

*University Musical Society*

OF THE UNIVERSITY OF MICHIGAN § ANN ARBOR

THE 1997 WINTER SEASON



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



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

— Ford Motor Company —

# Dear Friends,

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

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

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

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

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

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

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

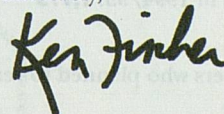
to Board members, volunteers include our Advisory Committee, usher corps, UMS Choral Union members and countless others who give of their time and talent to all facets of the UMS program. Thank you, volunteers!

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

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

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

Sincerely,



Kenneth C. Fischer  
President



# UMS Index

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

With thanks to *Harper's Index*™

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

# Thank You, Corporate Underwriters

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

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

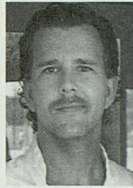
*F. Bruce Kulp*

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



**CARL A. BRAUER, JR.**  
*Owner, Brauer Investment Company*  
"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the

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



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

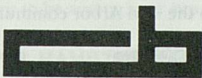
honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



**HOWARD S. HOLMES**  
*President, Chelsea Milling Company*  
"The Ann Arbor area is very fortunate to have the most enjoyable and outstanding musical

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

CHELSEA MILLING COMPANY



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

and educational projects of the University Musical Society."

**Conlin Travel**



**JOSEPH CURTIN AND GREGG ALF**  
*Owners, Curtin & Alf*  
"Curtin & Alf's support of the University Musical Society is both a privilege and an

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



**JOHN E. LOBBIA**  
*Chairman and Chief Executive Officer, Detroit Edison*  
"The University Musical Society is one of the organizations that make

the Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."

**Detroit Edison Foundation**





**DOUGLAS D. FREETH**

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

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



**ALEX TROTMAN**

*Chairman, Chief  
Executive Officer,  
Ford Motor Company*  
"Ford takes particular pride in our longstanding association with the

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



**WILLIAM E. ODOM**

*Chairman, Ford Motor  
Credit Company*  
"The people of Ford Credit are very proud of our continuing association with the University

Musical Society. The Society's long-established commitment to Artistic Excellence not only benefits all of Southeast Michigan, but more importantly, the countless numbers of students who have been culturally enriched by the Society's impressive accomplishments."



**ROBERT J. DELONIS**

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

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



**JOHN PSAROUTHAKIS, Ph.D.**

*Chairman and Chief  
Executive Officer,  
JPE Inc.*

"Our community is enriched by the University Musical

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



**DENNIS SERRAS**

*President, Mainstreet  
Ventures, Inc.*

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

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

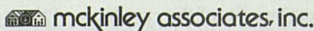


**RONALD WEISER**

*Chairman and Chief  
Executive Officer,  
McKinley Associates,  
Inc.*

"McKinley Associates is proud to support the University

Musical Society and the cultural contribution it makes to the community."



**THOMAS B. McMULLEN**

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

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

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



**JORGE A. SOLIS**

*First Vice President  
and Manager,  
NBD Bank*

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

proud tradition of musical excellence and artistic diversity."





**LARRY MCPHERSON**  
*President and COO,*  
*NSK Corporation*  
 "NSK Corporation is grateful for the opportunity to contribute to the University Musical

Society. While we've only been in the Ann Arbor area for the past 82 years, and UMS has been here for 118, we can still appreciate the history they have with the city — and we are glad to be part of that history."



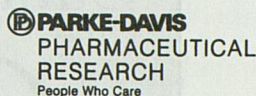
**JOE E. O'NEAL**  
*President,*  
*O'Neal Construction*  
 "A commitment to quality is the main reason we are a proud supporter of the University

Musical Society's efforts to bring the finest artists and special events to our community."



**RONALD M. CRESSWELL, PH.D.**  
*Chairman, Parke-Davis Pharmaceutical*  
 "Parke-Davis is very proud to be associated with the University Musical

Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."



**MICHAEL STAEBLER**  
*Managing Partner,*  
*Pepper, Hamilton & Scheetz*  
 "Pepper, Hamilton and Scheetz congratulates the University Musical

Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."



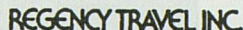
**GUI PONCE DE LEON, PH.D., P.E.**  
*Managing Principal,*  
*Project Management Associates, Inc.*  
 "We are pleased to support the University Musical

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



**SUE S. LEE**  
*President,*  
*Regency Travel Agency, Inc.*  
 "It is our pleasure to work with such an outstanding organization as the

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.*



michigan council for  
arts and cultural affairs



NATIONAL  
ENDOWMENT  
FOR THE  
ARTS

# General Information

University Musical Society Auditoria Directory & Information

## COAT ROOMS

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

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

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

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

## DRINKING FOUNTAINS

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

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

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

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

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

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

## HANDICAPPED FACILITIES

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

## LOST AND FOUND

Call the Musical Society Box Office at 313.764.2538.

## PARKING

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

## PUBLIC TELEPHONES

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

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

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

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

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

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

## REFRESHMENTS

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

## RESTROOMS

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

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

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

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



after the  
show...

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

Sweetwaters  
CAFÉ

123 W WASHINGTON - ANN ARBOR - 313 769-2331

ON THE CORNER OF WASHINGTON & ASHLEY

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

#### SMOKING AREAS

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

#### TOURS

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

#### UMS/MEMBER INFORMATION TABLE

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

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

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**Private Banking  
& Investments**

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

# Ticket Services

## PHONE ORDERS AND INFORMATION

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

# 313.764.2538

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

# 1.800.221.1229

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

**FAX ORDERS** 313.647.1171

## VISIT OUR BOX OFFICE IN PERSON

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

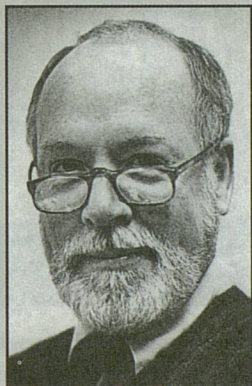
**GIFT CERTIFICATES** Tickets make great gifts for any occasion. The University Musical Society offers gift certificates available in any amount.

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

## CONGRATULATIONS, MICHAEL!

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

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



25  
Years  
and  
Going  
Strong

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

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

# University Musical Society

of the University of Michigan

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

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

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

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

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

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

THOMAS SHEETS CONDUCTING *MESSIAH* WITH THE UMS CHORAL UNION



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

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

# UMS Choral Union

Thomas Sheets, conductor

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

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

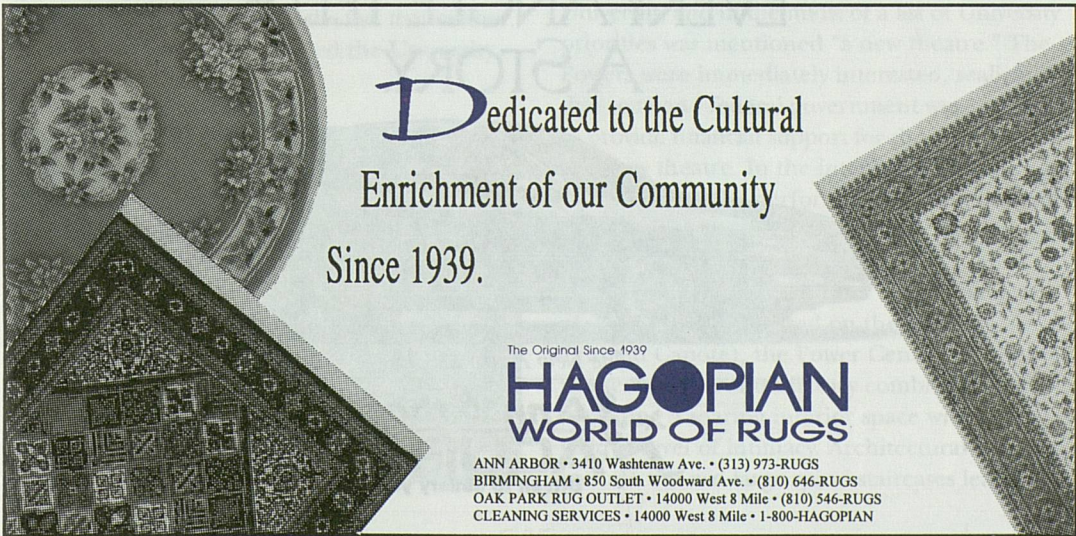
Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Three years ago, the Choral Union further enriched that tradition when it was appointed resident large chorus of the Detroit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

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

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

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

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



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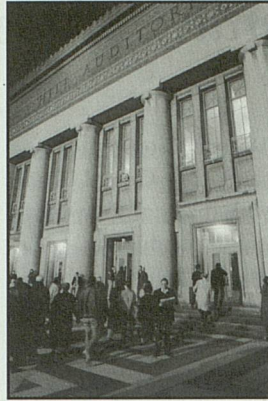
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# Auditoria

## HILL AUDITORIUM

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

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



HILL AUDITORIUM

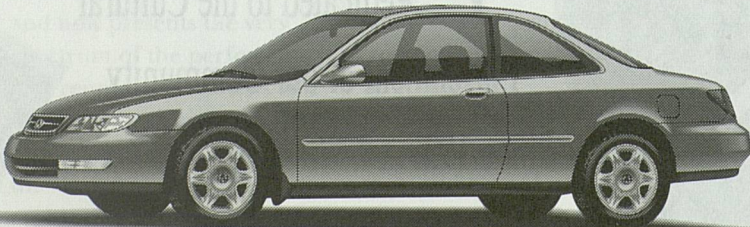
Leontyne Price, Marion Anderson and, more recently, Yo-Yo Ma, Cecilia Bartoli, Jessye Norman, Van Cliburn, the Metropolitan Opera Orchestra (in the debut concert of its inaugural tour) and the late Sergiu Celibidache conducting the Munich Philharmonic.

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

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,

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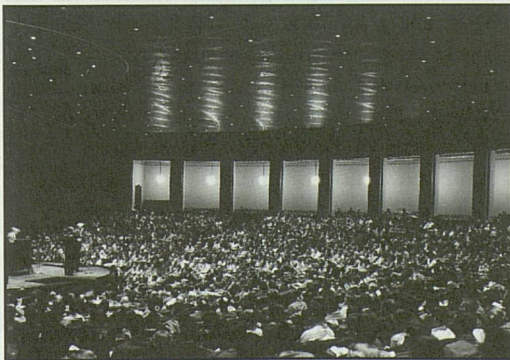


the past century, the organ pipes were restored to their original stenciling, color and layout in 1986.

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

### **RACKHAM AUDITORIUM**

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



RACKHAM AUDITORIUM

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

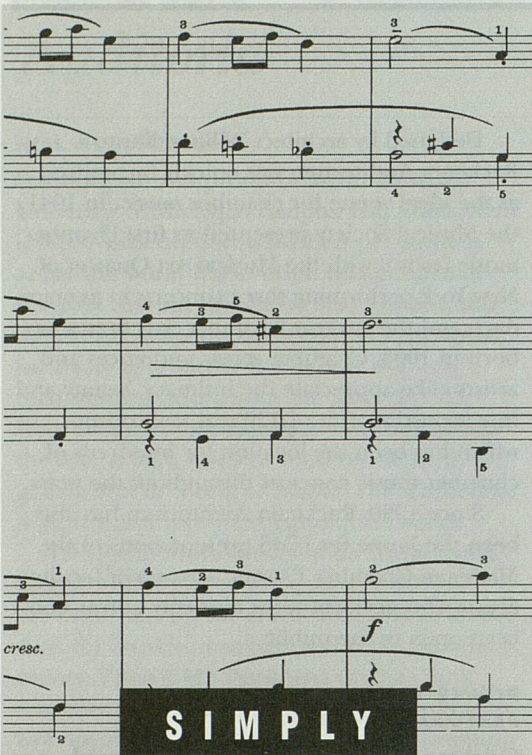
Since 1980, Rackham Auditorium has also been the home for UMS presentations of the Michigan Chamber Players, a group of faculty artists who perform twice annually in free concerts open to the public.

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

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

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

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

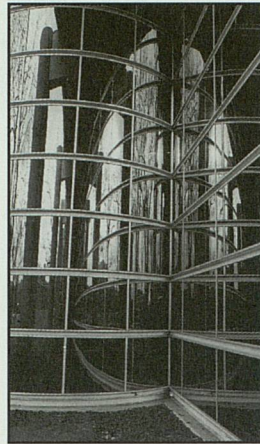


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POWER CENTER

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

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

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

**THE MICHIGAN THEATER**

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

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

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

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

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

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

#### **ST. FRANCIS OF ASSISI CATHOLIC CHURCH**

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

St. Francis of Assisi Catholic Church has

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

#### **LYDIA MENDELSSOHN THEATRE**

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

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*Auditoria, continued*

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

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

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

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

**BURTON MEMORIAL TOWER**

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

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

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

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

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

The remaining floors of Burton Tower are arranged as classrooms and offices used by the School of Music, with the top reserved for the Charles Baird Carillon. During the academic year, visitors may climb up to the observation deck and watch the carillon being played from

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

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, UMS now has refurbished offices on three floors of the tower, complete with updated heating, air conditioning, storage, lighting, and wiring. Over 230 individuals and businesses donated labor, materials and funds to this project.

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# The 1996-97 Season

## JANUARY

### SCHUBERTIAD 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  
Paideia Foundation*

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

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

## FEBRUARY

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

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

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

### BUDAPEST FESTIVAL ORCHESTRA IVÁN FISCHER, CONDUCTOR

Thursday, February 6, 8:00pm  
Hill Auditorium

### THE REAL GROUP

Saturday, February 8, 8:00pm  
Michigan Theater

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

### ARS POETICA CHAMBER ORCHESTRA

**ANATOLI CHEINIUK,  
MUSIC DIRECTOR**  
Cho-Liang Lin, violin  
Monday, February 10, 8:00pm  
Rackham Auditorium

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

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

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

**Master of Arts** Wynton  
Marsalis, interviewed by  
Stanley Crouch, Jazz Musician,  
Critic, and Author. Tues, Feb 11,  
7:00pm, Rackham.

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

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

Friday, February 14, 8:00pm  
Hill Auditorium

**PREP** Steven Moore Whiting,  
U-M Professor of Musicology.  
"Classics Reheard." Fri, Feb  
14, 7pm, MI League.

*Sponsored by Great Lakes Bancorp.*

### EMERSON STRING QUARTET ALL-BRAHMS PROGRAM

Saturday, February 15, 8:00pm  
Rackham Auditorium

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

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## CHECK OUT THE UMS WEBSITE!

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

<http://www.ums.org>



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website.

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JOAN OF ARC"**

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Los Angeles Mozart Orchestra  
I Cantori

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

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

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

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

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

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

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

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

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

**ACADEMY OF ST. MARTIN-  
IN-THE-FIELDS  
IONA BROWN, CONDUCTOR/  
VIOLIN**

Sunday, February 23, 4:00pm  
Rackham Auditorium

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

*Sponsored by Conlin Travel and  
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**KODO**

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

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

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

**MARCH****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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Cunard.*

**SCHUBERTIADY III****HERMANN PREY, BARITONE**

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

**SCHUBERTIADY IV****HERMANN PREY, BARITONE**

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

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

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

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

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

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

*Sponsored by the University of  
Michigan.*

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

**GÖRGY FISCHER, PIANO**  
Saturday, March 29, 8:00pm  
Hill Auditorium

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

*Sponsored by Parke Davis  
Pharmaceutical Research.*

**APRIL****NEDERLANDS DANS  
THEATER II & III**

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

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

Saturday, April 5, 8:00pm  
Power Center

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

**HUEL GAS ENSEMBLE  
PAUL VAN NEVEL, DIRECTOR  
THE HIGH ART OF SACRED  
FLEMISH POLYPHONY**

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

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

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

*Sponsored by Conlin Travel  
and Cunard.*

**THE RUSSIAN VILLAGE**

Friday, April 11, 8:00pm  
Michigan Theater

*Sponsored by NBD Bank.*

**FACULTY ARTISTS  
CONCERT**

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

**THE ASSAD BROTHERS,  
GUITAR DUO**

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

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

Saturday, April 19, 8:00pm  
Rackham Auditorium

**FORD HONORS PROGRAM**

Saturday, April 26, 6:00pm  
Hill Auditorium

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

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## *Special Events 1996-1997*

### **Visions and Voices of Women: Panel Discussion**

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

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

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

Yopie Prins, English and Comparative Literature  
Sidonie Smith, Women's Studies and English  
Patricia Simons, History of Art and  
Women's Studies

Louise Stein, Music History and Musicology

### **Concerts in Context: Schubert Song Cycle**

#### **Lecture Series**

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

"Changing Approaches to Schubert Lieder."

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

"Great Schubert Recordings Before 1945."

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

"Great Schubert Recordings After 1945."

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

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

Three special PREPs held at SKR Classical.

"*Alles Vergänglichliche* (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.

## Tucked Away, Not Far Away

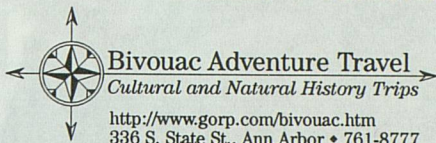
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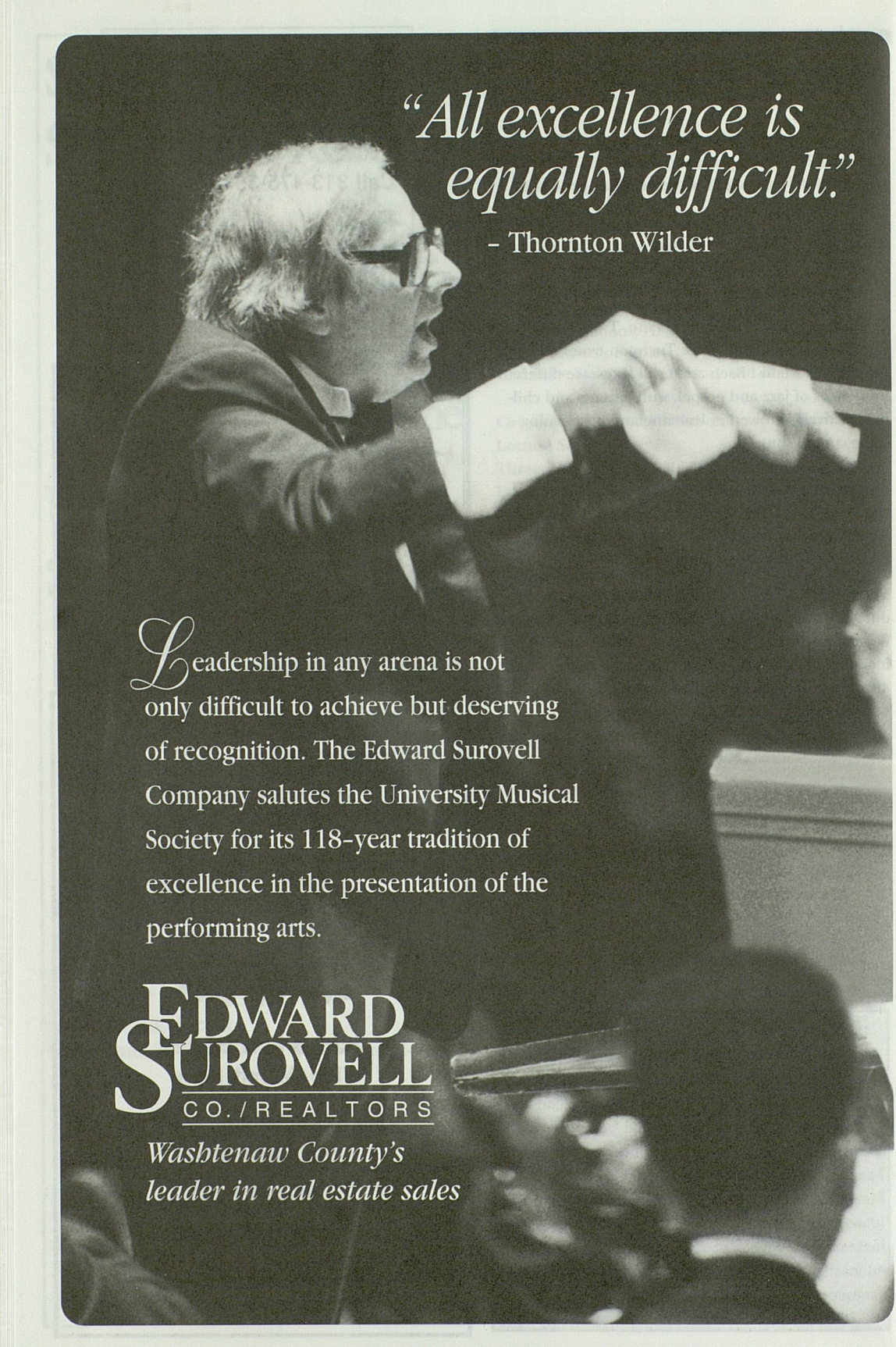
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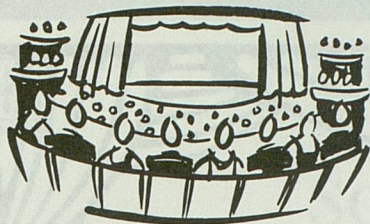
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equally difficult.”*

- Thornton Wilder

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

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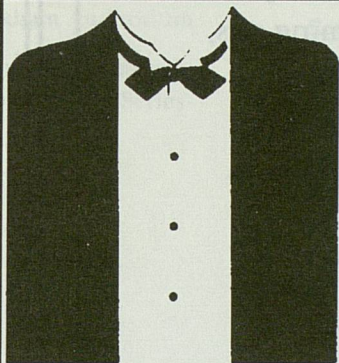
## Acknowledgments

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

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

## About the Cover

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



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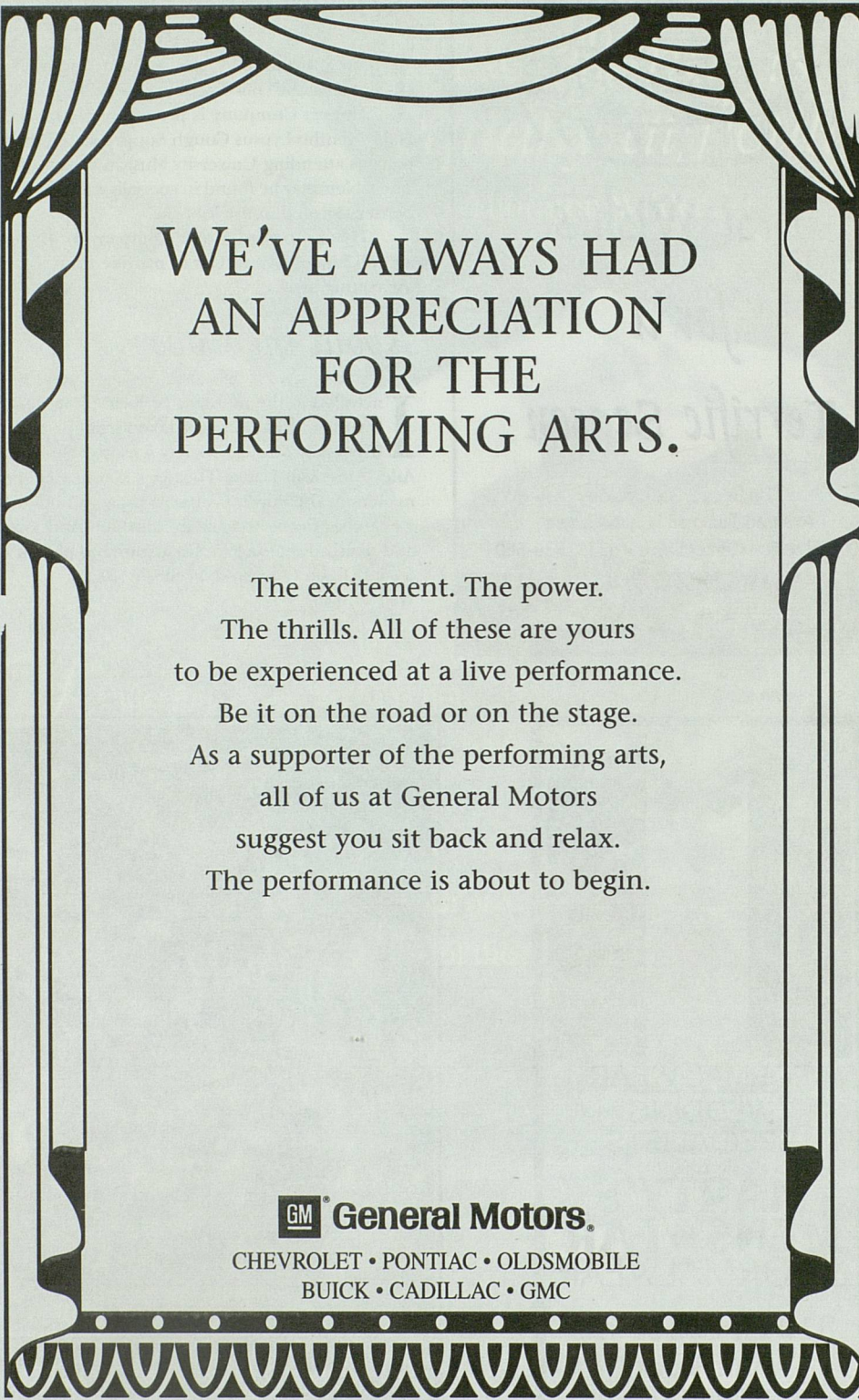
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# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*  
1996 - 1997 Winter Season

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## Event Program Book

Thursday, April 10, 1997  
through

Saturday, April 19, 1997

118th Annual  
Choral Union Series  
Hill Auditorium

Thirty-fourth Annual  
Chamber Arts Series  
Rackham Auditorium

Twenty-sixth Annual  
Choice Events Series

HUEL GAS ENSEMBLE 3

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

THE RUSSIAN VILLAGE 17

Friday, April 11, 8:00pm  
Michigan Theater

FACULTY ARTISTS CONCERT 25

MICHIGAN CHAMBER PLAYERS  
of the University of Michigan School of Music  
Sunday, April 13, 4:00pm  
Rackham Auditorium

THE ASSAD BROTHERS, GUITAR DUO 31

Friday, April 18, 8:00pm  
Rackham Auditorium

MAHER ALI KHAN *and* SHER ALI KHAN 37

FARIDI QAWWALS ENSEMBLE  
Saturday, April 19, 8:00pm  
Rackham Auditorium

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## GENERAL INFORMATION

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

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

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## WHILE IN THE AUDITORIUM

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

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

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

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

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

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

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Huelgas Ensemble, April 10, 1997

*St. Francis of Assisi Church*

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Eric Mentzel, Harry van Berne, Marius van Altena,  
Matthew Vine, Stéphane van Dijck, Eitan Sorek, *tenor*  
Willem Ceuleers, Lieven Deroo, Harry van Der Kamp, *bass*

---

## PROGRAM

Thursday Evening,  
April 10, 1997 at 8:00

St. Francis of Assisi  
Catholic Church  
Ann Arbor, Michigan

*The High Art of Vocal Polyphony:  
Late Medieval and Renaissance Sacred Music*

### I. EUROPEAN MEDIEVAL POLYPHONY

*Codex Las Huelgas (Thirteenth century)*

BELIAL VOCATUR (à 4)

*Anonymous c. 1390*

MANUSCRIPT FROM THE COURT OF NICOSIA  
CREDO IN UNUM DEUM (à 4)

### II. FRANCO-FLEMISH RENAISSANCE MUSIC

*Nicolas Gombert*

MEDIA VITA (à 6)

*Pierre De Manchicourt*

REGES TERRAE (à 6)

AGNUS DEI (FROM *MISSA VENI*  
*SANCTE SPIRITUS*, à 6)

INTERMISSION

## III.

*Antoine Brumel**MISSA ET ECCE TERRAE MOTUS (À 12),*  
“THE EARTHQUAKE MASS”Kyrie  
Gloria  
Credo  
Sanctus and Benedictus  
Agnus Dei

---

Sixty-eighth Concert  
of the 118th Season

Special thanks to Mr. Tom Conlin for his continued support through  
Conlin Travel.

Special thanks to James M. Borders, Associate Dean, U-M School of  
Music, for serving as speaker for tonight's Performance-Related  
Educational Presentation (PREP).

Principal funding for the Huelgas Ensemble's North American debut  
tour has been provided by Sony Classical.

The Huelgas Ensemble appears by arrangement with Aaron Concert  
Artists, a division of Trawick Artist Management, Inc., New York, NY

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*Codex Las Huelgas* (Thirteenth century)

## BELIAL VOCATUR

King Alfonso VIII of Castile built the Real Monasterio de Las Huelgas in 1187 as a kind of Pantheon for the Castilian royal house. Kings were crowned and buried here and peace treaties signed. Above all, an abbey community lived here, consisting of sisters, girls of noble birth, who were directed by the nuns, a Schola cantorum and a Scriptorium.

Under King Alfonso el Sabio (1226-1284), Las Huelgas developed into a cultural center in which Jewish scholars and *Mudejars* (Muslims under Christian jurisdiction) lived with the Catholic population of the abbey under one roof. This cultural diversity also left its mark on the architectural style of the convent: the eight-sided dome of the presbytery is identical with the dome of a minaret or the Kutubija mosque in Marrakech, and the Chapel of San Salvador in the convent is decorated with *Mudejar* inscriptions. Under King Alfonso el Sabio music flourished here too. In this convent one of the last music manuscripts from the *Ars antiqua* of the thirteenth-century was written: the so-called *Codex Las Huelgas*.

This manuscript is unique for various reasons. Firstly, the *Codex Las Huelgas* is the one music manuscript of its time which is still at its place of origin: it was written in Las Huelgas and is kept there today. Further, this collection allows a kaleidoscopic insight into the music of the *Ars antiqua*: it contains not only the “evergreens” of the Paris Notre Dame school, but also Spanish compositions of local significance and works which were specially written for Las Huelgas. The *Codex Las Huelgas* contains many pieces of music which are not to be found in any other manuscript in the world. The repertoire extends from the end of the twelfth to the beginning of the fourteenth century, with the emphasis placed on the music of the second half of the thirteenth century — it is no coincidence that this was the period in which King Alfonso el Sabio reigned.

The conductus motet *Belial vocatur* is known only from the Las Huelgas manuscript. It is a Marian motet, in the original version of which only one part is provided with a text. It tells of Candlemas (February 2) and of Jesus’ appearance in the temple. With its lively style and its four-part setting this composition is one of the later ones in this manuscript. The composer makes use of various ornamented modes in alternation within the so-called “Aequipollentia” style (equality of the various strands of musical texture). The music is almost secular in feeling and is reminiscent of the words of Pope John XXII in his papal bull *Docta Sanctorum patrum* (1324), in which he distances himself from “modern” influences: “The church melodies are set in short note values and inundated with little notes. In addition the singers furnish the melodies with hockets; they brighten up the melodies with descants; they add duplum and triplum to the vocal line. They despise the basic model of the *Antiphonarium* and are no longer acquainted with it at all...”

## BELIAL VOCATUR

Belial vocatur diffusa caliditas	Widespread cunning is called Belial.
Muse dominatur militantis novitas	The newness of the warring Muse is conquered.
Benedictus exitus nesciens errorem	A blessed exit innocent of error.
Decorus introitus conferens amorem	A comely entrance bringing love.
Mensus ulnis Simeonis dominator omnium	The Lord of all, measuring by Simeon’s cubits.
Miratur infusionis natura officium	The nature of diffusion admires duty.
O benedicamus Domino.	O let us bless the Lord.

## CREDO IN UNUM DEUM

(Manuscript from the Court of Nicosia)

*Anonymous c.1390*

THE COURTLY CULTURE and music that blossomed on the island of Cyprus reached its climax in the years between 1359 and 1432. Pierre I de Lusignan (died 1369) entered history as Cyprus' "Sun King," his fame in Europe mainly due to an extended three-year tour he made there, during which he became acquainted with the most important centers of European musical activity. The band of musicians in his retinue caused great excitement during this tour, and so pleased Charles V in Reims that he donated eighty francs in gold "for the musicians of the King of Cyprus." This journey was not without its effect on the music of Cyprus, for after his return Pierre I exerted what was to become a lasting influence. Until far into the fifteenth century, musical life at the court of Nicosia could not be imagined without the French *Ars nova*, and later the *Ars subtilior*. Many French musicians and composers were active at the Cypriot court, and Nicosia became one of the most important centers of the *Ars subtilior* style.

The central compositional concern of those working in the Cypriot *Ars subtilior* style was the logical, consistent attainment of the polyphonic ideal. Each voice is completely independent of the others, and moves through the polyphonic fabric to form a contour of its own. As to rhythm, Cypriot compositional technique is extremely complex. Ample use was made of rhythmic novelties such as *syncopatio*, *color* and *proportio*, and new note symbols permitted the representation of note values that had previously defied graphical rendering. Thus metric accents in the different voices almost never coincide, and the "laws" of rhythm are at times out of joint. Indeed, a rhythm that was regular and without syncopation would stand out immediately as a particularly conspicuous detail.

The listener can best appreciate just how "nervous" this music may sound at times in the mass excerpt performed at this evening's concert. The Cypriot pointillistic style reaches its climax in this *Credo*, with its isorhythmic structure in which the same section is repeated rhythmically. Polyphonic independence is driven to extremes. The melisma in the closing "Amen" is a climax in the flamboyant Gothic manner.

### CREDO IN UNUM DEUM

*(Manuscript from the Court of Nicosia)*

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo; Lumen de Lumine; Deum verum de Deo vero; genitum, non factum; consubstantialem Patri; per quem omnia facta sunt.

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible.

And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of God; Light of Light; very God of very God; begotten, not made; being of one substance with the Father; by whom all things were made.

Qui propter nos homines, et propter nostram salutem descendit de caelis, et incarnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est. Et resurrexit tertia die secundum Scripturas; et ascendit in caelum, sedet ad dexteram Patris; et iterum venturus est cum gloria iudicare vivos et mortuos; cuius regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per prophetas.

Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

And was crucified also for us under Pontius Pilate; he suffered death and was buried. And the third day he rose again according to the Scriptures; and ascended into heaven, and is seated at the right hand of the Father; and he shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord and giver of life, who proceeds from the Father and the Son, who with the Father and the Son is worshipped and glorified, who spoke by the prophets.

And I believe one holy, catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

## MEDIA VITA

*Nicolas Gombert*

*Born c. 1500 in southern Flanders*

*Died c. 1560*

THE LIFE OF Nicolas Gombert is only very sketchily documented. Apart from a period spent in the service of the Emperor Charles V, we have very few facts, though the approximate date and location of his birth are known: French Flanders, in a village west of Lille around 1500. However, until he appeared at the imperial court in 1526, we have no further information, and after the late 1530s, when he was to disappear from the court registers, we have only a few sparse but intriguing details to go on. He held an ecclesiastical sinecure in Tournai (Flanders) from 1534 onwards, and it appears that he spent at least some of his later years there: a letter written in 1547 in Tournai by Gombert and addressed to Ferrante Gonsaga, Gran Capitano of Charles V, is the sole extant biographic document of his later life. Concerning his death, we have no information beyond the statement of an Italian diplomat in a treatise published in Antwerp in 1567 that Gombert had died.

In 1539 a miscellany of Gombert's motets for six voices was published. The collection contained the motet *Media vita*, a high point in Gombert's oeuvre. Like many of his other works, it is a six-part piece with a tendency towards dark colors: five male voices (two high tenors, two low tenors and one bass), but only one superius part. The masterful use of imitation

technique is apparent from the beginning. Inspired by the text “in the middle of life,” it is, symbolically, the middle voice (tenor) that begins the imitation. This grows slowly into six parts as sextus, bassus, quintus, cantus and altus successively join in. In the course of the composition, imitations are continually overlapping each other, and again and again they are varied in inventive ways. In this motet we hear Gombert at his best: with simplicity and density, he creates an atmosphere of intimate warmth in which the flowing counterpoint is interiorized. No unnecessary ornamentation, no melodic word-painting, no details to disturb its meditative character. Abandoning the clear formal construction of Josquin’s generation, Gombert chose a more closed structure; he avoided everything that could impede the dynamic movement. The reserve he exercised in his use of expressive means is convincing evidence of his great creative talent. Contemporaries describe him with the adjective “*profundo*.” Gombert’s aestheticism is exemplified by *Media vita*: the motet’s themes, with their development in small intervals and uncomplicated style, are closely related to Gregorian chant. Also, the treatment of the text is mainly syllabic. Gombert must have liked this motet very much: he was later to parody it in *Missa Media vita*, printed in 1542.

### MEDIA VITA

Media vita in morte sumus; quem quaerimus adiutorem, nisi te Domine? Qui pro peccatis nostris iuste irasceris. Sancte Deus, Sancte fortis, Sancte et misericors Salvator noster, amarae morti ne tradas nos.

In the midst of life we are in death. Upon whom do we call as helper but you, Lord? Justly were you angered by our sins. Holy God, Holy Might, our Holy and Compassionate Saviour, do not hand us over to bitter death.

### REGES TERRAE / AGNUS DEI

*Pierre de Manchicourt* (c.1510 - 1564)

Born c. 1510 in Béthune, France

Died on October 5, 1564 in Madrid

PIERRE DE MANCHICOURT’S call to the court of Philip II of Spain as chapel master in 1559 was a sign of the esteem accorded the composer at that time. The greater portion of his oeuvre — nineteen masses, seventy-two motets, fifty-three chansons, a magnificat, and nine psalms in polychoral style — had already been printed by Europe’s most important publishers. In addition, there were several collections dedicated to his works alone. European manuscripts reveal that Manchicourt’s works were performed from Torgau to Saragossa, from Stockholm to well down into Italy.

Yet Manchicourt was not a household name. His work was too eccentric, at times even obscure. There is no question that he had a penchant for harmonically daring counterpoint. Dissonant, changing and passing tones pervade his music. He made liberal use of cross-relations (simultaneously sounding the same note in two voices, but with different accidentals.) His dissonant resolutions recreate conflicts with other voices. Again and again Manchicourt leads the listener down the wrong track: leading tones prepare cadences which never arrive. Manchicourt’s art also involves challenges for the singers. Seeming candidates for *musica ficta* lead to dissonances with other voices. Thus Manchicourt continually delays the establishment

of mode by means of leading tones. But this contrapuntal adventure is skillfully wrapped in a web of polyphony. Manchicourt's preference for six-part writing is no coincidence — it leaves the composer more room for cross-relations and changing notes.

Manchicourt was a master of detail. His works are not easily conquered because his polyphony is one of magnificently detailed ornamentation. The “flamboyant” Gothic style expressed by the play of his lines is rooted in a melodic motor seldom found in the work of his contemporaries. Homophony (identical rhythm and text underlay in all voices) occurs only sporadically. While some of the voices participate in a cadence, others often begin new points of imitation, masking the cadence. This drawing-out of the cadential process makes for an endlessly flowing polyphony. Manchicourt's works do not rest until the final chords.

The monumental six part motet *Reges terrae* dates from Manchicourt's later period. The composition is based entirely on imitative counterpoint, the themes of which Manchicourt chose very carefully. A striking fifth-motive (sometimes modified to a fourth) establishes the “majestic” main theme. Manchicourt sets the text “*Eamus in Judeam*” (Let us go to Judea) to a suggestively rising motive of six scale-steps. He depicts the image of kneeling and greeting (“*procedentes*”) with a falling fourth. This Three Kings motet is a stunning synthesis of Manchicourt's characteristic style: a pervasively imitative texture, thickened by overlapping imitations, combined with daring employment of dissonances.

The “Agnus Dei” from Manchicourt's *Missa Veni Sancte Spiritus* is a calm composition. In contrast to the majority of his colleagues, who often set the “Agnus Dei” as a concluding contrapuntal tour-de-force complete with canons and an increased number of voices, Manchicourt decided on a meditative ending, in keeping with the text. In this movement, Manchicourt lays bare most of the themes he took from the Gregorian sequence on which the Mass is based (the Pentecost sequence *Veni Sancte Spiritus*). He composed this section as a sort of “testament” to the other movements of the Mass, going so far as to quote six-part passages from earlier sections literally.

## REGES TERRAE

Reges terrae congregati sunt. Convenerunt in unum dicentes: Eamus in Judeam et inquiramus ubi est qui natus est Rex Magnus, cuius stellam vidimus. Alleluia.

Et venientes invenerunt puerum cum Maria matre eius. Et procedentes adoraverunt eum oferentes aurum, thus et myrrham. Alleluia.

The kings of the world gathered together and said: let us go to Judea and inquire where the King was born, whose star we have seen. Alleluia.

And they came across the child and Mary, his mother; and they came forward and worshipped him, offering him gold, frankincense and myrrh.

## AGNUS DEI

from *Missa Veni Sancte Spiritus*

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, that takest away the sins of the world, have mercy upon us.

Lamb of God, that takest away the sins of the world, have mercy upon us.

Lamb of God, that takest away the sins of the world, grant us thy peace.

## MISSA ET ECCE TERRAE MOTUS, "THE EARTHQUAKE MASS"

Antoine Brumel

Born c. 1460 near Chartres, France

Died c. 1520

ANTOINE BRUMEL WAS a difficult person in every respect and a self-willed and eccentric composer. A difficult personality is not unusual for a musician, yet his idiosyncrasy was recognized even in his own lifetime. Brumel was born near Chartres c. 1460; like many of his colleagues he led an adventurous and restless life. Our first trace of him dates back to 1483 when he was mentioned as a singer at Chartres cathedral. Was it there, perhaps, that he adopted the Gothic sense of line and flamboyant late Gothic sense of space, in order to retain and express them in his compositions? In Chartres, Brumel quickly gained recognition and soon received a salary increase "*à cause de son savoir*" (on account of his knowledge.) He remained there for several years, settling in Geneva in 1492. Brumel had previously taken a year's leave of absence to visit the Duke of Savoy, who had offered him a post in Chambéry. In 1498, Brumel was appointed Cantor Princeps for the choirboys at Notre Dame Cathedral in Paris. Following a dispute with his employer in the same year, he was forced to flee the city. He was later engaged as a singer in Chambéry, where he remained for two years (1501-1502).

In the meantime Brumel's compositions had become known far beyond the French national borders and he was thus summoned to Italy. From 1505 to 1510, he held the position of *maestro di cappella* at the court of Alfonso d'Este I in Ferrara, one of the greatest centers of musical activity during the Italian Renaissance. What Brumel found in Ferrara was unsurpassable: the court continually exchanged compositions and musicians with the other "mecca" of music nearby, the Gonzaga court in Mantua, and Brumel's predecessor was none other than Josquin, who left him a court chapel with twenty-three singers. After five years of service in Ferrara, Brumel remained in Italy. He settled in Rome for some time, where news of his reputation had preceded him. One of the most magnificent choral collections of the Vatican, the *Chigi Codex*, contains works by Brumel. The fact that neither the date nor the place of Brumel's death is known fits the picture of his independent personality: through his music, he has attained immortal status in the eyes of his biographers.

According to the standards of his time, Brumel's music knows no boundaries, is daring and never strictly academic. The most fascinating of Brumel's works is without a doubt his twelve-part Mass *Er ecce terrae motus*. The sole surviving copy of this masterpiece is a manuscript prepared in Bavarian court circles under the supervision of Orlandus Lassus. Lassus probably found this music on Alfonso I's estate. He was fascinated by the visionary tonal splendor of the piece, and he had the Mass copied in a large choirbook format suitable to the court chapel in Munich. The original was probably lost. As the last three pages of the manuscript are badly damaged, several parts of the "Agnus Dei I" are missing; they have been reconstructed by signatories. This task was facilitated by numerous indications of canons in the work and the fact that twelve-part harmony based on triadic progressions only offers a limited choice of notes to be used in any case. The "Agnus Dei II," missing from the Bavarian manuscript was miraculously discovered in a manuscript kept in Denmark during the sixteenth century which cannot be connected in any way with Lassus' or Brumel's circles.

Brumel's twelve-part harmony is not structured in a traditional manner, but rather is made up of twelve equal voices that are divided according to vocal function into four groups of three voices each. Each part has a characteristic vocal register. Group I contains three

superius parts. Group II is made up of three high tenor voices (i.e., no countertenors), while Group III consists of “normal” tenors and Group IV is composed of three bass parts. Each of the three voices within each group comprises the same vocal register; their lines constantly cross one another, however. In addition, Brumel, who is especially interested in a daring, virtuosic interplay of contrapuntal lines, employs the crossing of voices between groups. In certain passages (e.g., in the “Credo” at the words “*invisibilium*” and “*sedet ad dexteram*”) a bass voice not only rises above the entire tenor group, but even above all the high tenors as well.

The six tenor parts make up the tightly-structured core of the polyphony. Odd melodic progressions and the crossing of voices are not unusual in these parts. The high second tenor has the same register, for the most part, as the third tenor and goes down to a low A. The high tenor parts are called countertenors in the manuscript, but should not be confused with what today is considered the characteristic countertenor voice. The Tenor III part, in contrast, extends down to a low F and lies lower at that point than all the bass lines. It is hard to imagine the vocal virtuosity Brumel was envisioning while composing this Mass. Melodic leaps of an octave regularly occur. The vocal ranges are pushed to extremes and some passages are only performable by using Renaissance vocal techniques such as falsetto and changes in vocal color.

The twelve-part mass is built on a *cantus firmus* derived from the beginning of the Easter antiphon *Et ecce terrae motus* (and the earth moved). Brumel actually restricts his *cantus firmus* material to the first seven tones of the antiphon (d-d-b-d-e-d-d). Further tones are added only in the *cantus firmus* of the “Agnus Dei II.” Brumel adopted the G mode from Gregorian chant. All parts of the Mass were composed in the seventh mixolydian mode with the exception of the “Christe” and the “Agnus Dei II,” both of which constitute middle sections and end on C chords. Although the seven-tone *cantus firmus* appears in various kinds of small configurations, its basis is a three-voiced canon in long note values for the Tenor I and II and the Bass III parts. At the point where the three-voiced *cantus firmus* appears, Brumel’s composition is written in twelve parts. An even more varied form of twelve-part writing, alternating between groups of voices, is employed by Brumel in some sections containing no *cantus firmus*. Three sections are not conceived for twelve voices: the “Pleni sunt caeli” and “Benedictus” in the “Sanctus” are for eight voices, where as the “Agnus Dei II” is for six voices. Brumel often employs changes in tempo indicated by mensuration signs, which give the composition a relief-like structure. Thus, the three sections move in increasingly faster tempi. The first “Kyrie” section is written in a majestic *tempus perfectum*, the Christe section in a more “down-to-earth” *alla breve*, while the final “Kyrie” section is notated in a fast *tempus diminutum*. The “Agnus Dei I” (and consequently, also the “Agnus Dei III”) is composed in this virtuosic, turbulent mensuration as well.

Apart from the fact that Brumel’s composition contains the most prominent architectonic structures in flamboyant late Gothic art, it represents, in another sense, a true stroke of luck. Brumel’s music for this Mass avoids the sonoric qualities common to the fifteenth century, such as fauxbourdon and Burgundian cadential formulas. Instead, he composes counterpoint of a very tonal character, in which, for example, the third is treated as a stable consonance. The fact that Brumel writes the final chord of the “Christe,” on C, with no less than six E’s is characteristic of the manner in which he employs thirds in the context of cadential harmonies. In this way, Brumel’s *Missa Et ecce terrae motus*, written in flamboyant, late Gothic style, goes beyond the boundaries of the imitational counterpoint of his day. The composer could not have chosen a better *cantus firmus*: this counterpoint is also very pleasing to the ear.

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**MISSA ET ECCE TERRAE MOTUS**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te; benedicimus te; adoramus te; glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe; Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram; qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus; tu solus Dominus; tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

Glory be to God on high, and on earth peace, goodwill towards men. We praise thee; we bless thee; we worship thee; we glorify thee. We give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father almighty. O Lord the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us; that takest away the sins of the world, receive our prayer; thou that sittest at the right hand of the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art Most High in the glory of God the Father. Amen.

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Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo; Lumen de Lumine; Deum verum de Deo vero; genitum, non factum; consubstantialem Patri; per quem omnia facta sunt.

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of God; Light of Light; very God of very God; begotten, not made; being of one substance with the Father; by whom all things were made.

Qui propter nos homines, et propter nostram salutem descendit de caelis, et incarnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est. Et resurrexit tertia die secundum Scripturas; et ascendit in caelum, sedet ad dexteram Patris; et iterum venturus est cum gloria judicare vivos et mortuos; cuius regni non erit finis.

Who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate; he suffered death and was buried. And the third day he rose again according to the Scriptures; and ascended into heaven, and is seated at the right hand of the Father; and he shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end.



Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per prophetas.

Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

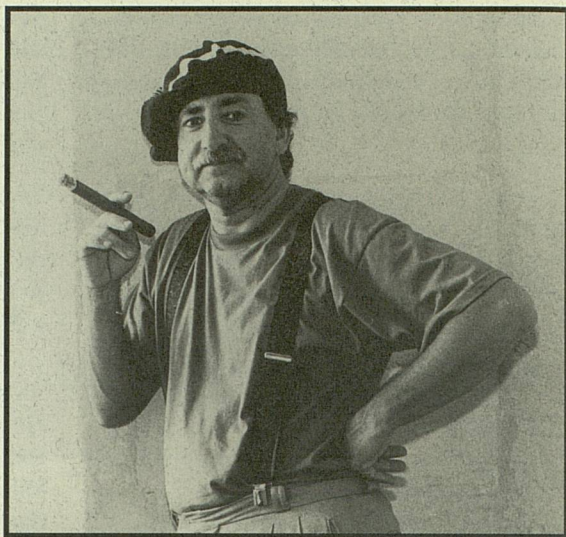
Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

And I believe in the Holy Ghost, the Lord and giver of life, who proceeds from the Father and the Son, who with the Father and the Son is worshipped and glorified, who spoke by the prophets.

And I believe one holy, catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

Holy, Holy, Holy, Lord God of Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Lamb of God, that takest away the sins of the world, have mercy upon us. Lamb of God, that takest away the sins of the world, have mercy upon us. Lamb of God, that takest away the sins of the world, grant us thy peace.



PAUL VAN NEVEL

**P**aul Van Nevel is a specialist in polyphonic music of the Middle Ages and the Renaissance, taking particular interest in unknown codices and music prints and their notation. His studies have been supported by a number of research grants in Spain, Italy and France.

In the course of his activities at the Schola Cantorum Basiliensis (1969-1971), Paul Van Nevel founded the Huelgas Ensemble in 1970.

At present, Paul Van Nevel holds the position of lecturer in early music at the Sweelinck Conservatoire in Amsterdam and is a notation specialist at the "Centre de Musique Ancienne," Geneva. In addition to his work with the Huelgas Ensemble, Paul Van Nevel is a guest conductor of the famous Netherlands Chamber Choir that is known for excellent concerts and recordings of Renaissance polyphony of the fifteenth and sixteenth centuries.

As an author, Van Nevel regularly writes articles in the field of notation and interpretation of early music sources. He has written

several books, including a study of the life and works of Johannes Ciconia. Working for the German publishing house Bärenreiter, Paul Van Nevel is responsible for the field of early polyphony and is presently preparing a publication on the interpretation of polyphonic notation.

**The Huelgas Ensemble** is one of the most highly-acclaimed groups in the field of Medieval and Renaissance performance practice working in Europe. The Ensemble never fails to engage and surprise audiences with original programs of mostly unknown works, which have been discovered in manuscript form in European libraries by the Ensemble's Music Director, Paul Van Nevel.

The Huelgas Ensemble's interpretations are based on a thorough knowledge of how music was approached in the Medieval and Renaissance periods. An important characteristic of their preparation is the way they return to the original notation of both text and music in order to come nearer to what they see as the essence of the composition.

The Huelgas Ensemble consistently places early music in its historical context, convinced that a musical composition cannot be divorced from the environment and social conditions that surrounded its creation. The Ensemble's performances are influenced by a study of the European literature of the time, while the interpretations are informed by the reading of important scholarly works on temperament by Albertus Magnus, Ciulio Camillo (*Theatre of Memory*), and writings on rhetoric such as Jacobus Publicius' *Oratoiae artis epitome*.

The Huelgas Ensemble is widely praised for its exciting approach to repertoire and for the way it frequently sets new standards in performance. This is reflected in the prizes that it has won. Two years after its founding in 1970, the Ensemble was awarded first prize in the Early Music Competition at the Festival of Flanders. In 1981, the

Ensemble was awarded a Laureate at the European Broadcasting Union competition for its program of music by Johannes Ciconia.

In 1988 the Ensemble presented a program, "Composers of the Polyphonic Age," winning a "Golden Prague" award at the International Film Festival in Prague. In 1994 they won the Prix In Honorem of the 47th Grand Prix du Disque of the Academie Charles Cros for the recordings *Codex las Huelgas, Febus avant!* and *Orlando di Lasso: Lagrime di San Pietro* and received the Cannes Classical Award in the category *Ancient Music* for the recording *Codex las Huelgas*.

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## BACKGROUND

AS A RESULT of an enormous geographical scope encompassing impassable terrain and remote isolated regions, Russia's folk traditions, rituals, and village life have escaped the vicissitudes of history. The Russian people maintain a diversity of popular cultures, which, while sharing similarities in style and repertoire, possess unique regional particularities.



WESTERN RUSSIA

Like characters from a fairy tale, village rituals and festivals remain the lifeblood of many rural communities. Village performers learn these arts from their parents, who, in turn, learned from generation after generation of ancestors. Songs handed down date back as far as the Thirteenth century. Groups perform in authentic costumes, some made by their great-grandmothers over 200 years ago. The performances are technically brilliant and full of great emotion, vitality, color and excitement.

Following the October Revolution in 1917, everything in Russia had to serve ideological and political purposes. The leaders of the new proletarian society determined that the broad masses should embrace

Russia's folk heritage. Directions for new "folk" dances like *Hurrah for Labor* and *The Girl from the Collective Farm* were published and widely distributed. Folk ensembles comprised of professionally trained dancers were hailed at festivals throughout the Soviet Union and were presented with awards testifying to the achievements of their native regions. This fostered the development of a pompous, monumental style of presentation that dominated the Soviet era, where pseudo-ethnography was commingled with showy spectacle.

Today, many ensembles still practice this theatricalized style. In fact, the majority of Russians would probably not recognize the authentic folk arts of their native land. But the most interesting folk ensembles are those collectives that have preserved ancient folk traditions, retaining and celebrating their specific regional variations.

### ARCHANGELSK

The Archangelsk region is located in the northern part of Russia. The limits of the region extend beyond the Arctic Circle along the White Sea.

People came to this region and settled on the banks of three major local rivers — the Northern Dvina, the Pinega and the Mezen'. Most were descendants of the inhabitants of the ancient city of Novgorod who had moved to the North at the end of the Thirteenth century. Their main occupations were fishing and hunting.

The population that remained in this beautiful and isolated land has managed to preserve its ancient rituals, customs, legends, epics and songs. The songs and dances of the Northerners are deeply rooted in the ancient culture. They fill workdays and holidays with original, vivid melodies and help the people live through times of joy and sorrow.

The Northern Pearls ensemble exists to preserve and celebrate the folk traditions of

Archangelsk. Their repertoire is based on the folk art of both the northern and southern parts of the Archangelsk region. Folk songs, round dances, ceremonial dances, traditional games, narratives (“*skazki*”), ditties (“*chastushki*”), outdoor fetes and folk stories of the Russian North are combined into spectacular theatrical events. The music is performed on ancient folk instruments such as the sonorous “*gusli*,” “*jaleikas*,” “*balalaika*,” Russian accordion and concertina, wooden spoons, horns, and various household utensils and objects of everyday use (bast shoes, birch bark jars, baskets, bells, rattles, etc.).

Most Northern folk songs are sung by women, but men participate in some dances and take part in “*chastushki*” — lighthearted, playful limericks sung with the accompaniment of accordion. Traditional Northern folk singing is in three voices, but an abundance of high and low overtones magnificently enriches the choral fabric.

The audience will hear the mournful songs of the Pinega region of the extreme north, which have improvisational choir motifs and deeply dramatic meanings. The richness of folk singing is particularly evident in these slow, so-called “long” songs. As a rule, the subject of a “long” song is dramatic, telling of the strict laws of the past, of the lonely life of the widow, of unhappy love and marriage, and of hard life in the North. The verse of a “long” song is simple but sophisticated. Its complex melody is further enriched by performers who sing variations and improvise. The “long” songs are perfectly suited to demonstrating the performers’ abilities and range. When several choirs get together, they start with “long” songs to show their strength and beauty of sound.

At the same time, there are festive short songs from the southern part of the region, each demanding a very distinctive manner of singing unique to that area where the song was created.

These songs of a less dramatic character, such as wedding songs and songs about nature, are performed together with a dance, (“*khorovod*,” literally meaning “walking with a song”). Movements of a “*khorovod*” are greatly varied. They can be in a circle, with performers holding each other’s hands, diagonally in pairs and fours, and solo in a straight line. Especially popular are “*khorovod*” dances where the subject of the song is played out in the center, and where the dance pattern resembles movements of a snake. Very often several types of “*khorovod*” are used during the course of a single song. In rural life, participation in a “*khorovod*” has much significance. It is there that women of the North, particularly the young ones, demonstrate their beauty and poise as mothers select brides for their sons.

The Northern Pearls program also includes songs associated with the most important and dramatic events in the rural life of Northern Russia — the departure of young men for twenty-five years of conscripted military service and the wedding ritual. From the end of the Eighteenth century, young Russian men were subject to conscription into the army. Usually young men from poor peasant families were drafted against their will; the soldiers’ brides would mourn for their loved ones and their own broken lives, saying good-bye while expressing sorrow and grief. The bride’s lament had also become an obligatory element of the wedding ritual. Even if the girl was in love with her husband-to-be, she was expected to cry when leaving her family’s house.

Just like the repertoire of the ensemble, the performers’ costumes reflect the diversity of the Archangelsk region. Since ancient times, people of the North have had rules for dressing. Any occasion, whether a street gathering, a funeral, hay stacking, or a wedding, requires specific dress. The Northern Pearls has four sets of picturesque costumes created from traditional Northern patterns.

The costumes of the performers are authentic, and many of their details are hand-made.

The everyday costume features "*pestryadinnik*" — a colorful red and white chess pattern woven of dyed linen thread — sewn into the outer garment or dress ("*sarafan*"). A white blouse ("*mashniza*"), decorated with lace and red embroidery on the shoulders, is complimented by a hand-made belt of woolen thread. In the North, uncovered hair for women is considered a sign of loose morals. The obligatory head piece, called "*dvourochy kokoshnik*," consists of a "*povoynik*," a small red silk hat that must cover all hair, which is worn under a cotton print scarf.

Stylized town-fashioned costumes include diagonally gusseted dresses ("*sarafans*") made of flower-patterned fabric. In addition, the costumes have a short, sleeveless jacket ("*korotena*") with big folds on the back, which repeats the trapeze-like silhouettes of the "*sarafans*."

Holiday costumes are very different from village attire. These dresses are also hand-made, but are crafted from expensive imported silks and are decorated with lace, silver chains and long strings of amber beads. Shoulders are covered with a woven silk shawl, while the head dress is made from golden silk brocade embroidered with fresh water pearls and adorned with a bundle of bright ribbons. The festive "*Pinej*" costume consists of a big straight-pleated satin skirt decorated with lace, a sleeveless jacket, white shirt and head decoration.

The Northern Pearls ensemble was formed more than thirty years ago. Today it consists of sixteen performers who are joined by two special guest artists for this American tour: Vladimir Golovanov, a virtuoso accordionist, and Liubov Smolenskaya, a native of the Keivraga village of the Pinega Region who performs an obscure lament of exceptional beauty. The artistic director of The Northern Pearls is Nikolai Kalikin.

## BELGOROD

The city of Belgorod was founded in the Sixteenth century as a fortress on the southern border of the principality of Moscow. In that same century, it became the keystone in a line of defense, called the Belgorod Line, which consisted of some twenty-seven fortified townships. This belt offered protection from the frequent raids of Tartars from the Crimean peninsula and the Nagay area, and was crucial to the formation of an independent Russian state.

The governmental department now known as the Belgorod Region was created in 1951. It occupies the southwestern part of the Central Black Earth Belt of Russia. The region is one of the most dynamic in Russia in terms of agricultural and industrial development.

Villages populating the banks of the Tikhaya Sosna River still preserve the rich and intricate singing styles of the Belgorod region. One such settlement is the Podserednie village, which was founded in the middle of the Seventeenth century and is considered a veritable treasure trove of folk traditions. The folk culture that originated in the old fortified township of Userd and its outskirts is kept alive today by the modern-day villagers of Podserednie.

The folk ensemble from Podserednie village was formally established in 1950. The ensemble is very creative and passionate, with extensive knowledge and true love of the rituals, songs and music of rural Russia. Their repertoire is extremely diverse. The music embodies and extends the different layers of the Russian folk heritage: calendarian, wedding, epic (traditional spiritual verses, ballads), soldiery, romances, laments, and lyrical wailing ceremonial dance songs, narratives ("*skazki*"), ditties ("*chastushki*"), sayings ("*poslovitzi*"), and jingles ("*pribautki*"). Their performances provide a living cultural history of peasant life in Russia.

Bright, multicolored, festive costumes constitute a significant element of the folk



traditions of Belgorod. The women's costumes consist of a skirt ("panyova") of home-spun wool dyed in lush orange and green, worn with a white hemp blouse with intricate embroidery on the sleeves, and a long apron decorated with long black and gold threads. The head piece is a narrow cap decorated with brocade. White wool socks and black



loafers or high-top shoes complete the women's costumes. Men wear a white shirt with embroidered sleeves and a black vest decorated with floral ornaments. Both men and women wear wide multicolored sashes.

The ensemble from Podserednie village that is participating in this American tour consists of ten performers. The artistic director is Olga Ivanovna Manechkina, an Honorary Arts Worker of the Russian Federation.

### **BRYANSK**

Situated 250 miles southwest of Moscow, Bryansk was successively an autonomous principality during the Thirteenth and Fourteenth centuries, a satellite of the Lithuanian crown in the Fifteenth century, and then finally absorbed into the Russian Empire at the turn of the Sixteenth century.

Possessing one of Russia's oldest folk cultures, Bryansk has historically been a rural society and the traditions of the region are steeped in agrarian celebrations. The Carnival and the Feast of Saint John (June 21) are celebrated as well as certain Spring rites in which young girls walk out in procession to "dress the birch," that is to say, decorate the sacred tree with multicolored ribbons.

The music is characterized by its respon-

sorial form, with two-voiced harmonies sung in lively tempo with extraordinary dynamism. Ceremonial dances ("khorovods"), songs, games, minstrel plays ("skomorokhi") and games on the "Kuviklah" are some elements of the region's traditions.

### **Dorozovsky Folk Ensemble**

Situated in the northern part of the Bryansk region, Dorozovo is a big village surrounded by fields and pine forests. To the east of the village is the picturesque Sennaya River and to the south flows the Desna River.

The Dorozovsky Folk Ensemble was formed in 1936, and gave its first formal performance in 1939 at the Regional Cultural Olympics at the village of Bellie Berega. At this festival, the ensemble received the first of many awards, in this case for "Folklore Truthfulness and Sincerity of the Performance." During World War II, Dorozovo was devastated as the entire village was burned to the ground by the Nazi army and many of villagers were executed because of connections to anti-fascist guerrillas.

But the Nazi's did not succeed in destroying the cultural traditions and spirit of the village. As the village was rebuilt, folk traditions and songs were revived as well.

Fortunately, during the war, the women of the village went into the woods and buried all of their elaborate costumes, sewn with glass beads and decorated with hand-made lace. After the war, the costumes were retrieved and were subsequently worn during performances when the ensemble resumed participating in folklore festivals.

Located near Chernobyl, the Bryansk region was shattered economically and socially by the nuclear catastrophe in 1986. Yet the Dorozovsky Folk Ensemble continues to perform. In 1990, as a part of the UNESCO Cultural Exchange Program, the ensemble was invited to France, Belgium and Holland. In 1991, the ensemble won the first prize of The Federation of the Union of Cultural Workers for "Distinct Artistic Achievements."

At the present time, the Dorozovsky Folk Ensemble tours as a group of eight performers. Their repertoire centers on songs and dances associated with the cycles of the seasons and includes wedding laments, celebratory songs and songs of farewell, as well as more than one hundred old Russian songs, including drawling, ceremonial dances and fun-and-games songs.

Dorozovo is also noted for an archaic theatrical ritual, "*Bryansk Kostroma*." This theatrical event, with songs and dialogue, is about the flax weaving process, and provides a rare glimpse of the earliest of ancient Eastern Slavic folk traditions.

The artistic director of the Dorozovsky Folk Ensemble is Tamara Lavrentievna Poliakova, who has worked for the Bryansk Regional Department of Culture for more than forty years.

### **Mokosha**

Also from the Bryansk region, Mokosha consists of five young musicologists who are committed to recreating the songs and dances of surrounding villages with the intention of preserving the area's traditional

folk arts. Formed in 1984, Mokosha takes its name from the ancient Russian goddess of fate, love and fertility, who was one of the most revered dieties of the pre-Christian era. Even after conversion, the peoples of the Desna River valley continued to worship Mokosha. The beauty of these folk traditions, which are well over one thousand years old, was the inspiration for the creation of this ensemble.

The repertory of the ensemble includes a range of "*chastushki*" and dances, and their performances feature virtuoso musician Sergei Maleev playing accordions of various sizes. Originating in Western Europe, the accordion found its second home in Russia and can rightfully be called a Russian folk instrument. This young ensemble is representative of the next generation of folk performers who are ensuring that Russia's wonderful cultural legacy is sustained and celebrated. They have performed throughout Russia, as well as in Germany and Japan. The artistic director of Mokosha is Larisa Mazarskaia.

### **VLADIMIR**

Vladimir is located 110 miles northwest of Moscow on the Klazma River. The city was founded in 1108, and although it came under the control of the princes of Moscow by the Fifteenth century, it has remained the center of religious life in Russia. The cathedrals of Vladimir are prized among the architectural treasures of Russia.

One of the most widely practiced occupations in the Vladimir region was pasturing. It often happened that, while engaged in daily shepherding, one "*artel*," or shepherd collective, would compete against another. It was in this way that the first choruses of Vladimir hornplayers were formed. The organization of the first horn ensembles dates from the 1870's.

In 1883, the shepherds from Vladimir were invited to Saint Petersburg, where they

performed for the public in the Livadia Gardens. This successful debut opened the door for many more engagements. In 1884, they visited Paris, Berlin and Brussels. They even played for the family of Tsar Alexander III and at the coronation ceremony of the last Russian tsar, Tsar Nikolai II, in 1894.

The folk group, Vladimirskie Rozhky, is continuing the tradition of Vladimir's shepherd-musicians, who crafted and played hand-made wooden horns, and thereby created their own unique cultural legacy. The collective was formed in 1991 at the Regional Center for Creative Arts and is the direct continuation of the traditions of the artel troubadours.

From generation to generation, the magic of playing and the secret of making the horns has been passed down. The repertoire of today's Vladimir hornplayers consists of traditional Russian folk songs and country melodies, as well as shepherds' tunes, and offers almost the same songs once performed by their ancestors. This unique group presents a real history of the Vladimir horns during its performances, from the original pastoral tunes to the music of the present day.

The touring ensemble from Vladimirskie Rozhky consists of nine younger musicians and singers. In keeping with tradition, the main nucleus of the chorus is feminine. All of the members of the ensemble have a primary musical education. Outside of the ensemble, they serve as factory workers, students, and college and university teachers.

The artistic director of Vladimirskie Rozhky is Nikolai Golenko, who is the First Prize-winner at the All-Russia festival, "Play, Accordion."

### SAMARA

The Samara region is situated along the Southern Rim of Russia on banks of the Volga River. From ancient times, the waters of the area have allowed different pop-

ulations to intermingle and exchange cultural traditions. The folk music style of the Volga region incorporates elements from a diversity of peoples of European Russia, as well as the Finno-Ugric and Turk speaking regions of the Caucasus.

Natalya (Natasha) Terentyeva was born on November 28, 1975 in the city of Saratov and has been singing in various folk groups since she was ten. In 1995, Natasha graduated from the Shatalov Music School in the city of Samara, majoring in Choir Conducting. Presently, she studies at the Samara State Academy of Culture and Arts, where she is enrolled in the Vocals Department. Since 1991, she has been a soloist in the folk group, Dobro, which is affiliated with the region's Center for Folk Arts. She is the First Prize-winner of the Ruslanova National Competition.

Her repertory includes traditional songs, "*chastushki*," and "*skomorokhi*." She performs both *a cappella* and with musicians from the various ensembles.

### ROSTOV-ON-DON

Official Russian history states that the Cossack population consists of descendants of serfs who had lived on the domains of the Russian grand dukes, but who, in the second half of the Seventeenth century, ran away and came to hide in the Don region. These runaways led a free life in the south of Russia, along the frontier of Central Asia. This is how the first villages and "*stanitsas*" (free Cossack towns) appeared.

In 1802, the Don region was divided into several districts, each one of them an independent department of the Don Cossack Army governed by the "Special Respect Declaration."

The Cossack's lifestyle was very strict: households were modeled on military order. All of the dilemmas of the Cossack's everyday life were discussed in public at annual gatherings called "army circles."

Since the Eighteenth century, folk songs of the Don region have become a distinct element of Russian folk art. Cossacks have always tried to preserve the legacy of their past by creating epics (“*bilina*”), narratives (“*skazki*”), and songs. Their art is noted for its melody and the special role of the soprano. A distinctive polyphony is created when the soprano takes the second part, while the main voice leads the tune. Today, most of the Don Cossacks live in the Rostov region or in the capital city Rostov-on-Don, a powerful industrial and cultural center of Southern Russia.

The members of the young folklore ensemble “Volnitsa” (Freemen) from Rostov-on-Don follow in the old Don Cossack traditions. These descendants of the Don Cossacks are trying to preserve and bring to audiences the songs that they have inherited from their grandfathers. These songs are performed by the ensemble in the same way that they have historically been and are presently being performed on Cossack farmsteads.

The ensemble’s repertoire includes songs that extol the individuality of the culture of the Don region, preserving its history and love of freedom. The ensemble also performs family, wedding, recruiting and marching songs.

Ten musicians and singers represent Volnitsa on this American tour. The artistic director of the ensemble is Alexander Venglevsky.

which led to the staging of his *Concerto Barocco* by the Perm Ballet in early 1996; the revival of Bronislava Niginska’s *Les Noces* for the Maly Drama Theater in St. Petersburg, presented as part of a program on modern dance entitled “Hermitage,” for which Eden received the Russian Ballet Award for Outstanding Dance Event of the Year. Eden also initiated the Russian-American Ballet Repertory Workshop at Jacob’s Pillow Dance Festival and in Moscow. He conceived and directed *Silenced Voices: The Poetry of Akmatova and Tsvetaeva*, a series of poetry readings with music which toured the United States, and is presently Arts Advisor for the St. Petersburg Festival. In 1993, Eden was the Performing Arts Advisor to the World Financial Center *Art & Events: Celebrate Russia* series. In 1991, he co-produced the Soviet Theater Festival at River Arts Theater in Woodstock, NY. In 1990, Eden produced his first US presentation of indigenous folk arts groups from remote areas in Russia, which toured the US and participated at the New York International Festival.

**Co-produced by Folk Arts Center of the Ministry of Culture of the Russian Federation**

Elvira Kunina, *Director*

Tatiana Avramenko, *Chief of*

*International Relations*

Igor Shapovalov, *Stage director*

**David Eden** (Producer) has been a producer of dance, theater, music and performing arts events for more than fifteen years; his distinguished history includes much work centered on Russian culture. His most recent projects have included the American tour of the Maly Drama Theater’s production of *Gaudeamus*; a project on Ballachine

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Deborah Chodacki, clarinet	Wendolyn Olson, violin
Katherine Collier, piano	Harry Sargous, oboe
Nicole Divall, viola	Yizhak Schotten, viola
Freda Herseth, mezzo-soprano	Stephen Shipps, violin
Carolyn Huebl, violin	Felix Wang, cello

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## PROGRAM

Sunday Afternoon,  
April 13, 1997  
at 4:00

Rackham Auditorium  
Ann Arbor, Michigan

*Stuart Sankey*

### WHERE THE WORLD IS QUIET

*for Mezzo-Soprano, Horn and Piano*

Here Where the World is Quiet  
I am Tired of Tears and Laughter  
No Growth of Moor or Coppice  
We are not Sure of Sorrow  
From too Much Love of Living

Herseth, Kennedy, Collier

*Francis Poulenc*

### SEXTET FOR PIANO AND WINDS

Allegro Vivace  
Divertissement: Andantino  
Finale: Prestissimo

Collier, Sargous, Chodacki, Beene, Kennedy

INTERMISSION

*Georges Enesco*

### OCTET FOR STRINGS, OP. 7

Très modéré  
Très fougueux  
Lentement  
Mouvement de Valse bien rythmée

Jennings, Shipps, Olson, Huebl, Schotten, Divall,  
Blondahl-Bengtsson, Wang

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Seventieth Performance of  
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## WHERE THE WORLD IS QUIET

Stuart Sankey

TOWARD THE END of his career, the nineteenth-century British writer Algernon Swinburne published a defense of his poetic style in which he described three of his poems — *Dolores*, *The Garden of Proserpine*, and *Hesperia* — as “acts in a lyric monodrama,” something like movements in a symphonic suite. The central poem or “slow movement” in this grouping, *The Garden of Proserpine*, is in Swinburne’s own words, “expressive of that brief total pause of passion and of thought, when the spirit, without fear or hope of good things or evil, hungers only after the perfect sleep.” It is a death-wish pause; an overwhelming *Weltschmerz* which, in the subsequent poem *Hesperia*, is transformed into a yearning for immortal love.

In the mid-1970s, teacher and composer Stuart Sankey set five of the twelve stanzas from *The Garden of Proserpine* as a choral work. Ten years later he arranged them for mezzo-soprano, piano, and French horn obbligato, drawing the set’s title from the first line of the first stanza, “Here, where the world is quiet.” His use of the French horn timbre to accompany texts on the topic of death and loneliness may recall passages from the first of Mahler’s *Kindertotenlieder*, “*Nun will die Sonn’ so hell aufgehn,*” or another of his Ruckert settings, “*Ich bin der Welt abhanden gekommen,*” where voice and solo horn often intertwine to suggest a similar world-weary state. Sankey has set Swinburne’s forlorn texts in a predominantly triadic style where consonance is appropriate for the themes of death and sleep. The cycle is something of a departure for the composer; as well as composing new works for his instrument, the double bass, Sankey has also made many arrangements of Baroque and Classical pieces for that instrument. In *Where the World is Quiet*, however, there is little stylistic influence from these earlier periods,

and Sankey appears to have selected his techniques for the song cycle spontaneously, using the musical gestures that seemed appropriate at the time.

The composer’s choice of stanzas from Swinburne’s poem creates a palindromic structure in the cycle. The first song’s “sleepy streams,” representing the inexorable flow toward eventual death, point to the cycle’s conclusion where “even the weariest river / Winds somewhere safe to sea.” The second song focuses on the weariness “of days and hours” and the folly of looking ahead to the future. The third introduces the central image of Proserpine’s garden, where there are no flowers or leafy greenery; only “bloomless poppy buds” (suggesting an opiate-induced sleep) and Proserpine’s green grapes which she treads into “deadly wine” for the already-dead. In the next song, as in the second, the futility of future hopes is reiterated with increased certainty: “To-day will die tomorrow / Time stoops for no man’s lure.” The final song’s fatalistic tone consummates the longing for death hinted at in the opening; the vicissitudes of hope and fear are put to rest forever.

## WHERE THE WORLD IS QUIET

Texts from *The Garden of Proserpine* by Algernon Swinburne.

### I.

Here, where the world is quiet,

Here, where all trouble seems  
Dead winds’ and spent waves’ riot

In doubtful dreams of dreams;  
I watch the green field growing  
For reaping folk and sowing,  
For harvest time and mowing,

A sleepy world of streams.

## II.

I am tired of tears and laughter,  
 And men that laugh and weep,  
 Of what may come hereafter  
 For men that sow to reap:  
 I am weary of days and hours,  
 Blown buds of barren flowers,  
 Desires and dreams and powers,  
 And everything but sleep.

## III.

No growth of moor or coppice,  
 No heather-flower or vine,  
 But bloomless buds of poppies,  
 Green grapes of Proserpine,  
 Pale beds of blowing rushes  
 Where no leaf blooms or blushes  
 Save this whereout she crushes  
 For dead men deadly wine.

## IV.

We are not sure of sorrow,  
 And joy was never sure;  
 To-day will die tomorrow;  
 Time stoops to no man's lure;  
 And love, grown faint and fretful,  
 With lips but half regretful  
 Sighs, and with eyes forgetful  
 Weeps that no loves endure.

## V.

From too much love of living,  
 From hope and fear set free,  
 We thank with brief thanksgiving  
 Whatever gods may be  
 That no life lives forever;  
 That dead men rise up never;  
 That even the weariest river  
 Winds somewhere safe to sea.

## SEXTET FOR PIANO AND WINDS

*Francis Poulenc*

*Born on January 7, 1899 in Paris*

*Died on January 30, 1963 in Paris*

FRANCIS POULENC, the French composer renowned for his affecting and witty songs as much as for his delightful instrumental works, was once described as a "hedonist in music;" his main goal was to charm and please his audience. This was not meant to imply that he was overly frivolous or facile, but simply that his works were meant to be enjoyed rather than endured. In the *Sextet* (for flute, oboe, clarinet, bassoon, horn, and piano), Poulenc is certainly at his most charming and enjoyable.

The *Sextet* was written between 1932 and 1939, coming at the end of Poulenc's first period of chamber music composition. In the last six years of his life he would again return to the chamber genres, but in 1939 he considered the *Sextet* a kind of intermediary summing up: "This is chamber music of the most straightforward kind: an homage to the wind instruments which I have loved from the moment I began composing." Pianist and author Maurice Hinson called the *Sextet* a "romp that blends the best of Chopin and the music hall." Indeed, one of the hallmarks of Poulenc's style, especially clear in the *Sextet*, is the ease with which he alternates art music and vaudeville, langorous elan and rhythmic vitality, melancholy and joy.

Poulenc kick-starts the *Sextet's* first movement, "Allegro vivace," with a rising-scale flourish. Then a *moto perpetuo* accompaniment in the piano propels the winds through energetic rhythmic figures that music critic Wilfred Mellers calls the "hurly-burly of everyday living." A brief melody almost steals in among the activity, but it is not until a bassoon solo slows the pace that the music turns gently lyrical. Poulenc was a *melodiste* at heart, and the occasional passionate outbursts in this central passage show his

indebtedness to the nineteenth-century French Romantic song-writers. Gradually the music becomes eerily detached, recalling passages from the composer's own *Sonata for Two Pianos*. The opening themes return, a coda pushes up the intensity a notch, and the movement closes with another piano flourish similar to the one that had opened it.

The second movement "Divertissement" begins with a subtle allusion to Mozart's famous C-Major piano sonata (K.545), complete with a *faux*-Alberty bass accompaniment. In the first movement, the contrasting central section was a lyrical melody, twice as slow as the outer sections. Here the tempi are reversed: it is the opening and closing passages that are slow, while the middle section moves directly into a sprightly music-hall ditty.

The "Finale" is a lively rondo-like movement with a main theme one critic described as an "Offenbachian gallop." Again the emphasis is on rhythmic energy, though often a lyrical fragment arches over the rippling piano accompaniment. Time signature changes, cross-rhythms, and irregular accents all add to the unpredictability, as the various themes alternate freely and seemingly at random. Somewhat surprisingly, the movement doesn't end with the jolly bang one might expect from the fun-loving Poulenc. Instead, another bassoon solo announces a change in the emotional temperature; an expressively melancholic coda then crescendos into a strong yet solemn conclusion.

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## OCTET FOR STRINGS, OP. 7

*Georges Enesco*

*Born on August 19, 1881 in*

*Liveni-Virnav, Romania*

*Died on May 4, 1955 in Paris*

TOWARD THE TURN-of-the-century, composers at the fringes of the Franco-Germanic tradition began to rediscover the latent

beauty of their own folk musics, and merge it with the musical style they had inherited from the Romantic era. In Czechoslovakia it was Dvořák and Janáček that championed their native folk culture, Bartók in Hungary, and Szymanowski in Poland, while in Romania the most famous representative of nationalism in music was undoubtedly Georges Enesco. Enesco believed that the musical language of German Romanticism was innate to him — he once said, "Some Wagnerian chromaticisms belong...to my nervous and vascular systems" — but the folk tunes and rhythms that suffuse his music have made him something of a cultural hero in Romania; his home town was even re-named "Georges Enesco" in his honor.

Enesco was active as a conductor, violinist, pianist, and teacher, in addition to his composing. His output was, as a result, limited. He assigned opus numbers to only thirty-seven works, but explained, "If the number of my works is rather small, this is because I wanted to give ...everything that was best in me." Though not prolific, Enesco had enthusiastic champions among performing musicians, including Yehudi Menuhin, who ensured that his music was heard by as wide an audience as possible.

Throughout all Enesco's music there is an incredible polyphonic intricacy, and this is nowhere more clear than in his *Octet in C Major*, Op. 7, composed while he was a nineteen-year-old student at the Paris Conservatoire. The composer remarked, "Polyphony is the essential principle of my musical language; I'm not a person for a pretty succession of chords," and the *Octet* may be the most ambitiously contrapuntal of all Enesco's works. Yet within the interweaving lines of the *Octet*, Enesco demonstrates a remarkable sensitivity for the rich Romantic harmonies that he feigned to disregard.

The *Octet*, written for a doubled string quartet (four violins, two violas, two cellos), consists of four movements, played without



a pause. The work's epic scope is announced at the outset of the first movement ("*Très modéré*") with the upper strings playing a grand unison theme while the cellos pulse on a C pedal point that lasts a full minute. Though nominally in the major mode, this opening theme shifts rapidly and fluidly between major and minor. This alternation, and the frequent use of melodic augmented seconds, recalls not only the native folk music of Romania itself, but also the melodies of the Romanian Gypsies and the music of Turkey (which had for centuries occupied Romanian territory). After the initial statement, this theme is developed in a two-part canon, invoking the polyphonic devices of which Enesco was so fond. A rhapsodic lyrical theme leads into a developmental section, but there is no recapitulation as such. Enesco seems to hint at, but ultimately avoid, the sonata form that would be expected in a first movement such as this.

The second movement, marked "*Très fougueux*" (Very spirited) begins again with an unison statement in the upper strings, although this time the theme is jagged and disjunct. As in the first movement, the cellos provide a rhythmic underpinning for the fugato between the violins and violas. Periodically the diverse melodic strands come together dramatically on a unison, providing brief points of relaxation in an otherwise relentlessly contrapuntal texture. This movement, like the first, ends peacefully.

It is in the third movement "*Lentement*" that the richness of Enesco's Romantic heritage emerges. The opulent chordal backdrop and gentle progressions in this movement are typical of late-Romanticism, and are particularly reminiscent of Dvořák. In this nocturne the middle textures dominate, framed by a mellow and sonorous bass-line and delicate countermelodies in the violins. Reminiscences from both of the earlier movements signal a transition to the finale "*Mouvement de Valse bien rythmée*," a rhythmic

and lively waltz that synthesizes themes and motifs from all the previous movements in a vigorously energetic conclusion. The *Octet* ends on a final arpeggiated flourish, with a flattened second scale degree that serves to remind the listener of both the work's and the composer's Romanian origins.

*Program notes by Luke Howard*

**Richard Beene**, bassoonist, enjoys an active career as an orchestral player, soloist, chamber musician and educator, and is a member of several faculty ensembles. He is also principal bassoonist with the Toledo Symphony Orchestra, where he has appeared numerous times as a soloist.

The internationally acclaimed cellist, **Erling Blöndal Bengtsson** joined the University of Michigan School of Music Faculty in 1990. Long known to European audiences, he has enjoyed a distinguished and prolific career as a teacher, performer and recording artist not only in the Scandinavian countries, but throughout the Continent, Great Britain and the Soviet Union.

**Deborah Choacki**, Assistant Professor of Clarinet, joined the School of Music faculty in the fall of 1993. She holds a bachelor of music with distinction from the Eastman School of Music and a master of music from Northwestern University. Her clarinet studies were with the renowned artist-teachers Stanley Hasty and Robert Marcellus.

**Katherine Collier** was the top prize winner of the National Young Artists' Competition and the Cliburn Scholarship Competition and was the recipient of a Rockefeller Award and a Kemper Educational Grant. She has bachelor's and master's degrees from the Eastman School of Music, where she received the performer's certificate, and a postgraduate diploma from the Royal College of Music in England.

**Nicole Divall**, violist, is a graduate of the Canberra School of Music in Australia. Since coming to the United States in 1992, she has participated in a two-year training program for young quartets, directed by the Emerson Quartet. She has appeared at the summer festivals of Aspen, BRAVO! Colorado, Park City, Steamboat Springs, North Arkansas, San Juan Islands, New Hampshire, and Taos, and on the concert series of Troy and Berkshire.

**Freda Herseth**, mezzo-soprano, has sung leading roles in opera houses in Germany and the United States, and has received critical acclaim for her performances in *La Cenerentola*, *The Marriage of Figaro*, *Hansel and Gretel*, *Così fan tutte*, *Der Rosenkavalier* and *The Barber of Seville*. She was guest soloist with the Stuttgart Opera from 1983-95.

**Andrew Jennings**, Associate Professor of Violin, was graduated from The Juilliard School. His principal teachers included Ivan Galamian, Alexander Schneider and Raphael Druian. In 1971, he was a founding member of the remarkable Concord String Quartet, which association he maintained until the Quartet disbanded in 1987.

**Bryan Kennedy**, Associate Professor of Horn, a two-time prize winner in the Heldenleben International Horn Competition, came to the School of Music in 1995 after a distinguished orchestral career. He was a member of the Detroit Symphony Orchestra from 1982-1995, playing under many renowned conductors, including Neemi Järvi.

**Christopher Neal**, violin, is a graduate student at the University of Michigan.

**Wendolyn Olson** is a doctoral student in Violin Performance at the University of Michigan where she studies with Paul Kantor. She received her Bachelor's of Music from Indiana University and earned Master's degrees in solo violin performance and chamber music at the University of Michigan. She currently plays with the University of Michigan Graduate String Quartet and the University of Michigan Contemporary Directions Ensemble.

**Harry Sargous**, Professor of Oboe, came to Michigan in 1982 from Toronto where he had been principal oboist since 1971 of the Toronto Symphony and the Toronto Chamber Winds. He held that position as well with the Kansas City Philharmonic and the Toledo Symphony, and performed for several summers at the Marlboro Music Festival.

**Yizhak Schotten**, violist, was born in Israel and brought to the U.S. by the renowned violist William Primrose, with whom he studied at Indiana University and the University of Southern California. Other studies were with Lillian Fuchs at the Manhattan School of Music.

**Stephen Shipps**, Associate Professor of Violin, studied with Josef Gingold at Indiana University, where he received a B.M., an M.M. with honors and a performer's certificate. He also studied with Ivan Galamian and Sally Thomas at the Meadowmount School and with Franco Gulli at the Accademia Chigiana in Siena, Italy.

**Felix Wang**, cello, from Okemos, Michigan, is currently working on his Doctorate of Musical Arts at the University of Michigan. He received his Bachelor of Music from the Peabody Institute, and his Master of Music from the New England Conservatory. In 1993, Mr. Wang was a recipient of a prestigious Beebe grant for study abroad and spent a year in London.

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REGENCY TRAVEL

*present*

# THE ASSAD BROTHERS

*guitar duo*

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**PROGRAM**

Friday Evening,  
April 18, 1997  
at 8:00

Rackham Auditorium  
Ann Arbor, Michigan

*Isaac Albéniz*

CORDOBA, OP. 232, No. 4

(from *Cantos de España*)

*Jean-Philippe Rameau*

FROM *Nouvelles suites de pièces de clavecin*

L'égyptienne\*

La Poule\*

*André Jolivet*

SÉRÉNADE POUR DEUX GUITARES

Preludio e canzona

Allegro trepidante

Andante maliconico

Con allegria

*Darius Milhaud*

SCARAMOUCHE\*

Vif

Modéré

Brazileira

INTERMISSION

*Joaquin Rodrigo*

TONADILLA

Allegro ma non troppo  
Minueto pomposo  
Allegro vivace

*Astor Piazzolla*

TANGO SUITE \*\*

Deciso  
Andante  
Allegro

*Antonio Carlos Jobim*

CRÔNICA DA CASA ASSASSINADA\*

Trem para Cordisburgo  
Chora coração  
Jardim abandonado  
Milagre e Palhaços

*Sergio Assad*

ETERNA

SAMBA

\* arranged by Sergio Assad

\*\* dedicated to the Assads

Seventy-first Concert  
of the 118th Season

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## CORDOBA, OP. 232, NO. 4

(from *Cantos de España*)

Isaac Albéniz

Born on May 29, 1860 in Camprodón, Spain

Died on May 18, 1909 in Cambó-les-Bains,

French Pyrénées

MANY OF THE compositions composed by Albéniz for keyboard are tinted with the color and sound of the guitar. He exchanged ideas with many French composers, including Claude Debussy, which helped him to create his own impressionist style. So influential are his piano works that a school of indigenous piano music was founded in Spain. As a youth, he played the guitar and after establishing himself as one of Spain's leading composers he openly gave approval to those guitarists who made transcriptions of some of his major keyboard works. His *Suite Iberia* reveals many guitar-like orchestral effects. Tarrega, Llobet, Segovia, and others found a wealth of new works to arrange for the guitar in the music of Albéniz.

*Cordoba* is number four in a group of pieces entitled *Cantos de España*. The beginning of the piece opens with an impression of dawn overlooking the village of Cordoba. As the work progresses, the music becomes more active, reflecting the increased activity of the people. The story of village life unfolds and one's imagination does likewise.

## L'ÉGYPTIENNE AND LA POULE

Jean-Philippe Rameau

Born September 25, 1683 in Dijon

Died September 12, 1764 in Paris

JEAN-PHILIPPE RAMEAU was born in Dijon on September 25, 1683. Throughout his long career, he became the most celebrated eighteenth-century French composer and one of the most influential music theorists.

Published in 1722, his *Traité de l'harmonie réduite à ses principes naturel* was the first attempt in music history to give a scientific basis to harmonic theory. In 1726 he published his *Nouveau système de la théorie musicale*, making a significant contribution to the development of musical theory.

Although he only started writing opera at the age of fifty, Rameau left one of the most impressive contributions to the genre by producing twenty-two grand operas in twenty-seven years. Most of them were immediate successes, including his masterpiece *Castor et Pollux*.

Rameau also made important contributions to harpsichord music. He wrote his first collection of harpsichord pieces in 1706 in what could be considered a sketch of a suite. In 1724 he published two suites in one book under the title *Pièces de Clavecin*, and in 1731 wrote a second book divided also in two suites that he called *Nouvelles Suites*. The pieces *L'égyptienne* (the Egyptian girl) and *La Poule* (the hen) are from Suite No. 2 of the 1731 book.

## SÉRÉNADE POUR DEUX GUITARES

André Jolivet

Born on August 8, 1905 in Paris

Died on December 20, 1975 in Paris

ANDRÉ JOLIVET was born in Paris in 1905. He studied harmony, counterpoint, and fugue with deFlem and composition and orchestration with Varèse. In 1935 he joined the chamber music society *Spirale* and in the following year, founded, with Messiaen, Lesur, and Baudrier, the group *Jeune France*, with the purpose of spreading modern French music. While working intensively as a conductor, he was music editor of *La nouvelle Saison*, an arts and literary criticism publication, and music director of *La Comédie Française*. He won many awards during his career, most notably the *Grand prix*

*musical de la ville de Paris* in 1951, and the *Grand prix international de compositeurs* in 1954. Jolivet wrote music of many genres and left among his many works, a piece for two guitars written in 1956 for the famous French duo Presti-Lagoya. The four movements of the piece *Sérénade pour deux guitares* evoke the countries of Italy, Spain, France, and the United States.

## SCARAMOUCHE

*Darius Milhaud*

*Born on September 4, 1892 in Aix-en-Provence*

*Died on June 22, 1974 in Geneva*

IN 1937 MILHAUD scored a French theatre play named *Scaramouche*. In its version for two pianos, the piece became widely known and a favorite among piano duets. The first movement (*vif*) is based upon a very popular theme from the time (*Trois esquimaux autour d'un brasero*); the second movement (*modéré*) is the most developed of the three, recalling slightly Satie's harmonies. The final movement (*Danza brasileira*) is an echo from Rio de Janeiro during the 1930s where Milhaud lived and worked as "attaché cultural" at the French Embassy.

## TONADILLA

*Joaquín Rodrigo*

*Born on November 22, 1901 in Sagunto, Valencia*

THE TONADILLA WAS originally a plain-song with guitar accompaniment used to mark an interlude in Spanish theatrical performances. It subsequently evolved into a short show piece. The *Tonadilla para dos guitarras* (1964) written by Rodrigo holds to the general form of a typical Spanish genre piece making use of the guitar. The opening "allegro," concise and brilliant, establishes between the two guitars, brisk dialogue

punctuated by powerful rasgueados. The second movement, "Minuetto pomposo," respects the traditional symmetry of the genre (minuet/triplet/minuet). The lyrical, occasionally mischievous accents of the minuet, contrast with the central triplet, showing off to excellent advantage, the expressive qualities of the guitar in a song of exaltation underscored by bold rasgueados.

An "allegro vivace" of extraordinary flight ends the tonadilla, the dazzling dynamics of the first section are followed by a slow part blending the warm sonorities of the guitars before concluding in a frenzied return to the principal motif.

## TANGO SUITE

*Astor Piazzolla*

*Born in 1921 in Argentina*

*Died in 1992*

ALTHOUGH HE STUDIED composition in Paris with Nadia Boulanger, Argentinian-born Astor Piazzolla made his career in his homeland as a composer of popular songs and dance pieces, and as a performer. His instruments were the piano and the bandoneon — a form of accordion that evolved in Argentina, and which is used by tango ensembles. In fact, tangos were Piazzolla's specialty, and he had a reputation in Argentina as the "king of the tango."

Piazzolla was a relative newcomer to guitar composition when he wrote this work for the Assads, however the movements of the *Tango Suite* show a thorough understanding of the instrument's character and capabilities. Formally, the opening tango (*Deciso*) is a three-part structure, with fast sections bracketing a more gentle, lilting central part. The second tango, an *Andante*, begins sweetly, with widely ranging melodic shapes punctuated by brusque chordal figures. These, in turn, lead back to the dreamy

mood of the opening bars. The finale, an "Allegro," is the most agitated of the three tangos, full of bright, rapid chording, speedy single lines, and even a touch of chromaticism. This time, even the gentler middle section retains a feeling of energy and zest.

## CRÔNICA DA CASA ASSASSINADA

*Antonio Carlos Jobim*

*Born in 1927 in Rio de Janeiro*

ANTONIO CARLOS JOBIM was born in 1927 in Rio de Janeiro, Brazil. Jobim was one of the founders of the new style of playing samba known as *bossa nova*. Already famous in his native Brazil, Jobim became an international celebrity in the 1960s with the great success of his music recorded by Stan Getz and Charlie Byrd. His great collection of melodies became standards of cool jazz. Jobim is considered by many as the Brazilian Gershwin due to his attempts to close the gap between popular and serious music. One of the best examples of that is the soundtrack, *Crônica da casa assassinada* written for the movie of the same title by Paulo Sarraceni. Four pieces of the soundtrack, *Trem para Cordisburgo* (Train to Cordisburgo), *Chora Coração* (Cry Heart), *Jardim abandonado* (Abandoned Garden), and *Milagre e Palhaços* (Miracle and Clowns) were recorded in 1973 in the album *Matita Perê*. In these pieces one can hear Jobim's fondness for the music of Villa Lobos, Rachmaninoff, and the French Impressionists. The present arrangement for two guitars by Sergio Assad is based on the original orchestration by Claus Ogerman.

## ETERNA / SAMBA

*Sergio Assad*

AS A MEMBER of the Assad Duo, Sergio Assad has composed many pieces for their concert performances. Although his music is strongly influenced by a traditional Brazilian idiom and remains harmonically mostly tonal, it is also informed by contemporary practices. *Eterna* is a lyrical piece with some Impressionist color, while *Samba* blends harmonic complexities with the rhythmic excitement of this well-known Brazilian dance.

*"I believe we were always meant to be a team right from the first time we picked up our guitars. We began playing guitar at exactly the same time, we always studied with the same teachers and learned the same music and techniques. Such interaction can only really happen with brothers, because we shared every aspect of our musical education together."*

The Assads'

*St. Louis Post-Dispatch* Interview

**T**he twentieth century has produced a number of guitar duos formed by happenstance or recording-company intervention. But for Brazilian-born siblings Sergio and Odair Assad, the roots obviously go much deeper. Today's foremost guitar duo, the Assads have been credited with *doublehandedly* reviving Brazilian music for the instrument. Their virtuosity has inspired a number of composers to dedicate oeuvres to the Assad Duo such as Astor Piazzolla, Terry Riley, Radamés Gnatalli, Marlos Nobre, Nikita Koshkin, Roland Dyens, Dusan Bogdanovic,



THE ASSAD BROTHERS

Jorge Morel, Edino Krieger and Francisco Mignone.

As children, the Assads' mandolinist father guided their discovery of Brazilian music. Their uncanny ability to play guitar together was evident at an early age and led them to seven years of study with the classical guitarist and lutenist Monina Tavora, a disciple and former pupil of Andres Segovia.

The Assads' international career began with a major prize at the "Rostrum of Young Interpreters" in Bratislava, former Czechoslovakia, in 1979. Presently based in Europe, the Assads perform often in recital and with orchestras in France, Great Britain, Belgium, the Netherlands, Germany, Poland, the Czech Republic, Slovakia, Slovenia, Austria, Switzerland, Italy, Spain, Portugal and Greece, as well as Australia, Israel, the Far East, North and Latin America. This season, the Assads' North American tour includes this concert in Ann Arbor, as well as engagements in New York, Boston, Cleveland, St. Louis, Dallas, Los Angeles, Miami and San Juan.

Sergio and Odair have recorded over ten CDs. Their Baroque CD has received wide acclaim and their 1996 release *Saga dos Migrantes* was a New York Times Critics'

Choice selection. Aside from their duo recitals and their appearances with orchestras, they have been collaborating with artists such as Dawn Upshaw, Gidon Kremer, Nadja Salerno-Sonnenberg and Yo Yo Ma.

*The Assad brothers made their UMS debut in November 1992. This performance marks their second appearance under UMS auspices.*



UNIVERSITY  
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*presents*

# MAHER ALI KHAN AND SHER ALI KHAN

FARIDI QAWWALS ENSEMBLE

Maher Ali, *lead vocalist*

Sher Ali, *vocalist and harmonium*

Mashuq Ali, *vocalist and harmonium*

Sardar Ali, *vocalist*

Amjad Ali Khan, *tabla*

Badar Munir, Shaukat Ali, Maqsud Hasan, Sadat Ali Saqib,

Arif Ali, Dilbar Hussain, Abdul Rashid, Rafaqat Ali, *chorus*

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## PROGRAM

Saturday Evening,  
April 19, 1997  
at 8:00

Rackham Auditorium  
Ann Arbor, Michigan

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



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Seventy-second Concert  
of the 118th Season  
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## QAWWALI

STRONG VOICES AND explosive handclapping characterize the devotional music known as *Qawwali*. An ensemble of usually thirteen male performers convey a religious message through music and song based on mystic poetry by Sufi masters. The texts usually deal with divine love (*'ishq*), the sorrow of separation (*hifz*, *firaq*) and the union (*visal*), these concepts being symbolically reinforced and illustrated by the music. *Qawwali* blends Iranian and Central Asian poetic, philosophical, and musical elements into a North Indian base, combining popular music with classical traditions. Following the same pattern of combination and blending, the texts cover Arabic and Persian, but the main text body is usually in a simple idiom of Indian languages: Urdu, Hindi, Purbi, and Panjabi. The literal meaning of *Qawwali* is "belief" or "credo." *Qawwali* is spiritual essence; it is the devotional music the Sufis use to attain trance and mystical experience—originating with the founding of Chishti order in the tenth century and blossoming into its present form from the thirteenth century.

*Qawwali* is inseparable from the name of a court musician, composer, poet, and mystic of that period: Amir Khusrau (1254-1325). Amir Khusrau experimented with musical forms, combining the Indian and the Iranian, the Hindu and the Muslim, rendering Islamic audition combined with Hindu religious music to produce the present form of *Qawwali*.

*Qawwali* thus became a popular expression of Muslim devotion open to all faiths throughout Northern India. This form of music rapidly became a vehicle for the Islamic missionary movement in India, while at the same time reinforcing the faith of the Muslims. In many cases, the original Persian mystical text is followed by a translation in the local idiom sung in the same manner as the original. While the orthodoxy continues to reject what they perceive as a blasphemous

mixture of music and religion, *Qawwali* developed around the sixteenth century in the middle Indus at the crossroads between Iran, Central Asia, and India. This form called the *Panjabi ang*, presents the crystal-clear and profound texts of Panjabi Sufi poetry and folk songs woven into attractive melodies and powerful rhythms. Both Maher Ali, Sher Ali and Nusrat Fateh Ali Khan belong to this branch of *Qawwali*.

## THE SETTING

Although *Qawwali* has today become a part of mainstream music, it is traditionally a part of Sufi ritual at the shrine of a saint on a Thursday evening. *Qawwali* performances are stopped for the call to prayers and resume thereafter. Large gatherings of *Qawwals* are held at the death anniversaries of Sufi saints, in which their death is celebrated as marriage with God (*'urs*). Groups of *Qawwals* perform day and night, with the best coming at the end.

The audience ranges from "the friends" (a term denoting members of mystical Islamic orders) to the common people attracted by the occasion. Both the audience and the musicians are all male (with the exception of women hidden from the view of on the roof). The musicians face the holy man (*pir*) and the more learned and older members sit adjacent to him. A narrow path is left between the holy man and the performers for members of the audience to offer presents of money to the performers. The performers are surrounded by an audience circle of varying density, being thickest, and densest in the front and thinnest behind the performers. The audience is seated on the floor, with the outermost circle standing. The musicians are seated in two rows on the floor at the same level as the audience on a circular sheet of white cotton. The back row consists of the chorus, who also rhythmically

clap their hands, with one tabla-player in the middle. The front row starts with the lead singer to the right, and two accompanying singers to his left. The lead singer and his accompanist sitting next to him each have a harmonium.

The dialogue between the audience and the musicians is central to the performance of a *Qawwali*, and the performers often repeat and dwell on portions which strike a resonant chord in the audience. The impact of vigorous hand-clapping both repetitive and forceful tends to produce in the audience a trance-like state. Persons experiencing the trance brought on by *Qawwali* often speak of an experience of flying. Flight is also the imagery used in several Sufi texts in their endeavor to achieve divine union.

Drawing and holding the attention of a heterogeneous audience is the skill that the performers of *Qawwali* attain. They claim that *Qawwali* breaks the barriers of language and draws people closer to divinity. They do this by attempting to alter the state of consciousness of the audience in order to make them more receptive to the content, which is of a syncretistic and mystical nature. The form has been perfected over the centuries and is claimed to lift the audience to exaltation even if they do not understand the words. Form and content are interlinked in *Qawwali* and a complete appreciation is possible only with a knowledge of both. For example, when expressing the pain of separation from a distant beloved in content, the lead singer changes the music to long stretched pieces to emphasize the distance, while words expressing union are compressed in a rapid rendition.

## THE INSTRUMENTS

In the past, the instrumentation of the *Qawwali* was a double-headed drum (*dholak*) and a bowed lute (*sarangi*, *dilruba*) and an

earthenware pot. The instrumentation today consists of a pair of hand-pumped harmoniums in the front row, supported by either a *dholak* or a pair of drums (*tabla*) in the middle of the second row. The larger left drum of the *tabla* is given a coating of freshly-kneaded dough in the center to give it more resonance. In the case of the *dholak*, the inside of the membrane on the left side is coated on the inside with a special glue mixed with oil for the same effect. A large earthenware pot (*ghara*) is sometimes also used for the rhythm with anklets tied on the wrist of this pot player (*ghungru*), as well as the iron rings on the fingers to strike the side of the pot. A booming sound is created by striking the mouth of the pot with the open hand, sharp percussive sounds by hitting the rings against the sides, and the tinkling of bells by shaking the wrist in mid-air. Clapping by the performers of the second row completes the instrumentation.

## THE MUSIC

The *Qawwali* opens with an introduction to the main tune of the item to be performed, the *naghma*. The *naghma* also is an aid for the musicians to tune their instruments and to develop a musical consensus, in which the base reference note is also defined. The *naghma* also introduces the main elements of melody to follow, except sometimes for an enclosed cycle of melody within the main cycle. In the course of the *naghma*, the harmoniums, accompanied by the drums and claps, have an opportunity to show their art and skill in the absence of voice. The beat also follows the main rhythm cycle used in the main body of the item and is fast. The *naghma* ends with an abrupt silence. In the silence, the lead singer may tell the audience about the item he is going to present. The silence can be gently broken by a very short singing without any words or rhythm (*alap*).

When words appear for the first time in this singing, it is then called a *rubai* or, in the case of the Punjabi ang, the *dohra*. Technically, the *rubai* is the Farsi term for a quatrain with a specific meter and rhyme pattern. In the *Qawwali*, however, it may be any number of lines in any of the *Qawwali* languages. The *rubai* or *dohra* opens with a couplet sung by the lead singer with the harmonium, the claps and drums silenced. The couplet is repeated by the main accompanist. The content of the *rubai* is linked to that of the main *Qawwali*, but is usually the work of another poet. The *rubai* also establishes the general mood of the *Qawwali*, which picks up from *rubai* with a startling entry by the drum, followed a few beats later with the entire clapping ensemble.

The main *Qawwali* starts in a moderate or slow beat (*vilampat*) and finally develops to a faster tempo (*drut*). There is one major refrain (*takrar*) throughout the *Qawwali* and it is this refrain that gives any particular *Qawwali* its name. The *Qawwali* generally chooses one text by a single poet (in Farsi a *ghazal* by Amir Khusrau, in Punjabi a *kafi* by Bullhe Shah, or any contemporary poet). However, couplets from other poems by the same poet are permitted in the main text. If a couplet or line is taken from any other poet and chosen to highlight the concept or feeling being conveyed in one part of the main text, this auxiliary verse is known as *girah* (literally, a knot) in the *Qawwali*. The *girah* is usually delivered as an intensive emotional interjection. *Girahs* are often more of a chanted recitation than a tune, although the same beat is retained; however, an accomplished accompanying singer can present a *girah* in a specific *raga*, usually the pentatonic *pahari*, though other *ragas* can also be used. The lead *Qawwal* launches a refrain and hands it over to the chous while resting and preparing for his next solo entry, which is either a *girah* or the next couplet of the main text. The *girah* repertoire ranges

from couplets from Amir Khusrau, Usman Marwandi, Bu Ali Qalandar, Bullhe Shah, Shah Ussain to those composed by the main singer himself or even a “divine” inspiration (*amad*) during the *Qawwali*.

The development of the *Qawwali* follows the normal pattern of the song in North Indian music: the composed piece in both instrumental and vocal music generally has two sections, *astai* and *antara*. The former is the main part of the composition and is said to be usually limited to the lower and middle register, while the *antara* extends from the middle to the upper registers.

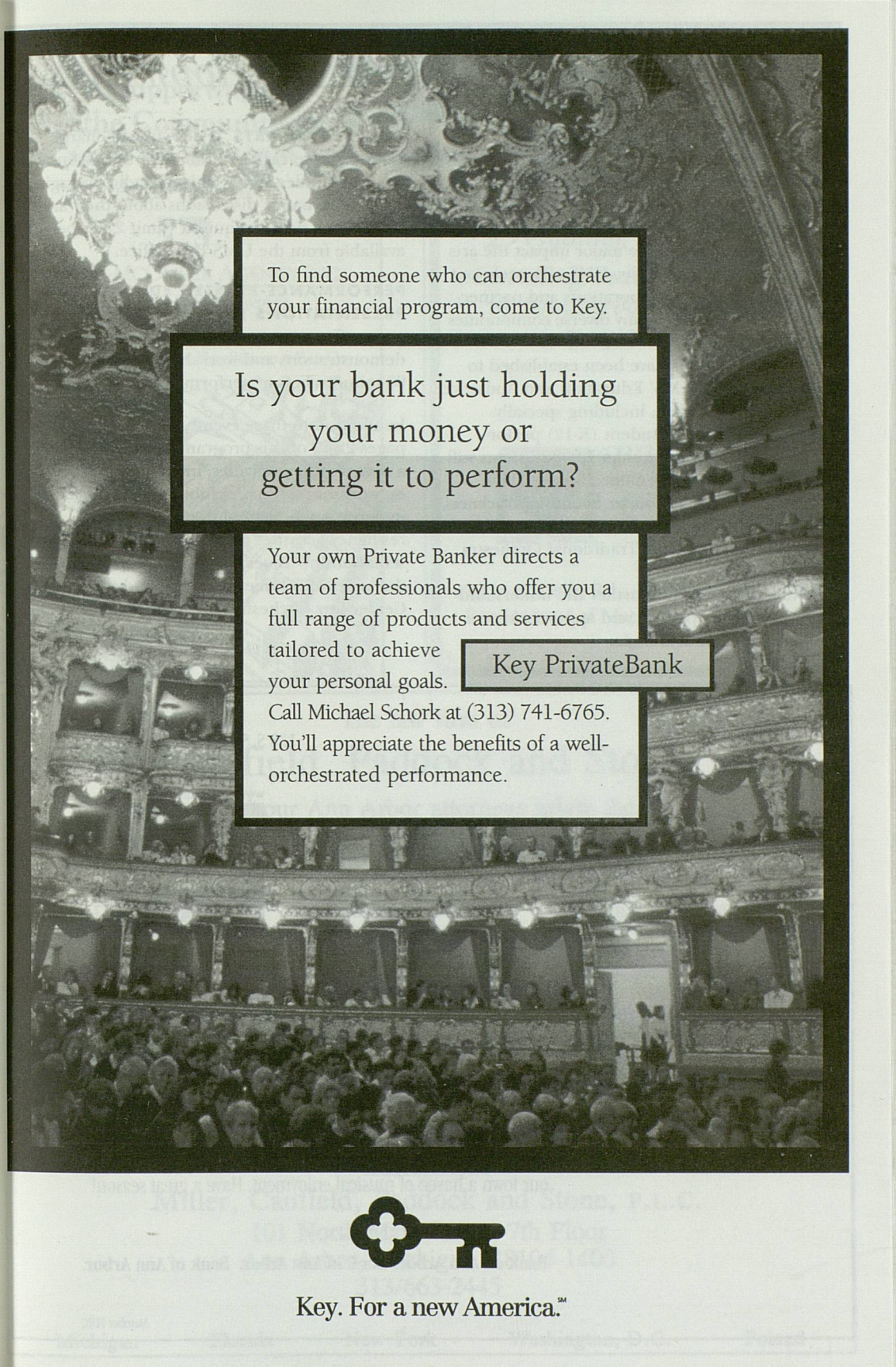
*Qawwali* contents strong elements of dance (*raqs*), which find expression in closed *Qawwali* sessions of Sufi orders. This is performed after the rang of Amir Khusrau, a mystic composition with the text in Hindi.

## THE PERFORMERS

True to tradition, the ensemble is headed by a pair of brothers: Maher Ali is the leader of the group. As in most *Qawwali* ensembles, Maher Ali is the lead singer (*mohri*) with a strong — though not necessarily very melodic — voice. He is supported by a sweeter, almost feminine, voice of the younger Sher Ali. The brothers are balanced by an analogous pair of vocalists (*avazia*), Mashuq Ali and Sardar Ali.

The brothers learned the art of *Qawwali* from their father, Badruddin Khan, who comes from a long line of *Qawwals*, tracing their origin to the legendary thirteenth century musician Tanras Khan. After Nusrat Fateh Ali Khan, they are the most popular *Qawwals* inside Pakistan. They belong to the Chishti-Fardi Sufi order.

*This performance marks the Ali Khan Ensemble's debut under UMS auspices.*

A black and white photograph of a grand, ornate theater interior. The ceiling is highly decorated with intricate patterns and a large chandelier. The theater has multiple levels of balconies filled with people, and the stage is visible at the bottom. The overall atmosphere is one of elegance and grandeur.

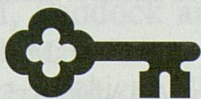
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# Education and Audience Development

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

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

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

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

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

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

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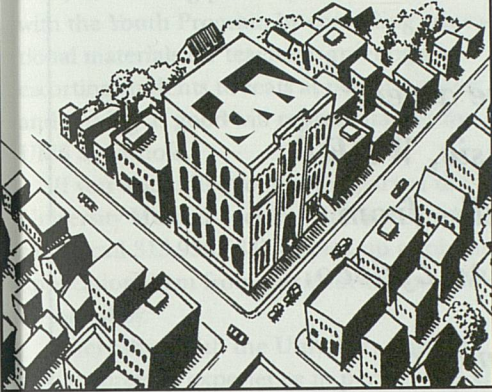


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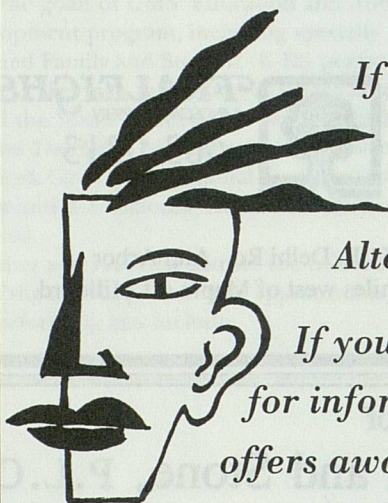
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## VOLUNTEERS AND INTERNS

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

If you would like to become part of the University Musical Society volunteer corps, please call 313.936.6837 or pick up a volunteer application form from the Information Table in the lobby.

Internships with the University Musical Society provide experience in performing arts management, marketing, journalism, publicity, promotion, production and arts education. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. For more information, please call 313.647.4020 (Marketing Internships) or 313.647.1173 (Production Internships).

## COLLEGE WORK-STUDY

Students working for the University Musical Society as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, and event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 313.764.2538 or 313.647.4020.

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

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

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

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## CAMERATA DINNERS

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

Thursday, February 6  
Budapest Festival Orchestra

Friday, February 14  
Brandenburg Ensemble

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

Friday, March 14  
Richard Goode, piano

Saturday, March 29  
Cecilia Bartoli, mezzo-soprano

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

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

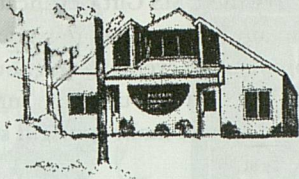


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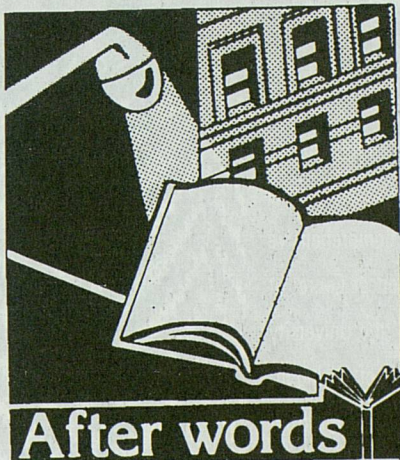
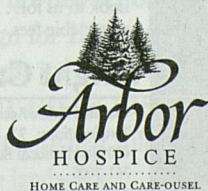
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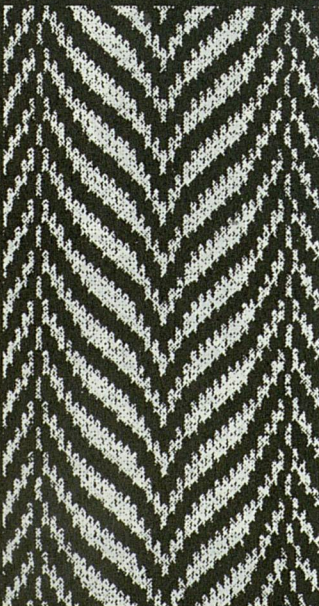
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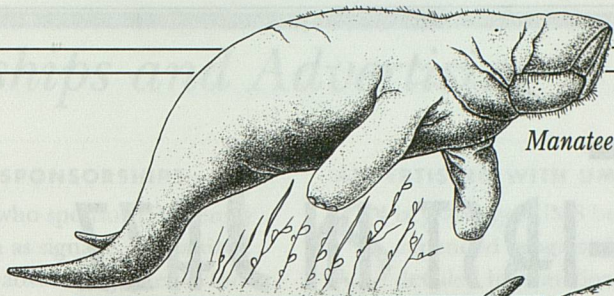


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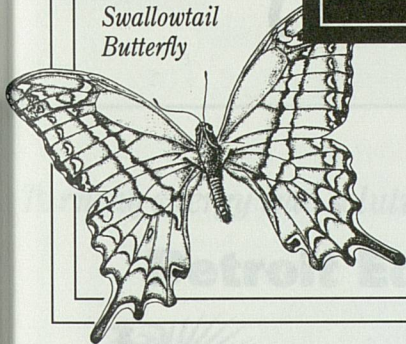


Manatee

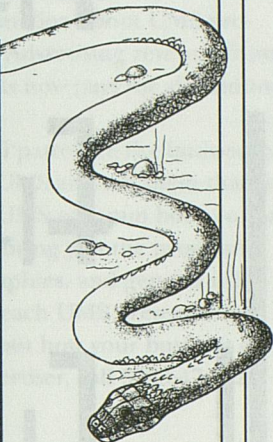
Spotted Owl



Schaus Swallowtail Butterfly

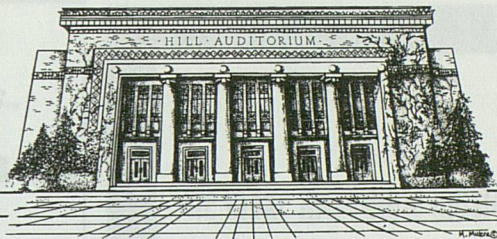


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**GRIGORY SOKOLOV**

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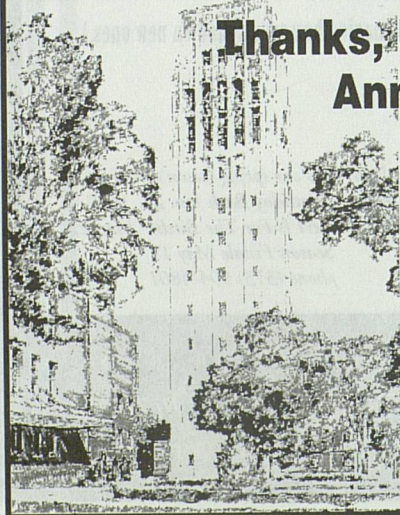
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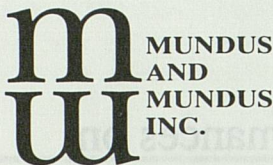
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## Advisory Committee

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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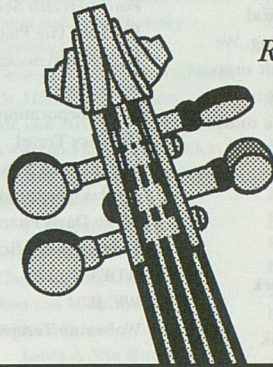
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The University Musical Society would also like to thank those generous donors who wish to remain anonymous.

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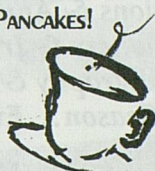
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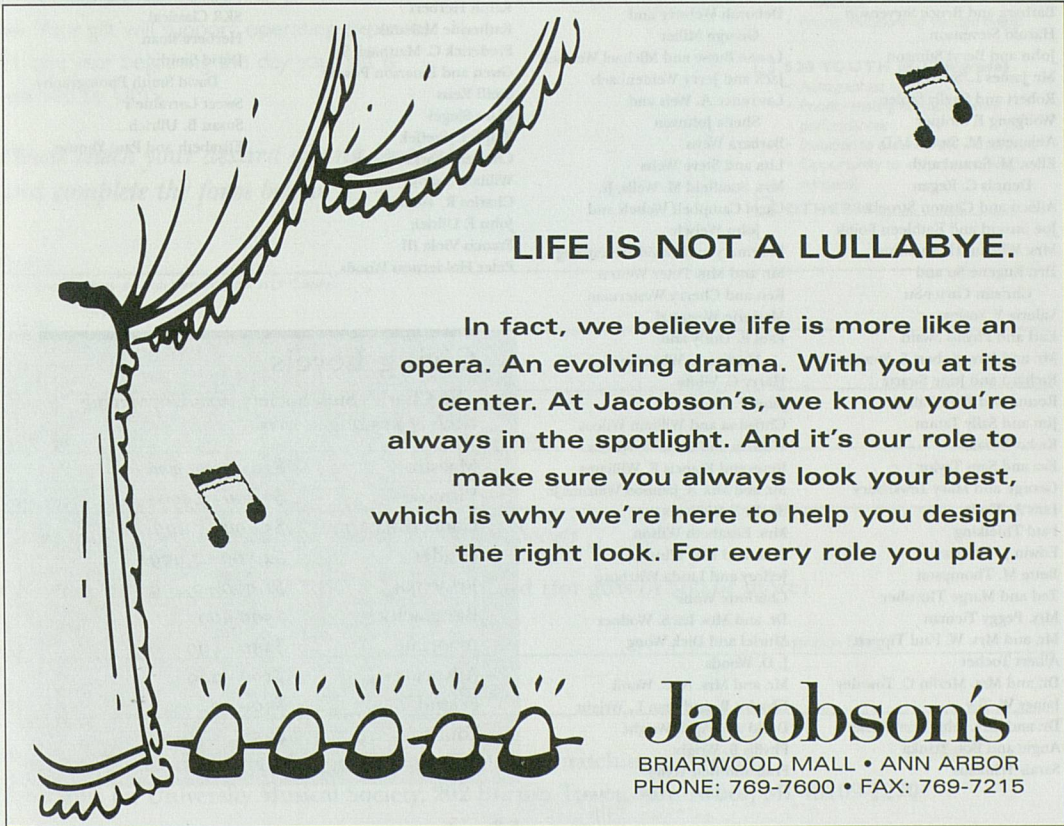
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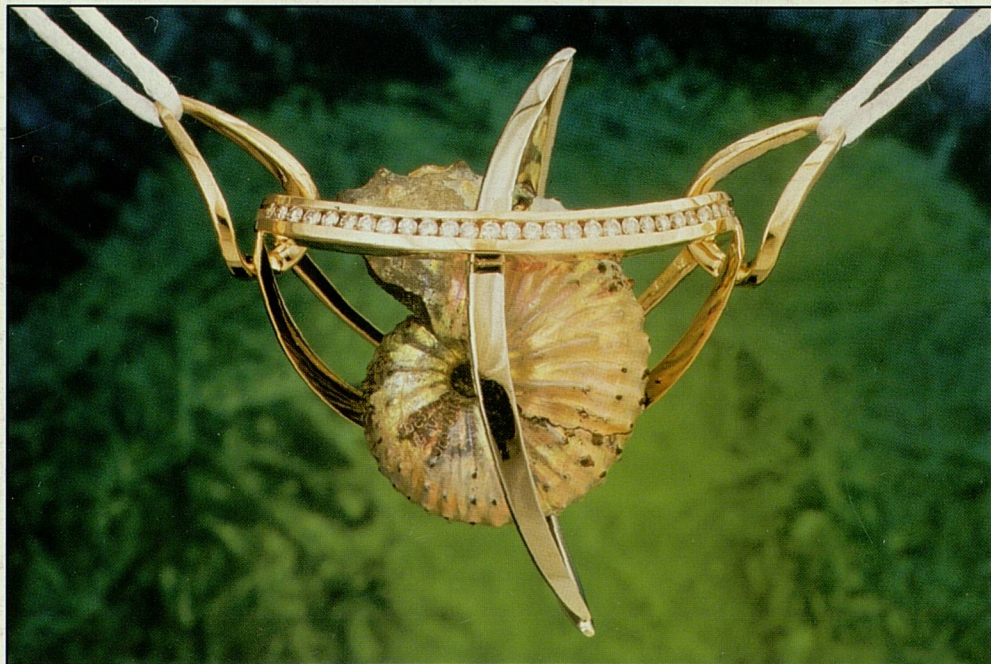


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