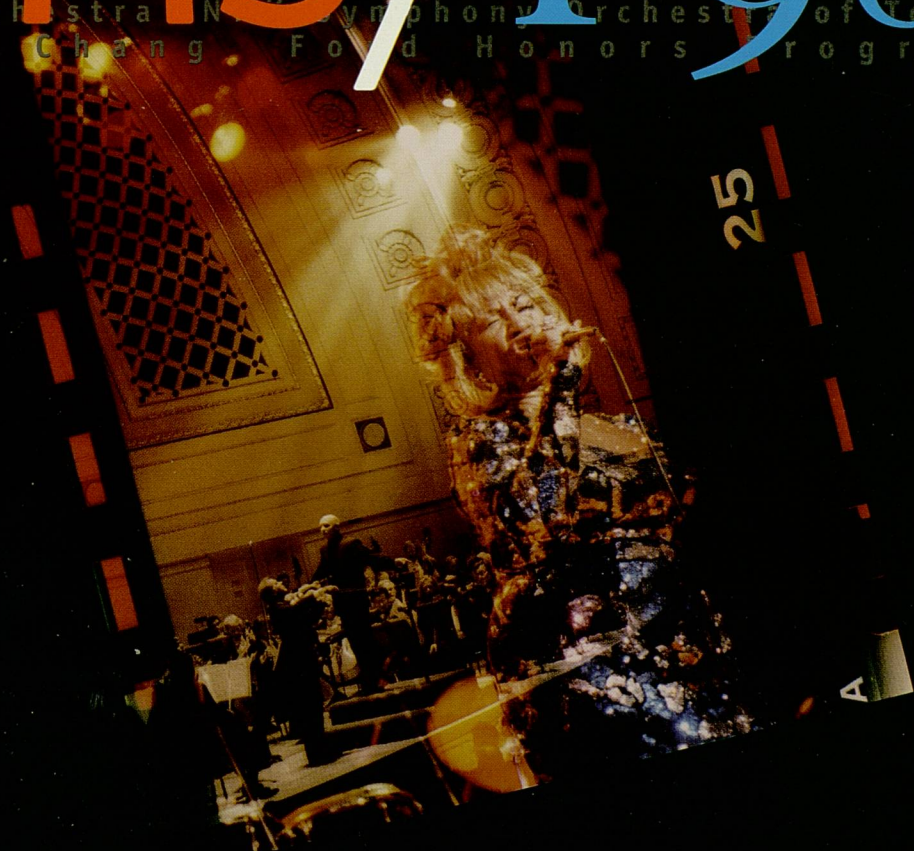


St. Petersburg Philharmonic Gidon Kremer John William
University Musical Society of the University of Michigan / Fall 1998 Season
Capitol Steps Guarneri String Quartet Bill T. Jones
Arnie Zane Dance Company Budapest Festival Orchestra
András Schiff David Daniels La Capella Reial de Catalunya
Michigan Chamber Players Kirov Orchestra Vienna Virtuosi
Jazz Tap Summit American String Quartet Mitsuko Uchida
Assad Brothers Sequentia A Huey P. Newton Story
Emerson String Quartet The Harlem Nutcracker
Handel's Messiah Trinity Irish Dance Company
Gershwin: Sung and Unsung Renée Fleming The Gospel
at Colonus Anne Sofie von Otter Chamber Music Society
of Lincoln Center Merce Cunningham Dance Company
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UMS / E 98





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University Musical Society

of the University of Michigan

The 1998-99 Fall Season

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★★★★ - Metro Times

9 of 10 in all categories - Ann Arbor News

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devoted to innovative discovery,
development and application of
scientific knowledge to meet global
security, economic and
environmental needs.

On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1997-98 season: Celia Cruz in her long-awaited UMS debut; Christoph Eschenbach leading the Chicago Symphony Orchestra.

A Letter from the President

Welcome to this University Musical Society performance. Thank you for supporting UMS and the performing arts in our community by attending this event.

The 1998-99 season is one of our most exciting ever. So diverse in its scope, it is impossible for me to zero in on just one event. Complementing our continued focus on music of all kinds, I would like to make special mention of our emphasis on dance and dance audience development this season. As our 1998-99 dance promotional campaign states, UMS is “simply committed to the best in dance for Michigan.”

We're very pleased that you're at this event and hope you'll consider attending other UMS performances as well as some of the educational and social events surrounding our concerts.

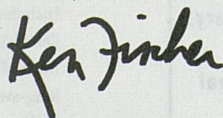
You'll find listings of all of these events in this program book on page 22 through 25.

I'm privileged to work with a dedicated and talented staff. One of them, box office representative Sally Cushing, is celebrating 30 years with UMS this season, representing the longest-serving employee among our current staff. The entire UMS family joins me in thanking Sally for her loyalty, friendliness, and commitment to providing outstanding service to all of our patrons. Say “hi” to Sally

when you next call or stop by the box office.

I hope we have a chance to meet. I'd like to hear your thoughts about this performance. I'd also be pleased to answer any questions and to learn 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 we don't see each other in the lobby, please call my office at Burton Tower on the campus (734-647-1174) or send me an e-mail message at kenfish@umich.edu.

Sincerely,



Kenneth C. Fischer, *President*

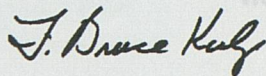


**Sally Cushing
with Ken Fischer**

Thank You, Corporate Leaders

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

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



F. Bruce Kulp
Chair, UMS Board of Directors



JEANNE MERLANTI
*President, Arbor
Temporaries/Personnel
Systems, Inc.*

"As a member of the Ann Arbor business community, I'm

thrilled to know that by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing education and enrichment for our young people."



Personnel Systems



Arbor Temporaries



HABTE DADI
*Manager, Blue Nile
Restaurant*

"At the Blue Nile, we believe in giving back to the community that sustains our business. We are

proud to support an organization that provides such an important service to Ann Arbor."



WILLIAM BROUCEK
*President and CEO,
Bank of Ann Arbor.*

"As Ann Arbor's community bank, we are glad and honored to be a supporter of the cultural enrichment that the University Musical Society

brings to our community."

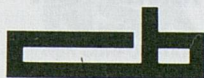

**Bank
OF ANN ARBOR**



CARL A. BRAUER, JR.
*Owner, Brauer
Investment Company*

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

Musical Society in bringing great music to our community."



SAM EDWARDS
*President, Beacon
Investment Company*

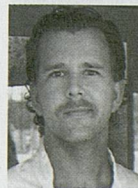
"All of us at Beacon know that the University Musical Society is one of this community's most

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



INVESTMENT
COMPANY



DAVID G. LOESEL
*President, T.M.L.
Ventures, Inc.*

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

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





KATHLEEN G. CHARLA
President, Charla Breton Associates, Publishers Representatives

"Music is a wondrous gift that nurtures the soul. Charla Breton Associates is pleased

and honored to support the University Musical Society and its great offering of gifts to the community."

CHARLA BRETON ASSOCIATES



ANTHONY F. EARLEY, JR.
Chairman, President and Chief Executive Officer, Detroit Edison

"By bringing the joy of the performing arts into the lives of community residents, the

University Musical Society provides an important part of Ann Arbor's uplifting cultural identity, offers our young people tremendous educational opportunities and adds to Southeastern Michigan's reputation as a great place to live and work."



DETROIT EDISON FOUNDATION



PETER BANKS
President, ERIM International.

"At ERIM International, we are honored to support the University Musical Society's commitment to providing

educational and enrichment opportunities for thousands of young people throughout southeastern Michigan. The impact of these experiences will last a lifetime."



ERIM International, Inc.



L. THOMAS CONLIN
Chairman of the Board and Chief Executive Officer, Conlin Travel

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

Conlin Travel



JOSEPH J. YARABEK
Office Managing Partner, Deloitte & Touche
 "Deloitte & Touche is pleased to support the University Musical Society.

Their continued commitment to promoting the arts in our community is outstanding. Thank you for enriching our lives!"

Deloitte & Touche



EDWARD SUROVELL
President, Edward Surovell Realtors
 "It is an honor for Edward Surovell Realtors 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."



EDWARD SUROVELL REALTORS



LEO LEGATSKI
President, Elastizell Corporation of America
 "A significant characteristic of the University Musical Society is its ability to adapt its menu to

changing artistic requirements. UMS involves the community with new concepts of education, workshops, and performances."



DOUGLAS D. FREETH
President, First of America Bank-Ann Arbor

"We are proud to be a part of this major cultural group in our community which

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



FIRST OF AMERICA



ALEX TROTMAN
Chairman, Chief Executive Officer, Ford Motor Company

"Ford takes particular pride in our long-standing association with the University

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



Ford Motor Company



**JOHN PSAROUTHAKIS,
PH.D.**

*Chairman and Chief
Executive Officer,
JPEinc.*

"Our community is
enriched by the
University Musical

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

JPEinc



WILLIAM S. HANN

President, KeyBank.

"Music is Key to keep-
ing our society vibrant
and Key is proud to
support the cultural
institution rated num-
ber one by Key Private
Bank clients."


KeyBank



DENNIS SERRAS

*President, Mainstreet
Ventures, Inc.*

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

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




RONALD WEISER

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

"McKinley Associates
is proud to support
the University

Musical Society and the cultural contribu-
tion it makes to the community."

 **mckinley associates, inc.**



MICHAEL E. KORYBALSKI

*President,
Mechanical Dynamics.*

"Beverly Sills, one of
our truly great per-
formers, once said that
'art is the signature of
civilization.' We believe

that to be true, and Mechanical Dynamics
is proud to assist the University Musical
Society in making its mark—with a flourish."


**Mechanical
Dynamics**



ERIK H. SERR

*Principal
Miller, Canfield,
Paddock and Stone,
P.L.C.*

"Miller, Canfield,
Paddock and Stone
is particularly

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

**MILLER
CANFIELD**
MILLER, CANFIELD, PADDOCK & STONE, P.L.C.



JORGE A. SOLIS

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and Manager,
FCNBD Bank*

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

proud tradition of musical excellence and
artistic diversity."

**NB
D**



LARRY MCPHERSON

*President and COO,
NSK Corporation*

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

Society. While we've only been in the Ann
Arbor area for the past 84 years, and UMS
has been here for 120, we can still appreci-
ate the history they have with the city —
and we are glad to be part of that history."

NSK
NSK CORPORATION



JOE E. O'NEAL

*President,
O'Neal Construction*

"A commitment to
quality is the main
reason we are a
proud supporter
of the University

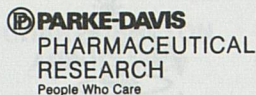
Musical Society's efforts to bring the
finest artists and special events to our
community."

O'neal
construction inc



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."

PEPPER, HAMILTON & SCHEETZ
 ATTORNEYS AT LAW



JOSEPH SESI
 President, Sesi
 Lincoln Mercury
 "The University
 Musical Society is an
 important cultural
 asset for our com-
 munity. The Sesi
 Lincoln Mercury team is delighted to
 sponsor such a fine organization."



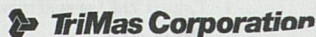
THOMAS B. MCMULLEN
 President, Thomas B.
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 "I used to feel that a
 UofM - Notre Dame
 football ticket was the
 best ticket in Ann

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



BRIAN CAMPBELL
 President, TriMas
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 "By continuing to
 support this out-
 standing organiza-
 tion, I can ensure
 that the southeastern

Michigan region will be drawn to Ann Arbor for its rich cultural experiences for many years to come."



DR. JAMES R. IRWIN
 Chairman and CEO,
 The Irwin Group of
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 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 & Government Agencies



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HIRAM A. DORFMAN
 Co-chairmen
 Benard L. Maas
 Foundation
 "The Benard L. Maas
 Foundation is proud
 to support the

Benard L. Maas

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

We at UMS gratefully acknowledge the support of the following foundations and government agencies:

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The University Musical Society is an equal opportunity employer and services without regard to race, color, religion, national origin, age, gender 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.

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 box office lobby.

Michigan Theater: Pay phones are located in the lobby.

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

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

Refreshments

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

Restrooms

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

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

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

Smoking Areas

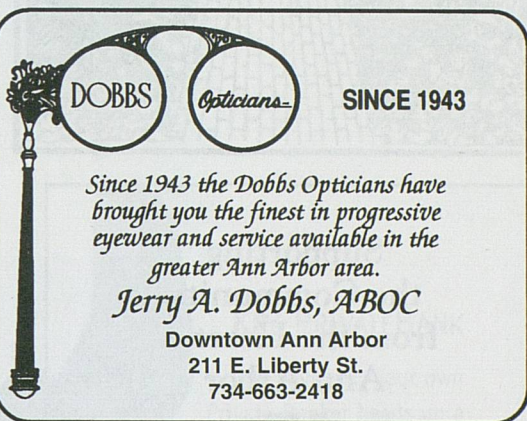
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call 734.763.3100 for details.

UMS/Member Information Kiosk

A wealth of information about UMS events is available at the information kiosk in the lobby of each auditorium.



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SKR Classical—Ann Arbor's premiere and America's only all-classical music store—is proud to support the University Musical Society. We feature a comprehensive collection of classical music on compact discs.

SKR Classical will offer UMS ticket holders 10% off the retail price of any recording by the performers of tonight's concert. This offer is good for one week before and one week after tonight's event.

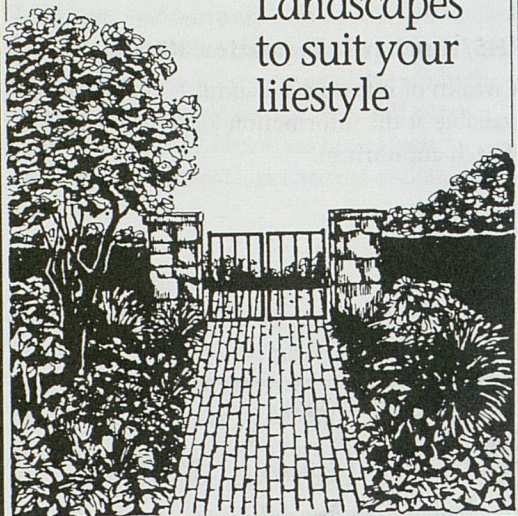
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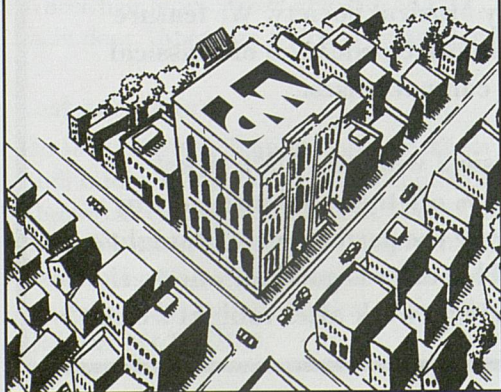


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Ann Arbor, MI 48109-1011
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Returns

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

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H E L P A T E V E R Y T U R N



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 120 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 millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

UMS 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. UMS 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. UMS now hosts over 80 performances 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 Lydia Mendelssohn Theatre, and Nichols Arboretum.

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



The best concerts you can shake a stick at.

A²SO 1998-99 Season

Beethoven Festival, Part I featuring pianist Anton Nel	Sep 19
Beethoven Festival, Part II featuring <i>Symphony No. 7</i>	Oct 3
Dvořák and Friends featuring violinist Stephen Shipps	Nov 7
Unfinished Masterpieces Mozart <i>Requiem</i> with Choral Union	Jan 30
Heroes and Antiheroes <i>Eroica</i> and <i>Lt. Kije</i>	Mar 27
Season Finale – Mahler 6	Apr 17

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15

Throughout its 120-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Four years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadowbrook for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé*, and Prokofiev's *Aleksandr Nevsky*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

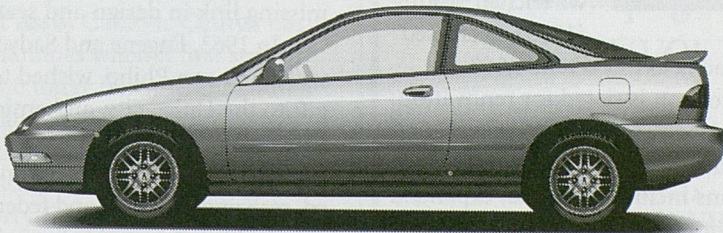
In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of Berlioz' *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the 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* (*Symphony of a Thousand*).

Evidence of the Choral Union's artistic range can be found in the breadth of repertoire from the 1997-98 season: on one hand, the singers gave acclaimed performances of Mendelssohn's *Elijah* and Handel's *Messiah* in Hill Auditorium, and on the other, equally successful concert presentations of *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical theatre favorites with Erich Kunzel and the DSO at Meadow Brook.

This season, the UMS Choral Union will perform in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra and Neeme Järvi, including performances of Brahms' *A German Requiem*, Kodály's *Psalmus Hungaricus*, and Rachmaninoff's monumental *The Bells*. Other programs include Handel's *Messiah* and Mozart's *Requiem* with the Ann Arbor Symphony Orchestra, and *Carmina Burana* with the Toledo Symphony.

Participation in the Choral Union remains open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion — a love of the choral art.

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Auditoria

Hill Auditorium

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is associated with the best performing artists the world has to offer. Inaugurated at the 20th Annual Ann Arbor May Festival in 1913, this impressive structure has served as a showplace for a variety of important debuts and long relationships throughout the past 84 years. With acoustics that highlight everything from the softest 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 *Symphony No. 5*.



Hill Auditorium

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 Auditorium), Hill Auditorium, and Newberry Hall, 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 grew out of 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



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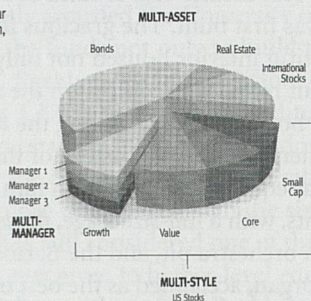
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acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS most recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. Now, with a new programmatic initiative to present song in recital, the superlative Mendelssohn Theatre has become a recent venue addition to the Musical Society's roster and the home of the Song Recital series.

Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000 square foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,800-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only two seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia Entertainment, formed a partnership with the Detroit Symphony Orchestra and played host to more than 500 performers and special events. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

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 7,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Trinity Irish Dance Company, *The Gospel at Colonus*, Orpheus Chamber Orchestra with Pepe Romero, Kodo, and Alvin Ailey American Dance Theater. In addition to the Youth Performance Series, UMS inaugurates its new First Acts program, bringing school children to regularly scheduled evening and weekend performances and providing educational contexts. For more information on UMS youth education programs, please call 734.647.6712.

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. UMS is also recognized as a "Partner in Excellence" by the Ann Arbor Public Schools.

The Youth Performance Series is sponsored by



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

MASTER OF ARTS INTERVIEW SERIES

Now entering its third year, this series is an opportunity to showcase and engage our artists in informal, yet in-depth, dialogues about their art form, their body of work and their upcoming performances. This year's series includes interviews with:

- Maestro Valery Gergiev of the Kirov Orchestra of St. Petersburg
- Jazz Tap Summit dancers and choreographers
- Pianist Mitsuko Uchida
- Choreographer Merce Cunningham
- Composer Steve Reich and Filmmaker Beryl Korot.



Kimberly Camp, Director of the Museum of African American History in Detroit, interviews choreographer Donald Byrd

PREPS (PERFORMANCE-RELATED EDUCATIONAL PRESENTATIONS)

This series of pre-performance presentations features talks, demonstrations and workshops designed to provide context and insight into the performance. Led by local and national experts in their field, all PREPs are free and open to the public and begin one hour before curtain time. Some highlights from this year's series include:

- Greg Hamilton of the Academy of Early Music hosts a brief interview with Jordi Savall, violist and Music Director of Hespèrion XX.
- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students precedes three of the four concerts by the American String Quartet.
- David Vaughan, company archivist for the Merce Cunningham Dance Company, leads talks on Cunningham's 50-year body of work.
- Professor Kenn Cox interviews members of the Lincoln Center Jazz Orchestra,
- And other highlighted PREPs featuring Naomi André, Richard LeSueur and other experts.



Dr. Alberto Nacif leads a demonstration before the performance by Los Muñequitos de Mantanzas

RESIDENCY ACTIVITIES

UMS residencies cover a diverse spectrum of artistic interaction, providing more insight and greater contact with the artists. Residency activities include interviews, open rehearsals, lecture/demonstrations, in-class visits, master classes, workshops, seminars, symposia, and panel discussions. Most activities are free and open to the public and occur around the date of the artist's performances.

Major residencies for the 98/99 season are with:

- Jazz Tap Summit
- American String Quartet/Beethoven the Contemporary Series
- *A Huey P. Newton Story*
- *The Gospel at Colonus*
- ImMERCEsion: The Merce Cunningham Dance Company

For detailed Residency Information, call 734.647.6712.

MEET THE ARTISTS: POST-PERFORMANCE DIALOGUES

The Meet the Artist Series provides a special opportunity for patrons who attend performances to gain additional understanding about the artists, performance and art form. Each Meet the Artist event occurs immediately after the performance, and the question-and-answer session takes place from the stage. This year, patrons will have the opportunity to meet, among others:

- Choreographers Bill T. Jones, Merce Cunningham and Meryl Tankard
- Members of the *a cappella* group Sweet Honey in the Rock
- Actor Roger Guenveur Smith
- The American String Quartet and composer Kenneth Fuchs
- The Emerson String Quartet with pianist Menahem Pressler

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. This year's workshops include three by Kennedy Center educators and three led by local experts tailored to UMS performances:

- **Bringing Literature to Life.** Workshop Leader: Leonore Blank Kelner, Kennedy Center Arts Educator, Monday, October 12, 4-7 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-5.
- **The Gospel at Colonus.** Tuesday, December 8, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Kodo.** Monday, January 25, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Alvin Ailey American Dance Theater.** Tuesday, February 2, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Storytelling: Involving Students in African Tales.** Workshop leader: Dylan Pritchett, Kennedy Center Arts Educator, Monday, March 8, 4-7 p.m., Balas II building, Ann Arbor, Grades 1-6
- **Special Education: Movement Strategies for Inclusion.** Workshop leader: Eric Johnson, Kennedy Center Arts Educator, Monday, March 22, 4-7 p.m. Washtenaw Intermediate School District, Ann Arbor, Grades K-8.

The Teacher Workshop Series is made possible in part by the generous support of the Charles Reinhart Realty Company.

Information on the above events can be found in the season listing in the following pages, the UMS Fall and Winter brochures, the Fall and Winter Education Listings or on the UMS Website at:

www.ums.org

1998-99 UMS Season

Look for related Educational Events listed in blue.

SEPTEMBER

EIKO & KOMA: RIVER

Friday, September 11, 8:15 P.M.

Saturday, September 12, 8:15 P.M.

Seating on the banks of the Huron River in the Nichols Arboretum.

Master Classes taught by Eiko. Ten places per class open to the public, no observers. Thursday, September 10, 11 a.m. and 12:45 p.m., U-M Dance Department. Call 734-763-5460 to register.

Brown Bag Lunch Video talk led by Eiko and Koma of their "Environmental Trilogy: *Land, Wind and River.*" Friday, September 11, 12 noon, U-M Institute for the Humanities.

Delicious Movement Class for dancers, musicians, singers, actors and visual artists taught by Eiko and Koma. Saturday, September 12, 12 noon, Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

SAN FRANCISCO SYMPHONY

MICHAEL TILSON THOMAS, CONDUCTOR AND PIANO

Sunday, September 27, 4 P.M.

Hill Auditorium

Sponsored by McKinley Associates.

Media Partner WGTE.

OCTOBER

JUAN D'MARCOS' AFRO-CUBAN ALL STARS

Friday, October 9, 8 P.M.

Michigan Theater

Sponsored by Charles Hall with additional support from AAA Michigan. Media partner WEMU.

ST. PETERSBURG PHILHARMONIC YURI TEMIRKANOV, CONDUCTOR GIDON KREMER, VIOLIN

Saturday, October 10, 8 P.M.

Hill Auditorium

Sponsored by Charla Breton Associates.

Media Partner WGTE.

JOHN WILLIAMS, GUITAR

Wednesday, October 14, 8 P.M.

Rackham Auditorium

Sponsored by Red Hawk Bar & Grill and Zanzibar.

CAPITOL STEPS

Friday, October 16, 8 P.M.

Michigan Theater

Presented in partnership with the U-M Institute for Social Research in Celebration of its 50th Anniversary. Media Partner WEMU.

GUARNERI STRING QUARTET

Sunday, October 18 P.M.

Rackham Auditorium

Sponsored by Deloitte & Touche.

BILL T. JONES/ARNIE ZANE DANCE COMPANY

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Friday, October 23, 8 P.M.

Power Center

Master Class led by Janet Wong, Company Rehearsal Director. Wednesday, October 21, 7 p.m., Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

Master Classes led by Janet Wong, Company Rehearsal Director and dancer Alexandra Beller. Ten participant and ten free observer places per class open to the public. Thursday, October 22, 11 a.m. and 12:45 p.m., U-M Dance Department. Call 734-763-5460 to register.

PREP Video talk of Bill T. Jones' work.

Friday, October 23, 7 p.m., MI League Koessler Library.

Meet the Artists Post-performance dialogue from the stage.

Media Partner WDET.

BUDAPEST FESTIVAL ORCHESTRA

IVÁN FISCHER, CONDUCTOR

ANDRÁS SCHIFF, PIANO

Saturday, October 24, 8 P.M.

Hill Auditorium

PREP "Bartók and Stravinsky at the Crossroads" Glenn Watkins, Earl V. Moore Professor Emeritus of Musicology. Saturday, October 24, 7 p.m., MI League Koessler Library.

Sponsored by Thomas B. McMullen Co.

Media Partner WGTE.

DAVID DANIELS, COUNTERTENOR WITH THE ARCADIAN ACADEMY NICHOLAS MCGEGAN, DIRECTOR AND HARPSICHORD

Tuesday, October 27, 8 P.M.

Lydia Mendelssohn Theatre

Sponsored by KeyBank with additional support from Maurice and Linda Binkov. Media Partner WGTE.

LA CAPELLA REIAL DE CATALUNYA AND HESPÉRIEN XX

JORDI SAVALL, VIOLA DA GAMBA

MONTSERRAT FIGUERAS, SOPRANO

Friday, October 30, 8 P.M.

St. Francis of Assisi Catholic Church

PREP Greg Hamilton of the Academy of Early Music interviews Jordi Savall.

Friday, October 30, 7 p.m., St. Francis School Music Room.

NOVEMBER

MICHIGAN CHAMBER PLAYERS

FACULTY ARTISTS OF THE UNIVERSITY
OF MICHIGAN SCHOOL OF MUSIC

Sunday, November 1, 4 P.M.

Rackham Auditorium

Complimentary Admission

KIROV ORCHESTRA OF ST. PETERSBURG VALERY GERGIEV, CONDUCTOR

Monday, November 2, 8 P.M.

Hill Auditorium

Master of Arts Interview and Open Rehearsal Conductor Valery Gergiev interviewed by Ann Arbor Symphony Orchestra Conductor Sam Wong. Monday, November 2, 1 p.m., Hill Auditorium. *Presented with the generous support of Dr. Herbert Sloan. Media Partner WGTE.*

VIENNA VIRTUOSI

PRINCIPAL MEMBERS OF THE

VIENNA PHILHARMONIC

ERNST OTTENSAMER, CLARINET

Thursday, November 5, 8 P.M.

Rackham Auditorium

Presented with support from Butzel Long, Attorneys and Counselors.

JAZZ TAP SUMMIT

AN ALL-STAR CELEBRATION
OF TAP DANCING

Saturday, November 7, 8 P.M.

Hill Auditorium

Photo Exhibit "Plenty of Good Women Dancers: African American Women Hoofers from Philadelphia." October 19-November 13, Ann Arbor District Library, Main Branch.

Gifts of Art Local and national tap artists perform. Thursday, November 5, 12 noon, U-M Hospital Main Lobby.

Master of Arts Interview with artists from Jazz Tap Summit. Friday, November 6, 7 p.m., MI League Hussey Room.

Master Classes with tap artists featured in Jazz Tap Summit. For information and registration, call Susan Filipiak of Swing City Dance Studio, 734-668-7782.

Jazz Tap Lecture/Demonstration by Dianne Walker. Saturday, November 7, 1 p.m., Ann Arbor District Library.

Tap Jam Saturday, November 7, 7 p.m., Hill Auditorium plaza.

Sponsored by Elastizell. Media Partner WEMU.

AMERICAN STRING QUARTET

BEETHOVEN THE CONTEMPORARY

Sunday, November 8, 4 P.M.

Rackham Auditorium

PREP Steven Whiting, U-M Assistant Professor of Musicology, with U-M School

Look for valuable information about UMS, the 1998/99 season, our venues, educational activities, and ticket information.

<http://www.ums.org>

**CHECK OUT THE
UMS WEBSITE!**

23

of Music student musicians. Sunday, November 8, 3 p.m., Rackham Assembly Hall. **Meet the Artists** Post-performance dialogue from the stage.

Delicious Experience The American String Quartet cooks for UMS patrons as a part of the UMS Delicious Experience series. Monday, November 10. For information and reservations call 734-936-6837. Brochure available in late September.

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

MITSUKO UCHIDA, PIANO
Wednesday, November 11, 8 P.M.
Hill Auditorium

Master of Arts Interview with Mitsuko Uchida. Tuesday, November 10, 7 p.m., U-M School of Music Recital Hall.
Media Partner WGTE.

**ASSAD BROTHERS
WITH BADI ASSAD**
Thursday, November 12, 8 P.M.
Rackham Auditorium
Sponsored by NBD. Additional support provided by Crown House of Gifts.

SEQUENTIA
HILDEGARD VON BINGEN'S *ORDO VIRTUTUM* (PLAY OF THE VIRTUES)
A FULLY STAGED SACRED-MUSICAL DRAMA
Friday, November 13, 8 P.M.
St. Francis of Assisi Catholic Church
PREP Benjamin Bagby, director of *Ordo Virtutum*. Friday, November 13, 7 p.m., St. Francis School Music Room.
Presented with support from the Consulate General of the Federal Republic of Germany. Media Partner WDET.

A HUEY P. NEWTON STORY
CREATED AND PERFORMED BY
ROGER GUENVEUR SMITH
LIVE SOUND DESIGN BY MARC ANTHONY THOMPSON
Wednesday, November 18 – Saturday, November 21, 8 P.M.
Trueblood Theatre
Lecture Ahmed Rahman, Ph.D. student in history. Thursday, November 19, 5 p.m., CAAS Lounge, 209 West Hall.
Meet the Artists Post-performance dialogue from the stage after each performance.
Media Partner WEMU.

**EMERSON STRING QUARTET
WITH MENAHEM PRESSLER, PIANO**
Sunday, November 22, 4 p.m.
Rackham Auditorium

Meet the Artists Post-performance dialogue from the stage.
PREP "The Trials and Tribulations of Brahms' Piano Quintet" U-M Professor Ellwood Derr, Sunday, November 22, 3 P.M. MI League, Vandenberg Room.
Sponsored by Bank of Ann Arbor.

NOVEMBER/DECEMBER

THE HARLEM NUTCRACKER
DONALD BYRD/THE GROUP
MUSIC BY DUKE ELLINGTON
AND DAVID BERGER
Friday, November 27 – Sunday, December 6
12 performances, Detroit Opera House.
Co-presented with the Detroit Opera House and The Arts League of Michigan
Youth Gospel Choirs Pre-performance songs by area youth gospel choirs sung in the lobby of the Detroit Opera House.
Lobby Exhibit Photo exhibit of local African American family life in the 1920s. Detroit Opera House lobby.

Sponsored by the University of Michigan with additional support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network, the Heartland Arts Fund, the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs. Media Partner WMXD.

HANDEL'S MESSIAH
UMS CHORAL UNION
ANN ARBOR SYMPHONY ORCHESTRA
KATHLEEN BRETZ, SOPRANO
ELLEN RABINER, CONTRALTO
GORDON GIETZ, TENOR
DEAN PETERSON, BASS
THOMAS SHEETS, CONDUCTOR
Saturday, December 5, 8 P.M.
Sunday, December 6, 2 P.M.
Hill Auditorium
Presented with the generous support of Jim and Millie Irwin.

JANUARY

TRINITY IRISH DANCE COMPANY
Friday, January 8, 8 P.M.
Power Center
Meet the Artists Meet the Trinity dancers in the lobby after the performance.
Sponsored by First of America Bank.

**GEORGE GERSHWIN:
SUNG AND UNSUNG**
NEW YORK FESTIVAL OF SONG
STEVEN BLIER AND MICHAEL
BARRETT, ARTISTIC DIRECTORS
DANA HANCHARD, SOPRANO AND
TED KEEGAN, TENOR
STEVEN BLIER AND JOHN MUSTO,
PIANO

Saturday, January 9, 8 P.M.
Sunday, January 10, 4 P.M.
Lydia Mendelssohn Theatre
Sponsored by KeyBank with additional support from Maurice and Linda Binkow. Media Partner WGTE.

RENÉE FLEMING, SOPRANO
Thursday, January 14, 8 P.M.
Hill Auditorium
PREP Naomi André, U-M Assistant Professor of Music History and Musicology. Thursday, January, 14, 7 p.m., MI League Hussey Room.
Sponsored by Pepper, Hamilton and Scheetz, L.L.P. Media Partner WGTE.

THE GOSPEL AT COLONUS
FEATURING J.D. STEELE AND
SPECIAL GUEST JEVETTA STEELE
CLARENCE FOUNTAIN AND THE
BLIND BOYS OF ALABAMA
THE ORIGINAL SOUL STIRRERS
REVEREND EARL MILLER
THE DUKE ELLINGTON CENTENNIAL
CHOIR
Friday, January 15 – Saturday, January 16,
8 P.M.
Sunday, January 17, 3 P.M.
Monday, January 18, 3 P.M.
Choir Workshop with the music director of *The Gospel at Colonus*. Saturday, November 14, Museum of African American History in Detroit. Call 734-647-6712 for information and registration.
Community Gospel Sing Along with the cast of *The Gospel at Colonus*. Wednesday, January 13, 7 p.m. Call 734-647-6712 for information and registration.
Family Performance Special one-hour performance for parents and their children. Saturday, January 16, 2 p.m., Power Center.
Sponsored by NBD. Co-presented with the Office of the Provost of the University of Michigan and presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network, the Heartland Arts Fund, the National Endowment for the Arts, and the Michigan Council for Art and Cultural Affairs. Media Partner WEMU.

continued . . .

**AMERICAN STRING QUARTET
BEETHOVEN THE CONTEMPORARY**

Thursday, January 28, 8 P.M.

Rackham Auditorium

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

**ANNE SOFIE VON OTTER,
MEZZO-SOPRANO
CHAMBER MUSIC SOCIETY OF
LINCOLN CENTER**

**DAVID SHIFRIN, ARTISTIC DIRECTOR
BENGT FORSBERG, PIANO**

Friday, January 29, 8 P.M.

Lydia Mendelssohn Theatre

PREP Richard LeSueur, Vocal Arts

Information Services, Friday, January 29, 7 p.m., MI League Hussey Room.

Sponsored by KeyBank with additional support from Maurice and Linda Binkow and STM, Inc. Media Partner WGTE.

**AMERICAN STRING QUARTET
BEETHOVEN THE CONTEMPORARY
ONE-HOUR FAMILY PERFORMANCE**

Saturday, January 30, 2 P.M.

Rackham Auditorium

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

FEBRUARY

**AMERICAN STRING QUARTET
BEETHOVEN THE CONTEMPORARY**

Sunday, February 7, 4 P.M.

Rackham Auditorium

PREP Steven Whiting, U-M Assistant Professor of Musicology with U-M School of Music student musicians. Sunday, February 7, 3 p.m., MI League Vandenberg Room.

Meet the Artists Post-performance dialogue from the stage with the ASQ and composer Kenneth Fuchs.

Lecture by composer Kenneth Fuchs. Monday, February 8, 12 noon, U-M School of Music, Room 2033.

Panel Discussion "Interdisciplinary Creativity in the Arts" moderated by U-M English Professor Julie Ellison, in conjunction with the Beethoven the Contemporary and Merce Cunningham Residencies.

Tuesday, February 9, 7 p.m., Rackham Amphitheater.

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

**IMMERCESION:
THE MERCE CUNNINGHAM
DANCE COMPANY**

Friday, February 12 – Saturday, February 13, 8 P.M.

Power Center

Mini-Course U-M students can earn 2 credit hours in a course drawn from the UMS residency. Information session held in January. Call 734-763-5460 for information. **Brown Bag Lunch** about Merce Cunningham. Tuesday, January 12, 12 noon, U-M Institute for the Humanities.

Cunningham Company Family Event Parents and their children (ages 7 and up) explore visual art, dance and music in a workshop which culminates in a free performance and reception at the Power Center on Wednesday, February 10.

Workshop held Saturday, February 6, 4 p.m. at the Ann Arbor Art Center and Dance Gallery/Peter Sparling & Co. Call 734-994-8004 x101 for information and registration, or walk-in registration at the Ann Arbor Art Center.

Youth and Adult Art Classes with connections to the Cunningham Company held in the fall and winter. Call 734-994-8004 x101 for information and registration, or walk-in registration at the Ann Arbor Art Center.

Lobby Exhibit Art from the youth class at the Ann Arbor Art Center on display February 1-14, Power Center Lobby.

Brown Bag Lunch on John Cage's Cartridge Music, presented by Laura Kuhn, Director of the John Cage Trust, and U-M Professor Stephen Rush. Tuesday, February 9, 12 noon, U-M Institute for the Humanities.

Music and Dance for choreographers and composers, with Laura Kuhn, Director of the John Cage Trust and U-M Professor Stephen Rush. Tuesday, February 9, 2:45 p.m., U-M Dance Building Studio A.

Master of Arts Interview Choreographer Merce Cunningham is interviewed by Roger Copeland with video clips of his work. Thursday, February 11, 7 p.m., U-M Dance Building, Betty Pease Studio.

Advanced Technique Master Classes taught by Meg Harper. Ten participant and ten free observer places per class open

to the public, with eight classes available. Tuesday, February 9 - Friday, February 12, U-M Dance Dept. Call 734-763-5460 to register.

Advanced Technique Master Class taught by Meg Harper. Saturday, February 13, 10:30 a.m., Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

Study Day Cunningham Company Archivist David Vaughan leads class and discussions of Cunningham and his collaborators' works at an open class and company rehearsal. Saturday, February 13, 11 a.m., Power Center balcony. Call 734-647-6712 for information and registration.

PREP Company Archivist David Vaughan leads a video discussion of Cunningham works. Friday, February 12, 7 p.m., Modern Languages Building Lecture Room. **Meet the Artists** Post-performance dialogue from the stage, Friday, February 12. **PREP** Company Archivist David Vaughan leads a video discussion of Cunningham works. Saturday, February 13, 7 p.m., MI League Hussey Room. *Media Partner WDET.*

**MAXIM VENGEROV, VIOLIN
IGOR URYASH, PIANO**

Sunday, February 14, 4 P.M.

Hill Auditorium

Sponsored by Sesi Lincoln-Mercury. Media Partner WGTE.

**ORPHEUS CHAMBER ORCHESTRA
PEPE ROMERO, GUITAR**

Monday, February 15, 8 P.M.

Rackham Auditorium

**MERYL TANKARD AUSTRALIAN
DANCE THEATRE**

FURIOSO

Friday, February 19 – Saturday, February 20, 8 P.M.

Power Center

PREP Video talk of Meryl Tankard's work. Friday, February 19, 7 p.m., MI League Hussey Room.

PREP Video talk of Meryl Tankard's work. Saturday, February 20, 7 p.m., MI League Koessler Library.

Meet the Artists Post-performance dialogue from the stage. *Media Partner WDET.*

**MICHIGAN CHAMBER PLAYERS
FACULTY ARTISTS OF THE UNIVERSITY
OF MICHIGAN SCHOOL OF MUSIC**

Sunday, February 21, 4 P.M.

Rackham Auditorium

Complimentary Admission

KODO

Tuesday, February 23 – Thursday,
February 25, 8 P.M.

Power Center

*Sponsored by NSK Corporation with support
from Beacon Investment Company and the
Blue Nile Restaurant. Media Partner WDET.*

MARCH

JAMES GALWAY, FLUTE

PHILLIP MOLL, PIANO

Thursday, March 11, 8 P.M.

Hill Auditorium

*Sponsored by Parke-Davis Pharmaceutical
Research. Media Partner WGTE.*

ABBEY LINCOLN

WITH MARC CORY, PIANO

MICHAEL BOWIE, BASS

ALVESTER GARNETT, DRUMS

Friday, March 12, 8 P.M.

Michigan Theater

*Sponsored by Miller, Canfield, Paddock and
Stone, L.L.P. Media Partner WEMU.*

TAKÁCS QUARTET

Thursday, March 18, 8 P.M.

Rackham Auditorium

**ALVIN AILEY AMERICAN DANCE
THEATER**

Friday, March 19 – Saturday, March 20,
8 P.M.

Sunday, March 21, 4 P.M.

Power Center

PREP Video talk of signature Ailey pieces.

Friday, March 19, 7 p.m., MI League
Vandenbergh Room.

PREP Video talk of signature Ailey pieces.

Saturday, March 20, 7 p.m., MI League
Hussey Room.

*Sponsored by Forest Health Services and
Mr. and Mrs. Randall Pittman. Media
Partner WDET.*

THE TALLIS SCHOLARS

PETER PHILLIPS, DIRECTOR

Wednesday, March 24, 8 P.M.

St. Francis of Assisi Catholic Church

GYPSY CARAVAN

**GYPSY CULTURE FROM INDIA TO
EASTERN EUROPE AND IBERIA**

Thursday, March 25, 8 P.M.

Michigan Theater

*Presented with support from Republic
Bank. Media Partner WDET.*

SWEET HONEY IN THE ROCK

Friday, March 26, 8 P.M.

Hill Auditorium

*Meet the Artists Post-performance
dialogue from the stage.*

Presented with support from Comerica

*Bank and the Lila Wallace-Reader's Digest
Audiences for the Performing Arts Network.
Media Partner WEMU.*

AMERICAN STRING QUARTET

BEETHOVEN THE CONTEMPORARY

Sunday, March 28, 4 P.M.

Rackham Auditorium

Beethoven the Contemporary

*Symposium Papers, panel discussion, and
keynote speaker Michael Steinberg on
Beethoven and contemporary composers.*

Saturday, March 27, 2 p.m., U-M School
of Music Recital Hall.

PREP Steven Whiting, U-M Assistant

*Professor of Musicology, with U-M
School of Music student musicians.*

Sunday, March 28, 3 p.m., Rackham

Assembly Hall.

Sponsored by Edward Surovell Realtors

*with support from the Lila Wallace-Reader's
Digest Arts Partners Program, administered*

by the Association of Performing Arts

*Presenters. Additional support is provided
by the National Endowment for the Arts.*

Media Partner Michigan Radio.

TRIO FONTENAY

Tuesday, March 30, 8 P.M.

Rackham Auditorium

APRIL

STEVE REICH ENSEMBLE

Saturday, April 10, 8 P.M.

Michigan Theater

Master of Arts Interview Composer Steve

Reich and Filmmaker Beryl Korot inter-

viewed by Mark Stryker. Friday, April 9,

time and location TBD.

Media Partner WDET.

**MOZARTEUM ORCHESTRA
OF SALZBURG**

HUBERT SOUDANT, CONDUCTOR

TILL FELLNER, PIANO

KATHARINE GOELDNER, MEZZO-

SOPRANO

Thursday, April 15, 8 P.M.

Hill Auditorium

Sponsored by Edward Surovell Realtors.

Media Partner WGTE.

LATIN BALL

WITH ¡CUBANISMO!

FEATURING JESÚS ALEMAÑY

Friday, April 16, 8 P.M.

Michigan Theater

Media Partner WEMU.

EWA PODLEŚ, CONTRALTO

JERZY MARCHWINSKI, PIANO

Saturday, April 17, 8 P.M.

Lydia Mendelssohn Theatre

*PREP by Richard LeSueur, Vocal Arts
Information Services. Saturday, April 17,
7 p.m., Modern Languages Building
Lecture Room.*

*Sponsored by KeyBank with additional
support from Maurice and Linda Binkow.*

Media Partner WGTE.

ANONYMOUS 4 AND LIONHEART

Sunday, April 18, 8 P.M.

St. Francis of Assisi Catholic Church

MONSTERS OF GRACE

A DIGITAL OPERA IN 3-DIMENSIONS

MUSIC BY PHILIP GLASS

DESIGN AND VISUAL CONCEPT BY

ROBERT WILSON

PERFORMED BY THE PHILIP GLASS

ENSEMBLE

Thursday, April 22, 8 P.M.

Michigan Theater

Media Partner WDET.

**LINCOLN CENTER JAZZ ORCHESTRA
WITH WYNTON MARSALIS**

**A CENTENNIAL CELEBRATION OF
DUKE ELLINGTON**

Friday, April 23, 8 P.M.

Hill Auditorium

*PREP Kenn Cox, Professor of Music at
Michigan State and Wayne State Universities,
interviews members of the Lincoln Center
Jazz Orchestra. Friday, April 23, 7 p.m.,
MI League Hussey Room.*

*Co-sponsored by Arbor Temporaries/Personnel
Systems, Inc. and Mechanical Dynamics
with support from the Lila Wallace-Reader's
Digest Audiences for the Performing Arts
Network, the Heartland Fund, the National
Endowment for the Arts and the Michigan
Council for Arts and Cultural Affairs.
Media Partner WDET.*

**NHK SYMPHONY ORCHESTRA
OF TOKYO**

CHARLES DUTOIT, CONDUCTOR

SARAH CHANG, VIOLIN

KAZUE SAWAI, KOTO

Sunday, April 25, 4 P.M.

Hill Auditorium

*Sponsored by Trimas Corporation with
additional support from Weber's Inn.
Media Partner WGTE.*

MAY

FORD HONORS PROGRAM

Featuring the presentation of the 1999

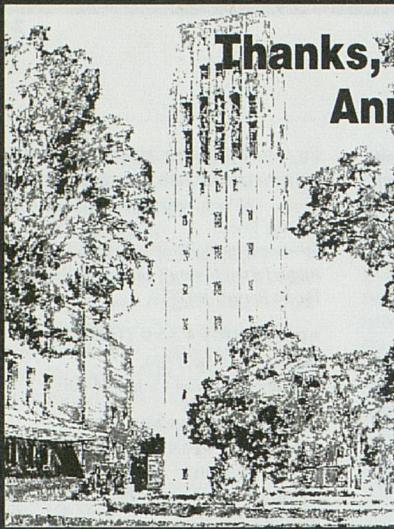
UMS Distinguished Artist Award

(Artist to be announced in January, 1999)

Saturday, May 8, 6 P.M.

Hill Auditorium and Michigan League.

*Sponsored by the Ford Motor Company
Fund.*



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Performance Network

1998-99 Professional Premiere Series

Avenue X: an a capella musical

book & lyrics by John Jiler, music by Ray Leslee

Sept. 24-Oct. 18, 1998

Two young men cross the divide of Avenue X in 1963.

Directed by Darryl V. Jones

The Talking Cure

by Rachel Urist

Oct. 29- Nov. 15, 1998

Sex, scandal and betrayal - just another day
at the analyst. Directed by Susan Arnold

Innocent Thoughts

by William Missouri Downs

Nov. 19- Dec. 13, 1998

A steamy courtroom drama, in which the search for truth
collides with political correctness and power struggles.

Directed by Johanna Broughton.

For Information Call
663-0681



University Musical Society

of the University of Michigan

1998-1999 Fall Season

Event Program Book

Saturday, October 24 through Sunday, November 1, 1998

General Information

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

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

While in the Auditorium

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

Cameras and recording equipment are not allowed in the auditorium.

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

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 734-763-1131.

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

Budapest Festival Orchestra

3

Iván Fischer, music director and conductor
András Schiff, piano

Saturday, October 24, 8:00pm
Hill Auditorium

Arcadian Academy

17

David Daniels, countertenor
Nicholas McGegan, harpsichord

Tuesday, October 27, 8:00pm
Lydia Mendelssohn Theatre

La Capella Reial de Catalunya and Hespèrion XX

23

Jordi Savall, viola de gamba
Montserrat Figueras, soprano

Friday, October 30, 8:00pm
St. Francis of Assisi Catholic Church

Michigan Chamber Players

41

Sunday, November 1, 4:00pm
Rackham Auditorium

*The Thomas B. McMullen Company
welcomes you to this performance of the
Budapest Festival Orchestra. We are proud
to help the University Musical Society
continue its tradition of presenting the
finest in performing arts.*



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University Musical Society of the University of Michigan • Ann Arbor



One of the world's pre-eminent exponents of the Central European quartet tradition, the Takács (pronounced TAH-kahsh) Quartet has appeared regularly in every major musical capital and prestigious festival in the world. The Quartet was formed by a group of students at Budapest's Liszt Academy in 1975 and has a wide discography, including a widely-praised recent release of the complete Bartók quartets.

PROGRAM

- HAYDN String Quartet in G Major, Op. 77, No. 1,
Hob. III:81
BARTÓK String Quartet No. 3
DVORÁK String Quartet in E-flat Major, Op. 51

Takács

Thurs, Mar 18⁸ P.M.
Rackham Auditorium

Quartet

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**University
Musical
Society**

and

**Thomas B.
McMullen
Company**

present

Budapest Festival Orchestra

IVÁN FISCHER, *Music Director and Conductor*
ANDRÁS SCHIFF, *Piano*

Program

Saturday Evening, October 24, 1998 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Igor Stravinsky

Jeu de Cartes

First Deal
Second Deal
Third Deal

Béla Bartók

Piano Concerto No. 2, Sz. 95

Allegro
Adagio-Presto-Adagio
Allegro molto

ANDRÁS SCHIFF, *piano*

INTERMISSION

Stravinsky

Petrushka (1947)

Burlesque in Four Scenes
The Shrove-Tide Fair
Petrushka's Cell
The Blackmoor's Cell
The Shrove-Tide Fair

Tenth Performance
of the 120th Season

120th Annual Choral
Union Series.

*The photographing or sound
recording of this concert or
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recording is prohibited.*

Special thanks to Tom McMullen for his generous support through the Thomas B. McMullen Company. Additional support is provided by media partner WGTE.

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

Special thanks to Glenn Watkins for serving as the speaker for this evening's Pre-performance Educational Presentation (PREP).

Exclusive Representation for Iván Fischer: Harrison/Parrott Ltd.

Exclusive Representation for András Schiff: Shirley Kirshbaum & Associates, Inc.

Maestro Fischer and the Budapest Festival Orchestra record exclusively for the Philips label.

Mr. Schiff has recorded for Denon, Fidelity, ISM and London/Decca Records and records for Atlantic Classics/Teldec label.

Large print programs are available upon request.

Bartók in Performance

By András Schiff

Béla Bartók, like J.S. Bach before him, gave a great deal of thought to the musical education of children. In Bach's *Notenbuchlein* for Anna Magdalena and Wilhelm Friedemann Bach, containing two- and three-part Inventions, we find the finest examples of great music for children; and, more than two centuries later, these are echoed by Bartók's four-volume work *Gyermekneknek* (For Children) and his six-volume *Mikrokosmos*. His younger son Peter was taking piano lessons and through *Mikrokosmos* he gave him music that was simple, educational and modern at the same time.

When I started taking piano lessons with Elizabeth Vadasz in 1959, she almost immediately gave me pieces by Bartók to learn. This was one of the few positive features of post-Stalinist Hungary: an excellent system of music education (free of charge), a system in which, even though Bartók only died in 1945, his music has found a firm place. Being confronted with the particular harmonic, melodic and rhythmic elements of this music, a musical child could absorb this "language" as naturally as he could his mother tongue.

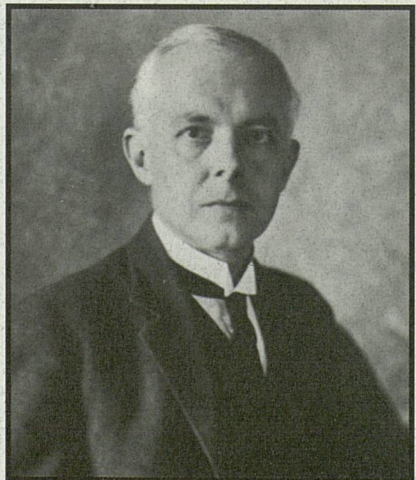
Gyermekneknek is a collection of folksong arrangements (from Hungary and Slovakia), the texts of which can be found at the end of each volume. It was a pleasure to play and sing these simultaneously (although one was slightly puzzled by the occasional remark: "text is not printable").

Mikrokosmos, on the other hand, although it uses material that is not directly based on folk music, thus making it much harder to comprehend, is, however, a wonderful introduction to the Bartókian style and language. Its volumes contain pieces of progressive difficulty so that a student can spend many years with them. Indeed, the

last two books are of such complexity that they cannot really be considered as educational pieces.

From these two cycles, though, one can understand all the other major piano works, the most important of which being the *Sonata* and *Out of Doors*, both written in the crucial year of 1926. These, together with the *Piano Concerto No. 1*, are the most radically dissonant pieces, in which Bartók first discovered the special sonorities of percussion instruments. Indeed, in the solo works, we seem to hear their sound without them being there.

Let me now try and say something about Bartók the pianist. Of all performers — past or present — none has impressed me as much as he did. Even on records (I am too young to have heard him in person) his artistry is overwhelming. It is a great privilege that he left a relatively large number of recorded documents from which we can study the authentic Bartók style. And although, even today, many people think of him as a percussive pianist, this is sheer nonsense. While his rhythm is rock-solid, he never produces an ugly sound, he never bangs. He is capable of a great lyricism and tenderness that is most touching, yet he never falls into the trap of sentimentality. And perhaps most important is his use of



Béla Bartók

rubato (or *parlando*), a speaking way of playing.

Bartók was a composer who was meticulous about detailed notation: he writes metronome markings everywhere, he times every little segment of a piece, and each score is covered by hundreds of dynamic, phrasing and articulation markings. In listening to him play a piece we can hear that he observes these markings, but the notation and the sound experience hardly resemble each other. Indeed, Bartók's use of agogics is so subtle that our present notational system is inadequate to convey it. But, let's face it, isn't this true of all great composers? When we are taught that in classical music four semiquavers must be played absolutely equally, then we are far removed from the truth.

Bartók's qualities as a performer are also obvious when he plays Bach, Mozart, Beethoven, Chopin or Brahms. He was also a marvelous ensemble player, his partnerships with the Hungarian-born violinist Joseph Szigeti and contralto Mária Basilides are legendary.

It is impossible, however, to imitate another artist; it is also somehow wrong. And imitations soon turn into caricatures. Yet it is obvious that Bartók's way of playing his own music is right. It is also obvious that, as a performer, I have to follow him with my own personality, something which I cannot hide.

This music could not be more Hungarian, but you do not have to be Hungarian to play it well. It is essential, though, to recognize the idiom, which is as closely related to the language as is Schubert's to German, Janacek's to Czech, and Debussy's to French. The performer of these composers' works must, therefore, be familiar with the character of their languages. It only remains for us to hope that the world will soon understand that Bartók's music is neither brutal nor percussive: it only seems so in certain performances.

Jeu de Cartes

(The Card Game, 1936)

Igor Stravinsky

Born June 17, 1882 in Oranienbaum near

St. Petersburg

Died April 6, 1971 in New York

Stravinsky, who had established his world reputation with three Russian-inspired ballets, remained partial to danced theater for the rest of his life. In his post-*Rite of Spring* ballet scores, he strove in general for lighter themes and more grace than high drama onstage. In *Apollon Musagète*, he created a model of calm and clarity. *Le baiser de la fée* (*The Fairy's Kiss*) is a romantic tribute to Tchaikovsky. And in *Jeu de cartes* (*The Card Game*, sometimes known as *The Card Party*) the cards in a deck come alive and act out their struggle during a game of poker.

The idea for a poker ballet came from Stravinsky, who was an avid poker player. He suggested it to Lincoln Kirstein's American Ballet when the company commissioned a new work from him. He worked out the scenario with M. Malaieff, a friend of his older son's. The action of the ballet was set forth in the preface to the printed score:

The characters in this ballet are the chief cards in a game of Poker, disputed between several players on the green cloth of a card-room. At each deal the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card. During the first deal, one of the players is beaten, but the other two remain with even "straights", although one of them holds the Joker.

In the second deal, the hand that holds the Joker is victorious, thanks to four Aces who easily beat four Queens. Now comes the third deal. The action becomes more and more acute. This time

it is a struggle between three “flushes.” Although at first victorious over one adversary, the Joker — strutting at the head of a sequence of Spades — is beaten by a “Royal Flush” in Hearts. This puts an end to his malice and knavery.

The music of the ballet, which is in three “deals”, is played without pause. Each of the “deals” begins with the same fanfare-like music. The first “deal” contains a *pas d'action* in which the game begins. In its middle is the agitated “Dance of the Joker,” which is followed by a “waltz-coda.”

In the second “deal” we hear a “March of Hearts and Spades” and then a set of virtuosic variations in which each of the four Queens comes forward for a solo. In these solos, commentators have heard echoes of well-known classical works such as Beethoven’s *Symphony No. 8* and Johann Strauss’s *Fledermaus*. This “deal” also contains numerous allusions to some of Stravinsky’s own compositions including the *Capriccio* for piano and orchestra, the opera *Mavra*, and many more. The second “deal” concludes with a *pas de quatre* and another march.

The third “deal” has a waltz that plays with motifs from Ravel’s *La Valse*, and a “Presto” (the battle of the Hearts and Spades) that sounds a lot like the Overture to Rossini’s *Barber of Seville*. The final dance happily celebrates the victory of the Hearts. At the very end, the opening fanfare is transformed into what begins to recall the final scene of *Petrushka* — but the same motif that sounded menacing in the earlier work is now little more than the cards of the deck taking their last bow.

Jeu de cartes was premièred at New York’s Metropolitan Opera House in April 1937, with choreography by George Balanchine. It shared a triple bill with *Apollon Musagète* and *The Fairy’s Kiss*. Stravinsky’s second ballet trilogy — a neo-Classical one this time — was thus complete.

Piano Concerto No. 2, Sz. 95 (1931)

Béla Bartók

Born March 25, 1881 in Nagyszentmiklós, Hungary (now Sinnicolau Mare, Romania)
Died September 26, 1945 in New York

“I wrote my *First Concerto for Piano and Orchestra* in 1926,” Béla Bartók recollected in 1939. “I consider it a successful work although its writing is a bit difficult — one might even say very difficult! — as much for orchestra as for audience. That is why some years later (1930–31), while writing my *Second Concerto*, I wanted to produce a piece which would contrast with the first: a work which would be less bristling with difficulties for the orchestra and whose thematic material would be more pleasing. This intention explains the rather light and popular character of most of the themes of my latest concerto: a lightness that sometimes almost reminds me of one of my youthful works, the *First Suite for Orchestra* (Op.3).”

To us today, Bartók’s often-reprinted words about his *Concerto No. 2* are not a description of the work so much as an inside view of it, an interesting complement to what the concerto has come to mean to audiences of our time. During the last sixty years, after all, many listeners (to say nothing of orchestras) have gotten used to the “difficulties” of the *Concerto No. 1*, but not many people today have ever heard the *First Suite*, a fifty-minute composition of 1905 which combined a strong dose of Richard Strauss’s influence with the Hungarian popular style that Bartók turned away from after 1907, having discovered the authentic peasant music of the countryside. It is interesting that Bartók should even bring up this once-successful work in 1939, three years after a rather uncomfortable incident involving it. In 1936, a Hungarian literary and cultural society presented Bartók with a medal, specifically for the *First Suite*. Offended by the way his whole mature oeuvre was

ignored by the society, Bartók refused to accept the honor, and wrote a sharply-worded open letter to make his point.

Of course, Bartók did say in the letter: "I do very much like this work of mine; it is really an outstanding achievement for a young man twenty-four years of age." Still, even if Bartók wanted to recapture the "lightness" of his early work, he did so by entirely different stylistic means.

It is impossible to miss the neo-Classical tendencies of the work. Possibly influenced by Stravinsky's *Concerto for Piano and Winds* (1924), Bartók scored the orchestral accompaniment of the first movement for winds alone. The Bachian ostinato rhythms may also have come to Bartók via his Russian contemporary, though he himself turned increasingly to the study of Baroque keyboard music during these years. The most conspicuous Stravinsky reference occurs at the beginning of the *Concerto*: the first six notes of the opening trumpet theme are identical (though in a different rhythm) to the famous Russian theme from *The Firebird*. In Bartók's hands, however, all these borrowed elements turn into something only he could have written. More interested in variation technique and large-scale structural symmetries than Stravinsky, Bartók wove *The Firebird* theme into the fabric of the whole piece by deriving numerous other motifs from it in the first and third movements, which are structurally related. His elaborate contrapuntal methods included inverse and retrograde motion, as he himself pointed out in his analytical guide to the *Concerto*.

The work's heartpiece is the "Adagio", which incorporates a *scherzo* as its middle section. The "Adagio" begins with a mysterious chorale, in six-part harmony made up of layers of perfect fifths superimposed on one another, and played by the muted strings. The chorale alternates with the gentle theme of the piano, until both are sud-

denly displaced by the whirlwind "Presto", after which the "Adagio" returns in a varied form.

The finale adds one significant new theme to the ones taken over from the first movement: a motif based on an ascending minor third (an interval that figures prominently in many Bartókian themes!) shared by the solo piano and the timpani. In addition, the six notes from *The Firebird* return in many new guises, including a dreamy, romantic version with poetic piano arpeggios. The ending, however, is firm and decisive. The brass end their last phrase with the typical descending-fourth cadence known from so many Hungarian folksongs; the piano and the rest of the orchestra respond by a few modal chords that are closer to Kodály than to Stravinsky, to create the "light" ending Bartók had desired.

Petrushka (1947 version)

Burlesque in Four Scenes
Igor Stravinsky

After the resounding success of *The Firebird* in 1908, Stravinsky had become an instant celebrity in Paris. His name was now inseparable from the famous *Ballets Russes*, whose director, Sergei Diaghilev, was anxious to continue this most promising collaboration. Plans were almost immediately underway for what eventually became *The Rite of Spring*. But events took a slight detour: in the summer of 1910, Stravinsky began writing a piece for piano and orchestra in which the piano represented for him "a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The puppet was none other than *Petrushka*, the popular Russian puppet-theatre hero, the equivalent of Punch in "Punch and Judy" shows.

When Diaghilev visited Stravinsky in Lausanne later in the summer, he expected

his friend to have made some progress with *The Great Sacrifice* (the working title of *The Rite*); instead, he found him engrossed in a completely different composition. Diaghilev immediately saw the dramatic potential of Stravinsky's concert piece, and persuaded the composer to turn it into a ballet. (The soloistic handling of the piano in the final version is a reminder of the origins of the piece.) Alexandre Benois, a Russian artist and a longtime Diaghilev collaborator, wrote the scenario with Stravinsky, and designed the sets and costumes for the performance.

Petrushka was described by a famous carnival showman as "a devil-may-care oddball, a wisecracker and disturber of the peace." As Richard Taruskin has pointed out in his recent book on Stravinsky, however, the hero of the ballet has little to do with that characterization. It is, rather, a reincarnation of Pierrot, the sad-eyed clown with a white face and wearing a white suit with large black buttons. The plot was not based on the Russian *Petrushka* plays but rather on the classical love triangle involving Pierrot, Colombine and Harlequin. Yet in the first and last scenes, Benois re-created the atmosphere of the old shrove-tide fairs in St. Petersburg, a tradition that had already disappeared but one he still remembered from his childhood. The structure of the ballet, then, with two outer scenes depicting a fair in Old Russia and two inner scenes representing a love story that transcends time and place, is more than a neat symmetrical device. It expresses a contrast between things Russian and international, between the public and the private spheres, and between the worlds of humans and puppets. As Taruskin has observed, however,

the "people"...are represented facelessly by the *corps de ballet*. Only the puppets have "real" personalities and emotions. The people in *Petrushka* act and move mechanically, like toys. Only the puppets act spontaneously, impulsively — in a word, humanly.



Igor Stravinsky

a wide variety of sources, ranging from the first scientific collections of folk music, recorded with the then-new phonograph, to urban songs that were "in the air." His treatment of these sources was far more radical, as far as harmonies are concerned, than it had been in *The Firebird*; especially in the second scene, "Chez Pétrouchka," we see significant departures from the nineteenth-century Russian tradition that Stravinsky had learned from his teacher Rimsky-Korsakov and that he had been following much more closely in his first ballet.

The first of the four tableaux ("The Shrove-Tide Fair") is shaped by an alternation between the noise of the crowd and numbers played by street musicians. At first we hear a flute signal accompanied by rapid figurations that evoke the bustle of the fair. Soon the entire orchestra breaks into a boisterous performance of a Russian beggars' song, followed by the entrance of two competing street musicians, a hurdy-gurdy player and one with a music box. Of the two popular tunes, heard first in succession and then simultaneously, one is a Parisian street tune about the famous actress Sarah Bernhardt who had a wooden leg ("*Elle avait un' jambe en bois*" — "She had a wooden leg"). This song, by a certain Mr.

In composing the music of *Petrushka*, Stravinsky made use of an unusually large number of pre-existent melodies — either Russian folk music or popular songs of the time.

These came to Stravinsky from

Spencer, was protected by copyright, although Stravinsky didn't realize this at the time of composition. As a result, a percentage of the royalties from every performance of *Petrushka* all over the world has been going to the author of the song or to his heirs. The other song was a well-known Russian melody, sometimes set to bawdy lyrics, that Stravinsky remembered from his youth.

The competition of the street musicians suddenly stops and the beggars' song returns as a general dance. The signal from the beginning closes the first half of the tableau. Now the puppet theatre opens, and the Showman, playing his flute, introduces *Petrushka*, the *Ballerina*, and the Moor to the audience. As he touches them with his flute, the three puppets begin the famous "Russian Dance" in which the piano plays a predominant part. (This was one of the two sections in Stravinsky's *Konzertstück*.) The irresistible force of this passage lies in the varied repetitions of short rhythmic figures and simple melodies harmonized with repeated or parallel-moving chords. These features became important hallmarks of Stravinsky's style in later years. The dance has a lyrical middle section where the same melody is played more softly by the piano, accompanied by the harp and winds. Finally, the loud version returns; the dance and the tableau end with a bang.

The second tableau is a reworking of what was originally called "Petrushka's Cry" in the concert piece for piano and orchestra. It starts with the sonority that has become emblematic of the work: two clarinets playing in two different keys at the same time. After a short piano cadenza, we hear a theme giving vent to *Petrushka*'s anger and despair at his failure to win the *Ballerina*'s heart. His fury suddenly changes into quiet sadness in the following slow pseudo-folk-song, played by the duo of the first flute and the piano with only occasional interjections

from other instruments. The *Ballerina* enters, and *Petrushka* becomes highly agitated. Then she leaves, and the earlier despair motif closes the tableau.

The third tableau takes place in the Moor's room. His slow dance is accompanied by bass drum, cymbals, and plucked strings, whose off-beat accents impart a distinctly Oriental flavor to the music. The melody itself is played by a clarinet and a bass clarinet pitched two octaves apart. Soon the *Ballerina* comes in ("with cornet in hand", according to the instructions), and dances for the Moor as the trumpet (which in the 1947 version replaces the cornet of the original) plays a rather simple tune accompanied only by the snare drum. She then starts waltzing to two melodies by Viennese composer Joseph Lanner (1801-1843, a forerunner of the great Strauss dynasty), while the Moor continues his own clumsy movements (for a while, the two melodies are heard simultaneously). The waltz is abruptly interrupted as *Petrushka* enters to motifs familiar from the second tableau. His fight with the Moor is expressed by excited runs that, like *Petrushka*'s earlier music, are "bitonal" in the sense that the same melodic lines are played in two keys at the same time. The orchestra plays some violent, repeated *fortissimo* chords as the Moor pushes *Petrushka* out the door.

The fourth and last tableau brings us back to the fair, where, as the evening draws closer, more and more people gather for the festivities. A succession of numbers is performed by various groups taking turns at center stage. A group of nursemaids dances to the accompaniment of two Russian folk-songs which, according to a technique already seen several times, are heard first in succession and then simultaneously. Next, a peasant enters with a bear that dances to the peasant's pipe (the pipe is represented by the shrill sounds of two clarinets playing in

their highest register). After this, a drunken merchant comes in: his tune is played in unison by the entire string section, with frequent *glissandos*, against a motley succession of ascending and descending runs in the woodwinds and brass. Two Gypsy girls perform a quick dance whose melody is given to the oboes and the english horn, with harps and plucked strings in the background, and then both the merchant's tune and the Gypsy dance are repeated.

The Russian folksong of the coachmen and stable boys comes next, scored mainly for brass; that of the nursemaids, which began the whole scene, returns on clarinets and bassoons. The coachmen's dance is taken over by the full orchestra, only to be suddenly displaced by the mummers, who, in their funny masks, jest and dance with the crowd to some loud and highly rhythmic music in which the brass predominates.

Suddenly the celebration is disrupted by a scream coming from the side of the theatre. Petrushka rushes in, pursued by the Moor who soon overtakes him and strikes him down. The two clarinets, whose dissonant intervals have followed Petrushka throughout the piece, emit a final piercing shriek that fades away in a *pianissimo* as the hero expires. Some soft woodwind solos, accompanied by high-pitched violin tremolos, lament Petrushka's death. But as the Showman arrives to pick up the puppet and take him back to the theatre, Petrushka's ghost appears overhead as two trumpets intone his melody in a tone that is aggressive, mocking and menacing at the same time. There are only a few string *pizzicatos* as the curtain falls; the last event in the piece is the resurgence of Petrushka the invincible, thumbing his nose at the magician and at the entire world, which had been so hostile to his pure and sincere feelings.

Program notes by Peter Laki.

Budapest Festival Orchestra

When in 1983 conductor Iván Fischer and pianist Zoltán Kocsis decided to establish a new orchestra, no one guessed that this was the beginning of one of the most successful and exciting musical ventures on the Hungarian and international music scene.

After nine successful years of a few concerts every season in 1992 it became the permanent orchestra of Budapest. The painstaking preparations the musicians under the leadership of Iván Fischer made for their productions created a new standard in the concert hall of Hungary.

Today, the Budapest Festival Orchestra is not only Hungary's finest and most popular symphonic orchestra (its concerts, as a rule, are sold out), but one of the most successful musical ensembles internationally. It is a welcome guest at leading music festivals (Salzburg, Lucerne, Paris, London, Bruxelles, Los Angeles, Hong Kong etc.), as it is in the most prestigious concert halls, from the Viennese *Musikvereinsaal* and *Konzerthaus* to Carnegie Hall in New York, the *Théâtre des Champs-Élysées* in Paris and the *Concertgebouw* in Amsterdam.

Guest artists regularly appearing with the Budapest Festival Orchestra include some of the finest musicians of our times: Kurt Sanderling, Lord Yehudi Menuhin, Gidon Kremer, Andras Schiff, Heinz Holliger, Radu Lupu, Lynn Harrell, Marek Janowski, Charles Dutoit, Eliahu Inbal, Robert Holl, Rudolf Barshai, Helen Donath, Agnes Baltsa, Pinchas Steinberg, Edith Mathis, Jund Anderson, Ida Haendel, Martha Argerich, and David Zinman. Sir George Solti was Conductor Emeritus of the orchestra until his untimely death in 1997.

The orchestra's opera projects also receive great acclaim (*Così fan tutte* 1992, *Idomeneo* 1993, *Turco in Italia* and *Orfeo ed Euridice* 1996). The orchestra's special cycles are reg-

ularly presented in leading musical centers and concert series of the world: Bartók-cycle 1995 (New York, Paris, Cologne, Frankfurt, Brussels), Brahms-cycle 1997 (Flanders Festival, France), Bartók/Stravinsky-cycle 1997/98 (Edinburgh, London), Mahler-cycle (Vienna, Frankfurt, Athens).

In addition to its concert series at the prestigious Liszt Academy of Music in Budapest, in this 1998 season the BFO has appeared in concert at the *Théâtre des Champs Elysées*, Paris; Auditorium Ravel, Lyon; also Toulouse, Duisburg, Munich, Vienna, Frankfurt, Le Mans, Helsinki, the Hollywood Bowl, Salzburg and Bucharest.

Upcoming engagements in 1999 include a tour of England, Holland and France followed by invitations to Bergen Festival, the Tonhalle of Zurich, the Festival of Saarland, Bad Kissingen, Weimar, the Festival of Radio France, the Festival of *La Rogue d'Atheron*, Flanders Festival, Beethoven Festival of Bonn, Vienna, Rome and the *Alte Oper* of Frankfurt.

In order to ensure its musicians' versatile artistic development, the BFO also organizes a chamber music concert series, concerts for children, and runs a special project for music education. It has also established its own post-graduate orchestral academy for young musicians.

The Budapest Festival Orchestra under Music Director Iván Fischer signed an exclusive contract with Philips Classics in 1995. Several recordings had already been made for the company — Bartók's Piano Concertos, Ravel and Debussy Piano Concertos. The first releases under the new contract have been orchestral works by Bartók and the *Faust Symphony* by Liszt, followed in 1998 by Liszt's *Hungarian Rhapsodies* and the third volume of Bartók's orchestral works.

As a pioneering venture in Hungarian cultural life, the orchestra is supported by the city of Budapest together with the

Budapest Festival Orchestra Foundation established in 1992 with money from a number of Hungarian and foreign corporations.

This performance marks the Budapest Festival Orchestra's second appearance under UMS auspices.

One of the most renowned conductors of today's world of classical music, Iván Fischer was born into a musical Hungarian family in 1951. He attended the Bela Bartók Conservatory in Budapest where he studied piano, violin, cello and composition. He continued his musical studies in Vienna, where he graduated in Hans Swarowsky's famous conducting class. He became interested in early music and worked closely with



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Iván Fischer

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His international career began at the age of twenty-five when Mr. Fischer won the BBC's Rupert Foundation Conducting Competition and with it invitations to conduct the major British orchestras.

Extremely active in opera, Fischer was music director of the Kent Opera from 1984 until 1989 and has also conducted productions at the Royal Opera House Covent Garden, the Vienna State Opera, the Bastille Opera of Paris and the opera houses of Zurich, Frankfurt, Stockholm, Brussels and Budapest.

In 1983, Maestro Fischer founded the Budapest Festival Orchestra together with his colleague and friend, pianist Zoltán Kocsis. The success of this new orchestra was quickly recognized by audiences and critics throughout the world and invitations to prestigious festivals and concert series were forthcoming.

Iván Fischer is in great demand as a conductor with many of Europe's major orchestras, including the Berlin

Philharmonic, Royal Concertgebouw Orchestra, Israel Philharmonic, Bayerischer Rundfunk Orchester, Chamber Orchestra of Europe, NHK Tokyo, Orchestre National de France and the Orchestra of the Age of Enlightenment.

Principal Guest Conductor 1989-1996 of the Cincinnati Symphony Orchestra, Mr. Fischer has conducted numerous orchestras in North America, including the Baltimore Symphony, Montreal Symphony, Pittsburgh Symphony, Chicago Symphony, Los Angeles Philharmonic, Toronto Symphony, St. Paul Chamber Orchestra, St. Louis Symphony, San Francisco Symphony, Philadelphia Symphony and the Cleveland Symphony Orchestra.

Iván Fischer, now an exclusive artist of Philips Classics, has recorded extensively for Philips, CBS, Sony, Decca, Hungaroton and Quintana.

This performance marks Iván Fischer's second appearance under UMS auspices.

Pianist **András Schiff** is recognized worldwide for his thoughtful and inspired interpretations in recital and concerto performance, chamber music and recording. Born in Budapest, Hungary in 1953, he began piano lessons at age five with Elisabeth Vadász and continued his musical studies at the Ferenc Liszt Academy with Professor Pál Kadosa, György Kurtág and Ferenc Rados; he also worked with George Malcolm in London.

Today, Mr. Schiff occupies a prominent position among the world's leading musicians. He has performed concertos with the major orchestras of Europe, North America, Japan and Israel and appears regularly at the festivals of Salzburg, Vienna, Lucerne, Edinburgh and Schubertiade Feldkirch. Recitals and special projects take him to all of the international music capitals and

include many special cycles, most notably the major keyboard works of Bach, Haydn, Mozart, Schubert and Bartók. Mr. Schiff has also begun conducting Bach, Beethoven and Mozart programs from the keyboard. Since childhood, András Schiff has enjoyed playing chamber music and he continues to do so in different capacities with close friends and colleagues. From 1989 to 1998, Mr. Schiff was artistic director of *Musiktage Mondsee*, which he founded near Salzburg, Austria.

András Schiff's 1998-99 North American engagements begin in October on tour with Iván Fischer and the Budapest Festival Orchestra. They will visit Berkeley, Ann Arbor, Iowa City and New York's Carnegie Hall. Programs will feature orchestral works of Stravinsky and the three piano concertos of Bartók. Mr. Schiff returns to North America in March for solo recitals in Philadelphia, Ft. Worth, Toronto, Minneapolis, Urbana and New York's Carnegie Hall. He joins Mariss Jansons and the Pittsburgh Symphony Orchestra and Bernard Haitink and the Boston Symphony Orchestra in performances of Beethoven's *Piano Concerto No. 4*. He will also perform Bach's *Concerto in d minor* and Beethoven's *Piano Concerto No. 5 (Emperor)* with the Minnesota Orchestra and Eiji Oue.

Both Mr. Schiff and Mr. Oue will conduct portions of the performance.

András Schiff has made several recordings, many of which have received international prizes. His most important recordings are for London/Decca: the keyboard works and concertos of J. S. Bach, the Mozart piano concertos with Sándor Végh and the Camerata Academica Salzburg and the complete Schubert piano sonatas. For the Teldec label, Mr. Schiff has released the five Beethoven piano concertos with Bernard Haitink and the Staatskapelle Dresden, the Bartók piano concertos with Iván Fischer and the Budapest Festival Orchestra and several albums of music by Schumann.

Among other high distinctions, András Schiff was awarded the Bartók Prize in 1991 and the "Claudio Arrau Memorial Medal" from the Robert Schumann Society in Dusseldorf in 1994. In March 1996 he was awarded the highest Hungarian distinction, the "Kossuth Prize" and in May 1997, he received the "Leonie Sonnings Music Prize" in Copenhagen.

This performance marks András Schiff's debut under UMS auspices.



András Schiff

Budapest Festival Orchestra

Iván Fisher, *Music Director and Conductor*

I Violin

Tamás Major
 Bence Asztalos
 Ágnes Biró
 László Cser
 Galina Danyilova
 Mária Gál-Tamási
 Radu Hrib
 István Kádár
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 László Paulik
 János Selmecki
 Péter Szűts
 Tamás Zalay

II Violin

Tamás Szabó
 Balázs Bozzai
 Györgyi Czirok
 Zsolt Czutor
 Gábor Fias
 Tibor Gátay
 Yoshiko Hagiwara
 Krisztina Haják
 Pál Jász
 Éva Nádai
 Bertold Oppitz
 Natasa Sós
 Levente Szabó
 Zsolt Szefcsik

Viola

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 Eszter Baráti
 Lajos Dvorák
 Éva Eckhardt
 Györgyi Kertész
 Gabriella Liptai
 Koussay Hussain Mahdi
 Györgyi Markó
 Rita Sovány

Contrabass

Zsolt Fejérvári
 Bence Horváth
 Károly Kaszás
 Géza Lajhó
 László Levai
 László Pége
 István Tóth

Flute

Erika Sebók
 Gabriella Pivon
 Annett Jóföldi

Oboe

Dudu Carmel
 Beata Beata
 Bela Horvath

Clarinet

Zsolt Szatmari
 Akos Acs
 Laszlo Gy. Kiss

Bassoon

József Vajda
 Sandor Patkós
 Zsanett Pfujd

Horn

László Rákos
 László Gál
 Tibor Maruzsa
 Dávid Bereczky
 Gergely Sugár

Trumpet

Ádám Rixer
 Zsolt Czeglédi
 József Boros
 Zoltán Szúcs

Trombone

Ferenc Kóczias
 Peter I. Balint
 József Ronyecz

Tuba

József Bazsinka

Timpini

Zoltán Rácz

Percussion

Károly Bojtos
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Sonata 11

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Partite Sopra La follia (for solo harpsichord)

Scarlatti

Perchè tacete (Cantata) DAVID DANIELS, *Countertenor*

Eleventh Performance
of the 120th Season

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David Daniels appears courtesy of Columbia Artists Management Inc.,
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The seventeenth century was a time of great experimentation in music, and nowhere more so than in northern Italy. This period saw the development of opera and its sister form the *cantata*. Composers wrote the first virtuoso sonatas and trios for the violin, an instrument which had previously only been used for dance music. In Venice there were publishers to disseminate the music, and in Cremona were the makers of the violins that continue to be the most prized in the world. By the end of the century some structure and tradition had been established, but tonight's program draws on composers and performers who explored all the exciting, new possibilities coming their way.

Marco Uccellini spent much of his working life in Modena at the court of the Este family. For a time he was head of instrumental music and later he became *maestro di cappella* at the cathedral. His last years were spent at the Farnese court in Parma where he wrote operas and ballet music which have not survived. Seven books of violin music have come down to us and they reveal a composer of vivid imagination and formidable technique. In his solo sonatas he explores extreme keys and pushes the range of the violin even higher. In his trio sonatas his counterpoint is elegant and rhythmically intricate. *Aria sopra la Bergamasca*, like several of his works, is a set of variations on popular songs and dances and here Uccellini concentrates on brilliance.

Salamone Rossi lived in Mantua and must have met his great contemporary Monteverdi at the court of the Gonzagas. His violin music is less adventurous than Uccellini's but is very passionate, even operatic. Besides his four books of instrumental music he also published a book of Hebrew psalm settings.

Little is known of the life of **Biagio Marini**; he was born in Brescia c. 1587, apparently of a well-to-do family, and died in Venice in 1663. Marini traveled extensively and held positions throughout Europe. Only about half of his compositions survive; the most important collections of solo and trio sonatas are Op. 1, 8, and 22, of which Op. 8 is the most extensive. Many of the pieces in these collections were smaller dance movements, arrangements of popular songs and variations which could be strung together to form suites.

Virtually nothing is known of the life of **Giovanni Battista Fontana**; only a single posthumous book of his music survives which was published in Venice in 1641. Nonetheless there are six solo sonatas and twelve trio sonatas of fine quality. Fontana's music has a very distinctive sound due to his inventive use of the trio sonorities and his sophisticated use of rhythm in developing melodic ideas.

Alessandro Scarlatti was the most widely performed Italian composer of vocal music, with more than sixty operas (produced in Rome, Naples and Florence) to his credit and well over six hundred cantatas, which, being more concentrated, were regarded as the higher artistic form. Scarlatti wrote his cantatas for private performance before his aristocratic Roman patrons, principally the influential cardinals Benedetto Pamphili and Pietro Ottoboni and the exiled Queen Christina of Sweden, whose interest in the composer had been aroused by his first opera, performed in 1679. He was a member of the original Arcadian Academy under the name of "Terpandro."

Infirmata, vulnerata, dated 16 October 1702, is an extreme rarity in that, though a Latin motet, it is not (unlike Scarlatti's other motets) on religious words but on amatory sentiments. Scored for two violins

and basso continuo, it begins with a sober Largo aria, introduced by a long ritornello, with the violins imitating and overlapping one another and the voice taking up their initial phrases; chromatically falling and rising sequences disturb the otherwise even harmonic flow. Like the other arias in this work, this is in *da capo* form. Chromatic falls in the following recitative intensify the meaning of *crudelem* and in the succeeding aria (which changes to triple metre) the long suffering (*pati*) of the lover's torments. An entirely diatonic aria, with continuo alone until a final ritornello, it is remarkable in that it is built on a seven-bar ground bass. The work continues with a vigorous Allegro in which the singer firmly protests the permanence of his beloved's attraction by the constant repetition of the word *semper* (always).

Correlli was the most famous of all the violin virtuosi in the second half of the century, by which time a more restrained elegance and structural formality had replaced the wilder experiments of the earlier generation. He was one of the central musical members of the original Arcadian Academy under the name of "Arcomelo Erimanteo."

Nicola Matteis was a Neapolitan but he spent most of his working life in England. The diarist John Evelyn heard him play in 1674:

... I heard that stupendious Violin Signor Nicholao whom certainly never mortal man Exceeded on that instrument: he had a stroak so sweete, and made it speake like the Voice of a man...nothing approach'd the Violin in Nichol's hand...

He was by all accounts a difficult character — "inexpugnably proud" Roger North called him. By 1700 he no longer performed in public, indeed he was presumed to be dead but in reality he had married a rich widow and was living in comfortable ease in

Norfolk. His music is a good combination of Italian and English elements — flashy toccatas and fugues are mixed with English ground basses — even his titles are bilingual.

Bernardo Pasquini was born in Florence but spent much of his adult life in Rome. His many operas and oratorios are well-regarded, but his collections of harpsichord music are generally considered to be more significant. He was known for his improvisation on the organ and the harpsichord, and the piece on today's program is based on the famous "Follies of Spain". Pasquini belonged to the original Arcadian Academy, under the name "Protico Azeriano".

Scarlatti's *Perchè tacete* appears to be a relatively early work. A composition date of 1694 has been postulated based on the cantata's lengthier structure, comparatively few chromaticisms (except briefly in the first recitative, which turns into an arioso) and other internal evidence. In the first place, the cantata is preceded by a three-movement instrumental introduction (like that of the sinfonias in Venetian operas), of which the first, and particularly the slow third, movements are permeated with pathetic suspensions after the manner of Corelli (whom Scarlatti knew well), while the central movement is a breezy Allegro whose initial fugato style is soon abandoned in favour of short imitative cells, and whose second half is subject to rhythmic hiccups. The first three of the four arias are cast in two strophes, each of which, however, is in ternary form: the first and third arias are accompanied solely by the continuo, the two violins joining in only for a ritornello at the end of each strophe. In the *Alla mano che dotta* aria there is expressive vocal enlargement at pictorial words like *scherza*, *sferza*, *amor*, *dolor*, *desir* and *sospir*. The strings are employed intermittently in the second aria, often

echoing the vocal phrase; but it is only in the concluding aria that they are given their heads and allowed energetically independent parts.

Program notes by Nicholas McGegan and Lionel Salter.

The Arcadian Academy takes its name from the original Accademia dell'Arcadia, which was founded in Rome in 1690 as a society of artists, musicians and writers dedicated to the reform of Italian culture. The Accademia grew out of the circle surrounding the flamboyant Queen Christina of Sweden, who, following her abdication in 1654, took up residence at the Palazzo Riario in Rome, living in the greatest style from 1659 until her death in 1689. After her death, this brilliant circle was formalised and the society became an intellectual community that was the envy of Europe. To the members of the Accademia, ancient Greek Arcadia was synonymous with pastoral contentment, innocence,



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peace and simplicity — an environment where music and poetry could flourish. They therefore took pan-pipes for their emblem, the late Queen Christina for their empress, and the infant Jesus for their protector (humble shepherds having been the first to learn of the nativity). Corelli and Alessandro Scarlatti were among the most famous musical members; Handel and Domenico Scarlatti both performed at the Accademia's concerts. The modern

Arcadian Academy has performed throughout the United States and Europe, and has made several prize-winning recordings including two discs of works by Nicola Matteis (both of which won the *Diapason d'Or*), one disc of Marco Uccellini, and another featuring the soprano Christine Brandes in works by Purcell and Blow. Their debut recording for Conifer Classics — A. Scarlatti cantatas with soprano Christine Brandes — was named "Recording of the Month" and "Editors Choice" by *Gramophone Magazine*. The second disk in the Scarlatti series, with countertenor David Daniels, has just been released.

This performance marks the Arcadian Academy's debut under UMS auspices.

Nicholas McGegan has been music director of Philharmonia Baroque Orchestra in San Francisco since 1985. In 1990 he assumed the artistic directorship of the Göttingen Handel Festival in Germany, and from 1992 to 1998 was principal guest conductor of Scottish Opera. In 1999 he becomes Baroque Series Director for the Saint Paul Chamber Orchestra. From 1993 to 1996 he was also principal conductor of the Drottningholm Court Theatre in Sweden. Nicholas McGegan conducts both modern and period-instrument orchestras, and regularly appears with the world's major symphony orchestras and at summer festivals. In 1997 he made his debut at the Royal Opera House, Covent Garden, and at the Edinburgh Festival in a new production of Rameau's *Platée*, which he subsequently conducted at its U.S. première at the Berkeley Early Music Festival in May 1998. Nicholas McGegan has received two Gramophone Awards and two *Diapasons d'Or*, and has

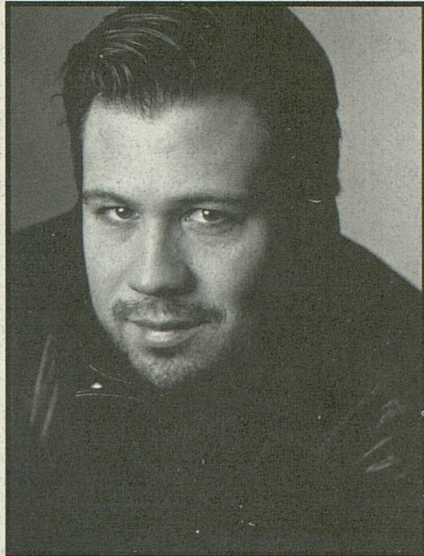


Nicholas McGegan

also been awarded the Handel Prize from the Halle Handel Festival in Germany and the *Drottningholmsteaterns Vänner Hederstecken*, the honorary medal of the Friends of the Drottningholm Theatre.

This performance marks Nicholas McGegan's debut under UMS auspices.

Since singing Nero in Monteverdi's *L'incoronazione di Poppea* at Glimmerglass Opera in 1994, David Daniels has performed the same role at San Francisco Opera, the Florida Grand Opera and the Munich Staatsoper. He is now in great demand internationally, particularly as a Handel interpreter, and has sung Sesto in *Giulio Cesare* at Covent Garden (in which role he makes his debut at the Metropolitan Opera in 1999), Didymus in *Theodora* at Glyndebourne, the title role in *Tamerlano* and Arsace in *Partenope* at Glimmerglass, and Arsamene in *Serse* at the New York City



David Daniels

Opera. For English National Opera he has sung the part of Oberon in Britten's *A Midsummer Night's Dream*. As a recitalist he has appeared at Lincoln Center in New York and the Wigmore Hall in London, among other important places. He has also sung with orchestras in New York, Vienna, at the Salzburg Festival and in other major American and European musical centers. David Daniels has recently released a complete CD of Scarlatti cantatas with Nicolas McGegan and the Arcadian Academy on BMG. He appears courtesy of Virgin Classics. This special tour takes him to Berkeley, Ann Arbor, New York, London, Paris, and Vienna.

This performance marks David Daniels' sixth appearance under UMS auspices including four appearances as countertenor soloist with the UMS Choral Union's presentation of Handel's Messiah.

Mr. Daniels is a graduate of the University of Michigan School of Music.

Elizabeth Blumenstock has been a member of Philharmonia Baroque Orchestra since its first season and often serves as concertmaster or soloist. She is also a founder-member of Concerto Amabile and the Artaria Quartet, and has performed with the Boston Early Music Festival Orchestra, American Bach Soloists, the Mostly Mozart Festival, the Bach Ensemble, the Santa Fe Chamber Music Festival, the Rotterdam Philharmonic Orchestra and the Oakland Symphony.

Lisa Weiss grew up in the San Francisco Bay Area and studied in Santa Cruz, San Francisco and New York. She has been performing with chamber ensembles for more than twenty years and is co-concertmaster of Philharmonia Baroque Orchestra, American Bach Soloists and Archangeli Strings. She has received numerous awards and scholarships for chamber music performance and has appeared at the Marlboro and Cabrillo festivals, Monadnock Music and Chamber Music West.

Phoebe Carrai performs internationally with many ensembles, including the Handel and Haydn Society, Philharmonia Baroque Orchestra, Arcadian Academy, Concert Royal and the Bach Chamber Soloists. For ten years she was a member of Musica Antiqua, Köln. She earned her Bachelor's and Master's degrees at the New England Conservatory and has studied with

Lawrence Lesser and Nikolaus Harnoncourt. She is a founder-member of both the Van Swieten Quartet and the International Baroque Institute at Longy. In addition to posts on the faculties of the Longy School of Music in Cambridge, Massachusetts and the Berlin Conservatory, Phoebe Carrai also tours and teaches widely in North America, Europe, Asia and Australia.

David Tayler is a member of the Philharmonia Baroque Orchestra and a founder-member of the Arcadian Academy, Ensemble Pandore and Capriole Baroque Dance Ensemble. He has appeared with numerous ensembles in the United States and Europe, including American Bach Soloists, Tafelmusik, the San Francisco Symphony, the Dallas Bach Society, the Oregon Bach Festival and the Freiburger Barockorchester. A specialist in early seventeenth-century art song, David Tayler has performed in lute song recitals throughout Europe and the United States, and has recorded more than forty discs. In addition to directing the Collegium Musicum and the Baroque Orchestra at the University of California at Berkeley, he is also assistant director of the Amherst Early Music Festival.

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La Capella Reial de Catalunya *and* Hespèrion XX

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Guitar; Michael Behringer, *Organ and Harpsichord*;

Pedro Estevan, *percussion*

Direction: Jordi Savall

Program

Friday Evening, October 30, 1998 at 8:00

St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

Luces y sombras del Siglo de Oro

Música en el tiempo de Felipe II (1527-1598)

(Lights and Shadows of the Golden Century

Music from the era of Philip II)

I. De los Romances antiguos a las Músicas de Palacio

Juan de Leyva

Pedro Guerrero

Juan del Enzina

Anon.

Juan del Enzina

Danzas y Romances

Romance a la muerte de Don Manrique de Lara

Moresca (instr.)

Romance de la Reconquista de Granada

Tres morillas m' enamoran (villancico)

Levanta Pascual

La música de Palacio

Il Re di Spagna: Basse dance (instr.)

Desde las torres del alma

Il Re di Spagna: Danza alta (instr.)

Madre de mi madre

Dindirindin (De la Ensalada "La Bomba")

Diego Ortiz

Juan Blas de Castro

Francisco de la Torre

Pedro Ruimonte

Mateo Flecha

II. Batallas & Diferencias, Tonos Divinos & Tonos Humanos

Músicas espirituales

<i>Francisco Correa de Arrauxo</i>	Batalla de Morales (instr.)
<i>Francisco Correa de Arrauxo</i>	Canto llano de la Inmaculada Concepción
<i>Tomás Luis de Victoria</i>	O magnum mysterium
<i>Bartomeu Càrceres</i>	Tau garçó la durundenca (De la Ensalada "La Trulla")

Diferencias & Tonos Humanos

<i>Mateu Flecha</i>	¿Qué farem del pobre Joan?
<i>Anon. (improvisations)</i>	Danza del Hacha-Canarios (instr.)
<i>Francisco Guerrero</i>	Si la noche haze oscura
<i>Juan Arañés</i>	Chaconna: A la vida bona

Twelfth Performance
of the 120th Season

Special thanks to Greg Hamilton of the Academy of Early Music and Jordi Savall for their Pre-performance Educational Presentation (PREP).

Hespèrion XX appears by arrangement with Aaron Concert Artists Division, Trawick Artists Ltd, New York, NY.

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Four hundred years after his death, the much romanticized image of Philip II has been renovated. Historians no longer think of him as a withdrawn and neurotic monarch, an intolerant religious fanatic who worked and worshipped in solitude, preferring the shadowy hallways of his monastery-palace at El Escorial to a more conventionally Renaissance court. Ruler of an enormous and polyfaceted empire, Philip II was not the shadowy hero of the “black legend.” He sincerely and fervently defended his faith and his territories, keeping a close watch on administrative matters for most of his reign. When he established his court in Madrid in 1561, the Alcázar palace became the official royal residence, and its renovation and decoration were of immediate importance. The very construction of El Escorial, an architectural wonder, reminds us that Philip’s great projects involved the arts, though his piety and sense of filial duty motivated him to build the Escorial with an imperial crypt for the body of his father, Charles V, at its center. The shadows of El Escorial were dispelled by its splendid decoration with exquisite paintings by a dazzling array of Flemish, Italian, and Spanish masters. Magnificent gardens and fountains surrounded the Escorial and other royal residences where songs, dances, and musical-theatrical entertainments of all sorts were performed for the court and royal family. Philip was devoted to his gardens and architecture was his passion. Though he was not a mecenat of music and musicians, he was an enthusiastic and informed patron who cared about the careful administration of his musical establishment. His court in Madrid included a very large chapel whose singers, players, and composers were among the best in Europe.

Music-making at Philip’s court and at the Escorial was governed by the same princely decorum and uncomplicated ele-

gance that characterized the royal taste in painting and architecture. Musical entertainments indulged in the sacred and the secular, the pious and the profane, the high and the low styles, the popular and the sublime, just as did the selection of paintings commissioned and collected by the king. Like most other Renaissance sovereigns, Philip II lived within the protocols of his social and political position, yet enjoyed the richness of musical creation in his time, with its diverse flavors, colors, lights, and sounds.

Music was a part of Philip’s early education. At the age of seven his dancing lessons began. We can imagine that at this age the prince enjoyed dancing the slightly pantomimic *moresca* more than some of the staid and stately court dances that were the required repertoire of the aristocracy throughout Europe. The Castilian musical and poetic form of the *romance* played a special role in the prince’s education as well. With their historical and heroic focus, the *romances* helped the prince to understand his inheritance. The “Romance a la muerte de Don Manrique de Lara” places us squarely into the Renaissance court with its chivalric values and veneration for the heroic deeds of venerable men. This is an historical ballad with many strophes of text that tell of the glory and bravery with which the hero, Manrique de Lara, Count of Paredes, fought against the Moors and defended the Catholic Monarchs Ferdinand and Isabella. Philip would have learned about such Castilian heroes and their deeds in part through listening to or singing and reciting *romances*.

One especially large and important group of *romances* are called the *romances de moros* because they narrate, recreate, commemorate, and invite reflection on the defeat of the Moslem kingdom of Granada in 1492. Juan del Encina’s “Romance de la Reconquista de Granada” with its famous

Musical entertainments indulged in the sacred and the secular, the pious and the profane, the high and the low styles, the popular and the sublime.

opening question “¿Qu’és de ti, desconsolado?” addresses the conquered Moorish king and respectfully asks that he renounce his religion, explaining that his defeat has come about through Queen Isabel’s prayers and Fernando’s armies, though “the acts of God are so great that defense was useless ...”

The young poet-composer Juan del Encina composed and performed both sacred and profane songs, poems and plays for the entertainment of the Duke and Duchess of Alba from 1492 to 1498. The anonymous “Tres morillas m’enamoran” inspired by Christian Spain’s contact with Moslem culture, with its simple melody, declamatory text setting, and elegantly light polyphony, sings of earthly love and desire inspired by the beauty of the Moorish ladies, rather than glory and religious conquest. Del Encina’s “Levanta Pascual” celebrates the fall or “liberation” of Granada through the eyes and ears of two shepherds who have just heard the good news and dream of journeying to Granada with the court in all its miraculous glory, as the crosses appear on hills and towers to honor the victory of Ferdinand and Isabella. This *villancico*, a product of courtly culture celebrating a royal victory, nevertheless brings us the pseudo-popular style as cultivated by Encina and others. With its refrain and imitative polyphony, it combines the high art of contrapuntal elaboration with rhythms and lyrics that reinforce the presence of the lowly peasants or *villanos* in the text.

By the time of Philip II’s maturity, the songs of Juan del Encina were somewhat old-fashioned, though *romances* and *villancicos* were still the principal kinds of secular

vocal music cultivated in 16th-century Spain. The repertory of the *romance* grew with the contributions of a new generation of poets and composers. The *romances* circulated widely, in manuscripts and in printed editions large and small. Poets and musicians alike perfected the art of *glosas* and *diferencias*, glosses, variations, and new settings of the well-known tunes and texts. We find sixteenth- and seventeenth-century *romances* and *villancicos* arranged for many voices or as solo songs with accompaniment. The plucked and strummed instruments — *vihuelas*, harps, and guitars — were the favorite accompaniment instruments in Spain and Latin America and provided the realization of the basso continuo or *guión* for solo songs and polyphonic works both sacred and profane. Wind instruments were especially important in royal celebrations and ceremonial, and in Spanish cathedrals they were consistently used to double, reinforce, or substitute for voices.

As for the dances, those called *danzas* were reserved for courtly settings, such as intimate private dancing parties for the queen and *infantas*, royal entertainments prepared by the pages and the dancing masters, and court balls or *saraos* in which the royal family and invited members of the court danced to display their grandeur and elegance. Depending on the occasion and the physical setting for these dances, loud instruments (*instrumentos altos*), such as cornettos, shawms (*chirimías*), and sackbuts (*sacabuches*), or soft instruments (*instrumentos bajos*) such as viols (*vihuelas de arco*), lutes, recorders, or *vihuelas* accom-

panied the dancers. Beginning in the reign of Philip III, violins were also incorporated into the musical life of the royal court, and their brilliance brought a new dimension to royal entertainments.

The *danzas* by Diego Ortíz and Francisco de la Torre are typical of the sort of dance music that was performed at Spanish courts, and they demonstrate the technique of composed or improvised variations and glosses on standard patterns. The *Trattado de glosas* (Rome, 1553) by Ortíz is the first printed manual on ornamentation intended for players of bowed string instruments; it includes a number of ornamented versions of the bass pattern known as “La Spagna.” The treatise was issued in Italian and in Spanish, just prior to Ortíz’s appointment as chapelmaster to the third Duke of Alba at the viceregal court in Naples. Francisco de la Torre had served in Naples well before Ortiz, for he sang in the Aragonese court chapel in Naples for over fifteen years beginning in 1483, until he decided to return to Spain to become a singer in the chapel at Seville cathedral.

Just as Ortíz composed settings of “La Spagna” over a conventional pattern, so composers such as Juan Blas de Castro, Pedro Ruimonte, and Mateo Flecha designed polyphonic settings based on well-known tunes. Deemed a “twice divine Orpheus” by his colleague and friend the poet and dramatist Lope de Vega Carpio, Juan Blas de Castro was a prolific composer of songs whose music was commissioned and collected by the Duke of Alba and then by King Philip IV. Lope de Vega came to know Juan Blas when they were both employed by the Duke of Alba in Alba de Tormes (near Salamanca). The composer’s “Desde las torres del alma” preserved in the *Cancionero de Sablonara*, a musical anthology copied at the royal court in Madrid for a visiting German prince in 1624-5, shows

the musical *romance* (now as a secular song or *tono humano*) as it was cultivated at the royal court in the early seventeenth century. The texts are typical of the courtier poets who exchanged verses and wrote entertainments for the young Philip IV, as they exude a certain amorous artificiality through a rich vocabulary and exaggerated metaphor. Juan Blas’s musical setting includes a straightforward set of declamatory *coplas* or strophes, together with an affectively charged and more elaborate *estribillo* (refrain). The *estribillo* is a triumph of convention in its use of the “concitato” style in association with the call to arms (*stile concitato* was the term coined by Claudio Monteverdi in the preface to his Eighth Book of Madrigals of 1638).

The Aragonese composer Pedro Rimonte (also Ruimonte) served as master of chamber music to the court of Philip II’s daughter, Isabel Clara Eugenia and her husband the Archduke Albert in the early seventeenth century. His collection *Parnaso español de madrigales y villancicos* was published in Antwerp in 1614 and contains a magnificent setting of a simple popular tune with the *seguidilla* text “Madre, la mi madre.” This serves as the *estribillo* (in this case a refrain functioning as a *ritornello*) in a large-scale *villancico* structure with *coplas* for two voices and a responsory for five. This well-known text and tune were called for in plays by Miguel de Cervantes and Lope de Vega, and Lope’s palace play *El mayor imposible* (c1614-5) is exactly contemporary with Rimonte’s publication. Of course, in the theaters *romances* were more typically performed as songs with guitar and harp accompaniment, not as elaborate *villancicos*.

Formal flexibility and constant interchange of musical and poetic materials among genres and settings destined for court, theater, church, and tavern are among the principal features of Spanish music in

the late sixteenth- and early seventeenth-centuries. *Ensaladas* are through-composed textual quodlibets filled with fragments of popular music, street songs, dramatic exchanges, bits of satire, and quotations from scripture, the liturgy and Classical authors. These clever and amusing inventions on the everyday life of late Renaissance Spain were composed especially by Aragonese, Catalanian, and Valencian composers, many of them associated with the court of the Duke of Calabria at Turia (Valencia). The most characteristic examples are those by Mateo Flecha "el viejo," published in a collection prepared by his nephew, Mateo Flecha the younger, and published in Prague in 1581. Two *villancicos* from *ensaladas*, Flecha's "Dindirindin" from *La bomba* and Bartomeu Càrceres' "Tau garçó, la durundena," from *La trulla* celebrate Christmas with popular texts, tunes, and characters. In performance, these raucous, festive delights call for a range of instrumental and vocal colors to capture the popular spirit and many loud, happy sounds that accompanied spontaneous street celebrations.

These *villancicos* infused with the spirit of popular religious expression were written down and preserved as sophisticated Renaissance polyphony in printed collections supported by kings, queens, dukes, and courtiers. The sacred pieces by Francisco Correa de Arauxo and Tomás Luis de Victoria remind us of the central role that sacred polyphony had in royal chapels and convents, where it elucidated Latin texts in a smooth but more severely contrapuntal style. Like the *ensaladas*, however, Correa de Arauxo's *Tientos* — "Todo el mundo en general," on a plainchant for the feast of the Immaculate Conception and "Batalla de Morales" — are contrapuntal pieces with many sections. Against the cantus firmus of the former, Correa places lyrical and delicate counterpoints in a flowing series of varia-

tions. In his contrapuntal exploration on the "Batalla de Morales," the composer not only reinterprets the central figure from the earlier master's Mass, but explores his own series of contrapuntal figures and points of imitation as virtuoso display. The echo effects, use of divided registers (high against low), changes of rhythm, and lively, compact gestures that characterize this "batalla" are the hallmarks of the new *tiento* as cultivated by Correa and explained in his treatise on playing the organ, the *Facultad Organica* (1626). After a musical education in Seville, Spain's great center of musical humanism and religious orthodoxy in the late sixteenth-century, Correa devoted his life to religious music and seems not to have served any earthly master.

Tomás Luis de Victoria, acknowledged as a genius among late Renaissance composers, wrote only sacred music in the service of his pastoral mission. After a lengthy stay in Rome, where much of his music was composed and published, he was called into royal service by none other than King Philip II. In the dedication to Philip II of his second book of Masses (1583), Victoria wrote that he wanted only to return to Spain and lead a life of religious service. Perhaps in answer to Victoria's homage, the king appointed him chaplain to his sister the Dowager Empress Maria of Hungary, an important patron of music and widow of Maximilian II, who had retired to the convent of the Descalzas Reales in Madrid in 1584. From 1587 Victoria remained with her and worked at this royal convent until his death in 1611.

Although it housed a strictly cloistered community of nuns, the Descalzas Reales convent was extremely well-endowed; its chapel was one of the royal chapels of Spain and its services were often attended by the royal household and Spanish noble families. The chapel choir was expected to meet the highest standards. Victoria had relatively

These pieces remind us that the royal court was itself a stage for amorous intrigue, forlorn lovers, and disgruntled courtiers in whose voices wit and satire were dangerous weapons.

free rein in adjusting or adding to the musical forces of the chapel as his music required. The spacious opening imitation of his famous Christmas motet "O magnum mysterium" sounds seamless and full of mystery. Victoria varied the rhythmic pace and texture of his motet to bring out the rhetoric of the words, such that, for example, the reverent chordal salutation to the Virgin, "O beata Virgo," contrasts effectively with the previous section of imitative counterpoint, and with the conventional but impressive shift to triple time on the "Alleluia."

The final group on this program brings together "lucos and sombras" tunes and poems both popular and courtly, in the high and the low styles, with the sublime removing its mask to reveal the extravagantly bawdy and joyfully erotic. Mateo Flecha's "¿Qué farem del pobre Joan?" introduces the nosy neighbors who delight in singing about the horns placed on "poor John" the cuckold's head by his saucy wife. The dignified "Danza del Hacha," the final torch dance and finishing touch of Spanish court balls or *saraos*, chases the peasants away. But this stately *danza* in turn introduces the exotic *bailes* of the *canario* and *chacóna*, together with Francisco Guerrero's "Si la noche hace oscura". These pieces remind us that the royal court was itself a stage for amorous intrigue, forlorn lovers, and disgruntled courtiers in whose voices wit and satire were dangerous weapons. *Bailes*, such as the street and theatrical dances of African and New

World origin, involved indecent "wiggles" of the hips and arm movements. In particular the *chacóna* was a scandalous dance. In sixteenth-century Peru it was associated with low and lazy types (in the Quechua language, *yanacónas* and *chinacónas*), an association that traveled with the *chacóna* back to Europe through its late sixteenth-century introduction to the Iberian peninsula. In Madrid and other courts in Castile, *chacónas* with biting satirical texts were dangerous when sung by rowdy young aristocrats parading through the narrow, darkened streets singing defamatory *coplas*. *Chacónas* were dangerous as well when sung and danced in taverns and theaters by well-known actresses, turning the minds of otherwise respectable citizens to things "venereal" and awakening "libidinous appetites." "Un sarao de la chacóna" by the Aragonese composer Juan de Arañés sets a text both satirical and erotic to repeated statements of the *chacóna*'s harmonic pattern and syncopated rhythms, yet it was published in Rome in 1624 as the grand finale of a collection dedicated to the Duke of Pastrana, Philip IV's ambassador to the Vatican. Such spicy adult material leaves us far away from the sombre *romances* and innocent *moresca* dance that Philip II had learned as a child, but gives us a glimpse of the more turbulent, cosmopolitan, and extravagant (some would say decadent) society that his grandson Philip IV enjoyed while attempting to emulate the piety and decorum of his grandfather.

Program notes by Louise K. Stein.

Romance a la muerte de Don Manrique de Lara

A veynte y siete de março
la media noche sería
en Barcelona la grande
grandes llantos se hazían.

Los gritos llegan al cielo,
la gente se amortecía
por Don Manrique de Lara
que deste mundo partía,

Muerto lo traen a su tierra
donde bivo sucedía;
su bulto lleva cubierto
de muy rica pedrerfa,

cercado d'escudos d'armas
de real genalogía,
de aquellos alocos linages
donde aquel señor venía.

Con él salen arçobispos
con coda ia clerezía,
Cavalleros traen sus andas,
duques son su compañía,

Llóralo el rey y la reyna
como aquel que les dolfa,
llora coda la corte,
cada qual quien más podía.

Quedaron todas las damas
sin consuelo ni alegría;
cada uno de los galanes
con sus lágrimas dezía:

“El mejor de los mejores
oy nos dexa en este día;”
hizo honra a los menores,
a los grandes demasia,

parecía al duque su padre
en todo cavallería;
sólo un consuelo le queda
a el que más le quería,

que aunque la vida muriese
su memomria quedaría.
Parecióme Barcelona
a Troya quando se ardía.

On the twenty-seventh of March,
about midnight,
in Barcelona, the great,
there was a great weeping.

The laments reached heaven,
people were swooning
for Don Manrique de Lara
who had left this world.

He was carried dead to his land
where alive he had been successful;
his body is covered
with rich gems

and with a coat of arms
of royal pedigree
of those high lineages
from which he came;

With him go archbishops
and all the elergy.
He is born on the shoulders of the knights,
and dukes accompany him;

the king and the queen are crying for him
just like anyone who loved him;
all the Court is mourning,
and each one cries as much as he can.

All the ladies were left
without comfort or joy;
each one of the gallant men
said through his tears:

- The best of the best
has left us this day -
He honoured the humble ones
and also the great.

He was like his father the Duke,
a gallant knight in everything;
Only one consolation remained
to the one who loved him most,

that even though his life had gone,
his memory would remain.
Barcelona seemed to me
like Troy when it was burning.

Romance de la Reconquista de Granada

¿Qu'es de ti, desconsolado,
 qu'es de ti, rey de Granada?
 ¿Qu'es de tu tierra y tus moros,
 dónde tienes tu morada?
 Reniega ya ac Mahoma
 y de su seta malvada,
 que bivar en tal locura
 es una burla burlada.
 Torna, tónate, buen rey
 a nuestra ley consagrada,
 porque, si perdiste el reino,
 tengas el alma cobrada.
 De tales reyes vencido
 honra te deve ser dada.
 ¡O Granada noblecida,
 por todo el mundo nombrada.
 hasta aqui fueste cativa
 y agora ya libertada!
 Perdióte el rey don Rodrigo
 por su dicha desdichada,
 ganóte el rey don Fernando
 con ventura prosperada,
 la reina doña Isabel,
 la más tímida y amada;
 ella con sus oraciones,
 y él con mucha gente armada.
 Según Dios haze sus hechos
 la defensa era escusada,
 que donde él pone su mano
 lo imposible es easi nada.

What has become of you, unhappy one,
 What has become of you, king of Granada?
 What has become of your land and of your Moors
 And where do you now dwell?
 Reject now Mohammed
 And his evil doctrine,
 For to live in such folly
 Is a ridiculous joke.
 Return, good king, and restore
 Our venerable laws
 Because, even if you have lost your kingdom,
 You can at least save your soul
 For to accept defeat by such rulers
 Would not be at all honourable.
 Oh noble Granada,
 Famed throughout the world.
 Hence you have been captive
 But now you can be free!
 King Rodrigo lost you,
 Such was his misfortune
 King Ferdinand won you back
 When fortunes prospered,
 And our Queen Isabella;
 Both feared and beloved:
 She with her orations,
 And he with his great army.
 The acts of God are so great
 That defence was useless,
 For where he has lent a hand,
 The impossible is almost nothing.

Tres morillas m'enamoran

Tres morillas m'enamoran
en Jaén
Axa et Fátima et Marién.

Tres morillas tan garridas
yvan a coger olivas,
y hallávanlas cogidas,
en Jaén.
Axa et Fátima y Marién.

Y hallávanlas cogidas,
y tornavan desmaídas
y las colores perdidas.
en Jaén,
Axa et Fátima y Marién.

Tres moricas tan loçanas
yvan a coger mançanas
Y hallávanlas cogidas,
en Jaén.
Axa y Fátima y Marién.

Levanta Pascual

— Levanta, Pascual, levanta,
ahallemos a Granada,
que se suena qu'es tomada.

Levanta toste priado,
toma tu perro y çurrón,
tu çamarra y çamarrón,
tus albogues y cayado.
Vamos ver el gasajado
de aquella ciudad nombrada,
que se suena qu'es tomada.

— Asmo cuidas que te creo.
¡Juro a mí que me chufear!
Si tú mucho lo desseas
¡soncas! yo más lo desseo.
Mas alamiefé no veo
apero de tal majada.
Que se suena qu'es tomada.

I am in love with three Moorish lasses

I am in love with three Moorish lasses
in Jaén
Axa, Fátima and Marién.

Three pretty Moorish lasses
went to pick olives,
and they found them already picked
in Jaen.
Axa, Fátima and Marién.

And they found them picked,
and they came back dismayed,
and their colour was gone
in Jaen.
Axa, Fátima and Marién.

Three such lively Moorish lasses
went to pick apples
and they found them already picked
in Jaen.
Axa, Fátima and Marién.

— Get up, Pascual, get up.
Let's go to Granada.
The word is that it has fallen.

Get up, quick I beg you,
Take your dog and your panier,
Your greatcoat and your sheepskin.
Your pipes and your shepherd's crook.
Let's go and see the celebrations
In that famous city,
The word is that it has fallen.

— Do you think that I believe you?
I swear you are joking!
You love doing it to me,
By God! And I love it even more.
But in faith, you never see
Any smoke without a fire.
The word is that it has fallen.

— ¡ Ora pese a diez contigo,
siempre piensas que te miento!
¡ Ahotas que me arrepiento
porque a ti nada te digo!
And'acá, vete conmigo,
no te tardes más tardada,
que se suena qu'es tomada.

— Déxate desso, carillo:
curemos bien del ganado,
no se meta en lo vedado,
que nos prenda algún morillo.
Tañamos el caramillo,
porque todo lo otro es nada,
Que se suena qu'es tomada.

— Yo te diré cómo fue:
que nuestra reina y el rey,
luzeros de nuestra ley,
partleron de Santafé,
y partieron, soncas, que
dizen que esta madrugada.
Que se suena qu'es tomada.

Luego allá estarán ya todos
melidos en las ciudad
con muy gran solemnidad
con dulces cantos y modos.
¡ O claridad de los godos,
reyes de gloria nombrada!
Que se suena qu'es tomada.

¡Qué consuelo y qué conorte
ver por torres y garitas
alçar las cruces benditas!
¡O qué plazer y deporte!
Y entraba toda la corte
a milagro ataviada.
Que se suena qu'es tomada.

Por vencer con tal vitoria
los reyes nuestros señores,
demos gracias y loores
al eterno Rey de Gloria,
que jamás quedó memoria
de reyes tan acabada:

— The devil take you and your suspicions.
You always think that I am lying!
and I am certainly very sorry
That I bother to tell you anything!
Come on, let's go together.
Get up without more delay,
The word is that it has fallen.

— Give up the idea my dear:
And let us take care of our sheep,
And make sure that they do not leave our fields,
Lost any Moor should take them from us.
Let us go and play our pipes,
Anything else is of no interest.
The word is that it has fallen.

— I'll tell you how it is.
Our sovereign lady and her king,
The light of our laws,
Have gone to Santafe,
They even say that they have left,
This very morning, by God!
The word is that it has fallen.

Down there no doubt they will
All enter into the city
With great solemnity,
With sweet songs and music.
Oh splendour of hte Goths,
Monarchs of worldwide glory!
The word is that it has fallen.

What joy, what consolation
To see on all the towers and look-out posts
The blessed crosses going up!
Oh what pleasure there will be!
When the whole court has gone in.
Adorned in all its glory.
The word is that it has fallen.

For such a great victory
Won by our lords King and Queen,
Let us give thanks and homage
To the eternal God of Glory,
For never again shall any kings
Have a more fitting memorial.

Desde las torres del alma

Desde las torres del alma,
cercadas de mil engaños.
al dormido entendimiento
la razón esta llamando.

Alarma, alarma,
guerra, desengaños,
que me lleva el amor
mis verdes años.

Dicen que la ha dado sueño
la voluntad de Belardo
con la yerva de unos ojos
tan hermosos como falsos.

Alarma, alarma,
guerra, desengaños,
que me lleva el amor
mis verdes años.

Madre de mi madre

Madre, la mi madre, guardarme quereis;
mas si yo no me guardo,
mal me guardareis,
mas si yo no me guardo,
mal me guardaréis.

Como es el amor
un fuerte guerrero,
gustó de su ardor
y abríle la puerta;
si el la deja
quiso en mi el primero,
mostrar su rigor;
gustó de su ardor
y abríle la puerta.

From the towers of the soul,
Assailed by a thousand deceptions.
To sleeping understanding
Reason is shouting.

Wake up, wake up,
wage war on deception.
Love has taken away
my salad days.

They say that sleep has overcome,
The will of Belardo,
With the poison of those eyes
As beautiful as they are false.

Wake up, wake up,
wage war on deception.
Love has taken away
my salad days.

Mother, my mother, you wish to protect me;
but if I do not protect myself,
you will hardly protect me.
but if I do not protect myself,
you will hardly protect me.

Because love is
a strong warrior,
I enjoyed its zeal
and I opened the door to it;
if it could have
it wanted first of all
to show its harshness;
I enjoyed its zeal
and I opened the door to it.

Dindirindin

Ande, pues, nuestro apellido,
 el tañer con el cantar
 concordés en alabar
 a Jesús rezién nascido.
Dindirindín, dindindin
 Bendito el que ha venido
 a librarnos de agonía,
Dindirindín, dindindin
 Bendito sea este día
 que nasció el contentamiento.
 Remedió su advenimiento
 mil enojos.
Dindirindín, dindindin
 Benditos sean los ojos
 que con piedad nos miraron
 y benditos, que así
 amansaron tal fortuna.

Let us go then, playing and singing
 to celebrate all together,
 in our name
 the new-born Jesus
Dindirindin, dindindin
 Blessed is he who comes
 to deliver us from our agony,
Dindirindin, dindindin
 Blessed be this day
 in which appeasement is ours.
 His coming has healed
 a thousand troubles
Dindirindin, dindindin
 Blessed are these eyes
 that looked upon us with compassion
 and blessed are they that
 calmed a destiny such as ours.

Canto llano de la Inmaculada Concepción

Todo el mundo en general
 a voces Reyna escongida,
 diga que soys concevida
 sin pecado original.
 Si mandó Dios verdadero
 al padre y la madre orar
 lo que nos mandó guardar,
 él lo quiso obrar primero
 y assiesta ley celestial
 en vos la dexo cumplida,
 pues os hizo concevida
 sin pecado original

Everyone together
 will say out loud
 that you have been
 Oh, elected queen,
 concieved without sin
 If the true God commanded the Father and
 Mother to pray
 and commanded us to preserve this law,
 he wished to bring about
 this heavenly law
 concieving you
 without original sin.

O magnum mysterium

O magnum mysterium.
 et admirabile sacramentum,
 ut animalia viderent
 Dominum natum.
 iacentem in praesepio.
 O beata Virgo,
 cuius viscera meruerunt portare
 Dominum Iesum Christum.
 Alleluia, alleluia.

Oh great mystery
 and amirable sacrament:
 that the living creatures saw
 the newborn Lord
 lying in a manger.
 Oh blessed Virgin,
 whose womb was worthy of bearing
 Jesus Christ our Lord.
 Alleluia, alleluia.

Tau Garçó la durundena

Tau garçó la durundena
tau garçó la durundó
e tan hillot, la durundó.

Tau garçó la durundena
tau Jesús la durundó
e tau hillot, la durundó.

Tan chiquet e tan polit
com t'és nat aquesta nit.
Lucifer serà scarnit
tot l'infern n'haurà gran pena

Los angeus n'an gran plausir,
vent complit nostre deusir
que l'alt cel s'a de fornir
de gascons per bella strena.

O Jhesús e com miràveu
corn los angelets baylaven
dant en l'ayre, no tombaven
ni cayen en l'arena.

I ab ses veus tan angelines
rausonaven les maytines
e tocaven les orguines
tot cantant ab veu gran plena.

E sonaven tots acords
ab rebequins e manacors
y ab veus autes grans e forts
dansaven l'hauta serena.

Tot ensemps li fan la xiera
en esta nit plazentiera
davant la Vergen partiera
que traou lo m?n de cadena.

Tau garçó la durundena
tau garçó la durundó
e tan hillot, la durundó.

¿Que Farém del pobre Joan?

Que farem del pobre Joan?
Sa muller se n'es anada
¿Lloar sia Deu!
¿A hont la n'irem a sercar?

Such a beautiful child, la durundena,
such a beautiful child, la durundo,
such a beautiful infant, la durundo.

Such a beautiful child, la durundena,
this Jesus, la durundo,
such a beautiful infant, la durundo.

So small and so lovely,
he has been born tonight,
Lucifer will be ridiculed,
all of hell will grieve.

The angels are so pleased
to see our desire fulfilled,
that heavens will be filled
with gascons for the beautiful première.

Oh Jesus, how will you watch!
The angeles will dance up above,
but they will neither fall from the sky
nor drop to the earth.

With their beautiful heavenly voices
they will sing the matins in tune,
and play the organs,
while singing at the top of their lungs.

And they will all sound in unison
rebecs and monochords,
with high-pitched, strong, and ambered voices
for the high serene dance.

They will all celebrate together,
in this pleasant night,
before the Virgin who has given birth
to the one who takes the chains off the world.

Such a beautiful child, la durundena,
such a beautiful child, la durundo,
such a beautiful infant, la durundo.

What shall we do with poor Joan!
His wife has left him
Praise be to God!
Where shall we go to look for her?

A l'hostal de sa vehina
 ¡Lloat sia Deu!
 Y digau lo meu vehí

¿ma muller, si l'haveu vista?
 ¡Lloat sia Deu!
 Per ma fe, lo meu vehí

tres jorns ha que no l'he vista
 ¡Lloat sia Deu!
 Esta nit ab mi sopá

Y en tant s'es transfigurada
 ¡Lloat sia Deu!
 Ell se'n torná a son hostal

trobá sos infants que ploren.
 ¡Lloat sia Deu!
 No ploreu, los meus infans

Oh, mala dona reprovada
 ¡Lloat sia Deu!

Si la noche haze oscura

Si la noche haze oscura
 y tan corto es el camino,
 como no venís, amigo?
 La media noche es pasada
 y el que me pena no viene.

Hazeme bivar penada
 y muéstraseme enemigo:
 como no venís, amigo?
 mi desdicha lo detiene
 que nasei tan desdichada.

To her neighbour's place
 Praise be to God!
 And tell me, my neighbour,

Have you seen my wife?
 Praise be to God!
 Upon my word, neighbour of mine,

I have not seen her for three days
 Praise be to God!
 This night she had dinner with me,

And she became transfigured
 Praise be to God!
 Then she went back home

And found her children crying
 Praise be to God!
 Don't cry, my children

O wicked, rebuked woman
 Praise be to God!

If the night has now fallen

If the night has now fallen
 and the road is short,
 why do you not come, my friend?
 Midnight is now passed
 and he who pains me does not come.

Because of you I live in pain
 and you show yourself as my foe,
 why do you not come, my friend?
 My wretchedness deters him,
 Oh how wretched was I born.

Chaconna: A la vida bona

Un sarao de la chacona
se hizo el mes de las rosas,
huvo millares de cosas
y la fama lo pregona.
A la vida vidita bona,
vida vamonos a Chacona.

Copla:

Porque se casó Almadan,
se hizo un bravo sarao,
dan?aron hijas de Anao
con los lieros de Milan.
Un suegro de Don Belrran
y una cuñada de Orfeo
Cmençaron un guineo
y acabólo un amaçona
y la fama lo pregona.
A la vida vidita bona
vida vámonos a Chacona.

Chaconne: To the good life

An evening of dance, the chaconne,
took place in the month of the roses.
It promised a thousand pleasures
and its fame was wide proclaimed.
To the good, the good sweet life, life,
Let us go dance the Chaconne.

Verse:

Since Almaden was betrothed,
a great soirée was planned.
The daughters of Aneus danced
with the sons of Milan,
The father-in-law of Beltran
and the sister-in-law of Orpheus
began the steps of a Guinea
that was cut short by an Amazon.
And its fame was wide proclaimed.
To the good, the good sweet life, life.
Let us go dance the Chaconne.

Hesperion XX

Jordi Savall, *director*

Derived from *hespera*, the Greek word for “west,” is *Hesperia*, the ancient name for the Italian and Iberian peninsulas in the western-most part of Europe.

Inspired by the musical wealth of Hesperia, a group of virtuoso performers, including gambist Jordi Savall and soprano Montserrat Figueras, founded Hespèrion XX in 1974. Their goal was to explore the vast repertoire of Western European music — Spanish music in particular — written before the nineteenth century.

Such a wide repertoire requires not only a high level of instrumental and vocal virtuosity, but also a thorough knowledge of many styles and periods. Consequently, based on the requirements of each program, the core members of Hespèrion XX invite

musical specialists of international stature to join them in performance.

Hespèrion XX has introduced many previously unknown works to audiences across Europe and America. Frequently heard at major international festivals and on television and radio broadcasts, the ensemble has over two dozen recordings on EMI, Astrée, Philips and Archiv.

Combining the imagination of twentieth-century musicians with the historical knowledge of scholars, the members of Hespèrion XX have created an ensemble that is known for its dynamic performances and bold interpretations of an astonishing range of musical literature.

This performance marks Hespèrion XX's debut appearance under UMS auspices.

Jordi Savall, born in 1941 in Barcelona, embodies the spirit of the rich Catalan culture in which he was raised. Inspired by another great Catalan artist, Pablo Casals, whom he heard perform at Prades, the young Jordi Savall realized that music could be more than just a profession — for him, it would become an all-consuming life's work. He completed his cello studies at the

Barcelona Conservatory in 1965, and, seeking to broaden his musical horizons, took an interest in early music. After determining that his newfound interest could not be well served by the modern cello, he discovered the viola da gamba and the performance prac-



Jordi Savall

tices of an earlier period. Jordi Savall went on to study in Brussels and later attended the Schola Cantorum of Basel, where he studied with August Wenzinger. In 1974, he succeeded Wenzinger in the position of Professor of Viol and Ensemble at the Schola Cantorum.

Jordi Savall is widely credited with the rebirth of the viola da gamba, an instrument which has been all but ignored since the late seventeenth-century — the period of its greatest exponents, François Couperin, Marin Marais and Antoine Forqueray. Savall's ongoing musicological research — uncovering works of previously unknown composers such as Coperario, Cererols, Ferrabosco, Ortiz, and Guerrero — has made him a major force in the revival of early music. In 1974, Jordi Savall and soprano Montserrat Figueras founded the ensemble Hespèrion XX; and, upon his return to Barcelona in 1987, Savall founded La Capella Reial, a vocal and instrumental

group dedicated to the performance of Mediterranean, especially Hispanic, music. The ensemble's first recording of two masses by Joan Cererols won the prestigious "Grand Prix de l'Académie du Disque Français." In 1989, Savall created *Le Concert des Nations*, (inspired by Couperin's *Les Nations*), dedicated to the presentation of French music — or, more precisely, music in the "French manner" — at its zenith in the Baroque period.

Increasingly active as a conductor, Jordi Savall has directed original instrument performances of J.S. Bach's *B-Minor Mass*, *Christmas Oratorio*, and *Art of the Fugue*; Monteverdi's *Vespro alla Vergine*; and the *Missa de Batalla* and *Missa de Requiem* of Cererols. Savall has more than eighty recordings to his credit, including several important series of French, English, Spanish,

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Italian, and German music, on the Astrée, EMI, Philips, and Archiv labels. In 1988 he was decorated as an *Officier de l'Ordre des Arts et des Lettres* by the French Minister of Culture. In 1992, Savall directed and interpreted music for the soundtrack of *Tous les matins du monde*, the phenomenally successful film starring Gérard Depardieu, which celebrates the life and works of Marin Marais. The movie and music, all performed by Savall, have been the impetus for a French Baroque craze encompassing all of Europe. The soundtrack has sold 67,000 copies in the United States alone and over 500,000 worldwide, a sales mark which only a handful of classical recording ever reach.

This performance marks Jordi Savall's debut appearance under UMS auspices.

It was in her birthplace of Barcelona where Montserrat Figueras began voice studies and gave her first performances with the Alleluia Choir and the ensemble Ars Musicae. In 1968 she traveled to Basel to complete her musical studies, studying both at the Schola Cantorum and the Musik Akademie. In the course of her studies she was a pupil of Jordi Albareda, Kurt Widmer, Thomas Binkley, Andrea von Rahm and Eva Krasznai. Ms. Figueras was particularly interested in historical vocal performance techniques, dating from the medieval troubadours to the eighteenth-century, the traditional Catalan, Iberian and Mediterranean singing style, and the Spanish religious polyphony. She developed a very personal concept of this music by using vocal techniques exempted from any post-romantic influence and based upon the former ideal of *rezitar cantando*.

She has performed throughout Europe and the United States, both as soloist and with the ensemble Hespèrion XX, of which



Montserrat Figueras

she is a founding member. Ms. Figueras also performs with La Capella Reial de Catalunya, formed in 1987 by Jordi Savall. Her wide range of early music expertise takes her from the Sybille's Chant to the

Tonadilla and then towards Mozartian programmes, an outstanding example of which was her 1991 portrayal of Lolla in Martin Soler's *Una Cosa Rara ossia Bellezza ed Onestà* at Liceu in Barcelona. In February 1995, Ms. Figueras performed in another Soler production: *Il Burbero di Buon Cuore*.

Since making her first record, *El Barroco Español*, with Jordi Savall and Ton Koopman, Montserrat Figueras has made numerous recordings issued by EMI, Astrée, Philips, Harmonia Mundi and Deutsche Grammophon Archiv-Produktion. She has made an important contribution to the interpretation of medieval and renaissance music with her recordings of Luis Milà, Tarquinio Merula and Alonso Mudarra. Among the distinctions received for her recordings are the Grand Prix of the French Record Academy, Grand Prix of the Charles Cros Academy, and Netherland's Edison Klassik prize.

This performance marks Montserrat Figueras' debut performance under UMS auspices.

Please Note

In this afternoon's performance, Samuel Barber's
Summer Music (for Woodwind Quintet) will be replaced by:

Walter Piston

**Three Pieces for Flute, Clarinet,
and Bassoon** (1926)

Allegro scherzando

Lento

Allegro

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Anthony Elliot, *cello* Fred Ormand, *clarinet*
Arthur Greene, *piano* Stephen Shipps, *violin*
Paul Kantor, *violin* Hong-Mei Xiao, *viola*
Martin Katz, *piano*

Program

Sunday Afternoon, November 1, 1998 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

Ludwig van Beethoven

Piano Trio in G Major, Op. 1 No. 2

Adagio; Allegro vivace
Largo con espressione
Scherzo: Allegro
Finale: Presto

KANTOR, BENGTTSSON, NEL

Samuel Barber

Summer Music (For Woodwind Quintet)

Joaquin Turina

Piano Trio No. 2, Op. 76

Lento; Allegro molto moderato
Molto vivace
Lento, Allegretto

SHIPPS, ELLIOTT, KATZ

INTERMISSION

César Franck

Piano Quintet in f minor

Molto moderato quasi lento; Allegro
Lento, con molto sentimento
Allegro non troppo, ma con fuoco

SHIPPS, KANTOR, XIAO, BENGTTSSON, GREENE

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of the 120th Season.

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commitment of time and energy to this special UMS performance.

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Piano Trio in G Major, Op.1 No. 2

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn

Died March 26, 1827 in Vienna

In the years immediately following Beethoven's move from Bonn to Vienna in 1792, he quickly established a reputation as a virtuoso pianist, but he also wanted to be known as a serious composer of merit. He had brought with him from Bonn some sketches for piano trio, which he continued to work on until he was satisfied they could serve as an introduction into the city's compositional circles. In 1794, Beethoven's friend Prince Carl Lichnowsky arranged for his three new piano trios to be premiered at one of the popular subscription concerts held in his home. Many of Vienna's famous musicians were in attendance (including, most importantly, Haydn), and the trios were an immediate success.

Beethoven's Op. 1 piano trios differ from earlier Classical trios in both structure and scope. They are cast in four movements, like the string quartet or symphony, and last about a half-hour each. Mozart's and Haydn's piano trios were, on the other hand, usually two- or three-movement works that lasted little more than ten minutes. The expansion of proportions and the quasi-symphonic movement structure in such early works hint at the future directions Beethoven's music would follow.

The *Trio No. 2* in G is perhaps the least known of the Op. 1 trios. It is the longest of the three, but despite its length the compositional style and emotional restraint place it firmly in the eighteenth-century tradition. The opening piano theme, derived from a motif in the *Adagio* introduction, borders on the banal, but Beethoven's renowned ability to make the most out of unassuming motifs is evident even at this early stage of his career. The remainder of the movement follows the traditional procedures of sonata-

allegro form, though what sounds at first like a final cadence turns out to be simply the start of sprightly coda.

The second movement is a delicate and lyrical aria of ravishing simplicity in the key of E Major (a third away from the tonic key). While in later works the indication "con espressione" was a sure sign of profound and often unsettling emotion, in this early work it indicates merely an expressive poignancy.

Compared to the extended scope of the first two movements, the final two are curiously brief. The *scherzo* has a strangely subdued character for what, literally, should be a rollicking musical "joke", and an appended coda ends the movement quietly. The last movement is an energetic sonata-form study in youthful exuberance that bears superficial similarities to Haydn's "Gypsy rondo" from his own G Major Trio (written soon after he had heard Beethoven's Op. 1). The repeated-note theme and unrelenting forward motion propel the movement toward its inevitably affirmative conclusion.

Piano Trio No. 2, Op. 76

Joaquin Turina (1882-1949)

Born December 9, 1882 in Seville

Died January 14, 1949 in Madrid

Joaquin Turina's life covered a period of intense Spanish nationalism, and his works are suffused with the spirit of Spanish folk music. But when Turina left his native Seville at the age of twenty and went to France for further training, the experience profoundly influenced the young Spanish student. He studied at the Schola Cantorum with one of the strongest advocates for French music of the time, Vincent d'Indy. Turina's first published work, a piano quintet, was written in the manner of César Franck's quintet. He also fell under the spell of Debussy, who exerted a noticeable influ-

ence on his chamber works.

More than any of his compatriots, Turina tried to excel in the traditional European forms, rather than having nationalism as a primary goal (as for example, in the music of his close friend Manuel de Falla). So while the typically Spanish elements of hemiola and gentle syncopation recur in his works, he rarely quotes actual Spanish melodies or dance rhythms.

Turina completed his *Piano Trio, No. 2* in 1933, while he was a professor at the Madrid Conservatory. In this work, a brief *Lento* introduction leads into an *Allegro* first movement that is permeated with suave exoticism. But hidden beneath the swaying melodies and rippling piano accompaniments is a traditional sonata form. Turina then switches the conventional order of the last two movements, inserting a brief *Vivace* between the first movement and the *Lento* finale. But even with a faster tempo marking, the central movement actually unfolds at a somewhat leisurely pace, and recalls in a string duet passage the slower, contrasting theme of the first movement. The final movement begins in noble fashion with a stately piano chorale, punctuated by flourishes from the strings. Soon this develops into a more dance-like rhythm, the strings assume their duet functions from previous movements, and the work builds to an intense, dramatic close.

Piano Quintet in f minor

César Franck

Born December 10, 1822 in Liège, France

Died November 8, 1890 in Paris

César Franck's music — full of individuality, passion, and innovation — is somewhat at odds with the public image of a quaint, aging, and conservative organist at the church of St. Clotilde in Paris. Though not a prolific composer, the intensity of Franck's

musical vision set French music on a new path in the last quarter of the nineteenth-century.

Like Beethoven, Franck's first published works were a set of piano trios. His last major work was the *String Quartet in D*, and in between he wrote what has become one of the most popular piano quintets in the repertoire. Franck completed his *Piano Quintet* in 1879, and dedicated it to Camille Saint-Saëns, an old friend and colleague who played the piano part at the work's premiere in 1880. Saint-Saëns was not impressed with the piece (he had written two piano quintets of his own by this time), and after Franck gave him the manuscript in gratitude for his performance, Saint-Saëns intentionally left it behind. It was later found in a pile of trash. But the public response to the quintet was enthusiastic from the start.

This is undoubtedly a passionate work. The renowned twentieth-century pedagogue Nadia Boulanger even claimed that this quintet contained more *pianissimo* and *fortissimo* markings than any other chamber piece. The powerful emotions expressed in it were possibly inspired by Franck's infatuation with one of his students, Augusta Holmes, which, if true, may also explain why his wife was not fond of the quintet. She declared, "His organ pieces are everything that is admirable; but that quintet! Ugh!"

The extremes of musical expression appear early in the first movement. The introduction pits a rather severe descending figure in the first violin against flowing triplets in the piano. In the "Allegro" that follows, the violin's dotted-figure seems to triumph as it leads into ardent dialogues with the piano. A sighing second theme continues the intensity, yet gentle motifs by the piano restore occasional calm throughout the movement. The main theme returns in a furious *fortissimo* at the start of the reca-

pitulation and again in the coda, but the movement ends with a resigned murmur — a brief sigh is all that remains.

Though the tempo marking for the a-minor second movement (“Lento”) and the softer dynamic level suggest a change of emotional temperature, the contrast is not as great as one might expect. The strings continue to play a fervent and terse descending motif while the piano accompanies with triplet chords. As he develops and varies these themes, Franck makes subtle reference to materials from the first movement, and foreshadows a theme that will appear in the finale. A lyrical D-flat passage provides sporadic respite from the sighing motifs in this movement, but it eventually cadences back into a halting a-minor.

The Finale is written with the key signature of f-minor, but persistent G-flats and A-naturals suggest that Franck used a kind of “gypsy” scale rather than a minor mode, and it lends the movement a slightly exotic touch. The second violin opens with a bustling chromatic pattern, juxtaposed with piano octaves. Gradually the piano theme gathers strength until all strings join in a unison statement while the piano takes over the *moto perpetuo* passage-work. Melodic snatches from previous movements are recalled in a passionate dialogue that leads to powerfully conclusive octaves on the tonic F.

Program notes by Luke Howard.

Richard Beene, bassoonist, enjoys an active career as an orchestral player, soloist, chamber musician and educator, and is a member of several faculty ensembles. He is also principal bassoonist with the Toledo Symphony Orchestra, where he has appeared numerous times as a soloist. Mr. Beene toured Europe in 1991 as solo bassoonist with the American Sinfonietta and toured Japan the

following year as a featured soloist with the Colorado Music Festival. In January 1994 he appeared as a soloist at the Festival de Musique de St. Barthelemy in the French West Indies. Chamber music and recital engagements have taken him to New York's Merkin Concert Hall and the Library of Congress in Washington, D.C., as well as Germany, Switzerland, Italy and Austria. More recently he was featured recitalist at the annual convention of the International Double Reed Society in Minneapolis. Summer festival engagements have included the Sunflower Music Festival in Kansas, the Basically Bach Festival in Anchorage, the Colorado Music Festival, the Arkansas Music Festival, Pennsylvania's Allegheny Music Festival, Washington's Centram Chamber Music Festival and the Bellingham Festival of Music. He holds degrees from the University of Wisconsin and Baylor University and has served previously on the faculties of Michigan State University and Wichita State University.

Erling Bengtsson, cellist, came to Michigan following a distinguished teaching and performing career in Europe. He began cello studies at age three with his father in Copenhagen and subsequently became a student of Gregor Piatigorsky at the Curtis Institute of Music, where he joined the faculty immediately upon graduation. He later returned to his native Denmark as professor at the Royal Danish Conservatory of Music, serving for thirty-seven years. Concurrently he was teacher of cello at the Swedish Radio Music School of Advanced Instrumental Studies in Stockholm and at the Hochschule für Musik in Cologne. He has given countless master classes throughout Scandinavia, England and the United States and at the Tibor Varga Festival in Sion, Switzerland. Mr. Bengtsson made his first concert appearance at age four and debuted as orchestral soloist at ten. Since then he has

enjoyed a busy schedule as recitalist and soloist with ensembles including the Royal Philharmonic, the BCC, English Chamber Philharmonic, Detroit Symphony Orchestra, Gulbenkian Orchestra (Lisbon) and Czech Philharmonic and the orchestras of Baden-Baden, Brussels, Cologne, Copenhagen, The Hague, Hamburg, Helsinki, Leningrad, Oslo and Stockholm. Mr. Bengtsson has made more than fifty recordings, including highly praised performances of concertos by Boccherini, Haydn, Schumann, Dvorák, Tchaikovsky, Lalo, Saint-Saëns and the complete Bach cello suites and Beethoven sonatas. In 1993, in recognition of his universal contributions to the art and teaching of cello playing, he was awarded the title of *Chavalier du Violoncello* by the Eva Janzer Memorial Cello Center of the School of Music of Indiana University.

Anthony Elliott, cellist, has combined admirable careers in performance and teaching for three decades. A protoge of Janos Starker and Frank Miller, he won the Feuermann International Cello Solo Competition, which was followed by a highly successful New York recital. Mr. Elliott's students have won prizes in a significant number of competitions, and he has given master classes at most leading American conservatories. He is a frequent guest soloist with major orchestras, including those of Detroit, Minnesota, Vancouver, CBC Toronto and the New York Philharmonic. His compact disc of Kabalevsky, Martinu and Shostakovich sonatas received a rave review from *Strad Magazine* of London and was named a "Best Buy of 1991" by the *Houston Post*. Forthcoming releases include works by French and Russian composers. In demand as a chamber musician, Mr. Elliott has been a guest artist at the Sitka (Alaska) Summer Music Festival, the Seattle and Texas chamber music festivals, New York's Blossom Music Festival, Houston's Da

Camera Series and the Victoria International Festival. He has appeared as a member of Quartet Canada and as a guest artist with the Brunswick, Lyric Art and Concord string quartets. He devotes his summers to teaching and performing at the Aspen Music Festival and School. Mr. Elliott, who holds the performer's certificate and a bachelor of music degree with honors from Indiana University, joined the faculty in 1994.

Arthur Greene's dynamic and personal performances have won him accolades in concert halls and competitions throughout the world. His powerful mastery and interpretive sensibility have earned him Gold Medals in both the Gina Bachauer and William Kapell International Piano Competitions, and he was a top laureate at the Busoni International Competition. Mr. Greene came to Michigan in 1990 following great success as a concert performer throughout the United States, Europe and the Far East. He has appeared as soloist with the Philadelphia Orchestra, RAI Orchestra of Turin, the San Francisco, Utah and National Symphonies, the Czech National Symphony and in recital at Carnegie Hall, Kennedy Center, Tokyo Bunka Kaikan, Lisbon São Paulo Opera House, Hong Kong City Hall and concert houses in Shanghai and Beijing. He has performed the complete solo piano works of Johannes Brahms in a series of six programs in Boston. Mr. Greene toured Poland as a member of the Stony Brook Trio; he has performed recitals, concertos and has given master classes in Japan during twelve tours there, and he presented recitals and lecture demonstrations throughout Portugal as a representative of the United States Artistic Ambassadors Program. He has a particular liking for the piano music of the esoteric Russian composer Alexander Scriabin and has recorded that composer's complete *Etudes for Piano*

on the Supraphone label, released in the United States by Koch in 1997. His recording of the Scriabin Piano Concerto was also released in 1997. He has also recorded two solo discs for Denon. Mr. Greene received degrees from Yale, Juilliard and the State University of New York at Stony Brook. He studied with Dorothy Eustis and Martin Canin.

Paul Kantor, violinist and chair of the String Department, has appeared as concerto soloist with a dozen symphony orchestras; has served as concertmaster of several orchestral ensembles, including the New Haven Symphony, Aspen Chamber Symphony, Lausanne Chamber Orchestra and Great Lakes Festival Orchestra; and has been guest concertmaster of the New Japan Philharmonic and the Toledo Symphony Orchestra. He has been especially active as a chamber musician with such groups as the New York String Quartet, the Berkshire Chamber Players, the Lenox Quartet and the National Musical Arts Chamber Ensemble. His performances of the music of Bartók, PEARLE and ZWILICH may be heard on the CRI, Delos and Mark Records labels. Recognized as one of the principal violin pedagogues of the younger generation, Mr. Kantor held concurrent appointments at Yale University (1981-88), the New England Conservatory (1984-88), and Juilliard (1985-88). Since 1980 he has spent summers as a member of the artist-faculty at Aspen, where he was concertmaster of both the Chamber Symphony and the Festival Orchestra. Mr. Kantor attended the Juilliard School, where he earned both bachelor and master of music degrees and studied during the summers at both Aspen and Meadowmount. His principal teachers are Margaret Graves, Dorothy DeLay and Robert Mann. Mr. Kantor is a former member of the National Musical Arts chamber ensemble in Washington, D.C.

Martin Katz, heretofore dubbed "dean of accompanists" by *The Los Angeles Times*, is the first recipient of *Musical America's* newly created in 1998 "Accompanist of the Year" award. He regularly collaborates in recitals and on records with artists including Marilyn Horne, Frederica von Stade, Kiri Te Kanawa, Kathleen Battle, Cecilia Bartoli and Jose Carreras. Highlights of Mr. Katz's more than thirty years of concertizing with the world's most celebrated vocal soloists include innumerable recitals at Carnegie Hall, appearances at the Salzburg Festival, tours in Australia and Japan and performances at La Scala, the Paris Opera and the Edinburgh Festival. His concerts are frequently broadcast both nationally and internationally. His work has been recorded on the RCA, CBS, Cetra, BMG, Phillips and Decca labels. The Metropolitan, Houston and Ottawa operas have performed his editions of Baroque and bel canto operas of Handel, Vivaldi and Rossini. At the University of Michigan, in addition to overseeing the various degrees in ensemble for pianists, Mr. Katz coaches singers and teaches courses in vocal repertoire. He is a frequent guest conductor of the School's opera productions.

Lorna McGhee, flutist, has, in addition to her work as co-principal flute of the BBC Symphony Orchestra in London, been a guest principal flutist with the Academy of St. Martin-in-the-Fields, the Royal Philharmonic, the City of Birmingham Symphony, the BBC National Orchestra of Wales, the Bournemouth Symphony, the Scottish Opera, the Northern Sinfonia, the Chamber Orchestra of Europe and the London Symphony. She has performed with the Chamber Orchestra of Europe, has toured with the European Soloists Ensemble, the Marais Ensemble and Mobius and has participated in chamber music in the Cheltenham Festival and the Edinburgh International Festival. She has made numer-

ous concerto appearances with the London Symphony Orchestra and the Scottish Symphony Orchestra and has recorded on the Decca and EMI labels. She received her education at the Royal Scottish Academy of Music and the Royal Academy of Music.

Anton Nel's remarkable and versatile career has taken him around the globe since his auspicious debut at the age of twelve with Beethoven's *C Major Concerto* after only two years of study. Winner of the First Prize in the 1987 Naumburg International Piano Competition, he appears regularly as recitalist, chamber musician and concerto soloist with distinguished orchestras in both the United States and abroad. Recent highlights in the U.S. include performances with the Cleveland Orchestra, San Francisco and Detroit Symphonies and the Boston Pops. Most noteworthy is his giving the American première of the recently discovered *Piano Concerto No. 3* by Felix Mendelssohn in November 1997. His coast to coast recital appearances have included numerous performances on the Great Performers at Lincoln Center series, the Library of Congress and the Ambassador Auditorium in Pasadena. A favorite at summer festivals, he has performed with the Chicago Symphony at the Ravinia Festival, at Lincoln Center's Mostly Mozart Festival and at the Aspen Music Festival. He has also performed throughout Canada, Europe, Mexico and South America and has toured South Africa thirteen times. He records for Virgin Classics, EMI, MusicMasters, Bridge and Essay. Also a gifted and dedicated teacher, he served on the faculties of the University of Texas at Austin and the Eastman School of Music before coming to Michigan in 1992. The South African born Mr. Nel is a graduate of the University of the Witwatersrand in Johannesburg and the University of Cincinnati. He is the recipient of many awards from both institutions; most recently

the University of Cincinnati honored him with a Distinguished Alumnus Award. His teachers include Adolph Hallis, Béla Siki and Frank Weinstock.

Fred Ormand, clarinetist, is a leading performer, educator and scholar. He has played with the Chicago, Cleveland and Detroit Symphony orchestras and has performed as a soloist with orchestras in the United States, China and Europe. Hailed by the New York Times as "an excellent clarinetist" and by Maestro Mstislav Rostropovich as "a genius teacher", Professor Ormand founded and has toured extensively with the Interlochen Arts Quintet and the Dusha Quartet. Formerly a professor at several leading American universities, he was visiting professor at the Shanghai Conservatory in 1988, where he attracted students from across China. In 1995 his master classes in England, Denmark and Sweden received rave acclaim. Since 1988 he has been a member of the faculty of the Music Academy of the West Summer Festival in Santa Barbara, California. The outstanding record of his students includes positions in major symphony orchestras in the United States and Europe, service bands and on the faculties of universities throughout the United States. From 1990 to 1992 Professor Ormand served as president of the International Clarinet Association and is often invited to perform at the international conferences of this group. Recently he has been recognized in the United States and Italy for his editions of the music for winds of Amilcare Ponchielli. In 1996, with faculty colleagues, he released a compact disc on DANACORD Records titled *Il Convegno*, a première recording of Ponchielli's solo works for winds. He is often heard today in recital with his wife, soprano Julia Broxholm (BM '77, MM '79).

Stephen Shipps, violinist, studied with Josef Gingold at Indiana University, where he received a B.M., an M.M. with honors and a performer's certificate. He also studied with Ivan Galamian and Sally Thomas at the Meadowmount School and with Franco Gulli at the Academia Chigiana in Siena, Italy. He is a member of the Meadowmount Trio, a past member of the Fine Arts Quartet and the Amadeus Trio and has appeared as soloist with the symphony orchestras of Indianapolis, Dallas, Omaha, Seattle and Ann Arbor, as well as the Piedmont Chamber Orchestra and the Madiera Bach Festival. He has been a member of the Cleveland Orchestra, associate concertmaster of the Dallas Symphony and concertmaster of the Dallas Opera, concertmaster and associate conductor of the Omaha Symphony and the Nebraska Sinfonia and guest concertmaster for the Seattle and Toledo symphonies. Mr. Shipps has recorded for American Gramophone, Bay Cities, NPR, RIAS Berlin, Hessische Rundfunk of Frankfurt, Melodiya/Russian Disc and Moscow Radio and was recently awarded a dozen gold and two platinum records for his solo work on the Mannheim Steamroller Christmas Albums. His publishers are E.C. Schirmer of Boston and the American String Teachers Association Press. He has adjudicated major national and international competitions for almost two decades and is director of the American String Teachers Association National Solo Competition. Prior to joining the faculty in 1989 he served on the faculties of Indiana University, the North Carolina School of the Arts and the Banff Centre in Canada.

Hong-Mei Xiao, the first prize winner of the 1987 Geneva International Music Competition for Viola, was born in Tsing-Tao, China. She was also awarded the prestigious Patek Philippe Grand Prize. She has appeared in recital and with orchestras in Switzerland, Belgium, Italy, Yugoslavia, Germany, Hong Kong and throughout the United States and China. She is a frequent soloist with L'Orchestra de la Suisse Romande, with which she gave a première performance of Schnittke's *Viola Concerto*. After graduating from the Shanghai Conservatory with highest honors, she continued her studies with John Graham at the State University of New York at Stony Brooke, from which she received her M.Mus. Her recordings include Brahms' *Sonata in f*, Op. 120; the Hindemith *Sonata for Solo Viola*, Op. 11, No. 5; and Frank Martin's *Ballade for Viola and Orchestra*.



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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.

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Saturday, October 10 St. Petersburg Philharmonic

Saturday, October 24 Budapest Festival Orchestra
Note: This dinner will be held in the Hussey Room at the Michigan League.

Monday, November 2 Kirov Symphony Orchestra

Wednesday, November 11 Mitsuko Uchida

Thursday, January 14 Renée Fleming

Tuesday, February 23 Opening Night of Kodo

Thursday, March 11 James Galway

Friday, March 19 Opening Night of Alvin Ailey
Note: This dinner will be held in the Power Center.

Thursday, April 15 Mozarteum Orchestra of Salzburg

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Sun. Feb. 7	American String Quartet <i>Post-performance dinner</i>
Mon. Feb. 15	Orpheus Chamber Orchestra with Pepe Romero <i>Pre-performance dinner</i>
Wed. Mar. 24	The Tallis Scholars <i>Pre-performance dinner</i>

Package price \$50.00 per person (tax & tip incorporated) includes guaranteed dinner reservations (select any item from the special package menu, which includes entree, soup or salad, soft beverage or coffee, and fruity Italian ice for dessert) and reserved "A" seats on the main floor at the performance for each guest.

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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.

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Sat. Dec. 5	Handel's <i>Messiah</i>
Fri. Jan. 8	Trinity Irish Dance Company
Sat. Jan. 16	<i>The Gospel at Colonus</i>
Fri. Jan. 29	Anne Sofie von Otter, mezzo soprano
Fri. Feb. 12	ImMERCEsion: The Merce Cunningham Dance Company
Sat. Feb. 20	Meryl Tankard Australian Dance Theatre: <i>Furioso</i>
Fri. Mar. 12	Abbey Lincoln
Sat. Mar. 20	Alvin Ailey American Dance Theater
Fri. Mar. 26	Sweet Honey in the Rock

Package price \$209 per couple (not including tax & gratuity) includes valet parking at the hotel, overnight accommodations in a European-style guest room, a continental breakfast, pre-show dinner reservations at Escoffier restaurant in the Bell Tower Hotel, and two performance tickets with preferred seating reservations.

Gratzi Restaurant

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734.663.5555 for reservations

Wed. Oct. 14	John Williams, guitar <i>Pre-performance dinner</i>
Thur. Nov. 12	Assad Brothers with Badi Assad, guitar <i>Pre-performance dinner</i>
Sun. Dec. 6	Handel's <i>Messiah</i> <i>Post-performance dinner</i>
Mon. Jan. 18	<i>The Gospel at Colonus</i> <i>Pre-performance dinner</i>
Tue. Feb. 23	Kodo <i>Pre-performance dinner</i>
Sun. Mar. 28	American String Quartet <i>Post-performance dinner</i>
Fri. Apr. 23	Lincoln Center Jazz Orchestra with Wynton Marsalis <i>Pre performance dinner</i>

Package price \$60 per person includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance.

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Thur. Jan. 28	American String Quartet <i>Pre-performance dinner</i>
Thur. Mar. 11	James Galway, flute <i>Pre-performance dinner</i>
Fri. Mar. 19	Alvin Ailey American Dance Theater <i>Pre-performance dinner</i>
Sun. Apr. 25	NHK Symphony Orchestra of Tokyo <i>Post-performance dinner</i>

Package price \$139 for a single and \$213 for a double, deluxe standard (king or queen) includes overnight stay, guaranteed reservations for a pre- or post-show dinner (select any entree from the special package menu, non-alcoholic beverage, and dessert, includes taxes & tip) and reserved "A" seats on the main floor at the performance.

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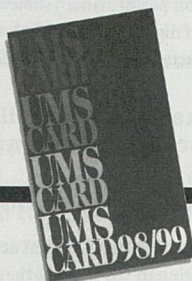
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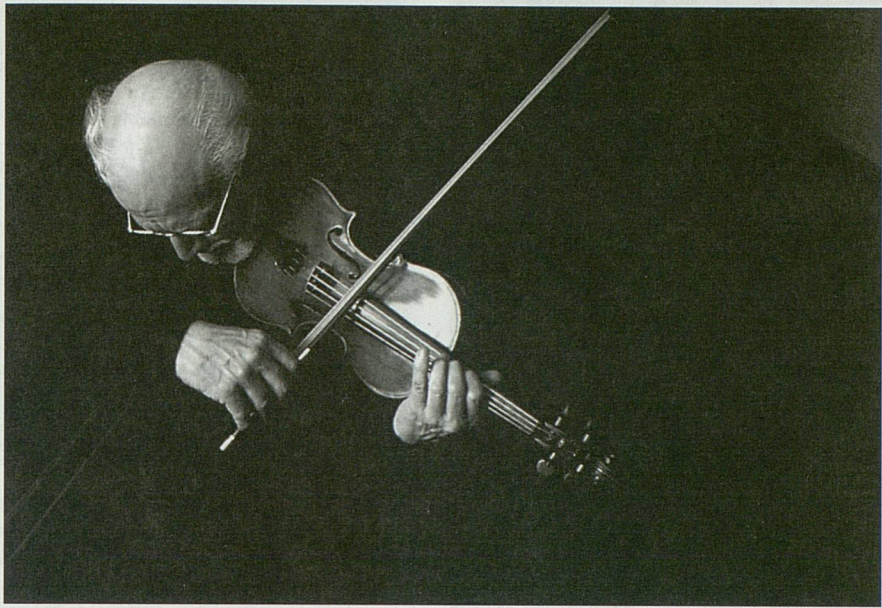
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The Advisory Committee is a 48-member organization which raises funds for UMS through a variety of projects and events: an annual auction, the creative "Delicious Experience" dinners, the UMS Cookbook project, the Season Opening Dinner, and the Ford Honors Program Gala. The Advisory Committee has pledged to donate \$175,000 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

Many thanks to all of you groups who have joined the University Musical Society for an event in past seasons, and a hearty welcome to all of our new friends who will be with us in the coming years. The group sales program has grown incredibly in recent years and our success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to one of our events.

Last season over 8,300 people, from as far away as California, came to UMS events as part of a group, and they saved over \$40,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events like Wynton Marsalis, Itzhak Perlman, David Daniels, Evgeny Kissin, and the Chicago Symphony Orchestra.

This season UMS is offering a wide variety of events to please even the most discriminating tastes, many at a fraction of the regular price. Imagine yourself surrounded by 10 or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling UMS Group Sales at 734.763.3100.

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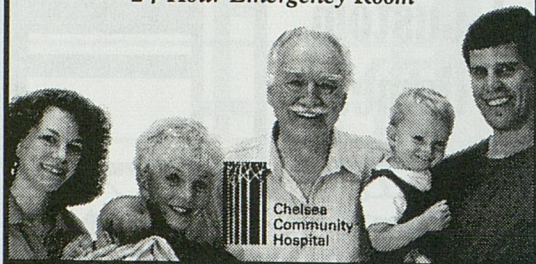
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Ford Honors Program

The Ford Honors program is made possible by a generous grant from the Ford Motor Company Fund 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, with subsequent honorees being Jessye Norman and Garrick Ohlsson.

This season's Ford Honors Program will be held Saturday, May 8. The recipient of the 1999 UMS Distinguished Artist Award will be announced in January.



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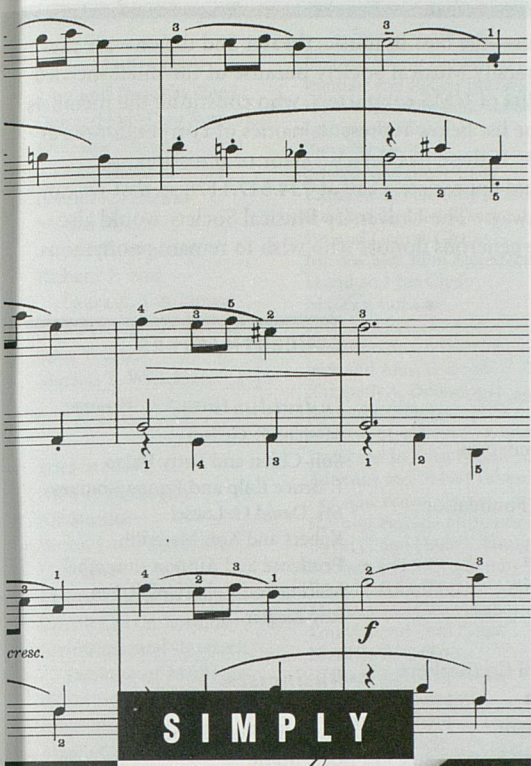
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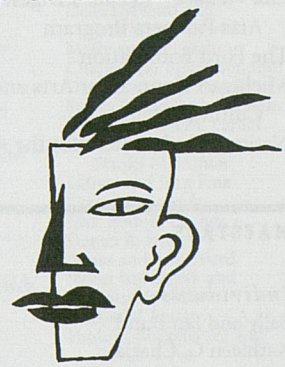
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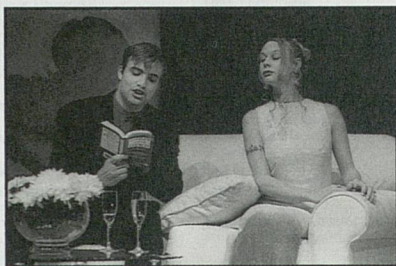
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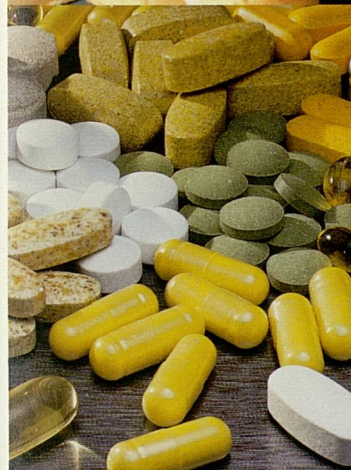
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