

T H E 1 9 9 8 W I N T E R S E A S O N



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 Podlés 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

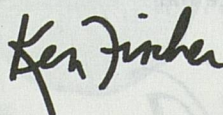
who make up this absolutely critical part of the UMS family.

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.

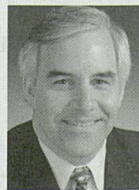
UMS Membership. If you're not already a UMS member, I hope you'll consider becoming one. Not only do you receive the satisfaction of knowing that your financial support is helping us bring the world's best artists to our community, but there are numerous benefits to enjoy, including advance ticket purchase,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

"All of us at Beacon know that the University Musical Society is one of this community's most valuable assets. Its long history of presenting the world's outstanding performers has established Ann Arbor's reputation as a major international center of artistic achievement. And its inspiring programs make this a more interesting, more adventurous, more enjoyable city."

BEACON

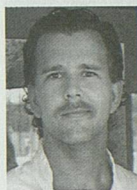
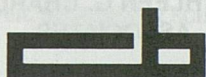


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"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."



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"Café Marie's support of the University Musical Society Youth Program is an honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



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"Conlin Travel is pleased to support this significant cultural and educational projects of the University Musical Society."

Conlin Travel



**JOSEPH CURTIN AND
GREGG ALF**
Owners, Curtin & Alf

"Curtin & Alf's support of the University Musical Society is both a privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."



JOHN E. LOBBIA
Chairman and Chief
Executive Officer,
Detroit Edison

"The University Musical Society is one of the organizations that make the Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."

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

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ALEX TROTMAN
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Executive Officer,
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"Ford takes particular pride in our long-standing association with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan."



**JOHN PSAROUTHAKIS,
PH.D.**
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Executive Officer,
JPEinc.

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

JPEinc



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G. Charla Associates,
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Representatives

"Music is a wondrous gift that nurtures the soul. Kathleen G. Charla Associates is pleased and honored to support the University Musical Society and its great offerings of gifts to the community."

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"Music is Key to keeping our society vibrant and Key is proud to support the cultural institution rated number one by Key Private Bank clients"



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

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is particularly

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

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JORGE A. SOLIS
First Vice President and Manager, NBD Bank
 "NBD Bank is honored to share in the University Musical Society's

proud tradition of musical excellence and artistic diversity."



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

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



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

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



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

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



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

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



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

Society at the University of Michigan."



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

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



Thank You, Foundation Underwriters and Government Agencies



Benard L. Maas

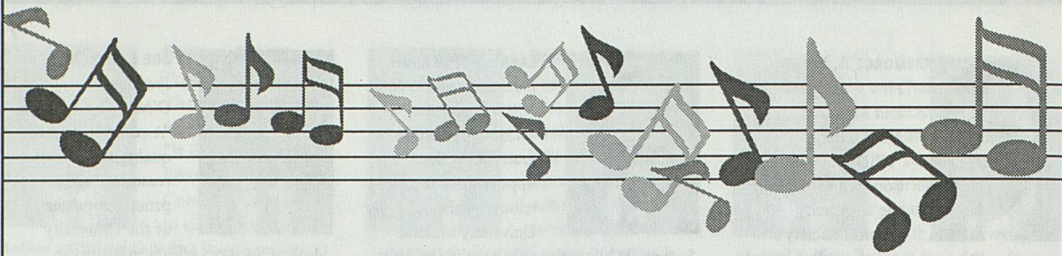
University Musical Society in honor of its beloved founder: Benard L. Maas February 4, 1896 - May 13, 1984.

We also gratefully acknowledge the support of the following foundations and government agencies listed here:

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The University Musical Society is an equal opportunity employer and services without regard to race, color, religion, national origin, age, sex or handicap. The University Musical Society is supported by the Michigan Council for the Arts and Cultural Affairs.



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



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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.

Supporting
the Community
from the Heart of
Ann Arbor

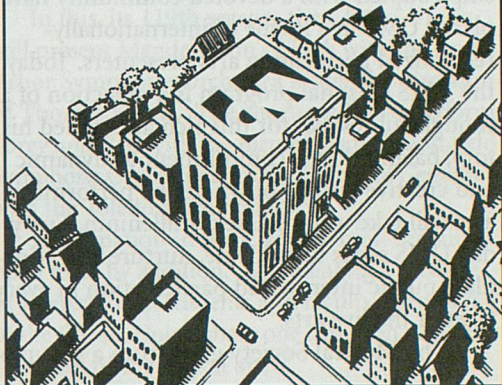


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1947 - 1997

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,
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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.

FRALEIGHS

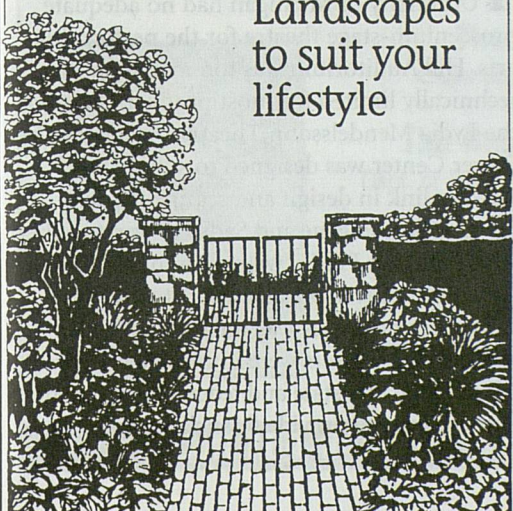
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Auditoria

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.

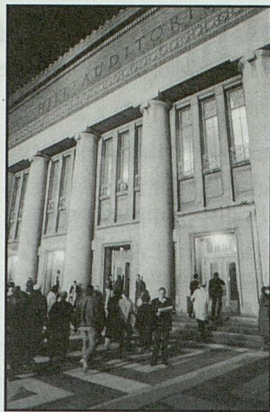
Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing 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.

Leap into Spring with the UM School of Music!



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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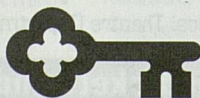
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Lydia Mendelssohn Theatre

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 Streb** 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 Investment Company and media partner WDET.

This concert is co-presented with the Office of the Vice Provost for Academic and Multicultural Affairs of the University of Michigan as part of the University's 1998 Rev. Dr. Martin Luther King, Jr. Day Symposium.

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 funded 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 Amstore Corporation, W.K. Kellogg Foundation, Lufthansa, the Ministry for Foreign Affairs of Israel - Cultural Department and Ben Teitel Charitable Trust, Gerald Cook Trustee.

PETERSEN QUARTET

Thursday, February 19, 8pm

Rackham Auditorium

Meet The Artists Post-performance dialogue from the stage.

CHICK COREA, PIANO AND
GARY BURTON, VIBES

Friday, February 20, 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

Jayne Sleder, mezzo-soprano

Richard Fracker, tenor

Gary Relyea, baritone

Sunday, February 22, 4pm

Hill Auditorium

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

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 Siedel, 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.

BATSHEVA 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 734.747.8885 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**

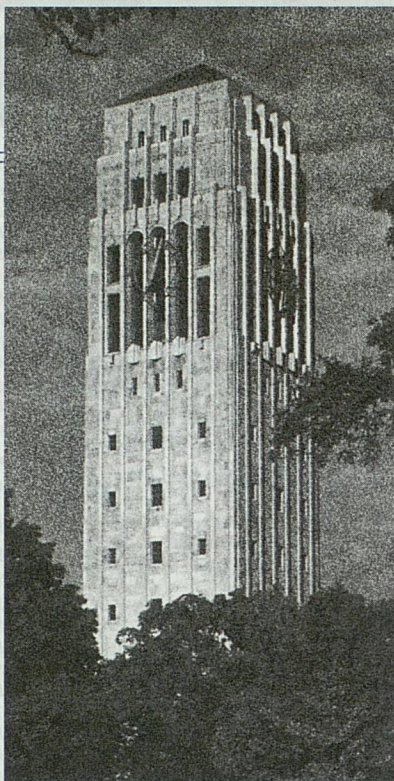
Tuesday, April 7, 8pm
Mendelssohn Theatre
PREP "Susanne Mentzer: The Recital" Richard LeSueur, Vocal Arts Information Services, Tue. Apr 5, 2pm, Ann Arbor District Library.
Meet the Artist Post-performance dialogue from the stage.

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.



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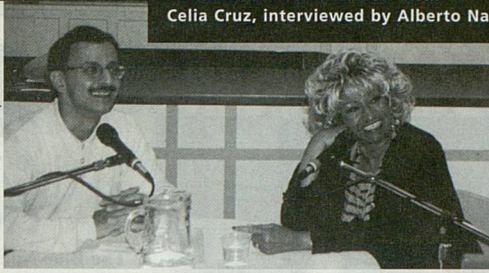
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PREP "Marsalis and Stravinsky: A Dialogue"

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.

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HAGEN QUARTET

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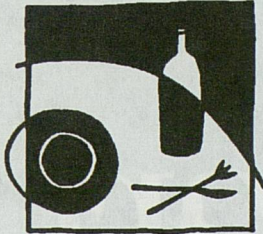
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Meet the Artists All are welcome to remain in the auditorium while the artists return to the stage for these informal post-performance discussions.

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The Canadian Brass

3

Sunday, February 8, 4:00pm
Hill Auditorium

Royal Concertgebouw Orchestra Amsterdam

7

Wednesday, February 11, 8:00pm
Hill Auditorium

Juan-José Mosalini and his Grand Tango Orchestra

17

Friday, February 13, 8:00pm
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21

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David Ohanian, *French Horn*
Ronald Romm, *Trumpet*
Eugene Watts, *Trombone*

Program

Sunday Afternoon, February 8, 1998 at 4:00
Hill Auditorium, Ann Arbor, Michigan

Johann Sebastian Bach
arr. Arthur Frackenpohl

The Art of the Fuge, BWV 1080

Contrapunctus 1
Contrapunctus 4
Contrapunctus 9, à 4, alla Duodecima

Giovanni Gabrieli
arr. John Serry

Canzone per sonare No. 1

Giovanni Battista Pergolesi
arr. Sonny Kompanek

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Yesterday
Eleanor Rigby
Penny Lane

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A Tribute to Lennon and McCartney

Come Together
Bye, Bye Blackbird
Never Give Me Money

Peter Schickele

Hornsmoke (A Horse Opera in One Act)

Thirty-ninth Concert
of the 119th Season

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The Canadian Brass, Jens Lindemann, trumpet; David Ohanian, French horn; Ronald Romm, trumpet; Eugene Watts, trombone; and Charles Daellenbach, tuba are now entering their twenty-seventh anniversary season. As one of the first "cross-over" classical ensembles, these classically trained virtuoso musicians have transformed a previously neglected group of instruments with a limited repertoire into an exciting and versatile ensemble which performs everything from Bach and Mozart to Gershwin and Dixieland. The innovative brass quintet is famous for keeping audiences entranced with original works for brass quintet (many of which were written specially for them by such distinguished composers as Lukas Foss and Peter Schickele) and transcriptions of exciting, often familiar, works. Added to their unique blend of virtuosity is an irresistible spontaneity and sense of humor.

The Canadian Brass, the first chamber ensemble ever to tour the People's Republic of China, have delighted audiences in North America, Europe, Japan, Australia, the Middle East and the former Soviet Union. Each season they give over 130 concerts in North America alone, performing from coast to coast at such major halls as New York's Carnegie Hall (where they appeared four times in one season), Orchestra Hall in Chicago, the Academy of Music in Philadelphia, the Ambassador Auditorium in the Los Angeles area, and the Kennedy Center in Washington, DC (where their concerts were sold out three times in one season). The Canadian Brass have appeared as featured guest artists with many leading American orchestras, including those of Cleveland, Detroit, Minnesota, Pittsburgh, Saint Louis and San Francisco; the National Symphony and the Boston, New York, and Philadelphia Pops. They are also a popular attraction at many summer music festivals, including Tanglewood, Mostly Mozart, Wolf Trap, Ravinia, Blossom and the Hollywood Bowl. Most recently these festivals have hosted their highly successful joint concerts with the Star of Indiana, one of the country's

premier drum and bugle corps, in spectacular, fully staged programs.

The Canadian Brass have been seen by millions on such television shows as *The Tonight Show* with Johnny Carson, the *Today* show, *CBS This Morning*, *Entertainment Tonight*, *Camera Three* and *Sesame Street*. Collaborating with Philips Classics, The Canadian Brass became the first classical artists ever to record a television and laser disc project on state-of-the-art high definition tape (HDTV) at Thames TV in England as a production for Rhombus. The film, entitled *Home Movies* (now available on VHS & laser disc), was nominated for a Grammy Award 1994 in the category of Best Music Video (Long-Form), and has been aired frequently on Bravo and PBS. Also on PBS, they have appeared as guest artists on *Evening at Pops* with John Williams and the Boston Pops, Beverly Sills' *Music Around the World*, *Canadian Brass at Wolf Trap*, and the *Victor Borge 80th Birthday Special*. They have also starred in their own one-hour PBS special, *The Canadian Brass Live*.

Music education has always been an important element of the Brass' annual activities, and they conduct workshops and master classes with young musicians as often as their schedule allows. Their wide and varied experiences on this front have yielded a new series of ensemble publications (Hal Leonard Publishing Corporation), which is graded for young brass students who seek the experience that only chamber music performance can offer. In addition to these publications, the Brass have published over 100 works drawn from their own repertoire. The group also has recently formed its own instrument company based in Wisconsin, featuring instruments designed by them (for both students and professionals alike) and distributed worldwide under the banner of The Canadian Brass Collection.

Having forged a new road for generations of brass players to come, The Canadian Brass can look back on their first quarter-century as a prelude to even greater levels of achievement.

This performance marks The Canadian Brass' eighth appearance under UMS auspices.



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Royal Concertgebouw Orchestra Amsterdam

RICCARDO CHAILLY, *Chief Conductor*

Program

Wednesday Evening, February 11, 1998 at 8:00

Hill Auditorium, Ann Arbor, Michigan

Gustav Mahler

Totenfeier (Funeral Feast)

Symphonic Poem for Orchestra

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

Anton Bruckner

Symphony No. 9 in d minor

Feierlich, misterioso

Scherzo: Bewegt, lebhaft - Trio: Schnell

Adagio: Langsam, feierlich

Fortieth Concert of
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Bruckner and Mahler are still often mentioned in a single breath. After all, they were both Austrian, their lives overlapped — in fact, they knew each other — and they both wrote symphonies on a monumental scale. It was only after World War II that the works of both became staples of the international concert repertoire, and today, with several complete recorded cycles of each man's symphonies readily available, their profound differences in style and artistic outlook become more and more apparent. It is not often, however, that those differences can be shown by placing the two composers on the same program. Beyond their sheer length, the symphonies of Bruckner and Mahler amount to musical journeys of such complexity that one would not normally want to hear them side by side.

With the publication of Mahler's *Totenfeier* in 1988 — exactly 100 years after it was written — we for the first time have an orchestral work by Mahler that will admit of more music to follow. Although Mahler conducted *Totenfeier* as a self-contained piece, he had conceived it as the first movement of his *Symphony No. 2*, which is how the music is universally known. It is also worth remembering that the score of the *Symphony No. 2* calls for five minutes' rest after the first movement — an instruction that is almost never observed. As a symphonic movement, *Totenfeier* is both complete and incomplete, just like Bruckner's unfinished *Symphony No. 9*. Despite recent attempts to organize Bruckner's finale sketches into a coherent movement, the symphony's sublime third-movement "Adagio" has been universally accepted as a convincing ending, similar to Schubert's two-movement, unfinished symphony in b minor.

(It is worth taking a quick look at the chronology of the two works: the younger composer's work actually predates that of his older colleague. The three completed movements of Bruckner's *Symphony No. 9* were written between 1891 and 1894, while Mahler's *Totenfeier* was completed in 1888. The remaining movements of Mahler's *Symphony No. 2* were exactly contemporaneous with Bruckner's *Symphony No. 9*.)

Totenfeier (Funeral Feast)

Gustav Mahler

Born on July 7, 1860 in Kalischt, now

The Czech Republic

Died on May 18, 1911 in Vienna

Totenfeier is the first version of the opening movement from Mahler's *Symphony No. 2*. It is almost the same music, although it is a few bars longer and is scored for a smaller orchestra than the symphony movement. As Mahler later told his friend and confidante Natalie Bauer-Lechner, the idea for this monumental funeral march originated in January 1888, when Mahler had a vision of himself lying dead on a bier. Immediately after this vision, Mahler set to work and composed *Totenfeier* in February 1888, in Leipzig where he was one of the two principal conductors at the opera house (the other being Arthur Nikisch). The idea of the "funeral feast" was further reinforced by a work of one of Mahler's close friends, Siegfried Lipiner, who had translated a famous epic poem by the Polish poet Adam Mickiewicz. This work, although called *Dziady* (Forefathers) in the original, became *Totenfeier* in Lipiner's translation. Mahler biographer Henry-Louis de La Grange has suggested that the unhappy love affair and suicidal thoughts of one of Mickiewicz's heroes (named, incidentally, Gustav) may have been on Mahler's mind when composing the symphonic movement.

More than five years elapsed before Mahler wrote the additional movements of the *Symphony No. 2*. In the meantime, *Totenfeier* existed as a symphonic poem. It was not performed, however, until 1895, when Mahler presented the first three movements of the *Symphony No. 2* with the Berlin Philharmonic. As late as 1896, after the entire symphony had been premiered, he once more conducted the first movement as a separate piece, under the title *Totenfeier*, at a concert in Berlin.

In 1891, when no performances were in sight, Mahler played *Totenfeier* on the piano for the great pianist and conductor Hans von Bülow, who exclaimed: "If what I just heard is music, then I no longer understand anything about

music!" Mahler was deeply hurt but undaunted. He did not abandon his artistic path, nor did his admiration for Bülow diminish. It is significant that he received the decisive impulse for the finale of his *Symphony No. 2* at Bülow's funeral in 1894, where Klopstock's *Resurrection Ode* was performed.

Totenfeier begins, according to Mahler's instructions, in a "very serious and solemn" mood, with a motif emphasizing two notes (the tonic and the fifth) over a mysterious accompaniment. Our expectations to see a more coherent theme develop are at first denied. The two-note figure persists in the bass even as the oboes come forward with a more extensive musical idea. The tension continues to build throughout this section; only the enchantingly beautiful second theme provides some relief.

The entire movement is governed by these two themes. The funeral march melody becomes ever more excited and tragic. Time and again, it is interrupted by the second theme that brings some hope, but it is never too long before the fierce pursuit resumes. At one point before the end of the development section, the horns begin to play a chorale-like melody. It is not an actual church hymn, yet, like many Lutheran chorales, it moves in small steps and notes of equal length. The function of such a melody here is to express faith and confidence in the midst of turmoil. The quasi-chorale, however, is suddenly, and brutally, silenced by a return of the march theme, more violent than ever before. At the climactic moment, the theme is reduced to its mere rhythmic shape. The tension rises to near-ecstasy; then, after an extremely harsh dissonance (the likes of which probably no one had written previously), the simple bass motifs of the opening return as the recapitulation gets underway.

Symphony No. 9 in d minor

Anton Bruckner

Born on September 4, 1824 in Ansfelden,

Upper Austria

Died on October 11, 1896 in Vienna

Bruckner planned to dedicate his *Symphony No. 9* — which he knew would be his last — *an den lieben Gott* (to dear God). One can smile, if one wishes, at the childlike naïveté of this devout Catholic from a small village who was often derided as a country bumpkin even after decades of residence in the imperial capital of Vienna. Yet the dedication to God is quite a serious matter. It is an indication that Bruckner's preoccupation with the eternal questions of life and death had become deeper than ever. The work itself differs in very important respects from Bruckner's other symphonies — a fact often missed by those who insist that Bruckner wrote the same symphony nine times over. The words of Robert Simpson, one of the most insightful analysts of the composer, bear quoting here:

[The music is] often dark to the pitch of blackness, and rent with such anguish as he had until now almost succeeded in keeping out of his music. There is tragedy in the first movement of the Eighth... the Fifth is a mightily battleground, but it is like some great classical fresco, and if we turn to the strange and compelling tonal conflicts of the last movement of the Sixth, we do not have the feeling that the composer is himself terrified by his own fantasies. But in the Ninth we sometimes receive this impression... in parts of the first movement and large tracts of the tormented "Adagio."

Nor does Simpson think that the last movement, had it been completed, would have exorcised that anguish. He finds it even in the sketches to the finale, and claims that Bruckner had not solved the enormous structural problems posed by the ending of this, the most monumental of his symphonies, at the time of his death.

Bruckner's anguish may have had something to do with his nagging feelings of insecurity as a composer. These feelings had been fueled by three or four years (1887-1891) spent largely with the revision of some of his earlier symphonies (Nos. 1, 2, 3 and 8) at the instigation of well-meaning but misguided disciples. The result was not only the vexing problem of multiple versions (where the later revisions do not necessarily represent improvements) but also a loss of precious time: it has been argued that, had Bruckner not spent four years of his life revising his earlier works, he probably would have been able to finish his *Symphony No. 9*.

As it stands, the gigantic three-movement torso serves, in its very incompleteness, as a stern reminder of the fragility of the human condition. Of course, this message is borne out not only by the missing four movements, but also, and mainly, by the existing three — the tensely dramatic, “solemn-mysterious” opening, the eerie “Scherzo,” and, to repeat Simpson's adjective, the “tormented” “Adagio.”

The work opens similarly to several other Bruckner symphonies — long measures of tremolos (rapid, “trembling” repeats of the same notes) and brief motivic fragments, inspired by the opening of Beethoven's *Symphony No. 9*. The relationship is further reinforced here by the common key of d minor. As elsewhere, Bruckner makes short motives grow to tremendous climaxes, introduces a lyrical second and an austere third theme. Yet despite the presence of these and other trappings of sonata form, the twenty-minute movement is not organized along the lines of exposition, development (increasing complexity) and recapitulation (resolution). The real form, as Simpson has pointed out, can rather be understood as a massive and complex statement followed by an expanded counterstatement based on the same materials and, finally, a brief yet grandiose coda.

The “Scherzo” is unique among Bruckner's scherzos in the bold dissonances and tonal ambiguities employed. Far from being a “joke” (the

original meaning of the word *scherzo*), it has been described by one commentator as “frenzied almost throughout, and by turns brutal and fantastic.” Bruckner's trios (or scherzo middle sections) are usually slower than the main sections; this one is much faster, set in the remote key of F-sharp Major, and characterized by an agility reminiscent of Mendelssohn yet with a dark, unsettling twist to it. In accordance with tradition, the turbulent Scherzo is repeated in its entirety.

The E-Major “Adagio,” nearly half an hour in length, is built upon two contrasting groups of themes. The first one is developed into the most chromatic and tonally unstable music Bruckner ever wrote: suspenseful tremolos and tortuous modulations, capped by a striking quote from Wagner's *Parsifal*, create an atmosphere full of dramatic tension. This contrasts with a *cantabile* (singing) melody in the violins that is much more traditional in the way it establishes a firm tonal footing before proceeding. The first and part of the second thematic group are repeated; but the climax of the movement arises from the other part of the second group (not previously recapitulated), soaring to unprecedented heights of expression. Originally calm and lyrical, this melody, too, becomes tense and menacing, before it melts into the ethereal coda (which incorporates quotes from Bruckner's *Symphony No. 7* and *Symphony No. 8*).

The intense subjectivity and restlessness of the *Symphony No. 9* makes it, in a way, the most “Mahlerian” of Bruckner's symphonies. It is startling to learn that Bruckner, when he realized that he might not be able to finish the finale, contemplated the possibility of using his *Te Deum* (1884) as the last movement. To be sure, this idea wouldn't really work, if only because of the C-Major tonality of the *Te Deum* which would be ill-matched to the d-minor/E Major of the symphony. Yet the notion of Bruckner even *thinking* of bringing in the chorus for the finale of one of his symphonies, even as an emergency solution, is more than intriguing. After all, this

was the one aspect of Beethoven's *Symphony No. 9* that had never previously seemed to appeal to Bruckner; it was also the one that Mahler seized upon in his *Symphony No. 2*, written at the same time as Bruckner's *Symphony No. 9*. Still, for better or worse, we have to accept the ending of Bruckner's swan song in its present form, with its quiet E-Major chords played by the brass and a few plucked chords in the strings: for once, Bruckner achieved catharsis and transcendence entirely through introspection.

Program notes by Peter Laki.

Riccardo Chailly



Milan-born Riccardo Chailly is a conductor whose activities range from the symphonic to the operatic repertoire. He has led the Berlin Philharmonic, the Vienna Philharmonic, l'Orchestre de Paris, the London Symphony Orchestra, the New York Philharmonic, The Cleveland Orchestra, The Philadelphia Orchestra and the Chicago Symphony Orchestra. He has also performed at the world's most famous opera houses, including La Scala in Milan (where he made his debut in 1978), the Vienna State Opera, the Metropolitan Opera, the Royal Opera, Covent Garden (1979 debut), and the Bavarian State Opera in Munich. In 1984, he opened the

Salzburg Festival and has appeared during the city's Easter Festival, conducting the Royal Concertgebouw Orchestra there in 1988 and 1996. From 1983 to 1989, Mr. Chailly was principal conductor of the Berlin Radio Symphony Orchestra, and from 1982 to 1985 served as principal guest conductor of the London Philharmonic Orchestra. From 1986 until 1993, he led the Teatro Comunale of Bologna where he directed many successful opera productions. In 1996, he made his debut at the Zürich Opera House with Verdi's *Il Trovatore*.

Riccardo Chailly has an exclusive recording contract with Decca/London. He has recorded a broad repertoire on compact discs which have won many prizes, including two Edison Prizes, a Gramophone Award, a *Diapason d'or*, an Academy Charles Cros Award, the Japanese Ungaku no tomo Award, the Toblacher Komponier-häuschen and two Grammy nominations.

Since his appointment in 1988 as principal conductor of the Royal Concertgebouw Orchestra, Mr. Chailly has conducted — in addition to the symphonic repertoire which has earned the Orchestra its international reputation — a wealth of twentieth-century and avant-garde music that has attracted a fast-growing and enthusiastic public. He has scored additional triumphs in Amsterdam with his performances of (excerpts from) Verdi, Rossini and Leoncavallo operas in concert during the Christmas season matinees. His performances of Mahler's *Symphony No. 1* and *Symphony No. 8* were among the highlights of the Mahler Festival in May 1995. In addition, he has conducted the Orchestra during numerous tours to the most important European festivals (Salzburg, Lucerne, Wiener Festwochen, London Proms), and to Japan, Korea and China, as well as North and South America. He has also conducted productions of Verdi's *Falstaff* and *Otello* with the Dutch Opera.

In addition to his activities with the Royal Concertgebouw Orchestra, Riccardo Chailly appears frequently with the world's leading symphony orchestras. As an opera conductor, he regularly performs at the Milan, Amsterdam and Zürich opera houses.

Riccardo Chailly was honored in 1994 with the Grand' Ufficiale della Repubblica Italia, and was made an honorary member of the Royal Academy of Music in London in 1996.

This performance marks Riccardo Chailly's second appearance under UMS auspices.

The Royal Concertgebouw Orchestra Amsterdam is widely acknowledged as one of the world's premier symphonic ensembles. Since its first performance in 1888 in the acoustically acclaimed Concertgebouw (Concert Building) from which it takes its name and where it performs to this day, the Orchestra has sustained a tradition of the highest artistic achievement that has earned the esteem of musicians, critics and audiences worldwide. Following a succession of distinguished predecessors: Willem Kes (1888-95), Willem Mengelberg (1895-1945), Eduard van Beinum (1945-59), and Bernard Haitink (1959-88), Italian-born Riccardo Chailly became the Royal Concertgebouw Orchestra's fifth Chief Conductor in 1988.

Throughout its history, the Royal Concertgebouw Orchestra has been especially renowned for its performances of late nineteenth century and post-Romantic works, including the music of Brahms, Mahler, Bruckner and Richard Strauss. In addition, the Orchestra has been hailed for its unique sound, especially the warmth of the strings and the distinctive timbre of the woodwinds. Its reputation for meticulous preparation and broad musical understanding has attracted the attention of illustrious composers, many of whom have conducted the Royal Concertgebouw Orchestra in performances of their own works. They include Richard Strauss, who dedicated *Ein Heldenleben* to the Orchestra; Mahler, who was a regular guest conductor in Amsterdam; Ravel, Debussy, Stravinsky, Schoenberg, Hindemith and Milhaud. In addition, the orchestra has performed under the direction of many of this century's leading conductors, including Fritz Busch, Sir Adrian Boult, Erich Kleiber, Karl Muck, Bruno Walter, George Szell, Pierre Monteux and Rafael Kubelik, the last three on a regular basis for more than a quarter of a century each.

Under the leadership of Riccardo Chailly, a passionate advocate of twentieth-century music, the Royal Concertgebouw Orchestra has main-

tained these valued traditions while broadening its repertoire and renewing its historical commitment to the performance of contemporary works. Mr. Chailly and the Orchestra have made more than forty-five recordings together, and have toured extensively to major European music festivals including Salzburg, the London Proms, Vienna, Berlin and Lucerne, as well as to North America and the Far East. Their performances have been widely praised for their explosive emotional impact and remarkable rhythmic precision, as well as for the Orchestra's transparent sound and the exceptional artistry of its first-chair players.

Few ensembles have developed such a rich recorded legacy: the Royal Concertgebouw Orchestra has made more than 1,000 recordings, led by its music directors and other prominent conductors. Many of these recordings, some dating back to the 1920s, are still in the active catalogue and have been reissued on compact disc. The Orchestra currently maintains an active recording schedule, making new recordings each year with Mr. Chailly and leading guest conductors. Its rapidly expanding discography with Mr. Chailly on the London/Decca label, for which he is an exclusive recording artist, includes symphonies of Brahms, Bruckner, Dvořák, Mahler, Schumann and Tchaikovsky, as well as a broad spectrum of twentieth-century works ranging from Debussy to Berio. Among their prize-winning disks are Hindemith's *Kammermusik*, which was named "Best Orchestral Recording of the Year" by *Gramophone* magazine, and Messiaen's *Turangalila-Symphonie*, which received the 1993 *Diapason d'or* and the Edison Award for "Best Symphonic Recording."

The Royal Concertgebouw Orchestra's newest recordings with Mr. Chailly are Zemlinsky's *Eine florentinische Tragödie*, Stravinsky's *Firebird Suite*, *Apollon musagète* and *Scherzo fantastique*, and Mahler's *Symphony No. 5*. Other recent recordings include Zemlinsky's *Lyric Symphony* and *Symphonic Songs*, a Stravinsky disc that includes *Petrouchka* and *Pulcinella*, and a recording of Bruckner's *Symphony No. 9*.

The Royal Concertgebouw Orchestra's February 1998 tour, its twelfth trip to North America, includes this Ann Arbor performance, three performances at New York's Avery Fisher Hall and concerts in Toronto, Champaign, Chicago and Newark. In addition, the Orchestra appears this season in Europe at the Lucerne and Bergen Festivals, the London Proms, and in Brussels, Paris, Madrid, Jerusalem, Tel Aviv, Vienna and Lisbon. In 1996, the Foundation of American Friends of the Royal Concertgebouw Orchestra was established, with Ambassador William J. vanden Heuvel as President.

This performance marks the Royal Concertgebouw Orchestra's fifth appearance under UMS auspices.

Royal Concertgebouw Orchestra Amsterdam

Riccardo Chailly, *Chief Conductor*

Violin I

Alexander Kerr, *Leader*
 Rudolf Koelman, *Leader*
 Johan Kracht
 Marijn Mijnders
 Robert Waterman
 Marleen Asberg
 Keiko Iwata-Takahashi
 Frits Joël Waterman
 Janke Tamminga
 Jean Louis Stuurup
 Antoine van Dongen
 Henriëtte Luytjes
 Andrés Lehota
 Tony Rous
 Michel François
 Peter Hoekstra
 Juraj Illés
 Reiko Sijkens-Shioyama

Violin II

Henk Rubingh
 Caroline Strumphler
 Susanne Jaspers
 Josef Malkin
 Angela Davis
 Anita de Vey Mestdagh
 Paul Peter Spiering
 Eleonore Olof-Elías
 Kirsti Goedhart
 Wim van Keulen
 Frans Blanket
 Petra van de Vlasakker
 Herre Halbertsma
 Marc de Groot
 Frans Hengeveld
 Cleora Waterman-Keeler

Viola

Ken Hakii
 Michael Gieler
 Gert Jan Leuverink
 Peter Sokole
 Roland Krämer
 Hans Dusoswa
 Imer Saracoglu
 Pieter Roosenschoon
 Guus Jeukendrup
 Herbert van de Velde
 Eva Müller
 Eric van der Wel
 Ferdinand Hügel
 Robert Faltin

Cello

Godfried Hoogveen
 Gregor Horsch
 Johan van Iersel
 Wim Straesser
 Fred Pot
 Saskia van Bergen-Boon
 Christiaan Norde
 Hans Vader
 Edith Neuman
 Yke Viersen
 Truus van Tol
 Arthur Oomens
 Daniël Esser

Double Bass

Niek de Groot
 Thomas Braendstrup
 Jan Wolfs
 Mariëtta Feltkamp
 Ruud Bastiaanse
 Folkert Rosing
 Guibert Vrijens
 Carol Harte
 Frits Schutter

Flute

Emily Beynon
 Paul Verhey
 Cecilia Oomes
 Rien de Reede

Piccolo

Vincent Cortvrint

Oboe

Werner Herbers
 Jan Spronk
 Noline Alt
 Jan Kouwenhoven

English Horn

Ruth Visser

Clarinet

Jacques Meertens
 George Pieterse
 Hein Wiedijk

E-Flat Clarinet

Willem van der Vuurst

Bass Clarinet

Geert van Keulen

Bassoon

Gustavo Núñez
 Joep Terwey
 Jos de Lange
 Kees Olthuis

Contrabassoon

Guus Dral

Horn

Jacob Slagter
 Julia Studebaker
 Jaap Prinsen
 Jaap van der Vliet
 Peter Steinmann
 Sharon St. Onge
 Paulien Weierink-Goossen

Trumpet

Frits Damrow
 Peter Masseur
 Hans Alting
 Klaas Kos
 Theo Wolters

Trombone

Ivan Meylemans
 Jörgen van Rijen
 Hans van Balen

Bass Trombone

Raymond Munnecom

Tuba

Donald Blakeslee

Timpani

Marinus Komst
 Gerard Schoonenberg

Percussion

Jan Pustjens
 Niels Le Large
 Ruud van den Brink

Harp

Vera Badings
 Gerda Ockers

Piano and Celesta

Ruud van den Brink

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To join them and the many other organizations and individuals who gratefully support the U.S. actions of the orchestra please contact rcfriend@aol.com

Batsheva

Saturday, March 21, 8 P.M.

Sunday, March 22, 4 P.M.

Power Center

Dance Company of Israel



Ever since Ohad Naharin became Batsheva's artistic director in 1991, the company has moved into prominence with international recognition and awards, forging new ground with a vibrant "Israeli" style. With a dangerous ferocity of movement, total dedication to the magic moment on stage, and a sense of humor and irony, Batsheva's magnificent dancers perform with a jubilant and sensuous style that matches the acrobatic verve of Naharin's youthful enthusiasm.

Sponsored by the University of Michigan with additional support provided by Herb and Carol Amster

STREB:POPACTION

Friday, April 3, 8 P.M.

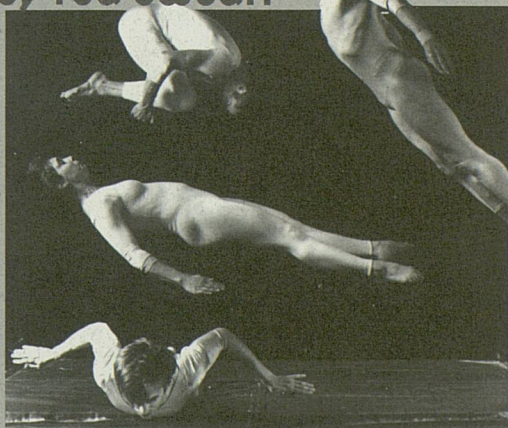
Saturday, April 4, 8 P.M.

Power Center

Flying, bouncing and crashing off surfaces like giant atomic particles in a supercollider, the dancers of *STREB* are catapulting audiences into a new century of dance. Equal parts quantum physicist, strength coach and air traffic controller, Elizabeth Streb doesn't just *test* the boundaries of physical motion, she *redefines* them, thwarting gravity and dropping jaws along the way.

These performances are supported by the New England Foundation for the Arts, Arts Midwest, the National Endowment for the Arts, and media partner WDET

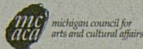
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University Musical Society

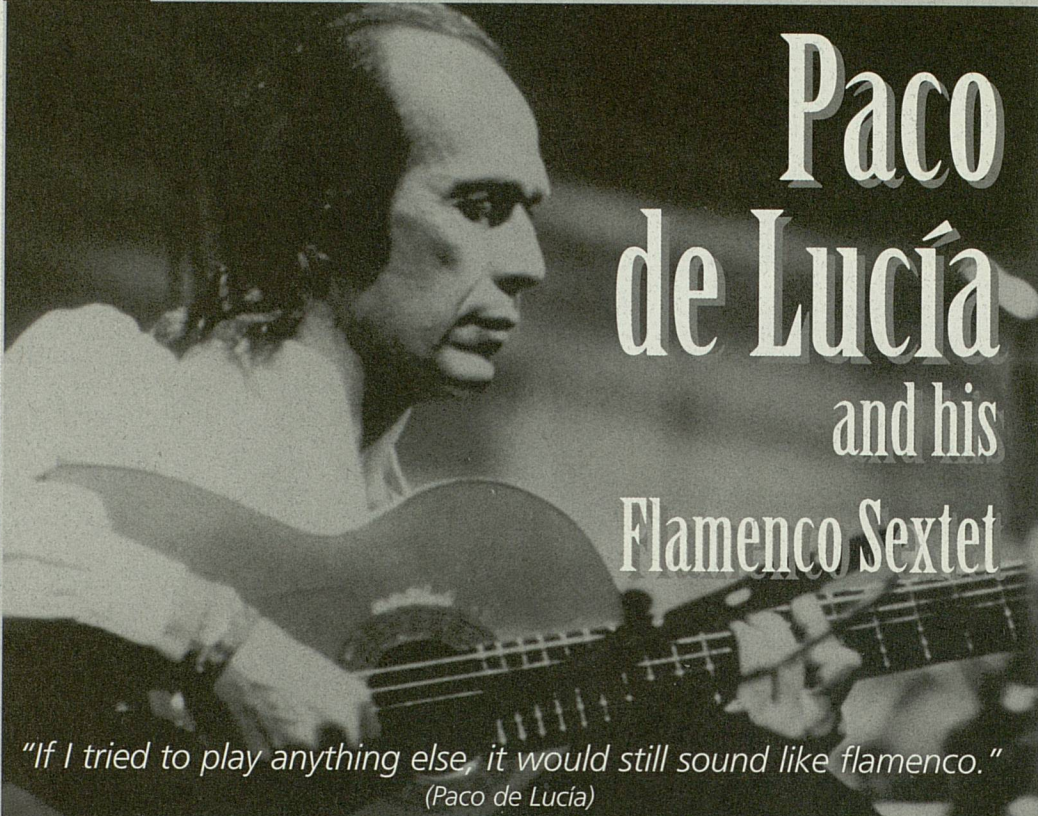
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and his
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(Paco de Lucía)*

Saturday, March 28,

8 p.m.

Hill Auditorium

Media partner WEMU

Regarded as the greatest living flamenco guitarist, Paco de Lucía brings years of collaborations with jazz legends Chick Corea and John McLaughlin to his masterful interpretations of this popular Spanish folk music. His performances—which also feature flamenco dancing—are known for an intensity of technique and drama, fusing the passion of flamenco guitar and dance with the modern jazz idiom.

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**University
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presents

Juan-José Mosalini and his Grand Orchestra de Tango

JUAN-JOSÉ MOSALINI, *Premier Bandoneón, Direction, Arrangements*
Osvaldo Calo, *Piano*
Nicolas Dupin, *Violon*
Sébastien Couranjou, *Violon*
Anne Lepape, *Violon*
Juliette Wittendal, *Violon*
Sylvestre Verger, *Alto*
Juan-José Mosalini Junior, *Bandoneón*
Serge Amico, *Bandoneón*
Cécile Girard, *Violoncelle*
Roberto Tormo, *Contrebasse*

Program*

Friday Evening, February 13, 1998 at 8:00
Rackham Auditorium, Ann Arbor, Michigan

Astor Piazzolla

Lo que vendri (What Will Come)

Carlos Garcia

**Al maestro con nostalgias
(To the Master with Nostalgia)**

Julian Plaza

Dominguera

Plaza

Nostalgico

Anibal Toilo

Romance de barrio

Leopoldo Federico

**Retrato de Julio Ahumada
(Portrait of Julio Ahumada)**

Vicente Greco

Ojos Negros (Dark Eyes)

Raul Garelo

Bien al Mango (Crank it Up)

Piazzolla

Adios Nonino

INTERMISSION

<i>Piazzolla</i>	Bando
<i>Piazzolla</i>	Preparense (Get Ready)
<i>Emilio Balcarce</i>	De Contrapunto
<i>Balcarce</i>	La Bordonna
<i>Luis Berstein</i>	Don Goyo
<i>Piazzolla</i>	3 Minutos Con La Realidad (3 Minutes with Reality)
<i>Roberto Firpo</i>	Alma de Bohemio (Bohemian Soul)
<i>Horacio Salgdn</i>	A Fuego Lento (Slow Burn)
<i>Federico</i>	Cabulero
<i>Oswaldo Tuggiero</i>	Bordonco y 900

(in the spirit of spontaneity, the artist may change any of the listed selections during the performance.)*

Forty-first Concert of the
119th Season

Support for this program is provided in part by Media Partner WEMU,
89.1 FM, Public Radio from Eastern Michigan University.

World Culture Series

Large print programs are available upon request.

Juan-José Mosalini and His Grand Orchestra de Tango

An *orquesta típica de tango* (literally a typical tango orchestra) evokes the romantic, fading, sepia-toned images of the tango era's symphonic orchestras and big bands. Made up of strings, piano, and the quintessential tango instrument the bandoneones (a bitter-sweet sounding button squeezebox) the *orquesta típica* has a distinct sound; rich, intense, both streetwise and regal, muscular and elegant.

Juan-José Mosalini has had quite an extraordinary career. He was born in Buenos Aires on November 29, 1943 and learned to play the bandoneon in the great days of tango from his father, who also played trombone in a military band. Mosalini started playing professionally at the age of thirteen when a neighborhood band leader heard him practicing and hired him on the spot. At eighteen, he won first prize as a bandoneon player on a television program called *Nace Una Estrella* (A Star is Born) and signed a six-month contract with the station's house orchestra. This exposure catapulted his career and he was soon playing with the orchestras of Jorge Dragone, Horacio Salgan, Ferico Basso, and Osvaldo Pugliese. He soon accompanied such premier singers as Argentino Ledesama and Roberto Goyeneche.

Mosalini continued playing both traditional and contemporary styles throughout the early 1970s to some great acclaim, but was forced to move out of the country when the violence of the floundering political situation consumed Argentinean life. He went on to organize Tango Argentino in Paris, and later joined a trio that included French bass player

Patrice Caratini. This group stayed together for eleven years and released three albums; *La Bordona* (1983), *Imágenes* (1987), and *Violento* (1990).

In 1985, Mosalini wrote the bandoneon method that helped elevate the instrument to legitimacy in the French conservatory system. He was then invited to start the first official bandoneon class in the country. Incidentally, his teaching position led to the organization of his own orchestra in 1992. "The idea of the orchestra was not mine actually but Bernard Cavanna, the Director of the school," says Mosalini. "He is a very curious person and always asked me to play him tango records. One day I played him Pugliese and Salgan, and when he heard the sound of the *orquesta típica* he was stunned and asked me, 'why not put an *orquesta típica* together?' I was moved. Here's this guy who has no obligation to this music pushing me to do this, so I thought I should do it."

Mosalini assembled an *orquesta típica* comprised of three bandoneones, four violins, viola, cello, bass, and piano. "I just wanted to get back the sonorities of the orchestra — the strings with the bandoneones, bass and piano. It's such a great sound." We hope you agree.

This performance marks Juan-José Mosalini's debut under UMS auspices.



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**University
Musical
Society**

presents

Chen Zimbalista

Percussion

with

Gilad Dobrezky, *Percussion*

Asaf Roth, *Percussion*

Nadav Rubinstein, *Piano*

Program

Saturday Evening, February 14, 1998 at 8:00
Rackham Auditorium, Ann Arbor, Michigan

The World of Percussion

This evening's concert will contain the works of Bizet, Steve Reich, J. S. Bach, Shostakovich, as well as Israeli composers Gronich, Levitas, and Chen Zimbalista. The program will be announced from the stage.

Forty-second Concert
of the 119th Season

The University Musical Society is 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, Herb and Carol Amster, Carol and Irving Smokler, and Ronald and Eileen Weiser.

This performance is a part of the Mid East/West Fest International Community Cultural Exchange and honors the fiftieth anniversary of the State of Israel. Major Mid East/West Fest sponsors include: Amstore Corporation, W.K. Kellogg Foundation, Lufthansa, Ministry for Foreign Affairs of Israel — Cultural Department, Ben Teitel Charitable Trust, Gerald Cook Trustee

The Mid East/West Fest would like to thank Hanon McKendry for donating their design and development to the promotional materials and Ludwig Industries (a division of the Seimar Company, Inc.) for their loan of the marimba, vibraphone and xylophone.

World Culture Series

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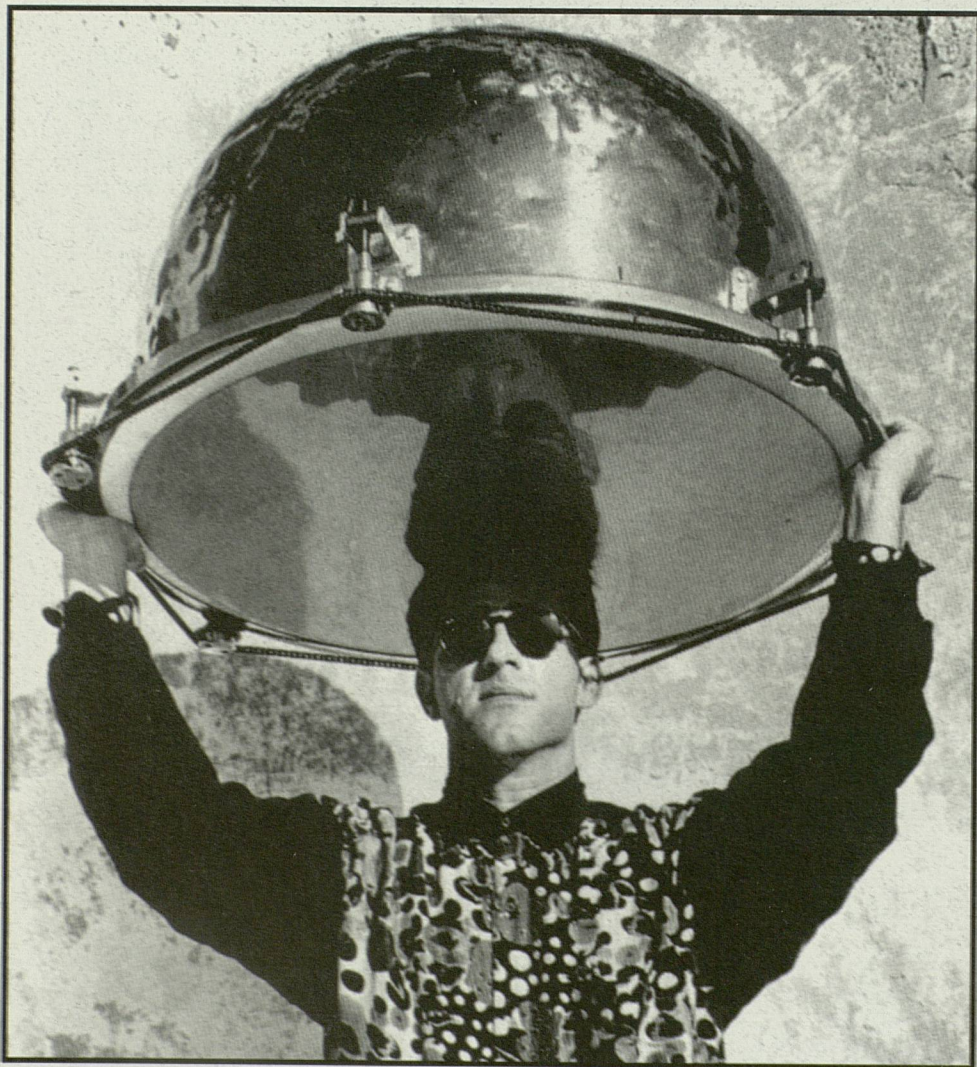
In Israel, **Chen Zimbalista** studied with Mr. Alon Bor; his studies were aided by a scholarship from the American-Israel Cultural Fund. In addition, he completed his studies at the Tel Aviv Academy of Music. Mr. Zimbalista studied with Professor Morris Lang in New York and with Professor Bent Liloff in Copenhagen.

Mr. Zimbalista's unique creativity motivated many Israeli composers to write especially for him including *A Texture for Chen* by Noam Sheriff, *Eggs* by Menachem Vizenberg, *Suite*

Volard by Benny Nagari and *Go* by Shlomo Gronich. Mr. Zimbalista recorded his first disc with the cooperation of Jerusalem Music Center.

Mr. Zimbalista has performed with the Israel Philharmonic Orchestra, Israel Sinfonietta Orchestra, Kibbutz Chamber Orchestra, Tel Aviv Symphony Orchestra, and Israel Chamber Orchestra. He has performed concerts in China, Holland, Portugal and Italy and has also participated in the Schleswig-Holstein Music Festival, the Israel Festival and Kfar Blum Music Festival.

Mr. Zimbalista has won several prizes includ-



Chen Zimbalista

ing the Francois Shapira prize, the Young Artists Performing Israeli Music prize, and first prize from the National Council for Culture and Arts.

This performance marks Chen Zimbalista's debut under UMS auspices.

Percussionist **Gilad Dobrecky** was born and raised in Israel. He started playing percussion at the age of five and his performing career started when he was only seven. His music compositions and playing are inspired by his native surroundings: the Middle East, North and West Africa. Living in Israel's multi-cultural society, he was exposed to many different musical styles including classical and jazz and the cultural traditions of Brazil and India.

He has performed with the Israel Philharmonic Orchestra, in numerous television and theatre productions and with the top popular artists of Israel. He took first prize at the Red Sea International Jazz Festival in 1987 with his group Hameshesh. He moved to New York in 1990 and has since performed and recorded with Randy Brecker and Ornette Coleman. He has composed for the Discover channel and Warner-Brothers productions. Recently, he was selected as one of the top twelve players in the "Percussionist on Fire" contest conducted by *Jazziz* magazine and judged by Peter Erskine, Paulinho DaCosta and Dave Samuels. Gilad was featured in the February issue along with his music on the disc which accompanied the issue.

Gilad also works intensively in his own musical projects including a one man production titled *Mosaic* and a collaboration of original world fusion music with keyboard player Adam Morisson.

Born in Israel in 1973, percussionist **Asaf Roth** began his music studies at the age of eight. His first percussion teacher was Chen Zimbalista. He has studied with the Israel Philharmonic Orchestra principal percussionist, Alon Bor, since age sixteen. He was principal percussion player of the Young Israeli Philharmonic Orchestra with whom he has traveled abroad and also received

scholarships. He has received the America-Israel Foundation scholarship since 1989. He played with the Young Symphony Orchestra of the Kibbutzim and has written a paper on the timpani. He has played with the Israel Philharmonic Orchestra, the Israeli Broadcasting Orchestra, the Rishon-Lezion Symphonic Orchestra, the Tel-Aviv Symphony, Chamber orchestras and choirs. In the winter of 1992 he performed under Lorin Mazet in the International Orchestra project "Music by the Red Sea." In 1993 He began performing with Chen Zimbalista. At present, he is also a soldier, serving as percussionist of the Air Force Band.

Nadav Rubinstein, piano and keyboard, has played the piano since age eight, and clarinet since age twelve. Mr. Rubenstein has studied theory, harmony and composition with teachers in Israel and abroad. During those years, he received scholarships from the America-Israel Cultural Foundation. He did his army service in the Israel Military Band under the leadership of Ytzhak Gratziani. He played clarinet, saxophone and piano and wrote arrangements for the band. He completed a degree in Industrial Engineering at Tel-Aviv University. Today Mr. Rubenstein plays with various groups. He accompanies choirs, composes and records music for plays, films and television programs. During the last two years Mr. Rubenstein has had the role of musical producer for the drama faculty at the Tel-Aviv School of Arts.

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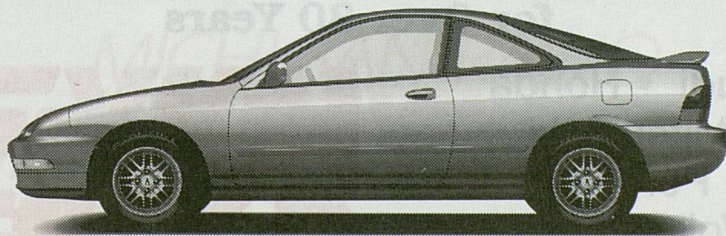
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Internships with the University Musical Society provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester-and year-long internships are available in many of the University Musical Society's departments. For more information, please call 734.763.0611 (Marketing Internships), 734.647.1173 (Production Internships) or 734.764.6179 (Education Internships).

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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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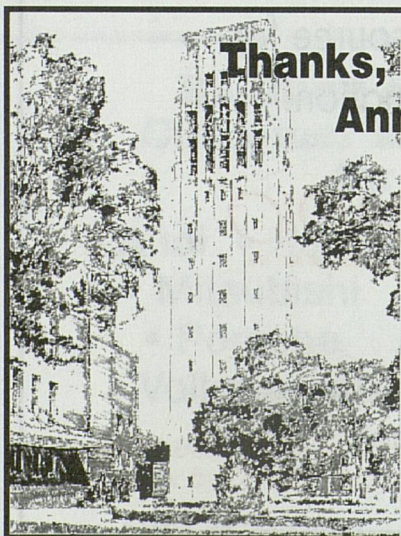
Wonderful friends and supporters of the UMS are again offering a unique donation by hosting a delectable variety of dining events. Throughout the year there will be elegant candlelight dinners, cocktail parties, teas and brunches to tantalize your tastebuds. And thanks to the generosity of the hosts, 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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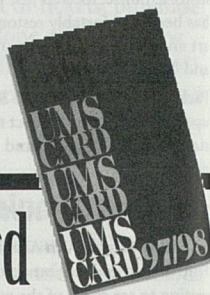
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As a UMS corporate sponsor, your organization comes to the attention of an affluent, educated, and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures. And there are numerous benefits that accrue from your investment. For example, UMS offers you a range of programs that, depending on level, provide a unique venue for:

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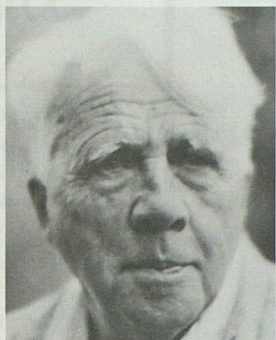
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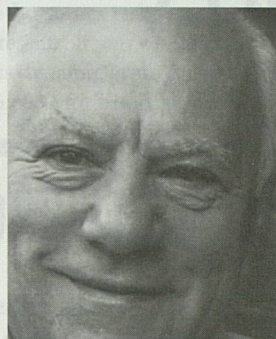
Eleanor Roosevelt



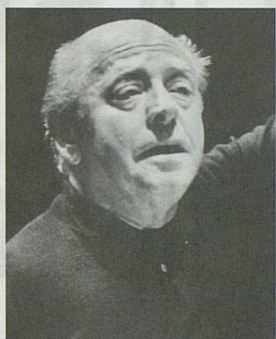
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The many faces of Hill

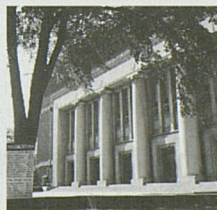
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Advisory Committee

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.

Acknowledgments

In an effort to help reduce distracting noises, the **Warner-Lambert Company** provides complimentary Halls Mentho-Lyptus Cough Suppressant Tablets in specially marked dispensers located in the lobbies.

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

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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.



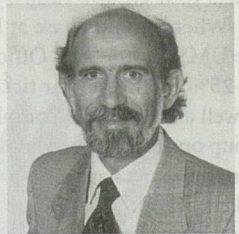
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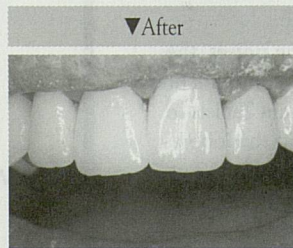
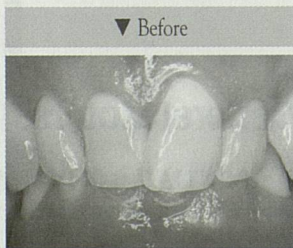
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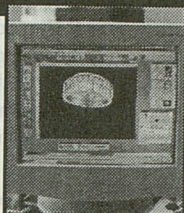
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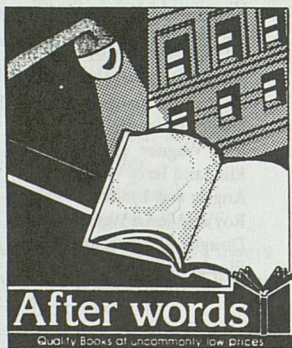
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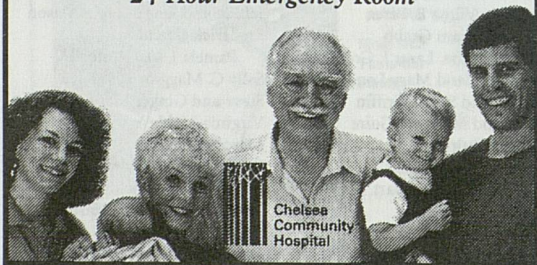
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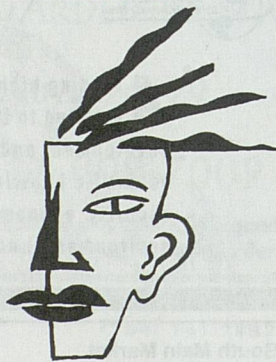
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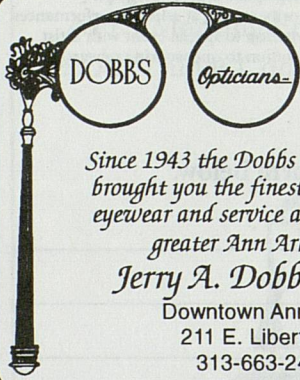
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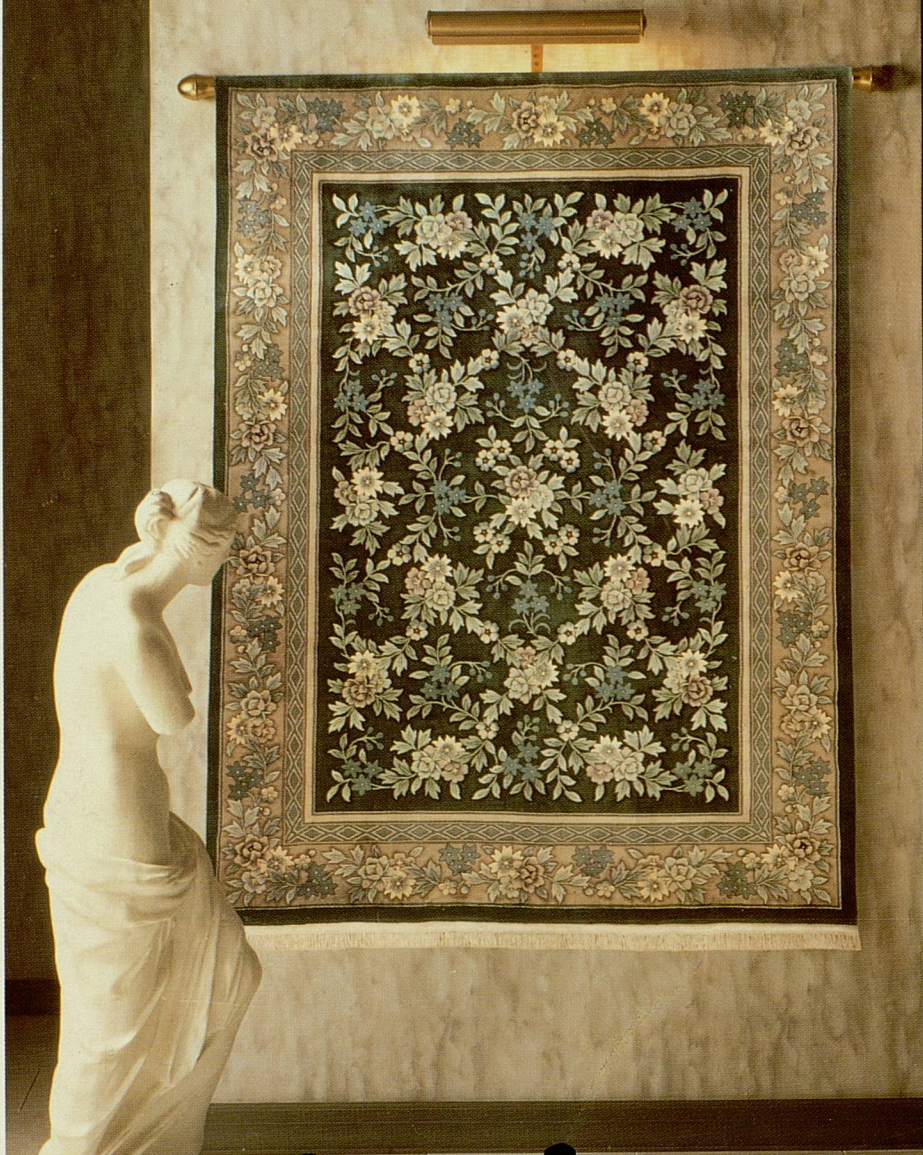
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