

University Musical Society

of the University of Michigan, Ann Arbor



THE 1997 FALL SEASON



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University Musical Society

The 1997 Fall Season

On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1996-97 season. Pianist Leif Ove Andsnes responds to a standing ovation after performing with the Detroit Symphony Orchestra in Hill Auditorium, saxophonist James Carter performs with drummer Richard "Pistol" Allen as a part of the *Conversin' with the Elders* concert in the Lydia Mendelssohn Theatre, and choreographer Twyla Tharp performs as part of her reconstruction of *The One Hundreds* in the Power Center.

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*I got a simple rule about everybody:
If you don't treat me right, shame on you.*

LOUIS ARMSTRONG



Beacon Investment Company

First National Building 201 South Main Street Suite 200
Ann Arbor, Michigan 48104 (313) 662-1200

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Dear Friend,

Thanks very much for attending this performance and for supporting the University Musical Society (UMS) by being a member of the audience. I'd like to invite you to become even more involved with UMS. There are many ways you can do this, and the rewards are great.

Educational Activities. This season UMS is hosting more than 150 performance-related educational events, nearly all of them free and open to the public. Want to learn from a member of the New York City Opera National Company what it's like to be on the road for four months, or find out from Beethoven scholar Steven Whiting why the composer's music, beloved by today's audiences, was reviled by many in Beethoven's own time? Through our "Master of Arts" interview series, Performance-Related Educational Presentations (PREPs), post-performance chats with the artists, and a variety of other activities, I invite you to discover the answers to these and other questions and to deepen your understanding and appreciation of the performing arts.

UMS Choral Union. Does singing with an outstanding chorus appeal to you? UMS' own 180-voice chorus, which performs annually on the UMS series and as guest chorus with leading orchestras throughout the region, invites you to audition and to experience the joys of musicmaking with the wonderful people who make up the chorus.

Volunteering. We couldn't exist without the marvelous work of our volunteers. I invite you to consider volunteering — ushering at concerts, staffing the hospitality booth in the lobby, serving on the UMS Advisory Committee, helping prepare our artists' welcome packets, offering your special talent to UMS, etc. — and joining the more than 500

people who make up this absolutely critical part of the UMS family.

Group Activities. If you are a member of a service club, youth group, religious organization, or any group that enjoys doing things together, I invite you to bring your group to a UMS event. There are terrific discounts and other benefits, not to mention the fun your group can have before, during, and after a UMS event.

UMS Membership. If you're not already a UMS member, I hope you'll consider becoming one. Not only do you receive the satisfaction of knowing that your financial support is helping us bring the world's best artists to our community, but there are numerous benefits to enjoy, including advance ticket purchase, invitations to special events, opportunities to meet artists, and more.

You can obtain further information about all of these opportunities throughout this program book and on our website (www.ums.org). You can also stop by the hospitality booth in the lobby or come and talk to me directly. I'd love to meet you, answer any questions you might have, and, most importantly, learn of anything we can do at UMS to make your concertgoing experience the best possible. Your feedback and ideas for ways we can improve are always welcome. If you don't happen to catch me in the lobby, please call me at my office in Burton Tower at 313.647.1174.

Sincerely,

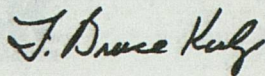
Kenneth C. Fischer
President



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
Chair, UMS Board of Directors



SAM EDWARDS
President, Beacon
Investment Company
"All of us at Beacon know that the University Musical Society is one of this community's most

valuable assets. Its long history of presenting the world's outstanding performers has established Ann Arbor's reputation as a major international center of artistic achievement. And its inspiring programs make this a more interesting, more adventurous, more enjoyable city."

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Chairman of the
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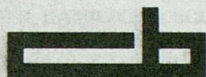
and educational projects of the University Musical Society."

Conlin Travel



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.
"Café Marie's support of the University Musical Society Youth Program 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."



**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
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EDWARD SUROVELL
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"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."

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"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."

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ALEX TROTMAN
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"Ford takes particular pride in our long-standing 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."



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

"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."

JPEinc



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"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
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Inc.*

"McKinley Associates is proud to support the University Musical Society and the cultural contribution it makes to the community."

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**THOMAS B.
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"I used to feel that a UofM - Notre Dame football ticket was the best ticket in Ann Arbor. Not anymore. The UMS provides the best in educational entertainment."

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Principal
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is particularly

pleased to support the University Musical Society and the wonderful cultural events it brings to our community.

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JORGE A. SOLIS
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 honored to share in
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proud tradition of musical excellence and
 artistic diversity."



LARRY MCPHERSON
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 "NSK Corporation is
 grateful for the
 opportunity to con-
 tribute to the
 University Musical

Society. While we've only been in the Ann
 Arbor area for the past 83 years, and UMS
 has been here for 119, we can still appreci-
 ate the history they have with the city —
 and we are glad to be part of that history."



JOE E. O'NEAL
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 "A commitment to
 quality is the main
 reason we are a
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Musical Society's efforts to bring the
 finest artists and special events to our
 community."



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 proud to be associat-
 ed 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,
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 & Scheetz*
 "Pepper, Hamilton
 and Scheetz
 congratulates the
 University Musical

Society for providing quality perfor-
 mances in music, dance and theater to the
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 Southeastern Michigan. It is our
 pleasure to be among your supporters."



SUE S. LEE
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 zation as the Musical

Society at the University of Michigan."



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DR. JAMES R. IRWIN
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 Companies.*
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 "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."



Thank You, Foundation Underwriters



DAVID E. ENGELBERT
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*Co-chairmen
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 Foundation*
 The Benard L. Maas
 Foundation is proud
 to support the
 University Musical

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 Benard L. Maas February 4, 1896 - May
 13, 1984.

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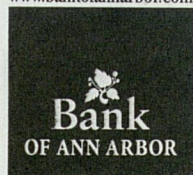
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We'd like to thank the University Musical Society for making
our town a haven of musical enjoyment. Have a great season!

Bank on Ann Arbor. Bank in Ann Arbor. Bank of Ann Arbor.

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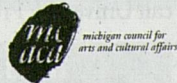
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General Information

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.

Museum of Art: A coat closet is located to the right of the lobby gallery, near the south staircase.

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

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre call University Productions: 313.763.5213.

For items lost at St. Francis of Assisi Catholic Church, the Michigan Theater and the U-M Museum of Art, 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 UMS members at the Principal level. Free and reserved parking is available for UMS members at the Leader, Concertmaster, Virtuosi, Maestro and Soloist 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.

Museum of Art: No public phones are available at the Museum of Art. The closest public phones are located across the street in the basement level of the Michigan Union.

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 of 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 rooms are located in the mezzanine lobby. Wheelchair-accessible restrooms are located on the main floor off of aisle one.

Mendelssohn: Men's and women's rooms are located down the long hallway from the main

floor seating area.

St. Francis: Men's and women's rooms are located in the basement at the bottom of the front lobby stairs.

Museum of Art: Women's rooms are located on the first floor near the south staircase. Men's rooms are located on the basement level near the south staircase.

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 Booth

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

Come Enjoy Our 1997-1998 Season at the UM School of Music!

Sweeney Todd by Stephen Sondheim

Musical Theatre Department • Mendelssohn Theatre • Oct. 16-19

Ravel/Stravinsky *The Child and the Enchantments & The Nightingale*

School of Music Opera Theatre • Power Center • Nov. 13-16

Ladyhouse Blues by Kevin O'Morrison

Department of Theatre and Drama • Mendelssohn Theatre • Nov. 20-23

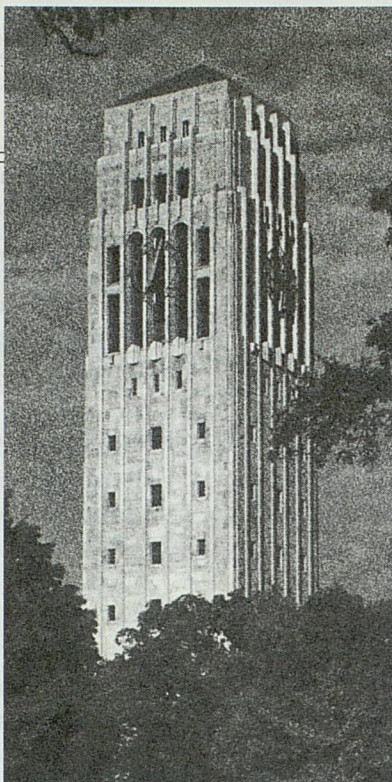
Henry V by William Shakespeare

Department of Theatre and Drama • Power Center • Dec. 4-7



Call 764-0450 for tickets and more information





Home is where the art is.

Thanks to UMS for making such an artful
contribution to the place we call home.

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Ticket Services

Phone orders and information

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

313.764.2538

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

1.800.221.1229

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

Visit our Box Office in person

At the Burton Tower ticket office on the University of Michigan campus. Performance hall box offices 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. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.

Supporting
the Community
from the Heart of
Ann Arbor

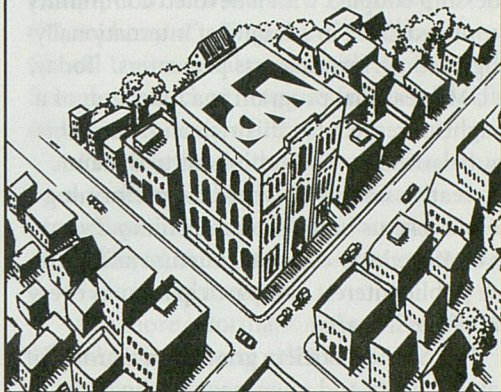


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the sound of that.*



Music is all we do!

University Musical Society of the University of Michigan

The goal of the University Musical Society (UMS) is clear: to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 119 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the next millenium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

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 theatre. Through educational endeavors, commissioning of new works, youth programs, artists residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The Musical Society now hosts over 70 concerts and more than 150 educational events each season. UMS has flourished with the support of a generous community which gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Museum of Art and the Lydia Mendelssohn Theatre.

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.



Thomas Sheets conducts the UMS Choral Union in *Messiah*

UMS Choral Union

Thomas Sheets, conductor

Throughout its 119-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

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. Four years ago, the Choral Union further enriched that tradition and regularly collaborates as large chorus with 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 Chloè*, 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*, Bach's *Mass in b minor* and the Verdi *Requiem*.

Last season, the UMS Choral Union further expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a presentation of the rarely-performed Mahler's *Symphony No. 8* ("Symphony of a Thousand"). This season the Choral Union collaborates with the Ann Arbor Symphony Orchestra to present Mendelssohn's *Elijah* in February of 1998.

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

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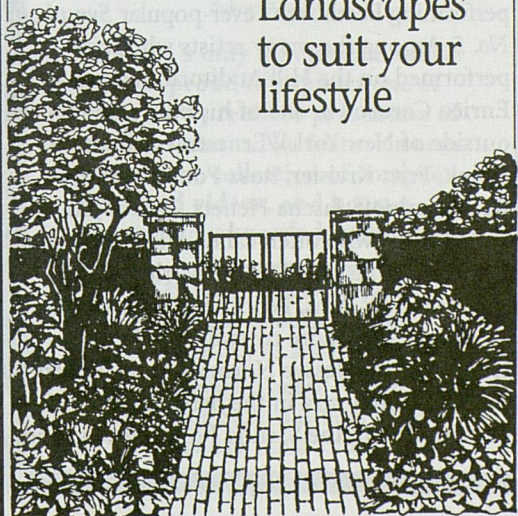
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Auditoria

Hill Auditorium

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is 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 impor-



Hill Auditorium

tant debuts and long relationships throughout the past 84 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.

Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing Beethoven's ever-popular *Symphony No. 5*. 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 Kreisler, Rosa Ponselle, Sergei Rachmaninoff, Jascha Heifetz, Ignace Jan Paderewski (who often called Hill Auditorium "the finest music hall in the world"), Paul Robeson, Lily Pons, Leontyne Price, Marian Anderson and, more recently, Yo-Yo Ma, Cecilia Bartoli, Jessye Norman, Van Cliburn, the MET Orchestra in the debut concert of its inaugural tour, the Vienna Philharmonic and

the late Sergiu Celibidache conducting the Munich Philharmonic.

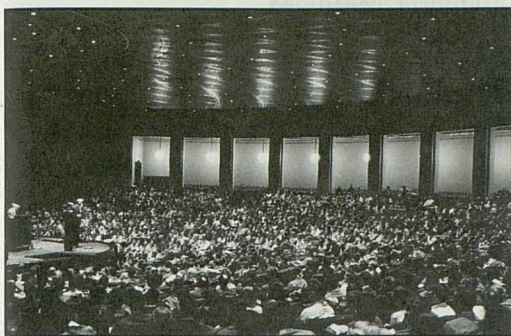
The auditorium seated 4,597 when it first opened; subsequent renovations, which increased the size of the stage to accommodate both an orchestra and a large chorus (1948) and improved wheelchair seating (1995), decreased the seating capacity to its current 4,163.

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

Hill Auditorium is slated for renovation. 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

Fifty years ago, 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, Newberry Hall and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment



Rackham Auditorium

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-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci, 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.

Power Center for the Performing Arts

The Power Center for the Performing Arts was bred from a realization that the University of Michigan had no adequate proscenium-stage 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, together with their son Philip, wished to make a major gift to the University, and amidst 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.

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 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' from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

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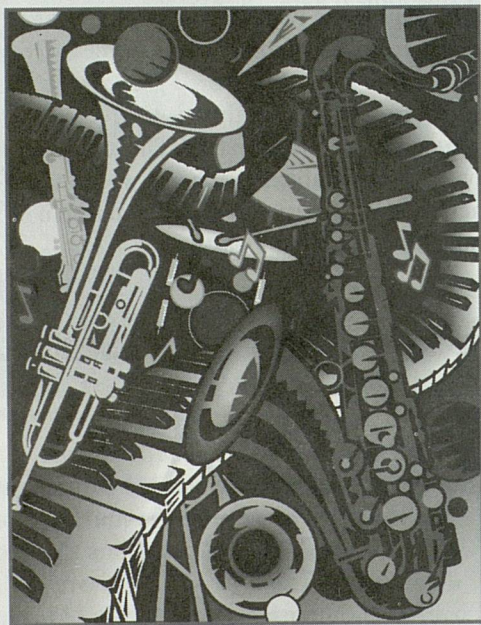
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Auditoria, continued

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 stage 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.

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. In 1979, 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 is planned for 2003.

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 James McDougal was appointed pastor in 1997.

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 900 people and has ample free parking.

In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five 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 gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS most recently began presenting 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 in recital, the superlative Mendelssohn Theatre has become a recent venue addition to the Musical Society's roster and the home of the Song Recital series. This year's series celebrates the alto voice with recitals by Marilyn Horne, David Daniels, and Susanne Mentzer.

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, and new carpeting and seats were installed.

U-M Museum of Art

The University of Michigan Museum of Art houses one of the finest university art collections in the country and the second largest art collection in the state of Michigan. A community museum in a university setting, the Museum of Art offers visitors a rich and

diverse permanent collection, supplemented by a lively, provocative series of special exhibitions and a full complement of interpretive programs. UMS presents two special concerts in the Museum in the 1997-98 season. On October 8, the Moscow Conservatory Chamber Ensemble performs a program of mixed chamber music. On March 10, Jean-Yves Thibaudet performs a program of French piano works, complementing the museum's exhibit, "Turning Point: Monet's *Débâcles at Vétheuil*."

Burton Memorial Tower

Seen from miles away, this well-known University of Michigan and Ann Arbor landmark is the box office and administrative 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 from miles around, be built in the center of campus to represent 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.

Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet. During the academic year, visitors may climb up to the observation deck and watch the carillon being played from noon to 12:30 pm weekdays when classes are in session and most Saturdays from 10:15 to 10:45 am.

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

Education and Audience Development

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

Several programs have been established to meet the goals of UMS' Education and Audience Development program, including specially designed Family and Student (K-12) performances. This year, more than 6,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Chick Corea and Gary Burton, the New York City Opera National Company, Los Muñequitos de Matanzas, and *STREB*.

The University Musical Society and the Ann Arbor Public Schools are members of the Kennedy Center Performing Arts Centers and Schools: Partners in Education Program.

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

Master of Arts Interview Series

In collaboration with Michigan Radio WUOM/WFUM/WVGR, the Institute for the Humanities, and the Institute for Research on Women and Gender, UMS presents a series of informal and engaging dialogues with UMS Artists.

- Alberto Nacif, host of WEMU's "Cuban Fantasy" interviews the reigning "Queen of Salsa" **Celia Cruz**.
- **Ursula Oppens** and the **American String Quartet** will be interviewed in conjunction with the Beethoven the Contemporary Series and will discuss their commitment to contemporary classical music and its future.

- MacArthur "Genius" grant winner **Elizabeth Streb** discusses her unique choreographic vision with UMS' Director of Education and Audience Development, Ben Johnson.

- Contemporary choreographer **Donald Byrd** will discuss his canon of work with Kimberly Camp, President of the Museum of African American History in Detroit.

- Terri Sarris and Gaylyn Studlar, U-M Film and Video Studies, will interview filmmaker **Ngozi Onwurah**, Artist in Residence for the Institute for the Humanities and the Paula and Edwin Sidman Fellow in the Arts.

PREPs (Performance-Related Educational Presentations)

Attend lectures and demonstrations that surround UMS events. PREPs are given by local and national experts in their field, and some highlights include:

- Richard LeSueur, Vocal Arts Information Services, will conduct PREPs on vocal music before David Daniels, Susanne Mentzer, Marilyn Horne, and the New York City Opera National Company.
- Alberto Nacif, Cuban music expert, will share his knowledge of Afro-Cuban Music and his personal experiences with the members of Los Muñequitos de Matanzas.
- Professor Mark Slobin of Wesleyan University lectures on "The Spirit of Yiddish Folklore: Then and Now" before Itzhak Perlman, "In the Fiddler's House": A Klezmer Summit.
- Glenn Watkins and Travis Jackson of the U-M School of Music will talk about Wynton Marsalis' world première being paired with Stravinsky's *L'histoire du Soldat* in "Marsalis/Stravinsky," a joint project with the Chamber Music Society of Lincoln Center and Jazz at Lincoln Center.
- A special concert goer's tour of the new U-M Museum of Art Monet exhibit "Turning

Wynton Marsalis greets local students during a UMS-sponsored event at Community High School.



Point: Monet's *Débâcles at Vétheuil* prior to Jean-Yves Thibaudet's recital.

• And many other highlighted PREPs featuring Ellwood Derr, Juan Lobell, Frances Aparicio, Louise Stein, Helen Siedel and Jim Leonard.

Chicago Symphony Orchestra Residency Weekend

As part of the UMS opening symphony orchestra weekend (Sept. 25-27), and in collaboration with the U-M School of Music, the Chicago Symphony Orchestra Residency will feature fifteen CSO musicians in a wide variety of instrumental master classes and panel discussions. A rare opportunity to experience many of the world's greatest musicians teaching master classes all under one roof.

Beethoven the Contemporary

The first of three years in this historic residency comparing the formidable legacy of Beethoven with the visions of many contemporary composers. Some residency highlights include:

• Cyberchats with Ursula Oppens and the American String Quartet, in conjunction with the U-M Information Technology Division and YoHA — Year of Humanities and Arts.

• Brown Bag lunches and lectures by three of the featured composers whose contemporary works are featured as part of this dynamic series: Kenneth Fuchs, Amnon Wolman, and George Tsontakis.

• Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students which precede all six concerts by Ursula Oppens and the American

String Quartet.

• A variety of interactive lecture/demonstrations by Ursula Oppens and the American String Quartet on these and other important contemporary composers and Beethoven's canon of works.

Other Educational Highlights

• World renowned choral conductors Tônu Kaljuste (Estonian Philharmonic Chamber Choir) and Dale Warland (Dale Warland Singers) will lead conducting seminars and chamber choir master classes.

• *The Harlem Nutcracker* residency features a special collaboration with the Ann Arbor Chapter of the Links in a reading and discussion about important literary contributions during the Harlem Renaissance.

• Many post-performance Meet the Artists have been planned for concerts including the Petersen Quartet, Hagen Quartet, Susanne Mentzer, *STREB*, the Australian Chamber Orchestra, Ursula Oppens and the American String Quartet.

• *STREB* will be in residency for one week for many interactive activities, discussions, and master classes.

• And many other residency activities.

For detailed Residency Information, call 313-647-6712.

Information on the above events can be found in the season listing in the following pages of this program book, the UMS Brochure, or on the UMS Website: www.ums.org

For Master of Arts Interviews, free tickets (limit two per person) are required. Call or stop by the UMS Box Office: 313-764-2538.

The 1997-98 Season

SEPTEMBER

CECILIA BARTOLI, MEZZO-SOPRANO
STEVEN BLIER, PIANO
I DELFICI, STRING ENSEMBLE

Sunday, September 21, 4pm
Hill Auditorium
Sponsored by Parke-Davis Pharmaceutical Research.

THE CHICAGO SYMPHONY ORCHESTRA WEEKEND
CHRISTOPH ESCHENBACH, CONDUCTOR
September 25, 26 & 27, 1997

CHICAGO SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, CONDUCTOR AND PIANO

Thursday, September 25, 8pm
Hill Auditorium

CHICAGO SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, CONDUCTOR
NADJA SALERNO-SONNENBERG, VIOLIN

Friday, September 26, 8pm
Hill Auditorium

CHAMBER MUSIC WITH MEMBERS OF THE CHICAGO SYMPHONY ORCHESTRA

Saturday, September 27, 8pm
Rackham Auditorium
The Chicago Symphony Orchestra Weekend is sponsored by Forest Heath Services. Additional support is provided by Arts Midwest, in partnership with the National Endowment for the Arts.

OCTOBER

MOSCOW CONSERVATORY CHAMBER ENSEMBLE

Wednesday, October 8, 8pm
U-M Museum of Art
Presented with the generous support of Dr. Herbert Sloan.

ESTONIAN PHILHARMONIC CHAMBER CHOIR AND TALLINN CHAMBER ORCHESTRA
TÕNU KALJUSTE, CONDUCTOR

Thursday, October 9, 8pm
Hill Auditorium

ESTONIAN PHILHARMONIC CHAMBER CHOIR
TÕNU TALJUSTE, CONDUCTOR

Saturday, October 11, 8pm
St. Francis of Assisi Catholic Church
Conducting Seminar Maestro Tõnu Kaljuste

and U-M conductors, Oct 10, 11am, U-M School of Music Recital Hall.
Choral Master Class Maestro Tõnu Kaljuste and members of the U-M Chamber Choir, Oct 10, 1:30pm, U-M School of Music Recital Hall.

ORCHESTRA OF ST. LUKE'S CHAMBER ENSEMBLE
PHILIPPE HERREWEGHE, CONDUCTOR

Annette Markert, contralto
Thomas Young, tenor
William Sharp, baritone
Sunday, October 12, 4pm
Rackham Auditorium
PREP Jim Leonard, Manager, SKR Classical, Oct 12, 3pm, Rackham Assembly Hall, 4th floor.

GUITAR SUMMIT IV

Featuring Herb Ellis, Michael Hedges, Sharon Isbin, and Rory Block
Thursday, October 16, 8pm
Rackham Auditorium
Presented with support from AAA Michigan and media partner WDET.

MICHIGAN CHAMBER PLAYERS

Sunday, October 19, 4pm
Rackham Auditorium
Complimentary Admission

MARILYN HORNE, MEZZO-SOPRANO
MARTIN KATZ, PIANO

Saturday October 25, 8pm
Mendelssohn Theatre
PREP "Marilyn Horne as a Recital Singer" Richard LeSueur, Vocal Arts Information Services, Oct 19, 2pm, Ann Arbor District Library. *In collaboration with the Ann Arbor District Library.*

GABRIELI CONSORT & PLAYERS
PAUL MCCREESH, MUSIC DIRECTOR

Sunday, October 26, 8pm
St. Francis-of-Assisi Catholic Church
PREP Louise Stein, U-M Associate Professor of Musicology, Oct 26, 7pm, St. Francis Parish Activity Center.

NOVEMBER

CELIA CRUZ
WITH JOSÉ ALBERTO "EL CANARIO" AND HIS ORCHESTRA

Friday, November 7, 8pm
Hill Auditorium
PREP "Celia Cruz: Queen of Salsa" Frances Aparicio, Arthur S. Thurnau Professor of Spanish & American Culture, U-M. Nov 7, 7pm MI League Henderson Rm., 2nd flr.
Master of Arts Celia Cruz interviewed by Alberto Nacif, Musicologist and Host of WEMU's "Cuban Fantasy" Nov 8, 11am, Natural Sciences Aud.
Presented with support from media partner WEMU.

HÅKAN HAGEGÅRD, BARITONE
WARREN JONES, PIANO

Saturday, November 8, 8pm
Hill Auditorium
Vocal Master Class Håkan Hagegård and U-M School of Music vocalists. Nov 7, 3pm, U-M School of Music Recital Hall.

PAT METHENY GROUP

Wednesday, November 12, 8pm
Michigan Theater
Presented with support from media partners WEMU and WDET.

BEETHOVEN THE CONTEMPORARY
URSULA OPPENS, PIANO

Friday, November 14, 8pm
Rackham Auditorium
Lecture "Beethoven Fundamentals" by Steven Whiting, U-M Assistant Professor of Musicology, Nov 9, 2pm, Basement Level, Ann Arbor District Library.
Cyberchat with Ursula Oppens, Nov 12, 12 noon. More information available at <http://www.yoha.umich.edu>
Lecture/Demonstration "The Genius of Composer Elliott Carter" Ursula Oppens, Nov 13, 3pm School of Music Recital Hall.
Master of Arts Ursula Oppens interviewed by Susan Isaacs Nisbett, Ann Arbor News Music and Dance Reviewer. Nov 13, 7pm, 140 Lorch Hall.
PREP "The Beethoven Performances' Lectures" by Steven Whiting, U-M Assistant Professor of Musicology with U-M School of Music students. Nov 14, 6:30pm, MLB Lecture Rm 1.
Meet the Artist Post-performance dialogue from the stage.
Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR.

TNUATRON DANCE THEATER (FAMILY PERFORMANCE)

Saturday, November 15, 7pm
Michigan Theater
This program is part of the Mid East/West Fest International Community of Cultural Exchange sponsored by Amstore Corporation, W.K. Kellogg Foundation, Lufthansa, the Ministry for Foreign Affairs of Israel-Cultural Department and Ben Teitel Charitable Trust, Gerald Cook Trustee.

BEETHOVEN THE CONTEMPORARY AMERICAN STRING QUARTET

Sunday, November 16, 4pm
Rackham Auditorium
PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students. Nov 16, 2:30pm, Rackham Assembly Hall.
Meet the Artists Post-performance dialogue from the stage.

String Quartet Master Class led by the American String Quartet, with School of Music musicians, Nov 17, 2:30pm Room 2026, School of Music.

Strings Master Class with the Ann Arbor School for the Performing Arts, Nov 17, 6pm, Black Box Theatre, Concordia College.

Lecture/Demonstration "Entrances" with the American String Quartet and U-M School of Music students, Nov 18, 3:30pm, School of Music Recital Hall.

Cyberchat with members of the American String Quartet, Nov 18, 7pm. More information available at <http://www.yoha.umich.edu>

Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR. The University Musical Society is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace-Reader's Digest Fund.

ORPHEUS CHAMBER ORCHESTRA RICHARD GOODE, PIANO

Wednesday, November 19, 8pm
Hill Auditorium

PREP "Creams of the Mozart Crops: His Piano Concertos," Ellwood Derr, U-M Professor of Music, Nov 19, 7pm, MI League Hussey Rm. **Sponsored by Pepper, Hamilton & Scheetz, Attorneys at Law.**

DECEMBER

ITZHAK PERLMAN IN THE FIDDLER'S HOUSE

A Klezmer Summit featuring
The Klezmatics
Brave Old World

The Klezmer Conservatory Band and
The Andy Statman Klezmer Orchestra
Tuesday, December 2, 8pm
Hill Auditorium

Lecture "The Spirit of Yiddish Folklore: Then and Now" Mark Slobin, Professor of Music, Wesleyan University, Dec 2, 4pm, Kuenzel Room, Michigan Union.

This performance is presented through the generous support of the KMD Foundation and McKinley Associates.

HANDEL'S MESSIAH

UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets, conductor
Nicole Heaston, soprano
David Daniels, countertenor
John Aler, tenor
Nathan Berg, baritone
Saturday, December 6, 8pm
Sunday, December 7, 2pm
Hill Auditorium
Presented with the generous support of Dr. James and Millie Irwin.

THE HARLEM NUTCRACKER

Donald Byrd/The Group
Thursday, December 11, 8pm
Friday, December 12, 8pm
Saturday, December 13, 2pm
Saturday, December 13, 8pm
Sunday, December 14, 2pm
Sunday, December 14, 8pm
Power Center

Master of Arts Choreographer Donald Byrd is interviewed by Kimberly Camp, President of the Museum of African American History in Detroit. Dec 8, 7pm, Rackham Amphitheatre.

Links to Literature Members of the Ann Arbor Chapter of the Links, Inc. read and tell stories from the Harlem Renaissance. Thu. Dec 4, 7:30pm, Borders Books and Music.

Presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network. Additional support is provided by Arts Midwest in partnership with the National Endowment for the Arts, and media partners WEMU and WDET.

JANUARY

DAVID DANIELS, COUNTERTENOR MARTIN KATZ, PIANO

Friday, January 9, 8pm
Mendelssohn Theatre
PREP "David Daniels and his Program" Richard LeSueur, Vocal Arts Information Services. Fri. Jan 9, 7pm, Rackham Assembly Hall, 4th floor.
This performance is presented through the generous support of Maurice and Linda Binkow.

ISRAEL PHILHARMONIC ZUBIN MEHTA, CONDUCTOR

Saturday, January 10, 8pm
Hill Auditorium

CHRISTOPHER PARKENING, GUITAR A TRIBUTE TO ANDRÉS SEGOVIA

Sunday, January 11, 4pm
Rackham Auditorium
Sponsored by Thomas B. McMullen Co.

BOYS CHOIR OF HARLEM

Sunday, January 18, 7pm
Hill Auditorium
Sponsored by the Detroit Edison Foundation. Additional support provided by Beacon Investment Company and media partner WDET. 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 1998 Rev. Dr. Martin Luther King, Jr. Day Symposium. Presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network.

TOKYO STRING QUARTET

Thursday, January 22, 8pm
Rackham Auditorium

BEETHOVEN THE CONTEMPORARY AMERICAN STRING QUARTET

Friday, January 30, 8pm
Rackham Auditorium
Master of Arts Members of the American String Quartet, interviewed by Mark Stryker, Arts & Entertainment Reporter, Detroit Free Press. Jan 28, 7pm, Rackham Amphitheatre. **University Hospital's Gifts of Art** free concert by the American String Quartet in the University Hospital Lobby, Jan 29, 12 noon. **Open Rehearsal** with the American String Quartet and composer George Tsontakis, Jan 29, 7pm, U-M School of Music Recital Hall **Brown Bag Lunch** with composer George Tsontakis, Jan 30, 12 noon, MI League Vandenberg Rm. **PREP** "The Beethoven Performances' Lectures" Steven Whiting, U-M Professor of Musicology, with U-M School of Music students. Jan 30, 6:30pm, Rackham Assembly Hall. **Meet the Artists** Post-performance dialogue from the stage. **Sponsored by the Edward Surovell Co./ Realtors.** Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR. The University Musical Society is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace-Reader's Digest Fund.

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continued . . .

**BEETHOVEN THE CONTEMPORARY
URSULA OPPENS, PIANO**

Saturday, January 31, 8pm

Rackham Auditorium

PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students. Jan 31, 6:30pm, MI League Hussey Rm. **Meet the Artist** Post-performance dialogue from the stage.

Lecture/Demonstration "The Adventure of Contemporary Piano Music" Ursula Oppens, Feb 1, 3pm, Kerrytown Concert House. In collaboration with the Ann Arbor Piano Teacher's Guild.

Lecture/Demonstration with Ursula Oppens and composer Amnon Wolman, Feb 2, 12:30pm Room 2043, U-M School of Music.

Piano Master Class with Ursula Oppens and School of Music students, Feb 2, 4:30pm, U-M School of Music Recital Hall

Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR.

FEBRUARY**DALE WARLAND SINGERS**

Thursday, February 5, 8pm

St. Francis of Assisi Catholic Church

Conducting Seminar Conductor Dale

Warland and U-M conductors, Feb 6, 11am, U-M School of Music Recital Hall.

Chamber Choir Master Class Conductor Dale Warland works with the U-M Chamber Choir, Feb 6, 1:30pm, U-M School of Music Recital Hall.

SAINT PAUL CHAMBER ORCHESTRA**HUGH WOLFF, CONDUCTOR****EMANUEL AX, PIANO****DALE WARLAND SINGERS**

Friday, February 6, 8pm

Hill Auditorium

Sponsored by NBD.**CANADIAN BRASS**

Sunday, February 8, 4pm

Hill Auditorium

Co-sponsored by First of America and Miller, Canfield, Paddock, and Stone, PLC.

ROYAL CONCERTGEBOUW**ORCHESTRA OF AMSTERDAM****RICCARDO CHAILLY, CONDUCTOR**

Wednesday, February 11, 8pm

Hill Auditorium

JUAN-JOSÉ MOSALINI AND HIS**GRAND TANGO ORCHESTRA**

Friday, February 13, 8pm

Rackham Auditorium

Presented with support from media partner WEMU.

CHEN ZIMBALISTA, PERCUSSION

Saturday, February 14, 8pm

Rackham Auditorium

This program is part of the Mid East/West Fest International Community of Cultural Exchange sponsored by Amstore Corporation, W.K. Kellogg Foundation, Lufthansa, the Ministry for Foreign Affairs of Israel - Cultural Department and Ben Teitel Charitable Trust, Gerald Cook Trustee.

PETERSEN QUARTET

Thursday, February 19, 8pm

Rackham Auditorium

Meet the Artists Post-performance dialogue from the stage.

CHICK COREA, PIANO AND**GARY BURTON, VIBES**

Friday, February 20, 8:00pm

Michigan Theater

Presented with support from media partners WEMU and WDET.

MENDELSSOHN'S ELIJAH

UMS Choral Union

Ann Arbor Symphony Orchestra

Thomas Sheets, conductor

Katherine Larson, soprano

Jayne Sleder, mezzo-soprano

Richard Fracker, tenor

Gary Relyea, baritone

Sunday, February 22, 4pm

Hill Auditorium

PREP "Felix Mendelssohn-Bartholdy: Felicitous Choral Conductor and Choral Composer," Ellwood Derr, U-M Professor of Music, Feb 22, 3pm, MI League Koessler Library.

Sponsored by Brauer Investments.

MARCH

Master of Arts Ngozi Onwurah, filmmaker and Institute for the Humanities artist-in-residence and the Paula and Edwin Sidman Fellow for the Arts interviewed by Lecturer Terri Sarris and Director Gaylyn Studlar of the U-M Program in Film & Video Studies. Mar 9, 7pm, Rackham Amphitheatre

JEAN-YVES THIBAUDET, PIANO

Tuesday, March 10, 8pm

U-M Museum of Art

PREP A concert goer's tour of "Monet at Vétheuil: The Turning Point" Mar 10, 6:30pm, West Gallery, 2nd Floor, U-M Museum of Art. Ticket to concert required.

Presented with the generous support of Dr. Herbert Sloan.

**NEW YORK CITY OPERA
NATIONAL COMPANY
DONIZETTI'S DAUGHTER OF
THE REGIMENT**

Thursday, March 12, 8pm

Friday, March 13, 8pm

Saturday, March 14, 2pm (75-minute Family Performance)

Saturday, March 14, 8pm

Power Center

PREP "The Comic Donizetti" Richard LeSueur, Vocal Arts Information Services, Mar 12, 7pm, MI League, Koessler Library. **PREP** Member of the New York City Opera National Company, Mar 13, 7pm, MI League Vandenberg Rm.

PREP for KIDS "Know Before You Go: An Introduction to Daughter of the Regiment" Helen Siedel, UMS Education Specialist, Mar 14, 1:15 pm, Michigan League, Hussey Room. **These performances are supported by the National Endowment for the Arts.**

MICHIGAN CHAMBER PLAYERS

Sunday, March 15, 4pm

Rackham Auditorium

Complimentary Admission

LOS MUÑEQUITOS DE MATANZAS

Wednesday, March 18, 8pm

Power Center

PREP "Los Muñequitos: Cuban Ambassadors of the Rumba," Alberto Nacif, Musicologist and Host of WEMU's "Cuban Fantasy," Mar 18, 7pm, MI League Hussey Rm. **Presented with support from media partner WEMU.**

BATSHEVA DANCE COMPANY**OF ISRAEL**

Ohad Naharin, artistic director

Saturday, March 21, 8pm

Sunday, March 22, 4pm

Power Center

RUSSIAN NATIONAL ORCHESTRA**MIKHAIL PLETNEV, CONDUCTOR****GIL SHAHAM, VIOLIN**

Tuesday, March 24, 8pm

Hill Auditorium

AUSTRALIAN CHAMBER ORCHESTRA**RICHARD TOGNETTI, CONDUCTOR****STEVEN ISSERLIS, CELLO**

Wednesday, March 25, 8pm

Rackham Auditorium

Meet the Artists Post-performance dialogue from the stage.

URSULA OPPENS, PIANO

Friday, March 27, 8pm
Rackham Auditorium

University Hospital's Gifts of Art free concert performed by Ursula Oppens in the University Hospital Lobby, Mar 26, 12 noon.

Lecture/Demonstration "Piano Music: 1945 to the Present" Ursula Oppens, Mar 26, 3pm, U-M School of Music Recital Hall.
PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Mar 27, 6:30pm, MI League Vandenberg Rm.
Meet the Artist Post-performance dialogue from the stage

Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR.

PACO DE LUCÍA AND HIS FLAMENCO ORCHESTRA

Saturday, March 28, 8pm
Hill Auditorium

PREP "Flamenco: Yesterday, Today, and Tomorrow" Juan Llobell, Flamenco Musician and Owner of Casa de España of Detroit, Mar 28, 6:30pm, MI League Hussey Rm.
Presented with support from media partner WEMU.

BEETHOVEN THE CONTEMPORARY AMERICAN STRING QUARTET

Sunday, March 29, 4pm
Rackham Auditorium

PREP "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Mar 29, 2:30pm, MI League Hussey Rm.
Meet the Artists Post-performance dialogue from the stage.

Brown Bag Lunch with composer Kenneth Fuchs, Mar 30, 12:30pm, Room 2026, U-M School of Music.

Lecture/Demonstration with the American String Quartet and composer Kenneth Fuchs, Mar 30, 2:30pm Room 2026, U-M School of Music.

Youth Quartets Master Class with the Ann Arbor School for the Performing Arts, Mar 30, 6pm, Concordia College.

Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR. The University Musical Society is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace-Reader's Digest Fund.

APRIL**STREB**

Friday, April 3, 8pm
Saturday, April 4, 8pm

Power Center

Master of Arts Choreographer and 1997 MacArthur "Genius" Grant recipient Elizabeth Streb, interviewed by Ben Johnson, UMS Director of Education and Audience Development, Apr 2, 7pm, Rackham Amphitheatre.

Meet the Artists Post-performance dialogue from the stage, both evenings.

Presented with support from media partner WDET, Arts Midwest, New England Foundation for the Arts and the National Endowment for the Arts.

**SUSANNE MENTZER, MEZZO-SOPRANO
CRAIG RUTENBERG, PIANO**

Tuesday, April 7, 8:00pm
Mendelssohn Theatre

PREP "Susanne Mentzer: The Recital" Richard LeSueur, Vocal Arts Information Services, Apr 5, 2pm, Ann Arbor District Library.

Meet the Artist Post-performance dialogue from the stage.

EVGENY KISSIN, PIANO

Monday, April 13, 8pm
Hill Auditorium

Sponsored by Parke-Davis Pharmaceutical Research.

**LUZ Y NORTE
THE HARP CONSORT**

Thursday, April 23, 8pm
Mendelssohn Theatre

Presented with support from media partner WEMU.

World Première!**MARSALIS / STRAVINSKY**

A joint project of the Chamber Music Society of Lincoln Center, David Shifrin, Artistic Director and Jazz at Lincoln Center, Wynton Marsalis, artistic director

Friday, April 24, 8pm
Rackham Auditorium

PREP "Wynton Marsalis and Extended Composition in Jazz" Travis Jackson, U-M Professor of Musicology and Music History, and Glenn Watkins, Earl V. Moore Professor of Musicology, Apr 24, 7pm, MI League Henderson Rm.

Presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network and media partner WDET.

HAGEN QUARTET

Wednesday, April 29, 8pm
Rackham Auditorium

Meet the Artists Post-performance dialogue from the stage.

MAY**THE MET ORCHESTRA
SIR GEORG SOLTI, CONDUCTOR**

Friday, May 1, 8:30pm
Hill Auditorium

FORD HONORS PROGRAM

featured artist will be announced in January, 1998

Saturday, May 9, 6pm
Hill Auditorium

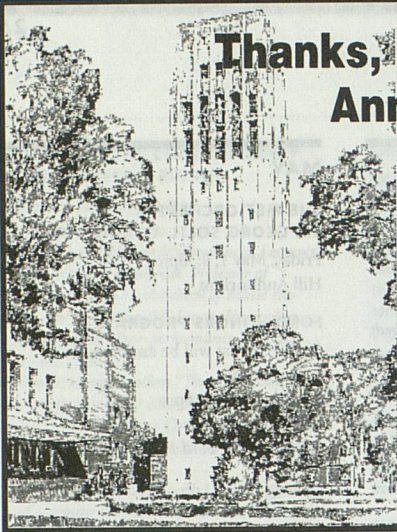
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**A Master of Arts interview with
choreographer Meredith Monk****Educational Programming**

Performance Related Educational Presentations (PREPs) All are invited, free of charge, to enjoy this series of pre-performance presentations, featuring talks, demonstrations and workshops.

Meet the Artists All are welcome to remain in the auditorium while the artists return to the stage for these informal post-performance discussions.

Master of Arts A 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, 764-2538.



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University Musical Society

of the University of Michigan
1997-1998 Fall Season

Event Program Book

Thursday, October 9, 1997 through Sunday, October 19, 1997

General Information

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

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

While in the Auditorium

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

Cameras and recording equipment are not allowed in the auditorium.

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

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 313-763-1131.

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

Estonian Philharmonic Chamber Choir 3

Tallinn Chamber Orchestra

Thursday, October 9, 8:00pm
Hill Auditorium

Estonian Philharmonic Chamber Choir 11

Saturday, October 11, 8:00pm
St. Francis of Assisi Catholic Church

Orchestra of St. Luke's Chamber Ensemble 27

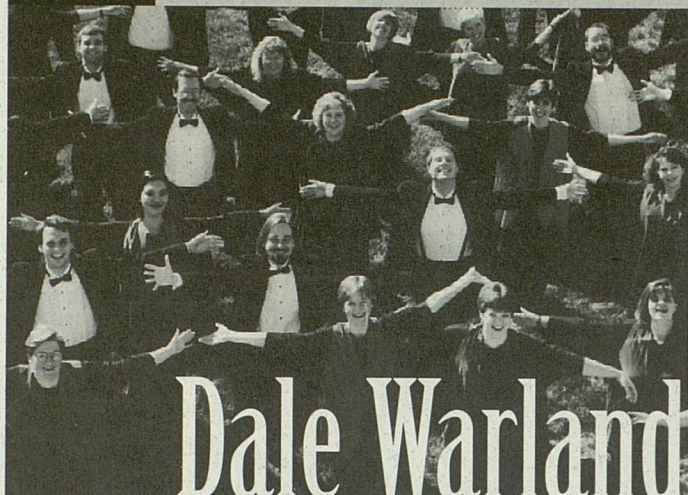
Philippe Herreweghe, conductor
Sunday, October 12, 4:00pm
Rackham Auditorium

Guitar Summit IV 37

Herb Ellis, Rory Block, Sharon Isbin, Michael Hedges
Thursday, October 16, 8:00pm
Rackham Auditorium

Faculty Artists Concert 43

Michigan Chamber Players
Sunday, October 19, 4:00pm
Rackham Auditorium

UMSUniversity Musical Society *presents*

Dale Warland Singers

Cathedral Classics

Thursday, February 5, 8 p.m.

St. Francis of Assisi Catholic Church

The Dale Warland Singers has become one of the nation's foremost professional choral ensembles, well versed in the choral classics and particularly noted for their challenging *cappella* and 20th-century repertoire. The Singers have been heard on Garrison Keillor's original *A Prairie Home Companion* and are regularly featured on *St. Paul Sunday Morning*.



Educational Events

Led by conductor Dale Warland

Conducting Master Class

Friday, February 6, 11 a.m.

U-M School of Music Recital Hall

Chamber Choir Master Class

Friday, February 6, 1:30 p.m.

U-M School of Music Recital Hall

For more information on UMS Educational events, call 313.647.6712

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**University
Musical
Society**
presents

Estonian Philharmonic Chamber Choir

Tallinn Chamber Orchestra

Tõnu Kaljuste, *Artistic Director and Chief Conductor*

Program

Thursday Evening, October 9, 1997 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Wolfgang Amadeus Mozart

Litaniae lauretanae in D Major, K. 195

Kyrie
Sancta Maria
Salus Infirmorum
Regina Angelorum
Agnus Dei

KAIA URB, *Soprano*, MALENA ERNMAN, *Mezzo-soprano*,
MATI TURI, *Tenor*, LARS JOHANSSON, *Bass*

Mozart

Ave verum corpus, K. 618

I N T E R M I S S I O N

Arvo Pärt

Trisagion

for string orchestra

Trisagion is dedicated to the parish of Prophet Elias in Ilomantsi on the occasion of its 500th anniversary.

Litany

MALENA ERNMAN, *Mezzo-soprano*, MATI TURI, *Tenor*,
TIIT KOGERMANN, *Tenor*, LARS JOHANSSON, *Bass*

Litany is dedicated to Helmuth Rilling and the Oregon Bach Festival, and was commissioned by the twenty-fifth Oregon Bach Festival.

Sixth Concert of the
119th Season

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

119th Annual Choral
Union Series

Special thanks to Maestro Tõnu Kaljuste, Jerry Blackstone, Theo Morrison,
and the U-M Chamber Choir for their involvement in this residency.

Large print programs are available upon request.

Litaniae lauretanae in D Major, K. 195

Ave verum corpus, K. 618

Wolfgang Amadeus Mozart

Born on January 27, 1756 in Salzburg, Austria

Died on December 5, 1791 in Vienna

MOZART'S SACRED WORKS are a substantial portion of his *oeuvre* but remain infrequently heard in the US, with the exception of his *Requiem* and the second work on today's program, *Ave verum corpus*. When Mozart was employed as Konzertmeister at the prince-archbishop's court in Salzburg, the composing of church music was his primary task. He fulfilled it with care and, frequently, with inspiration: masses, vespers, litanies and many short sacred works flowed from his pen.

The Salzburg Konzertmeister was also expected to contribute to the litany, a liturgical prayer in which a series of supplications pronounced by an individual and addressed to a saint alternates with a response from the congregation. The *Litaniae Lauretana* was associated with the shrine to the Virgin Mary in Loreto, in central Italy — a frequent goal of pilgrimages. There are two distinct Salzburg *Litaniae Lauretanae* settings by Mozart, the second from 1774. The litany text is divided between several movements, and the text is set with exceptionally florid lines for the soloists. There is considerable feeling throughout of traditional symphonic writing, as the composer weaves first movement sonata form into the "Kyrie."

Mozart's *Ave verum corpus* dates from the composer's last year, in Baden near Vienna. It was commissioned by the local choirmaster. The depth of expression, the darkness within calm and the major/minor duality of the work is characteristic of Mozart's most mature style.

Litaniae Lauretanae, K. 195

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Christi audi nos.

Christe exaudi nos.

Pater de coelis Deus,
miserere nobis.

Fili Redemptor mundi Deus,
miserere nobis.

Spiritus Sancte Deus,
miserere nobis

Sancta Trinitas, unus Deus,
miserere nobis.

Kyrie

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Christ, hear us,

Christ, hear us.

Father in heaven,
God have mercy.

Son, Savior of the world,
have mercy.

Holy Spirit, God,
have mercy.

Holy Trinity, one God,
have mercy.

Sancta Maria

Sancta Maria, ora pro nobis.
 Sancta Dei genitrix, sancta Virgo virginum,
 ora pro nobis.
 Mater Christi, mater divinae gratiae.
 Mater purissima, mater carissima,
 ora pro nobis.
 Mater inviolata, mater intemerata
 ora pro nobis.
 Mater amabilis, mater
 admirabilis,
 mater Creatoris, mater Salvatoris,
 ora pro nobis.
 Virgo prudentissima, virgo veneranda,
 Virgo praedicanda,
 ora pro nobis.
 Virgo potens, virgo clemens,
 virgo fidelis, ora pro nobis.
 Speculum justitiae, sedes sapientiae,
 causa nostrae laetitiae, ora pro nobis.
 Vas spirituale, vas honorabile,
 vas insigne devotionis, ora pro nobis.
 Rosa mystica, ora pro nobis.
 Turris Davidica, ora pro nobis.
 Turris eburnea, ora pro nobis.
 Domus aurea, foederis arca,
 janua coeli, stella matutina,
 ora pro nobis.

Salus infirmorum

Salus infirmorum, ora pro nobis.
 Refugium peccatorum, ora pro nobis.
 Consolatrix afflictorum, auxilium
 Christianorum, ora pro nobis.

Regina Angelorum

Regina Angelorum, regina Patriarcharum,
 Regina Prophetarum, ora pro nobis.
 Regina Apostolorum, ora pro nobis.
 Regina Martyrum, regina Confessorum,
 Regina Virginum, regina Sanctorum omnium,
 ora pro nobis.

Holy Mary

Holy Mary, pray for us.
 Holy mother of God, holy virgin of virgins,
 pray for us.
 Mother of Christ, mother of divine grace,
 mother of pure, mother of dear,
 pray for us.
 Mother inviolate, mother undefiled,
 pray for us.
 Mother most amiable, mother most
 admirable,
 mother of our Creator, mother of Savior,
 pray for us.
 Virgin most prudent, virgin most venerable,
 virgin most renowned,
 pray for us.
 Virgin most powerful, virgin most merciful,
 virgin most faithful, pray for us.
 Mirror of justice, seat of wisdom,
 cause of our joy, pray for us.
 Spiritual vessel, vessel of honor,
 distinguished vessel of devotion, pray for us.
 Mystical rose, pray for us.
 Tower of David, pray for us.
 Tower of ivory, pray for us.
 House of gold, ark of the covenant,
 gate of heaven, morning star,
 pray for us.

Health of the Sick

Health of the sick, pray for us.
 Refuge of sinners, pray for us.
 Comfort of the afflicted, help of Christians,
 pray for us.

Queen of Angels

Queen of angels, queen of patriarchs,
 Queen of prophets, pray for us.
 Queen of apostles, pray for us.
 Queen of martyrs, queen of confessors,
 Queen of virgins, queen of all saints,
 Pray for us.

Agnus Dei

Agnus Dei,
 qui tollis peccata mundi,
 parce nobis Domine.
 Agnus Dei,
 qui tollis peccata mundi
 exaudi nos Domine.
 Agnus Dei,
 qui tollis peccata mundi,
 miserere nobis.

Ave verum corpus, K. 618

Ave verum corpus
 natum de Maria Virgine:
 Vere passum, immolatum
 in cruce pro homine:
 Cuius latus perforatum
 unda fluxit et sanguine:
 Esto nobis praegustatum
 in mortis exanime.

Lamb of God

Lamb of God,
 who takes away the sins of the world,
 spare us, Lord.
 Lamb of God,
 who takes away the sins of the world,
 hear us, Lord.
 Lamb of God,
 who takes away the sins of the world,
 have mercy upon us.

Hail, true flesh

Hail, true flesh,
 born of the Virgin Mary.
 You have truly suffered and were broken
 on the Cross for man.
 From your wounded side
 flowed water and blood.
 Be for us a foretaste
 of the trials of death.

Trisagion**Litany**

Arvo Pärt

*Born on September 11, 1935 in Paide, Estonia
 (then the USSR)*

ARVO PÄRT STUDIED composition at the conservatory in Tallinn and then worked as a sound engineer for the Estonian radio from 1958 to 1967. In 1980 he emigrated to Vienna and, after receiving a grant from the Deutscher Akademischer Austauschdienst, moved to West Berlin where he has lived since 1982. Two distinct phases divide Pärt's work. His early compositions consisted mainly of serial works; this phase came to an end with his *Credo* (1968). The period from 1968 to 1976 was one of transition, during which he wrote the *Symphony No. 3*. His intense studies of medieval music opened a new phase in 1976. The compositions of this period, such as *Fratres*, *Tabula Rasa* and *Arbos*, are characterized by the combination of scales and triads with interchanging yet stable patterns, which Pärt calls "tintinnabuli" style. *Trisagion* for strings (1992, revised 1995) continues in this style, but in a highly-charged dramatic, declamatory way. *Litany* (1994) was given its première at the Oregon Bach Festival by the festival's orchestra and chorus with The Hilliard Ensemble as soloists, all under the direction of Helmuth Rilling. *Litany* shows Pärt's contemplative style in evolution, with the choir and vocal soloists in familiar slow movement, and the orchestra frequently more restless.

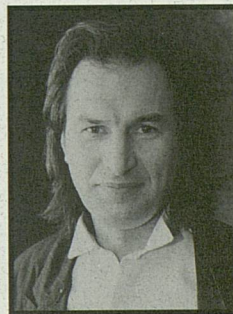
Litany

(Prayers of St. John Chrysostom for each hour of the day and night)

- Lord, of Thy heavenly bounties
deprive me not.
- Lord, deliver me from the eternal torments.
- Lord, forgive me if I have sinned in my
mind or my thought, whether in word
or in deed.
- Lord, free me from all ignorance and
forgetfulness, from despondency and
sorrow insensibility.
- Lord, deliver me from every temptation.
- Lord, enlighten my heart which evil
desires have darkened.
- Lord, as a man have I sinned, have Thou
mercy on me, as the God full of
compassion, seeing the feebleness of
my soul.
- Lord, send down Thy grace to help me,
that I may glorify Thy name.
- Lord Jesus Christ, write me down in the
book of life and grant unto me a good
end.
- Lord my God, even if I had not done
anything good before Thee, do Thou
help me, in Thy grace, to make a good
beginning.
- Lord, sprinkle into my heart the dew of
Thy grace.
- Lord of heaven and earth, remember me,
Thy sinful servant, full of shame and
impurity, in Thy kingdom. Amen.
- Lord, receive me in my penitence.
- Lord, forsake me not.
- Lord, lead me not into misfortune.
- Lord, quicken in me a good thought.
- Lord, give me tears and remembrance of
death, and contrition.
- Lord, make me solicitous of confessing
my sins.
- Lord, give me humility, chastity and
obedience.
- Lord, give me patience, magnanimity
and meekness.

- Lord, implant in me the root of all good
— Thy fear in my heart.
- Lord, vouchsafe that I may love Thee
from all my soul and mind and in
everything do Thy will.
- Lord, shelter me from certain men, from
demons and passions, and from any
other unbecoming thing.
- Lord, Thou knowest that Thou dost as
Thou willest, let then Thy will be done
in me, sinner, for blessed art Thou unto
the ages. Amen.

Tõnu Kaljuste, born in Tallinn in 1953, is the artistic director and chief conductor of the Estonian Philharmonic Chamber Choir (EPCC). Mr. Kaljuste has frequently worked as a guest conductor for choirs such as the Finnish Radio Chamber Choir and the Vancouver Chamber Choir, and also serves as artistic director of the Swedish Radio Choir. Mr. Kaljuste has



Tõnu Kaljuste

conducted operas by Mozart, Britten, Weber and the traditional symphonic repertoire.

Mr. Kaljuste has directed a number of international choral seminars and workshops, serving as artistic director of the international choral festivals "Tallinn '88" and "Tallinn '91" and the international song festival "Bridges of Song" in 1991. In 1992 he received the Annual Culture Award of Estonia. In 1993 Mr. Kaljuste founded the Tallinn Chamber Orchestra.

In addition to Mr. Kaljuste's recordings with the EPCC, he may be heard leading the

Swedish Radio Choir on the Virgin Classics and Caprice Records labels.

These performances mark Tõnu Kaljuste's second and third appearances under UMS auspices.

Founded as an amateur ensemble called the Ellerhein Choir in 1966 by Heino Kaljuste (father of Tõnu Kaljuste), the Estonian Philharmonic Chamber Choir (EPCC) became a professional choir in 1981, and now gives over seventy-five concerts yearly. Its concert tours to the US, Finland, Sweden, Norway, Great Britain, Germany, Switzerland, Italy, Poland, Czech Republic and Japan have been met with great acclaim. In October 1995, the Choir performed Arvo Pärt's *Te Deum* to sold out halls in New York, Ann Arbor, Chicago, Minneapolis and Hartford. The EPCC performed in the Dag Hammarskjöld Auditorium at the United Nations at the request of the Estonian Mission to the UN.

The Choir's recordings for ECM New Series / BMG Classics, receive high praise from reviewers worldwide. These include two discs of the works of fellow Estonian Arvo Pärt — *Te Deum* (nominated for a Grammy Award in the category "Best Choral Performance," 1995) and *Litany*, both of which have been international best sellers. For ECM they have also recorded works of Estonians Veljo Tormis and Erkki-Sven Tüür. For Virgin Classics the choir has recorded Tormis' *Calendar Songs*.

The choir has worked with a number of guest conductors including Claudio Abbado, Eric Ericson, Ward Swingle, Anders Öhrwall (Sweden), Sir David Willcocks (England) and Helmuth Rilling (Germany). Last season, the principal guest conductor of the choir was Olari Elts.

The EPCC's concerts frequently juxtapose major works from the Baroque era and music by the contemporary composer Arvo Pärt. Recently the choir performed a series of concerts entitled "Bach and Pärt" including four Lutheran Mass settings by Bach and all of Pärt's major works for choir and orchestra. The Estonian Philharmonic Chamber Choir was one of fewer than twenty choirs worldwide to be invited to perform at the third World Symposium on Choral Music in Vancouver in 1993.

At the 1991 Takarazuka Chamber Choir competition in Japan, the choir won three gold medals for its outstanding performance in the Women's, Men's and Mixed Choir categories, and was awarded the Grand Prix.

In June, 1996 the EPCC celebrated its thirtieth anniversary — fifteen years as an amateur choir and fifteen as a professional



Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra

choir — with a concert tour to all fifteen counties of Estonia.

The Estonian Philharmonic Chamber Choir debuted under UMS auspices on November 5, 1995. These performances mark the Estonian Philharmonic Chamber Choir's second and third appearances under UMS auspices.

The Tallinn Chamber Orchestra was founded in 1993 by Tõnu Kaljuste. The orchestra, which numbers between sixteen and forty musicians, is closely associated with twentieth century repertoire, including works by Bartók, Britten, Erkki-Sven Tüür, and Arvo Pärt. The TCO frequently collaborates with the Estonian Philharmonic Chamber Choir, and in 1993 the orchestra recorded its first CD with that ensemble. That CD (on the ECM New Series label) features the Pärt *Te Deum*, and it may be the most successful "debut recording" an orchestra has ever had: it was high on the *Billboard* "Classical Best Sellers" list. Since then, the orchestra has recorded Pärt's *Litany* and a disc devoted to works by Erkki-Sven Tüür.

The Tallinn Chamber Orchestra frequently works with guest conductors, including Terje Tonnesen, Richard Tognetti and Juha Kangas. The orchestra has already toured widely to Finland, Germany, France, Italy. This their second tour to the US.

This performance marks the Tallinn Chamber Orchestra's second appearance under UMS auspices.

The Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra and Artistic Director Tõnu Kaljuste may be heard on ECM New Series (BMG Classics) and Virgin Classics CDs.

The artists appear by arrangement with New World Classics, Kerby Lovallo, Director.

Estonian Philharmonic Chamber Choir

Soprano

Kaia Urb
Aile Asszonyi
Vilve Hepner
Kristiina Under
Raili Jaanson
Eha Pärj
Katrin Karelson

Alto

Karin Salumäe
Kadri Mitt
Juta Roopalu-Malk
Tiiu Otsing
Kai Darzinš
Ave Moor

Tenor

Tiit Kogermann
Mati Turi
Toivo Kivi
Arvo Aun
Erkki Targo
Mikk Üleoja

Bass

Aarne Talvik
Allan Vurma
Esper Linnamägi
Kalev Keeroja
Tõnu Tormis
Ranno-Eduard Linde

Tallinn Chamber Orchestra

Violin I

Harry Traksmann
Maano Männi
Sirje Salumets
Olga Voronova
Mai Rosenroth

Violin II

Kaido Välja
Eva Punder
Jaan Normak
Kadi Vilu
Liina Jantson

Viola

Martti Mägi
Toomas Veenre
Rain Vilu
Tarmo Truuväart

Cello

Mart Laas
Kaido Kelder
Aare Tammesalu
Hahndorf Ülle

Double Bass

Jüri Lepp
Janel Altroff

Flute

Peeter Malkov
Mihkel Peäske

Oboe

Kalev Kuljus
Tõnis Traksmann

Clarinet

Toomas Vavilov
Vello Sakkos

Bassoon

Kristjan Kungla
Tarmo Velmet

Corno

Rait Erikson
Kalle Koppel

Trumpet

Aleksei Andrejev

Trombone

Väino Põllu

Organ

Ene-Mai Salumäe

Percussion

Madis Metsamart
Rein Roos
Kristjan Mäeots

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**University
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Society**
presents

Estonian Philharmonic Chamber Choir

TÕNU KALJUSTE, *Artistic Director and Chief Conductor*

Program

Saturday Evening, October 11, 1997 at 8:00
St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

Anton Bruckner

**Virga Jesse floruit
Christus factus est
Ave Maria**

Knut Nystedt

**O Crux
Miserere**

Ingvar Lidholm

Libera me

INTERMISSION

Veljo Tormis

Livonian Heritage

Waking the Birds
Day of a Herdsbody
Shrove Tuesday
Wee Winkie Mouse
Sang the Father, Sang His Son

St. John's Day Songs

Call to the Midsummer Bonfire I
Call to the Midsummer Bonfire II
Can't Be Caught by the Shot of a Gun
Why we look forward to St. John's arrival
St. John's Steed
Fire Incantation
St. John's Song

Curse Upon Iron

Seventh Concert of the
119th Season

Large print programs are available upon request.

Divine Expressions Series

Virga Jesse floruit
Christus factus est
Ave Maria

Anton Bruckner

Born on September 4, 1824 in Ansfelden, Austria

Died on October 11, 1896 in Vienna

ANTON BRUCKNER IS best known as a symphonic composer, but this deeply religious man also contributed notable works to the choral repertoire. The entry on him in the authoritative *Grove Dictionary* claims that “the act of composing was to Bruckner part of his indestructible religious life.” The works *Ave Maria* (1861), *Christus factus est* (1884), and *Virga Jesse floruit* (1885) come from a mature portion of his career which also saw the emergence of his *Symphony No. 7*, that premièred in December 1884. It was this latter work, written when the sixty-year-old composer had been in Vienna for some sixteen years, that was said to have brought Bruckner “his first real taste of public success and the beginning of his belated fame.”

Christus factus est is marked “Moderato misterioso,” and opens homophonically but with almost an immediate contrapuntal contrast. It then builds to a dramatic climax which is followed by an equally dramatic conclusion, hushed and lovely.

Virga Jesse floruit is a work of considerable power, employing to great effectiveness the dramatic potential of dynamic contrasts and sudden pauses, with its quiet conclusion underlain by an organistic bass-pedal E.

Bruckner’s seven-part *Ave Maria* setting (a hymn to the Virgin Mary) was first performed in Linz, where the composer was, at that time, cathedral organist. Reused in part in his *Symphony No. 1*, it represents a stylistic development beyond the rigorous counterpoint lessons which he had heretofore studied. His biographer Max Auer calls it “his first masterwork.”

These works have been called “perhaps the most brilliant *a cappella* settings of the late-19th century,” and are said to “exemplify both the part-writing and the spiritual stature of this archaic-mystical yet avant-gardist visionary.”

Christus factus est

Christus factus est pro nobis
 obediens usque ad mortem,
 mortem autem crucis.
 Propter quod et Deus
 exaltavit illum et dedit illi nomen,
 quod est super omne nomen.

Christ was made obedient for us
 even unto death,
 even the death of the cross.
 Therefor God also has exalted him,
 and given him a name
 which is above every name.

Virga Jesse floruit

Virga Jesse floruit:
 Virgo Deum et hominem genuit;
 pacem Deus reddidit,
 in se reconcilians ima summis.

The rod of Jesse has blossomed:
 A virgin has begotten One
 who is both God and man;
 God has restored peace, reconciling in
 himself the lowest to the highest.

Ave Maria

Ave Maria gratia plena
 Dominus tecum.
 Benedicta tu in mulieribus
 et benedictus fructus ventris tui, Jesus.
 Sancta Maria, mater Dei,
 ora pro nobis peccatoribus,
 nunc et in hora mortis nostrae.
 Amen.

Hail Mary, full of grace
 the Lord is with thee,
 Blessed art thou among women,
 and blessed is the fruit of thy womb, Jesus.
 Holy Mary, Mother of God,
 pray for us sinners,
 now and at the hour of our death.
 Amen.

O Crux**Miserere**

Knut Nystedt

Born on September 3, 1915 in Christiania, Norway

KNUT NYSTEDT, a Norwegian composer, organist, and conductor, began his early studies in his homeland and furthered his career by work with Aaron Copland in 1947. He was appointed to the expert council of the Norwegian Composers' Association in 1953 and has received the Order of St. Olav.

Nystedt's early works have been called "lyrically classical" — his later works, however, are more romantic in spirit and display a bolder use of tonality and rhythm. *O Crux*, published in 1978, is a brilliant piece of choral writing, setting a magnificent Latin text describing the splendor of the cross.

Nystedt's *Miserere*, Op. 140, is a setting of Psalm 51: David's prayer for forgiveness after his fall with Bathsheba. The composition draws upon and employs the older and better known *Miserere* by Gregorio Allegri (1582–1652) as a model, alternating in each of the twenty verses between the old Gregorian tune and a free choral setting which develops into canons in many parts. This work was premiered in 1995 in Canada under the direction of Tõnu Kaljuste.

O Crux

O crux, splendidior cunctis astris,
 mundo celebris hominibus
 multum amabilis,
 sanctior universis.
 quae sola fuisti digna portare
 talentum mundi.
 Dulce lignum,
 dulces clavos,
 dulcia ferens pondera.
 Salva praesentem catervam, in tuis hodie,
 laudibus congregatam.

O Cross

O Cross, more radiant than the stars.
 Celebrated throughout the earth,
 Beloved of the people.
 Holier than all things,
 Which alone was found worthy
 to bear the light of the world:
 Blessed Tree.
 Blessed Nails.
 Blest the weight you bore:
 Save the flock which today is gathered to
 praise you.

Miserere (Psalm 51)

Miserere mei, Deus,
 secundum magnam misericordiam tuam.
 Et secundum multitudinem
 miserationum tuarum,
 dele iniquitatem meam.
 Amplius lava me ab iniquitate mea:
 et a peccato meo munda me.
 Quoniam iniquitatem meam ego cognosco:
 et peccatum meum contra me est semper.
 Tibi soli peccavi, et malum coram te feci:
 ut justificeris in sermonibus tuis,
 et vincas cum judicaris.
 Ecce enim in iniquitatibus conceptus sum:
 et in peccatis concepti me mater mea.
 Ecce enim veritatem dilexisti:
 incerta et occulta sapientiae tuae
 manifestasti mihi.
 Asperges me hyssopo, et mundabor:
 lavabis me, et super nivem dealbabor.
 Auditui meo dabis gaudium et laetitiam:
 et exsultabunt ossa humiliata.
 Averte faciem tuam a peccatis meis:
 et omnes iniquitates meas dele.
 Cor mundum crea, in me, Deus:
 et spiritum rectum innova in visceribus meis.
 Ne projicias me a facie tua:
 et spiritum sanctum tuum
 ne auferas a me.
 Redde mihi laetitiam salutaris tui:
 et spiritu principali confirma me.
 Docebo iniquos
 vias tuas:
 et impii ad te convertentur.
 Libera me de sanguinibus, Deus,
 Deus salutis meae:
 et exsultabit lingua mea justitiam tuam.
 Domine, labia mea aperies:
 et os meum annuntiabit laudem tuam.
 Quoniam si voluisses sacrificium,
 dedissem utique:
 holocaustis non delectaberis.
 Sacrificium Deo spiritus contribulatus:
 cor contritum, et humiliatum, Deus,
 non despicies.
 Benigne fac, Domine, in bona voluntate
 tua Sion:

Have mercy on me, O God, in your goodness,
 in your great tenderness wipe away my faults;
 wash me clean
 of my guilt,
 purify me from sin.
 For I am well aware of my faults,
 I have my sin constantly in mind,
 having sinned against none other than you,
 having done what you regard as wrong.
 You are just when you
 pass sentence on me,
 blameless when you give judgment.
 You know I was born guilty,
 a sinner from the moment of conception.
 Yet, since you love sincerity of heart,
 teach me the
 secrets of Wisdom.
 Purify me with hyssop until I am clean;
 wash me until I am whiter than snow.
 Instill some joy and gladness into me,
 let the bones you have crushed rejoice again.
 Hide your face from my sins,
 wipe out all my guilt.
 God, create a clean heart in me,
 put into me a new and constant spirit.
 Do not banish me from your presence,
 do not deprive me
 of your Holy Spirit.
 Be my savior again, be my joy,
 keep my spirit steady and willing;
 and I shall teach transgressors
 the way to you.
 and to you the sinners will return.
 Save me from death,
 God my Savior,
 and my tongue will acclaim your righteousness;
 Lord, open my lips,
 and my mouth will speak out your praise.
 Sacrifice gives you no pleasure,
 if I were to offer you holocaust,
 you would not have it.
 My sacrifice is this broken spirit,
 you will not scorn this crushed
 and broken heart.
 Show your favor graciously
 to Zion,

ut aedificentur muri Jerusalem.
 Tunc acceptabis sacrificium justitiae,
 oblationes, et holocauste:
 tunc imponent super altare tuum vitulos.

rebuild the walls of Jerusalem.
 Then there will be proper sacrifice to please you
 —holocaust and whole oblation—
 and young bulls will be offered on the altar.

Libera Me

Ingvar Lidholm

Born on February 24, 1921 in Jönköping, Sweden

Ingvar Lidholm, generally acknowledged as one of the masters of contemporary *a cappella* composition, belonged in the 1940s to the “Monday Group” of Swedish composers, who are said to have “made Hindemith their mentor and banished all residues of romanticism.” Although a versatile composer in several media, it is in the realm of choral music that Lidholm is most appreciated.

Libera me

Libera me, Domine, de morte
 aeterna in diē illa tremenda,
 quando caeli movendi sunt et terra,
 dum veneris ludicare saeculum
 per ignem.
 Tremens factus sum ego
 et timeo, dum discussio venerit
 atque ventura ira.
 Quando caeli movendi sunt et terra.
 Dies illa, dies ira,
 calamittis et miseriae,
 dies magna et amara valde.
 Dum vereris ludicare saeculum
 per ignem.
 Requiem aeternam dona eis,
 Domine, et lux perpetua luceat eis.

Deliver me, O Lord, from death eternal,
 on that dreadful day:
 when the heavens and the hearth shall
 quake,
 when thou shalt come
 to judge the world by fire.
 I am seized by trembling, and I fear
 until the judgement should come,
 and I also dread the coming wrath.
 O that day, day of wrath,
 day of calamity and misery,
 momentous day, and exceedingly bitter,
 when thou shalt come
 to judge the world by fire.
 Eternal rest grant to them, O Lord,
 and let perpetual light shine upon them.

Livonian Heritage

St. John's Day Songs

Curse Upon Iron

Veljo Tormis
Born in 1930

VELJO TORMIS is an Estonian composer who studied organ and choral conducting at the Tallinn Music Institute (1943–51), organ and composition at the Tallinn Conservatory (1951) and instrumentation at the Moscow Conservatory (1951–56). Highly regarded and a prize-winner in his homeland, he is an expert on Estonian folk music, and has often drawn on it in his choral works, which he has composed prolifically. In 1967 Tormis was made a Merited Artist of the Estonian SSR. He says:

The most essential part of my work is choral music... I do not use folk song, it is folk song that uses me. To me, folk music is not a means of self-expression; on the contrary, I feel the need to express the essence of folk music, its spirit, meaning, and form. I believe the runic songs to be the highest achievement and most original achievement of Estonian culture. But today, runic song has ceased to exist as a component part of the Estonian way of life. Through modern art forms, I try to expose the originality and meaning of runic song. Eternal is the great circle of life, eternal are the life events repeating in their own way with each passing age... I turned to our national heritage in order to discover my musical mother tongue — my people's musical identity.

Livonian Heritage (Liivlaste Pärandus), dating from 1970, is a cycle of five songs on texts adapted by Herbert Tampere. Along with five other cycles (*Votic Wedding Songs*, *Izhorian Epic*, *Ingrian Evenings*, *Vepsian Paths*, and *Karelian Destiny*), its songs make up a larger grouping which Tormis has called *Forgotten Peoples*, and labeled as "The Ancient songs of my Balto-Finnish kinsfolk." Powerful, moody, and inexorable, these songs make for compelling listening.

St. John's Day Songs is a cycle from the series *Estonian Calendar Songs*. Estonian calendar tradition is a special fusion of pre-Christian customs and names of religious anniversaries of Catholic origin. The customs connected with calendar feasts and the accompanying songs represent an ancient country tradition of indeterminate age. The songs express either directly or indirectly the wish to influence the fertility of soil and cattle in the coming year. In the long run, the magic of ritualism receded and now the customs have become somewhat of a children's pastime. *Jaanipäev* (St. John Day), or Midsummer (June 24) ranks next to Christmas in importance in Estonia, celebrating the end of spring field work and the beginning of haymaking. These songs are clearly ritualistic — there are songs which address Jaan (John the Baptist) — why he is expected (4), how he comes (5), and what he brings with him (7). The fire incantation (6) is clearly associated with the traditional Midsummer bonfire. Songs which have no direct connection with Midsummer (3) were also sung.

The composer has called *Curse Upon Iron* an "incantation." Dating from 1972, Tormis had cherished the idea behind this piece for many years. Formally drawing heavily on ostinato and a folk melodic structure, it protests against the destructive powers of iron in a heavily effective way due to the primeval nature of the work. According to folk wisdom, knowledge about the essence and creation of things will give people power over them, and Tormis here turns to Finnish incantations, borrowing the incantation to iron from the ninth rune of "Kalevala" to serve as a basis for the text.

Program notes by Allen L. Borton

Liivlaste Pärandus**Lindõd virgtimi**

Tšitšor-linkist, tšitšor-linkist,
ni um áiga ülzõ núzõ,
tšitšor, tšitšor!
Ni tég maggõnd pitkõ únda
üöstõ üözõ, pävast päuvvõ,
tšitšor, tšitšor!

Liebist ljestad mäddõ mjerrõ,
võilist ljestad múzõ mjerrõ,
tšitšor, tšitšor!
Jõvad lúomõd mäddõ mõttsõ,
sudud, okšid múzõ mõttsõ,
tšitšor, tšitšor!

Jõvad púošõd mäddõ küllõ,
kõzzist púošõd múzõ küllõ,
tšitšor, tšitšor!
Kjerdõd neitsõd mäddõ küllõ,
láiskad neitsõd múzõ küllõ,
tšitšor, tšitšor!

Tšitšor-linkist, ni täd áiga um ülzõ núzõ!

Karjametsas

Jooda, jooda, pääva, juuokõðõ
siin, kus õva veeki juuokõðõb!
Kuliz minnõn viizõz jara,
lopiz minnõn nuka jara.

Uru, tagan, ur, tagan, uruu!
Uru, tagan, ur, tagan, uruu!
Uruu, uruu!

Tšiirlinkist loolabõd,
kjevadó tulub.
Uud, ääma, kukil',
ma lääbõ karrõl!

Uruu, uruu,
uruu, uruu!

Seel't'a, seel't'a, aarmaz pääva,
neme vaalda guuogõmuna.
Se ju äb uuo guuogõmuna,
se um aarmaz päävalikki.

Uruu, uruu,
ur-ur-ur-ur-ur, uruu, uruu,
Uruu, uruu, uhuu, uhuu,
uh-uh-uh-uh, uhuu, uhuu!

Livonian Heritage**Waking The Birds**

Tšitšor-birds, tšitšor-birds,
Now it's time to wake,
Tšitšor, tšitšor!
You have had a long sleep
Night after night, day after day,
Tšitšor, tšitšor!

Fat flounders into our sea,
Lean ones into another one,
Tšitšor, tšitšor!
Good animals into our wood,
Wolves and bears into another one,
Tšitšor, tšitšor!

Good boys into our village,
Cruel ones into another one,
Tšitšor, tšitšor!
Hard-working maids into our village,
Lazy ones into another one.
Tšitšor, tšitšor!

Tšitšor-birds, now it's time for you to wake!

Day of a Herdsbody

Make haste sun, make haste,
Run to where the river flows!
I've worn out my best shoes,
I've eaten my last crumb of bread.

Uru, go back, ur, go back, uruu,
Uru, go back, ur, go back, uruu!
Uruu, uruu!

Skylarks are singing,
Spring is coming.
Bake me a bun, dear mother,
I'm going to look after the herd!

Uruu, uruu,
uruu, uruu!

Clear up sky, clear up,
The sun looks like the white egg of a goose,
It's not really the egg of a goose,
It's our dear sun.

Uruu, uruu,
ur-ur-ur-ur-ur, uruu, uruu,
Uruu, uruu, uhuu, uhuu,
uh-uh-uh-uh, uhuu, uhuu!

Tõirlinkist loolabõd,
 kjevadõ tulub.
 Ûud, ääma, kukil',
 ma läabõ karrõ!
 Að uudub suur kukil',
 siz läab jo koogaz,
 að uudub piðkiz,
 siz tään iir leõgõl.

Uruu, niimõd kuodai,
 uruu, ur-ur, uruu!
 Pääva läab luuojõ,
 õõdõg tulub päälõ,
 uruu, ur-ur, uruu!

Bz, bz, bz, bz, tabard sälgõ,
 bz, bz, niimõd kuodai,
 bz, bz, dundrud sälgõ, niimõd kuodai.
 bz, bz, bz, niimõd kuodai,
 bz, bz, niimõd kuodai,
 bz, bz, niimõd kuodai, niimõd kuodai,
 uruu, uruu!

Ririi, ririi, anda semd'i,
 Ririi, ririi, anda semd'i,
 Ririi, ririi, ririi, ririi, ririi, ririi, ririi!
 Uruu!

Laz volg läälam,
 kien volg läälam,
 koorapaintõn siien vol' läälam,
 koorapaintõn läälam vol'.
 Uruu!

Vastlad

Zingi, pringi vastalova,
 ee, vastalova!

Aarmazõ jema,
 laz lapstõ tubbõ!
 Käkanika lapstõn
 kiilmabõd jaalgad.
 Kuziz käängad tääduks,
 kiilmist jaalgad jära.
 Zingi, pringi vastalova,
 ee, vastalova!

Kil tiiedub, kil tiiedub
 käkanika jagu:
 kukil' leibõ,
 kuolm kannõ voltõ,

Skylarks are singing,
 Spring is coming.
 Bake me a bun, dear mother,
 I'm going to look after the herd!
 If you bake a big bun,
 I'll go far,
 If you bake a little one,
 I'll stay near.

Uruu, go home, cows,
 Uruu, ur-ur, uruu!
 The sun is going down,
 Night is approaching.
 Uruu, ur-ur, uruu!

Bz, bz, bz, bz, tails high,
 bz, bz, go home, cows,
 Bz, bz, gadflies on your back, go home, cows,
 Bz, bz, bz, go home, cows,
 Bz, bz, go home, cows,
 Bz, bz, go home, cows, go home, cows,
 Uruu, uruu!

Ririi, ririi, it's milking time,
 Ririi, ririi, it's milking time!
 Ririi, ririi, ririi, ririi, ririi, ririi, ririi!
 Uruu!

When you have a hard time,
 You have a hard time,
 The herdsboy had a hard day,
 A hard day had he.
 Uruu!

Shrove Tuesday

Sing, mummer, dance, mummer,
 Sing and dance, Shrove mummer!

Mother dear,
 Let the children in!
 Let the Shrove mummers in!
 The children's feet are cold:
 They peed their shoes wet,
 Now their feet are freezing.
 Sing, mummer, dance, mummer,
 Sing and dance, Shrove mummer!

I know, I well know
 What's a Shrove mummer's share:
 A small loaf of bread,
 Three mugs of beer,

se um ni, se um ni
käkanika jagu.

Zingi, pringi vastalova,
ee, vastalova!

Unehiiroke

Kus sa juuokõõd, unnõ iirki,
pai-pai-pai-pai?
Puud'i kaandam, suonõ kitam,
pai-pai-pai.
Sa läämatõd souv sizzõl jära.
Ma pugub soona lovan ala.
Mis sa siiedõ, mis sa juuodõ,
soona lovan ala puggõn?
Ljeggõ siiebõ, duuni juuobõ.
Sinnõn paaistab maggõ ilzõ.
Ma siskabõ niglõks katki.

U se sinnõn siz äb poddõ?
Ma võõidabõ võõidõgõksõ.
Kus sa sjeda võõita saadõ?
Vanaäama buundlast utab.
Kus se vanaäama saabõ?
Keerebiz niemõ näänaast utab.
Kus se keerabi niemõ saabõ?
Mõltsiz ruuogõ ladast utab.
Kus se ruuogõ lada saabõ?
Uuomõgkastug tämmõn sandab.
Kus se uuomõgkastug saabõ?
Tõva joggõ puoistõ utab.

Laulis isa, laulis poega

Looliz iza, looliz puuoga,
loolist kakði paalkamiiest.
Jemin looliz iza puuogaks,
äb ku kakði paalkamiiest.
Rallallaa!

Kui se ummõ, kustõ tulab,
kui nei knads'õõ näntõn lääb?
Ne aat päägin voltõ juuonõd,
ne aat päägin mjeta siiend.
Rallallaa!

Ikði pittu keeldarikkis,
kakði kannõ looda pääl.
Kipi siinõ, kipi täänõ,
kipi looda tutkam pääl!
Rallallaa!

That's what is, that's what it is
The Shrove mummer's share.

Sing, mummer, dance, mummer,
Sing and dance, Shrove mummer!

Wee Winkie Mouse

Where are you running, wee winkie mouse,
Pai-pai-pai-pai?
To carry the wood, to heat the sauna,
Pai-pai-pai.
You'll sufocate in the smoke.
I'll crawl under the platform.
What will you eat there?
What will you drink?
I'll eat some mud, I'll drink some mire.
You'll get a swollen belly.
I'll prick it with a needle.

Wouldn't it smart?
I'll smear some butter on it.
Where do you get the butter from?
I'll take it from the grandmother's churn.
Where does the grandmother get it from?
From the udder of a piebald cow.
Where does the piebald cow get it from?
From the head of a green bulrush.
Where does the bulrush get it from?
From the dew in the morning.
Where does the morning dew get it from?
From the bottom of a deep river.

Sang the Father, Sang His Son

Sang the father, sang His son,
Sang the two hired helps,
Father and his son sang well together,
Much better than the hired helps.
Rallallaa!

What's their secret, how does it come,
That their singing goes so well?
They've been drinking a lot of beer,
They have eaten a lot of honey.
Rallallaa!

One barrel's in the cellar,
Two mugs are on the table.
Shove it here, shove it there,
Shove it at the end of the table.
Rallallaa!

Jaanilaulud (St. John's Day Songs)

Kutse jaanitulele I (Peetri)

Tulge jaanista tulele,
jaanike jaaniste
jaanitulda oidemaie!
Tuluk ulgub oonetesse,
säde kargab katuksesse,
kübemed küla vahele.

Kutse jaanitulele II (Kolga-Jaani)

Tulge jaaniku tulele,
jaaniku jaaniku
tulge tulda oidemaie,
karga kirge kaitsemaie!
Kes ei tule jaaniku tulele,
saagu mardini magama,
ristipäini ringutama!
Tulge jaaniku tulele,
tooge puida tulessagi!
Kes ei tule jaaniku tulele,
jõuluss püürgu teise külje,
teisess jõuluss teise külje!

Ei ole püssil püütav (Peetri)

Siis tulid naesed nalja pärast,
jaanike jaaniste
neiud lahke laulu pärast.
Neiud kiiksid kiige peale,
neiud kiiksid, pärjad läiksid.
Mehed aga vaatsid alla metsa,
poisikesed alla puude:
Oleks püssi, püüaks neidu,
oleks noota, nõuaks neidu,
oleks võrku, võtaks kinni!
Siis mina mõistsin, vasta kostsin:
Ma pole püssil püüetava,
ega noodal nõuetava,
võrgul kinni võetava!
Unt on püssil püüetava,
kala noodal nõuetava,
võrgul kinni võetava!

Call to the Midsummer Bonfire I (from Peetri parish)

Come to the midsummer bonfire,
jaanike jaaniste
come and guard the fire!
The flame wanders into houses,
the spark leaps up onto roofs,
burning scraps fall into village streets.

Call to the Midsummer Bonfire II (from Kolga-Jaani parish)

Come to the midsummer bonfire,
jaaniku jaaniku
come and guard the fire,
come to watch the flames!
Those who do not come to the bonfire
may they sleep till Martinmas,
stretch their limbs till Ascension Day!
Come to the midsummer bonfire,
and bring some wood when you come!
Those who do not come to the bonfire
may they roll over at Christmas
and onto their other side the next Christmas!

Can't Be Caught by the Shot of a Gun (from Peetri parish)

Then came women to have some fun,
jaanike jaaniste
maidens came for flattering songs.
Maidens swinging on the swing,
maidens swinging, their chaplets glittering.
But the men stood watching at the forest edge
the young boys under the trees:
If we had a gun, we'd get a maiden,
if a sweep net, we'd trap her,
if a fish net, we'd catch her!
Then I understood and answered them back:
I won't be got by any gun,
nor trapped by any sweep net,
or caught by any fish net!
A wolf can be got with a gun,
fish can be trapped in a sweep net,
or caught in a fish net!

**Miks Jaani oodatakse
(Karksi)**

Mistes Jaani oodetesse,
jaanika jaani
Jaanil kahja kannetesse?
Sestep Jaani oodetesse,
et oo nii ärjä ädäte,
piimälemmä pindejennä.
Tule, Jaani, päästä neidä,
päästä nii ärjä ädästä,
piimälemmä pindejestä!
Sestep Jaani oodetesse.
jaani jaanika

Jaani hobu (Kolga-Jaani)

Jaan oli tarka poisikene,
jaaniko jaaniko
tegi tulesta obese,
tulesöest silmakese,
õlekõrrest kõrvakese,
linaluiest leeris laka,
kasteeinast väanis kabjad.

Jaanikene, poisikene,
kui läed sõitu sõitemaie,
(Nõõ! Nõõ! Sõitu, sõitu!)
ehitā oma obene,
pea tal pane pandelisse,
silmad siidituttidesse!
(Sõitu, sõitu, sõitu, sõitu!)

Jaanikene, poisikene,
tule siis jaaniku tulele,
siidineidu süle'essa,
kallis neidu kaendelassa!

Tulesõnad (Kuusalu)

Kas tunned tule sanuja,
taiad rauva tarbe'eida?
Tuli on tumma, raud on valju.
Ei tuli minu poleda:
mina tule tuttuvane;
ei suitsu minu sureda:
mina suitsu sugulane;
ei vesi minu ubuda:
mina vie vennapoiga.
Tuli ei polda tuttavada,
vesi ei vendada ubuda,
raud ei raiu langusida.
Tuleb kui tule vahingu,
tulgu siis tule isānda,

**Why we look forward to St. John's
arrival (from Karksi parish)**

Why do we look forward to Saint John's Eve,
jaanika jaani
why is libation brought to John?
This is why we look forward to John's arrival:
The oxen are sick
the milk cows in distress.
Come, John, and save them,
cure the oxen from sickness
save the milk cows from their distress!
That's why we look forward to John's arrival.
jaani jaanika

St. John's Steed (from Kolga-Jaani parish)

John was a clever boy,
jaaniko jaaniko
made himself a steed of fire,
made eyes of coals of fire,
ears from stalks of straw,
twisted a mane from boon of flax,
fashioned hooves out of bent-grass.

Little John, dear little boy
if you go out riding
(Gee up! Gee up! Ride away, ride away!)
then fashion your horse,
put its head through a wooden bridle
silk tassels over its eyes!
(Ride away, ride away, ride away, ride away!)

Little John, dear little boy
then come along to the midsummer bonfire
with a silk-clad maiden on your knee,
a dear maiden in your arms!

Fire Incantation (from Kuusalu parish)

Do you know the spell for fire,
can you command what iron needs?
Fire cannot speak, iron is harsh!
Fire does not burn me:
fire is my friend;
Smoke does not smother me:
smoke is my relative;
water does not drown me:
I am water's nephew.
Fire does not burn a friend,
water does not drown a brother,
or iron hack a brother-in-law.
When fire havoc arrives,
may the master of fire arrive,

tulgu siis tule emändä,
tulgu tulda voitemaie,
valgija valatamaie!

Jaanilaul (Hargla)

Läämi vällä Jaani kaima,
jaani jaani
kas om Jaanil kahhar pää,
jaani
sis omma kesvä keerulidse,
kaara katsökandilidsõ.
Läämi vällä Jaani kaima,
jaanika jaanika
kas om Jaanil kahhar pää,
jaanika
sis omma kesvä keerulidse,
kaara katsökandilidsõ.
Jaan tull' põldu müüdü,
jaani jaanika
kõnde kullast kondu müüdü,
jaanika
ligi tõie liiaõnne,
kaasa tõie karjaõnne.
Jaan tõi pika piimapüttü,
madaligu võiupunna,
rüa tõie rüpügä,
kaara tõie kaindlõn.
Läämi vällä Jaani kaima,
jaani jaanika
kas om Jaanil kahhar pää,
jaani
sis omma kesvä keerulidse,
kaara katsökandilidse.
jaani jaanika

All titles in standard and words in Estonian dialects

Raua needmine

oi-joi-joi-joi-jai-jai-jäi-jäi-jäu-jäu-jau-jau-
jou-jou-jou-jõu-jõu-jõü-jõü-jõi-jõi-jei-jei-
jäu-jäu-jai-jai-joi-joi-joi-etc.

Ohoi sinda, rauda raiska,
rauda raiska, rähka kurja,
liha sööja, luu pureja,
vere süütuma valaja!
Kust said kurja, kange'eksi,
üleliia ülbe'eksi?

may the mistress of fire arrive,
may the conqueror of fire arrive,
and guard the flames!

St John's Song (from Hargla parish)

Let's go out and look at John,
jaani jaani
and see if he has bushy hair –
jaani
then the barley will curl
and the oats be octagonal.
Let's go out and look at John,
jaani jaani
and see if he has bushy hair –
jaanika
then the barley will curl
and the oats are octagonal.
John came across the field,
jaani jaanika
walked across the golden chaff,
jaanika
brought with him much good luck
brought with him cattle-luck.
John brought a tall churn of milk
and a hundredweight pat of butter,
brought in his lap rye
and oats under his arm.
Let's go out and look at John,
jaani jaanika
and see if he has bushy hair –
jaani
then the barley will curl
and thev oats grow double-eared.
jaani jaanika

Translated by Kristin Kuutma/Eric Dickens

Curse Upon Iron

oi-joi-joi-joi-jai-jai-jäi-jäi-jäu-jäu-jau-jau-
jou-jou-jou-jõu-jõu-jõü-jõü-jõi-jõi-jei-jei-
jäu-jäu-jai-jai-joi-joi-joi-etc.

Ohoy, villain! Wretched iron!
Wretched iron! Cursed bog ore!
You flesh-eater, Gnawer of bones,
You spiller of innocent blood!
Scoundrel, how did you get power?
Tell how you became so haughty!

Hurjuh sinda, rauda raiska!
Tean ma sündi sua sõgeda,
arvan algust su õela!

Käisid kolme ilmaneitsit,
taeva tütarta tulista,
lüpsid maale rindasida,
soo pääle piimasida.
Üks see lüpsis musta piima,
sest sai rauda pehme'eda;
teine valgeta valasi,
sellest tehtud on terakesed;
kolmas see veripunasta,
sellest malmi ilma tulnud.

Ohoi sinda, rauda raiska,
rauda raiska, rähka kurja!
Ei sa siis veel suuri olnud,
ei veel suuri, ei veel uhke,
kui sind soossa solguteldi,
vedelassa väntsuteldi.
Hurjuh sinda, rauda raiska!
Tean ma sündi su sõgeda,
arvan algust su õela!

Susi jooksis sooda mööda,
karu kõmberdas rabassa,
soo tõusis soe jalusta,
raba karu käpa alta.
Kasvid raudased orased,
soe jalgade jälile,
karu käppade kohale.
Ohoi rauda, laukalapsi,
rabarooste, pehme piima!
Kes su küll vihale käskis,
kes pani pahale tööle?

uu-üü-öö-ää-ee-ii

Surma sõitis sooda mööda,
taudi talveteeda mööda,
leidis soost terakse taime,
raua rooste lauka'alta.

uu-üü-ii-ee-ää-aa-ohoo...

Nii kõneles suuri surma,
taudi tappaja tähendas:
mäe alla männikussa,
põllulla küla päralla,
talu aitade tagana:
siin saab surma sepipada,
siia ahju ma asetan,

Damn, you, bastard! Wretched iron!
I know your birth, you purblind fool,
I know well your source, you villain!

Once there walked three nature spirits,
three fiery daughters of the sky.
They milked their swelling breasts to earth,
they squeezed their milk onto the fens.
From the first maid spurted black iron,
this turned into soft wrought iron.
White milk squirted the second maid,
this was the source of tempered steel.
The third maid spouted blood-red milk,
this gave birth to bog iron one.

Ohoi, villain! Wretched iron!
Wretched iron! Cursed bog ore!
Then you were not high and mighty,
not yet mighty, not yet haughty,
when you sloshed in swamps and marshes,
when in bogholes you were trampled.
Damn you, bastard! Wretched iron!
I know your birth, you purblind fool!
I know well your source, you villain!

A wolf then ran across the fen,
a shambling bear walked in the moor.
And the swamp stirred in the wolf tracks,
under the bear's paws moved the moor.
And there sprouted iron seedlings
in the traces of the wolf's claws,
in the hollows of the bear tracks.
Ohoi, iron! Child of boghole!
Swamp's red rust and gentle smooth milk!
Tell me, who made you so baleful!
Who decreed your works of evil?

uu-üü-öö-ää-ee-ii

Death was riding through the marshes,
plague was on a winter journey.
Seedling steel it found in swampland,
rusty iron in a boghole.

uu-üü-ii-ee-ää-aa-ohoo...

The great death then began to talk,
the killer plague then spoke and said:
In a pine grove on a hillside,
in a field behind the village,
far beyond the farmers' granges,
right here will be the forge of death.
Here I'll build the forge's furnace,

siia tõstan lõõtsad laiad,
 hakkam rauda keetamaie,
 raua roostet lõõtsumaie,
 rauda tampima tigidaks.

o-hoo... oi-oi-joi-joi-etc.

Rauda, vaene mees, värises,
 jo värises, jo võbises,
 kuulis kui tule nimeda,
 tule kurja kutsumista.

Ohoi sinda, rauda raiska!
 Ei sa siis veel suuri olnud,
 ei veel suuri, ei veel uhke,
 kui sa ääsilla ägasid,
 vingusid vasara alla.
 Taat see ahjulta ärises,
 halliparda vommi päarta:

aa-oo-öö-ee-ii

Rauda rasvana venikse,
 ila kombel valgunekse,
 veerdes alla ääsi'ilta,
 voolates valutulesta.

Veel sa rauda pehmekene,
 miska sind karastatakse,
 terakseksi tehtaneksi?
 Toodi ussilta ilada,
 musta maolta mürgikesta.
 Ei see raud kuri olekski
 ilma usside ilata,
 mao musta mürkideta.
 aa-oo-uu-öö-ee-ää-öö-üü-ii-ee-etc.

Taat see ahjulta ärises,
 halliparda vommi päalta:
 Varja nüüd vägeva Looja,
 kaitse kaunike Jumala,
 et ei kaoks see mees koguni,
 hoopistükki ema lapsi,
 Looja loodusta elusta,
 Jumala alustatusta.

Uued ajad. Uued jumalad.
 Kahurid, lennukid,
 tankid, kuulipildujad.
 Uus raud ja teras,
 uhiuued, targad,
 täpsed, vägevad tapjad,
 automaatsete sihtimiseseadmetega
 tuumalaengut kandvad,

here I'll place the widest bellows,
 here I'll start to boil the iron,
 fan and blast the rust-red bog ore,
 hammer anger into iron.

o-hoo... oi-oi-joi-joi-etc.

Iron, poor man, shivered, trembled,
 shivered, trembled, shuddered, quavered,
 when he heard the call for fire,
 heard the plea for flaming anger.

Ohoy, villain! Wretched iron!
 Then you were not high and mighty,
 not yet mighty, not yet haughty,
 moaning in the white-hot furnace,
 whining under beating hammers.
 Droned the old man on the oven,
 groaned the greybeard from the furnace:

aa-oo-öö-ee-ii

Iron stretches, spreads like blubber,
 trickles, flows like dripping spittle,
 oozing from the blazing furnace,
 flowing from the scorching fire.

Iron, you're still soft and gentle.
 How have you yet to be tempered
 to make steel from harmless iron?
 Get the spittle from an adder!
 Bring the venom from a viper!
 For iron wouldn't harbor evil
 without spittle from a serpent,
 without venom from a black snake.
 aa-oo-uu-öö-ee-ää-öö-üü-ii-ee-etc.

Droned the old man on the oven,
 groaned the greybeard from the furnace:
 Shelter us, supreme Creator!
 Keep us safe now, God Almighty!
 So that mankind would not perish,
 mother's child vanish without trace
 from the face of the earth, from life,
 from existence, God's creation.

New eras. New gods and heroes.
 And cannons and airplanes
 and tanks, and guns.
 New steel and iron.
 Brand-new, intelligent,
 precise, powerful killers,
 equipped with automated guiding devices,
 armed with nuclear warheads.

tõrjerelvadele kättesaamatud
raketid.

Noad, odad,
kirved, taprid, saablid,
lingud, tomahawkid, bumerangid,
ammud, nooled, kivid, kaikad,
küüned, hambad, liiv ja sool,
tuhk ja tõrv, napalm ja süsi.

Uus ja kõige kaasaegsem tehnika,
elektroonika viimane sõna,
valmis liikuma igasse punkti,
kõrvalekaldumatult sihti tabama,
peatama, rivist välja lööma,
hävitama,
võitlusvõimetuks tegema,
haavama, teadmata kaotama,
tapma, tapma raua, terase,
kroomi, titaani, uraani, plutooniumi,
ja paljude teiste elementidega.

Oi-joi-joi-jai-jai-jäi-jäi-jäu-jäu-jau-jau-jou-
jou-jou-jou-jou-jöu-jöu-jöü-etc.

Ohoi sinda, rauda kurja,
mõõka sõja sünnitaja,
rauda rähka, kulda kilpi,
sina teras, nurja tõugu!
Hurjuh sinda, rauda raiska!
Oleme ühesta soosta,
ühest seemnest me siginud,
sina maasta, mina maasta,
musta mulda me mõlemad,
ühe maa pääl me elame,
ühe maa sees kokku saame,
maad meil küllalt siis mõlemal.

Missiles invulnerable to defensive
rocketry.

Knives and spears,
axes, halberds, sabers,
and slings and tomahawks and boomerangs,
bows and arrows, rocks and warclubs,
and claws and teeth, sand and salt,
dust and tar, napalm and coal.

Brand-new and up-to-date technology,
the ultimate word in electronics,
ready to fly in any direction,
stay underflected on its course, hit the target,
paralyze, and knock out of action,
obliterate.
render helpless and defenseless,
harm and hurt, cause unknowable loss,
and kill, kill with iron and with steel,
with chromium, titanium, uranium, plutonium,
and with a multitude of other elements.

Oi-joi-joi-jai-jai-jäi-jäi-jäu-jäu-jau-jau-jou-
jou-jou-jou-jou-jöu-jöu-jöü-etc.

Ohoj, villain! Evil iron!
Blade of the sword, mother of war!
Boghole ore's the golden guardian,
but you, steel, are kin to evil!
Damn you, bastard! Wretched iron!
We are kinsmen, of the same breed,
of the same seed we have sprouted,
You are earth-born, I am earth-born,
in the black soil we are brethren.
For we both live on the same earth
and in that earth we two will merge.
There will be land enough for both.

Biographies and roster for Tõnu Kaljuste
and the Estonian Philharmonic Chamber
Choir begin on page 7 of this program
book.

The Estonian Philharmonic Chamber Choir and
Artistic Director Tõnu Kaljuste may be heard on ECM
New Series (BMG Classics) and Virgin Classics CDs.

The Estonian Philharmonic Chamber Choir and
Artistic Director Tõnu Kaljuste, appear by arrangement
with New World Classics, Kerby Lovallo, Director.

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Richard Goode, piano

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PROGRAM

Handel *Concerto Grosso in a minor, Op. 6, No. 4*
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E. Brown *Lost Waltz (première)*
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Annette Markert, *Contralto*

Thomas Young, *Tenor*

William Sharp, *Baritone*

Elizabeth Mann, *flute*; Stephen Taylor, *oboe*; William Blount, *clarinet*; Dennis Godburn, *bassoon*; William Purvis, *horn*; Maya Gunji, Barry Centanni, *percussion*, Margaret Kampmeier, *piano*; Elizabeth DiFelice, *harmonium and celeste*; Krista Bennion Feeney, Robert Shaw, *violins*; Maureen Gallagher, *viola*; Myron Lutzke, *cello*; John Feeney, *bass*

Marianne Lockwood, *President and Executive Director* Elizabeth Ostrow, *Director of Artistic Programming*

Program

Sunday Afternoon, October 12, 1997 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

Gustav Mahler

(*Arr. Arnold Schoenberg*)

Leider eines fahrenden Gesellen

Wenn mein Schatz Hochzeit macht
Ging heut' Morgen über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen von Meinem Schatz

WILLIAM SHARP

I N T E R M I S S I O N

Mahler

(*Arr. by Schoenberg
and Rainer Riehm*)

Das Leid von der Erde

Das Trinklied vom Jammer der Erde
Der Einsame im Herbst
Von der Jugend
Von der Schönheit
Der Trunkene im Frühling
Der Abschied

ANNETTE MARKERT, THOMAS YOUNG

Eighth Concert of the
119th Season

Special thanks to Jim Leonard, Manager, SKR Classical, speaker
for tonight's Performance Related Educational Presentation (PREP).

Thirty-fifth Annual
Chamber Arts Series

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Leider eines fahrenden Gesellen Das Leid von der Erde

Gustav Mahler

Born on July 7, 1860 in Kalischt, Bohemia

Died on May 18, 1911 in Vienna

Arnold Schoenberg

Born on September 13, 1874 in Vienna

Died on July 13, 1951 in Los Angeles

"IF IT IS art it is not for all, and if it is for all it is not art." Thus spoke Arnold Schoenberg, whose unswerving allegiance to this precept surely accounts for both his exceptional importance among twentieth-century composers and his failure to attract a popular following among listeners. Though his statement sounds unacceptably elitist in our era of inclusiveness, Schoenberg was sincere in his belief that art was legitimately the province of "the happy few." In his *Memories and Commentaries*, he elaborated: "There are relatively few people who are capable of understanding, purely musically, what music has to say. Such trained listeners have probably never been very numerous, but that does not prevent the artist from creating only for them. Great art pre-supposes the alert mind of the educated listener."

This was the spirit that fueled Schoenberg, in November 1918, to found in Vienna the Society for Private Musical Performances (*Verein für Privataufführungen*). The Society addressed a real need; much new music of that time — certainly Schoenberg's, but music by others as well — had become difficult to comprehend, and listeners could hardly hope to grasp the import of a piece without the benefit of repeated exposure. Public concerts, however, were expensive to produce, and the short-cut of recordings still lay largely in the future. Schoenberg's Society, therefore, was created to present repeated, well-rehearsed perfor-

mances of music (mostly modern) to a limited-membership audience, with five musical overseers — Schoenberg's students Berg and Webern among them — divvying up the responsibility for preparing the works presented. Alban Berg set forth the official goals and rules of the organization in no-nonsense tones:

1. The careful preparation and absolute faithfulness of the performances.
2. The repeated hearing of the same work.
3. The withdrawal of the concerts from the corrupting influences of official musical life, the rejection of commercial competition, the indifference towards any form of failure or success.

The performers rehearsed as long as they needed to bring a work to the requisite level of performance; then, before they were allowed to perform at a Society meeting, they would play for the musical overseer and for Schoenberg himself. "What I find unclear will also be unclear to others," insisted Schoenberg, and one imagines that many works were sent back for further polishing. In order to keep the proceedings free from "corrupting" forces, the programs were not announced to the membership in advance (thereby encouraging members to hear everything, rather than just works by their favorite composers), expressions of approval or disapproval (such as applause or hissing) were forbidden, and critics were banned.

Some compositions were presented just as they were written, but because of the group's limited resources, many were performed instead in arrangements for piano (four-hands or eight-hands) or for chamber ensemble (typically drawn from the available forces of two violins, viola, cello, double bass, flute, clarinet, piano, and harmonium). Schoenberg believed that such reduced versions might actually prove advantageous.

Alban Berg was surely acting as his mouth-piece when, in February 1919, he wrote: "In this manner, it becomes possible to hear and evaluate modern orchestral works stripped of all the sound effects produced by the orchestra and devoid of all sensual aids. This disproves the often-heard criticism that such music owes its impact solely to its more or less luxuriant and striking instrumentation, and that it does not possess all the qualities which had been characteristic of good music up to now: melodic and harmonic richness, polyphony, formal construction, architectonic structure, and so on."

The Society's lofty goals may have doomed its long-term prospects, and a disastrous turn in Austria's economy served as the *coup de grâce*. The Society held its last concert in December 1921, but in its three years of activity its members chalked up a remarkable record of 117 concerts, in the course of which they presented 353 pieces, 154 of them contemporary. Anyone who thinks of Schoenberg and his followers as sternly doctrinaire figures would be surprised by the programs' wide-ranging repertoire. New works by Schoenberg, Berg, and Webern were performed, of course, but among the most frequently represented composers were Reger (with twenty-four works), Debussy (with sixteen), and Bartók (with twelve — the same number as Schoenberg himself).

Schoenberg had been fascinated with the music of Gustav Mahler (1860-1911) since he first "discovered" it in 1903. In 1904, Schoenberg and his teacher, Alexander von Zemlinsky, had founded the Assembly of Productive Composers (*Vereinigung Schaffender Tonkünstler*), a Viennese contemporary-music group that somewhat prefigured the later Society for Private Musical Performances; it was with this group that Mahler, its honorary president, first conducted his *Kindertotenlieder* (Songs of Dead Children.) When Schoenberg founded his

Society in 1918, music by Mahler was again on the opening program. In the ensuing three years the Society's musicians would work their way through Mahler's *Symphony No. 6* and *Symphony No. 7* (both arranged for piano duet), as well as the *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), in chamber orchestration. Schoenberg himself arranged the *Lieder eines fahrenden Gesellen*, and his version for singer and ten instruments was unveiled at a Society concert on February 6, 1920. Before long, he also embarked on a setting, for vocal soloists and thirteen instruments, of Mahler's *Das Lied von der Erde* (The Song of the Earth); but the Society reached its end before Schoenberg completed his arrangement. The arrangement was left unfinished at Schoenberg's death, and was not brought into performable shape until Reiner Riehn completed the task, respectfully observing every indication that Schoenberg had left behind, and published the arrangement in 1983 (under the imprint of the Universal publishing firm).

Today Schoenberg's Mahler arrangements are admittedly less necessary than they were in the time of the Society. Notwithstanding its sometimes vast requirements of scoring, Mahler's music is now performed frequently in concert, and listeners can choose among a seemingly endless array of recordings for enrichment at home. Nonetheless, these more modest versions can prove enlightening for precisely the reasons Berg cited — specifically, focusing the ear on structural issues rather than kaleidoscopic changes of timbre — and the smaller forces allow the songs to be interpreted by singers of a generally lyric persuasion, whose lighter voices might not be heard through the original orchestrations. In addition, the Schoenberg versions are worthy of consideration as "original works" in their own right. His arrangements don't display obvious choices; where other arrangers

might have been content simply to reduce a full string section to a string quartet, or to turn a pair of oboes into an oboe and a clarinet, Schoenberg often rewrites Mahler's orchestrations entirely, striving to achieve an imaginative solution that is appropriate to his smaller ensemble. (In this regard, it's worth recalling that Schoenberg's orchestration of Brahms' *Piano Quartet in g-minor* is one of the few "jointly composed" symphonic works to achieve an enduring place of honor in the orchestral repertoire.) A listener who was not familiar with Mahler's original would probably not guess that Schoenberg's setting was not what the composer had in mind from the outset.

The *Lieder eines fahrenden Gesellen* take us practically to the beginning of Mahler's composing career. He composed the four songs in late 1884 and early 1885, when he was twenty-four years old and working as an assistant conductor in Kassel. "I have composed a song cycle, six songs at present, all dedicated to her," wrote Mahler to a friend on New Year's Day of 1885. "Her" was Johanna Richter, a singer of whom he was temporarily enamored. "The songs are a sequence in which a wayfaring craftsman, who has had a great sorrow, goes out into the world and wanders aimlessly." Even though the cycle shrank to four movements (all with texts by Mahler himself), other responsibilities prevented Mahler from completing the orchestration until 1893, and he did not lead the première until 1896. Even at this early stage of his career, Mahler's hallmarks are in place: a fascination with death, a general despondency tempered by manic outbreaks of joy, perverse juxtapositions of material, a narrative progression to both text and music, unpredictable rhythms and harmonic modulations — and an overwhelming sense of musical logic. In the opening song, the singer mourns the wedding day of his beloved, who is marrying someone else; he seems to have recovered

his good spirits for the next movement, a peasant-like celebration of nature, but the ending reveals that his happiness is merely a ruse. The gleaming knife that cuts into his breast in the third song reflects the pain he continues to endure, and in the finale he wanders off in a state of disillusioned grief, as dazed as the love-stunned wanderer of Schubert's *Winterreise*.

The horrified contemplation of death would remain central to Mahler's life; and as he wrote, "Only when I experience do I compose — only when I compose do I experience." Death weighed heavily on him as he composed *Das Lied von der Erde*. He had not begun to recover from the shock of his four-year-old daughter's recent passing when in the summer of 1907 his physicians informed him that he was suffering from a heart condition that would probably prove fatal. They advised him to give up all strenuous activity, including the conducting by which he earned his livelihood and the hiking from which he derived important spiritual nourishment. "At a single stroke," he wrote to his friend Bruno Walter, "I have lost any calm and peace of mind I ever achieved. I stand now face to face with nothingness, and now, at the end of my life, I have to begin to learn to walk and stand."

He reigned in his walking, but otherwise plunged ahead almost suicidally. In the fall he traveled to New York to prepare for his conducting debut at the Metropolitan Opera, and in the fall of 1909 he added yet another strenuous obligation: the full-time musical directorship of the New York Philharmonic. Given his health and the relentless pace of his activities, it is perhaps surprising that he managed to live almost four years after receiving his initial diagnosis.

Mahler seems to have tried tricking death with *Das Lied von der Erde*. He subscribed to the superstition that composers did not survive beyond their ninth symphonies — à la Beethoven and Bruckner — and so avoided

calling this his *Symphony No. 9*, which it essentially is (since Mahler's symphonies often included prominent sections for vocal soloists). Instead, he gave it the un-numbered title *A Symphony for Tenor, Contralto (or Baritone), and Orchestra*. He did go on to compose *Symphony No. 9*; fatefully, it would prove to be his last, and his tenth remained an incomplete fragment.

A friend had presented Mahler with *The Chinese Flute*, a collection of Chinese (or pseudo-Chinese) poems assembled and translated into German by Hans Bethge. Their basic philosophy both reflected Mahler's death-fears and offered a measure of consolation: their message is that nature — the earth — goes on, perpetually renewing itself, but that man's experience of it is inevitably limited to a brief span. Mahler launched into his Bethge settings in the summer of 1907, immediately after receiving his "death sentence," and completed the orchestration in New York during the 1908-09 season. Though it called for a very large orchestra, Mahler deployed his resources selectively, rather as a chamber ensemble with enormous possibilities. It is easy to understand why Schoenberg should have considered it appropriate for a chamber transcription.

The musical language of *Lieder eines fahrenden Gesellen* remains basically intact in *Das Lied von der Erde*, but the intervening years (and eight symphonies) had yielded a vast expansion of Mahler's musical and emotional palette. Along with his *Symphony No. 9*, this is perhaps the most introspective of his works, and such ear-tickling details as the *chinoiserie* of occasional pentatonic scales (as in the third and fourth songs) do nothing to obscure that this is a valedictory masterpiece of autobiography. The finale is one of Mahler's greatest movements. A half-hour long, and therefore nearly as long as all that has come before, it comprises two of Bethge's poems (with a final verse of

Mahler's own appended), and a desolate funeral march, which provides no relief from its heart-breaking sense of yearning and regret.

Mahler never heard *Das Lied von der Erde* performed. Bruno Walter would lead its première on November 20, 1911, six months after the composer's death. "*Das Lied von der Erde*," wrote Walter, "is the most personal utterance in Mahler's creative work and perhaps in music. Invention, too, which, beginning with the *Symphony No. 6*, was occasionally of less importance in itself to the great symphonic artist than as mere material for his creative forming, regains its highly personal character and, in that sense, it is quite in order to call *Das Lied von der Erde* the most 'Mahleresque' of his works."

Program notes by James M. Keller, Program Annotator for the Orchestra of St. Luke's and St. Luke's Chamber Ensemble, who also writes about music on staff at The New Yorker.

After studying the piano with Marcel Gazelle at the Conservatory of Ghent, his native city, Philippe Herreweghe devoted himself to the study of medicine and psychiatry, graduating in 1975. It was during his student years that he founded the Collegium Vocale of Ghent and attracted the attention of Nikolaus Harnoncourt and Gustav Leonhardt who asked him to participate in the recording of the complete cantatas of Bach.

The founding of La Chapelle Royale in 1977 and later of the European Vocal Ensemble made it possible for him to explore a repertory that extends from the Renaissance to the present day.

Philippe Herreweghe also conducts orchestras playing on instruments of the period: besides La Chapelle Royale and the



Philippe Herreweghe

Collegium Vocale of Ghent, he is regularly invited to conduct the Concerto Köln, The Age of Enlightenment, the Freiburger Barockorchester as well as traditional orchestras such as The Scottish Chamber Orchestra. He is the leading guest conductor of the Ensemble Musique Oblique. In collaboration with the Théâtre des Champs-Élysées he founded the Orchestre des Champs-Élysées in 1991 with the aim of performing the romantic and pre-romantic repertory on original instruments.

He already has a large and important number of recordings to his credit, covering an extremely wide and varied repertory. Special mention may be made of Monteverdi's *Vespers*, the complete *Passions*, *Motets* and the *Mass in b minor* of Bach, *Pierrot lunaire* of Schönberg and the *Violin Concerto, Op.12* by Kurt Weill.

Since 1982 Philippe Herreweghe has been the artistic director of the Festival of Early Music in Saintes. He was also nominated "Musical Personality of the Year 1990" by the Belgium musical press and "Cultural Ambassador for the Flanders" with the Collegium Vocale in 1993.

This performance marks Philippe Herreweghe's debut under UMS auspices.

Mezzo-soprano Annette Markert was born in the Rhoen Valley in Germany and studied music at the Hochschule für Music in Leipzig. Her first operatic engagement was in the Opera House of Halle, Germany (1983-1990), where the city of Halle twice awarded her the prestigious Handel Prize. At the Opera House of Halle she specialized in operas of Handel, particularly title roles such as Orest, Rinaldo and Floridante. She was then engaged at the Operahouse of Leipzig (1991-1996), where she won critical acclaim in such roles as Rosina in *Il Barbiere di Siviglia*, Cherubino in *Le Nozze di Figaro*, Dorabella in *Così fan tutte* and Oglia in *Eugene Onegin*. Ms. Markert performed with the Basel Opera and the Opera Chatelet of



Annette Markert

Paris during the 1996 season. Her recent and future concert tour locations include Europe, Japan, Canada, Israel and the US. Her recent and future engagements include performances at the Salzburg Festival,

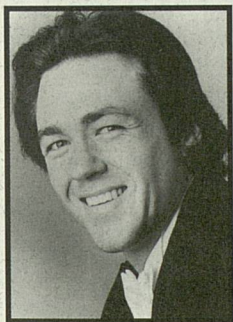
with the Vienna Philharmonic Orchestra, Gewandhausorchester of Leipzig, the New York Philharmonic, the Orchestre Philharmonique de Radio France, La Chapelle Royale, Orchestre des Champs-Élysées, Virtuosi Saxoniae and the Israel Philharmonic, with such conductors as Kurt Masur, Marek Janowski, Philippe Herreweghe, Kurt Sanderling, Ludwig Guttler, Peter Schreier and Lothar Zagrosek. She has recorded for Decca, Harmonia Mundi and Berlin Classics. Last year she recorded Mozart's *Requiem* with Philippe Herreweghe.

This performance marks Annette Markert's debut under UMS auspices.

Baritone William Sharp is a consummate artist possessing the rare combination of vocal beauty, sensitivity and charisma. Praised by *The New York Times* as a "sensitive and subtle singer" who is able to evoke "the special character of every song that he sings," Mr. Sharp has earned a reputation as a singer of great versatility and continues to garner critical acclaim for his work in concert, recital, opera and recordings.

Last season, William Sharp performed several New York engagements: at Alice Tully Hall with the New York Chamber Symphony, with the St. Luke's Chamber Ensemble, with the New York Festival of Song, and with the Chamber Music Society of Lincoln Center. Mr. Sharp's engagements this season include performances of Pierne's *Crusade of the Children* with the National Symphony Orchestra in Washington, DC and at Carnegie Hall in New York; Haydn's *Lord Nelson Mass* and Handel's *Dixit*

Dominus with the Tafelmusik Baroque Orchestra; Mahler's *Lieder eines fahrenden Gesellen* on tour with the St. Luke's Chamber Ensemble in this Ann Arbor concert and also in New York City, Kansas City, Harrisburg, PA and



William Sharp

Ontario; *St. John Passion* with the New Jersey Symphony Orchestra; *Messiah* with the Vancouver Cantata Singers; and performances of songs by Poulenc, Delage, Auric and Antheil in Texas and at Lincoln Center with the Da Camera Society of Houston.

Winner of several prestigious awards, Mr. Sharp is the winner of the 1987 Carnegie Hall International American Music Competition.

William Sharp joined the faculty at the Aspen Music Festival in the summer of 1991. He has been Artist-in-Residence at Lafayette College in Easton, Pennsylvania and at Skidmore College in Saratoga Springs, New York.

This performance marks William Sharp's debut under UMS auspices

High praise for tenor Thomas Young from directors such as Peter Sellars and Mike Nichols is not just for his singing and acting, but also for his incredible versatility. His work at the Netherlands Opera includes: Birtwistle's *Punch and Judy*, and Schoenberg's *Von Heute auf Morgen*, directed by Pierre Audi and conducted by Oliver Knussen, and Shostakovich's *Lady Macbeth of Mtsensk*. He created the role of Enkofo for the world première in Antwerp of *Red Rubber*, composed by Dirk D'Haese with libretto by Alexander Steyermark.

Mr. Young made his New York City Opera debut singing the dual roles of Street and Elijah Muhammed he created for Anthony Davis' *X: The Life and Times of Malcolm X*. After this "brilliantly chameleonic performance" (Donal Henahan, *The New York Times*), City Opera invited him back to sing Aron in Schoenberg's *Moses und Aron*, then Desportes in Zimmermann's *Die Soldaten*. Anthony Davis went on to compose a role specifically for him in his science-fiction opera *Under the Double Moon*, which premièred at the Opera Theater of St. Louis.

Making his San Francisco Opera debut as Molqi in John Adams' *The Death of Klinghoffer*, Mr. Young created this role for the world première at the Opera de la Monnaie in Brussels. Under the direction of Peter Sellars and baton of Kent Nagano, performances followed at the Opera de

Lyon in Vienna, and at the Brooklyn Academy of Music. Other operas include Messiaen's *St. Francois d'Assise* at the Salzburg Festival with Sellars and Esa-Pekka Salonen, the US première of Rossini's *Armida* as Rinaldo at Tulsa Opera, and Handel's *Imeneo* at New York's Town Hall. In February, Mr. Young sang the role of Polo in Tan Dun's opera *Marco Polo* at the Hong Kong Festival. This season, he will debut with the Lyric Opera of Chicago in another role written for him in the world première of Anthony Davis' *Amistad*.



Thomas Young

With concert appearances in the major music centers of more than twenty countries, Mr. Young's US performances include, in New York: Blitzstein's *Airborne Symphony* and Schmidt's *The Book of the Seven Seals* with the

American Symphony Orchestra at Avery Fisher Hall; Beethoven's *Symphony No. 9* with the Brooklyn Philharmonic, conducted by Dennis Russell Davies, at BAM and Avery Fisher Hall; Mozart's *Great Mass* with Lukas Foss at BAM; *Too Hot to Handel* and Duke Ellington's *Sacred Songs* with the Concordia Orchestra at Alice Tully Hall; Artist-in-Residence with the Philharmonia Virtuosi with founder and conductor Richard Kapp; and J.S. Bach's *Mass in B Minor* and *Magnificat* with the Long Island Philharmonic.

This performance marks Thomas Young's debut under UMS auspices.

St. Luke's, a multifaceted organization, encompasses three divisions: the Orchestra of St. Luke's; the St. Luke's Chamber Ensemble; and Children's Free Opera & Dance of New York.

The St. Luke's Chamber Ensemble was formed in 1974 when a group of twenty musicians offered a season of concerts at the Church of Saint Luke in the Fields in New York City's Greenwich Village. The programs, which included chamber works, music for chamber orchestra, chamber operas, early music on original instruments, and première performances of works by leading American composers, reflected the versatility and cohesiveness that have become St. Luke's hallmarks.

The Chamber Ensemble consists of virtuoso artists who perform nationally and internationally. Playing in a variety of configurations, the Ensemble performs repertoire ranging from Baroque suites to contemporary works of large, mixed ensembles. The Ensemble presents an annual subscription series at Weill Recital Hall at Carnegie Hall and at the Brooklyn Museum of Art. The series opened this month with a stellar cast of singers in an all Mahler program conducted by Philippe Herreweghe. This concert was performed at the Brooklyn Museum of Art and at the Metropolitan Museum of Art, where this season St. Luke's performs its newest series. Expanding its long-standing commitment to the performance of contemporary music and valuable artistic collaborations, in 1993 St. Luke's initiated "Second Helpings," an annual series of concerts now presented at Dia Center for the Arts. "Second Helpings" presents premières and repeat performances of chamber works previously premiered — either by St. Luke's or other ensembles — in the informal and relaxed environment of Dia's galleries. Each of the three concerts centers around a prominent twentieth century chamber work

and is introduced by St. Luke's Composer-in-Residence, Eric Ewazen.

Congregation Emanu-El, the largest Jewish house of worship in the world, also presents the St. Luke's Chamber Ensemble in a festival of three concerts in May, which are free and open to the public. Each concert focuses on a single composer, allowing the audience and musicians to explore that composer's work in depth.

The Chamber Ensemble's newest recording is entitled *Wedding Gifts*, a collection of Bach wedding cantatas with the Ensemble and soprano Heidi Grant Murphy on Arabesque. Other recordings include performances of Dvořák's *String Quintet in G*, Hindemith's *Octet* and *Septet*, Schubert's *String Quintet in C*, and various Mozart divertimenti and Bach concerti, all with MusicMasters. Over the past few years, the organization has commissioned and premiered many new works, including John Adams' *Fearful Symmetries*, Anthony Davis' *Litany of Sins*, and Bruce Adolphe's *Sharéhi*. In honor of St. Luke's twentieth anniversary in 1994, St. Luke's commissioned a piano and wind trio from André Previn, which was performed with the composer.

In addition to its recordings, performances and broadcasts, the Ensemble participates in St. Luke's arts-in-education programs, Children's Free Opera & Dance and the In-School Workshops, in which members present performances and workshops for students in New York City schools. St. Luke's also appears each summer at the Caramoor International Music Festival in Katonah, New York.

Characterized by a commitment to ensemble playing, diverse programming, high quality educational programs, and collaborations with a variety of performing arts organizations, St. Luke's has created a distinctive, vital identity, establishing a place for itself among the nation's finest musical institutions.

These performances mark St. Luke's Chamber Ensemble's debut under UMS auspices. The Orchestra of St. Luke's made its debut under UMS auspices in March 1993 and returned for two May Festival performances under the baton of Robert Spano in 1994.

The St. Luke's Chamber Ensemble tour is sponsored in part by France Telecom.

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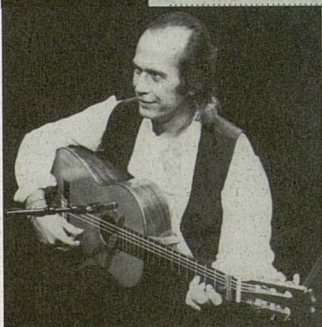
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The artists will perform in the following order:

Herb Ellis

Rory Block

INTERMISSION

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Herb Ellis' innate talent, artistic commitment and deep passion for playing have earned him legendary status in the jazz world. His guitar playing career began at age seven, when he was given a guitar by a cousin, figured out how to tune it, and taught himself to play. Later, while attending music school at North Texas State University (where he was forced to major in bass violin because the school had no guitar instructors) he received his first real exposure to jazz.

Ellis started listening to Count Basie, Lester Young, Dizzy Gillespie, Charlie Parker and other jazz icons. But true inspiration



Herb Ellis

came when he first heard Charlie Christian, a guitarist with the Benny Goodman orchestra. Anxious to get out in the world and play, Ellis left the university after two years, and headed for Kansas City. Then in 1944,

at age twenty-one, he began playing with Glen Gray's Casa Loma Orchestra and later, went on the road with Jimmy Dorsey's band. Having gained invaluable experience, he exited with several fellow band members to form Soft Winds, an instrumental-vocal trio based in Boston. Performing with the group, from 1947-52, brought Ellis prominence in the music world and led to a particularly fortuitous meeting.

"One night, we were performing in Buffalo, New York, Oscar Peterson happened to be in the audience," says Ellis. "After the show we talked, and in 1953, when he needed a guitarist to round out his trio (which included bassist, Ray Brown) he called me." For six years Ellis played with the group and received international acclaim. During those years, Ellis also toured with Jazz at the

Philharmonic, a prestigious group of all-stars.

In the late 1950s, he led a quartet backing the woman he calls "the world's greatest singer" — Ella Fitzgerald. And throughout the 1960s, he played extensively with various studio bands on television. Starting with Donn Trenner's band on the *Steve Allen Show*, he then jumped to the Terry Gibbs Combo on the *Regis Philbin Show* and continued with stints for the Danny Kaye, Red Skelton, Joey Bishop, Virginia Graham, Della Reese and Merv Griffin shows.

The 1970s found Ellis teaming up with other guitarists — the legendary Joe Pass as well as a fifteen-year involvement in the historic jazz trio, the Great Guitars. With a combined ninety years of musical experience, Ellis, Barney Kessel and Charlie Byrd, received overwhelming public and critical accolades. Another tremendously successful trio for Ellis was Triple Treat. Formed in early 1980s, it featured Ray Brown on bass and Monty Alexander on piano. In the early 1990s, Herb re-forged his famed alliance with Oscar Peterson. The reunion produced a phenomenal recording, *The Legendary Oscar Peterson Trio Live at the Blue Note*, which garnered two Grammy nominations in 1991.

Recordings have continually highlighted Ellis' career. His impressive body of work includes over 200 recordings on which he has played an integral role. His releases on Justice Records over the last several years — *Roll Call*, *Texas Swings* (featuring Willie Nelson), and 1996's *Down-home* all have received critical acclaim. Despite his hectic recording and performance schedules, Ellis has always made it a priority to give something back to the music world. His main contribution has been the instruction and guidance he has provided for other musicians. Through educational books, videos and clinics he has developed a teaching approach that reaches both the beginner and the accomplished.

This performance marks Herb Ellis' debut under UMS auspices.

Winner of two consecutive W. C. Handy awards (Acoustic Blues Album of the Year and Traditional Blues Female Artist of the Year), Rory Block learned her craft from the truly legendary guitarists Son House, Reverend

Gary Davis, and Mississippi John Hurt. Hailed by many as the best blues guitarist in the business, Block attracts such guests on her recordings and performances as Stevie Wonder, Bonnie Raitt, Mary Chapin Carpenter and Taj Mahal. Her stunning versatility performing intense Delta blues, passionate folk, and gripping originals have garnered her headlining spots at festivals as diverse as the San Francisco Blues Festival, the Edmonton and Philadelphia Folk Festivals, the Memphis in May Festival, W.O.M.A.D.'S Blues and Rhythms in England, the Peer R 7 B Festival in Belgium, and the giant Pink Pop Festival.

Rory Block grew up in New York City. Her father Alan Block, a banjo and country fiddle player was a sandal maker and leather craftsman who had a store in Greenwich Village. It was in the mid 1960s, the heyday of the folk revival, that his shop became the unofficial headquarters of the old-time string band revival, and impromptu jam sessions continuously took place. Rory, who had been studying classical guitar, was drawn to the sound of the great Delta blues guitarists who would stop by the shop, and she found herself in the very fortunate position of having personal contact with some of the greatest old bluesmen. The legendary Son House showed Block his style of singing and playing guitar. Skip James, Reverend Gary Davis and Mississippi John Hurt were also on hand to give her inspiration and advice. Block's first recording was at age sixteen when she performed on Stephan Grossman's *How to Play Blues Guitar* instructional album. Her early record deals were with RCA for one album, Chrysalis for two, and Blue Goose, an independent label

where she recorded one album. In 1981, she began her relationship with Rounder records, and it has proved to be a very successful one.

Block's latest CD, *Gone Woman Blues*, is a compilation of acoustic blues sides from her five most recent Rounder releases. *Tornado*, released in 1996, featured guest spots from Mary Chapin Carpenter, Paul Shaffer and others. Her 1995 release, *When A Woman Gets The Blues*, was one of her most acclaimed recordings, winning her a prestigious W. C. Handy Award for traditional blues recording of the year.

Her 1991 release, *Mama's Blues*, was issued on Rounder Records and features several of Block's passionate originals as well as inspired Delta blues by the likes of Robert Johnson, Tommy Johnson, Bessie Smith and Buddy Boy Hawkins. Although Block is known for many styles, *Mama's Blues* was a return to the all-blues format that was so successful on her first Rounder album *High Heeled Blues*. Block's follow-up, *Ain't I A Woman*, may be Block's most poetically evocative and artistically original work to date; her music is both a his-



Rory Block

toric preservation of the past as well as a strong and original contemporary vision of the blues. Block is joined by such esteemed members of the music world as Mark Knopfler and Alan Clark of Dire Straits, John Sebastian, and John Hall.

As described by her long-time friend Bonnie Raitt, "Rory Block has been an inspiration to me since we started out years ago. Her guitar playing, singing and songwriting are some of the most soulful in traditional and modern blues."

This performance marks Rory Block's debut under UMS auspices.

Aclaimed for her extraordinary lyricism, technique and versatility, Sharon Isbin is considered one of the finest guitarists in the world. Named "Best Classical Guitarist" by *Guitar Player* in 1996, and the winner of the Toronto, Munich and Queen Sofia (Madrid) international competitions, she gives sold-out performances in the greatest halls throughout the world, including New York's Carnegie and Avery Fisher Hall, Boston's Symphony Hall, Washington DC's Kennedy Center, London's Barbican Center and Wigmore Hall, Amsterdam's Concertgebouw, Munich's Herkulessaal, and Madrid's Teatro Real. Her best-selling recordings for EMI/Virgin Classics and Concord — from Baroque, Spanish/Latin and Twentieth-Century to crossover and jazz fusion — have received many awards, including "Recording of the Year" in *Gramophone* and *CD Review*, "Best Recording" in *Stereo Review*, and "Best Classical Album" in *Guitar Player*. Recent



Sharon Isbin

titles include *J.S. Bach: Complete Lute Suites, Nightshade Rounds, Road to the Sun/Latin Romances, Love Songs and Lullabies* (with Benita Valente), and *Rodrigo/Vivaldi* concerti. Her latest recording, *Journey to the Amazon* is the first of a new multi-record contract with Teldec Classics and features South American music with guest artists Paul Winter on soprano saxophone and Thiago de Mello on Brazilian percussion.

Praised as "the Monet of classical guitar" (*Atlanta Journal*) Isbin has also been acclaimed for expanding the guitar repertoire with some of the finest new works of the century and has commissioned and pre-

mièred more concerti than any other guitarist. *American Landscapes*, with the Saint Paul Chamber Orchestra, is the first-ever recording of American guitar concerti and features works written for her by John Corigliano, Joseph Schwantner and Lukas Foss. Other composers who have written for her include Aaron Kemis, Tan Dun, Leo Brouwer, Joan Tower, David Diamond, and Ned Rorem.

This season, Isbin has over sixty concerts in the US alone including appearances in New York (with guest mezzo Denyce Graves), Washington DC (with the National Symphony), Los Angeles, San Francisco, Boston, Minneapolis, Atlanta, Miami, Baltimore and Toronto. She appears in festivals throughout the world, including Mostly Mozart, Aspen, Santa Fe, Montreux, Strasbourg, Paris, and Hong Kong, and with many orchestras including the Saint Louis, Indianapolis, Minnesota, Milwaukee, Houston, Phoenix, London, BBC Scottish, Orchestra National de France, and Tokyo Symphony Orchestras. She was recently featured on the nationally televised CBS *Sunday Morning* program, and often appears on NPR's *St. Paul Sunday* and Garrison Keillor's *A Prairie Home Companion*.

Born in Minneapolis, Isbin began her guitar studies at age nine in Italy and later studied with Oscar Ghiglia and Andrés Segovia. She has collaborated with many artists, from baroque specialist Rosalyn Tureck to Brazil's Antonio Carlos Jobim, and recorded and toured for years as a trio with Laurindo Almeida and Larry Coryell. In March 1998, she will make a recording with mezzo-soprano Susanne Mentzer for Erato. Author of the *Acoustic Guitar Answer Book*, Isbin is Director of the guitar departments of The Juilliard School and the Aspen Music Festival. She has served as Artistic Director of festivals for Carnegie Hall and National Public Radio.

Visit Sharon Isbin on the Internet at:
<http://www.sharonisbin.com>.

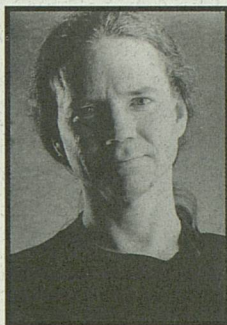
This performance marks Sharon Isbin's debut under UMS auspices.

Michael Hedges is one of the most innovative and kinetic acoustic guitarists in the history of the instrument. He is first and foremost, however, a composer who plays guitar, not a guitarist who plays compositions. His radical guitar techniques are a means to an end, and they result from the demands of his compositions rather than conspicuous attempts at virtuosity. Hedges' embodiment of contemporary composer, innovative guitarist, and flamboyant performer all in one has led to an eclectic and individual style which consistently defies categorization. He has used various phrases to describe his music over the years — "violent acoustic," "heavy mental," "acoustic thrash," "wacka-wacka," "edgy pastoral," "savage myth" — but regardless of what he or anyone else calls it, the fact remains that Hedges has defied classification for fifteen years while still producing profoundly expressive music on his own terms.

Hedges' life in music began in his hometown of Enid, Oklahoma, where he flirted with various instruments before focusing on flute and guitar. He eventually enrolled at Phillips University in Enid to study classical guitar, but more importantly, to study composition under the tutelage of his mentor E. J. Ulrich. He then went on to earn a degree in composition from the Peabody Conservatory in Baltimore, while concurrently nurturing an interest in electronic music. That interest led him in 1980 to Stanford University's renowned electronic music department. While playing an acoustic set in nearby Palo Alto, Hedges was

heard by Windham Hill co-founder and guitarist William Ackerman.

Hedges' first Windham Hill release in 1981, *Breakfast in the Field*, immediately established him as the label's rebel and pioneer of an entirely new acoustic guitar genre as profound as that created by Hedges' self-described "big brother," Leo Kottke, before him. In 1984, he created a milestone recording unlike anything anyone had ever heard — the Grammy-nominated *Aerial*



Michael Hedges

Boundaries. Watching My Life Go By followed in 1985, and 1987 saw *Live on the Double Planet*. In 1990, Michael received another Grammy nomination for *Taproot*. After a break of four years, he released *The Road to Return*.

Hedges' most recent release for Windham Hill is the highly acclaimed *Oracle*. Amid the delicate solo compositions and sometimes churning ensemble work, there is the acoustic guitar, from which *Oracle* draws its power and its heart. *Oracle* signals Hedges' full-throttle reemergence into the world of instrumental guitar music after several albums which found him exploring a wide-ranging vocal concept. While it features some of the singing styles and elaborate arrangements of classic Hedges albums, *Oracle* is a purely melody and song oriented affair, shaded with new colors and textures from his extensive compositional palette.

Hedges has appeared on the cover of every major guitar magazine, winning *Guitar Player* magazine's readers' poll award for "best acoustic guitarist" five years running. Hedges says, "[*Guitar Player*] retired me to their 'Gallery of the Greats.' I took that to mean that I no longer have to prove to anybody that I am a guitarist....I don't

want to be limited by what people call a 'style.' I want to write music as I feel it, not what people expect of me because of what I've done in the past." One gets the sense that Hedges has come full-circle, or as many of his new songs suggest, is feeling reborn.

His genius has always been his ability to use his music as a tool for self-discovery as well as the means for expressing it. This has never been truer than right now.

This performance marks Michael Hedges' debut under UMS auspices.

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Celia Cruz

Interviewed by Alberto Nacif,
Musicologist and Radio Host,
WEMU
Saturday, November 8, 11 a.m.
Natural Science Auditorium,
U-M Central Campus

Ursula Oppens

Interviewed by Susan Isaacs Nisbett,
Music/Dance Reviewer,
Ann Arbor News
Thursday, November 13, 7 p.m.
140 Lorch Hall

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Interviewed by Kimberly Camp
President, Museum of African
American History, Detroit
Monday, December 8, 7 p.m.
Rackham Amphitheatre

American String Quartet

Interviewed by Mark Stryker, Arts
and Entertainment Reporter,
Detroit Free Press
Wednesday, January 28, 7 p.m.
Rackham Amphitheatre

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Paula and Edwin Sidman
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Interviewed by Terri Sarris, U-M
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Gaylyn Studlar, Director, U-M
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Video Studies
Monday, March 9, 7 p.m.
Rackham Amphitheatre

Elizabeth Streb

Interviewed by Ben Johnson,
Director of Education and
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Thursday, April 2, 7 p.m.
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Yizhak Schotten, *Viola*

Anthony Elliott, *Cello*

Erling Blondal Bengtsson, *Cello*

Program

Sunday Afternoon, October 19, 1997 at 4:00

Rackham Auditorium, Ann Arbor, Michigan

Carl Nielsen

Wind Quintet, Op. 43

Allegro ben moderato

Menuet

Praeludium (*Adagio*) —

Tema con variazioni (*Un poco andantino*)

SHERMAN, SARGOUS, ORMAND, BEENE, KENNEDY

Louis Spohr

German Songs for Voice, Clarinet and Piano, Op. 103

Sei still mein Herz

Zwiegesang

Sehnsucht

Wiegenlied (in drei Tönen)

Das heimliche Lied

Wach auf

HERSETH, ORMAND, NEL

INTERMISSION

Franz Schubert

Cello Quintet in C Major, D. 956

Allegro ma non troppo

Adagio

Scherzo: *Presto*; Trio: *Andante sostenuto*

Allegretto

KANTOR, ZURLINDEN, SCHOTTEN, ELLIOTT, BENGTSSON

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Wind Quintet, Op. 43

Carl Nielsen

Born on June 9, 1865 in Sortelung, Denmark

Died on October 3, 1931 in Copenhagen

THE MUSIC OF Danish composer Carl Nielsen has long been overshadowed by that of his exact contemporary and fellow Scandinavian Jean Sibelius. Both established their reputations through extended symphonic works, built firmly on the foundation provided by the nineteenth-century symphonic tradition. Both rejected many of the innovations introduced by other twentieth-century composers, and developed compositional styles with an intensely personal character despite this conservative element in their work. But it was Sibelius who garnered the early fame, while Nielsen's music has only recently begun to achieve wider renown outside his native country.

If there is one trait that distinguishes Nielsen's music from Sibelius' it is perhaps his classicism, expressed not only in the formal conception of his works, but in their clarity, transparency of texture, stronger reliance on tonal harmony, and even humor. After Nielsen had completed the fifth of his six symphonies in 1922, his musical style became more chamberistic. This was first apparent in one of his most popular works, the *Wind Quintet*, Op. 43, in which the music is derived directly from the character of each individual instrument: flute, oboe, clarinet, bassoon, and horn. Nielsen once said that he felt like he was creeping inside the instrument he was writing for, discovering its soul and becoming a part of its being. With the great variety of timbres and colors within the woodwind family, the wind quintet genre allowed Nielsen to explore this "counterpoint of characters" that would become a trait of his later style. Ironically, the *Wind Quintet* was the last piece of chamber music Nielsen composed; the new

chamberistic style would be developed further in his later orchestral pieces.

Nielsen composed the *Wind Quintet* not only with the instruments' particular personalities in mind, but also the individual personalities within the ensemble that premiered it, the Copenhagen Wind Quintet. It was when Nielsen heard this group rehearsing Mozart that he had the idea of composing a quintet for them — further evidence of his classical leanings — and there is an unmistakable Mozartian clarity in the composition's form and texture.

The *Wind Quintet* is nominally in the key of A Major, though the first movement, "Allegro ben moderato" is in E. The first theme, and arpeggiated figure heard in the solo bassoon, returns in various guises throughout the movement, which is redolent with pastoral allusions and the forest freshness of the Danish countryside. The second movement, a gentle minuet in A Major, includes long passages of unashamed two-part writing, and a mischievous trio. The final movement is a theme with variations, introduced by a long "Praeludium" in c minor in which the oboist switches to the darker English horn. But the wild, even primal demeanor of this passage soon fades, replaced by a gentle A-Major harmonized hymn tune that is the basis for the eleven subsequent variations. The tune, *Min Jesus, lad min Hjerte faa en saadan Smag paa dig* (My Jesus, make my heart to love Thee) is one of Nielsen's own, taken from his Hymns and Sacred Songs of 1912-16. Each of the instruments is given a solo variation during the movement, in which the respective instrumental characters are most clearly evident. Numerous martial episodes alternate with gently lilting variations, rustic dances, and a delightfully comic duet (in the fifth variation) between the bassoon and clarinet. The chorale tune returns at the end, bestowing a mood of joyous calm on the whole.

German Songs for Voice, Clarinet and Piano, Op. 103

Louis Spohr

Born on April 5, 1784 in Braunschweig,
Germany

Died on October 22, 1849 in Kassel, Germany

THOUGH NOW A relatively obscure figure, the German composer Louis Spohr's fame and influence in the middle of the nineteenth century was exceeded only by Mendelssohn's. Spohr was an active and important conductor, championing the music of Bach and Wagner before either of them became fashionable. He was also a renowned violinist, attracting students from all over the world. As a composer, he had a certain experimental flair, writing, for example, double string quartets and a handful of early programmatic symphonies, and in his operas he prefigured Wagner's use of leitmotifs. But Spohr's musical language remained, for the most part, conservative.

Spohr composed over ninety *Lieder*, although the song genre was not one of his principal interests; opera, symphony, and chamber music were most important to him. But his preference for unusual combinations of instruments overflowed into his *Lieder* composition as well. In the Op.101 collection he composed a four-handed piano accompaniment; other songs include *obbligato* parts for violin, two violins, and, in the case of the Op. 103 songs, clarinet.

The *German Songs*, Op. 103, were written in 1837 at the request of the Princess of Schwarzburg-Sondershausen. The clarinetist in the Princess's court orchestra, Johann Hermstedt, was a friend of Spohr's, and it was for him that Spohr conceived the clarinet part, while the Princess herself sang soprano. The Princess was reportedly so delighted with the songs that she gave Spohr a valuable ring in appreciation for the work, and he dedicated the collection to her when

it was published in Leipzig the following year.

In *Lieder* composition, Spohr tended toward the comfortable domestic atmosphere of the middle-class drawing room. Nowhere is this more apparent than in the Op. 103 set; in which the songs are generally strophic, usually in triple meter, a major key, and with a gently rocking piano accompaniment. There is certainly art in these songs, but little artifice or pretension.

In the first song of Op. 103, "Sei still mein Herz," the clarinet plays a concertante role, filling in the pauses between vocal phrases with arpeggiated runs, while adding gentle countermelodies to the vocal line. The second song, "Zwiegesang," has the clarinet imitating the birds mentioned in the text, with trills and ornaments in dialogue with the singer. With its pastoral associations it may recall Schubert's *Der Hirt auf dem Felsen* composed nine years earlier for precisely the same instrumental combination. "Sehnsucht" inhabits a darker sound world of chromatic harmonies, as the clarinet again arpeggiates through its entire range, perhaps portraying the depth of the poet's longing. "Wiegenlied (in drei Tönen)" brings a sudden change from the restlessness of the previous song, and is something of a novelty. As the title suggests, the vocal line consists of only three notes: B-flat, C, and D. The accompanying harmonies and changing clarinet patterns provide the variety. "Das heimliche Lied" is a study in juxtaposition, with its rapid dynamic changes and seamless modulations between the parallel major and minor keys. "Wach auf," the final song, scampers through trills, bells, and dance rhythms as it urges the listener to share in the excitement of youthful love.

Cello Quintet in C Major, D.956

Franz Schubert

Born on January 31, 1797 in

Himmelpfortgrund, Austria

Died on November 19, 1828 in Vienna

IN THE YEARS leading up to his tragically early death, Franz Schubert suffered a series of illnesses that often left him so weak he was unable to compose for long periods of time. Yet in the months immediately before his death in late 1828, there came from the composer's pen an outpouring of magnificent music; it may well have been his swansong, his farewell to mortality. In addition to most of the *Lieder* later published as the *Schwanengesang*, Schubert composed his last three piano sonatas, a string quartet, and the *Cello Quintet in C Major*, all in September 1828, a matter of weeks before his death. While the other works all had an earlier genesis in sketches, the quintet seems to have emerged from merely a week or two of intense creativity. Within that short span of time, the composer was able to condense a wealth of emotion beyond his experience. As Joseph Horowitz surmised, "Perhaps it is merely a sentimental conceit to imagine that Schubert's truncated output telescopes a lifetime of experience, that his late works intimate mortality. Still we cannot suppress the knowledge that the C-Major *Cello Quintet*, freighted with nostalgia and otherworldly calm, was his last work of chamber music; that, months later, he turned his head to the wall and died."

The high esteem in which performers and audiences hold Schubert's *Cello Quintet* is perhaps best summarized by his biographer John Reed, who stated that the *Cello Quintet* is "not only essential Schubert, not only his greatest piece of chamber music, but on any reckoning a supremely poetic expression of the romantic spirit in music."

Schubert seems to have followed the Mozartian model in composing a string

quintet although, unlike Mozart, he added a second cello to the standard ensemble rather than a second viola. This seems at first a curious choice as Schubert was (like Mozart) a violist, and may reasonably have been expected to add the instrument he played himself. But Schubert's increasing interest in the cello sonority had begun to emerge with greater clarity in his other late works as well. His last *String Quartet* in G and the late piano trios show an increasing liberation of the cello from its traditional role as harmonic bass line, allowing it to become an independent melodic voice. In the *Cello Quintet*, it adds warmth to the sonority, enriches the middle textures, and plays some of the most beautiful melodic lines ever conceived.

Schubert leaves the opening of the first movement harmonically ambiguous, hesitantly touching on the tonic key before embarking on some tonal wanderings that are a hallmark not only of this work, but of his late style in general. The first theme in this sonata-form movement, a jaunty contrapuntal passage reworked from an earlier *Fantasia* for violin and piano, quickly gives way to the famous second theme, a glorious cello duet in E-flat that is the emotional center of the movement. The modulation to a non-traditional key area (the usual practice would have been to modulate to the dominant, G, for the second theme), and the unusual scoring are all but overshadowed by the sublime lyricism of the cello melody, underscored by the pizzicato viola playing the bass line. The development section shows again Schubert's fondness for key relationships of a third — the mediant and submediant — while the dominant, G Major, does not appear as a substantial key area until the movement's finale.

Jack Westrup once noted that this "robust and courageous" *Cello Quintet* is "illuminated by shafts of tenderness that no-one, having once heard them, can ever forget." Undoubtedly he was referring to the

second movement “Adagio,” one of the most sublime moments in the entire chamber repertoire. It’s haunting yet gentle opening (used to great effect in Christopher Hampton’s film, *Carrington*) remains imprinted on the listener long after the sounds have died away. Despite its seeming simplicity, such music is extraordinarily difficult to write. The slow pace lays everything open to view, but in so doing, only demonstrates Schubert’s perfect control of his resources. Together with the turbulent middle section, the opening “Adagio” shows the dual disparate emotions of Schubert’s farewell: resignation and torment.

The third movement “Scherzo” and “Trio” is almost a mirror image of the preceding “Adagio.” In each, the central section is in a Neapolitan key relationship (a half-step higher), and both juxtapose contrasting expressive worlds. The “Scherzo” is heavy and physical, while the “Trio” — normally the section where Schubert allows a moment of spiritual release, a lilting dance, or lyrical point of repose — is wistful and questioning, in both harmonic language and emotional disposition.

In the “Finale,” Schubert shows that his humor is not all lost in pathos. The dance begins in c minor, but another cello duet soon establishes the tonic C Major, and before long the sounds of country fiddles and droning accordions enliven the dance without any hint of irony. Schubert’s Romantic vision was not exclusively philosophical; there was room for joy and optimism even in the face of death. As his friend and colleague Josef van Spaun wrote concerning these final months of Schubert’s life, “We were the happiest people in all the world.”

Program notes by Luke Howard

Richard Beene, bassoon, 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 Europe and the Soviet Union.

Anthony Elliott, cello, has combined admirable careers in performance and teaching for more than two decades. A protégé of Janos Starker and Frank Miller, he won the Feuerman International Cello Solo Competition. He is a frequent guest soloist with major orchestras including those of Detroit, Minnesota, Vancouver, CBC Toronto and the New York Philharmonic. Mr. Elliot joined the Michigan faculty in 1994.

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.

Paul Kantor, violin, has appeared as concerto soloist with a dozen symphony orchestras, has served as concertmaster of several orchestral ensembles, including the New Haven Symphony, Aspen Chamber Symphony, Lausanne Chamber Orchestra and Great Lakes Festival Orchestra and has been guest concertmaster of the New Japan Philharmonic and the Toledo Symphony

Orchestra. Recognized as one of the principal violin pedagogues of the younger generation, Kantor held concurrent appointments at Yale University, the New England Conservatory and Juilliard.

Bryan Kennedy, 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.

Anton Nel, piano, has appeared with orchestras, as a recitalist, and as a chamber musician in North and South America, Europe, Asia and Africa. Recent engagements include debuts with the Cleveland Orchestra, San Francisco and Detroit symphonies and concerts in Russia, Poland, Germany, Denmark, Sweden, Mexico and South Africa.

Fred Ormand, clarinet, has played with the Chicago, Cleveland and Detroit symphony orchestras, and has performed as a soloist with distinguished orchestras in the United States and abroad. Mr. Ormand founded and toured extensively with the Interlochen Arts Quintet and the Dusha Quartet. Hailed as a "genius teacher" by Mstislav Rostropovich, Ormand recently was awarded the Harold Haugh award in recognition of his outstanding work as a studio teacher.

Harry Sargous, 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 a member of the Boston Symphony, an exchange member of the Japan Philharmonic and principal violist of both the Cincinnati and Houston symphonies. Before coming to Michigan in 1985, he taught at the University of Washington in Seattle and the Shepherd School of Music at Rice University.

Richard Sherman, flute, is an Associate Professor at Michigan State University School of Music. He is principal flutist with the Chautauqua Symphony Orchestra, and is the former principal flutist with the Rochester Philharmonic Orchestra.

Liza Zurlinden, violin, is an undergraduate student majoring in violin performance. She is a member of the University Symphony Orchestra and is a student of Professor Paul Kantor. This is her third year as a member of the Kocapelli Quartet.

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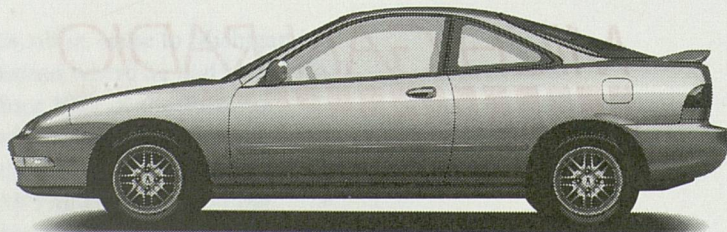
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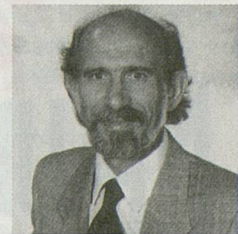
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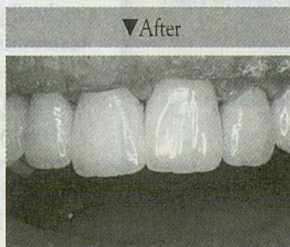
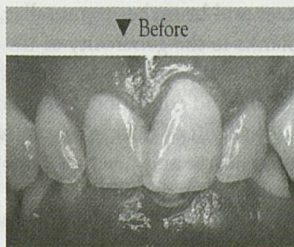
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Thursday, October 9

Estonian Philharmonic Chamber Choir

Wednesday, November 19

Orpheus Chamber Orchestra/Richard Goode, piano

Tuesday, December 2

Klezmer Summit featuring Itzhak Perlman

Saturday, January 10

Israel Philharmonic Orchestra/Zubin Mehta, conductor

Friday, February 6

St. Paul Chamber Orchestra/Emanuel Ax, piano

Wednesday, February 11

Royal Concertgebouw/Riccardo Chailly, conductor

Tuesday, March 24

Russian National Orchestra/Gil Shaham, violin

Monday, April 13

Evgeny Kissin, piano

Friday, May 1

MET Orchestra/Sir Georg Solti, conductor

Dining Experiences to Savor: the Fourth Annual Delicious Experiences

Following three years of resounding success, wonderful friends and supporters of the University Musical Society are again offering a unique donation by hosting a delectable variety of dining events. Throughout the year there will be elegant candlelight dinners, cocktail parties, teas and brunches to tantalize your tastebuds. And thanks to the generosity of the hosts, all proceeds will go directly to UMS to continue the fabulous music, dance and educational programs.

Treat yourself, give a gift of tickets, purchase an entire event, or come alone and meet new people. Join in the fun while supporting UMS!

Call 313-936-6837 for more information and to receive a brochure.

Restaurant & Lodging Packages

Celebrate in style with dinner and a show, or stay overnight and relax in comfort! A delicious meal followed by priority, reserved seating at a performance by world-class artists makes an elegant evening. Add luxury accommodations to the package and make it a complete get away. The University Musical Society is pleased to announce their cooperative ventures with the following local establishments:

Paesano's Restaurant

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313.971.0484 for reservations

Wed. Nov. 19 Orpheus Chamber Orchestra/Richard Goode, piano

Sun. Dec. 7 Handel's Messiah (post performance dinner)

Sun. Feb. 22 Mendelssohn's Elijah

Tue. Mar. 24 Russian National Orchestra/Gil Shaham, violin

Mon. Apr. 13 Evgeny Kissin, piano

Package price \$52 per person (with tax & tip incorporated)

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Sat. Dec. 6 Handel's Messiah

Fri. Jan. 9 David Daniels, countertenor

Sat. Jan. 10 Israel Philharmonic Orchestra

Fri. Jan. 30 Beethoven's Contemporary: American String Quartet

Fri. Feb. 13 Juan-José Mosalini and His Grand Tango Orchestra

Sat. Feb. 14 Chen Zimbalista, percussion

Fri. Feb. 20 Chick Corea, piano and Gary Burton, vibes

Fri. Mar. 13 New York City Opera National Company

Donizetti's Daughter of the Regiment

Sat. Mar. 21 Batsheva Dance Company of Israel

Sat. Mar. 28 Paco de Lucía and His Flamenco Orchestra

Package price \$199 (+ tax & gratuity) per couple (\$225 for the Israel Philharmonic Orchestra) includes: valet parking at the hotel, overnight accommodations in a deluxe guest room with a continental breakfast, pre-show dinner reservations at the Escoffier restaurant in the Bell Tower Hotel, and two performance tickets with preferred seating reservations.

Gratzi Restaurant

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Thu. Oct. 16 Guitar Summit IV

Fri. Nov. 7 Celia Cruz with José Alberto "El Canario"

Thu. Dec. 11 The Harlem Nutcracker

Sun. Jan. 18 Boys Choir of Harlem

Thu. Feb. 19 Petersen Quartet

Thu. Mar. 12 New York City Opera National Company

Donizetti's Daughter of the Regiment

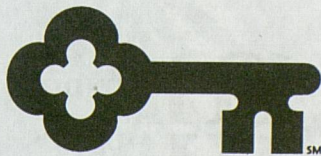
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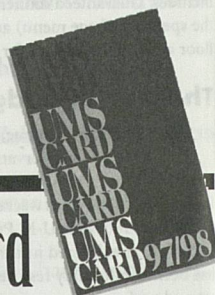
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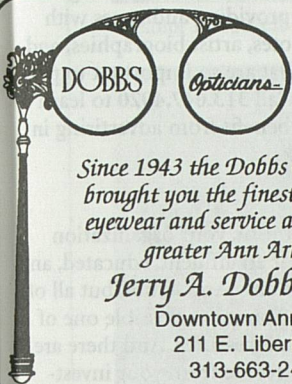
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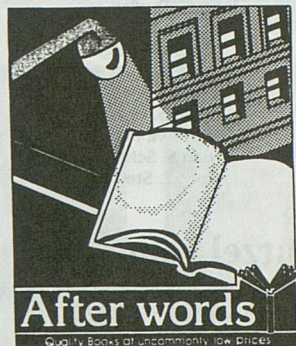


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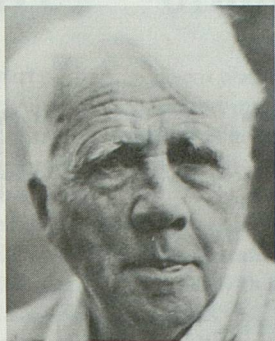
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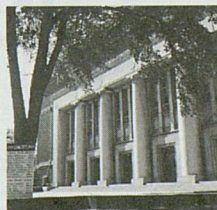
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Advisory Committee

The Advisory Committee is an integral part of the University Musical Society providing the volunteer corps to support the Society as well as fundraising. The Advisory Committee is a 53-member organization which 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, and the Ford Honors Program Gala Dinner/Dance. The Advisory Committee has pledged to donate \$140,000 this current season. In addition to fund raising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents. If you would like to become involved with this dynamic group, please give us a call at 313.936.6837 for information.

Group Tickets

Event planning is simple at UMS! Organize the perfect outing for your group of friends, co-workers, religious congregation, classmates or conference participants. The UMS Group Sales Office will provide you with complimentary promotional materials for the event, free bus parking, reserved block seating in the best available seats and assistance with dining arrangements at a facility that meets your group's culinary criteria.

When you purchase at least 10 tickets through the UMS Group Sales Office your group can save 10-25% off of the regular ticket price for most events. Certain events have a limited number of discount tickets available, so call early to guarantee your reservation. Call 313.763.3100.

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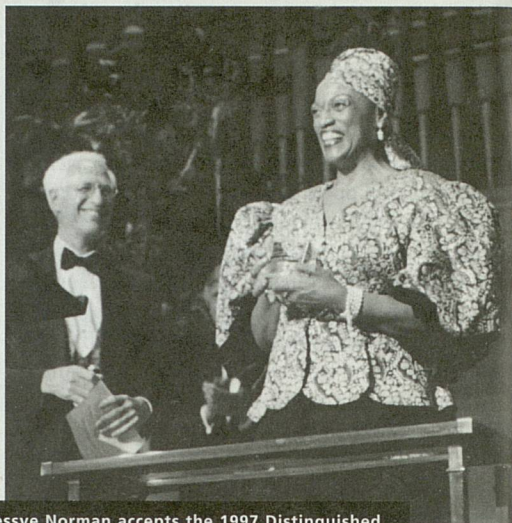
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Ford Honors Program

The Ford Honors program is made possible by a generous grant from the Ford Motor Company and benefits the UMS Education Program. Each year, UMS honors a world-renowned artists 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. Van Cliburn was the first artist so honored and this past season UMS honored Jessye Norman.

This year's Ford Honors Program will be held Saturday, May 9, 1998. The recipient of the Third UMS Distinguished Artist Award will be announced in January.



Jessye Norman accepts the 1997 Distinguished Artist Award from UMS Chair Bruce Kulp.



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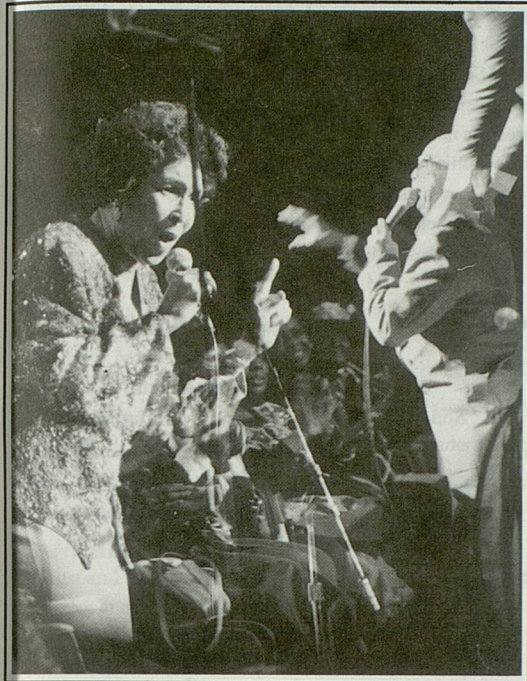
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The University Musical Society would also like to thank those generous donors who wish to remain anonymous.

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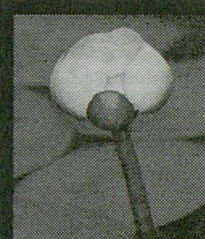
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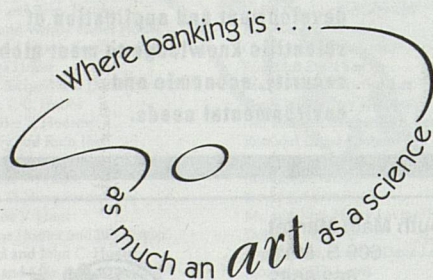
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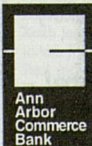
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