ON A CAN ALL-STARS

like the way classical players sounded — I was too interested in jazz, pop and music from other cultures. I felt there was something flawed about the idea that music meant Western music — it seemed like we were being sold a bill of goods. For a long time I made a separation between interest in those musics and my own work, but I finally realized I had to take that interest seriously, and it changed everything.

## BANG ON A CAN ALL-STARS

Co- Artistic Directors

**Michael Gordon's** music is an outgrowth of his experience with underground rock groups in New York City and his formal training in composition at Yale, where he studied with Martin Bresnick. Recent commissions include grants from the NEA for a new opera *CHAOS*, a Meet The Composer commission for *After She Squawks* with

Stephanie Skura & Company, New York State Council on the Arts for *Van Gogh Video Opera*, and the Mary Flagler Cary Trust for *Four Kings Fight Five*. Gordon has held residencies at the MacDowell Colony and Studio PASS. With his ensemble, the Michael Gordon Philharmonic, he has toured throughout North America, Europe and the former Soviet Union. His multimedia work *Van Gogh Video Opera* received its European premiere in June, 1992 at the Academie de Kunst Bilde in Vienna. His ensemble has been awarded performance grants from Arts International and the Trust for Mutual Understanding. His music is recorded on Sony Classical, Argo/Decca, and CRI.

**David Lang** holds degrees from Stanford University, the University of Iowa, and the Yale School of Music, receiving his doctorate from Yale in 1989. He has studied with Jacob Druckman, Hans Werner Henze,



Martin Bresnick, Roger Reynolds, and Henri Lazarof. Among his honors and awards are the 1990 Rome Prize, the BMW Music-Theatre Prize, a Kennedy Center/Friedheim Award, a Revson Fellowship with the New York Philharmonic, grants from the Guggenheim Foundation, the New York Foundation for the Arts and the National Endowment for the Arts, a Fromm Foundation Commission, a Readers Digest/Meet the Composer Consortium Commission, and fellowships to the MacDowell Colony, Tanglewood, and Aspen. Recent commissions include *International Business Machine* for the Boston Symphony Orchestra, *Bonehead* for the American Composers Orchestra, *Eating Living Monkeys* for the Cleveland Orchestra, *Spud* for the Saint Paul Chamber Orchestra, *By Fire* for the BBC Singers, and *Judith and Holofernes*, a chamber opera with marionettes for the City of Munich. His opera, *Modern Painters*, was premièred by the Santa Fe Opera in July 1995. His music is recorded on Sony Classical, Argo/Decca, and CRI.

**Julia Wolfe** holds degrees from the Yale School of Music and the Residential College at the University of Michigan. She has received commissions from the Kronos Quartet, the American Composers Orchestra, the Koussevitzky Foundation for the Cassatt Quartet, Meet The Composer/Reader's Digest Commissioning Program, Orkest de Volharding, the Huddersfield Festival, the Pan American Chamber Players (Mexico City), and the Rotterdam Arts Council. Her works have been performed by the San Francisco Symphony, the Nederlands Filharmonisch Orkest, Piano Circus, and others. Among her awards are a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, two ASCAP Foundation grants, a fellowship at Princeton University, residency at the MacDowell

Colony and Djerassi Institute, and election to Phi Beta Kappa. She was recently awarded a Fulbright fellowship to the Netherlands. She is currently recording a disc of her music for Point Records. Julia Wolfe's music is also recorded on Sony Classical, Argo/Decca, and CRI.



String Trio of New York concerts are presented in cooperation with Sound Directions, Inc.

The String Trio of New York wishes to thank the following organizations for their support:

New York State Council on the Arts, The Aaron Copland Fund for Music, and the Mary Flagler Cary Charitable Trust

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Bang on a Can's 10th Anniversary Festival is sponsored by Philip Morris Companies, Inc. With grant funding from the Rockefeller Foundation.

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**Bang on a Can All-Stars**

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*Sound Engineer*

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Rachel Cohen

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Barry Goldberg

Michael Gordon

Bob Holman

Michael Kushner

David Lang

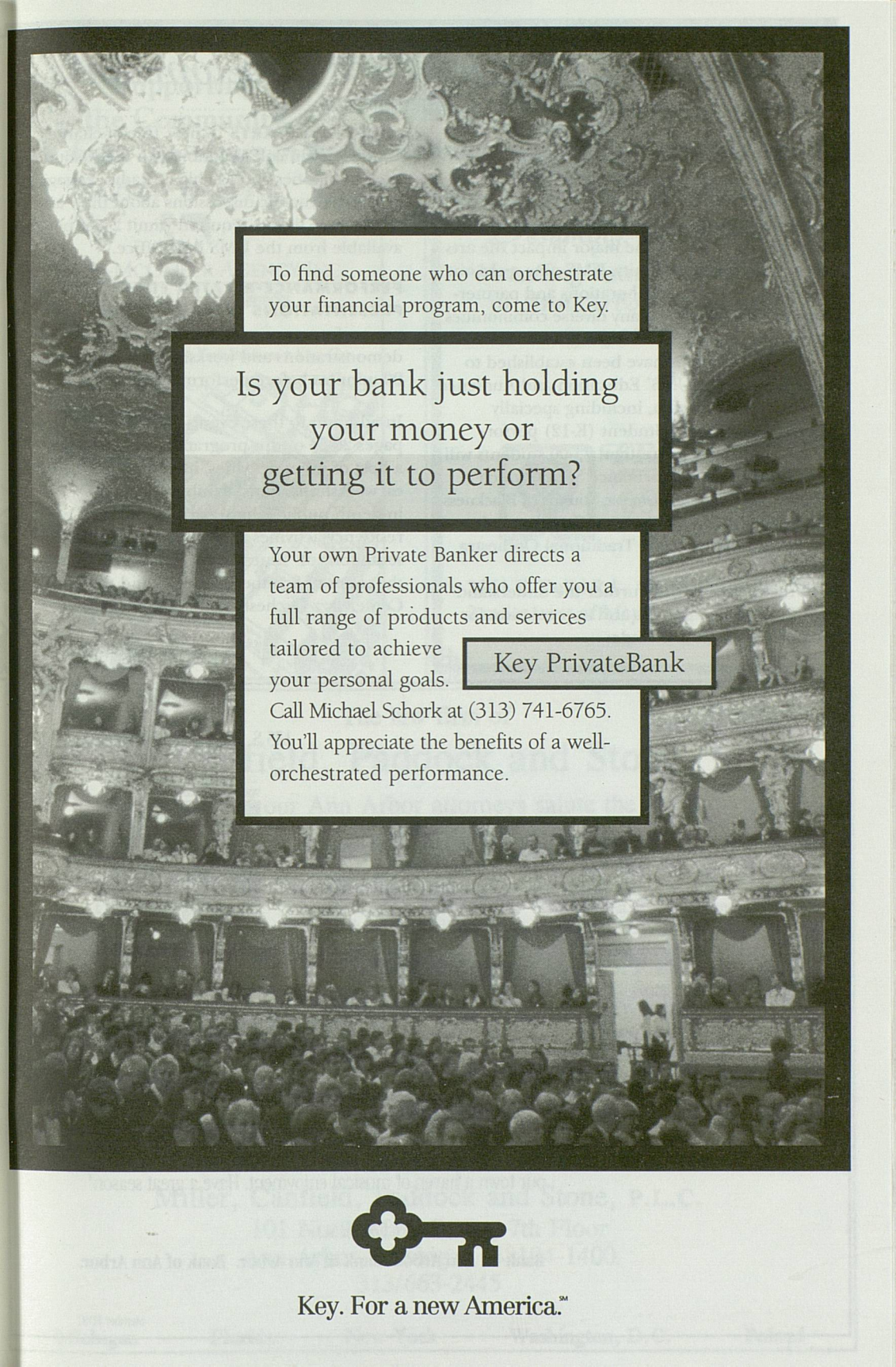
Michelle Miller-Adams

Jane Stewart

Julia Wolfe

Bang on a Can has just launched our new membership program: The People's Commissioning Fund. The People's Commissioning Fund will bring together hundreds of people to commission new works by young and emerging composers. During a time when foundations and government agencies are fearful of supporting individual artists, Bang on a Can is taking a step forward, creating a community of commissioners. We are delighted to thank the people who have already joined The People's Commissioning Fund: John Adams & Deborah O'Grady, Richard Adams & Michelle Miller Adams, Christopher Adler, Bill Albertini, Stan Allen & Polly Apfelbaum, Deborah Artman, Richard Baronio, Jeremy Barth, Paul & Susan Baumgarten, Mr. & Mrs. Hans Bensinger, Martin Bresnick, Adele Chatfield-Taylor, David Claman, Conrad Cummings, Joseph Dalton, Paul Dresher, Joyce Dutka, Brian Dworkin, Marti Epstein, Maggie Estep, Susan Feder, Joshua Fried, Michael Friedmann, Florence Gesundheit, Barry Goldberg, Laurel Gonsalves, Annie Gordon, Sidney & Madeline Gordon, John Grant, Ed Harsh & Peggy Kampmeier, Jane Heirich, Richard Hervig, Martin Hoerstel, Simon & Deniz Hughes, Jon Hurd, Art Jarvinen, Greg & Louise Kandel, Alan Kifferstein & Joan Finkelstein, Guy Klucevsek, Barbara Kolb, Michael Kushner, Bun-Ching Lam, Brian Lehrer, Mia Leo & Dick Kuczowski, Mark & Tina Meyers, Meredith Monk, Elizabeth Murray & Bob Holman, Brian Newhouse, Noah Pollack, Alisa Solomon & Marilyn Neimark, Bernard Rands, Steve Reich, Frances Richard, Wendy Roberts & Nick Didkovsky, John Fitz Rogers, Michelle Ryang, Karen Sander, Ilse Sander, Beth Schachter, Scouting Party, Peter Serling, Susan & Robert Solomon, Jane & Richard Stewart, Ralph Stewart, Kathy Supove & Randy Woolf, Carl Stone, Susan Tang, Michael Tilson Thomas, Craig & Toni Thorn, Dorothy Watkins, Keith Wiegand, Judith Weinstein and Charlotte Ziporyn.



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 large crowd of people seated in the foreground.

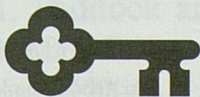
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# Education and Audience Development

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

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

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

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

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

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

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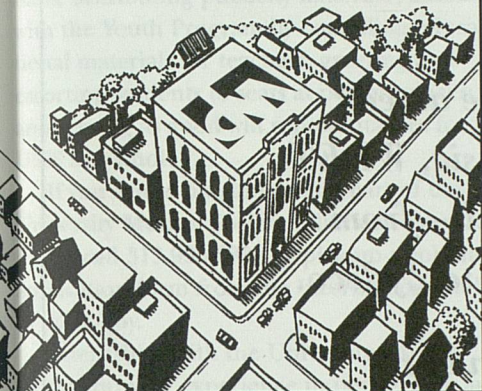


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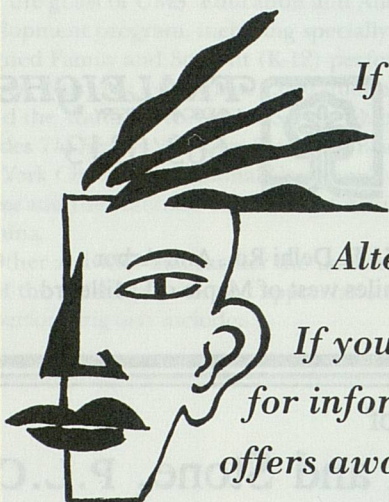
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# Like to help out?

## 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

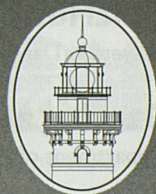
Absolute chaos. That is what would ensue without ushers to help concertgoers find their seats at UMS performances. Ushers serve the essential function in assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

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

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

Thursday, February 6  
Budapest Festival Orchestra

Friday, February 14  
Brandenburg Ensemble

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

Friday, March 14  
Richard Goode, piano

Saturday, March 29  
Cecilia Bartoli, mezzo-soprano

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

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

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



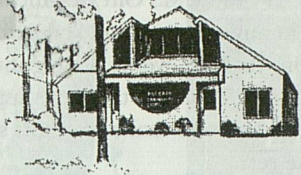
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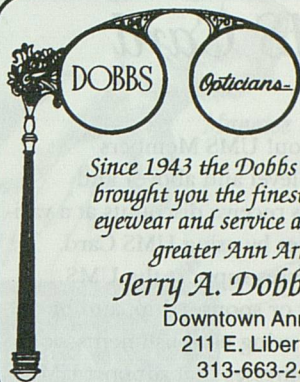
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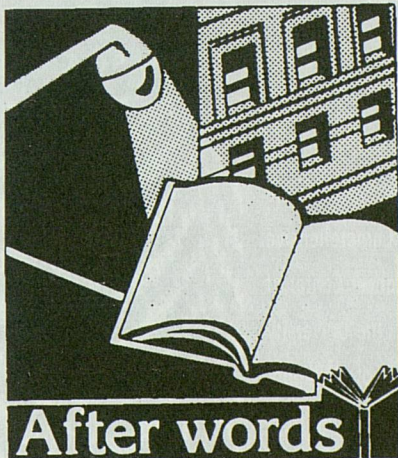
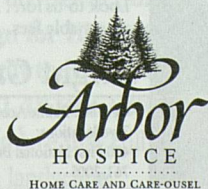
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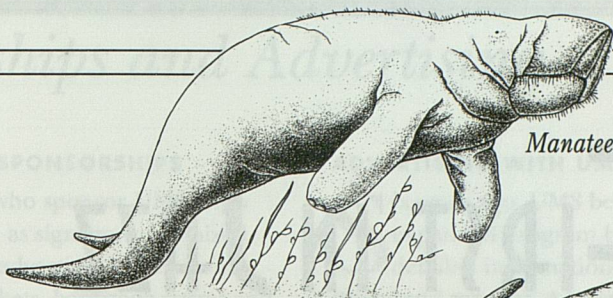
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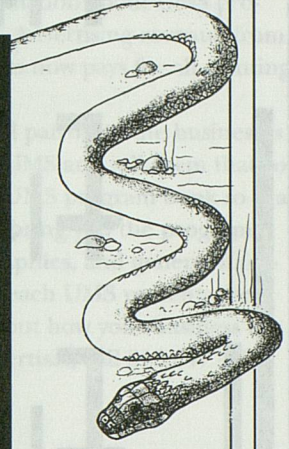
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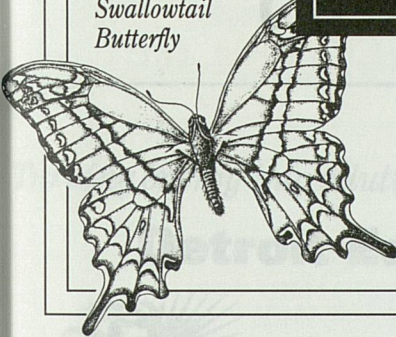


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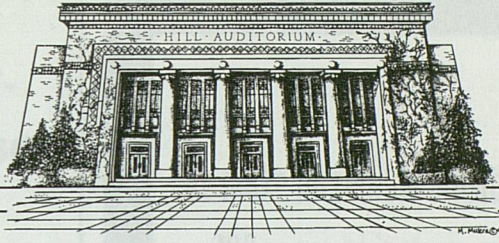
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**S**ix years ago, UMS began publishing expanded program books that included detailed information about UMS programs and services. Advertising revenue from these program books now pays for all printing and design costs.

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## *Advisory Committee*

of the University Musical Society

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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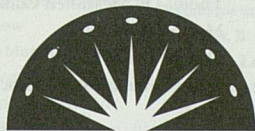


# Ford Honors Program

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

Van Cliburn was selected as the first artist so honored in May 1996 because of his distinguished performance history under UMS auspices, the affection shared between him and the people of Ann Arbor, his passionate devotion to young people and to education, and his unique ability to bring together and transform individuals and entire nations through the power of music.

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



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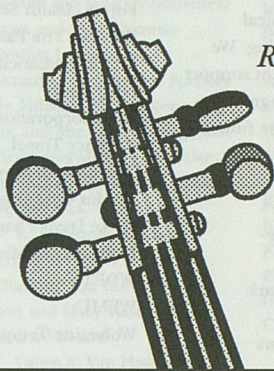
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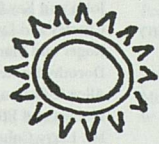
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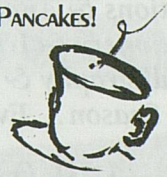
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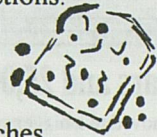


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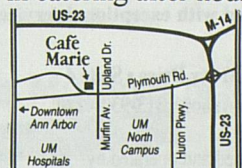
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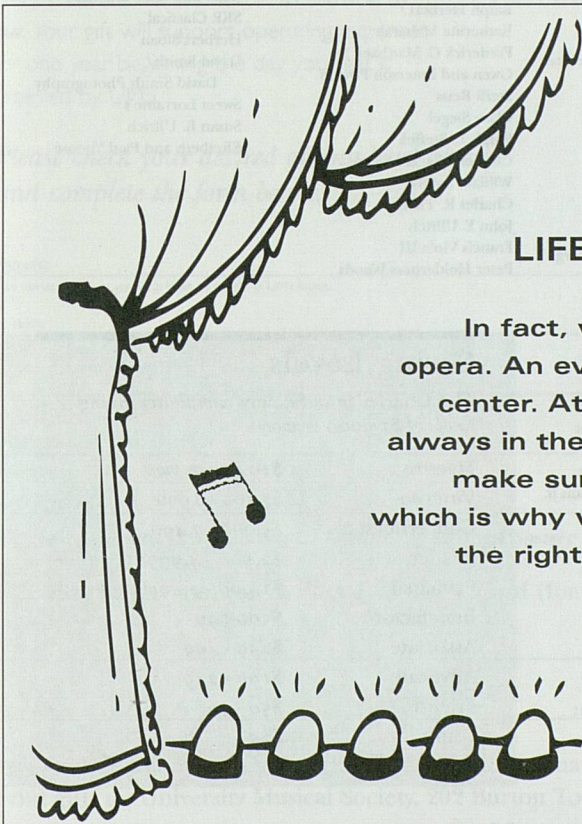


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| 54 Gifford, Krass, Groh,<br>Sprinkle, Patmore,<br>Anderson & Citkowski | 32 WDET                                       |
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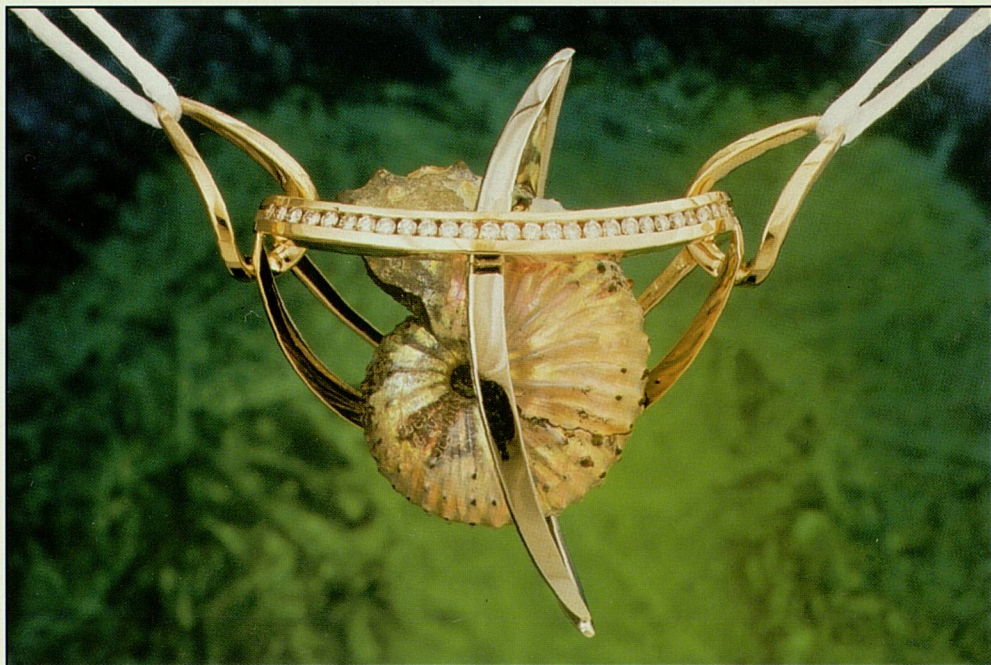


What is Whole Foods Market? A great selection of the freshest organic and conventionally grown produce...choice meats and seafood...fresh-baked breads and pastries...beer, wine, cheeses, coffees, teas, and spices...plus much more, including a deli, juice bar, and holistic pharmacy. Everything you'd expect from a natural foods grocery and a lot of things you might not expect. All conveniently located less than a mile from campus. Whole Foods Market.  
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