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University
Musical
Society

*of the
University
of Michigan,
Ann Arbor*



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University Musical Society

The 1998 Winter 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. A member of Steve Turre's Shell Choir plays his conch shell as part of the Blues, Roots, Honks and Moans concert, mezzo-soprano Ewa Podlós performs in Hill Auditorium and dancers perform the snow scene from *The Harlem Nutcracker* at the Power Center.

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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 information kiosk 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

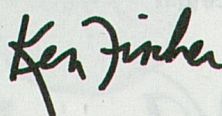
who make up this absolutely critical part of the UMS family.

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 information kiosk 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 734.647.1174, or send an e-mail message to kenfisch@umich.edu.

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

F. Bruce Kulp
Chair, UMS Board of Directors



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

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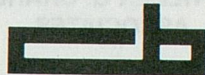
and educational projects of the University Musical Society."

Conlin Travel



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

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"Café Marie's support of the University Musical Society Youth Program is an honor

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"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."



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"Music is a wondrous gift that nurtures the soul. Kathleen G. Charla Associates is

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Society. While we've only been in the Ann
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 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."



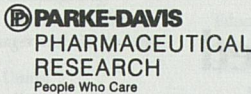
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 enrichment it brings to our Parke-Davis
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 Arbor."



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 "Wolverine Temporaries
 began its support of

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



Thank You, Foundation Underwriters and Government Agencies



Bernard L. Maas

University Musical Society in honor of
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 February 4, 1896 - May 13, 1984.

We also gratefully acknowledge
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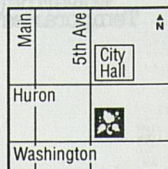
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General Information

Coat Rooms

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

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

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

Michigan Theater: Coat check is available in the lobby.

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

Drinking Fountains

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

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

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

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

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

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

Handicapped Facilities

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

Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre call University Productions: 734.763.5213.

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 734.764.2538.

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 734.763.3100 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, during intermission and after the concert.

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

LOUIS ARMSTRONG



Beacon Investment Company

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Phone orders and information

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

734.764.2538

From outside the 313 and 734 area codes,
call toll-free

1.800.221.1229

M-F 10 a.m. to 6 p.m. Sat. 10 a.m. to 1 p.m.

Order online at the UMS Website

www.ums.org

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.

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.

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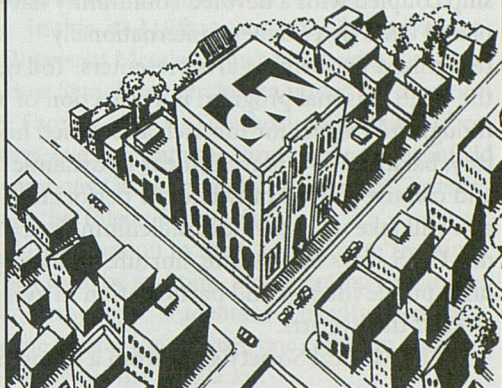


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1947 - 1997

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. 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.

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.

Proud to Support the University Musical Society

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UMS Choral Union

Thomas Sheets, conductor

For more information about
the UMS Choral Union,
please call 734.763.8997.

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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*. Four years ago, the Choral Union further enriched that tradition when it began appearing in concert with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and Meadowbrook for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé*, Prokofiev's *Aleksandr Nevsky*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union entered into 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 Verdi's *Requiem*. Last season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8*.

In this, its 119th season, the Choral Union will present Mendelssohn's *Elijah* with the Ann Arbor Symphony Orchestra under the direction of Thomas Sheets. The chorus will also perform *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and *The Dream of Gerontius* with the Toledo Symphony.

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.

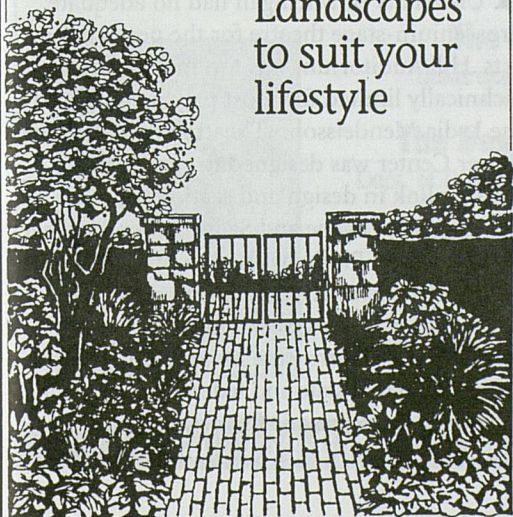
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Auditoria

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 in 1913, this impressive structure has served as a showplace for a variety of important 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.

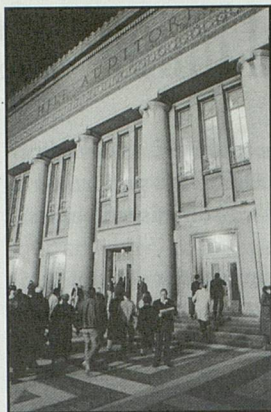
Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing Beethoven's ever-popular *Symphony No. 5*.

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.

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

Sixty 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



Hill Auditorium

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 the 1,129-seat Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

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.

The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote). No seat in the Power Center is more than 72 feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

Michigan Theater

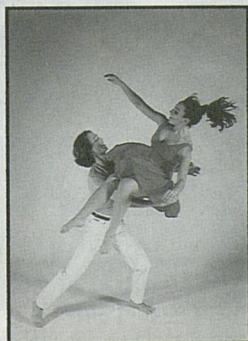
The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat Theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the 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. 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.

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The Choreography of Geography

University Dance Company • Power Center • Feb. 5 - 8

The Best People

by Avery Hopwood and David Gray
Dept. of Theatre and Drama • Mendelssohn Theatre • Feb. 12 - 15

The Turn of the Screw

by Benjamin Britten
Opera Theatre • Mendelssohn Theatre • March 26 - 29

West Side Story

by Leonard Bernstein and Stephen Sondheim
Musical Theatre Department • Power Center • April 16 - 19

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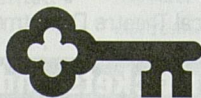
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Lydia Mendelssohn Theatre

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.

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.

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.

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.

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Education and Audience Development

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

Several programs have been established to meet the goals of UMS' Education and Audience Development program, including specially designed Family and Student (K-12) performances. This year, more than 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.

- **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 Streib** discusses her unique choreographic vision with UMS' Director of Education and Audience Development, Ben Johnson.

- 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, 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.

- 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 concertgoer's tour of the new U-M Museum of Art Monet exhibit "Monet at Vétheuil" prior to Jean-Yves Thibaudet's recital.

- And many other highlighted PREPs featuring Ellwood Derr, Andrew Lawrence-King, Ohad Naharin, and Helen Siedel.

Teacher Workshop Series

A series of workshops for all K-12 teachers, these workshops are a part of UMS' efforts to provide school teachers with professional development opportunities and to encourage on-going efforts to incorporate the arts in the curriculum.

Space, Time and the Body: STREB

Workshop Leader: Hope Clark, Associate Artistic Director of *STREB* and Director of *KidACTION*.

Monday, January 12, 4:00 - 6:00 pm, Washtenaw Intermediate School District, Grades K-12.

A Master Class with Marilyn Horne working with U-M Graduate Student, Sylvia Twine.



Scientific Thought in Motion

Workshop Leader: Randy Barron, Kennedy Center Arts Educator. *Monday, January 26, 4:00 - 7:00 pm, Washtenaw Intermediate School District, Grade level: K-12*

Infusing Opera into the Classroom: New York City Opera National Company's *Daughter of the Regiment*

Workshop Leader: Helen Siedel, Education Specialist, UMS. *Monday, February 9, 4:00 - 6:00 pm, Washtenaw Intermediate School District, Grade Level: 4-6*

Rhythms and Culture of Cuba: Los Muñequitos de Matanzas

Workshop Leader: Alberto Nacif, Musicologist, educator and host of WEMU's "Cuban Fantasy" *Tuesday, February 17, 4:00 - 6:00 pm, Washtenaw Intermediate School District, Grade Level: K-12*

To Register or for more information, call 734.763.3100.

Beethoven the Contemporary

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

- 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 conductor Dale Warland (Dale Warland Singers) will lead conducting seminars and chamber choir master classes.

- 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, and Christopher Parkening.

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

For detailed Residency Information, call 734.647.6712.

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: 734.764.2538.

The 1998 Winter Season

JANUARY

DAVID DANIELS, COUNTERTENOR MARTIN KATZ, PIANO JEANNE MALLOW, VIOLA

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 CELEBRATION OF ANDRÉS SEGOVIA

Sunday, January 11, 4pm
Rackham Auditorium
*Meet The Artist Post-performance dialogue
from the stage.*
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 Invest-
ment 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.*

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. Wed. Jan 28, 7pm, Rackham
Amphitheatre.*

*University Hospital's Gifts of Art free concert
by the American String Quartet in the University
Hospital Lobby, Thu. Jan 29, 12:10 pm.*
*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, Fri. Jan 30, 12 noon, Michigan
League Vandenberg Rm.*
*PREP "Compliments and Caricatures; or
Beethoven Pays His Respects" Steven Whiting,
U-M Asst. Professor of Musicology, with U-M
School of Music students. Fri. Jan 30, 6:30pm,
Rackham Assembly Hall.*

*Meet the Artists Post-performance dialogue
from the stage, with composer George Tsontakis.*
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 fund-
ed by the Lila Wallace-Reader's Digest Fund.*

BEETHOVEN THE CONTEMPORARY URSULA OPPENS, PIANO

Saturday, January 31, 8pm
Rackham Auditorium
*PREP "When Two Movements are Enough:
Lyricism, Subversion, Synthesis" Steven Whiting,
U-M Asst. Professor of Musicology, with U-M
School of Music students. Sat. Jan 31, 6:30pm,
Michigan League Hussey Rm.*
*Meet the Artist Post-performance dialogue
from the stage, with composer Amnon Wolman.*
*Lecture/Demonstration "The Adventure of
Contemporary Piano Music" Ursula Oppens,
Sun. 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, Mon. Feb 2,
12:30pm Room 2043, U-M School of Music.*
*Piano Master Class with Ursula Oppens and
School of Music students, Mon. 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 Amsterc 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, 8pm
Michigan Theater
*Presented with support from media partners
WEMU and WDET.*

UMS CHORAL UNION MENDELSSOHN'S ELIJAH

Ann Arbor Symphony Orchestra
Thomas Sheets, conductor
Katherine Larson, 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.*
*This performance is presented through the
generous support of Carl and Isabelle Brauer.*

MARCH

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

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

<http://www.ums.org>

**CHECK OUT THE
UMS WEBSITE!**

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" Tue. Mar 10, 6:30pm, West Gallery, 2nd Floor, U-M Museum of Art. Concert ticket required for admission.
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, Thu. Mar 12, 7pm, Michigan League, Koessler Library.
PREP Member of the New York City Opera National Company, Fri. Mar 13, 7pm, Michigan League Vandenberg Rm.
PREP for KIDS "Know Before You Go: An Introduction to Daughter of the Regiment" Helen Stedel, UMS Education Specialist, Sat. Mar 14, 1:15 pm, Michigan League, Hussey Room.
Sponsored by TriMas with support from 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," Wed. Mar 18, 7pm, Michigan League Hussey Rm.
Presented with support from media partner WEMU.

BAT SHEVA DANCE COMPANY OF ISRAEL

Ohad Naharin, artistic director
Saturday, March 21, 8pm
Sunday, March 22, 4pm
Power Center
Master class Advanced Ballet with Alexander Alexandrov, company teacher, Sat. Mar 21, 12:30-2:00pm, Dance Gallery, Peter Sparling & Co. Studio. Call 734.747.8855 to register.
PREP "The Batsheva Dance Company" Ohad Naharin, Artistic Director, Sat. Mar 21, 7pm Michigan League Michigan Room.
Sponsored by the University of Michigan with support from Herb and Carol Amster.

RUSSIAN NATIONAL ORCHESTRA MIKHAIL PLETNEV, CONDUCTOR GIL SHAHAM, VIOLIN

Tuesday, March 24, 8pm
Hill Auditorium
Sponsored by Kathleen G. Charla Associates with support from Conlin Travel and British Airways

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, Thu. Mar 26, 12:10 pm.
Lecture/Demonstration "Piano Music: 1945 to the Present" Ursula Oppens, Thu. Mar 26, 3pm, U-M School of Music Recital Hall.
PREP "Motivic Comedies, Moonlit Fantasies and 'Passionate Intensity'" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Fri. Mar 27, 6:30pm, Michigan League Vandenberg Rm.
Meet the Artist Post-performance dialogue from the stage
Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR.

PACO DE LUCÍA AND HIS FLAMENCO SEXTET

Saturday, March 28, 8pm
Hill Auditorium
Presented with support from media partner WEMU.

BEETHOVEN THE CONTEMPORARY AMERICAN STRING QUARTET

Sunday, March 29, 4pm
Rackham Auditorium
PREP "From Romeo to Lenore: The Operatic Quartet" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Sun. Mar 29, 2:30pm, Michigan League Hussey Rm.
Meet the Artists Post-performance dialogue from the stage, with composer Kenneth Fuchs.
Brown Bag Lunch with composer Kenneth Fuchs, Mon. Mar 30, 12:30pm, Room 2026, U-M School of Music.
Lecture/Demonstration with the American String Quartet and composer Kenneth Fuchs, Mon. Mar 30, 2:30pm Room 2026, U-M School of Music.
Youth Quartets Master Class with the Ann Arbor School for the Performing Arts, Mon. Mar 30, 6pm, Concordia College.
Lecture/Demonstration An evening with the

American String Quartet and the Michigan American String Teacher's Association (MASTA) and their students. Tue. Mar 31, 5-7pm, Kerrytown Concert House.
Sponsored by the Edward Surovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR. The University Musical Society is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace-Reader's Digest Fund.

APRIL

STREB

Friday, April 3, 8pm
Saturday, April 4, 8pm
Power Center
Master of Arts Choreographer and 1997 MacArthur "Genius" Grant recipient Elizabeth Streb, interviewed by Ben Johnson, UMS Director of Education and Audience Development, Thu. Apr 2, 7pm, Rackham Amphitheatre.
Meet the Artists Post-performance dialogue from the stage, both evenings.
Master Class FamilyACTION: Movement Class for Families, Tue. Mar 31, 7pm, Dance Gallery/Peter Sparling & Co. Studio. For parents and children ages 4 and up, led by Hope Clark, Associate Artistic Director. Call 734.747.8855 to register.
Master Class PopACTION: Master Class, Wed. Apr 1, 7pm, Dance Gallery/Peter Sparling & Co. Studio. PopACTION technique class led by members of STREB. Call 734.747.8855 to register.
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, 8pm
Mendelssohn Theatre
PREP "Susanne Mentzer: The Recital" Richard LeSueur, Vocal Arts Information Services, Tue. Apr 5, 2pm, Ann Arbor District Library.
Meet the Artist Post-performance dialogue from the stage.

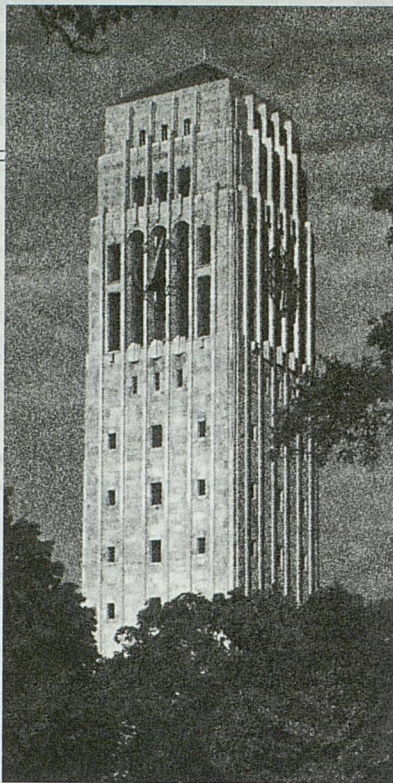
EVGENY KISSIN, PIANO

Monday, April 13, 8pm
Hill Auditorium
Sponsored by Parke-Davis Pharmaceutical Research.

LUZ Y NORTE THE HARP CONSORT

Thursday, April 23, 8pm
Mendelssohn Theatre
PREP Andrew Lawrence-King, Artistic Director of The Harp Consort, Thu. Apr 23, 7pm, Michigan League Koessler Library.
Presented with support from media partner WEMU.

continued . . .



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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 "Marsalis and Stravinsky: A Dialogue"
Travis Jackson, U-M Professor of Musicology and Music History, and Glenn Watkins, Earl V. Moore Professor of Musicology, Fri. Apr 24, 7pm, MI League Henderson Rm.

Co-Sponsored by Butzel-Long Attorneys and Ann Arbor Temporaries/Personnel Systems Inc. with additional support by 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 February, 1998
Saturday, May 9, 6pm
Hill Auditorium

Sponsored by Ford Motor Company.

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 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, 734.764.2538.

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University Musical Society

of the University of Michigan
1997-1998 Winter Season

Event Program Book

Friday, January 9, 1998 through Sunday, January 18, 1998

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.

David Daniels

3

Friday, January 9, 8:00pm
Lydia Mendelssohn Theatre

Israel Philharmonic

11

Saturday, January 10, 8:00pm
Hill Auditorium

Christopher Parkening

21

Sunday, January 11, 4:00pm
Rackham Auditorium

Boys Choir of Harlem

29

Sunday, January 18, 7:00pm
Hill Auditorium

New York City Opera National Company Donizetti's *Daughter of the Regiment*

Thursday, March 12, 8 p.m.

Friday, March 13, 8 p.m.

Saturday, March 14, 2 p.m.

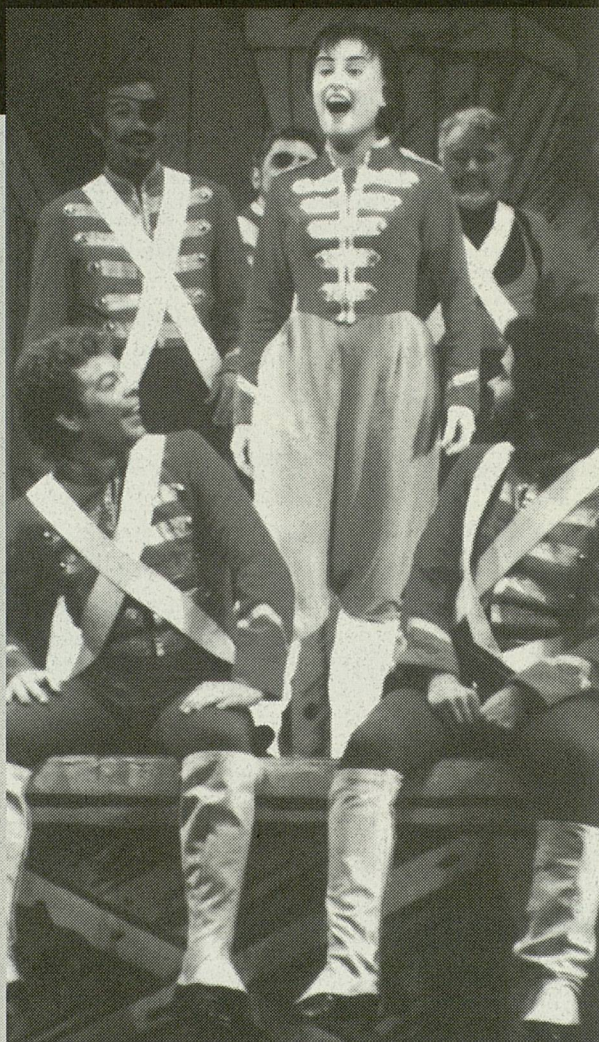
(75-minute Family Performance)

Saturday, March 14, 8 p.m.

Power Center

Marie is the product of a loving, if decidedly nontraditional, family. Abandoned on the battlefield as a baby, she is raised by members of the French 21st regiment, who think of her as their "daughter" and are reluctant to give her up when she falls in love with a young enlisted man, Tonio. But the real obstacle to their love is the resistance of the Marquise de Birkenfeld, who whisks Marie off to her estate and attempts to turn her into a refined woman of society. A fully-staged production with live orchestra, performed in French with English supertitles.

These performances are supported by the National Endowment for the Arts and TriMas Corporation.



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**University
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and

**Maurice and
Linda Binkow**

present

David Daniels

Countertenor

MARTIN KATZ, *Piano*

JEANNE MALLOW, *Viola*

Program

Friday Evening, January 9, 1998 at 8:00

Lydia Mendelssohn Theatre, Ann Arbor, Michigan

- Ludwig van Beethoven* I
Adelaide, Op. 46
- Antonio Caldara* II
Selve amiche
- Antonio Lotti* **Pur dicesti, o bocca bella**
- Marco Antonio Cesti* **Intorno all'idol mio**
- Christoph Willibald Gluck* **O del mio dolce ardor**
from *Paride ed Elena*
- George Frideric Handel* III
Inumano fratel...Stille amare,
from *Tolomeo, Rè di Egitto*
- Vivi, tiranno**
from *Rodelinda*

INTERMISSION

- Johannes Brahms* IV
Two songs with viola, Op. 91
 Gestillte Sehnsucht
 Geistliches Wiegenlied
 JEANNE MALLOW
- Francis Poulenc* V
Priez pour paix
- André Messager* **La maison grise,**
 from *Fortunio*
- Henri Sauguet* **Berceuse créole**
- Poulenc* **C'est ainsi que tu es**
La belle jeunesse,
 from *Chansons gaillardes*
- Christoph Willibald Gluck* VI
Che faró senza Euridice,
 from *Orpheo ed Euridice*

Thirtieth Concert of
 the 119th Season

Song Recital Series

This performance is presented through the generous support of Maurice and Linda Binkow. Special thanks to Maurice and Linda for their continued support of the University Musical Society.

Special thanks to Richard LeSueur for his involvement in this residency.

Large print programs are available upon request.

Introduction

In the long and illustrious history of recitals under the UMS aegis, tonight's concert is the first to feature a counter-tenor as soloist with piano in a traditional recital format. To be sure, several counter-tenors — including Mr. Daniels — have appeared here prior to this evening, but those occasions have been Handel's *Messiah* or other "early music" presentations, whereas only sixty percent of tonight's repertoire is music which would ever have featured this particular voice type. We are now in the midst of such a countertenor "vogue" as has never existed. Ironically, we must remember that nearly two centuries of singing centered around this kind of vocal sound.

Call the singer a falsettist, a male alto, a contraltist or a countertenor . . . these all amount to the same thing: a normal, mature and masculine instrument which, as a result of developing its falsetto (head) voice to a highly evolved degree, sings exclusively in the contralto or mezzo-soprano register. Various social, political and theological reasons first banned women from performing in certain venues, and thus created the need for the male treble voice. Later, quite a different rationale prevented this voice from appearing on concert stages and in salons. Even in our "enlightened" century, countertenors have been confined to early music or the very occasional modern score. Only in the last two decades have conductors and audiences begun to be more open to hearing and accepting this voice in the full range of vocal repertoire. As a result, this particular UMS series mirrors today's new attitude, featuring, as it does, artists of both sexes, and the notion that great singing, artistry and sincere expression can transcend mere gender. Of course, Poulenc and Brahms never dreamed of their songs being executed in falsetto by counter-tenor, but then . . . did Handel ever imagine Marilyn Horne?

Program

I

Beethoven will never be known as a song composer, although he has created marvelous gems and is even credited with writing the very first song-cycle. Most of us think of him first as a titan, a master of the large form, a revolutionary who would risk beginning a concerto with the piano soloist or adding a choir to a symphony. Schubert's modest parlor evenings of song singing for friends are not for Beethoven. But occasionally he will emulate Schubert, and even more occasionally beat him at his own game. Schubert's setting of this same poem is genuinely lovely, but has never become the favorite which opens tonight's concert. A sense of two-part aria is present here, with lyricism and cantabile for both performers at the outset, and a rapid "cabaletta" wherein enthusiasm and fervor are primary. Of special interest are the song's final measures, a romantic rather than a classic ending; Beethoven refuses to leave things breathless and insists on one last gentle and worshipful view of the beloved.

II

The four pieces which comprise tonight's second group come under the collective heading *Arie Antiche* (Ancient Airs). Hundreds of seventeenth- and eighteenth-century arias and songs by Italians or others writing in the Italian style have come down to us through various editors and collectors. Rarely is more than a smattering of information available as to the original musical text or the dramatic context. To make matters worse, these melodies have acquired spurious notes, questionable romantic gestures, and unstylistic ornaments as they were used to teach the basics of *bel canto* singing in ages not known for their scholarship or research. Try as we may to be authentic today, precious little exists to validate our musical decisions; a performer must base his choices on general tenets of style

and educated guesses. Nothing is known about the first two arias, save that Caldara was Venetian and has nearly a hundred operas to his credit and that Lotti was a wildly popular madrigalist of the day. A bit more can be ascertained about Cesti: he held the post of Court Composer in Vienna, the same post Salieri would occupy in Mozart's time; this plaintive strophic aria is from his first opera. Finally, one can easily hear that Gluck's aria is from a slightly later time and style, and here at last we stand on firm ground for we have Gluck's original intentions in writing. In this aria which opens the opera, Paris arrives to woo Helen of Troy (and thereby launch the Trojan wars) but he does not see her; rather, he senses her presence and responds with this highly erotic lovesong. With a skilled, stylistic interpreter, all these miniature treasures can lose their too familiar identities as mere singing exercises and reassume their proper roles as important vehicles for expression from a time when great singing was the norm. Ann Arbor has been fortunate of late to hear these *Arie Antiche* only from singers who recognize and realize the potential of this genre, first Cecilia Bartoli and now David Daniels.

III

Italian operatic necessities of Handel's time demanded treble singing with heroic, virile, masculine personality and attitude. Only the castrato could provide this, and thus the cry of "*Viva il coltello!*" ("long live the knife!") was heard wherever baroque opera in Italian was performed. Today, countertenors assume these roles and the most accomplished of them give us the real sense of the technical and artistic athletes which their neutered predecessors were. These predecessors were superstars, and their fame and prestige has never been equalled. Both of tonight's arias were written for this era's greatest castrato, Senesino, and one gets a sense of his influ-

ence when one learns that Handel acceded to his every wish: which pitch should begin his every aria, and even which vowel was desired on that pitch! In the recitative and aria from *Tolomeo*, Handel has created an unusually theatrical moment, even for him. The hero has taken a potion he believes is poison, and is thus singing what he believes is his farewell. Constant decorations in the orchestra provide his tears, and we are in the very dark world of b-flat minor. This is a *da capo* aria, the predominant choice of form at that time, but Handel's sense of theatre would not allow him to finish the aria as we expect. The second aria from *Rodelinda* represents the height of baroque virtuosity. Added as a final showpiece for the opera's hero, the singer is expected to display the instrumentalist's ease and agility, dealing with cascades of notes.

IV

Brahms' love of burnished mahogany has proven a godsend to any instrument which naturally produces such a shade. As a result, the repertoires for low voice and for viola have been wonderfully enriched with important pieces from his pen. The two viola sonatas from Op. 120 doubled that instrument's romantic chamber music overnight, and the Op. 53 *Alto Rhapsody*, along with countless songs originally in low keys achieve the same for the vocal repertoire. In a letter to Clara Schumann, Brahms expressed great pride and affection for the aforesaid rhapsody and even more particularly for these two songs which we hear tonight, wherein both of these favored instruments join together. In Rückert's haunting poem of bittersweet yearning, Brahms has given the viola the role of the breeze, now restless, now serene, while the singer's broad and sweeping lines seek the peace so rarely found. The second song takes a childlike Christmas carol played by the viola as its inspiration. The form Brahms has chosen for this song traces the

poem's architecture completely, as Mary moves from gentle lullaby to heated concern, from a glimpse into Jesus' future pain and finally back to the manger's domestic bliss. Throughout these songs, the piano provides a rich background for the two instruments, but never assumes a protagonist's role.

V

Twentieth-century French music has succeeded in blending the salon, the concert hall, the nightclub, and in Poulenc's case, even the church in ways never contemplated in other countries. No disrespect is intended by these composers. Ripe harmonies and piano figurations which have taken on "cocktail" implications today are used equally in sacred and ribald contexts by these Gallic masters. The songs by Messager and Sauguet were originally to be found in larger operas or operettas, but were then published separately, capitalizing on their successes. Messager's potential sentimentality is rescued by sophistication and charm; the Sauguet creole lullaby is an example of how the French adore cultures more relaxed than their own. Poulenc is, of course, France's primary song composer in this genre, and has left an enormous legacy from which today's singer can select treasures. *Priez pour paix* attracted the pacifist and devout Catholic in Poulenc, and he has fashioned a gentle, powerful plea which transcends its sixteenth-century text with its timelessness. The group's last two songs show the sensual and even bawdy side of this saint/sinner composer. The text to *La belle jeunesse*, like the prayer for peace, is also from a much earlier century, and it is amusing to see how eternal Naughtiness is!

VI

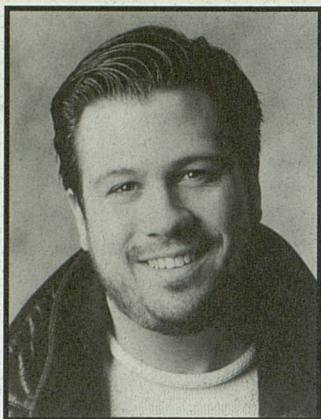
The character of Orpheus has inspired writers, composers, indeed all creative artists

since the myths surrounding him were first told. Shakespeare, Tennessee Williams, Monteverdi, Vaughan-Williams, Offenbach (who turns him into a joke) and of course, Gluck, whose music we have already sampled this evening, have all devoted extensive inspiration to this "mere" mortal who created music. Arias of this importance are only born when an emotional crossroads is reached; a character *must* turn to melodic invention of this magnitude when all else fails. Having lost his beloved Eurydice, Orpheus suffers a journey to the underworld, battles with the Furies, conquers all and leads his love out of darkness and death, with the sole condition that she not look at him. She cannot keep her bargain, turns, and ... dies a second time. Gluck, the reformer of opera, banishes all complexity, all decoration, and creates a rondo-aria in *C Major*, wherein Orpheus pours out his overwhelming despair, his emptiness, his lack of direction for the future. Since 1762, this melody has remained on every opera lover's list of hit-tunes, and provides a shining example for us all of how simplicity and directness of expression can touch us so deeply.

Program notes by Martin Katz.

Countertenor David Daniels has achieved international prominence for his extraordinary talent. In addition to enthusiastic audiences and critics, the Richard Tucker Music Foundation has recognized his exquisite artistry by honoring Mr. Daniels with its 1997 award.

Mr. Daniels made his Covent Garden debut in Fall 1997 as Sesto in *Julius Caesar* (the role in which he will make his Metropolitan Opera debut in Spring 1999) following a successful summer which



David Daniels

included his debut with the Munich Staatsoper as Nero in Monteverdi's *L'Incoronazione di Poppea* as well as his first recital at the Edinburgh Festival. He made his debut with New York City Opera this past October as Arsamenes in Handel's *Xerxes* (the role he sang with Boston Lyric Opera in 1996) and also debuts this spring with San Francisco Opera as Nero. In addition to his operatic roles, Mr. Daniels opened the 1997-98 season of Great Performers at Lincoln Center in recital at Alice Tully Hall and also sings this Ann Arbor recital and a recital in Washington, DC. In recent seasons David Daniels has appeared as soloist with a number of symphony orchestras including the New World Symphony in Miami conducted by John Nelson. This season he makes orchestral appearances with the symphonys of San Francisco and St. Louis as well as appearing in both San Francisco and the Brooklyn Academy of Music with Philharmonia Baroque conducted by Nicholas McGegan.

An exclusive artist for solo recordings on the EMI label, David Daniels' first CD, an album of Handel arias, is scheduled to be recorded in 1998.

Following his riveting Glyndebourne Festival Opera debut in 1996 as Didymus in Peter Sellar's critically acclaimed production of Handel's *Theodora*, highlights of David

Daniels' 1996-97 season included his London and New York recital debuts at Wigmore Hall and Lincoln Center, respectively. He also appeared in London as Oberon in *A Midsummer Night's Dream* with English National Opera and with Los Angeles Opera as L'Humanita Fragilita/Anfinomo in Monteverdi's *Il Ritorno d'Ulisse in Patria*. Critics have unanimously praised Mr. Daniels as a virtually flawless countertenor in his role of Emperor Nero which he performed with Florida Grand Opera the same season. He made his highly acclaimed debut in this role with Glimmerglass Opera in 1994 directed by Jonathan Miller and sang its reprise in 1996 at the Brooklyn Academy Music.

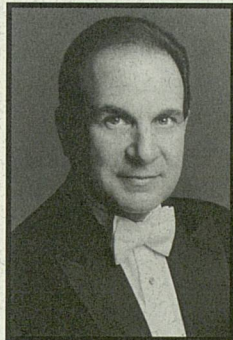
David Daniels appeared as a soloist in UMS' 1994 and 1997 Messiah performances. This recital marks his fifth appearance under UMS auspices.

Martin Katz must surely be considered the dean of collaborative pianists," said the Los Angeles Times after a concert last season. One of the world's busiest collaborators, he has been in constant demand by our most celebrated vocal soloists for more than a quarter-century. This season marks his thirty-first collaborative year with Marilyn Horne. This is a partnership which not only launched Mr. Katz's career but has shaped his whole notion of collaboration immeasurably. In addition, he has appeared regularly with Frederica von Stade, Kiri Te Kanawa, Kathleen Battle, Sylvia McNair, and Jose Carreras in both concerts and recordings. Artists from the past with whom he has collaborated include Renata Tebaldi, Cesare Siepi, Katia Ricciarelli, Judith Blegen, Evelyn Lear, Thomas Stewart, Tatiana Troyanos, Gabriella Tucci, and Regine Crespin. Season after season, the world's

musical capitals figure prominently in his schedule. His many appearances at Carnegie Hall, Washington's Kennedy Center, Milan's La Scala, Vienna's Musikverein and Buenos Aires' Teatro Colon have been lauded by audiences and critics alike. He has more than a dozen recordings to his credit for BMG, CBS, Sony, Decca, Phillips, RCA, and FonitCetra labels. Mr. Katz is a native of California, where he began piano studies at the age of five. He attended the University of Southern California as a scholarship student and studied the specialized field of accompanying with its pioneer teacher, Gwendolyn Koldofsky. While yet a student, he was given the unique opportunity of accompanying the master classes and lessons of such luminaries as Lotte Lehmann, Jascha Heifetz, Pierre Bernac, and Gregor Piatigorsky. Following his formal education, he held the position of pianist for the US Army Chorus

in Washington, DC for three years before moving to New York where his busy international career began in earnest in 1969.

In more recent years, invitations to conduct orchestral evenings have come with increasing frequency. Mr. Katz has partnered several of



Martin Katz

his soloists on the podium for orchestras of the BBC, Houston, Washington, DC, Tokyo, New Haven and Miami. His editions of works by Handel and Rossini have been presented by the Metropolitan, Houston Grand Opera and the National Arts Centre in Ottawa. He has also been pleased to conduct several complete operas for UM's own Opera Theatre.

Finally, the professional profile of Martin Katz is completed with his commitment to teaching. Since 1983, he has been happy to

call Ann Arbor home, chairing the School of Music's program in accompanying and chamber music. He has played a pivotal role in the training of countless young artists who are now working all over the world. The University has recognized this important work, making him the first Arthur Schnabel Professor of Music. He is also a frequent guest for master classes here and abroad, regularly visiting such places as the Manhattan School of Music, the Juilliard School, Tanglewood Music Center, UCLA, and the Santa Fe Opera.

This performance marks Martin Katz's seventeenth appearance under UMS auspices.

Jeanne Mallow descends from a long line of distinguished musicians. Her grandmother was Lillian Fuchs, violist; her great uncle is Joseph Fuchs, violinist; her mother is Barbara Stein Mallow, cellist; and her aunt is Carol Stein Amado, violinist.

She began her studies initially as a violinist and, as a violinist received scholarships to the Fontainebleau School of Music, Kneisel Hall, Blue Hill, Main and Fellowships to the Aspen Music Festival. She studied at Indiana University with Joseph Gingold, at SUNY Purchase with Daniel Phillips, and with Paul Kantor in Ann Arbor.

In recent years, she felt more and more drawn to the deeper sonorities of the viola, and in 1994 exchanged the violin for the viola. In 1995 she was again awarded a fellowship to the Aspen Music Festival; this time as a violist. She continues working with Paul Kantor in Ann Arbor and is a teaching fellow at Hamptons Summer Music in East Hampton, NY.

This performance marks Jeanne Mallow's debut appearance under UMS auspices.

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ZUBIN MEHTA, *Music Director and Conductor*

Program

Saturday Evening, January 10, 1998 at 8:00

Hill Auditorium, Ann Arbor, Michigan

Tzvi Avni

Communion

Richard Strauss

**Till Eulenspiegels lustige Streiche, Op. 28
(Till Eulenspiegel's Merry Pranks)**

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

Ludwig van Beethoven

Symphony No.3 in E-flat Major, Op. 55 ("Eroica")

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

Thirty-first Concert of
the 119th Season

We are grateful to the many members of the regional Jewish community who have provided support for this series. They include Honorary Chairs, Prudence and Amnon Rosenthal, Carol and Irving Smokler, and Ronald and Eileen Weiser.

119th Annual Choral
Union Series

The preconcert carillon recital was performed by Ray McLellan, U-M D.M.A., Organ 1994, and organist at Temple Beth Emeth in Ann Arbor.

Large print programs are available upon request.

Communion

in honor of the composer's seventieth birthday

Tzvi Avni

Born in 1927 in Germany

Communion is the second movement of my symphony *Desert Scenes*. Completed in 1991, the work was premièred that year by the Israel Philharmonic Orchestra conducted by Zubin Mehta. Approximately five minutes long, *Communion* opens with a short proclamation followed by a lyric, prayer-like melody played in the low range of the violins with light accompaniment by the rest of the strings, timpani, and harp, and short figures in the bass clarinet.

The whole opening is dominated by the tone of C, symbolizing perhaps a kind of *Credo*. Later, the orchestral texture becomes more dense and some rhythmical elements appear, building up to a climax of a declamatory character. The strings play an important role throughout this movement, which, towards the end gets back to the initial C, fading out gradually.

Program note by Tzvi Avni

Till Eulenspiegels lustige Streiche, Op. 28 (Till Eulenspiegel's Merry Pranks)

Richard Strauss

Born on June 11, 1864 in Munich

Died on September 8, 1949 in Garmisch-Partenkirchen

When Richard Strauss first contemplated a musical version of the story of Till Eulenspiegel, he was planning a comic opera for which he attempted to write his own libretto. The thirty-year-old composer had already written the words and music to an opera, *Guntram*, a thoroughly Wagnerian music drama. *Guntram* had been a failure,

however; and Strauss was looking for a less esoteric subject for his second opera.

Till Eulenspiegel is a familiar figure in German folklore, a prankster who lived in the fourteenth century and who became the hero of a *Volksbuch*, a sort of popular novel widely disseminated in the sixteenth century. (It also appeared in an English translation at the time, in which Eulenspiegel's name was translated as "Howleglas" [Eule = owl; Spiegel = mirror].) Eulenspiegel was a master of practical jokes, a defender of the simple people against the powers that be, whether secular or ecclesiastic. He outwitted the learned, poked fun at the rich and typically beat others at their own games.

However, Strauss soon dropped his plans for an Eulenspiegel opera. Although a now-obscure contemporary of Strauss, Cyrill Kistler, had written an opera on Till, for Strauss the subject did not have enough dramatic potential. As he wrote in a letter:

I have already put together a very pretty scenario, although the figure of Master Till Eulenspiegel does not quite appear before my eyes; the book of folk-tales only outlines a rogue with too superficial a dramatic personality — the developing of his character on more profound lines after his trait of contempt for humanity also presents considerable difficulties.

Strauss finally opted for a purely instrumental treatment of Till and wrote what many regard his orchestral masterpiece. *Till Eulenspiegel* was his fourth tone poem, preceded by *Macbeth*, *Don Juan*, and *Death and Transfiguration*, works that had established him practically overnight as the leading young German composer.

Strauss chose to give his *Till Eulenspiegel* tone poem the form of a rondo, in which a recurrent central theme alternates with various episodes. With its constant repetitions of the main theme, the rondo hardly seems

to be an appropriate way to tell the successive stages of a story. But Strauss's rondo is not the classical form of Mozart and Beethoven in which each recurrence of the rondo theme is exactly identical. Strauss varies his rondo theme extensively each time, subjecting it to ingenious transformations that completely alter the theme's character while preserving its pitch sequence. It is through these transformations that Till's adventures are told. The theme is adapted to many different situations, such as Till quarreling with the market-women, wooing a girl, mocking a priest and so forth. The episodes represent some of the other characters in the story such as the townspeople or the learned professors whom Till confounds.

The music of *Till Eulenspiegel* quickly became known for the virtuoso treatment of the orchestral instruments. The main theme is presented by a horn solo that is one of the most magnificent (and most difficult) in the entire orchestral literature, and shows Strauss's special fondness for the instrument. (His father, a member of the Munich Court Orchestra and professor at the Royal School of Music, was one of the greatest horn players of the day. Strauss had written works for the horn when he was fourteen, and wrote a concerto for the instrument in 1883.) Equally famous in *Till* is the use of the D clarinet, a smaller clarinet with a high-pitched sound that had seldom been used before as a solo instrument.

Unlike the historic Till who died in bed as a victim of an epidemic, Strauss's hero is put to death for his pranks. The condemnation and the execution are depicted by a sudden interruption of the Till theme, some menacing drumrolls, and a descending major seventh in the bassoons, horns, and trombones that seems to say "*der Tod*" (death). Till is hanged and his last breath is marked by a final D-clarinet solo followed by a loud trill on the flute. The tone-poem

concludes with the archaic-sounding "once-upon-a-time" melody with which it began, adding a theatrical touch to the tone poem after all. It is in fact as if the curtain rose and then fell on the story of the great rogue.

Program note by Peter Laki

Symphony No. 3 in E-flat Major, Op. 55 ("Eroica")

Ludwig van Beethoven

Born on December 15 or 16, 1770 in

Bonn, Germany

Died on March 26, 1827 in Vienna

Natura non facit saltus — nature takes no leaps. This principle, first formulated by the great mathematician and philosopher Gottfried Wilhelm von Leibniz around 1700, has influenced not only the natural sciences but also the views of many historians of the arts, including music. All too often, musicologists take great pains to trace the step-by-step evolution of musical styles, focusing on the gradual changes introduced at each stage of a particular composer's development.

We must recognize, however, that there are cases when this theory breaks down, and we are faced with works whose sudden emergence has in no way been foreshadowed by the composer's earlier music. Beethoven's *Symphony No. 3* is such a composition. It represents a quantum leap within the composer's *oeuvre* in almost every respect. The sheer size of the work — almost twice the length of the average eighteenth-century symphony — was a surprise, to say nothing of what was a true revolution in musical technique and, even more importantly, in musical expression.

What brought about these rapid and radical changes in Beethoven? One of the factors was surely Beethoven's encroaching deafness, which first became manifest in

1802, the year Beethoven wrote his deeply moving *Heiligenstadt Testament*. According to musicologist Maynard Solomon, Beethoven's struggle to derive increased inner energy from this handicap was one of the sources of his so-called "heroic" style. Beethoven's personal crisis was compounded by what Solomon called his "crisis of belief": the composer's highly ambivalent attitude towards the dramatic political events of his day, dominated by the figure of Napoleon Bonaparte.

The story about the symphony's torn-up dedication to Bonaparte is well known (see box, next page). As always, however, reality is more complex than what a simple story can express. First of all, Beethoven had been considering two different ways of linking Napoleon's name to the symphony. One would have been to dedicate it to him, the other to *entitle* it "Bonaparte;" the latter option would have allowed Beethoven to dedicate the work to Prince Lobkowitz and receive a fee in return.

But Beethoven had uneasy feelings about his entire situation in Vienna, and his dependence on aristocratic patronage in particular. He longed for more artistic freedom and for a while contemplated a move to Paris, where he hoped to establish himself as a "freelance" composer. A "Bonaparte" symphony could have been helpful to Beethoven in building a career in France. But these dreams never materialized, and the symphony was published in 1806 as *Sinfonia eroica composta per festeggiare il sovvenire di un grand Uomo* ("Heroic symphony composed to celebrate the memory of a great man") with a dedication to Lobkowitz.

However, there are deeper reasons why Beethoven had identified with Napoleon in the first place. He had sympathized with the French Revolution since his time in Bonn, and, like many intellectuals of his time, was fascinated by Napoleon as a powerful leader

who had single-handedly changed the course of history. At the same time, he despised tyranny in all its forms.

The subject of the *Symphony No.3* seems to be less Bonaparte himself than Beethoven's struggle to come to terms with this mighty and ambivalent leader — along with Beethoven's personal struggle in the face of his deafness. These struggles are manifest in the high passion and violent harmonic clashes of the first movement. The hero is buried in the second-movement funeral march, yet, as French novelist Romain Rolland has written in his book on Beethoven, "never has he been more truly alive: his spirit hovers above the coffin that is borne on the shoulders of humanity." Finally, in the third and fourth movements, Beethoven celebrates the victory that the hero (Beethoven himself?) has won over the enemy (deafness?), and the ending of the work leaves us with the strong sense that all earlier conflicts have been resolved.

The opening "Allegro con brio" is Beethoven's longest symphony movement aside from the finale of the Ninth. In it, some of the basic procedures of Classical sonata form (presentation and transformation of themes; traversal of various keys before a return to the initial tonality) are carried to a point where they take on an entirely new meaning. They become elements of a drama of unprecedented intensity. The themes are shorter than in most earlier symphonies and are more open-ended, lending themselves particularly well to modifications of various sorts. The development section — in which most of the thematic transformations and key changes take place — is much longer than the preceding exposition (in Beethoven's earlier works they were equal in length, or the exposition was longer). The Coda at the end of the movement

is also of extraordinary proportions and effectively functions as a second development area. Despite this great attention to motivic details, however, the movement's momentum is unbroken; it is a single chain of musical gestures going without interruption from beginning to end.

The second movement bears the title "*Marcia funebre*" (Funeral March). It is in the tragic key of c minor, with a middle section in C Major. The music begins softly and rises to a powerful, dramatic climax. After some extensive contrapuntal development in the middle of the movement, the main theme's final return is interrupted by rests after every three or four notes, as if the violins were so overcome by grief that they could barely play the melody.

In the third and fourth movements, Beethoven managed to ease the feeling of tragedy without letting the tension subside. The third-movement Scherzo begins with two notes repeated in an undertone that evolve into a theme only gradually. The somewhat more relaxed Trio belongs almost entirely to the three horns. At the return of the scherzo, several changes are introduced, including an unexpected break in the even pulsation as the triple meter changes to duple for a moment. The Coda pretends to leave the home key, only to reinforce it all the more powerfully.

The last movement has an interesting history. Beethoven used its main theme in no fewer than four of his compositions: first in a contra-dance for orchestra, next in the last movement of the ballet *The Creatures of Prometheus* (both in 1800-01), then in the *Variations for Piano*, Op. 35 (1802), and lastly, in the *Symphony No. 3*. In the last instance, Beethoven isolated the bass line of the contradance melody and made it into his theme for variations, of which the contradance melody is but one. It then disappears as the bass line is elaborated upon contrapuntally and in various other ways, and returns at

the most unexpected moments. The individual variations are integrated into a single, continuous musical form. There is a minor-key variation with a distinct Hungarian flavor, and another one that turns the contra-dance theme into a slow aria. An enormous crescendo leads to the short Presto section that ends the symphony.

Program note by Peter Laki

From the Recollections of Ferdinand Ries:

In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others to become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title "Sinfonia eroica."

Tzvi Avni, one of Israel's foremost composers, was born in Germany in 1927 and came to Israel as a child. He studied music in Israel and the United States. His works, several of which won prizes, include a wide range of symphonic, vocal, choral, chamber, and solo pieces, as well as electronic music and music for art films, radio plays, and ballets. They are often performed in Israel and abroad and many of them have been issued on recordings and CD's. Constantly active in Israel's public musical life, Tzvi Avni chaired, among others, the music committee of the National Council for Culture and Art, the Israel Composers' League, and the jury of the Arthur Rubenstein Piano Master Competition. He currently serves as Chairman of the *Jeunesses Musicales* Movement in Israel. Since 1971, Professor Avni has been a member of the faculty at the Jerusalem Rubin Academy of Music, where he was head of the Theory and Composition Department, and Director of the Electronic Music Studio.

One of the leading orchestral and operatic conductors on the international scene, Zubin Mehta has had a remarkable association with the Israel Philharmonic Orchestra for more than three decades. He was named the Orchestra's music director in 1969, and appointed Music Director for Life in 1981. Mr. Mehta's concerts, recordings and tours on five continents with the Israel Philharmonic have resulted in more than 1600 performances.

Mr. Mehta first conducted the Israel Philharmonic in 1961, when both he and the Orchestra were twenty-five years old, and the bond established between them at that time has grown into what Mr. Mehta has called a "lasting marriage." His passion-

ate allegiance to the Orchestra stems from his loyalty to the land of Israel and the kinship he feels with the Jewish people, because he shares the devotion to music that has always been an integral part of their spirit and tradition.

At times of war and crisis in Israel's history, Mr. Mehta has often canceled other obligations to be with the IPO and express his solidarity with his musicians. During the Gulf War, for example, he conducted performances during Scud missile attacks and during the 1967 Six Day War, he left a Metropolitan Opera tour to catch the last plane to Israel before the airport in Tel Aviv was closed. He has conducted concerts for military units and led the Orchestra at many important national events. Highlights of his performances with the Israel Philharmonic all over the world include memorable, emotional tours of Russia, Hungary and Poland, and a 1994 tour of China and India. Mr. Mehta considers his foreign tours with the Israel Philharmonic opportunities for presenting the essential qualities of Israel and the Jewish people to international audiences.

Zubin Mehta is a highly sought-after guest conductor with major orchestras and opera companies worldwide. During the current season, his engagements include performances with the Vienna Philharmonic in Vienna and several European cities and with the Montreal Symphony. He leads Mozart's *Le Nozze di Figaro* at the Lyric Opera of Chicago and conducts productions at the Vienna State Opera and the Teatro Comunale of Florence at the Maggio Musicale Fiorentino, where he has been Music Adviser and Chief Conductor for eleven years. In September 1998 he leads the Florence Opera in a production of Puccini's *Turandot* in Beijing. Also this season, Mr. Mehta conducts at the Bavarian State Opera in Munich, where he will assume the post of General Music Director

at the beginning of the 1998-1999 season.

Mr. Mehta celebrated his sixtieth birthday in April 1996, a milestone that coincided with the Israel Philharmonic Orchestra's sixtieth anniversary year. A joint concert with the Los Angeles Philharmonic was held on Mr. Mehta's sixtieth birthday to cap the Israel Philharmonic's spring 1996 tour of the United States. Highlights of Mr. Mehta's guest conducting appearances last season included three complete "Ring" cycles at the Lyric Opera of Chicago, two-week tours of Japan with both the Florence Opera and the Vienna Philharmonic, and operatic performances at the Maggio Musicale and the Vienna State Opera.

In June 1994 in Sarajevo, in the bombed out shell of the National Library, Mr. Mehta conducted a dramatic performance of the Mozart *Requiem* to honor the memory of the thousands killed in the Bosnian conflict, and to raise funds for refugee relief. This concert, in which internationally acclaimed soloists joined members of the Sarajevo Orchestra and Chorus, was televised live and eventually broadcast in twenty-six countries.

Born in Bombay, India, Zubin Mehta, a member of the Parsi community, inherited his obsession for music from his father, Mehli Mehta, a violinist who founded the Bombay Symphony and is now music director of the American Youth Orchestra in Los Angeles. Zubin Mehta became an assistant of his father's ensemble at the age of fifteen, memorizing scores and dreaming of a conducting career, but he was sent to the university as a pre-medical student. He soon abandoned these studies, however, in favor of a life in music and entered Vienna's prestigious Academy of Music at the age of eighteen. By the time he was twenty-five, he had led both the Berlin and Vienna Philharmonic Orchestras. He has conducted both of these ensembles every season since then. Mr. Mehta served as Music Director of the



Zubin Mehta

Montreal Symphony (1961-1967) and of the Los Angeles Philharmonic (1962-1978).

Zubin Mehta held the post of Music Director of the New York Philharmonic from 1978 to 1991, the longest tenure in that orchestra's modern history. Highlights of his thirteen seasons and more than 1,000 concerts with the orchestra included major international tours to Latin America, Europe, and Asia; a 1988 trip to the former Soviet Union that culminated in a joint concert with the State Symphony Orchestra of the Soviet Ministry of Culture in Moscow's Gorky Park; the establishment of regular concerts by the New York Philharmonic Chamber Ensembles; the expansion of the orchestra's activities in the New York community; and three concerts in May 1991 celebrating the 100th anniversary of Carnegie Hall.

Since leaving the New York Philharmonic, Mr. Mehta has placed greater emphasis on conducting opera. His July 1992 performance of *Tosca* on location in Rome with Placido Domingo was telecast live in forty-five countries, and a second production of this opera, with Luciano Pavarotti, opened the season of the Royal Opera, Covent Garden, a few months later.

The recipient of many prestigious honors, Zubin Mehta was named the 1995-96 Wolf Foundation Laureate in Music by

Israeli President Ezer Weizman in March 1996. Cited for his “humanitarian contributions to bringing people together through the universal language of music and his constant encouragement of young artists,” he shared the Wolf Prize with composer György Ligeti. Among Zubin Mehta’s other awards are the Nikisch Ring, bequeathed to him by Karl Böhm; the Vienna Philharmonic Ring of Honor, commemorating the twenty-fifth anniversary of his debut with that orchestra; and the Hans van Bülow medal, bestowed on him by the Berlin Philharmonic. He is also the recipient of India’s prestigious “Order of the Lotus” and honorary doctorates from the Hebrew University in Jerusalem, Tel Aviv University and the Weizmann Institute. In addition he has received the Defender of Jerusalem Award, is an Honorary Citizen of the City of Tel Aviv, and is the only non-Israeli ever to receive the Israel Prize.

This performance marks Zubin Mehta’s eighth appearance under UMS auspices.

The Israel Philharmonic Orchestra, which celebrated its sixtieth anniversary during 1996, is one of Israel’s oldest and most influential cultural institutions. Its history is inextricably bound up with that of the nation itself: on May 14, 1948, the Orchestra performed the Israeli national anthem, *Hatikvah*, at the official ceremony that declared Israel a sovereign and independent State. Today, as Israel marks its fiftieth anniversary, the Orchestra continues to play a central role in the country’s collective life. Music Director Zubin Mehta, who has held this post for three decades, has remarked: “These musicians play for audiences that can’t do without them.”

The founding of the Israel Philharmonic, originally called the Palestine Orchestra, by

famed Polish violinist and humanist Bronislaw Huberman in 1936 predated the founding of the State of Israel itself by twelve years. Its establishment affirmed the importance of music in a land that still faced years of danger and uncertainty before emerging as an independent nation. The ensemble’s first concert took place on December 26, 1936, and was conducted by the legendary Arturo Toscanini, himself an impassioned spokesman for freedom. He led “an orchestra of soloists” — first-chair musicians from German and Eastern European orchestras who had lost their positions due to Nazism and were recruited by Huberman to join the new ensemble. The Orchestra’s early tours of Arab lands — to Egypt (within only a few weeks of its founding) and to Lebanon — reflected the founders’ hopes that the new ensemble would serve as an ambassador of good will.

From its earliest days, the Israel Philharmonic has continued to maintain its prominent position in the cultural life of the nation and to perform without interruption, not only during times of national celebration but even, or perhaps especially, in periods of national crisis. In 1948, during the War of Independence, a rising young conductor, Leonard Bernstein, led the Orchestra in a concert on the sand dunes of Beersheba in the Negev Desert for an audience of 5,000 soldiers. The Orchestra also traveled in armored cars to the besieged city of Jerusalem to give performances that raised the morale of both civilians and military personnel alike. In 1967, during the Six Day War, Mr. Mehta left a Metropolitan Opera tour to conduct the Orchestra in Israel, and at the conclusion of the conflict Leonard Bernstein conducted a memorable performance of Mahler’s “Resurrection” Symphony on Mount Scopus in Jerusalem. During the 1973 Yom Kippur War, the Orchestra presented a concert every night. Almost two decades later, when Israel was

hit by Scud missiles during the Gulf War, Mr. Mehta again canceled appearances with orchestras abroad to come to Israel and lead the Israel Philharmonic in more than twenty concerts.

The Orchestra gives more than 150 performances each year in Israel, both in the major urban centers and in rural areas of the country, and honors its traditional practice of giving free concerts for the armed forces. The ensemble will play a prominent role in the celebrations marking the fiftieth anniversary of the founding of the State of Israel in April and May 1998. Among the concerts to be conducted by Mr. Mehta are a memorial program for Yitzhak Rabin; Independence Day performances in Jerusalem and Tel Aviv with soloists Itzhak Perlman, Pinchas Zukerman, Yefim Bronfman and Cecilia Bartoli; and a performance of Noam Sheriff's *Revival of the Dead* at Yad Vashem, the memorial to the victims of the Holocaust.

Fulfilling its original mission, the Israel Philharmonic serves as an important ambassador for Israel and tours extensively. Since its first performances in the United States in 1951, the Orchestra has visited this country many times. It has performed in many European countries as well, appearing at such prestigious music festivals as those of Salzburg, Berlin and Lucerne. This season, in addition to performing in the Far East, the Orchestra makes two European tours led by Zubin Mehta and Chief Guest Conductor Antonio Pappano.

The Israel Philharmonic has also performed many moving concerts outside of Israel in the spirit of reconciliation. These include a 1991 concert before the Spanish royal family in Toledo to mark the 500th anniversary of the Expulsion of the Jews from Spain; a tour of Poland; and, in 1971, the Orchestra's first concert in Germany, which Mr. Mehta has described as his most memorable concert.

Zubin Mehta was appointed Music Director of the Israel Philharmonic in 1969, and his appointment was extended for life in 1981. The late Leonard Bernstein, who maintained close ties with the IPO from the time of his debut in 1947, and whose musical influence is still felt today, was named Laureate Conductor in 1988. Kurt Masur was appointed Honorary Guest Conductor in 1992, and this season leads the Orchestra in Beethoven's *Symphony No. 9* in both Israel and New York. Throughout its distinguished history the Orchestra has collaborated with many of this century's greatest conductors and soloists.

The Israel Philharmonic continues to uphold its historical commitment to absorbing new immigrants to Israel from all over the world. While more than half of the Orchestra's current members are native-born Israelis, its ranks include many musicians who have emigrated from the United States and Eastern Europe, including over twenty-five new arrivals from the former Soviet Union who have joined the ensemble in recent years.

America has played a vital role in creating, as well as sustaining, the Israel Philharmonic Orchestra, recognizing the importance of the Orchestra's role in Israel and throughout the world. American Friends of the Israel Philharmonic Orchestra is a national organization committed to supporting the Orchestra through an endowment that enables the IPO to maintain its high musical standards, to undertake foreign tours, and to enhance its educational programs. The organization was established in 1980 through the joint vision of Fredric Mann and Zubin Mehta. Mr. Mehta serves as Co-Chairman of the American Friends with Itzhak Perlman.

This performance marks the Israel Philharmonic's sixth appearance under UMS auspices.

Israel Philharmonic Orchestra

Zubin Mehta, *Music Director and Conductor*

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Leonard Bernstein (1947-1990), *Laureate Conductor*

Kurt Masur, *Honorary Guest Conductor* Antonio Pappano, *Chief Guest Conductor*

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Iliia Kononov, *Concertmaster* •
Yigal Tunch, *Concertmaster* •
Alexander Stark,
Assistant Concertmaster
Saida Bar-Lev
Marina Dorman
Raphael Frankel
Genadi Gurevich
Rimma Kaminkovskiy
Zinovi Kaplan
Robert Mozes
Ron Porath
Anna Rosnovskiy
Avital Steiner
Alon Weber
Drorit Valk
Paya Yussim

Second Violin

Elyakum Salzman •
Yitzhak Geras •
Amnon Valk ***
Shimeon Abalovitch
Emanuel Aronovich
Alexander Dobrinsky
Nathalie Gandelman
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Adelina Grodsky
Elizabeth Krupnik
Kalman Levin
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Alexander Povolotzky
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Olga Stern

Viola

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Miriam Hartman • (*acting*)
Avraham Levental • (*acting*)
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Rachel Kam
Yuval Kaminkovskiy
Shimon Koplansky
Zvi Litwak
Eugenia Malkovskiy
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Abraham Rosenblit
Aharon Yaron

Cello

Michael Haran •
Marcel Bergman •
Shulamit Lorrain ***
Alla Yampolsky ***
Yoram Alperin
David Barnea
Naomi Enoch
Dmitri Golderman
Baruch Gross
Alexander Kaganovsky
Enrique Maltz
Felix Nemirovsky

Doublebass

Teddy Kling •
Peter Marck •
Yevgeny Shatzky ***
Ruth Amir
Brad Annis
Eli Magen
Talia Mense-Kling
Michael Nitzberg
Gabriel Volé

Flute

Yossi Arnheim •
Eyal Ein-Habar ***
Avichai Ornoy ***
Bezalel Aviram
Leor Eitan

Piccolo

Leor Eitan

Oboe

Bruce Weinstein •
Evan Thee ***
Merrill Greenberg
Tamar Narkiss-Melzer
Hermann Openstein

English Horn

Merrill Greenberg

Clarinet

Richard Lesser •
Yaakov Barnea ***
Rashelly Davis
Israel Zohar

E-Flat Clarinet

Yaakov Barnea
Rashelly Davis

Bass Clarinet

Israel Zohar

Bassoon

Zeev Dorman •
Uzi Shalev ***
Gad Lederman
Carol Patterson

Contrabassoon

Carol Patterson

Trumpet

Andrew Balio •
Ram Oren **
Ilan Eshed ***
Raphael Glaser
Yigal Meltzer

Horn

Yaacov Mishori •
James Cox •
Anatol Krupnik
Sally Ben-Moshe
Yossef Rabin
Shelomo Shohat

Trombone

Stewart Taylor •
Yehoshua Pasternak ***
Micha Davis

Bass Trombone

Mattiyahu Grabler
Micha Davis

Tuba

Charles Schuchat •

Timpani

Gideon Steiner •

Percussion

Gabi Hershkovich
Ayal Rafiah
Eitan Shapiro
Daphna Yanai

Harp

Judith Liber •

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Christopher Parkening

Guitar

Program

Sunday Afternoon, January 11, 1998 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

A Celebration of Andrés Segovia

Johann Sebastian Bach

Prelude*

Gavotte*

John Dowland

Galliard and Allemande*

Gaspar Sanz

Españoletas

Passacalle de la cavalleria de Napoles

Canarios

Sylvius Leopold Weiss

Prelude

Fernando Sor

Etude No.3 (Op.6, No.2)

Variations on a Theme of Mozart

INTERMISSION

*Alexandre Tansman***Suite in Modo Polonico (á Andrés Segovia)**

Entrée

Tempo de Polonaise

Kolysanka No.2

Alla Polacca

Oberek (Mazurka Vive)

*Heitor Villa-Lobos***Prelude (Homage to Bach)***Federico Moreno Tórroba***Fandanguillo***Francisco Tárrega***Capricho Arabe (serenata)***Isaac Albéniz***Leyenda**

*Transcribed by Andrés Segovia

Thirty-second Concert
of the 119th Season

Immediately following the performance you are invited to remain in the concert hall for a brief question and answer session with Mr. Parkening.

Special thanks to Tom McMullen for his continued support through the Thomas B. McMullen Company.

“The Ramirez family is extremely pleased to provide Christopher Parkening with the 1967 Ramirez guitar from the José Ramirez Collection in Madrid, Spain. This instrument was played by Maestro Segovia in the Teatro Real de Madrid when he received the Medalla al Mérito del Trabajo. It will be used by Mr. Parkening for this 1997-1998 Segovia Celebration Tour.” — José Ramirez IV

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A Celebration of Andrés Segovia

Prelude

Gavotte

Johann Sebastian Bach

Born on March 21, 1685 in Eisenach, Germany

Died on July 20, 1750 in Leipzig, Germany

Segovia transcribed this *Prelude* for the guitar from the original version, which was written for the lute, transposing it from the key of c minor to d minor. The guitar is not a descendant of the lute but rather a close cousin. Bach knew several lutenists of the day, S.L. Weiss and Johann Kropffgans among them, and wrote numerous works for the lute, many of which were transcribed and arranged for the first time by Segovia. The "Gavotte" was taken from the *Cello Suite No. 6*. The similar ranges and tuning of the baroque cello and guitar coupled with this exquisite transcription by Segovia make it sound as though it could have been originally written for the guitar.

Galliard

Allemande

John Dowland

Born in 1563, probably in London

Died on February 20, 1626 in London

These two dances by Dowland are rather characteristic of the famous, late-Elizabethan lutenist who spent much of his life abroad. The stately *Galliard* and the *Allemande*, entitled *My Lady Hunssdon's Puffe*, are written out improvisations, quite elaborate, containing divisions (sometimes called diminutions, dobles or doubles) and while they are too complex for dancing, the composer has maintained the rhythmic pattern of the original dance. Many of the dance forms from this period and later were used as models to demonstrate the musician's abilities in the art of playing in the galant style.

Españoletas

Passacalle de la cavalleria de Napoles

Canarios

Gaspar Sanz

Born in 1640

Died in 1710

Gaspar Sanz was both an outstanding Spanish guitar virtuoso and composer of the late seventeenth-century. These three pieces are from Sanz' *Suite española*. In the "Passacalle de la cavalleria de Napoles" you can hear the arrival of the riders on horseback. "Canarios" is one of the most famous themes in guitar literature, used by the renowned twentieth-century composer Joaquin Rodrigo as the final movement of his popular guitar concerto, *Fantasia para un gentilhomme* dedicated to Segovia.

Prelude

Sylvius Leopold Weiss

Born on October 12, 1686 in Breslau, Germany

Died on October 16, 1750 in Dresden, Germany

As a young boy, Parkening's favorite recorded guitar piece was Segovia's version of the Weiss *Prelude*. He first heard this work live at the young age of 11, along with the *Gigue*, in a Segovia concert at the Wiltshire Ebell Theatre in Los Angeles, April 13, 1959. (This was the first meeting between the Maestro and his soon-to-be protégé). Though passed off for several decades as part of a "lost" suite by lutenist Sylvius Weiss, Segovia related to Parkening that the piece was actually authored by twentieth-century composer Manuel Ponce. The decision to attribute the work to Weiss was made by Segovia and Ponce at a party in 1926, as a "musical escape," and later "to confuse a music critic." Authorship aside, this piece remains technically demanding and musically exciting.

Etude

Variations on a Theme of Mozart

Fernando Sor

*Born on February 13, 1778 in Barcelona, Spain
Died on July 10, 1839 in Paris*

Born in Barcelona, Spain, and known as “The Beethoven of the Guitar,” Fernando Sor composed numerous studies and technically demanding works for the instrument. He also enjoyed renown as a virtuoso, performing throughout Europe and Russia. The *Etude*, No.3 (Op.6 No.2) is taken from a collection of twenty compiled by Segovia, who claimed them to be “the most effective and beautiful studies written by Fernando Sor for the guitar.” For the *Variations...*, Sor borrows a graceful theme from Mozart’s opera *Die Zauberflöte* (The Magic Flute) and develops variations that grow into a dazzling display of guitar pyrotechnics that challenges even the most accomplished virtuoso. On January 8, 1928, at the old Town Hall in New York, the public heard the *Variations...* performed for the first time in Segovia’s premiere performance in the United States.

Suite in Modo Polonico (à Andrés Segovia)

Alexandre Tansman

*Born on June 12, 1897 in Lodz, Poland
Died on November 15, 1986 in Paris*

“I have been fascinated by Andrés Segovia’s musical personality since the first contact I had with his art,” wrote Tansman on introducing the Suite in 1962, “and I am proud to have been among the first young (at that time) composers to have composed a work for him.” He continues “This Suite was inspired by the ancient court dances of Poland. Some of them have counterparts elsewhere in Europe; others are typically Polish.” Each movement from the opening “*Entrée*” (a “branle,” which is an ancient French dance) to the rhythmic “*Polonaise*”

into the lively “*Polacca*” and the “*Oberek*” to the beautiful lullaby “*Kolysanka*,” there is a variety of charm which the composer has captured, reflecting the culture of the Polish people.

Prelude (Homage to Bach)

Heitor Villa-Lobos

*Born on March 5, 1887 in Rio de Janeiro
Died on November 17, 1959 in Rio de Janeiro*

The restlessly energetic Brazilian composer and guitarist Heitor Villa-Lobos met Andrés Segovia in Paris in 1924 and they became lifelong friends. Maestro Segovia encouraged him to continue writing of the guitar. Villa-Lobos wrote *Cinq Preludes* (dedicated to his wife) in 1940 as part of his prolific output resulting from Segovia’s encouragement.

Fandanguillo

Federico Moreno Tórroba

*Born in 1891
Died in 1982*

Renowned Spanish composer Federico Moreno Tórroba remained a lifelong friend of Maestro Segovia. Although he did not play the guitar himself, he composed numerous pieces for the instrument at the request of Segovia, greatly enriching the guitar’s repertory. The “*Fandanguillo*,” composed in 1921, is the first movement from his *Suite castellana*.

Capricho Arabe (serenata)

Francisco Tárrega

*Born on November 21, 1852 in Villarreal,
Castellón, Spain
Died on December 15, 1909 in Barcelona, Spain*

Although Tárrega, a painfully shy man with a handicap, only shared his artistry with a small circle of friends, his contributions have reached out to the whole world. His *Capricho* is a fancy dedicated to the Arabic

culture of Spain and reflects the impressionistic epoch of great Spanish composers such as Albéniz. The interpretation of this programmatic piece, with a Moorish flavor, was first established by Andrés Segovia in 1914. More than seventy years later, this same work appeared on Segovia's final tour program, in the US, in 1987. The last concert of this tour, April 4th, occurred at the Dade County Auditorium in Miami, Florida, and the audience in attendance was privileged to hear his ultimate rendition of this serenely beautiful work by Tárrega.

Leyenda

Isaac Albéniz

Born on May 29, 1860 in Camprodón, Spain

Died on May 18, 1909 in Cambô-les-Bains, France

This brilliant transcription of *Asturias, leyenda* from *Suite Espanola*, Op.47 No.5 by Segovia was originally written by Albéniz for piano. Within the richly appealing impressionistic colors and fire, the legends of Spain come to life and one can almost see the interplay between the dance and the *cante hondo* (deep song). Segovia ended his Los Angeles debut concert with this piece, March 9, 1937. He stated, this work is "one of my favorites."

Program notes by John Nelson and Ron Purcell

Christopher Parkening is celebrated as one of the world's preeminent virtuosos of the classical guitar.

For more than a quarter century, his concerts and recordings have received the highest worldwide acclaim. *The Washington Post* cited "his stature as the leading guitar virtuoso of our day, combining profound musical insight with complete technical mastery of his instrument." Parkening is recognized as an heir to the legacy of the great Spanish artist Andrés Segovia, who proclaimed that "Christopher Parkening is a great artist — he is one of the most brilliant guitarists in the world."

Parkening's rare combination of dramatic virtuosity and eloquent musicianship has captivated audiences around the world from New York to Tokyo. He has performed at the White House, appeared with Plácido Domingo on *Live from Lincoln Center*, participated in *Carnegie Hall's 100th Anniversary* celebration and performed twice on the internationally televised *Grammy® Awards*. Parkening has appeared on many nationally broadcast television programs, including *The Tonight Show*, *Good Morning America*, *CBS Sunday Morning*, *The Today Show*, 20/20, and was a guest artist on *The Disney Channel*. He was recently invited by Kathie Lee Gifford to perform on her CBS holiday special *Just in Time for Christmas*. Voted "Best Classical Guitarist" in a nationwide readers' poll of *Guitar Player Magazine* for many years running, he was placed in their *Gallery of Greats* along with Andrés Segovia, John Williams and Julian Bream.

Parkening has been a frequent guest soloist with the finest orchestras in the United States, including the Philadelphia, Cleveland and Minnesota orchestras, the Chicago, Pittsburgh, and National symphony orchestras, Detroit, Houston and St. Louis symphonies, the St. Paul and Los Angeles



Christopher Parkening

chamber orchestras, and the Los Angeles Philharmonic at the Hollywood Bowl. His extensive recital schedule takes him throughout the country, with regular appearances in New York, Boston, Chicago, Philadelphia, Washington DC, Houston and Los Angeles. Following a recent performance *The Los Angeles Times* noted "Parkening is considered America's reigning classical guitarist, carrying the torch of his mentor, the late Andrés Segovia."

Parkening has amassed an extensive discography on Angel Records and EMI Classics. He is the recipient of two *Grammy*[®] nominations in the category of Best Classical Recording for *Parkening and the Guitar*, and *The Pleasures of Their Company*, a collaboration with soprano Kathleen Battle.

In honor of Parkening's twenty-fifth year as a recording artist with EMI, a two-CD collection of favorites, *The Great Recordings*, was issued in celebration of his prolific artistry. Another Parkening disc, *A Tribute to Segovia*, was dedicated to the great Spanish guitarist and was recorded on one of the Maestro's own concert guitars. As his thirtieth anniversary approaches, Mr. Parkening recently signed a new multi-record contract with EMI Classics.

Parkening's commitment to music extends beyond his demanding performance schedule. Each summer, he teaches a series of master classes at Montana State University in Bozeman, Montana. He has also authored *The Christopher Parkening Guitar Method*, Volumes I and II, basic pedagogy books for beginning and advanced players.

Parkening has received commendations honoring his dedication and artistry, including an Honorary Doctorate of Music from Montana State University and the Outstanding Alumnus Award from the University of Southern California "in recognition of his outstanding international achievement and in tribute to his stature throughout the world as America's preeminent virtuoso of the classical guitar." In addition, Parkening was given the acclaimed *American Academy of Achievement Award* for his excellence in his field of music both nationally and internationally.

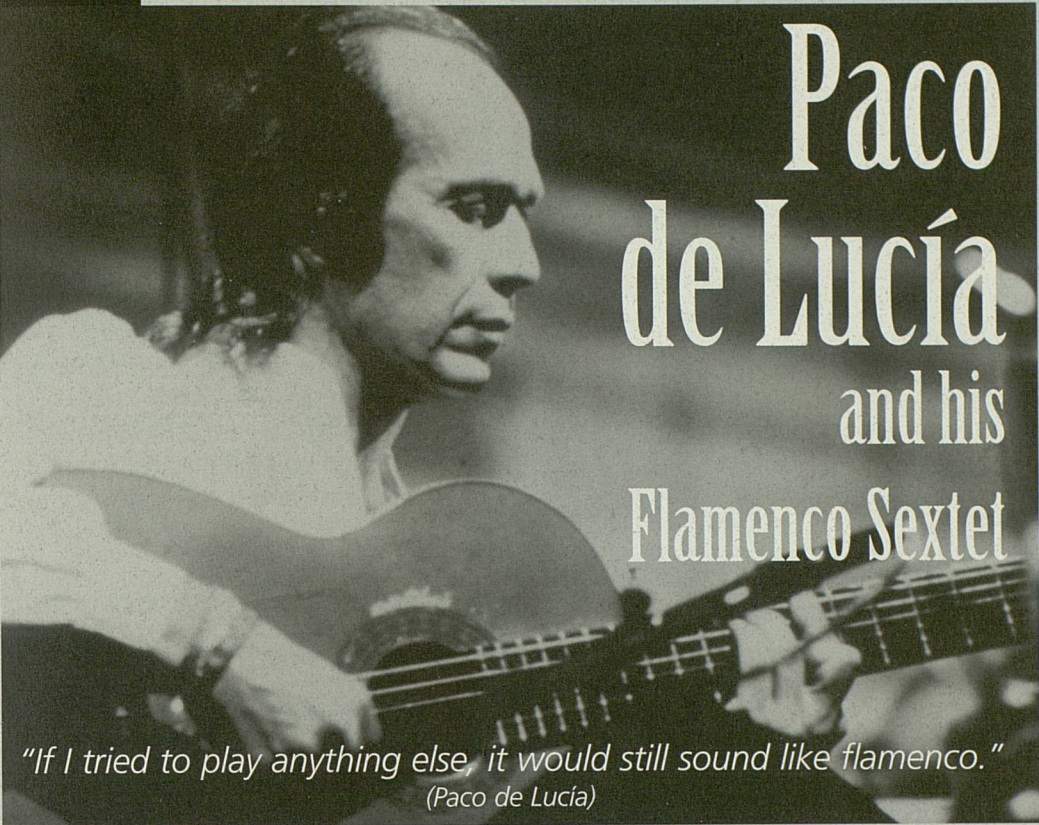
Christopher Parkening resides in Southern California. At the heart of his dedication to performance, recording, and teaching is a deep commitment to the Christian faith. He is also a world class fly-fishing and casting champion who has won the International Gold Cup Tarpon Tournament (the Wimbledon of fly-fishing) held in Islamorada, Florida.

This performance marks Christopher Parkening's seventh appearance under UMS auspices.

Andrés Segovia performed nine times under UMS auspices from 1960-1986.

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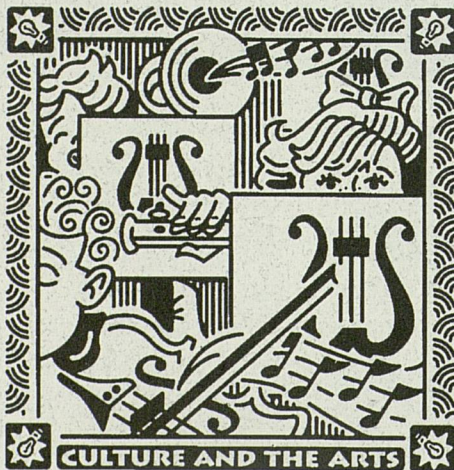
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The Boys Choir of Harlem

DR. WALTER J. TURNBULL, *Director and Founder*

Program

Sunday Evening, January 18, 1998 at 7:00

Hill Auditorium, Ann Arbor, Michigan

Alberto Ginastera

The Lamentations of Jeremiah the Prophet

O vos omnes qui transitis per viam

Ego vir videns paupertatem meam

Recordare Domine quid acciderit nobis

Franz Joseph Haydn

Mass in G Major, Hob. XXII:6 ("Sancti Nicolai")

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

arr. Moses Hogan

arr. Hall Johnson

arr. Hogan

arr. Leonard Depaur

arr. William Dawson

Spirituals

The Battle of Jericho

I've Been 'Buked

Elijah Rock

O Fix Me

Exekiel Saw de Wheel

INTERMISSION

arr. Robert Freeman

Show Biz Medley

The Lullaby of Broadway

ONE

Sit Down! You're Rockin' de Boat
Heart

Fugue for the Tin Horns

Strike Up the Band

No Bad News

Edward Kennedy

"Duke" Ellington

Billy Strayhorn/Ellington

Ellington

Herzog/arr. Sadin

Jazz Greats

Interlude (Praise God and Dance)

Take the "A" Train

It Don't Mean a Thing (If It Ain't Got That Swing)

God Bless the Child

Pride and Hope

Cooper/Twine/arr. Holland

We Are Heroes

Back to You

Up in Harlem

Power

Praise

arr. Don Sebesky

Crouch/arr. Holland

arr. Holland

Hawkins/arr. Twine

Amazing Grace

Glorify the Lord

Available to You

Goin' Up Yonder

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of the 119th Season

Tonight's performance is sponsored by the Detroit Edison Foundation. Special thanks to S. Martin Taylor for continued support through the Detroit Edison Foundation.

Supporting sponsor for this evening's performance is provided by Beacon Investment Company. Special thanks to Sam Edwards for support through Beacon Investment Company.

Additional support is provided by 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 1996 Dr. Martin Luther King, Jr. Day Symposium.

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

African American
Stories Series

Large print programs are available upon request.

The Lamentations of Jeremiah the Prophet

Alberto Ginastera

Born on April 11, 1916 in Buenos Aires

Died on June 25, 1983 in Geneva

The *Lamentations of Jeremiah the Prophet* was written by the then thirty-year old Alberto Ginastera during a visit to the United States in 1946. A native of Buenos Aires, Argentina, his early music often explored the relationship between native Argentine styles, and European traditions. *The Lamentations of Jeremiah the Prophet* consists of five poems from the Old Testament. The poems relate the story of how Nebuzaradan, a captain of the guard from Babylon, captured Jerusalem and

burned it to the ground in 587 BC. Details are related in the Book of Kings; *The Lamentations* supply the human impact and personal meaning of the historical facts, expressing the horror, resilience and hope of the survivors. *The Lamentations of Jeremiah* have been frequently set to music by such composers as Cristobal de Morales, Pierluigi da Palestrina and Thomas Tallis. Franz Joseph Haydn wrote a *Lamentation Symphony* (No. 26) in which the second movement uses a “Lamentations” plain chant *cantus firmus*. In our century, Lamentations have been set to music by Leonard Bernstein, Ernst Krenek and Igor Stravinsky. Unlike most settings, Ginastera’s skips between verses to focus on emotional contrasts not possible otherwise.

I
1:12 O vos omnes qui transitis per viam
attendite et videte si est dolor
sicut dolor meus
Quonium vindemiavit me ut
locutus est Dominus
in die furoris sui?

1:12 All you who pass this way
look and see: is any sorrow
like the sorrow that inflicts me
with which our Lord
has struck me
on the day of His burning anger?

1:20 Vide Domine quonium tribulor
venter meus conturbatus est
subversum est cor meum
in memetipsa quoniam
amaritudine plena sum foris interfecit
gladius et domi mors est

1:20 Look, o Lord. How great my anguish
My heart turns in me.
I have always been a rebel
and now outside,
the sword has robbed me of my children,
and inside there is death.

1:16 Id circo ego plorans
et oculus meus deducens aquam
quia longe factus est a me consolator
anima meum facte sunt
filii mei perdit
quoniam invaluit inimicus.

1:16 And that is why I weep;
my eyes dissolve in tears,
since the comforter
who could revive me
My sons are in despair,
the enemy has proven too strong.

3:66 Persequeris in furore et conteres eos
sub caelis Domine.

3:66 Pursue them in fury, root them out
from underneath Your Heavens.

II

3:1 Ego vir videns paupertatem meam
in virga indignationis ejus.

3:2 Me minavit et adduxit
in tenebris et non in lucem

3:4 Vetustam fecit pellam meam
et carnem meam
contrivit ossa mea.

3:6 In tenebrosis collocavit me
quasi mortuos sempiternos.

3:8 Sed et cum clamavero et rogavero
exclusit orationem meam.

3:18 Et dixi perii finis meus
at spes mea a Domino

III

5:1 Recordare Domine
quid acciderit nobis
intuere et respice opprobrium nostrum.

5:21 Convertete nos Domine ad te
et convertemur;
innova dies nostros sicut a principio.

5:19 Tu autem Domine
in aeternum permanebis
solium tuum in generationem et generationem.

3:1 I am the man familiar with misery
under the rod of his anger.

3:2 I am the one he has driven and forced
to walk in darkness and without any light.

3:4 He has wasted my flesh
and skin away,
He has broken my bones.

3:6 He has forced me to dwell in darkness
with the dead of long ago.

3:8 And when I call and shout
he shouts out my prayer.

3:18 And I said, my strength is gone
and hope is gone which came from the Lord.

5:1 Remember, O Lord,
what is come upon us;
consider and behold our reproach.

5:21 Turn Thou us unto Thee, O Lord,
and we shall be turned;
renew our days as of old.

5:19 Thou O Lord,
remainest forever;
Thy throne from generation to generation.

Mass in G Major, Hob. XXII:6 ("Sancti Nicolai")

Franz Josef Haydn
Born March 31, 1732 in Rohrau, Lower Austria
Died May 31, 1809 in Vienna

The *Saint Nicholas Mass* is one of Haydn's better kept secrets. This unassuming jewel is often overlooked for his more outgoing, flamboyant Masses. Nevertheless, it glides with unusually pastoral and gentle qualities and attracts with sudden bursts of sound

and sparkling text. Written at the age of forty, the *Saint Nicholas Mass* was the sixth of his fourteen complete masses. Evidence suggests that it was written quickly—so quickly that the text was not written out in the final section (the *Dona nobis pacem*) but instead left to his singers to improvise under the same music as the *Kyrie*.

Identical music at the opening and closing creates a frame around which the rest of the mass is built. Each movement within this frame is built around a soloist or group

of soloists. The center of both the Gloria and Credo features soloists. The Sanctus, which is entirely choral, prepares the Benedictus, devoted exclusively to the soloists.

A particularly magical moment happens in the Credo: the place in a mass for statements of beliefs. Each voice part sings a different line of text simultaneously, like multiple conversations. These tangled musical textures then focus suddenly on one text, becoming understandable. Was this technique used as a practical compositional solution to a long text in the *Missa brevis* tradition, or a philosophical statement?

It has been two hundred twenty six years since the *Saint Nicholas Mass* was performed for the first time — too long to keep an elegant secret.

Program note by Dr. Jeffrey Johnson

Spirituals

The Black Spiritual, referred to as the Negro Spiritual before the 1950s, constitutes one of the largest single bodies of American folk songs. The former slave and Black leader Frederick Douglass (c.1817-1895) wrote of singing spirituals when a slave: "A keen observer might have detected in our repeated singing of 'O Canaan, I am bound for the Land of Canaan' something more than a hope of reaching heaven." The spiritual has always served as more than a sense of hope but also as a way to defy injustice.

Jazz Greats

"Jazz Greats" is a choreographed representation of the stylistic diversity within the jazz genre. The set includes Duke Ellington's elegant and sophisticated *Take the "A" Train* and *It Don't Mean a Thing* and ends with a tribute to one of the greatest song stylists, Billie Holiday, with *God Bless the Child*.

Pride and Hope

The Boys Choir of Harlem represents more than just music-making. The songs *Back to You*, *Up in Harlem (Unencumbered)* reflect the diversity in Harlem. This section of tonight's program represents the spirit of The Boys Choir of Harlem.

Praise

The Gospel genre is one that is an extension of the Spiritual tradition in the Black community. Forerunners, Hymnody, Spirituals and Jazz, all come together in Praise and celebration. The John Newton *Amazing Grace*, recognized all over the world, flows naturally into Crouch's *Glorify the Lord* and the Contemporary Gospel *Available to You*, with a final shout: *Going Up Yonder* by Hawkins.

Program note by Dr. Walter Turnbull

Dr. Walter J. Turnbull has celebrated more than twenty-nine years as the leader of the internationally acclaimed Boys Choir of Harlem. An artist, educator, and master teacher, Dr. Turnbull has created a highly effective system for educating inner city children and motivating them to become disciplined, confident, and successful adults. He is a frequent lecturer on education in the arts, and a sought-after master teacher.

A native of Greenville, Mississippi, he is an honors graduate of Tougaloo College where his academic achievements and notable contributions earned him recognition in *Who's Who in American Colleges and Universities*.

Dr. Turnbull received his Masters in Music and Doctor of Musical Arts degrees from the Manhattan School of Music, and graduated from the Columbia University

School of Business Institute for Non-Profit Management. He has received honorary degrees from Queens College, Tougaloo College, California College, and Muhlenberg College. His *alma mater* has recently named a scholarship in his honor for Boys Choir of Harlem alumni.

Dr. Turnbull has appeared as a tenor soloist with both the New York Philharmonic and the Philadelphia Orchestra. He made his operatic debut with the Houston Grand Opera in Scott Joplin's *Treemonisha*. Other operatic roles include Alfredo in *La Traviata* and Tamino in *Die Zauberflöte*, both with the Lake George Opera.

He has performed in *Carmen* and *Turandot* with Opera South and created the role of Antonio in the world première of Roger Ames' opera *Amistad*. He has also sung with the Godovsky Opera Theatre and Young Audiences, Inc. Other credits include *Carmina Burana* with Alvin Ailey Dance Theatre and Joplin's *Treemonisha* on Broadway. Dr. Turnbull also gives annual recitals at Merkin Hall in New York City.

He is a recipient of the William M. Sullivan Award, the Eleanor Roosevelt Community Service Award, the Edwin Berry National Business and Professional Award, and National Association of Negro Musician's prize. He has received the President's Volunteer Action Award on behalf of The Boys Choir of Harlem from Ronald Reagan at the White House and the Intrepid Salute Award. He has been honored by the State of New York and State of Mississippi and has received several distinguished alumnus' awards. Most recently, Dr. Turnbull accepted the National Medal of the Arts from President Clinton for The Boys Choir of Harlem.

Dr. Turnbull has received national and international media recognition. He has been profiled on *Nightline*, *20/20*, *The Today Show*, *60 Minutes*, *Good Morning, America*, *CBS Sunday Morning*, and *CBS This Morning*. He has also appeared on *Amazing Grace with*

Bill Moyers, Great Performances: Ellington and his Music, The Rosie O'Donnell Show, and The Phil Donahue Show.

The Boys Choir of Harlem was founded in 1968 as the Ephesus Church Boys Choir by Dr. Walter J. Turnbull, a nationally known educator, conductor, and tenor, as an alternative to the despair he found in the streets and schools of Harlem. Incorporated in 1975 as a non-profit, tax exempt organization, The Boys Choir of Harlem has grown from a small, community choir to a major performing arts institution of international renown. The Boys Choir of Harlem's growth — from a small group of church choristers to a significant institution serving over 500 boys and girls — has been an evolutionary process.

Starting in the 1970's, The choir moved from being a performing ensemble for church services to one presenting concerts and recitals in public venues. The choir "system" was inaugurated; community outreach was instituted; open auditions in local Harlem elementary schools began; as did academic tutoring and counseling, servicing members and their families. In 1979, the Girls Choir was established, as was the Touring Choir. That year, The Boys Choir of Harlem went on its first European Tour to France, Belgium, and The Netherlands, an event which was captured in an Emmy Award winning documentary, *From Harlem to Haarlem: The Story of a Choirboy*.

In the 1980's, The Boys Choir of Harlem began to develop as an institution. The Choir established a formal after-school music education and tutoring program and enhanced counseling and community outreach activities. The Summer Music Institute was created as an intensive annual retreat and renewal program for individuals

and for The Boys Choir of Harlem as a whole. The Choir Academy, an on-site satellite school, serving the middle grades, was developed to meet the need for high quality schooling for members.

The 1990's represent continuing program expansion and refinement. The Choir Academy, originally serving only boys in grades 4-8, has progressively added an additional grade each year. And, in 1993, in a unique partnership with the NYC Board of Education Division of Alternative High Schools and Community School District 5, The Boys Choir of Harlem opened The Choir Academy of Harlem — a co-educational, college preparatory school running from grades 4-12 in its own facility. The partnership offers The Boys Choir of Harlem a building — the former PS 201 — classrooms, an auditorium, academic teaching staff, plus custodial, security and some administrative assistance. In 1996 and 1997, The Boys Choir of Harlem graduated fourty students, all of which were accepted to colleges.

To meet the needs of older students at greatest risk of dropping out, The Boys Choir of Harlem is expanding educational resources and college preparatory programs, developing a Multi-Media Library and Learning Center and additional computer and language learning labs. In addition, The Choir is planning a Teacher Training Institute and national replication project, and will continue a multi-year program of organizational renewal, strategic planning, and long range financial development.

This performance marks the Boy's Choir of Harlem's second appearance under UMS auspices

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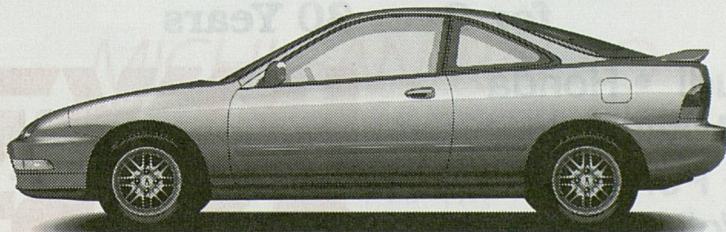
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UMS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, helping at the UMS hospitality table before concerts and at intermissions, assisting in artists services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.936.6837 for more information.

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 734.763.0611 (Marketing Internships), 734.647.1173 (Production Internships) or 734.764.6179 (Education Internships).

College work-study

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

program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 734.764.2538.

UMS Ushers

Without the dedicated service of UMS' Usher Corps, our concerts would be absolute chaos. Ushers serve the essential functions of assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

The UMS Usher Corps comprises 275 individuals who volunteer their time to make your concertgoing experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power, or Rackham) for the entire concert season.

Our ushers must enjoy their work because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer. If you would like information about joining the UMS usher corps, leave a message for head usher Kathi Reister at 734.913.9696.

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Following last year's great success, the UMS Board of Directors and Advisory Committee are hosting another series of Camerata Dinners before many of the season's great performances. After taking your pick of prime parking spaces, join friends and fellow UMS patrons in the beautiful setting of the Alumni Center, a site within a short walking distance of Hill Auditorium. Our buffet will be open from 6:00 to 7:30 p.m. and costs \$25 per person. Make your reservations by calling 734.764.8489. UMS members receive reservation priority.

Saturday, January 10

Israel Philharmonic Orchestra/Zubin Mehta, conductor

Friday, February 6

St. Paul Chamber Orchestra/Emanuel Ax, piano

Wednesday, February 11

Royal Concertgebouw/Riccardo Chailly, conductor

Tuesday, March 24

Russian National Orchestra/Gil Shaham, violin

Monday, April 13

Evgeny Kissin, piano

Friday, May 1

MET Orchestra/Sir Georg Solti, conductor

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

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

Call 734.936.6837 for more information and to receive a brochure.

Restaurant & Lodging Packages

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



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Paesano's Restaurant

3411 Washtenaw Road, Ann Arbor. Reservations: 734.971.0484
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

1547 Washtenaw Avenue, Ann Arbor. Reservations: 734.769.0653
Join Ann Arbor's most theatrical host & hostess, Fred & Edith Leavis Bookstein, for a weekend in their massive stone house built in the mid-1800s for U-M President Henry Simmons Frieze. This historic house, located just minutes from the performance halls, has been comfortably restored and furnished with contemporary art and performance memorabilia. The Bed & Breakfast for Music and Theater Lovers!

Package price ranges from \$200 to \$225 per couple depending upon performance (subject to availability) and includes: two nights' stay, breakfast, high tea and two priority reserved tickets to the performance.

The Bell Tower Hotel & Escoffier Restaurant

300 S. Thayer, Ann Arbor. Reservations: 734.769.3010
Fine dining and elegant accommodations, along with priority seating to see some of the world's most distinguished performing artists, add up to a perfect overnight holiday. Reserve space now for a European-style deluxe guest room within walking distance of the performance halls and downtown shopping, a special performance dinner menu at the Escoffier restaurant located within the Bell Tower Hotel, and great seats to the show. Beat the winter blues in style!

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

326 S. Main Street, Ann Arbor. Reservations: 734.663.5555
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
Package price \$45 per person includes: guaranteed reservations for a pre-show dinner (select any item from the menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance.

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Make your gift stand out from the rest: call the UMS Box Office at 734.764.2538, or stop by Burton Tower.



The UMS Card

The University Musical Society and the following businesses thank you for your generous UMS support by providing you with discounted products and services through the UMS Card, a privilege for subscribers and donors of at least \$100. Patronize these businesses often and enjoy the quality products and services they provide.

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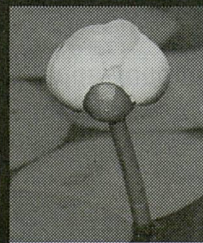
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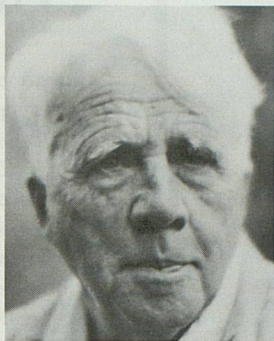
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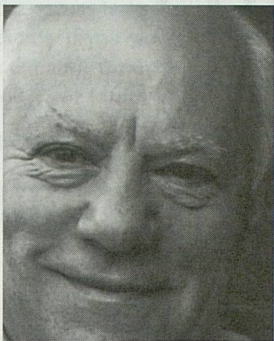
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The many faces of Hill

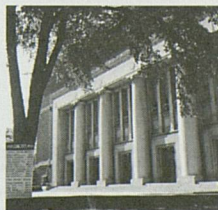
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Advisory Committee

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 fundraising, 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 734.936.6837 for information.

Group Tickets

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

When you purchase at least 10 tickets through the UMS Group Sales Office your group can save 10-25% off the regular ticket price for most events as well as receive 1-3 complimentary tickets for the group organizer (depending on the size of the group). Certain events have a limited number of discount tickets available, so call early to guarantee your reservation. Call 734.763.3100.

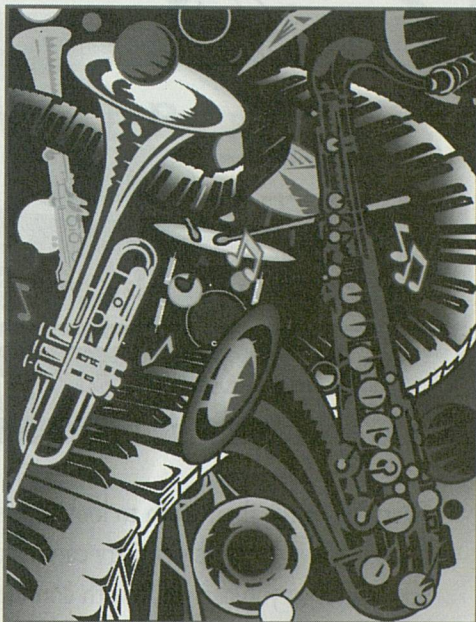
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Ford Honors Program

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 artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS presents the artist in concert, pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Van Cliburn was the first artist so honored and in 1997 UMS honored Jessye Norman.

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



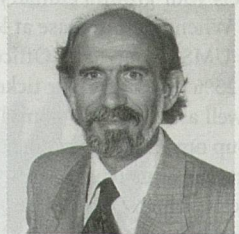
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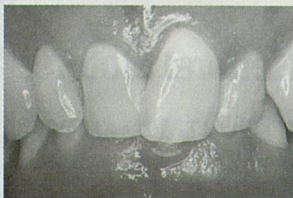
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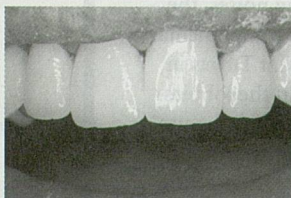


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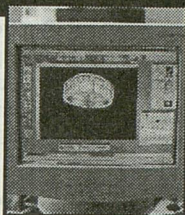
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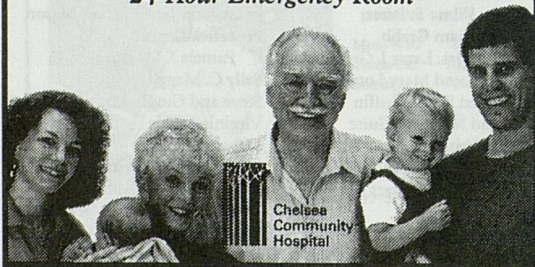
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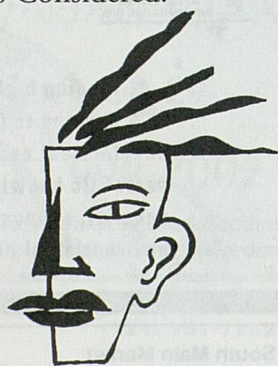
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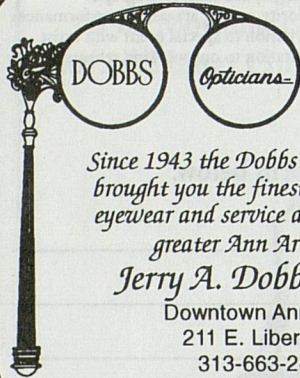
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Please note: The first half of the program for this evening's concert has changed.

The Boys Choir of Harlem

**Gloria in excelsis Deo
Cantata No. 191**

**J.S. Bach
(1685-1750)**

1. Gloria in excelsis
2. Gloria Patri
3. Sicut erat in principio

**Mass in G Major (Hob. XXII:6)
"Sancti Nicolai"**

**Joseph Haydn
(1732-1809)**

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Four Spirituals

The Battle of Jericho
Sister Mary
O Fix Me
I Can Tell the World

arr. Hogan
arr. Sadin
arr. Depaur
arr. Hogan

Intermission