

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.

- 4 Letter from the President
- 5 Corporate Underwriters/Foundations
- 9 UMS Board of Directors/Senate/
Staff/Advisory Committees
- 10 General Information
- 13 Ticket Services
- 14 UMS History
- 15 UMS Choral Union
- 16 Auditoria / Burton Memorial Tower
- 20 Education and Audience Development
- 22 Season Listing
- 28 Volunteer Information
- 29 Acknowledgments
- 30 Hungry?
- 31 Restaurant & Lodging Packages
- 32 The UMS Card
- 32 Gift Certificates
- 34 Sponsorship and Advertising
- 37 Group Tickets
- 37 Advisory Committee
- 38 Ford Honors Program
- 40 UMS Contributors
- 49 UMS Membership
- 50 Advertiser Index

*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

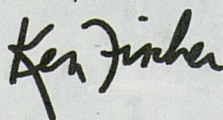
people who make up this absolutely critical part of the UMS family.

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,



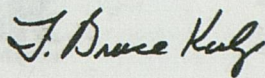
Kenneth C. Fischer
President



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 Board and Chief Executive Officer, Conlin Travel
"Conlin Travel is pleased to support the significant cultural

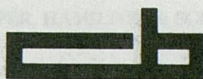
and educational projects of the University Musical Society."

Conlin Travel



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 Foundation





EDWARD SUROVELL
President,
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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."

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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DOUGLAS D. FREETH
President,
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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."

FIRST OF AMERICA Bank



ALEX TROTMAN
Chairman, Chief
Executive Officer,
Ford Motor Company

"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."

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."

JPE inc



DENNIS SERRAS
President, Mainstreet
Ventures, Inc.

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

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



RONALD WEISER
Chairman and Chief
Executive Officer,
McKinley Associates,
Inc.

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

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

mckinley associates, inc.



THOMAS B. MCMULLEN
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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."

The UMS provides the best in educational entertainment."

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P.L.C.
Miller, Canfield,
Paddock and Stone
is particularly

Miller, Canfield, Paddock and Stone 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
*First Vice President
 and Manager,
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 "NBD Bank is
 honored to share in
 the University
 Musical Society's

proud tradition of musical excellence and
 artistic diversity."



LARRY MCPHERSON
*President and COO,
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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
*President,
 O'Neal Construction*
 "A commitment to
 quality is the main
 reason we are a
 proud supporter
 of the University

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



**RONALD M.
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*Chairman, Parke-
 Davis Pharmaceutical*
 "Parke-Davis is very
 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,
 Pepper, Hamilton
 & Scheetz*
 "Pepper, Hamilton
 and Scheetz
 congratulates the
 University Musical

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



SUE S. LEE
*President,
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 Agency, Inc.*
 "It is our pleasure to
 work with such an
 outstanding organi-
 zation as the Musical

Society at the University of Michigan."



DR. JAMES R. IRWIN
*Chairman and CEO,
 The Irwin Group of
 Companies,
 President, Wolverine
 Temporaries, Inc.*
 "Wolverine Temporaries

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



Thank You, Foundation Underwriters



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

Benard L. Maas

Society in honor of its beloved founder:
 Benard L. Maas February 4, 1896 - May
 13, 1984.

We also gratefully acknowledge
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Bach of Ann Arbor.

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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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

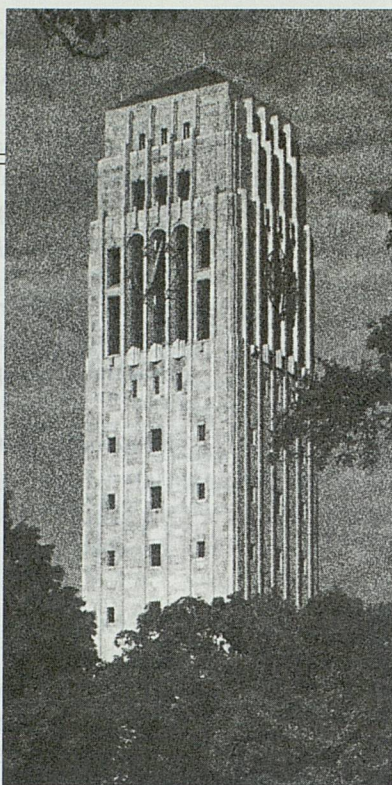
Henry V by William Shakespeare

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

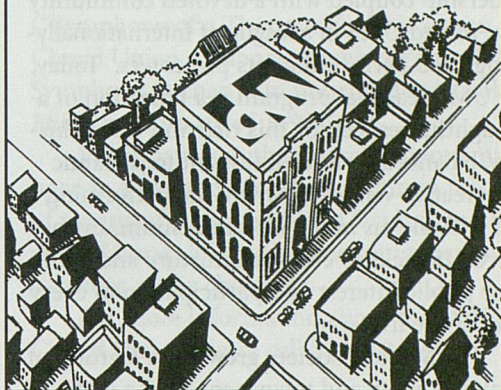


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for over 50 years and we like
the sound of that.*



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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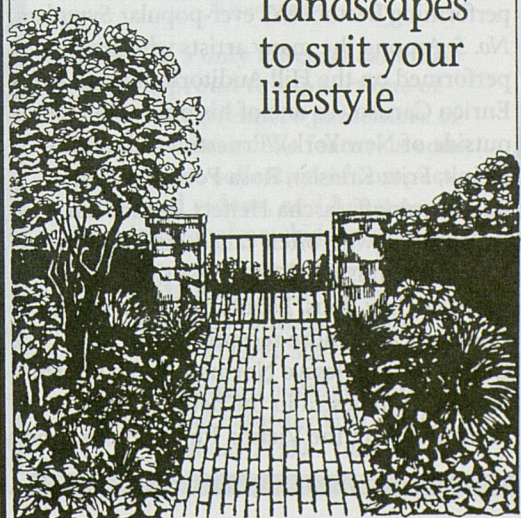
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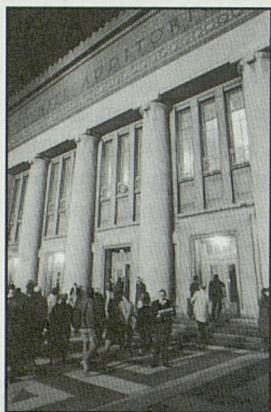
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Auditoria

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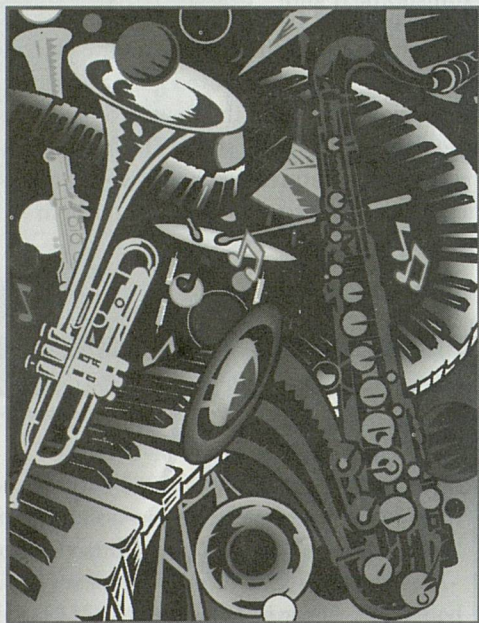
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Auditoria, continued

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 goes on 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 Llobell, 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 Tõnu 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 Surrovell 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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UMS WEBSITE!

Look for valuable information about UMS, the 1997/98 season, our venues, educational activities, and ticket information.

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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 Fellowship 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./

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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./

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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

Sponsored by Ford Motor Company.

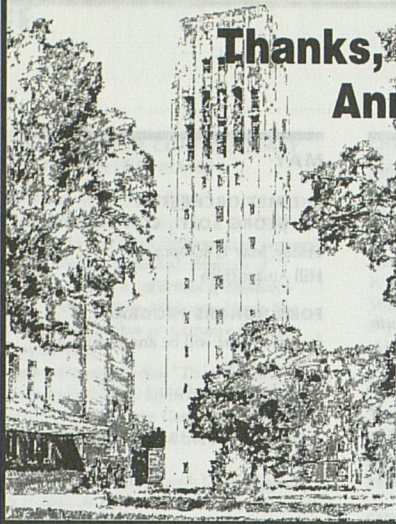
A Master of Arts interview with
choreographer Meredith Monk

**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

November 12, 1997 through November 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.

Pat Metheny Group

3

Wednesday, November 12, 8:00pm
Michigan Theatre

Ursula Oppens

9

Friday, November 14, 8:00pm
Rackham Auditorium

Tnuatron

19

Saturday, November 15, 7:00pm
Michigan Theatre

American String Quartet

23

Sunday, November 16, 4:00pm
Rackham Auditorium

Orpheus Chamber Orchestra with Richard Goode

31

Wednesday, November 19, 8:00pm
Hill Auditorium

UMS

University Musical Society *presents*

AN EVENING WITH
**CHICK AND GARY
BURTON**



**Friday, February 20
8 p.m.
Michigan Theater**

Get a double dose of jazz artistry with this historic and rare reunion of two virtuosos, keyboard master Chick Corea and vibes maestro Gary Burton. Don't miss out on this collaboration.

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**University
Musical
Society**

presents

Pat Metheny Group

Pat Metheny, *Guitar*

Lyle Mays, *Piano*

Steve Rodby, *Bass*

Paul Wertico, *Drums*

Mark Ledford, *Vocals, percussion*

Philip Hamilton, *Vocals, miscellaneous instruments*

Jeff Haynes, *Percussion*

Program

Wednesday Evening, November 12, 1997 at 8:00

Michigan Theater, Ann Arbor, Michigan

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

Fifteenth Concert
of the 119th Season

This performance is presented with support from media
partners WEMU and WDET.

Jazz Directions Series

Large print programs are available upon request.

Rare is the improvising artist who reaches the wider audience without diluting his art. Rarer still is such an artist who sees his audience expand apace with his musical vision. At forty-three, Pat Metheny — virtuoso guitarist, multi-faceted composer, innovative producer and guitar synthesizer pioneer — finds himself in a most enviable position, primarily the result of an insatiable musical intelligence and seemingly unflagging energy. “Running” aptly describes his fast-forward career.

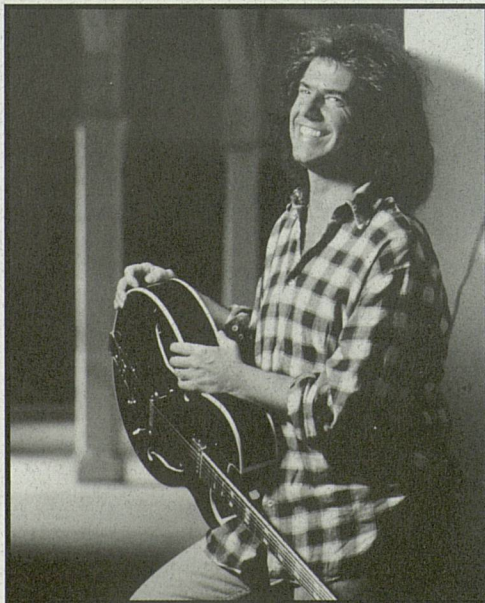
Born August 12, 1954 in a rural exurb of Kansas City called Lee’s Summit, Missouri, Pat Metheny has been a professional musician for virtually half of his life. The guitarist’s credentials, even outside of the Pat Metheny Group, are most impressive. An instructor while still in his teens at both the University of Miami and Boston’s Berklee College of Music, Pat joined Gary Burton’s band at age nineteen. During his three year stay (1974-77), Pat was featured on three of the vibraphonist’s ECM albums (*Ring*,

Dreams So Real and *Passengers*).

Pat has performed and/or recorded with some of the most innovative musicians of the past two decades: Gary Burton, Paul Bley, Sonny Rollins, Steve Swallow, Dewey Redman, Paul Motian, Hubert Laws, Roy Haynes, Miroslav Vitous, Dave Liebman, Eberhard Weber, Julius Hemphill, Jack DeJohnette, Michael Brecker, Charlie Haden, Billy Higgins, Ornette Coleman, Milton Nascimento, Herbie Hancock, Steve Reich, Joshua Redman, Bruce Hornsby and Trilok Gurtu. In 1979, he was a member of Joni Mitchell’s stellar backing group for her *Shadows and Light* tour.

Having recorded twenty-three records in twenty-one years, Metheny’s singular approach has been captured in a variety of settings, each a distinctive piece of a bold, larger design.

This performance marks the Pat Metheny Group’s debut under UMS auspices.



Pat Metheny

Lyle Mays has been an integral part of the Pat Metheny Group since its inception in 1977 and has co-written a great deal of its music. Lyle’s sense of melody, crystal clear virtuosity and almost cinematic scope of orchestration has clearly distinguished the group’s sound.

Music has been a large part of Lyle’s life for as long as he can remember. Born into a musical family in Wausaukee, Wisconsin, he was always encouraged to explore new forms of expression. As a teenager, Lyle attended jazz summer camps and studied with such talents as Rich Matteson and Marian McPartland. He then studied composition and arrangement at North Texas State University before touring with Woody Herman’s Thundering Herd.

While appearing at the 1975 Wicheta Jazz Festival, Lyle met twenty year old guitarist, Pat Metheny. Lyle moved to Boston in 1977, and the two formed a musical alliance that

has proven to be among the most artistically successful of the past two decades.

In addition to winning seven Grammy Awards with the Pat Metheny Group, Lyle has been nominated four times for his own work.

This performance marks Lyle Mays' debut under UMS auspices.

Acoustic and electric bassist **Steve Rodby** was born in December of 1954 in Joliet, Illinois. Steve began studying classical orchestral bass at age ten and quickly developed an intense interest in jazz and pop music. A graduate of Northwestern University with a degree in classical bass performance, Steve studied with Warren Benfield (of the Chicago Symphony Orchestra) and the renowned jazz bassist, Rufus Reid.

A musician of diverse talents, Steve has performed with many jazz greats, including Joe Henderson, Roy Hanes, Sonny Stitt, Teddy Wilson, Milt Jackson, Art Farmer, George Coleman, Ira Sullivan, Zoot Sims, Lee Konitz, Jackie McLean, Eddie Lockjaw Davis, Kenny Burrell, James Moody, Johnny Griffin, and Monty Alexander. In addition to performing with the Pat Metheny Group for the past seventeen years, Steve has conducted orchestras as well as produced and recorded with many artists.

His most recent work as a producer is *Northwest Passage*, the latest release by the trailblazing group Oregon.

This performance marks Steve Rodby's debut under UMS auspices

One of the most versatile and musical drummers in music today, **Paul Wertico** became a member of the Pat Metheny Group in 1983. Since that time, he has won five Grammy Awards with the Pat Metheny

Group. In addition, Paul has always been in great demand as a session/touring musician. Paul has played with such jazz greats as Larry Coryell, Eddie Harris, Lee Konitz, Sam Rivers, Bob Mintzer, Terry Gibbs, Buddy DeFranco, Roscoe Mitchell, Evan Parker, Jay McShann, Herbie Mann, and Jerry Goodman.

When Paul is not touring with the Pat Metheny Group, he divides his time between studio work, producing, session playing, and leading his own groups. Paul's debut CD as a leader, entitled *The Yin and the Yout*, received four stars in *Downbeat* magazine. He also played drums on Paul Winter's 1990 Grammy nominated release, *Earth: Voices of a Planet*. Recently, Paul played on and produced a number of albums for various artists, including vocalist Kurt Elling's 1995 Grammy nominated release, *Close Your Eyes*, and Elling's latest CD, *The Messenger*. He has also recently released four co-op recording projects: his band Earwax Control's CD entitled *2 Live*; a drums/percussion duo CD (with Hobgood and Brian Torff) entitled *Union*; and a two guitars/two drums CD (with Derek Bailey, Pat Metheny, and Gregg Bendian) entitled *The Sign of 4*.

Paul serves on the percussion faculty of Northwestern University. He has written for various drum magazines and performs drum seminars around the world. In addition, he released an instructional video entitled *Sound Work of Drumming*.

Paul was featured on a recent cover of *Modern Drummer* magazine and was also one of the players chosen to perform at the '97 Modern Drummer Drum Festival. In reviews, his playing has been compared to that of an "Impressionist painter," while Paul has also been described as "an inspired madman" and a "restless innovator."

This performance marks Paul Wertico's debut under UMS auspices.

Mark Ledford is simply one of the most dynamic and talented musicians around. Ledford's musical journey began three decades ago in his hometown of Detroit. While growing up there, the versatile vocalist and multi-instrumentalist went from violin virtuoso to talent show soul man by the time he reached his early teens. From 1978 to 1982, Ledford attended Boston's prestigious Berklee College of Music.

After graduation from Berklee, Ledford gigged around Boston for a few years and gradually made his way to New York where he has recorded albums and performed with the Brecker Brothers, Elaine Elias, Bill Evans, Special EFX9, and most recently with Bobby McFerrin's *a capella* group, Circle Song. He has also branched out into the world of production and his credits in that field include several tracks with Mary J. Blige and numerous television and radio campaigns. Throughout his many endeavors, Ledford never gave up his desire to make his own record, a vision now realized with his Verve Forecast premiere *Miles 2 Go*.

Mark has been a member of the Pat Metheny Group since 1987 and has recorded on three of Pat's Grammy winning albums. He is featured once again on *Imaginary Day*.

This performance marks Mark Ledford's debut under UMS auspices.

Philip Hamilton was born in Boston, Mass. His early musical training included piano and hand drumming. He attended Middlebury College in Vermont where he received his BA in Political Science and Performance Studies. After graduation, he returned to attend both Berklee College of Music and the New England Conservatory of Music. During this time, he studied with John Cage and Bobby McFerrin. The time spent with these two visionaries greatly influence his unique use of sound, voice,

time and instrumentation. Hamilton was a founding member and co-composer of the group, Full Circle, which released five recordings. He has written a number of works for television and stage and has worked extensively in the world of dance. Hamilton has also been a featured performer with Donald Fagen's New York Rock and Soul Review and has worked with Bonnie Raitt, John Cage, the Boston Symphony Orchestra, the Duke Ellington Orchestra, Gladys Knight, and Al Green. It is with great pleasure that the Pat Metheny Group has added this fine musician as one of its new members.

This performance marks Philip Hamilton's debut under UMS auspices.

If it's true that a musician is only as good as the talent he's performing with, the percussionist **Jeff Haynes** is reaching new heights. Whether performing or recording with such renowned artists as Cassandra Wilson, Harry Belafonte or Dionne Farris, Jeff has always had his hands in progressive circles. Jeff's sound has been described as "taking percussion beyond techniques and traditions....He moves effortlessly from the varied and subtle textures to groovin' in the pocket...to anchoring the rhythm section." Jeff has toured with the likes of Dionne Farris, Regina Carter, PM Dawn, Harry Belafonte and Peabo Bryson. He has toured most extensively over the past few years as a member of Cassandra Wilson's touring ensemble. The Pat Metheny Group looks forward to welcoming him as one of its newest members.

This performance marks Jeff Haynes' debut under UMS auspices.

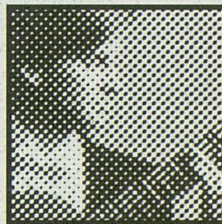
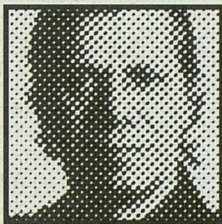


UMS Group Sales

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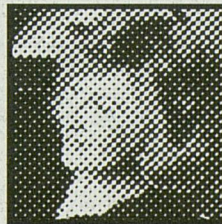
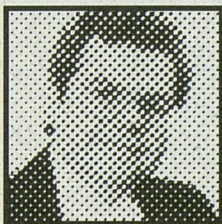
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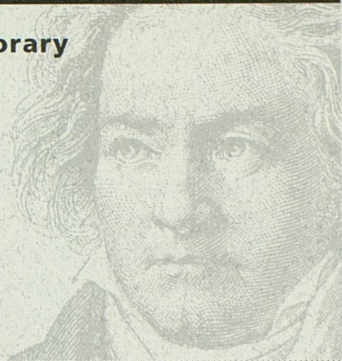
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**University
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and
**The Edward
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present

Beethoven the Contemporary

Ursula Oppens

Piano



Program

Friday Evening, November 14, 1997 at 8:00
Rackham Auditorium, Ann Arbor, Michigan

Ludwig van Beethoven

Sonata in B flat Major, Op.22

Allegro con brio
Adagio con molta espressione
Menuetto
Rondo (Allegretto)

Elliott Carter

Piano Sonata

Maestoso
Andante — Allegro giusto — Andante

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

Beethoven

Sonata in B flat Major, Op. 106 (Hammerklavier)

Allegro
Scherzo (Assai vivace)
Adagio sostenuto
Largo — Allegro — Allegro risoluto

Sixteenth Concert of the
119th Season

Special thanks to Ed Surovell for his continued support through the Edward Surovell Co./Realtors.

The Beethoven the Contemporary Series is made possible in part by a grant from the Lila Wallace-Reader's Digest Arts Partners Program which is administered by the Association of Performing Arts Presenters.

(credits continue on the following pages)

Beethoven the
Contemporary Series

Large print programs are available upon request.

credits, continued

This project is supported in part by a grant from the National Endowment for the Arts.

Additional support is provided by media partner Michigan Radio.

Special thanks to Steven Whiting, Julie Ellison, Lee Katterman, Susan Isaacs Nisbett, and Curtin and Alf Violin Makers, Year of the Humanities and Arts, Institute for Research on Women and Gender, U-M Institute for the Humanities, WUOM Michigan Radio for their involvement in the November residency events.

The Beethoven the Contemporary residency is a collaboration with the Ann Arbor Piano Teachers Guild, Ann Arbor Public Schools, Ann Arbor Schools for the Performing Arts, Curtin and Alf Violin Makers, U-M Institute for the Humanities, U-M Institute for Research on Women and Gender, U-M Institute for Social Research, the Ira F. Brilliant Center for Beethoven Studies at San Jose State University, Kerrytown Concert House, Michigan American String Teachers Association, U-M Office of the Vice President for Research, University of Michigan Hospital's Gifts of Art Program, U-M School of Music, and U-M Year of the Humanities and Arts.

Sonata in B-flat Major, Op. 22

Ludwig van Beethoven

Born on December 15 or 16, 1770 in

Bonn, Germany

Died on March 26, 1827 in Vienna

BEETHOVEN WAS NOT particularly fond of the piano sonata genre — which is somewhat surprising, considering he composed thirty-two of them — but he seemed quite proud of his B-flat sonata, Op. 22, remarking to his publisher that it “had washed itself” (*“hat sich gewaschen”*), an idiomatic German expression that Sir Donald Tovey freely translates as, “it takes the cake.” Composed in 1800 (but not published until 1802) the Op. 22 Sonata shows some affinities with the Op. 18 string quartets with which it is roughly contemporary. They have their moments of impatience with the amiable formality of the eighteenth century, but they still maintain their decorum. Both are a farewell to an older style, and an indication that new musical possibilities are on the horizon.

The Op. 22 *Sonata in B-flat Major* begins defiantly, but there is something touchingly pensive about the gentler moods that follow. The first movement, “Allegro con brio,” is very determined, unhindered in its forward momentum: a call to attention, almost a fanfare (with a sixteenth-note ornament that will form the basis for much later development). The thematic material is rather brief — over in less than two seconds — but Beethoven has frequently demonstrated how much he was able to do with such brief motifs. It is the energy bound up in this motto, more than the melody, that forms the thematic material for the movement. In the second key area, strong accents fall on the third beat of the 4/4 measure instead of the first, giving a characteristically Beethovenian metric ambiguity, as if he had inserted a single 2/4 measure into the score. The rhythmic ambiguity is intensified

with added syncopations later in the second theme group. Throughout the movement scalar passages are not merely transitional, they are a feature of the thematic material itself. After the development section another rising scale signals the recapitulation, which continues without new surprises, entirely in keeping with Classical expectations.

In his piano music, more often than in works for other instruments, Beethoven qualified his tempo directions with affective descriptions. It was the music he performed himself, and about which he had very definite ideas regarding interpretation. He marked the second movement of Op. 22 “Adagio con molta espressione,” and it shows his prophetic foreshadowing of the expressive nocturne style of Field and Chopin. The listener need only imagine Beethoven’s cantabile E-flat melody played over a rippling arpeggiated figure, instead of the block-chord accompaniment he gives, and the similarities with Chopin become even more evident. Clearly this is a vocally conceived melody, and quite a long one by Beethoven’s standards. The lyricism and slower tempo help disguise the form of the movement, which again follows a standard sonata form.

Beethoven rarely included a Minuet movement in his sonatas, preferring the livelier Scherzo, and even more rarely are they as conventionally dance-oriented as the one in this sonata. Here the composer included the Minuet (in the tonic key of B-flat Major) as an intentional nod to the century that was just closing, while the Trio section shows him looking forward to the beginning of a new era. The Trio is in a stormy g minor, with off-beat accents, like a gathering of revolutionary force subverting the stateliness of the minuet.

If the Trio hinted at the Beethoven to come, the final movement, “Allegretto,” reverts to the conventions of Haydn and Mozart, with its suave and elegant theme

leading into a regular rondo pattern. Some of Beethoven's later works would also revert to earlier styles (such as the *Symphony No. 8*, or the *Piano Sonata* Op. 31, No. 3) but almost always atavistically. Beethoven's heart was never in the eighteenth century again after this sonata. The movement is replete with classical-sounding appoggiaturas, perhaps in conscious contrast to the triadic themes of the first movement and the minuet. This finale is unostentatious, even gracious: a fond farewell to the eighteenth century, with no regret but with no lack of sincere sentiment either.

Piano Sonata

Elliot Carter

Born on December 11, 1908 in New York City

WITH THE *Piano Sonata* of 1945-46, Elliot Carter emerged as one of America's foremost composers. The Sonata revealed Carter's strengths as a composer of intricate design, epic scale, and intellectual stature, and it was his first major work to achieve widespread success. There are some general similarities to Aaron Copland's earlier *Piano Sonata*, in the bell-like sonorities and the rhythmic and harmonic vocabulary, but it is the manner in which Carter deviates from Copland's model that expresses the former's development of his own personal style.

Carter said of his Sonata that "it takes as its departure the sonority of the modern piano, and is thought of as being completely idiomatic for that instrument...Harmonic materials were chosen for their effects of resonance, since one feature of the piano is its resonant pedal effects. Some melodies were composed with the idea of being played in harmonics. The very core of the work revolves around the piano sound as distinct from other musical sounds." The two-movement format and the inclusion of a fugue in the second movement recalls

Beethoven's late sonatas, which are also idiomatically pianistic in their own way.

The opening movement features a contrast between two different kinds of motion. The first — declamatory "Maestoso" chords in half-note rhythms — recalls the expansive nobility found in much of Copland's music. The basic half-note rhythmic unit also contains a sixteenth-note flourish that gives rise to the second kind of thematic material in the movement. Though the metric pulse remains the same, the use of these smaller note values creates the effect of scurrying forward motion. Carter varies the measure lengths in these passages so that the number of sixteenth-notes in each measure is constantly changing. He also alters the subdivision of notes within a measure so that, for example, fifteen sixteenth-notes may be divided into 7+8, 5+5+5, or 5+4+6. This results in a free-flowing stream of notes, like a constantly surging toccata. There are also passages in this movement in a slower tempo that mediate between the two extremes of rhythmic motion, providing moments of lyricism and expressive rubato. Although the Sonata is mostly centered on the key of B Major, this movement ends in B-flat.

The second movement begins in d minor, leaving the question of the work's tonality ambiguously open for the moment. Sonorous chordal writing soon develops into wide-ranging flights of melodic outbursts. A sudden change to a "Misterioso" section allows Carter to explore another pianistic idiom, that of silently depressing keys and allowing the strings to resonate sympathetically while weaving rapid figurations around them. This mysterious passage turns out to be an introduction to an elaborate double fugue, beginning in B-flat Major, that builds to a climax of tremendous energy. A slow, hymnic coda recalls material from the beginning of the movement as well as from the first movement,

closing with a cadence of quiet splendor that spans the entire range of the keyboard.

Sonata in B-flat Major, Op. 106 (Hammerklavier)

Ludwig van Beethoven

1817 WAS NOT one of the happier years of Beethoven's life. His health was poor, his income dwindling, and legal battles over the custody of his nephew Karl were taking their toll, not to mention the deafness that had virtually isolated him from the rest of society. If life was a struggle for the composer, then composition most certainly was too; the sketchbooks show that the *Piano Sonata in B-flat Major*, Op. 106, composed during this period, required of Beethoven a level of intensity that was unusual even for him. Yet he considered this immense effort worthwhile, mentioning to a friend, "I am now writing a sonata that will be my greatest."

Some critics have suggested that by the time Beethoven wrote the Op. 106 sonata, known informally as the "Hammerklavier," that the composer's deafness had caused him to forget the realities of writing for the piano and conceive this music in "absolute" terms. Yet this sonata is utterly pianistic (the conductor Felix Weingartner arranged the work for full orchestra, though this arrangement is regarded by most critics as merely an interesting experiment, rather than a successful transfer of pianistic writing to the orchestral medium). Certainly there are passages in the sonata that are almost unplayable and require a superhuman effort, but calling upon that effort and involving oneself in the physical-emotional struggle is precisely the substance of Beethoven's late musical style, and this sonata in particular.

The source of the nickname, "Hammerklavier," is not particularly instructive nor appropriate. During a period

when strong patriotic fervor burned within the composer, Beethoven sought for a German word to replace the Italian name ("pianoforte") of the instrument (believing erroneously that the piano had been invented by a German). He included the term "Hammerklavier" on the title page of his Op. 101 *Sonata in A Major*, and in January 1817 instructed his publishers (with mock seriousness) that "henceforth all our works that have German titles are to have Hammerklavier instead of pianoforte." The Op. 106 sonata was the first to bear the designation, "Sonata für das Hammerklavier," hence the nickname. It's a common misconception that Beethoven gave this title to indicate only that he intended the sonata exclusively for the piano (thus implying, quite improbably, that the earlier sonatas could have been played on a harpsichord).

The B-flat sonata begins with a dramatic first movement "Allegro," where hard, driving energy goes hand in hand with consoling melody. As in much of Beethoven's music it is the rhythmic quality of the theme, rather than its pitch content (fully-voiced B-flat triads), that is the starting point for later development and transformation. The second theme group is in the key of G Major instead of the more usual dominant key (F Major), but G Major is simply a parallel mode of the relative minor, and not so harmonically distant as it would first appear. The large development section, typical of Beethoven's sonata-allegro movements, blends into a recapitulation that also develops thematic material while diverting through numerous key areas, many of them only distantly related to the tonic. The recapitulation includes fugato passages that give a hint of the contrapuntal procedures found in the work's finale, capped by an extended coda that almost amounts to another development section entirely.

The brief Scherzo and Trio that follow (marked *Assai vivace*) present a fine example

of the composer's grim humor. As Beethoven scholar Eric Blom observed, "It would be difficult to think of any movement that represents him more strikingly in his capricious playful mood, in which he is never far from sudden accesses of anger and rudeness." The outer sections are dominated by the incessant repetitions of a single short motive. Despite the oddly irregular phrase lengths there is an order and balance to the musical treatment that almost recalls the old minuet style. The contrasting Trio in b-flat minor has the melody in octaves, shifting between hands. But just when it seems Beethoven's procedures are becoming a little too straightforward, he inserts a cheeky presto tune of an entirely different character, which swells violently until it tumbles through five octaves and rushes back up a cadenza-like scale. The return of the Scherzo partially restores the balance, though a brief emphasis on B-natural near the end shows that the intervening changes of temper have had their effect.

The slow movement is the longest Beethoven ever composed for the piano, but the listener's patience is amply rewarded with arguably the most profound and elevated movement in the entire piano repertoire. It is in a key (f-sharp minor) far removed from the main tonality of the whole work, unless, as Donald Tovey suggested, this is regarded merely as a convenient notation for g-flat minor. Either way, the effect of moving directly from the B-flat of the Scherzo to this new key is no more jarring than what one would find in some of Haydn's sonatas. The first two notes of the movement, an upbeat to the theme proper, were added at the last minute as the publisher was preparing to print, and is one of the composer's most famous afterthoughts. The expansive theme of nearly twenty-five measures, in a slow 6/8, gives the illusion of music unfolding on a cosmic scale. Again, the vastness of the material hides the archi-

ture of the movement, which follows a conventional sonata form. The second subject, in D Major, includes a striking variation where the accompanying ostinato switches into triplets (a common feature in many of Beethoven's variation movements as well). The central section, though formally a development section, is more a cadenza-like bridge to the reprise, which embroiders new figurations around the re-statement of themes.

In order to pass convincingly from the contemplative slow movement into a Finale (and to smooth over the transition from f-sharp minor to B-flat Major) Beethoven inserts a slow introduction in the style of a free fantasy, with sudden changes of tempo and thematic material. It is appropriate that this improvisatory passage recalls Bach, as Beethoven then proceeds into a Baroque-like fugal finale. The fugue subject is characterized by a leap of a tenth, a trill, and running sixteenth-note figures. Beethoven adheres for the most part to the rules of Baroque fugue composition, but this is no mere academic exercise, reaching levels of profundity and grandeur that many Baroque masters would have envied. Beethoven employs many of the stock devices of contrapuntal writing: inversions, augmentations, crab canons, and a fugue within a fugue. The trill figure and wide melodic leap in the fugue's subject help the listener keep track of the theme amid these various treatments. This movement in particular presents a challenge to both the audience and the performer, but as Beethoven himself remarked, "what is difficult is also beautiful."

Program notes by Luke Howard

Ursula Oppens has won equal acclaim as an interpreter of the established repertoire and as a champion of contemporary music. Her performances are marked by a powerful grasp of the composer's musical intentions and an equally powerful command of the keyboard.

This season, Ursula Oppens begins an unprecedented three-year project with the University Musical Society in which she plays the complete Beethoven piano sonatas coupled with notable compositions by American composers in a series of nine recitals, which will also be performed at Columbia University's Miller Theatre in New York and at Northwestern University in Illinois. In concert, Ms. Oppens presents concertos by Beethoven, Mozart, Ravel, MacDowell, Elliot Carter, and Joan Tower with orchestra, including the Chicago Symphony Orchestra, the Phoenix Symphony Orchestra and the American Symphony Orchestra. She performs also with the American, Vermeer and Mendelssohn string quartets. In recital, Ms. Oppens appears at the National Gallery in Washington DC, Purdue University, the University of Notre Dame, the University of Washington in Seattle, and Brandeis University.

Last season, Ms. Oppens returned to Carnegie Hall to perform on its distinguished Keyboard Virtuoso Series in a program of works by Beethoven, Tobias Picker and Rachmaninoff. Highlights of the program included her interpretation of Beethoven's monumental *Hammerklavier Sonata* and a world première performance of Tobias Picker's *Etudes*. Other engagements included performances of Lou Harrison's *Piano Concerto* with the Stuttgart Chamber Orchestra and Dennis Russell Davies at Lincoln Center; Mozart Concerto K. 449 and Alvin Singleton's *BluesKonzert* with the Detroit Symphony; Mozart K. 382 and

Ligeti's *Piano Concerto* with Maestro Davies and the Saint Paul Chamber Orchestra; Rachmaninoff's *Rhapsody on a Theme by Paganini*, Op. 43 with the Syracuse Symphony and in Europe, Ms. Oppens played the Lou Harrison Concerto with the ORF Symphony in Vienna.

This past summer, she performed a recital at the Tanglewood Music Festival and performed Brahms and Dvořák at the Santa Fe Chamber Music Festival. In Europe, Ms. Oppens played concerts in Germany and appeared at the Kuhmo and Aldeburgh festivals in works by Beethoven and contemporary American composers.

Ursula Oppens has appeared as a soloist with the leading orchestras of the U.S. including the New York Philharmonic, the Los Angeles Philharmonic, the Cleveland Orchestra, the Boston Symphony, the Chicago Symphony, the Baltimore, Seattle, Atlanta, San Francisco, Milwaukee and Cincinnati symphonies, the American Composers Orchestra and the Los Angeles Chamber Orchestra. With the Houston Symphony, she premièred *BluesKonzert*



Ursula Oppens

which was co-commissioned by the Houston, Kansas City and Detroit symphonies.

Ms. Oppens has been heard in recital and concerto performances overseas, performing at many major European music centers, including the London Proms with the London Philharmonic; the BBC Broadcasting House in London and the piano series at the Queen Elizabeth Hall, at the Théâtre des Champs-Élysées in Paris and in Stockholm, Brussels, Geneva, Bonn, Vienna and Barcelona. With the Vienna Radio Orchestra she performed the Ravel *Concerto for Left Hand* under the baton of Michael Gielen.

She has played at many of the world's major festivals including Tanglewood, Mostly Mozart, Santa Fe, Aspen, Ojai, Bear Valley, New Hampshire, Edinburgh, Bonn, Stresa and Bath.

Her commitment to contemporary repertoire has led Ms. Oppens to premiere and commission many compositions. In 1971, she co-founded *Speculum Musicae*, an ensemble dedicated to bringing contemporary music to modern audiences. Ms. Oppens has premiered works by Carla Bley, Anthony Braxton, Elliott Carter, Anthony Davis, John Harbison, Julius Hemphill, Bun-Ching Lam, Tania Leon, Witold Lutoslawski, Gyorgi Ligeti, Conlon Nancarrow, Tobias Picker, Frederick Rzewski, Alvin Singleton, Francis Thorne, Joan Tower, Lois V Vierk, Christian Wolff, Amnon Wolman and Charles Wuorinen.

Ursula Oppens has received several awards including first prize at the 1969 Busoni International Piano Competition, the 1970 Diploma d'Honore of the Accademia Chigiana, an Avery Fisher Career Grant in 1976 and the 1979 Record World Award for her recording of Rzewski's *The People United Will Never Be Defeated*, which was re-released on CD in 1993 by Vanguard Classics and also received a Grammy nomination.

A native New Yorker, Ursula Oppens studied piano with her mother, Edith Oppens, as well as with Leonard Shure and Guido Agosti, and received her Master of Music degree at the Juilliard School, where she studied with Felix Galimir and Rosina Lhevinne. A prominent graduate of Radcliffe, where she studied English literature and economics, Ms. Oppens went on to become the first woman Chief Marshal at Harvard's 1990 commencement exercises. Under the auspices of Young Concert Artists, she made her New York debut in 1969 at Carnegie Recital Hall.

Ursula Oppens currently holds the position of the John Evans Distinguished Professor of Music at Northwestern University in Evanston, Illinois.

Ursula Oppens made her UMS debut in November 1992. This performance marks her second appearance under UMS auspices.

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Program

Saturday Evening, November 15, 1997 at 7:00

Michigan Theatre, Ann Arbor, Michigan

Beyond the Rainbow: Dream in Motion

I Reflections

Introspection	E. Weber
Would?	P. Glass
Flowing Floating	Water drum
Vision in the Mist	P. Winter

II Illusions

Over the Rainbow	G. Martin
Dream	Carter
Sally's Waltz	M. Nyman
Wing	H. Karandaro
Rose Garden	M. Nyman
Alice	R. Aubry

III Magic Lantern

Shadows — circle	M. Oldfield
Kaleidoscope	A. Vollenweider
All Feet Can Dance	B. McFerrin
Princesses	T. Nyman
End of Dream	M. Oldfield

Seventeenth Performance
of the 119th Season

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Beyond the Rainbow is a rediscovery of the child within. The space is filled with purity and innocence as is the world of the child. The performance stimulates the imagination and activates all of the senses, eliciting different emotions.

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Over twenty years ago, Israeli-born **Dorit Shimron** established a dance school in her native Ramat-Hasharon. The Tnuatron Dance School comprises dancers aged 6-12. Performing throughout Israel, at dance festivals, and abroad, the school has developed into a dance group with a unique style and structure of its own. As such, the company was adopted by the Hapoel sports organization.

This performance marks Tnuatron Dance Theatre's second appearance under UMS auspices.

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G. Tsontakis Quartet No. 4 ("Beneath thy
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Beethoven Quartet in F Major, Op. 135

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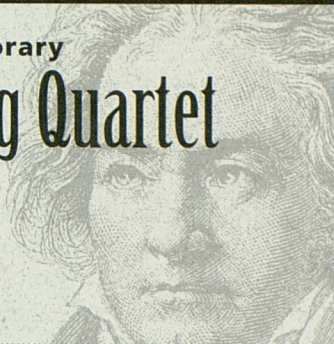
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David Geber, *Cello*



Program

Sunday Afternoon, November 16, 1997 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

Ludwig van Beethoven

Quartet in B-flat Major, Op.18, No.6
(La Melinconia)

Allegro con brio
Adagio ma non troppo
Scherzo: Allegro
La Malinconia: Adagio; Allegretto quasi Allegro

Giampalo Bracali

Quartet No. 2

Elegia
Preludio
Scherzo
Rapsodia
Divertimento
Epilogo

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

Beethoven

Quartet in a minor, Op.132

Assai sostenuto; Allegro
Allegro ma non tanto
Heiliger Dangesangeines Genesenen in die Gottheit, in
der lydishedn tonnart: Molto adagio;
Neue Kraft fühlend: Andante
Alla marcia, assai vivace
Allegro appassionato

Eighteenth Concert
of the 119th Season

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Quartet in B-flat Major, Op. 18, No. 6 (La Melinconia)

Ludwig van Beethoven

Born on December 15 or 16, 1770 in

Bonn, Germany

Died on March 26, 1827 in Vienna

THE SIX STRING QUARTETS that comprise Beethoven's Op. 18 were composed between 1798 and 1800, precisely at the same time (and in the same city, Vienna) as Haydn was writing his last and greatest works in that genre. Perhaps Beethoven's quartets represent a symbolic passing of the torch: as Haydn concludes the Classical period, Beethoven makes his first steps towards infusing the string quartet with the musical language of emergent Romanticism. By the time he began composing Op. 18, Beethoven already had considerable experience writing for solo strings in chamber ensembles: he had already completed several string trios and serenades. But the string quartet was a special genre that, by the turn of the century, had assumed a substantial cultural magnitude. It was expected to be genteel and refined, one of the highest expressions of the composer's art. In embarking on such a challenge, Beethoven signaled his readiness to assert his personal voice onto the inherited legacy of quartet composition.

As with his *Piano Sonata* Op. 22, also in the key of B-flat, Beethoven's *String Quartet* Op. 18, No. 6 straddles two worlds. Beginning with a salute to the courtly and aristocratic world of pre-Revolutionary Europe, it concludes with a prophecy and a foretaste of nineteenth-century Romanticism. Both works, while hardly revolutionary, still demonstrate a level of independence and imagination rarely found in Beethoven's earlier, and sometimes more openly ambitious compositions. The stylistic connections between the early quartets and piano sonatas were made even more clear when Beethoven

himself arranged his *Piano Sonata in E Major* (Op. 14, No. 1) for string quartet in 1802, the year after the Op. 18 quartets were published.

The first movement of the *Quartet in B-flat* (Op. 18, No. 6) is a Haydnesque "Allegro con brio": pleasantly vivacious and dance-like. The thematic material in this sonata-form movement is lightweight (similar to that which opens the *Symphony No. 2*), and the harmonic procedures are largely unspectacular. But there are odd poetic touches such as the modulation to a momentary D-flat harmony in the second subject, and an unexpected passage near the end of the development section that has no thematic connection with anything else in the movement. Beethoven's boldest achievement in this movement is that he is able to make the prosaic and conventional sound compelling. The second movement, "Adagio ma non troppo," in E-flat Major has a theme that is again rather naïve, although rhythmic and contrapuntal decorations redefine its character with each repetition. A somber central section in b-flat minor, much barer in texture, makes an impressive contrast and is alluded to in the movement's coda.

The third movement is the most humorous and aggressive "Scherzo" Beethoven had yet devised. Along with its accompanying capricious Trio, it makes much use of cross-rhythms that seem to alternate freely between 3/4 and 6/8. The composer throws in frequent *sforzandi* accents on the last 8th-note of the measure, which are just as frequently tied over the bar-line, adding to the eccentricity of the rhythmic character. Toward the end of the "Scherzo" an exhilarating climax leads into an abrupt collapse. The Trio is hardly more than a series of flitting leaps in the first violin, and is connected to the repeat of the "Scherzo" with a blustering mock-tragic passage in b-flat minor. This is comedy of a far rougher and more willful variety than audiences had ever experienced

in a string quartet; a far cry from the refined and decorous minuets that had come to be expected at this point in the composition.

The Adagio introduction to the Finale is one of the most remarkable passages in Beethoven's chamber music. Entitled "La Melinconia," the extensive and elaborate written directions in the score suggest Beethoven was conscious of writing in an unusually emotional style — the composer directs that this interlude be "played with the greatest delicacy." The opening theme is not developed in Beethoven's usual manner. Instead, an unexpected early modulation leads to a passage of keyless diminished-seventh chords, ornamented with grace notes. The harmonic adventures of this introduction are unprecedented, and look forward to the sound-world of Wagner's music seventy years in the future. After this extraordinary and prophetic introduction, he recalls a much more conventional, charming world for the "Allegretto quasi Allegro" finale. It is an unusual kind of rondo in which the second episode is a recapitulation of the first. The melancholy of the preceding "Adagio" reappears twice in the finale, but with each appearance shorter than the previous one: a musical parable of introspection being overcome by innocent joy. The movement ends with a dazzling prestissimo coda.

Quartet No. 2

Giampaolo Bracali

Born in 1941

WHEN GIAMPAOLO BRACALI was a student at the Santa Cecilia Conservatory of Music in Rome during the 1960s, he devoted most of his time to piano studies and conducting. But one of his composition teachers, Virgilio Mortari, urged the young student to take a stronger interest in composing, and Bracali eventually found it more challenging to compose music rather than perform it. Success

followed soon after; he undertook further studies with Nadia Boulanger, and in 1967 won the prestigious Lili Boulanger Memorial Fund Award, when both Aaron Copland and Igor Stravinsky were on the judging panel. Bracali has written numerous orchestral and chamber works, and is currently on the composition faculty at the Manhattan School of Music in New York.

The *String Quartet No. 2*, completed in March 1995, was written for the American String Quartet, who performed the première a year later at the Manhattan School of Music. But the work is dedicated to the memory of Virgilio Mortari, Bracali's old mentor and teacher at the conservatory, who died while it was being composed. Bracali originally planned the quartet to be significantly shorter than it is presently, but on hearing the news of Mortari's death he decided to add an "Elegia" movement to the beginning of the work, and frame it with a concluding "Epilogo." This altered Bracali's whole conception of the quartet's structure. Between these movements there is a thoroughly conventional four-movement quartet that follows the traditional Classical forms and tempi: Allegro - Scherzo - Adagio - Presto. But the addition of the new outer movements suggested a different arrangement to Bracali, and he conceived the final six-movement work in three pairs, with breaks after the second and fourth movements.

The opening "Elegia" (Adagio Molto) is, understandably, somewhat sad in its atmosphere, with what Bracali has called "the cells of a theme" in the cello part. This leads directly into a contrasting "Preludio" (Allegro), which was originally intended to be the first movement of the quartet. In the second pair of movements, a lively "Scherzo" is followed by a "Rapsodia" (Adagio), which climaxes in several cadenza-like passages. The final pair includes a virtuosic "Divertimento" (Presto), which may have originally been Bracali's intended finale, but

the “Epilogo” (Adagio molto) recapitulates the sorrow and nostalgia of the opening movement.

Bracali’s musical language in this work is a combination of free atonality and a limited use of serial procedures, but still with a fundamental basis in tonality. In this respect it may recall the harmonic language of Alban Berg, who likewise smoothed over the boundaries between tonality and atonality, and who also composed poignant musical memorials touched with personal emotion.

Quartet in a minor, Op. 132

Ludwig van Beethoven

BEETHOVEN HAD NOT composed any string quartets for twelve years when in 1822 he received a commission from Prince Nicolas Galitzin of Russia for “one, two, or three new quartets” (Galitzin was a talented cellist himself, and had already made numerous arrangements of Beethoven’s piano sonatas for string quartet and quintet). The composer obliged, and produced three new quartets dedicated to Galitzin — the Op. 127 in E-flat, Op. 130 in B-flat, and Op. 132 in a minor — though the first of these to be completed didn’t appear until 1825. Much of the groundwork for the a minor quartet was undertaken in 1824, but Beethoven was still working on Op. 127 at the time and wasn’t able to devote himself to Op. 132 until the Spring of the following year. The a-minor quartet was completed in July 1825 and privately premiered in November of that year, but there were so many delays in publishing it that the work did not appear in printed score until after the composer’s death.

The initial four notes of the slow introduction to the first movement — G#, A, F, and E in the cello — introduce one of the principal motivic ideas for the entire work, and in fact permeate Beethoven’s next two

string quartets as well. For the opening eight measures of this movement, all instruments gravely explore the half-step interval, both rising and descending, before the first violin breaks free in preparation for the “Allegro” proper. The main theme of this “Allegro,” heard first in the cello’s high register and then more expansively in the violin, relies again on the half-step interval, but with the motto’s first two notes reversed. This is a movement of dramatic extremes: there are many changes of mood, pace, and texture, as if to symbolize a tragedy full of unresolved tensions. It closes abruptly with a fanfare-like outburst of energy.

The second movement, in a lilting triple meter, returns again to pairs of half-steps for its motivic material. The Trio is a rustic country dance, complete with drone accompaniment, that includes in its middle section an Austrian *Ländler*, but it becomes transfigured into something distant and enigmatic. The retransition introduces the completely new texture of deep octaves, that adds to the movement’s mystery.

Early in the spring of 1825, as he was working on this quartet, Beethoven contracted a serious illness. His recovery is commemorated in the title he gave to the Third Movement: “Holy Song of Thanksgiving of a Convalescent to the Deity” (marked *Molto Adagio*). Occasionally in the more solemn moments of his late works — the “Incarnatus” from the *Missa Solemnis*, for example — Beethoven reverts to the harmonic language of the church modes as a contrast to functional tonal harmony. In this movement of Op. 132 he uses the Lydian mode (with a raised fourth scale degree) in the hymn-like phrases and in the more rapid figuration that frames them. The quartet’s original motto is included in this movement as well, though it is interpreted modally, without the chromatic accidental, and inverted. The hymn is restated and varied twice more, with a brilliant D-Major

passage (which Beethoven marks, "Feeling new strength") between them. This, the last of Beethoven's extended slow movements, ends quietly on a chord of astounding peacefulness, with all instruments playing pianissimo in the treble register.

Discontinuity of style is one of the hallmarks of this quartet, and after the spiritual illumination of the Adagio, a short march quickly shifts the music back to worldly simplicity. Next, an impassioned recitative for the first violin reshuffles the pairs of half-steps that opened the quartet to form entirely new motives. The last movement, an urgent "Allegro appassionata" rondo, uses a theme that was originally intended for the finale of the *Symphony No. 9*, before Beethoven had the idea of making it a choral movement. In the repeat of the main episode, this theme shows its affinity with the opening motto (G#-A-F-E) of the first movement. The rondo increases in urgency, intensified when a minor turns into A Major near the end, and rational order is barely restored in the closing unison.

Program notes by Luke Howard

In the seasons since its inception, the American String Quartet has reached a position of rare esteem in the world of chamber music. Annual tours have brought the American to virtually every important concert hall in eight European countries and across North America. Renowned for fluent and definitive interpretations of a diverse repertory, the Quartet has received critical acclaim for its presentation of the complete quartets of Beethoven, Schubert, Schoenberg and Mozart, and for collaborations with a host of distinguished artists.

Persuasive advocates for their art, the members of the Quartet are credited with

broadening public awareness and enjoyment of chamber music across North America through their educational programs, seminars, broadcast performances, and published articles.

They have enjoyed a long association with the Aspen Festival, the Taos School of Music, and Lincoln Center's Mostly Mozart Festival, to which they frequently return as featured artists. Among the first to receive a National Arts Endowment grant for their activities on college campuses, the members of the American String Quartet have also maintained a commitment to contemporary music, resulting in numerous commissions and awards, among them three prize-winners at the Kennedy Center Friedheim Awards. After ten years on the faculty of the Peabody Conservatory (where they initiated the program of quartet studies), they accepted the position of Quartet-in-Residence at the Manhattan School of Music in 1984, and in 1992 were invited to become the resident ensemble for the Van Cliburn International Piano Competition. Their Mozart Year performances were rewarded with an invitation to record the complete Mozart quartets on a set of matched Stradivarius instruments; Volumes I, II, and III have been released by MusicMasters/ Musical Heritage.

The four musicians studied at the Juilliard school, where the Quartet was formed in 1974, winning the Coleman Competition and the Naumburg Award that same year. Outside the Quartet, each finds time for solo appearances, recitals, and teaching.

The American String Quartet continues to reach a broader audience through recordings of more than a dozen works, numerous radio and television broadcasts in thirteen countries, tours to Japan and the Far East, and recent performances with the Montreal Symphony, the New York City Ballet and the Philadelphia Orchestra. Entering its third



American String Quartet

decade, the Quartet embodies the challenges and satisfactions of more than twenty years of music making.

This performance marks the American String Quartet's debut under UMS auspices.

The American String Quartet is represented by Melvin Kaplan, Inc. Burlington, Vermont

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Emanuel Ax

Friday, February 6, 8 p.m.
Hill Auditorium

The Dale Warland Singers join the chamber orchestra for Pärt's *Berliner Messe*, and pianist Emanuel Ax gives a sparkling performance of Mozart's *Piano Concerto No. 22*.

Program

Kernis *Too Hot Toccata*
Mozart *Piano Concerto No. 22 in E-flat Major, K. 482*
Pärt *Berliner Messe*
Haydn *Symphony No. 104 in D Major ("London")*

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Orpheus Chamber Orchestra

RICHARD GOODE, *Piano*

Program

Wednesday Evening, November 19, 1997 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Georg Friederic Handel

Water Music, Suite II in D Major

Allegro
Alla Hornpipe
Minuet
Lentement
Bourrée

Wolfgang Amadeus Mozart

**Piano Concerto No. 9 in E flat Major, K. 271
(Jeunehomme)**

Allegro
Andantino
Rondo: Presto
Menuetto: Cantabile

RICHARD GOODE

INTERMISSION

Elizabeth Brown

Lost Waltz

Mozart

Piano Concerto No. 24 in c minor, K. 491

Allegro
Larghetto
Allegretto

RICHARD GOODE

Nineteenth Concert
of the 119th Season

Special thanks to Michael Staebler and Rebecca McGowan for their continued support through Pepper, Hamilton & Scheetz LLP.

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

The Orpheus Chamber Orchestra has received support for this concert from public funds from The National Endowment for the Arts and from the generous support of the Andrew W. Mellon Foundation and the Metropolitan Life Foundation.

119th Annual
Choral Union Series

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Water Music

Suite II in D Major

Georg Friederic Handel

Born on February 23, 1685 in Halle, Germany

Died on April 14, 1759 in London

IN THE SUMMER of 1717, King George I of England proposed an evening's trip on barges down the Thames to Chelsea, where a dinner was arranged for him at the late Lord Ranelagh's villa. Wanting some entertainment during this boat ride, the King summoned the Swiss-born impresario, John Jakob Heidegger, but he named a price too high to suit the King. So, the King's courtier, Baron Kielmansegg, approached Handel and ultimately dug down in his pocket to pay for the whole event, including £150 to float fifty musicians down the river.

A Prussian official living in London wrote home to Berlin with the following description: ". . . Next to the King's barge was that of the musicians, about fifty in number, who played on all kinds of instruments, to wit trumpets, horns, hautboys (oboes), bassoons, German flutes, French flutes, violins and basses: but there were no singers. . . His Majesty approved of it so greatly that he caused it to be repeated three times in all, although each performance lasted an hour – namely twice before and once after supper." According to this account, the king arrived at Chelsea at 1 a.m., "left at three o'clock and returned to St. James' about half past four. . ." If that time frame is correct, one wonders if the players had to read their music by torchlight and if all the working folks living along the Thames were kept up half the night by this glorious racket.

Handel's autograph manuscript for all this music has been lost and the performances we hear today have been reconstructed from manuscripts by reliable eighteenth-century copyists. Essentially, the nineteen pieces have been divided into three suites: one in

F Major featuring French horns, a second in D Major employing trumpets and horns, and a third in G Major featuring flutes.

There is speculation that the two suites with brass instruments were played on the river, while the flute suite was played during supper at the villa. In the D Major Suite, the first two pieces are reworkings of the last two pieces in the F Major Suite, and the trumpets and horns echo each other's phrases antiphonally throughout each piece. While the brassy fanfares and occasional starchy dotted rhythms in the opening Prelude carry hints of the French style, the ever-popular Hornpipe is a more solidly English dance. Interestingly, it has a lighter trio section, scored without brass. The Trumpet Minuet is again in the formal French style and it is followed by an untitled dance movement set in skipping dotted rhythms. Handel indicated that the foursquare finale – another untitled movement – should be played three times; performers sometimes use this opportunity to vary the orchestration, leaving out the brass during repetitions of certain segments.

Piano Concerto No. 9 in E-flat Major, K. 271 (Jeunehomme)

Wolfgang Amadeus Mozart

Born on January 27, 1756 in Salzburg

Died on December 5, 1791 in Vienna

A YOUNG FRENCH pianist by the name of Mademoiselle Jeunehomme seems to be an elusive lady of mystery in the Mozart story. Her name appears just twice in the composer's letters to his father, most significantly in a long letter written from Paris September 11, 1778, mentioning a concerto he had written for her. Apart from those two references, nothing is known of this pianist except that she passed through Salzburg in the winter of 1776-77 and her visit prompt-

ed Mozart to compose the concerto in January, 1777.

The work in question is the extraordinary *Concerto No. 9 in E-flat*, K. 271, which marked a great leap forward in Mozart's creative development. Mozart scholars speak of it in the same breath as his orchestral *Serenade*, K. 250. They were works that appeared in the middle of an uneventful period in his compositional career, suddenly exhibiting a new level of maturity, boldness and artistic inspiration. Mozart took the concerto with him on his trip to Mannheim and Paris later that year and attempted to have it published there. It was also the vehicle he used to show off his talent as a composer and performer during his first years in Vienna in the early 1780s. He thought so highly of it that he left future performers a choice of two highly expressive written cadenzas for each of the first two movements, plus several added transitional passages in the third movement.

Brilliance and daring virtuosity abound in the work. The very beginning of the piece sets a famous precedent in concerto form, letting the pianist briefly share in presenting the martial opening theme, instead of waiting until the end of a long orchestral exposition of all the themes. This novel device was not again employed until Beethoven used it in his Fourth and Fifth piano concertos. In the "*Jeunhomme*" *Concerto*, Mozart quickly returned to classical conformity, allowing the orchestra to resume and complete its customary exposition of all the themes before giving them to the soloist in the second exposition. There are some half-dozen themes in the exposition, incidentally, once again testifying to the richness of Mozart's thematic invention. As the movement progresses, they are vigorously developed and restated.

Images of a tragic operatic scene come to mind in the florid, hugely scaled "Andantino," also cast in sonata form. It proceeds as a

series of imposing thematic statements from a quietly grieving c minor to a more noble E-flat Major, then works its way back to the opening tonality in a starkly mournful restatement of its themes. The closing "Rondo" is full of gaiety and astonishing virtuosity, as the pianist leads the orchestra on a merry chase through a maze of intricate passagework. In a daring novelty, Mozart interrupted this perpetual-motion romp by inserting an elegant minuet into the body of the larger rondo movement.

Lost Waltz

Elizabeth Brown

Born on 1953

Lost Waltz was commissioned by the Orpheus Chamber Orchestra with funds from the Greenwall Foundation and the Heathcote Art Foundation. It is scored for flute, oboes, clarinets, bassoons, horns and strings. Three main themes, one a fragment of a familiar children's song, emerge and recede in layers, moving in and out of waltz-time. The instruments shadow and echo each other, and at times, the sound wavers, like an old 78 or an image seen through rippling water. Occasionally, when the music becomes too dark or tense, the woodwinds relieve it with a mischievous interjection. Throughout, the flute plays as if lost in a dreamy world of its own — playfully or passionately — as if no one is looking.

Piano Concerto No. 24 in c minor, K. 491

Wolfgang Amadeus Mozart

KEY ASSOCIATIONS FREQUENTLY come to mind in listening to Mozart's music and they seem especially vivid when hearing one of his minor-key piano concertos. In the

case of the c minor *Piano Concerto*, K. 491, the music arouses solemn, sometimes muted associations. The listener might easily think of certain portions of the great *c minor Mass*, K. 427, the c minor piano fantasias or the somber chorale prelude sung by the two armed men guarding the fire-and-ice cave in *The Magic Flute*. Mozart's melodic lines in the outer movements of this concerto often have a drooping profile and angular chromatic moments, leaving tinges of sadness, resignation and quiet anguish upon the music.

The opening theme exhibits all these traits, but it also attests to the imposing scale of the music. After being stated in a quiet unison by the strings and bassoons, it bursts forth loudly in a fuller texture that reveals the contrapuntal aspirations of this concerto. Several thematic elements make up the orchestral exposition, and when the solo piano enters, it states still another theme before taking up the somber opening melody. The development section is quite rigorous in its thematic, contrapuntal and figurative exchanges between piano and orchestra. Mozart left no written cadenza at the end of the recapitulation, preferring to improvise one, but Beethoven and Hummel each supplied written-out cadenzas.

The "Larghetto" is one of Mozart's typically serene, idyllic slow movements, beginning with a quiet, nobly sculpted theme shared by the solo piano and the winds. It alternates with a more decorative subsidiary theme in an extended five-part form (ABABA), followed by an elaborate coda. Mozart made the unusual choice of writing a theme and a set of eight variations as the finale, but the plaintive theme, with its many winding chromatic phrases, is ingeniously manipulated to meet a triple challenge. The increasingly ornamental music in the first three variations identifies its basic form, while the alternation of solo and orchestral passages fits the variations into the dialogue of a concerto. At the same

time, the movement simulates the notion of a rondo (a more frequent third-movement form in Mozart's concertos) by periodically presenting the theme in a relatively undisguised, undecorated manner during several of the variations, interlacing these segments with contrasting variations in related major-mode keys. The whole set is rounded off with a variation in 6/8 meter, again suggesting the rhythm of a gigue so common in third-movement finales of classical concertos and symphonies.

Program notes by Carl Cunningham

Elizabeth Brown, a native of Alabama, studied flute at the College-Conservatory of Music in Cincinnati and the Julliard School, from which she received a Master of Music degree in 1977. Since she began composing in her late twenties, her work has been performed at a variety of notable venues: the Library of Congress, the Kitchen, the Los Angeles Museum of Art, the Houston Center for Photography, the Ijsbreaker in Amsterdam, Bang on a Can, Lincoln Center, and Kunstlerhaus Mousonturm in Frankfurt. She has written for the microtonal instruments of Harry Partch, viola d'amore, glass armonica, and traditional Japanese instruments (she is an accomplished shakuhachi player.) Brown's music can be heard on CRI's *Emergency Music: Bang on a Can Live Vol. II*, *Dance of the Seven Veils* (Newband) on Music and Arts and *The AIDS Quilt Songbook* on Harmonia Mundi.

Additionally, Brown continues to perform as a flutist. This past season, she performed with the Orpheus Chamber Orchestra, the Brooklyn Philharmonic, the American Symphony, the American Composers Orchestra, the New Music Consort, the North County Chamber Players, the Adaskin

Trio, and the Greenleaf Chamber Players. She is on the flute faculty of Sarah Lawrence College and The Julliard School's Music Advancement Program, and has recorded for CBS Masterworks, Deutsche Grammophon, CRI, Musical Heritage, Opus One, and Avant.

Richard Goode has been hailed for music-making of tremendous emotional power, depth, and expressivity and has been acknowledged worldwide as one of today's leading interpreters of the music of Beethoven. In regular performances with the major orchestras, recitals in the world's music capitals, and acclaimed recordings, he has won a large and devoted following, including scores of fellow musicians. In an extensive profile in *The New Yorker*, David Blum wrote: "What one remembers most from Goode's playing is not its beauty — exceptional as it is — but his way of coming to grips with the composer's central thought, so that a work tends to make sense beyond one's previous perception of it...The spontaneous formulating process of the creator [becomes] tangible in the concert hall."

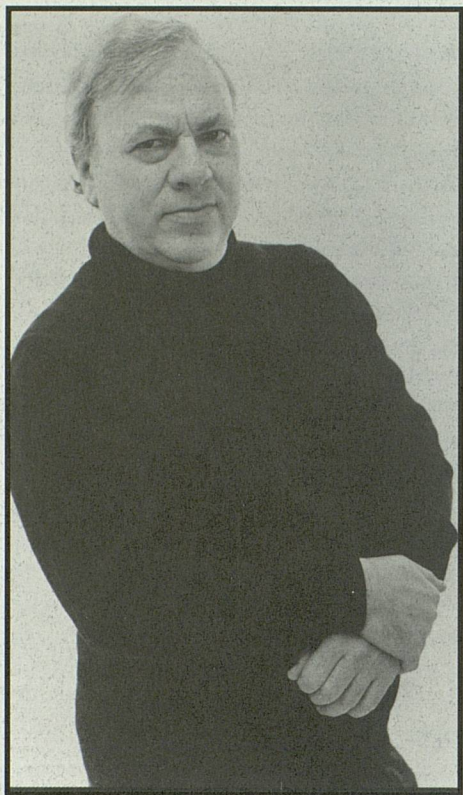
A native of New York, Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, first prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award with clarinetist Richard Stoltzman. Richard Goode's remarkable interpretations of Beethoven came to national attention in 1986 when he played all five concerti with the Baltimore Symphony under David Zinman, and again during the 1987-88 season, when he performed the complete cycle of sonatas at New York's 92nd Street Y and

Kansas City's Folly Theater.

Richard Goode has made more than two dozen recordings, including Mozart, *Lieder* of Schubert, Brahms, and Wolf with Benita Valente, and chamber and solo works of Brahms, Schubert, Schumann, and George Perle. Goode is the first American-born pianist to have recorded the complete Beethoven Sonatas, which were nominated for a 1994 Grammy Award. His recordings of these works have become a favorite of record buyers around the world.

Highlights of recent seasons have included first-time appearances with the orchestras of Boston, Chicago, and Cleveland as well as return engagements with New York and Philadelphia. Other orchestral appearances have included Atlanta, Dallas, Detroit, Indianapolis, Los Angeles, Minnesota, and Canada's National Arts Centre Orchestra. In Europe, Goode appeared with the Berlin Radio Symphony, the Finnish Radio Symphony, and on a tour of Germany with the Bamberg Symphony. His eagerly awaited, standing-room-only Carnegie Hall recital debut in December of 1990 was cited as a "Best of the Year" in the *New York Times* year-end wrap-up. His subsequent annual New York recitals at Lincoln Center, Carnegie Hall, the Metropolitan Museum, and the 92nd Street Y's Tisch Center have also been hailed as highlights of the season.

Highlights of Richard Goode's 1996-97 season included festival appearances at Ravinia with the Chicago Symphony; at Tanglewood with the Boston Symphony Orchestra; at London's Proms with the BBC Symphony; and at the Berlin Festival with the Deutsches Symphonie Orchester. Further orchestral appearances included the Bamberg Symphony; the Minnesota Orchestra; and the NHK Symphony Orchestra and the Stuttgart Radio Orchestra. He also gave recitals in the major centers of North America, Europe, and Japan, and recitals in Ann Arbor, New York, Chicago, Boston,



Richard Goode

London, Paris, Munich, and Tokyo. He continues a project to perform and record twelve Mozart concertos with the Orpheus Chamber Orchestra over the next few seasons.

Richard Goode lives in New York City with his wife, violinist Marcia Weinfeld.

Richard Goode made his UMS debut in February 1969 as a part of Music from Marlboro and performed a solo recital as a part of last year's Choral Union series. Tonight's performance marks his fifth appearance under UMS auspices.

Orpheus, one of the world's foremost chamber orchestras, performs without a conductor. Central to the annual musical season of the twenty-six-member orchestra is the series of concerts at home in New York at Carnegie Hall, several recordings, and national and international tours that have by now included performances in nearly 300 cities in thirty-nine countries.

Orpheus was founded in New York City in 1972 by cellist Julian Fifer and a group of fellow musicians who aspired to perform chamber orchestral repertoire as chamber music — through their own close collaborative efforts, and without conductor. Orpheus developed its approach to the study and performance of this repertoire by bringing to the orchestral setting the chamber music principles of personal involvement and mutual respect. Orpheus is a self-governing organization; the players demand of one another a high level of personal and musical responsibility, and they rotate the seating positions to give each player the opportunity to lead a section. Together they make the interpretive decisions that are ordinarily the work of a conductor. They also choose the repertoire and create the programs, and they continually study and refine their rehearsal techniques.

Central to the distinctive personality of Orpheus is their unusual process of sharing and rotating leadership roles. For every work, the members of the orchestra determine the concertmaster and the principal players for each section. These players constitute the core group, whose role is to form the initial concept of the piece and to shape the rehearsal process. In the final rehearsals, all members of the orchestra participate in refining the interpretation and execution, with members taking turns listening from the auditorium for balance, blend, articulation, dynamic range and clarity of expression. And in recording sessions, everyone



Orpheus Chamber Orchestra

crowds into the production booth to listen to the initial playbacks. Members of Orpheus, who have received recognition for solo, chamber music and orchestral performances, bring a diversity of musical experience to the orchestra, which constantly enriches and nurtures the musical growth of the ensemble. Of the seventeen string and nine wind players who comprise the basic membership of Orpheus, many also hold teaching positions at prominent conservatories and universities in the New York and New England areas, including The Juilliard School, Manhattan School of Music, Mannes College of Music, Columbia University and Yale University.

Orpheus has recorded extensively for Deutsche Grammophon. Included in the catalogue of over forty recordings are several Haydn symphonies and Mozart serenades, the complete Mozart wind concertos

with Orpheus members as soloists, romantic works by Dvořák, Grieg and Tchaikovsky and a number of twentieth-century classics by Bartók, Prokofiev, Copland and Stravinsky.

This season, Orpheus's international touring includes appearances in Paris, London, Rome, Prague, Venice, Amsterdam, Frankfurt, Vienna, Hong Kong, Shanghai, Seoul and Beijing. Highlights of US touring include this Ann Arbor concert, Boston, New York, Washington DC, Chicago, Atlanta and San Francisco. Recent recording releases include a new French disc, *Pavane* — featuring works of Ravel, Satie, and Fauré, Mozart Symphonies Nos. 29, 33 and 40, and the complete *Concerti Grossi*, Op. 6 of Handel.

This performance marks the Orpheus Chamber Orchestra's sixth appearance under UMS auspices.

Orpheus Chamber Orchestra

Violin

Ronnie Bauch
 Martha Caplin
 Guillermo Figueroa
 Jennifer Frauchi
 Laura Frauchi
 Liang Ping How
 Joanna Jenner
 Richard Rood
 Eriko Sato
 Michael Shih
 Naoko Tanaka

Viola

Sarah Clarke
 Christof Huebner
 Katherine Murdock
 Nardo Poy

Cello

Käthe Jarka
 Julia Lichten
 Melissa Meell
 Mina Smith

Bass

Marji Danilow
 Donald Palma

Flute

Susan Palma Nidel

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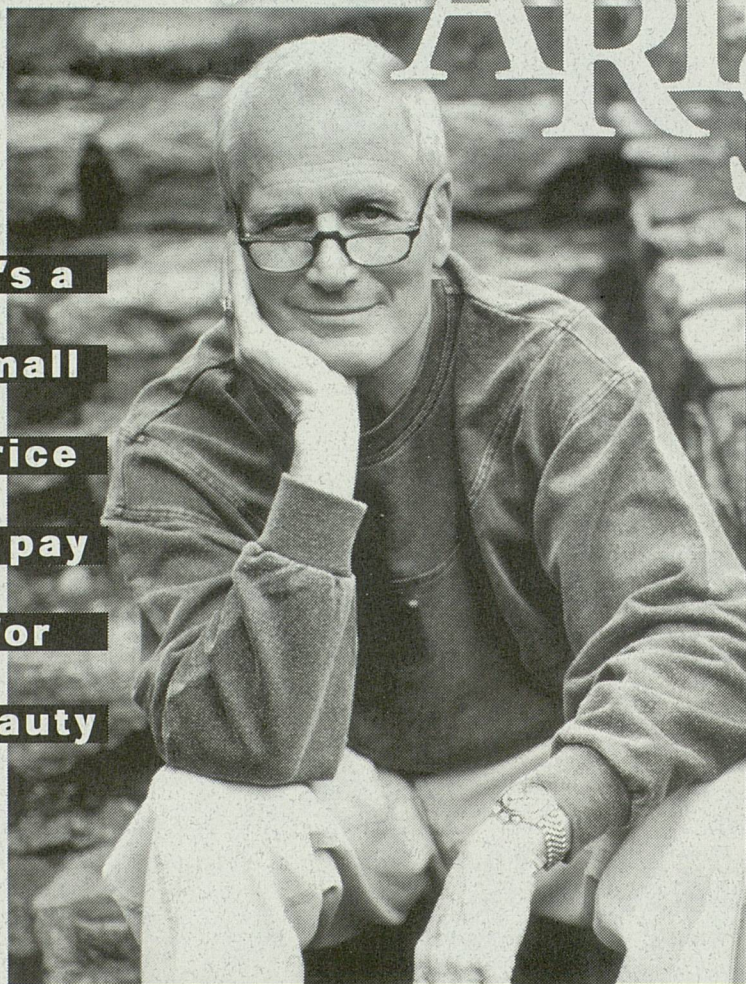
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Internships

Internships with the University Musical Society provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester- and year-long internships are available in many of the University Musical Society's departments. For more information, please call 313.763.0611 (Marketing Internships), 313.647.1173 (Production Internships) or 313.764.6179 (Education Internships).

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Students working for the University Musical Society as part of the College Work-Study

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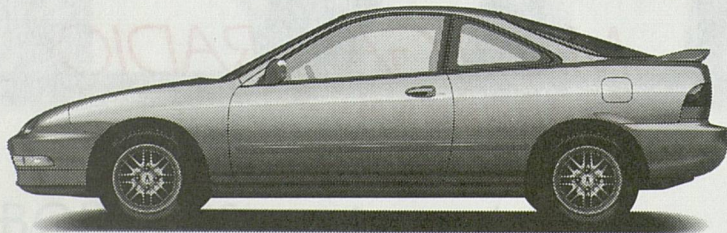
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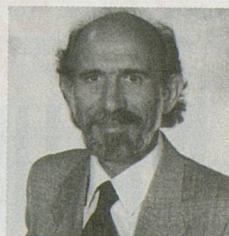
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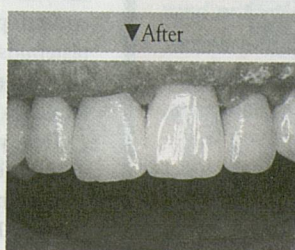
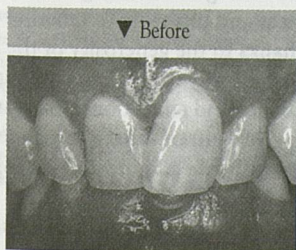
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Thursday, October 9

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

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Dining Experiences to Savor: the Fourth Annual Delicious Experience

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!

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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

3411 Washtenaw Road, Ann Arbor
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) includes: Guaranteed dinner reservations (select any item from the special package menu) and reserved "A" seats on the main floor at the performance for each guest.

The Artful Lodger Bed & Breakfast

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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 the 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 Lucia 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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313.663.5555 for reservations

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*

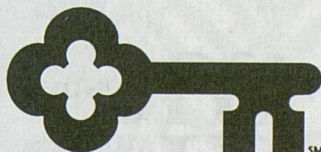
Fri. Apr. 3 *STREB*

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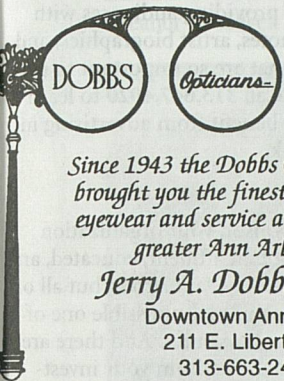
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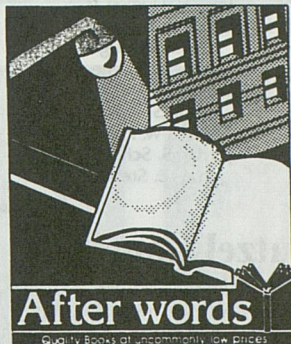


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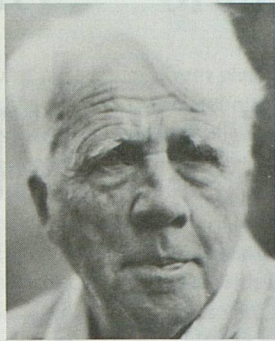
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The Advisory Committee is an integral part of the University Musical Society providing the volunteer corps to support the Society as well as fundraising. The Advisory Committee is a 53-member organization which raises funds for UMS through a variety 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.

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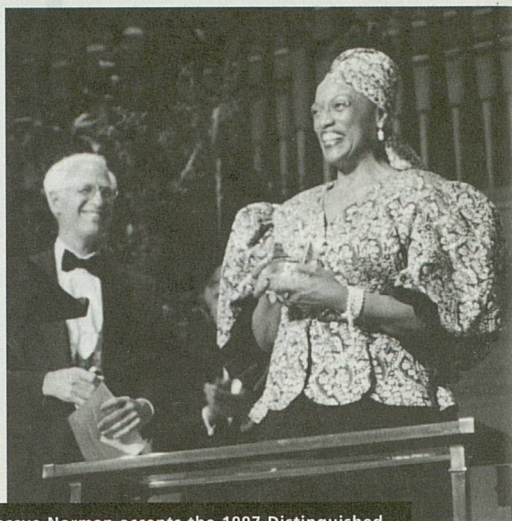
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Ford Honors Program

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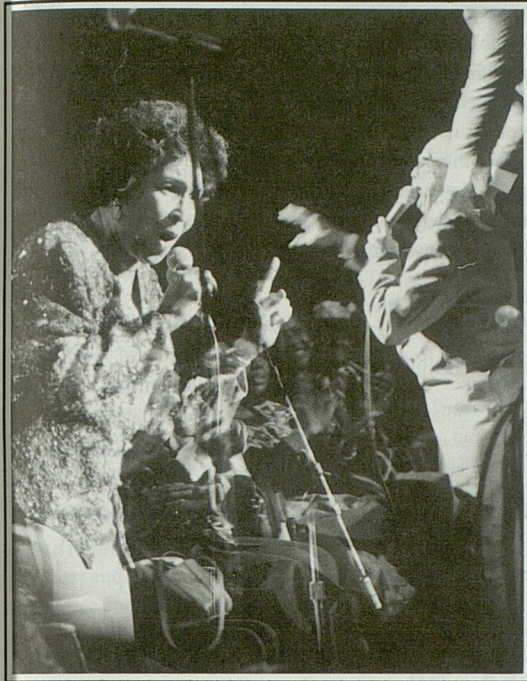
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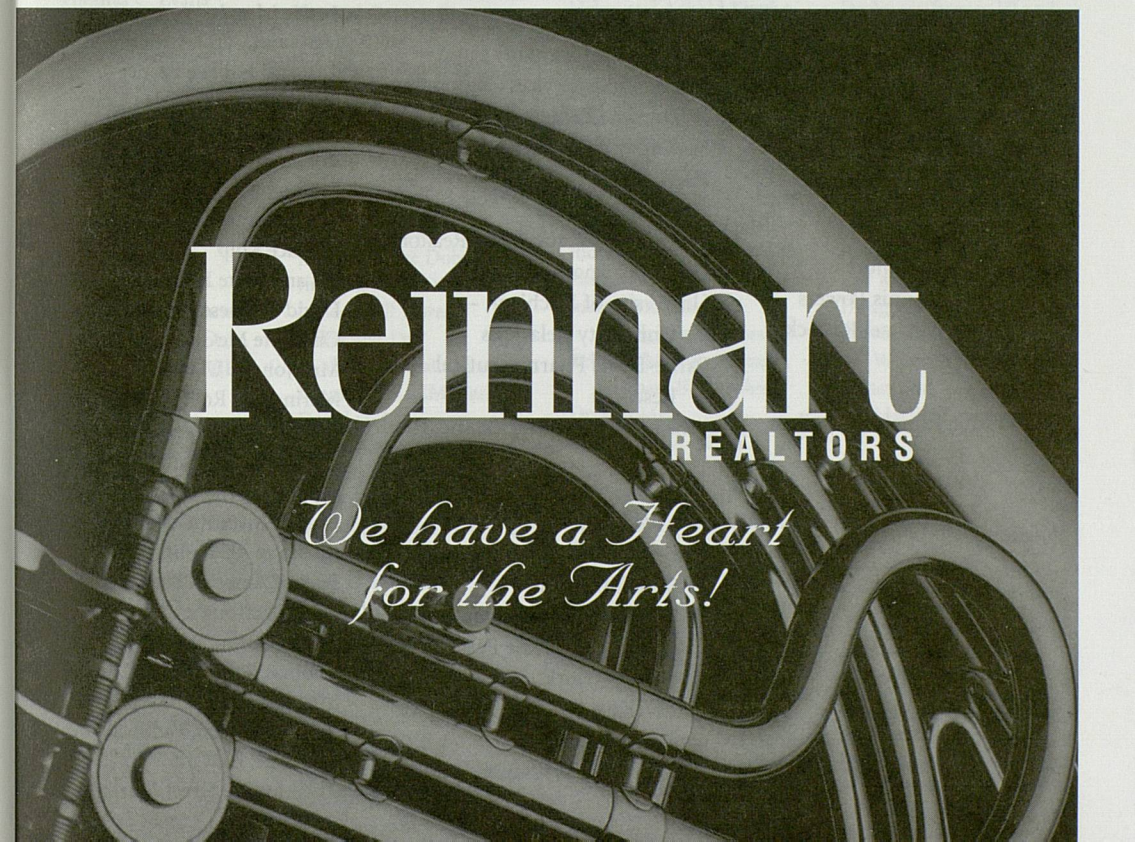
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The University Musical Society would also like to thank those generous donors who wish to remain anonymous.

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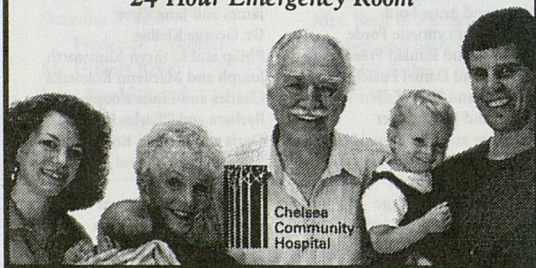
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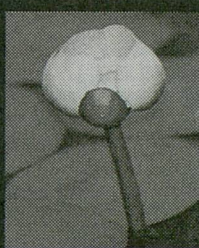
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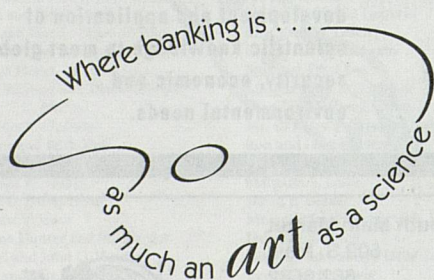
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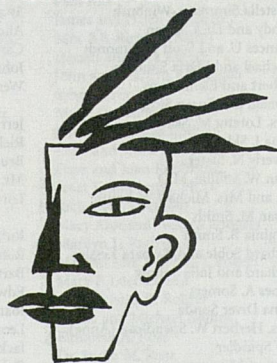
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| 28 Ann Arbor Acura | 31 KeyBank |
| 48 Ann Arbor Commerce Bank | 26 King's Keyboard House |
| 38 Ann Arbor Reproductive
Medicine | 50 Lewis Jewelers |
| 32 Ann Arbor Symphony
Orchestra | 30 Maude's |
| 8 Bank of Ann Arbor | 33 Michigan Media |
| 3 Beacon Investment | 8 Miller, Canfield, Paddock,
& Stone |
| 29 Bodman, Longley, and
Dahling | 52 Mir's Oriental Rugs |
| 34 Butzel Long | 32 Mundus and Mundus |
| 37 Café Marie | 2 NBD Bank |
| 39 Charles Reinhart Company | 45 Nina Howard Studio |
| 44 Chelsea Community
Hospital | 39 Performance Network |
| 33 Chris Triola Gallery | 8 Red Hawk/Zanzibar |
| 39 David Smith Photography | 37 Regrets Only |
| 29 The Dental Advisor | 39 Reinhart Realtors |
| 33 Dobb's Opticians | 42 Schwartz Investment
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| 13 Dobson-McOmber | 17 SKR Classical |
| 47 Dough Boys Bakery | 15 Sweet Lorraine's |
| 12 Edward Surovell Co./Realtors | 34 Sweetwaters Cafe |
| 31 Emerson School | 45 Ufer and Company |
| 47 ERIM | 50 U-M Matthaei Botanical
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| 50 Gubbins & McGlynn Law
Offices | 48 WDET |
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