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UMS / W99

née Leming The Great at Copius Clarence Fountain and the
 ind Boys of Alabama The Original Soul Mirrors Duke Ellington
 Central the Anne Sofie von Otter Chamber Music Society of
 Lincoln Center Merce Cunningham Dance Company Maxim Vengerov
 Orpheus Chamber Orchestra Meryl Tankard Australian Dance Theatre
 Kodo David Daniels Martin Katz James Galway Abbey Lincoln
 Takács Quartet Alvin Ailey American Dance Theater The
 Tallis Scholars Gypsy Caravan Sweet Honey in the Rock
 Trio Fontenay Steve Reich Ensemble Mozarteum Orchestra
 of Salzburg ¡Cubanismo! Ewa Podleś Garrick Ohlsson
University Musical Society of the University of Michigan / Winter 1999 Season
 Anonymous 4 Lionheart Monsters of Grace Wynton Marsalis
 Lincoln Center Jazz Orchestra NHK Symphony
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University Musical Society

of the University of Michigan

The 1998-99 Winter Season

On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1997-98 season: a triumphant Evgeny Kissin in his long-awaited UMS debut recital at Hill Auditorium; Itzhak Perlman performing with the Klezmer Conservatory Band as part of December 1997's *In the Fiddler's House*; Burton Memorial Tower shimmering on a concert evening.

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From the President

Thanks very much for attending this UMS performance and for supporting the performing arts in our community. I'm excited about the performances we're able to bring you this season and hope that you'll join us for others. A complete listing of the winter season begins on page 22.

UMS has been presenting performances in Ann Arbor for 120 years. During this time UMS has achieved a reputation for distinction in presenting the performing arts. The process of engaging world-class artists to perform in our community requires special knowledge, intuition, and skills. UMS is fortunate to have as our Director of Programming one of the best in presenting field, Michael Kondziolka.

Michael joined the UMS staff ten years ago after interning for one year. It soon became apparent to all of us at UMS that Michael's combination of artistic knowledge and passion on the one hand and outstanding administrative and negotiating skills on the other would make him an ideal person to manage our efforts to expand, diversify, and strengthen our artistic offerings. Under Michael, UMS has added series featuring jazz, vocal recitals, world music, guitar, early music and vocal chamber music, dance, contemporary arts, and the artistic expressions of specific cultures. Michael's great



Ken Fischer (r) with Michael Kondziolka

respect for both artists and audiences has led us to find many new performance venues particularly appropriate for the specific art form being pre-

sented. Artists like coming to Ann Arbor. They like our audiences, concert halls, and tradition. But they also like being on a roster with the leading artists of our time, and that's what Michael assures will happen year after year. Thank you, Michael, for your extraordinary contribution to UMS and to our community.

I'd like to know your thoughts about this performance. I'd also like to learn anything we can do at UMS to make your concertgoing experience the best possible. 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*

From the UMS Chair

It is with great pride that we acknowledge and extend our gratitude to the major business contributors to our 1998-99 season listed on the following pages. We are proud to have been chosen by them, for their investment in the University Musical Society is clear evidence not only of their wish to accomplish good things for our community and region, but also to be associated with excellence. It is a measure of their belief in UMS that many of these companies have had a long history of association with us and have expanded and diversified their support in very meaningful ways.

Increasingly, our annual fundraising requirements are met by the private sector: very special individuals, organizations and companies that so

generously help bring the magic to UMS performances and educational programs throughout southeastern Michigan. We know that all of our supporters must make difficult choices from among the many worthwhile causes that deserve their support. We at the University Musical Society are grateful for the opportunities that these gifts make possible, enhancing the quality of life in our area.

Sincerely,

Beverley Geltner
Chair, UMS Board of Directors



Thank You, Corporate Leaders



RICHARD L. HUBER
Chairman and CEO,
Aetna, Inc.

On behalf of Aetna and Aetna Retirement Services, we are proud to support the arts in southeastern Michigan, especially through our affiliation with *The Harlem Nutcracker*. We are delighted to be involved with the University Musical Society and their programs which help bring the arts to so many families and young people.



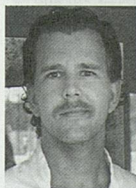
SAM EDWARDS
President, Beacon
Investment Company

"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."



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."



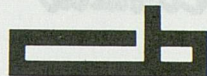
WILLIAM BROUCEK
President and CEO,
Bank of Ann Arbor.

"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."



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."



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."



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."



**CHARLA BRETON
ASSOCIATES**



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



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



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."

Elastizell



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.



WILLIAM CLAY FORD, JR.

Chairman, Ford Motor Company

"At Ford, we believe the arts speak a universal language. We're proud of our long-standing association with the

University Musical Society, its concerts, and the educational programs that enrich our community."



Ford Motor Company



GREGG A. DEMAR

Vice President, Customer Segment Marketing, Personal Systems Group, IBM Corporation

"IBM salutes the University Musical Society for their

valuable service to our community in support of students, children and families, and for enhancing their exposure to the Arts."

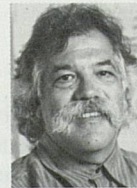
IBM



WILLIAM S. HANN

President, KeyBank.

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



DENNIS SERRAS

President, Mainstreet Ventures, Inc.

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

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





RICHARD A. MANOGIAN
*Chairman and CEO,
Masco Corporation*
"We at Masco
applaud the
University Musical
Society's contribution

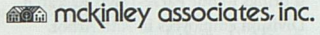
to diversity in arts programming and your
efforts to enhance the quality of life in
our community."

MASCO



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."



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."



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."



CHARLES HALL
Partner, Multilogue
"Music is one way
the heart sings.
The University
Musical Society helps
our hearts enjoy and
participate in song.
Thank you."

MULTILOGUE



PHILLIP R. DURVEY
*Community
President, National
City Bank*
"National City Bank
is pleased to continue
our historical support
of the University

Musical Society which plays such an
important role in the richness of our
community."

National City



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

proud tradition of musical excellence and
artistic diversity."



LARRY MCPHERSON
*President and COO,
NSK Corporation*
"NSK Corporation is
grateful for the
opportunity to 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."



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."





JOHN PSAROUTHAKIS, PH.D.

Chairman and Chief Executive Officer, Paideia.

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

Paideia



JOSEPH SESI

President, Sesi Lincoln Mercury

"The University Musical Society is an important cultural asset for our community. The Sesi

Lincoln Mercury team is delighted to sponsor such a fine organization."



RONALD M. CRESSWELL, PH.D.

Sr. Vice President and Chief Scientific Officer, Warner Lambert Company

"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."



THOMAS B. McMULLEN

President, Thomas B. McMullen Co., Inc.

"I used to feel that a U-M - Ohio State football ticket was the best ticket in Ann

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



BRIAN CAMPBELL
President, TriMas Corporation

"By continuing to support this outstanding organization, 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 Companies.

President, Wolverine Temporaries, Inc.

"Wolverine Temporaries began its support of

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



DAVID E. ENGELBERT
HIRAM A. DORFMAN

Co-chairmen Benard L. Maas Foundation

"The Benard L. Maas Foundation is proud to support the

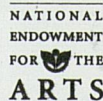
Benard L. Maas

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

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

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General Information

Coat Rooms

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

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

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

Michigan Theater: Coat check is available in the lobby.

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.

Barrier-Free Entrances

For mobility-impaired persons, 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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University Musical Society

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is made to help
fund the
fight against
breast cancer.



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Ticket Services

Phone orders and information

University Musical Society Box Office
Burton Memorial Tower
881 North University Avenue
Ann Arbor, MI 48109-1011
on the University of Michigan campus

734.764.2538

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

1.800.221.1229

Mon-Fri 10 a.m. to 6 p.m.
Sat. 10 a.m. to 1 p.m.

Order online at the UMS Website
www.ums.org

Visit our Box Office in person

At the Burton Tower ticket office on the
University of Michigan campus. Performance
hall box offices open 90 minutes before the
performance time.

Returns

If you are unable to attend a concert for which
you have purchased tickets, you may turn in
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time by calling the UMS Box Office. Refunds
are not available; however, you will be given a
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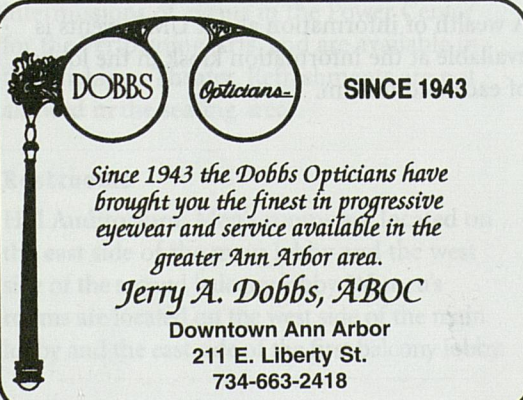
Mozart *Requiem* with Choral Union,
Elizabeth Major, Monica Swartout-Bebow,
Robert Bracey, and Donald Hartmann

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Season Finale – Mahler 6 Apr 17

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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.

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.

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.

UMS Choral Union

Thomas Sheets, *conductor*

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.

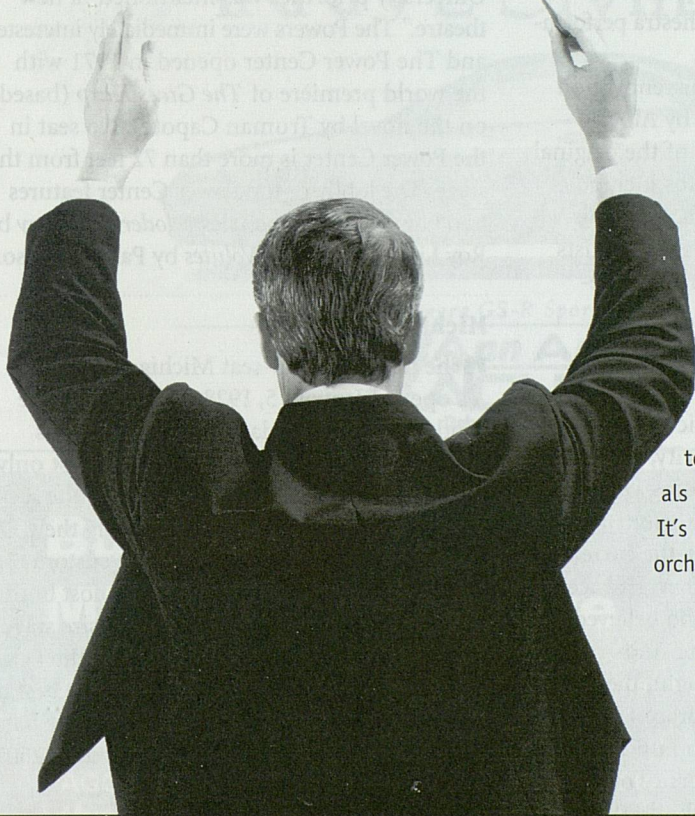
In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of Berlioz' *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the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

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.

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

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



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, the 4,163-seat Hill Auditorium has served as a showplace for a variety of important debuts and long relationships throughout the past 84 years.

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 is slated for renovation in the coming years. 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 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. 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 and 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 1,710-seat Michigan Theater opened January 5, 1928 at the peak of the vaudeville/ movie palace era. 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 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 in

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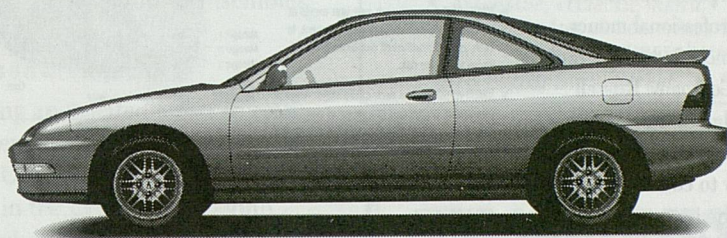
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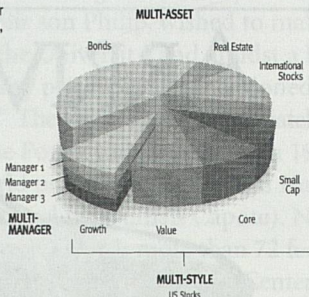
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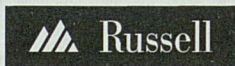
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Auditoria, continued

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 in 1950 to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a capella* 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.

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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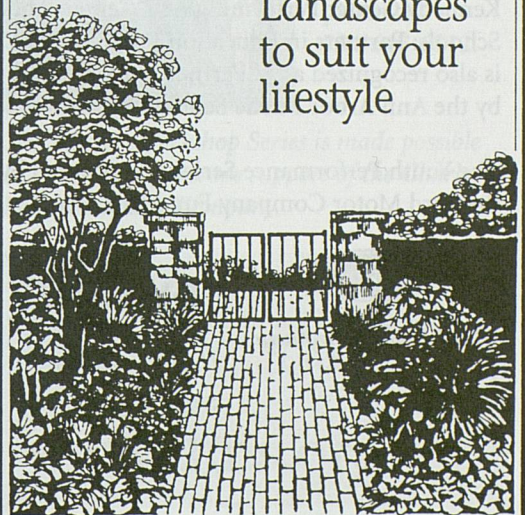
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Education and Audience Development

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 11,000 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 the Ford Motor Company Fund and Target.



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Fund*



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 Winter's series includes interviews with:

- Choreographer **Merce Cunningham**
- Composer **Steve Reich** and filmmaker **Beryl Korot**
- Artistic Director and Choreographer **Judith Jamison**



MITSUKO UCHIDA (r),
INTERVIEWED BY
SUSAN ISAACS NISBETT
FOR THE MASTER OF
ARTS INTERVIEW
SERIES IN NOVEMBER
1998.

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:

- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students precedes two 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.



DIRECTOR OF EDUCATION, BEN JOHNSON (r) HOSTS A MEET THE ARTIST WITH THE AMERICAN STRING QUARTET IN NOVEMBER.

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 Winter Season include:

- **American String Quartet**/Beethoven the Contemporary Series
- *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 winter, patrons will have the opportunity to meet, among others:

- Choreographers **Merce Cunningham** and **Meryl Tankard**
- Members of the acapella group **Sweet Honey in the Rock**
- The **American String Quartet** and composer **Kenneth Fuchs**

TEACHER WORKSHOP SERIES

A series of workshops for all K-12 series, 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 Winter Season's workshops include three by Kennedy Center educators and three led by local experts tailored to UMS performances:

- **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.



To register for Teacher Workshops, please call 734-647-6712.

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 Winter brochures, or on the UMS Website:

www.ums.org

1998-99 UMS Winter Season

Look for related Educational Events listed in blue.

JANUARY

TRINITY IRISH DANCE COMPANY

Thursday, January 7, 8 P.M.

Friday, January 8, 8 P.M.

Power Center

Meet the Artists Meet the Trinity dancers in the lobby after the performance.

Sponsored by National City Bank.

GEORGE GERSHWIN:

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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.

Meet the Artist post-performance dialogue from the stage.

Sponsored by Pepper Hamilton, 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.

Community Gospel Sing-Along with the cast of *The Gospel at Colonus*. Wed, Jan 13, 7 p.m. Martin Luther King Jr. Senior High School, 3200 E. Lafayette, Detroit. 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 and Metro Times.

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 "An Introduction to Scandinavian Songs" by Richard LeSueur, Vocal Arts Information Services, Fri, Jan 29, 7 p.m. Michigan League, Hussey Room.

Sponsored by KeyBank with additional support from Maurice and Linda Binkow, STM, Inc., and the Swedish Round Table Organizations. 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 "From Romeo to Leonore: The Operatic Quartet" by Steven Whiting, U-M Assistant Professor of Musicology, with U-M School of Music student musicians. Sun, Feb 7, 3 p.m. Michigan League, Vandenberg Room.

Meet the Artists Post-performance dialogue from the stage with the American String Quartet and composer Kenneth Fuchs.

Lecture "Interdisciplinary Relationships in Music and the Fine Arts" by composer Kenneth Fuchs, Mon, Feb 8, 12 noon, School of Music, Room 2033.

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.

IMMERCESSION:

THE MERCE CUNNINGHAM DANCE COMPANY

Friday, February 12 – Saturday,

February 13, 8 P.M.

Power Center

Brown-bag Lunch "Chance Patterns: Historic Moments in 50 years of Merce Cunningham's Choreography" by Kate Remen at the Institute for the Humanities on Merce Cunningham. Tue, Jan 12, 12 noon, U-M Institute for the Humanities. **Merce Cunningham Mini Course**—U-M under-grad and grad students earn 2 credit hours of Independent Study with Gay Delanghe with materials drawn from the Merce Cunningham Residency. Mass meeting held on January 9, 12 noon, U-M Dance Building, Studio A, or email delanghe@umich.edu for details.

Family Workshop: Chance Encounters Parents and their children (ages 7 and up) explore visual art, dance and music in a workshop on Sat, Feb 6 which culminates in a free performance and reception at the Power Center on Wed, Feb 10; Workshop held at the Ann Arbor Art Center and Dance Gallery/Peter Sparling & Co. For more information and registration call the Ann Arbor Art Center, 994-8004 x 101 or walk-in registration at the Ann Arbor Art Center

Art Class: Random Patterns, taught at the Ann Arbor Art Center in conjunction with the Merce Cunningham Dance Company Residency. Sat, Feb 6, 9 a.m. For information and registration call the Ann Arbor Art Center, 994-8004 x 101, or walk-in registration at the Ann Arbor Art Center. **Art Lecture:** Costume and Image: Form? Function? Funky?, taught at the Ann Arbor Art Center in conjunction with the Merce Cunningham Dance Company Residency. Mon, Feb, 8, 7 p.m. For information and registration call the Ann Arbor Art Center, 994-8004 x 101, or walk-in registration at the Ann Arbor Art Center. **Art Class:** Drawn to Dance, taught by the Ann Arbor Art Center at the Power Center in conjunction with the Merce Cunningham Dance Company Residency. Sat, Feb 13,

11 a.m. For information and registration call the Ann Arbor Art Center, 994-8004 x 101, or walk-in registration at the Ann Arbor Art Center.

Lobby Exhibit Art from the Ann Arbor Public Schools, inspired by Merce Cunningham on display in the Power Center Lobby, Feb 1-14.

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

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

Master of Arts Interview of choreographer Merce Cunningham interviewed by Roger Copeland, Professor of Theater and Dance at Oberlin College. Thu, Feb 11, 7 p.m. U-M Dance Building, Betty Pease Studio.

Advanced Technique Master Classes taught by Meg Harper, Chair of the Cunningham Studio, at the U-M Dance Department, 10 places per class and 10 observers open to the public. Eight classes available: Tues and Thu, Feb 9 and 22, 11 a.m. and 12:45 p.m. Wed and Fri, Feb 10 and 12, 12:45 p.m. and 2:30 p.m. Call 734-763-5460 to register.

LifeForms—Computers and Choreography with U-M Professor Stephen Rush and Cunningham Company Archivist, David Vaughan. Fri, Feb 12, 9 a.m., Design Lab 1, Media Union.

PREP Cunningham Company Archivist, David Vaughan, leads a video discussion of Cunningham's choreography. Fri, Feb 12, 7 p.m., Modern Languages Building, Lecture Room.

Meet the Artist Post-performance dialogue from the stage, Fri, Feb 12.

Advanced Technique Master Class taught by Robert Swinston, Assistant to the Choreographer. Sat, Feb 13, 10:30 a.m., Dance Gallery/Peter Sparling & Co. To register, please call 734-747-8885.

Study Day and Open Rehearsal Cunningham Company Archivist, David Vaughan, leads discussions of Cunningham and his collaborators works at an open rehearsal. Sat, Feb 13, 1 p.m., Power Center balcony. For more information and registration please call 734-647-6712.

PREP Cunningham Company Archivist, David Vaughan, leads a video discussion of Cunningham's choreography. Sat, Feb 13, 7 p.m., Michigan League, Hussey Room. *Media Partner WDET and Metro Times.*

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

Sunday, February 14, 4 P.M.
Hill Auditorium
Media Partner WGTE.

**ORPHEUS CHAMBER ORCHESTRA
PEPE ROMERO, GUITAR**

Monday, February 15, 8 P.M.
Rackham Auditorium
Sponsored by CFI Group.

**MERYL TANKARD AUSTRALIAN
DANCE THEATRE
FURIOSO**

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

Dance Theater Lecture Demonstration by Meryl Tankard, U-M Department of Dance, Studio A, Wed, Feb 17, 2:15 p.m.

Master Classes at the U-M Department of Dance, Thu, Feb 18, 11 a.m. and 12:45 p.m., 10 places per class and 10 observer spaces open to the public. Call 734-763-5460 to register

PREP Video talk of Meryl Tankard's choreography, Fri, Feb 19, 7 p.m. Michigan League, Hussey Room.

PREP Video talk of Meryl Tankard's choreography, Sat, Feb 20, 7 p.m., Michigan League, Koessler Library.

Meet the Artist post-performance dialogue from the stage.

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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

RESCHEDULED PERFORMANCE!

**DAVID DANIELS, COUNTERTENOR
MARTIN KATZ, PIANO**

Sunday, March 7, 4 P.M.
Lydia Mendelssohn Theatre

**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 choreography. Fri, March 19, 7 p.m. Michigan League, Vandenberg Room.

PREP Video talk of signature Ailey choreography. Sat, March 20, 7 p.m., Michigan League, Hussey Room.

Master of Arts Interview with artistic director and choreographer Judith Jamison, Sat, March 20, 2 p.m. location tbd.

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

Sponsored by AT&T Wireless with additional 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 and Metro Times.

AMERICAN STRING QUARTET**BETHOVEN THE CONTEMPORARY**

Sunday, March 28, 4 P.M.

Rackham Auditorium

Beethoven the Contemporary

Symposium Papers, panel discussions and keynote speaker on Beethoven and contemporary composers. Sat, March 27, 2 p.m. Rackham Amphitheater and Assembly Hall.

PREP "A Rhetoric of Disintegration" by Steven Whiting, U-M Assistant Professor of Musicology, with School of Music student musicians. Sun, 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 of composer Steve Reich and filmmaker Beryl Korot. Fri, April 9, 12 p.m. Michigan League, Vandenberg Room.

Media Partner WDET and Metro Times.

MOZARTEUM ORCHESTRA OF SALZBURG

HUBERT SOUDANT, CONDUCTOR

TILL FELLNER, PIANO

KATHARINE GOELDNER,

MEZZO-SOPRANO

Thursday, April 15, 8 P.M.

Hill Auditorium

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LATIN BALL**WITH ¡CUBANISMO!****FEATURING JESÚS ALEMAÑY**

Friday, April 16, 8 P.M.

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EWA PODLEŚ, CONTRALTO**GARRICK OHLSSON, PIANO**

Saturday, April 17, 8 P.M.

Lydia Mendelssohn Theatre

PREP "An Introduction to the Art of Ewa Podles" by Richard LeSueur, Vocal Arts Information Services, Sat, 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 and Metro Times.

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, Fri, April 23, 7 p.m., Michigan 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

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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.

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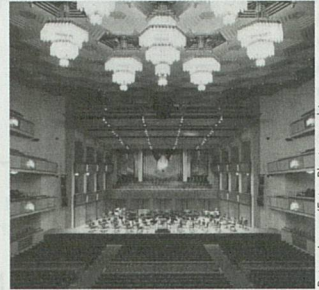
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University Musical Society

of the University of Michigan

1998-1999 Winter Season

Event Program Book

Friday, January 29 through Saturday, February 13, 1999

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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.

Anne Sofie von Otter, mezzo-soprano **3**
and the

Chamber Music Society of Lincoln Center

Friday, January 29, 8:00pm
Lydia Mendelssohn Theatre

American String Quartet **17**

Family Performance

Beethoven the Contemporary

Saturday, January 30, 2:00pm
Rackham Auditorium

American String Quartet **23**

Beethoven the Contemporary

Sunday, February 7, 4:00pm
Rackham Auditorium

ImMERCEsion

The Merce Cunningham Dance Company Residency

Friday, February 12, 8:00pm **29**

Saturday, February 13, 8:00pm **33**

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Robert Rutch, *Horn**

Program

Friday Evening, January 29, 1999 at 8:00

Lydia Mendelssohn Theatre, Ann Arbor, Michigan

Music From Scandinavia

Edvard Grieg

Haugtussa (The Mountain Maid), Op. 67

Det syng (Enticement)

Veslemøy (The Little Maiden)

Blåbær-Li (Blueberry Slope)

Møte (The Encounter)

Elsk (Love)

Killingdans (Kids' Dance)

Vond Dag (Sorrowful Day)

Ved Gjøttle-Bekken (At Gjøttle Brook)

VON OTTER, FORSBERG

Franz Berwald

Septet in B-flat Major for Winds and Strings

Introduzione: Adagio—Allegro molto

Poco adagio—Prestissimo

Finale: Allegro con spirito

SHIFRIN, TURKOVIC, RUTCH, PHILLIPS,

NEUBAUER, SHERRY, PAER

INTERMISSION

Carl Nielsen

Selected Songs

Sommersang, Op. 10, No. 3 (Summer Song)

Jens Madsen å An-Sofie (Jens Madsen)

Aebleblomst, Op. 10, No. 1 (Apple Blossom)

Genrebillede, Op. 6, No. 1 (Genre Piece)

Studie efter naturen (Studies from nature)

VON OTTER, FORSBERG

Nielsen

**Quintet for Flute, Oboe, Clarinet,
Bassoon, and Horn, Op. 43**

Allegro ben moderato

Menuet

Praeludium: Allegro—Tema con variazioni:

Un poco andantino

O'CONNOR, TAYLOR, SHIFRIN, TURKOVIC, ROUTCH

Wilhelm Stenhammar,
arr. Forsberg

Selected Songs

Adagio

Gammal nederländere (Ancient Dutchman)

Det far ett skepp (A ship sails)

Månsken (Moonlight)

VON OTTER, SHIFRIN, ROUTCH, PHILLIPS,
NEUBAUER, SHERRY, FORSBERG

The audience is politely asked to withhold applause until the end of each group of songs.

**Artist Member of the Chamber Music Society*

Fifty-first Performance
of the 120th Season

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Special thanks to Bill Hann for his support through KeyBank.

Special thanks to Lennart Johansson for his leadership and support through the Swedish Round Table Organizations and to Bengt Swenson for his many hours devoted to this and other UMS projects.

Additional support is provided by media partner, WGTE.

Special thanks to Richard LeSueur for this evening's Pre-Performance Educational Presentation.

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

Visit the Chamber Music Society on the Internet at www.chambermusicsociety.org

Underwriting for the Chamber Music Society's touring has been generously provided by the Lila Acheson and DeWitt Wallace Fund for Lincoln Center, established by the founders of The Reader's Digest Association Inc.

The Chamber Music Society has recordings on the Musical Heritage Society, MusicMasters, Omega Record Classics, Arabesque, and Delos labels.

Large print programs are available upon request.

Haugtussa (The Mountain Maid), Op. 67

Edvard Grieg

Born June 15, 1843 in Bergen, Norway

Died September 4, 1907 in Bergen, Norway

“How does it happen that my songs play such an important part in my production?” wrote Edvard Grieg in a letter to his American biographer Henry Finck in 1900. Grieg continued:

Quite simply owing to the circumstances that even I, like other mortals, was for once in my life endowed with genius (to quote Goethe). The flash of genius was: love. I loved a young girl who had a wonderful voice and an equally wonderful gift of interpretation. That girl became my wife and my lifelong companion to this very day.... My songs came to life naturally and through a necessity like that of natural law, and all of them were written for her.

Grieg met Nina Hagerup, a distant cousin, in 1864, during his happy two-year residence in Denmark after completing his studies at the Leipzig Conservatory. They were married three years later, and her talent and musical insight served as the inspiration for his vocal music for the rest of his life. Though Nina was not possessed of a virtuoso’s voice and seldom sang in public, she nevertheless gained a reputation as a striking musical interpreter, as the Danish baritone Julius Steenberg recalled:

In a way, she created her own style. It was like an animated dramatic recitative. She not only penetrated to the emotional heart of the poem, but somehow plumbed the depths of the individual words so that they took on a deeper, more instinctive color than one could obtain from a mere reading.

Nina’s renderings of her husband’s songs perfectly suited his philosophy of setting

poetry to music, which he explained to Finck:

When I write songs, my principal goal is not to compose music, but to do justice to the poet’s most intimate intentions. My task is to allow the text to speak — indeed, to allow it to speak in a heightened manner. If I have accomplished this, then the music itself has succeeded. Otherwise, it has not, beautiful though it may be.

Some of Grieg’s greatest inspirations and most treasured melodies are to be found among his nearly 150 heartfelt songs.

It is hardly surprising that Grieg’s ardent nationalism found expression in his vocal music, and he was inevitably drawn to poetry in *Landsmål*, the most distinctive Norwegian tongue, which he said contained “a world of unborn music.” Concerning *Landsmål*, Astra Desmond wrote in a 1948 study of Grieg’s songs:

It should be noted that in Norway there are two languages, one of which, the ordinary *Riksmål*, is, except for slight differences in spelling, etc. and a great difference in pronunciation, almost identical with Danish. In 1842, the year before Grieg was born, the great lexicographer Ivar Aasen began to make a comparative study of the various country dialects of Norway. Finally he devoted himself to creating a literary language — *Landsmål* — based on dialect and Old Norse. The more violent nationalists took up this language with great ardor, and many writers adopted it. It is still taught in the schools in Norway, but though it has modified the *Riksmål* it has never displaced it. The two chief champions of *Landsmål* were Garborg and the peasant poet Aasmund Olavsson Vinje. The passionate nationalism of these two made an appeal to all that was most profound in Grieg, and some of his best songs were inspired by them.

In May 1895, the Norwegian teacher, journalist, linguist and writer Arne Garborg

(1851-1924), a leading advocate of Landsmål whose original writings and translations of Homer, Shakespeare, Molière and Goethe helped to get the language admitted to the school curriculum in 1879, published *Haugtussa*, a book of seventy poems inspired by the ways, legends and countryside of his home region of Jæren, the rural district surrounding the southwestern coastal city of Stavanger. In *The Songs of Edvard Grieg* (1990), an excellent and thorough study of the subject, Beryl Foster wrote that Garborg's work appeared "during the period when Norwegian literature was changing from its preoccupation with social and political issues towards more concern with nature and lyricism — the *nyromantikk* or Neoromantic period. Garborg also shows great faith in the mystery of life itself and in the power of individuals to overcome temptations. *Haugtussa* is a poem-cycle which tells the story of Veslemøy (literally, "little maid"), the 'haugtussa' of the title, a story of strength versus temptation, of Christianity versus trolldom and superstition, of light versus darkness; in other words, of good versus evil. Veslemøy has second sight and is seen by others in her community as strange. Second sight has both advantages and disadvantages: she can see the spirits of the other world — trolls, the hill-folk and even on one occasion the devil himself — but, because she is able to see them, she understands what is involved in the temptation she feels and is therefore better able to withstand it."

Grieg devoured *Haugtussa* as soon as it appeared. "It is a quite brilliant book," he wrote to his friend and frequent walking-tour companion, the conductor, pianist and composer Julius Röntgen, "in which the music is already composed — one just needs to write it down." And "write it down" Grieg did, completing a dozen songs in May and June, and sketching out eight more before the end of the summer. Nina per-

formed some of the songs when they and the Röntgens met in Leipzig at Christmas, but Grieg then withheld the music from publication, without explanation, until the autumn of 1898, when he selected the eight songs comprising the finished cycle. ("*Haugtussa* for the time being sleeps," he told Röntgen. Beryl Foster makes the astonishing inference from some long-unknown letters that Grieg simply could not deal with the songs at that time because of a marriage-threatening infatuation he was then suffering for a Copenhagen piano teacher.) Grieg dedicated the published score of *Haugtussa* to the Norwegian singer Dagmar Møller, who had been championing his songs for two decades; Møller gave the first complete public performance of the cycle in October 1898 in Oslo.

In *Haugtussa*'s first song, "*Det syng*" (The Singing or Enticement), some spirit, a troll who fancies her perhaps, tries to lure the young maiden to the Blue Mountain, where she could forget her earthly cares, but she resists. The girl, small, dark, slender, dreamy, is described touchingly in "*Veslemøy*" (The Little Maiden). She tells of her summer life tending her herd in the high pastures in "*Blåbær-Li*" (Blueberry Slope), and then of her passionate encounter (*Møte*) with a local lad. She is infatuated but worried that he will forget her in "*Elsk*" (Love), and tries to ease her concern with a children's dance ("*Killingdans*"). Little Veslemøy's love, however, is lost in "*Vond Dag*" (Sorrowful Day), and she seeks solace in "*Ved Gjætle-Bekken*" (At Gjætle Brook). Grieg pronounced these "the best songs I have written," and he received a letter from Garborg stating that "you have captured exactly the deep, soft, muted, underworld music which I, in my way, tried to sing into words and rhythm.... I am now happy and proud, quite disgracefully proud, that you were able to use these verses. Thank you!"

Septet in B-flat Major for Winds and Strings

Franz Berwald

Born July 23, 1796 in Stockholm, Sweden

Died April 3, 1868 in Stockholm, Sweden

Franz Berwald, born in Stockholm in 1796, one year before Schubert, was the scion of an important family of Swedish musicians. His grandfather and great-grandfather were instrumentalists at various courts in northern Germany and Scandinavia, and his father and uncle were members of the Royal Orchestra in Stockholm. Though Franz's formal education was negligible, he showed at an early age a talent for violin, making his debut as a prodigious ten-year-old. Six years later he joined the Royal Orchestra, a position he held until 1828. He began composing around 1817 with a septet, two string quartets and some piano pieces, and followed them in 1820 with a concerto for two violins, which he played with his brother, August, who later became director of the Stockholm Conservatory. When they were not ignored altogether, these early works were sharply criticized for their harmonic daring by conservative Swedish musicians. Still Berwald continued to compose (a symphony, more concertos, even an opera) during the time allowed by the demands of his orchestral duties, concert tours with his brother and editing a music journal that he founded. In 1829, after several unsuccessful petitions, he was awarded a scholarship for study abroad, and traveled to Berlin, where he hoped to find more ready acceptance of his works. He made no headway in the Prussian capital, however, and in 1835, opened an orthopedic clinic there using several devices of his own invention. The clinic flourished, though he continued to harbor hopes for a career as a composer.

In 1841, Berwald moved to Vienna, where he married one of his employees from the clinic. His year in Vienna was pro-

ductive and successful. A concert of his orchestral music there in March 1842 was warmly received, and he completed the *Sinfonie sérieuse*, *Sinfonie capricieuse*, four tone poems and an operetta before returning to Sweden in April. Unfortunately, his ambitions at home continued to be frustrated. Concerts of his music were usually poorly prepared, and only a few works were favorably received. Two of his best-known compositions, the *Sinfonie singulieré* and the *Symphony in E-flat*, date from 1845. From 1846 to 1849, Berwald traveled widely, trying to interest impresarios in Paris and Vienna in his music. Back in Sweden, he was passed over for the posts of director of music at Uppsala University and conductor of the Royal Orchestra. From 1850 to 1859, Berwald divided his time between Stockholm and Sando, Angermanland, in northern Sweden, where he was manager of a glass works. He prospered sufficiently to buy into the firm in 1853, and soon thereafter launched a sawmill and became involved in other enterprises. After 1856, he was also active as a polemicist, publishing articles on a wide variety of social issues which showed him to be a man of progressive vision and sympathies. In 1862, the Royal Opera mounted a production of his opera *Estrella de Soria* which enjoyed a moderate success, but his attempt to secure a teaching post at the Royal Academy of Music proved fruitless. Two years later he was made a fellow of the Academy, but had to wait until 1867 to be appointed professor of composition, and even then got the job only after the first person chosen for the position was unable to accept it. Within a year, on April 3, 1868, Berwald died of pneumonia, and was buried in Stockholm's German Church to the strains of the slow movement from his *Sinfonie sérieuse*.

Despite the variety of his career experiences and the vicissitudes of his professional life, Berwald produced a sizable body of

music. In addition to the four symphonies, which have earned him his widest reputation, there are a dozen operas (though only five survive complete), ten large vocal works with various accompanying ensembles, concertos for piano and one and two violins, various independent orchestral scores, five piano trios, three string quartets, a septet, and a large number of songs and piano pieces. Wrote Robert Layton, "Berwald's music has strong classical instincts, and the many unpredictable touches one encounters in his finest music reflect an exploratory mind, wide in its range of sympathies and degree of sophistication.... The limits of his emotional orbit were carefully circumscribed, yet there is also much warmth and humanity in his music. His was a voice of undoubted originality."

The *Septet* of 1828 seems to have been a revision of a work Berwald wrote eleven years earlier. It was probably conceived under the influence of Beethoven's *Septet* (Op. 20), one of that composer's most popular works during his lifetime and a piece frequently performed in Stockholm. When it was new, Berwald's *Septet* drew comments about its harmonic audacities, especially its wide-ranging modulations — it is precisely this quality of Romantic free-spiritedness that is today the work's chief attraction. The first movement is prefaced by a slow introduction in which the expressive main theme is previewed. A chorale-like second theme provides contrast as the movement unfolds. The novel form of the second movement, in which the scherzo is enfolded within the sweetly lyrical "Adagio", was again used by Berwald in such later scores as the *Sinfonie singulieré* and the *String Quartet in E-flat*. The spirited finale is sunny in disposition and disarmingly child-like in its gaiety.

Selected Songs

Carl Nielsen

*Born June 9, 1865 in Sortelung near
Nørre-Lyndelse, Denmark*

Died October 3, 1931 in Copenhagen, Denmark

Like Johannes Brahms, Carl Nielsen is best known for his instrumental works, yet, also like Brahms, half of his total output is for voices. Nielsen, however, ventured into the singer's world beyond just the choruses and songs with which Brahms had contended himself to attempt two operas (Brahms once vowed that there were two things he would never undertake: an opera and a marriage) and many vocal movements in his incidental music. In his pioneering and illuminating book *Carl Nielsen: Symphonist* (1951), British scholar and composer Robert Simpson reserved a chapter for "The Human Voice," a choice the author defends by saying that:

all Nielsen's music is vocal in origin, in that its predominant singing quality springs from North European folk traditions (to restrict it to just Danish elements would be an error). Thanks to him, Denmark has become one of the few civilized Western countries with a flourishing, living folk-music; this is also no doubt due to the fact that the country has maintained its pastoral life...In such communities, singing has always been an important social activity, and it is natural that the country's greatest musician should have made himself as indispensable in this sphere as he was in the instrumental...There are some 300 songs of all types, from what suburban minds usually call 'art-songs' to the simplest, most immediately accessible folk melodies...As a song-writer, Nielsen is of high rank, and there is no healthy mood that he does not illuminate.

**Quintet for Flute, Oboe,
Clarinet, Bassoon and Horn,
Op. 43**

Carl Nielsen

Carl Nielsen was fascinated by the wind instruments of the orchestra all his life. As a boy, he received instruction on the cornet and trombone, and demonstrated such early proficiency that he was able to perform as a military trumpeter in Odense by the age of fourteen. Among his earliest compositional ventures during those teenage years were some dance pieces for the Odense band and a quartet for cornet, trumpet and two trombones. In the six symphonies of his maturity which form the heart of his creative output, Nielsen always took special care with the scoring for the wind and brass instruments. He not only exulted in writing passages deliberately intended to challenge the technique of the individual instruments, but also tried to capture something of their unique characteristics in his music. His interest in composing specifically for the winds was spurred in the fall of 1921, when he heard a rehearsal of Mozart's *Sinfonia Concertante in E-flat Major* (K. 297b) by the Copenhagen Wind Quintet. He promised to compose a large chamber work for the ensemble, and also vowed to write a concerto for each of its members which would be tailored to the technique and personality of the individual musicians. Nielsen completed his lovely *Wind Quintet* (Op. 43) by the following May, when his doctor diagnosed angina pectoris and ordered a prolonged rest cure, but he was able to finish only the concertos for flute and clarinet (there is a third concerto for violin). These pieces are among the most important for their instruments written during the twentieth century.

The light-hearted character and melodic effulgence of Nielsen's *Wind Quintet* are established immediately at the outset by a

sunny bassoon theme that tours smoothly about the tonic scale before pausing on a coy chromatic note that signals the entry of the other instruments, who present a complementary chuckling motive. There is some reserved discussion of these matters before a bit of developmental transition leads to the second theme, which consists of two components: a repeated-note figure followed by a flashing upward leap and a lyrical phrase (flute and oboe), and a tiny darting gesture leading to a long note. The darting gesture and the lyrical phrase are superimposed to round out the exposition. Fragments from the second theme materials provide the main topic of the development, which is suddenly ended by some rude noises from the bassoon and a raucous response by its partners. The flute and oboe return the playful main theme to begin the recapitulation. Bits of the second subjects begin to infiltrate the music's progress, however, and soon the entire company agrees once again to discuss these thematic ideas one final time. The bassoon proposes to make a pastoral ending for the movement from the main theme, and finds no dissent.

The two closing movements of the *Quintet* are grown from the musical soil of Nielsen's homeland, the Danish farming island of Fyn. The "Menuet" is based on a delightful tune reminiscent of those that the composer loved to improvise on the violin as a boy. The last movement begins with a rather modern-sounding "Adagio," whose somber effect is heightened by the throaty tones of the English horn. This "Praeludium" serves as an introduction to the set of variations that caps the work. "The composer has here attempted to present the characteristics of the various instruments," wrote Nielsen in the third person. "Now they seem to interrupt one another and now they sound alone. The theme for the third movement is one of Carl Nielsen's spiritual songs, which is here made the basis

of a number of variations, now gay and grotesque, now elegiac and solemn, ending with the theme itself, simply and gently expressed." The theme is a smoothly flowing and chordally harmonized melody titled "My Jesus, Make My Heart To Love Thee" from Nielsen's *Hymns and Sacred Songs* of 1912-1916. The eleven variations range widely in style and sonority, from unaccompanied soliloquies for bassoon (Variation VII) and horn (Variation IX) to fully scored virtuoso displays (Variation IV), creating a superb showcase of wind tone colors.

Selected Songs

Wilhelm Stenhammar

*Born February 7, 1871 in Stockholm, Sweden
Died November 20, 1927 in Stockholm, Sweden*

Wilhelm Stenhammar was one of Sweden's leading composers, conductors and pianists during the early decades of this century. The son of an artistic family in Stockholm (his father was an architect and composer of songs and sacred choral works, his mother was a fine draughtswoman), Wilhelm, though he had little formal instruction, began to compose and play the piano as a child. Except for private lessons in piano and theory with some of the professors at the Stockholm Conservatory and a year of keyboard study with Karl Heinrich Barth in Berlin, he remained largely self-taught. Following his debut as a pianist in 1902, Stenhammar was in demand as a concerto soloist and chamber music player throughout Scandinavia. He first appeared as a conductor in 1897, and in the following years held appointments as artistic director of the Stockholm Philharmonic Society, the Royal Swedish Opera, the New Philharmonic Society and the Göteborg Symphony Orchestra, which he directed with distinction from 1906, the year after the ensemble was founded, until 1922. The University of

Göteborg awarded him an honorary doctoral degree in 1916 in appreciation of his service to the city's cultural life. Stenhammar returned to the Royal Opera in 1924, but his activities there were soon curtailed by ill health.

Stenhammar's first important works, a piano concerto and an opera after Ibsen, *Gildet på Solhaug*, date from 1893, when he was still much under the influence of the highly charged Romanticism of Wagner and Liszt. After the failure of his second opera, *Tirfing* of 1898 (described as a "mystical saga-poem"), he moved away from post-Romanticism toward a more concentrated, neo-classical style tempered by the idioms of Swedish folk music. His last compositions, notably the *Second Symphony* of 1911-1915, generally regarded as his masterpiece, reflect the extensive study of strict counterpoint that he undertook in 1909. In addition to two operas, two piano concertos and two symphonies, Stenhammar wrote incidental music (including a score for *Romeo and Juliet*), an orchestral *Serenade*, two *Romances for Violin and Orchestra*, six string quartets, two piano sonatas, and many songs and choral pieces to German and Swedish texts.

Program notes ©1999 by Dr. Richard E. Rodda.

Swedish-born **Anne Sofie von Otter** enjoys a versatile career, equally successful in opera, concert and recital. Ms. von Otter's operatic career commenced as a member of the Basle opera, but she was soon to receive invitations from the major opera houses of the world including the Metropolitan Opera, Covent Garden, La Scala and Vienna. As a concert performer, Anne Sofie von Otter appears frequently in the major concert halls of Europe and North America and enjoys a regular partnership with some of the world's pre-eminent conductors including Abbado,

Gardiner, Haitink, Levine, Minkowski and Rattle. She is also an acclaimed recitalist and performs around the world with her long-time accompanist, Bengt Forsberg. An exclusive solo artist with Deutsche Grammophon, Anne Sofie von Otter boasts an extensive personal discography of over fifty recordings. Together with Bengt Forsberg, she has made



Anne Sofie von Otter

a number of award-winning recital discs featuring music by Grieg, Schubert, Schumann, Berg/Strauss/Korngold, and a portrait of Swedish composers entitled *Wings in the Night*. With orchestra, recordings of Kurt Weill, Berlioz, Mozart, Berg, Zemlinsky and Mahler. Her opera catalogue includes *Dorabella* with Solti, Monteverdi's *Ottavia*, Gluck's *Orfeo* as well as *Sesto* and *Idamantes* with Gardiner and Margu rite with Chung. Recent releases for Deutsche Grammophon include chamber music by Korngold, Handel's *Ariodante* with Minkowski and a collection entitled *Lamenti* with Musica Antiqua K ln and Reinhard Goebel.

Tonight's performance marks Anne Sofie von Otter's debut appearance under UMS auspices.

Swedish pianist **Bengt Forsberg** studied at the Music Academy of Gothenburg and as a soloist, chamber musician and accompanist he eagerly promotes the music of lesser-known composers such as Korngold,

Medtner, and Alkan. With Anne Sofie von Otter, whom he frequently accompanies on recital, he has made recordings of songs by Stenhammar and Sibelius; for Deutsche Grammophon a compilation of Berg, Korngold and Strauss, French Chamber songs; and a selection of songs by Swedish composers entitled *Wings in the Night*. Bengt Forsberg has recorded for Hyperion with cellist Mats Lidstr m and he has also made solo recordings of piano music by Schumann as well as various chamber music recordings. Future engagements include Stravinsky's *Piano Concerto* in Gothenburg and Nicolas Medtner's *Piano Concerto No. 2* with the Royal Philharmonic Orchestra in Stockholm.

Tonight's performance marks Bengt Forsberg's debut appearance under UMS auspices.

This season, **Paul Neubauer** will give the world premiere of *Wild Purple* for solo viola by Joan Tower at a concert celebrating her music at Merkin Hall in New York in addition to solo appearances throughout the United States and Europe. This past summer, Mr. Neubauer collaborated with conductors Neeme J rvi, Vladimir Spivakov, Ransom Wilson and Victor Yampolsky and made his Detroit Symphony and Mostly Mozart Orchestra debuts. He has also performed with the New York and Los Angeles Philharmonics, National, St. Louis, Dallas and San Francisco Symphonies, St. Luke's, English Chamber, and Santa Cecilia Orchestras. Featured on CBS' *Sunday Morning*, *A Prairie Home Companion* with Garrison Keillor, and in *People* magazine, Mr. Neubauer gave the world premiere of the revised Bart k *Viola Concerto* as well as premieres of Concertos by Krzysztof Penderecki, Tobias Picker, Gordon Jacob, Robert Suter, David Ott and Joel Philip Friedman. Mr. Neubauer is director of the Festival Masters Chamber Series at the OK

Mozart Festival, and was Principal Violist of the New York Philharmonic for six years, joining at age twenty-one as the youngest principal string player in their history. The first violist ever to receive an Avery Fisher Career Grant, his awards include first prizes in the Whitaker, D'Angelo and Lionel Tertis International Competition. Paul Neubauer is on the faculty of The Juilliard School and has recorded for Decca, RCA, Sony Classical and Delos. He has been an Artist Member of the Chamber Music Society of Lincoln Center since 1989.

Flutist Tara Helen O'Connor gave her Carnegie Hall concerto debut in 1986 and her solo recital debut in Weill Recital Hall in 1992. She co-founded the New Millennium Ensemble, which recently released their first CD, *Here Comes Everybody*, and which won a Naumburg Award in 1995. Ms. O'Connor has performed with the Chamber Music Society of Lincoln Center, the Orion String Quartet, and the Orpheus Chamber Orchestra. She performs regularly at several music festivals including Bargemusic, Music from Angel Fire, the Santa Fe Chamber Music Festival and Spoleto. Future engagements include performances with CMS, and on the Zoom Series at Merkin Hall. Ms. O'Connor has recorded for Arcadia, CRI, Koch International Bridge and Soundspells Productions. Ms. O'Connor currently teaches as Purchase College Conservatory of Music.

Lewis Paer is the principal bassist of the New York City Opera and American Ballet Theater Orchestras. Mr. Paer first appeared as a guest of the Chamber Music Society in 1989, and is included in several of the Society's recordings. He is also a member of the Orchestra of St. Luke's. A graduate of the Manhattan School of Music, Mr. Paer is on the faculty of the Chamber Music Conference of the East at Bennington College.

Todd Phillips is currently a leading violinist with the Orpheus Chamber Orchestra, with whom he recorded Mozart's *Sinfonia Concertante* for Deutsche Grammophon. He debuted at age thirteen with the Pittsburgh Symphony and has performed with many orchestras in America, Europe and Japan, among them the Brandenburg Ensemble, Camerata Academica of Salzburg and the New York String Orchestra at Carnegie Hall. He has also performed chamber music at the Santa Fe, Marlboro, Mostly Mozart and Spoleto Festivals, and with the Chamber Music Society of Lincoln Center. Mr. Phillips also participated in "Musicians from Marlboro" tours. He currently serves on the violin and chamber music faculties at the Mannes College of Music.

Hornist Robert Rouch made his solo orchestral debut at age seventeen, performing the Strauss *Horn Concerto No. 1* with the Philadelphia Orchestra. Mr. Rouch has subsequently performed as soloist with over fifty orchestras worldwide, including those of Cincinnati, Hartford, and the Danish Radio and Mostly Mozart orchestras. He has been artist in residence with the Southeastern Ohio Symphony for the past four seasons. Mr. Rouch founded the Walden Horn Trio with violinist Ani Kavafian and pianist Anne-Marie McDermott and as a group commissioned a new piece from Daniel Schnyder, which will receive its New York premiere this season. He has recorded and toured throughout the United States with the ensembles Tashi and Music from Marlboro, and has performed at the summer music festivals of Santa Fe, Spoleto, Marlboro, and Chamber Music Northwest. As an improviser, he has collaborated and recorded with Ornette Coleman, toured the United States, Europe, and Brazil with Gerry Mulligan and his "Rebirth of the Cool" ensemble, and founded the jazz quartet "Confluence." Mr. Rouch was awarded solo

recitalist and jazz grants from the NEA and is on the faculty of the Manhattan School of Music. He has been an Artist Member of the Chamber Music Society since 1988.

Cellist Fred Sherry has been an active performer with The Chamber Music Society of Lincoln Center since the early 1970s and an Artist Member since 1984. Mr. Sherry served as CMS's Artistic Director from 1989 through the 1991/92 season. Mr. Sherry has introduced the music of Babbitt, Berio, Carter, Foss, Knussen, Lieberson and Takemitsu to audiences, as well as the music of jazz pianist and composer Chick Corea. He premiered Mario Davidovsky's *Divertimento for Cello and Orchestra* with the American Composers Orchestra and performed Charles Wuorinen's cello concerto *Five*, written for Mr. Sherry and the New York City Ballet, as a concert work with the orchestra of St. Luke's and the San Francisco Symphony. In 1998, Mr. Sherry and Mr. Mackey appeared together on the Chamber Music Society's "Music of Our Time" series in a special concert featuring works for electric guitar and cello. Mr. Sherry has performed with the orchestras of Cleveland, Boston, Atlanta, Montreal, London and Los Angeles. A founding member of Speculum Musicae and Tashi, Mr. Sherry is currently a member of the Resident Artist's Committee of Bargemusic, LTD. He has recorded for the RCA, Columbia, Arabesque, Vanguard, Delos and Koch labels. Mr. Sherry is a faculty member of The Juilliard School and is currently writing a treatise on contemporary string playing.

Clarinetist David Shifrin has been Artistic Director of the Chamber Music Society of Lincoln Center since 1992. Mr. Shifrin is in demand as a soloist with orchestras all over the world and appears frequently with ensembles such as the Emerson, Guarneri and Tokyo quartets. Mr. Shifrin has made


significant contributions to the clarinet repertoire through the commissioning and premiering of new works by composers such as John Corigliano, Joan Tower, Bruce Adolphe and others, as well as championing the works of John Adams, Stephen Albert and Ezra Laderman. Many of these works were commissioned by the Chamber Music Society of Lincoln Center and Chamber Music Northwest, the summer festival in Portland, Oregon, of which Mr. Shifrin is also artistic director. A highlight of the 1997-98 season was the New York premiere of John Adams' *Gnarly Buttons* for clarinet and chamber ensemble and the premiere of Bruce Adolphe's *Clarinet Concerto* with the Wichita Symphony. With the Chamber Music Society, he has recorded Mozart's *Wind Serenades*, Dvorák's *Wind Serenade*, Beethoven's *Septet*, Debussy's *Première Rhapsodie* with pianist André Watts, and a disc of chamber music by Carl Maria von Weber. Mr. Shifrin records for the Nonesuch, Delos, Arabesque and CRI labels. Mr. Shifrin was a recipient of an Avery Fisher Career Grant and a Solo Recitalists Fellowship from the National Endowment for the Arts. A member of the faculty of Yale University, he has been an Artist Member of the Chamber Music Society since 1989.

Stephen Taylor is the principal oboist of the Orchestra of St. Luke's and has been a member of the St. Luke's Chamber Ensemble since its inception in 1974. He is also a member of the Orpheus Chamber Orchestra and principal oboist with the New England Bach Festival at Marlboro. Active in new music, Mr. Taylor is the solo oboist with Speculum Musicae and the principal oboist with American Composers Orchestra, and has appeared with the Group for Contemporary Music and the Contemporary Chamber Ensemble. He spends summers in-residence with St. Luke's Chamber

Ensemble at the Caramoor Festival and appears at Angel Fire, Bravo! Colorado, Chamber Music Northwest, and the Bridgehampton Music Festival. Mr. Taylor's recordings with the Chamber Music Society include the Mozart *Wind Serenade*, Mozart *Grand Partita*, the Dvořák *Serenade*, Bach's *Brandenburg Concertos*, and works by Gunther Schuller. A graduate of The Juilliard School, Mr. Taylor is on the faculty of the Manhattan School of Music and the State University of New York at Stony Brook. He first performed with the Chamber Music Society in 1974 and became a member in 1989.

Bassoonist Milan Turkovic left his position as principal bassoonist with the Vienna Symphony in 1984 to devote himself completely to solo playing and teaching. Since then he has become recognized as one of

the world's few bassoonists with an international career. He is a member of the Ensemble Wien-Berlin — a woodwind quintet he formed with principal players of the Berlin and Vienna Philharmonics. He is also a member of the Concentus Musicus of Vienna. Mr. Turkovic has performed as a soloist with the Mostly Mozart Festival at Avery Fisher Hall, and most recently as a soloist with the Chicago Symphony Orchestra at the Ravinia Festival. His other US appearances have included the Marlboro and Sarasota Music Festivals and a solo appearance with the St. Louis Symphony. In 1998 Mr. Turkovic participated in a CMS tour throughout the United States with acclaimed trumpeter Wynton Marsalis. Other recent projects included a tour with I Solisti Italiani, a Japanese tour with Ensemble Wien-Berlin, as well as appearances at the Pacific Music Festival, the Kusatsu Festival (Japan), and the Zurich Festival. Turkovic often conducts chamber orchestras and large wind ensembles in Europe and Japan and in February 1997 conducted The Juilliard Winds at Alice Tully Hall. His extensive discography consists of fifteen solo bassoon works, including the C.M. Von Weber Concerti (with Sir Neville Marriner), five Vivaldi concerti with I Solisti Italiani, and more than 200 recordings with Concentus Musicus. He is the only artist to have recorded the Mozart *Bassoon Concerto* in four different versions, one of which features an original seven-key period instrument. At the 1998 Frankfurt Book Fair he presented his book *Senza sordino, What Musicians Do During the Day* in German, published by "K&S" of Vienna, publisher of Bertelsmann division. Mr. Turkovic is from an Austro-Croatian background and currently resides in Vienna, where for two years he hosted a classical music program on Austrian Television. A teacher at the Vienna Hochschule, he has been an Artist of the Chamber Music Society since 1993.



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The Chamber Music Society Of Lincoln Center

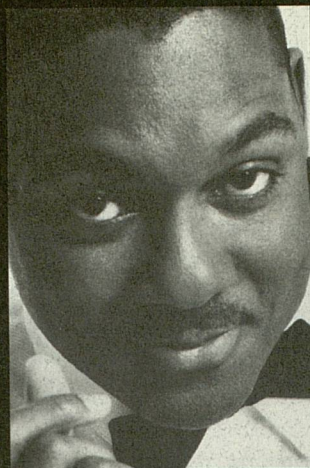
In 1965, as plans for Lincoln Center for the Performing Arts neared completion, its president, composer William Schuman, dreamed of creating a constituent devoted exclusively to chamber music. This organization would be housed in its own specially designed recital hall, taking its place alongside the great American ballet and opera companies and a world-renowned orchestra. Founding Artistic Director Charles Wadsworth accepted the challenge to create and lead that organization, and, with the inspiring patronage of Miss Alice Tully, Schuman's plan reached fruition. The Chamber Music Society of Lincoln Center mounted its first concert on September 11, 1969 in its permanent home, Alice Tully Hall. Its pioneering structure — a core of distinguished Artist Members augmented by invited guests — allows Artistic Director David Shifrin to present concerts of every instrumentation, style, and historical period at Lincoln Center, on national and international tours, and on national television via *Live from Lincoln Center*. As the nation's premier repertory company for chamber music, the CMS strives to bring audiences the finest performances of an extraordinary body of repertoire, dating as far back as the Renaissance and continuing through the centuries to the finest works of our time. In addition to its concert series at Alice Tully Hall, the CMS offers a wide spectrum of additional programs including a family concert series called "Meet the Music!"; a professional development program for outstanding emerging artists entitled Chamber Music Society Two; a series of hour-long concerts in its intimate Rose Studio; and Inside Chamber Music, a series of weeknight classes on music taught by Bruce Adolphé. This season, the CMS —

celebrating its thirtieth anniversary — offers several very special events. Included are a thirtieth Anniversary Gala telecast on *Live From Lincoln Center*; a three-concert series with the great Swedish mezzo Anne Sofie von Otter; and a performance of Messiaen's *From the Canyons to the Stars*, a chamber work for forty-four players commissioned by Miss Alice Tully in 1976. The CMS discography comprises releases ranging from Bach to Zwilich and includes critically acclaimed recordings of Dvorák's *Serenade and Quintet*; Beethoven's *Septet and Serenade*; music by Carl Maria von Weber featuring clarinetist/Artistic Director David Shifrin; and Walton's *Façade* with Lynn Redgrave as narrator. *Hi-Fi Magazine* named the CMS recording of Bach's complete *Brandenburg Concertos* "one of the best recordings of the year" in 1996. Future releases include the chamber music of Debussy, twentieth-century clarinet quintets, and a children's album with Itzhak Perlman. In its thirty years, the CMS has commissioned over a hundred new works from a formidable array of composers, including Samuel Barber, Leonard Bernstein, William Bolcom, John Corigliano, George Crumb, Lukas Foss, John Harbison, Alberto Ginastera, Morton Gould, Keith Jarrett, Oliver Knussen, Gian Carlo Menotti, Darius Milhaud, Peter Schickele, Bright Sheng, Joan Tower, and Ellen Taaffe Zwilich. The Chamber Music Society also supports the work of living composers by awarding the Elise L. Stoecker Prize, a \$10,000 award given annually to each of two outstanding composers of chamber music. The CMS has been guided by three Artistic Directors: founding Artistic Director Charles Wadsworth (1969-1989), Fred Sherry (1989-1992), and since 1992, David Shifrin.

CMS marks its seventh appearance under UMS auspices. They were most recently seen in Ann Arbor as part of last season's world première of Wynton Marsalis' A Fiddler's Tale.

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Laurie Carney, *Violin*

Daniel Avshalomov, *Viola*

David Geber, *Cello*

Walden Quartet

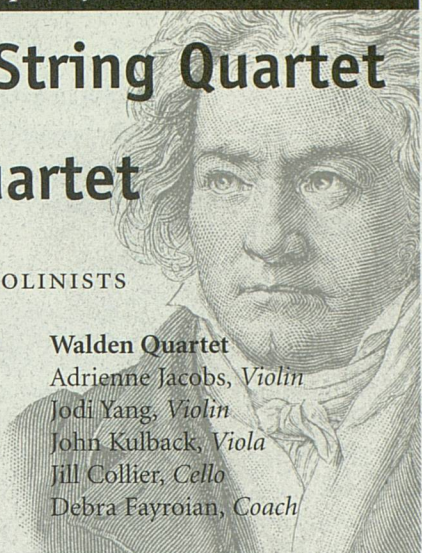
Adrienne Jacobs, *Violin*

Jodi Yang, *Violin*

John Kulback, *Viola*

Jill Collier, *Cello*

Debra Fayroian, *Coach*



Program

Saturday Afternoon, January 30, 1999, at 2:00

Rackham Auditorium, Ann Arbor, Michigan

Welcome

Martha Ilgenfritz, ASTA and NSOA Chamber Music Festival

Suzuki Play-Along*

Wolfgang Amadeus Mozart

Quartet in B-flat Major, K.458

Minuet (ii)

AMERICAN STRING QUARTET

Ludwig van Beethoven

Quartet in F Major, Op. 18, No. 1

Scherzo: Allegro molto (iii)

AMERICAN STRING QUARTET

Suzuki Play-Along*

Peter Illych Tchaikovsky

String Quartet No. 1 in D Major, Op. 11

Moderato e semplice (i)

WALDEN QUARTET

Suzuki Play-Along*

Charles Ives

String Quartet No. 1, "A Revival Service"

Postlude: Allegro marziale (iv)

Suzuki Play-Along*

Everyone is invited to a Michigan American String Teachers Association reception immediately following this performance at the Michigan League, Second Floor, Hussey Room.

* Suzuki Play-Along pieces will be selected from the following repertoire:

Beethoven

Minuet in G Major

J.S. Bach

Minuet (Book I)

"Twinkle Variations"

Folk Songs

Lightly Row

Song of the Wind

Go Tell Aunt Rhody

O, Come Little Children

May Song

Suzuki Allegro

Long, Long Ago, with Variations

Fifty-second
Performance of the
120th Season

Beethoven the
Contemporary Series

Special thanks to Ed Surovell for his continued and generous support of the *Beethoven the Contemporary* Series and this performance of the American String Quartet.

This project is also made possible in part by a grant from the Lila Wallace – Reader's Digest Arts Partners Program, which is administered by the Association of Performing Arts Presenters.

Additional support for this performance is made possible by the National Endowment for the Arts and media partner, Michigan Radio.

Special thanks to the Walden Quartet, the Michigan American String Teachers Association, Ed Sprunger, Leslie Wimsatt, Debra Fayroian, MASTA, Scott Estes, Martha Ilgenfritz and area Suzuki students for their involvement in this performance.

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

The American String Quartet records for CRI, Musical Heritage, Nonesuch, New World, and MusicMasters.

Large print programs are available upon request.

The American String Quartet celebrates its twenty-fifth anniversary in the 1998-1999 season with a tour that includes concerts in all fifty states, a performance at the Kennedy Center in Washington, and two European tours. In the years since its inception, the quartet has achieved a position of rare esteem in the world of chamber music. On annual tours that have included virtually every important concert hall in eight European countries and across North America, the Quartet has won critical acclaim for its presentations of the complete quartets of Beethoven, Schubert, Schoenberg, Bartók and Mozart, and for collaborations with a host of distinguished artists.

Resident Quartet at the Aspen Music Festival since 1974 and at the Taos School of Music since 1979, the American String Quartet also has ongoing series at the University of Michigan and the Orange County Performing Arts Center in California. The Quartet is

credited with broadening public awareness and enjoyment of chamber music across North America through educational programs, seminars, broadcast performances, and published articles. It was one of the first ensembles to receive a National Arts Endowment grant for its activities on college campuses. Its commitment to contemporary music has resulted in numerous commissions and awards, among them three prize-winners at the Kennedy Center's Friedheim Awards.

Quartet-in-Residence at the Manhattan School of Music in New York since 1984, the members of the Quartet were previously on the faculty of the Peabody Conservatory (where they initiated the program of quartet studies) and in 1992 they served as resident ensemble for the Van Cliburn International Piano Competition.

The American String Quartet continues to reach a widening audience through its recordings most recently the complete Mozart Quartets for MusicMasters/Musical Heritage on a set of matched Stradivarius instruments,



The American String Quartet

released in 1997-1998. The Quartet's diverse activities have also included numerous radio and television broadcasts in fifteen countries, tours to Japan and the Far East, and performances with the Montreal Symphony, the New York City Ballet and the Philadelphia Orchestra.

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

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

Recipients of the 1998 MASTA Young Artists in Chamber Music Award, the Walden Quartet has been named the best student string ensemble in the state of Michigan. All members are residents of Oakland County. They are each exemplary in their academic achievements attending Troy and Seaholm High Schools. The Walden Quartet will maintain a difficult schedule this year with performances at the Youth Arts Festival and with the American String Quartet under the auspices of the University Musical Society in Ann Arbor. They will also coach with members of the Detroit Symphony Orchestra through the Great Lakes Chamber Music Festival. The quartet is coached by DSO cellist Debra Fayroian.

This performance marks the Walden Quartet's debut appearance under UMS auspices.

Jill Collier, cello, seventeen, is a junior at Seaholm High School in Birmingham, Michigan. Jill presently studies cello with Owen Carmen, professor of cello at Michigan State University. Music studies began for Jill at the age of five when she studied Suzuki violin with Ann Dodge. Since then she has studied with Felix Wang at the University of Michigan and Sarah Cleveland, former principal cellist of the Toledo Symphony Orchestra. Jill has studied chamber music with Christian Teal of the Blair School of Music at Vanderbilt University. Jill has attended Lyric Chamber Music Camp, Interlochen Arts Camp, Strings on the Pond at the University of Michigan, and for the past two summers, the Meadowmount School of Music. Just this year Jill has received a scholarship from her high school and two honorable mentions, one from the Metropolitan Youth Symphony scholarship audition and the other from the Birmingham-Bloomfield Symphony Orchestra concerto competition.

Adrienne Jacobs, violin, sixteen, lives in Troy, Michigan and is a junior at Troy High School. She has been taking violin lessons for six years and currently studies with Stephen Shipps at the University of Michigan. In the past she has studied with Robert Murphy and Ara Zerounian. In 1996, Adrienne was featured soloist with the Warren Symphony Orchestra. Recently she has been coached by the Arianna String Quartet, Ida Kavafian of The Beaux Arts Trio, Sally Thomas of The Juilliard School of Music, concert artist Corey Cerovsek, and Almita Vamos of the Oberlin Conservatory of Music. While at the Meadowmount School of Music, Adrienne studied chamber music with Eugene Becker of The Juilliard School of Music, and Christian Teal of the Blair School of Music at Vanderbilt University. Adrienne has received a scholarship from the Troy Foundation for Excellence and has

recently been named the 1998 senior division winner of the Birmingham-Bloomfield Symphony Orchestra concerto competition. She will be performing with them next season.

John Kulback, viola, is sixteen-years old and lives in Troy, Michigan. He began playing the viola at the age of nine and has studied with Hart Hollman and Caroline Coade, both violists in the Detroit Symphony Orchestra. In 1995, John had the opportunity to rehearse and perform Teleman's *Concerto in G Major* with his school orchestra. John has attended Interlochen in past summers and will attend Musicorda this coming summer. There he will study with Michelle LaCourse, professor of viola at Boston University. In college, John's goal is to complete a double major in viola performance and biology.

Jodi Yang, violin, is sixteen-years old and lives in Troy, Michigan. She is a student of Michigan Opera Theater violinist Velda Kelly, and has studied with University of Michigan professor Paul Kantor. While at the Aspen Music Festival in Colorado, Jodi studied with the youngest prizewinner in the history of the International Tchaikovsky Competition, Ayssa Park, and University of Cincinnati professor Kurt Sassmannshaus. Jodi has won three merit scholarships from the Metropolitan Youth Symphony and has been concertmaster of its string and concert orchestras. Last year Jodi had the opportunity to rehearse the Mendelssohn *Concerto in e minor* with the Rochester Symphony Orchestra.

Dr. Shinichi Suzuki founded and invented the method he called "Talent Education," but which is usually referred to as the "Suzuki method." While studying violin in Berlin in the 1920s under Professor Karl Klinger, Dr. Suzuki noticed that all German children could easily speak German, something which he found very difficult. He marveled at the ease with which every child learns to speak their own language.

This led Dr. Suzuki to the startling insight that the methods parents use to teach children to speak is the perfect way to teach very young children music. He placed great emphasis on the environment of the children, rather than on the commonly accepted idea that musical talent must be inherited through family background. Dr. Suzuki returned to Japan and began to develop his ideas, presenting his first students in Tokyo in 1942. After World War II, Dr. Suzuki began teaching in Matsumoto, Japan, and set up the Talent Education Institute there in 1947.

The Talent Education movement grew as other teachers studied with Dr. Suzuki and began to teach his methods across Japan. The program expanded as teachers of different instruments became interested in Suzuki's approach, and materials were developed for cello, piano, and flute. Since then, the Suzuki method has spread across the world, with many thousands of children having learned by it. Today there are teachers using the Suzuki method to teach all of the string instruments, flute, and piano. Dr. Suzuki died in 1998.

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

Beethoven the Contemporary

American String Quartet

Sun, Mar 28⁴ P.M.
Rackham Auditorium



The final segment of this year's Beethoven the Contemporary series features two of Beethoven's best-known quartets, juxtaposed with the writings of Ruth Porter Crawford, whose compositions drew from the revolutionary technique pioneered by Arnold Schoenberg in the 1920s.

PROGRAM

Beethoven Quartet in f minor, Op. 95 ("Serioso")
Crawford Quartet (1931)
Beethoven Quartet in B-flat Major, Op. 130 with the Grosse Fuge

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. This concert is part of Chamber Music America's "A Musical Celebration of the Millennium."

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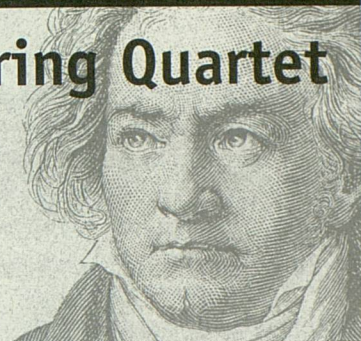
**University
Musical
Society**

and

**Edward Surovell
Realtors**

present

American String Quartet



Peter Winograd, *Violin*
Laurie Carney, *Violin*
Daniel Avshalomov, *Viola*
David Geber, *Cello*

Program

Sunday Afternoon, February 7, 1999 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

Ludwig van Beethoven

Quartet in F Major, Op. 18, No. 1

Allegro con brio
Adagio affettuoso et appassionato
Scherzo: Allegro molto
Allegro

Kenneth Fuchs

Whispers of Heavenly Death

(String Quartet No. 3 After Poems by Walt Whitman)

Allegro agitato
Largo misterioso: Introduzione; Poco pui mosso:
Tema con variazainoi; Affrettando
Gioioso

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

Beethoven

Quartet in e minor, Op. 59, No. 2

Allegro
Adagio molto
Allegretto
Finale: Presto

There will be a brief question and answer session with the American String Quartet and composer Kenneth Fuchs following this performance.

Fifty-third
Performance of the
120th Season

Special thanks to Ed Surovell for his continued and generous support of the *Beethoven the Contemporary* Series and this performance of the American String Quartet.

This project is also made possible in part by a grant from the Lila Wallace – Reader's Digest Arts Partners Program, which is administered by the Association of Performing Arts Presenters.

Beethoven the
Contemporary Series

Additional support for this performance is made possible by the National Endowment for the Arts and media partner, Michigan Radio.

Special thanks to Steven Whiting, Andrew Jennings, the U-M School of Music, Wayne County RESA, Dr. Victoria Holley-Foster and the Ann Arbor School for the Performing Arts for their assistance with this residency.

Large print programs are available upon request.

String Quartet in F Major, Op. 18 No. 1

Ludwig van Beethoven

*Born on December 15 or 16, 1770 in
Bonn, Germany*

Died on March 26, 1827 in Vienna

Although the earlier string trios (Op.9) show Beethoven's remarkable facility for chamber writing, his first attempts at the string quartet genre apparently did not flow so easily from his pen. Two years after he completed the *String Quartet in F Major* in 1799 (published as Op. 18 No. 1, though thought to be the second quartet composed), Beethoven wrote to his friend and the quartet's dedicatee, Karl Amenda, "Don't let anyone see your quartet as I have greatly changed it. I have just learned how to write quartets properly." The voluminous sketches, and this major revision of the F Major quartet, testify to the composer's initial doubts about Op. 18. But it was not the weight of eighteenth-century tradition or the shadows of Mozart or Haydn that caused this hesitation. More likely it was a question of Beethoven learning to trust his own technique. In these quartets, for instance, he gives each instrument greater independence than Mozart or Haydn ever did, liberating the viola and cello in particular from their traditional accompanimental roles, and opening new realms of passion for the traditionally-staid genre.

The F-Major quartet is the biggest, most impressive, and consequently the best-known of the six quartets in Op. 18. Because of its later revision in 1801 it is also more varied in expression and in design than the others. Louis Spohr even considered it the ideal model of the string quartet genre.

In early sketches for the first movement, Beethoven appears to have conceived it in 4/4 instead of 3/4, but eventually decided that the extra beat was superfluous. Sixteen pages of sketches were required to produce a

single rhythmic kernel that contained within it the material for a whole movement. This brisk, fragmentary theme, stated at the outset in octaves, entirely overpowers the charming second subject. The rhythmic motto recurs over one hundred times throughout the movement, but despite this pervasive motif, the movement as a whole based on contrasts of modulation, dynamics, attack, texture.

For the second movement, in the relative minor key, Beethoven had in mind the final burial-vault scene from Shakespeare's *Romeo and Juliet* (over one of the sketches for this movement he even wrote, "les derniers soupirs" — "the last sighs"). The movement takes the form of a dramatic scena, but without following the narrative too explicitly. As Joseph Kerman suggests, perhaps it is emotionality rather than raw emotion being expressed in this movement. Sometimes the gestures are little too melodramatic to be genuinely tragic, but the mastery of form and medium is formidable, and certainly an indication that Beethoven had broken with eighteenth-century models of expressive restraint in the string quartet.

After such a dramatic "Adagio," the "Scherzo" that follows could hardly be of the light and inconsequential variety. The strongly chromatic element, rapid figuration in the violins, and shifting accents give a feeling of unrest to the movement. The trio, though nominally in the major mode, spends much of the time exploring minor-key areas.

The fourth-movement finale, a broad sonata-rondo, is designed to match the breadth of expression in the opening movements, retaining the sobriety but alleviating some of the outward passion. A lengthy developmental section delves into double counterpoint, but in this movement the composer seems content to relax the intensity of the preceding movements.

Whispers of Heavenly Death

(String Quartet No. 3 After Poems

by Walt Whitman)

Kenneth Fuchs

Born July 1, 1956 in Dumont, New Jersey

American composer, conductor, and music administrator Kenneth Fuchs first collaborated with the American String Quartet in a celebration of the group's twentieth anniversary season in 1993-94. For the occasion, he wrote *Where Have You Been* (String Quartet No. 2 After Five Collages by Robert Motherwell) and, in the composer's words, the "joyous relationship" that resulted led immediately to another composition, *Whispers of Heavenly Death* (String Quartet No. 3 After Poems by Walt Whitman) written between September 1995 and October 1996. Fuchs has dedicated this work to the American String Quartet "with much affection."

Many of Fuchs's compositions take inspiration from extra-musical sources, and he often credits these sources directly in his titles (he has written, for example, a chamber concerto named after a painting by Robert Motherwell, and a number of his vocal works also name the poet directly in their titles). Putting the generic label of "string quartet" as a subtitle directs the audience's attention to the overtly programmatic narrative in this work. Perhaps it is appropriate that Fuchs's third string quartet should follow Beethoven's *String Quartet Op. 18, No. 1* on tonight's program, as the slow movement in Beethoven's work also has explicit connections with a literary "program".

The poetry of Walt Whitman has become something of a favorite among twentieth-century composers, from Holst, Delius, Vaughan Williams and Hindemith to the post-minimalist John Adams. All have been responded to Whitman's eloquent sensitivity on themes of death and the afterlife.

Fuchs's attachment to Whitman also runs deeply; the composer writes, "[Whitman's] *Whispers of Heavenly Death* has been a source of reflection and renewal throughout my adult life, and for several years I have wanted to compose a string quartet inspired by these poems." All the poems from *Whispers of Heavenly Death* provided inspiration for the quartet, though Fuchs prefaces each of the three movements with quotations from only the first poem in the collection, "Darest Thou Now O Soul." Ralph Vaughan Williams's magnificent choral/orchestral setting of this text is widely-known, but Fuchs's instrumental interpretation offers a different perspective, not just in the choice of performing ensemble but also in the emotional interpretation of the text.

The composer writes regarding this work:

The first movement ("Darest thou now O soul, Walk out with me toward the unknown region, where neither ground is for the feet, not any path to follow") begins with a forceful tutti statement that introduces the principal pitch class of the first and second movements, and the principle rhythmic pulse [a progressive doubling of note durations] of the entire composition. The music is jagged and propulsive:

The second movement ("I know it not O soul, Nor dost thou, All is a blank before us, All waits undream'd of in that region, that inaccessible land") begins with a meditation suggested by the ethereal mood of this verse and continues with an extended and searching theme and variations; an animated transition leads to the third and final movement.

Having resolved the tension and anxiety of the first two movements, the quartet now presents the melodic and thematic materials of the work in diatonic form. The finale ("Till when the ties loosen, All but the ties eternal, Time and Space . . . Then we burst forth, we float") is buoyant and optimistic, affirming the power of life and death, and the triumph of the spirit and the soul.

String Quartet in e minor, Op. 59, No. 2

Ludwig van Beethoven

By the time Beethoven composed the three “Rasumovsky” quartets (Op. 59) in 1806, he had established a secure, even comfortable career as a composer. Publishers were clamoring for his works so they could satisfy the public’s desire for new chamber music (which, according to Leonard Altman, had become a “major indoor sport” among the nouveaux riches in Vienna at the time). Consequently, Beethoven had no-one to please in composition but himself. When Muzio Clementi made some unfavorable comments about the Op. 59 quartets, Beethoven simply responded, “Oh, they are not for you, but for a later age.”

These three quartets, the first Beethoven had completed since Op. 18, were written on a commission from Count Rasumovsky, the Russian ambassador to Vienna (in respect of his patron, Beethoven promised to “weave a Russian melody into every quartet,” though in the end only one movement in each of the first two quartets contains Russian material). The years between Op. 18 and Op. 59 witnessed remarkable developments in the composer’s style. During that period he wrote his *Symphony No. 2* and *Symphony No. 3*, the “Waldstein” and “Appassionata” piano sonatas, the *Piano Concerto No. 4*, and the first version of his opera *Fidelio*. All these works had broadened the scope and enlarged the boundaries of musical expressivity, and in composing the Op. 59 quartets Beethoven infused the genre with an unprecedented emotional power.

The second quartet of the group, in e minor, is the most intimate and least showy of the three, and hence is not programmed as often as the others. It begins with two dramatic chords and a measure of silence (both features recur throughout the movement). In earlier works such as *Piano Sonata, Op. 7*, Beethoven had discovered the power of silence to create tension. Combined with unison passages

that have a similarly potent effect, this movement is weighty and terse. Feelings of anxiety and sadness alternate with passages of consoling tenderness, but the movement ends with a *pianissimo* question mark.

The second movement, in the parallel major key of E, is marked “Si tratta questo an molto di sentimento” (“This piece must be played with great feeling”). It was reportedly inspired by the composer’s experience of “gazing up at the stars and contemplating the music of the spheres.” The main theme is derived also from the B-A-C-H motif, providing another extra-musical association — in the development section the cello even plays this motif at exact pitch. The chorale-like beginning establishes the mood of sublime repose, and the movement is remarkably uniform, with minimal contrast.

In typical Beethoven fashion, the scherzo uses syncopations and misplaced accents to break up the rhythmic continuity. As Basil Lam remarks, it is a “non-scherzando scherzo” in which there is little humor or lightness. The trio quotes a Russian “slava” melody from Ivan Platsch’s collection of Russian folk tunes, the same melody that Mussorgsky later used in the famous coronation scene from *Boris Godunov*, and that Rimsky-Korsakov incorporated into his opera *The Tsar’s Bride*. Beethoven, however, treats this melody Germanically, and casts it contrapuntally in the manner of a fugue. In a departure from conventional practice, the trio section returns after the repeat of the scherzo.

The last movement is arguably the most dazzling quartet finale ever written, suggesting the galloping rhythm of a cavalry charge. It begins in C Major, and only moves around to the tonic e minor rather late in the exposition of themes. The development section in the first movement had also emphasized a C Major passage, and making such harmonic connections between movements was one of Beethoven’s preferred methods for unifying multi-movement works. There is much

playfulness in the finale's bounding rhythms, and the rush to the final cadence is high-spirited and spectacular.

Program notes by Luke Howard.

Please see page 19 for the American String Quartet biography.

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

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

The American String Quartet records for CRI, Musical Heritage, Nonesuch, New World, and MusicMasters.

Meryl Tankard
Australian Dance Theatre
Furioso

Fri, Feb 19 8 P.M.

Sat, Feb 20 8 P.M.

Power Center

Formerly a principal dancer with Pina Bausch's famed Tanztheater Wuppertal, Meryl Tankard has transformed dance in Australia, gaining notoriety for her stunning choreographic invention and for the exceptional physicality, passion and rough-edge virtuosity of her work. In her thrilling aerial work *Furioso*, female dancers soar overhead, simultaneously evoking angels, spirits and tethered prisoners of desire. Their male counterparts remain earthbound, offering athletic entreaties to the spiraling and arcing muses.

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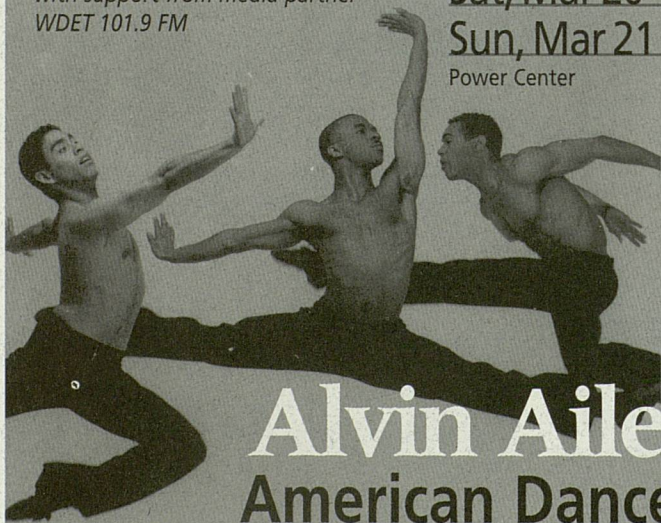
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ImMERCEsion: Merce Cunningham Dance Company

Choreography MERCE CUNNINGHAM

Founding Musical Director JOHN CAGE

Assistant to the Choreographer ROBERT SWINSTON

Musical Director TAKEHISA KOSUGI

Executive Director SHELDON SCHWARTZ

Dancers

Lisa Boudreau

Thomas Caley

Holley Farmer

Maydelle Fason

Jean Freebury

David Kulick

Koji Minato

Matthew Mohr

Banu Ogan

Glen Rumsey

Daniel Squire

Jeannie Steele

Derry Swan

Robert Swinston

Cheryl Therrien

Musicians

Stuart Dempster

Takehisa Kosugi

Yasunao Tone

Micheal Van Sleen

Program

Friday Evening, February 12, 1999 at 8:00

Power Center, Ann Arbor, Michigan

Rondo (1996)

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

Pond Way (1998)

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

Scenario (1997)

Fifty-fourth
Performance of the
120th Season

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Presented with support from media partners, WDET and Metro Times.

Special thanks to Linda and Richard Greene for their support of this performance.

Special thanks to the Wayne State University, Eastern Michigan University and University of Michigan Dance Departments, the U-M Department of Film and Video, U-M Institute for the Humanities, the Ann Arbor Public Schools, the Ann Arbor Art Center, Dance Gallery, the Ann Arbor District Library, Gay Delanghe, Eva Powers, Laura Kuhn, Stephen Rush, Elliot Caplan, Roger Copeland, David Vaughan, Robert Swinston, and Merce Cunningham for their assistance with this residency.

Special thanks to the students in the Ann Arbor Public Schools for creating and sharing the art featured in the Power Center lobby.

This program is supported in part, by the National Endowment for the Arts.

This event is made possible with public funds from New York State Council on the Arts, a State Agency and The Fund for U.S. Artists at International Festivals and Exhibitions.

The Yamaha Disklavier is the official piano of the Merce Cunningham Dance Company.

Large print programs are available upon request.

Rondo (1996)

Choreography Merce Cunningham
Music John Cage, *FOUR*⁶
Costumes Suzanne Gallo & Merce Cunningham
Lighting Kelly Atallah

Dancers Company

Musicians Stuart Dempster
 Takehisa Kosugi
 Yasunao Tone
 Michael Van Sleen

Première Performance Merce Cunningham Dance Company, Theater im Forum, Ludwigsburg, Germany, June 2, 1996.

Rondo has two sections. The first is variable from performance to performance in the order of the continuity of the eight short dances that comprise it.

The second section is denser and has a shift of pace, like a sudden change in the weather. The material for *Rondo* has been worked out, in part, on the dance computer program, "LifeForms."

— *Merce Cunningham*

This work has been made possible by the ADF (with support from Philip Morris Companies Inc.), the North Carolina Museum of Art, Ludwigsburger Schlossfestspiele Internationale Festspiele Baden-Württemberg, and the Cunningham Dance Foundation, Inc.

Pond Way (1998)*To Roy Lichtenstein*

<i>Choreography</i>	Merce Cunningham
<i>Music</i>	Brian Eno, <i>New Ikebukuro (For Three CD Players)</i>
<i>Decor</i>	Roy Lichtenstein, <i>Landscape with Boat (1996)</i>
<i>Costumes</i>	Suzanne Gallo
<i>Lighting</i>	David Covey

<i>Dancers</i>	Lisa Boudreau	Glen Rumsey
	Thomas Caley	Daniel Squire
	Holley Farmer	Jeannie Steele
	Maydelle Fason	Derry Swan
	Jean Freebury	Robert Swinston
	Matthew Mohr	Cheryl Therrien
	Banu Ogan	

Première Performance Merce Cunningham Dance Company, Paris Opera/
Palais Garnier, January 13, 1998.

[This] new [series of] paintings was, in fact, first inspired by a 1994 exhibition of Edgar Degas's splendid landscape monotypes and pastels, in which Degas used broad masses of color to suggest land, space, and atmosphere. Struck by these unusual effects, Lichtenstein made a number of sketches, using his familiar dot patterns and a sponge to create monotype-like strokes. These initial efforts were followed by collages; the artist cut shapes from sheets of Benday-like dots in graduated sizes and pasted them into compositions evocative of sky and water.

— *from Roy Lichtenstein: Landscapes in the Chinese Style by Barbara Shapiro, curator, Museum of Fine Arts, Boston*

Pond Way was commissioned by Opéra National de Paris/Palais Garnier and the Cunningham Dance Foundation, Inc.

The Cunningham Dance Foundation, Inc. wishes to thank Dorothy Lichtenstein, Cassandra Lozano, James dePasquale & Robert McKeever for their generosity in realizing Roy Lichtenstein's vision.

Landscape with Boat ©Estate of Roy Lichtenstein. All rights reserved.
(Oil & Magna on canvas, 58³/₄ x 96¹/₄ inches).

Generous support provided by AT&T.

Major funding provided by The National Endowment for the Arts.

Additional funding provided by the Metropolitan Life Foundation, the Mary Flagler Cary Charitable Trust, the Horace W. Goldsmith Foundation, Agnes Gund and Daniel Shapiro.

Scenario (1997)

<i>Choreography</i>	Merce Cunningham
<i>Music</i>	Takehisa Kosugi, <i>Wave Code A-Z</i>
<i>Costumes & Decor</i>	Rei Kawakubo
<i>Lighting Design</i>	Masao Nihei
<i>Additional Lighting Design & Execution</i>	David Covey
<i>Space</i>	Takao Kawasaki

Dancers Company

Musicians Takehisa Kosugi, *Wave Code A-Z*

Première Performance Merce Cunningham Dance Company, Brooklyn Academy of Music, October 14, 1997.

Wave Code A-Z

The inaudible very low frequency electronic waves make sounds undulate. Various sounds and phonetic realizations instructed by the meanings of twenty-six single words (A to Z) are performed with the electronic waves. The undulated sounds may be heard for gradual change of sonic spectrum.

— *Takehisa Kosugi*

The defiance and fusion of the dancers within the confines of a limited white space! What would happen?

The emphasis of and restrictions to the movements due to the shapes and volumes of the costumes! Would something totally unexpected be produced?

The results are unpredictable.

We can only await chance and fortuity.

— *Rei Kawakubo*

Major funding provided by The National Endowment for the Arts.

Partial support for *Scenario* provided by Opéra National de Paris/Palais Garnier; Metropolitan Life Foundation; Choo-San Goh & H. Robert Magee Foundation; the Mary Flagler Cary Charitable Trust; and the Brooklyn Academy of Music.

Special thanks to Tsuguya Inuoe, graphic design; Hiroshi Matsushita, fabrics; Timothy Greenfield-Sanders, photography; and Comme des Garçons.

Please see page 37 for Merce Cunningham Dance Company biographies.

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Koji Minato

Matthew Mohr

Banu Ogan

Glen Rumsey

Daniel Squire

Jeannie Steele

Derry Swan

Robert Swinston

Cheryl Therrien

Musicians

Stuart Dempster

Takehisa Kosugi

Yasunao Tone

Micheal Van Sleen

Program

Saturday Evening, February 12, 1999 at 8:00

Power Center, Ann Arbor, Michigan

Event

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

Ground Level Overlay (1995)

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

Sounddance (1974)

Fifty-fifth Performance
of the 120th Season

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sound recording of this
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Presented with support from media partners, WDET and Metro Times.

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Special thanks to the Wayne State University, Eastern Michigan University and University of Michigan Dance Departments, the U-M Department of Film and Video, U-M Institute for the Humanities, the Ann Arbor Public Schools, the Ann Arbor Art Center, Dance Gallery, the Ann Arbor District Library, Gay Delanghe, Eva Powers, Laura Kuhn, Stephen Rush, Elliot Caplan, Roger Copeland, David Vaughan, Robert Swinston, and Merce Cunningham for their assistance with this residency.

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The Yamaha Disklavier is the official piano of the Merce Cunningham Dance Company.

Large print programs are available upon request.

Event

<i>Choreography</i>	Merce Cunningham
<i>Music</i>	Company Musicians
<i>Decor</i>	Robert Rauschenberg, <i>Immerge</i> , 1994 (Acrylic on primed linen canvas, 121 ¹ / ₂ x 436 inches).
<i>Costumes</i>	Suzanne Gallo
<i>Lighting</i>	Aaron Copp
<i>Dancers</i>	Company
<i>Musicians</i>	Takehisa Kosugi Stuart Dempster Yasunao Tone

The music for each *Event* performance is composed and performed by the company musicians.

Presented without intermission, this *Event* consists of complete dances, excerpts of dances from the repertory, and often new sequences arranged for the particular performance and place, with the possibility of several separate activities happening at the same time — to allow not so much an evening of dances as the experience of dance.

— *Merce Cunningham*

Event includes historic material from The Merce Cunningham Dance Company from as early as the 1960s through material taken from the 1990s.

Ground Level Overlay (1995)

<i>Choreography</i>	Merce Cunningham
<i>Music</i>	Stuart Dempster, <i>Underground Overlays</i>
<i>Decor</i>	Leonardo Drew
<i>Costumes</i>	Suzanne Gallo
<i>Lighting</i>	Aaron Copp
<i>Dancers</i>	Company
<i>Musicians</i>	Stuart Dempster Takehisa Kosugi Yasunao Tone
<i>Première Performance</i>	Merce Cunningham Dance Company, City Center Theatre, March 8, 1995.

This dance was begun by processing phrases of movement into “LifeForms,” the dance computer I utilize. It continues my interest in dancers as people dealing with movement complexities.

— Merce Cunningham

Underground Overlays is the result of a commission in 1993 by Meet The Composer’s Composer/Choreographer Project for a collaboration with Merce Cunningham for performances during 1995. Dedicated to the memory of John Cage, *Underground Overlays* actually describes what takes place, and is inspired by my work with Merce Cunningham during the tour of summer 1976 when I played and recorded *In the Great Abbey of Clement VI* in Avignon. The material for this piece was recorded in a two-million-gallon former water tank at Fort Worden in Port Townsend about seventy miles northwest of Seattle, which has now achieved some notoriety ever since the CD *Deep Listening* was recorded there in 1988. John Cage was deeply moved by that recording. The old water tank is known locally as “the cistern” or, more fondly, “The Cistern Chapel.” It has an incredible reverberation time of forty-five seconds; any sound made is reverberated warmly with nearly perfect evenness in tone quality and dynamic range over a forty-five second decay time.

— Stuart Dempster

In the making of this work, ten trombone players descended fourteen feet into the 186-foot diameter cistern and spread out around the circumference. Dempster, as composer, soloist, and director, performed in the center spinning slowly delivering

various instructions to each of the performers* in turn. The result is a warm, shimmering series of overlays from this underground water tank; hence the title of the work. The resulting tapes are then arranged to be played with a performance attitude separately or simultaneously while at the same time live musicians are blending with the tape(s), creating more layers. The sources for this work, entitled *Underground Overlays* from the Cistern Chapel, has been recorded on New Albion (NA 076).

This work is made possible, in part, by AT&T.

The composer and choreographer commission fees for this collaboration were made possible by a grant from Meet The Composer's Composer/Choreographer Project, a national program funded by the Ford Foundation and The Pew Charitable Trusts.

*The performers on these tapes are: Stuart Dempster, solo trombone, garden hose, didjeridu, conch; Jay Bulen, Jeff Domoto, Moc Escobedo (also conch), Scott Higbee, Gretchen Hopper, Nathaniel Irby-Oxford, Chad Kirby (also conch), Dave Marriott, Greg Powers, trombones; Debra Sykes, Tibetan cymbals.

Sounddance (1974)

<i>Choreography</i>	Merce Cunningham
<i>Music</i>	David Tudor, <i>Untitled</i> 1975/1994
<i>Design, Lighting, and Decor</i>	Mark Lancaster
<i>Staging</i>	Chris Komar and Meg Harper

<i>The Dancers</i>	Robert Swinston
<i>(in order of appearance)</i>	Jeannie Steele
	Koji Minato
	Thomas Caley
	Jean Freebury
	Banu Ogan
	David Kulick
	Glen Rumsey
	Cheryl Therrien
	Lisa Boudreau

<i>Musician</i>	Takehisa Kosugi
<i>Première performance</i>	Merce Cunningham Dance Company, Music Hall, Detroit, Michigan, March 8, 1975.

The title is from *Finnegans Wake*.

Merce Cunningham Dance Company came into being in the summer of 1953, when Cunningham took a group of dancers who had been working with him to Black Mountain College, the progressive liberal arts school in North Carolina. The group included Carolyn Brown, Viola Farber, Remy Charlip, and Paul Taylor. John Cage was musical director and David Tudor the company musician. Cage's association with the Company continued until his death in August 1992, when Tudor succeeded him as musical director. David Tudor died in August 1996. In 1995, Takehisa Kosugi was appointed musical director.

In June 1964, as the Company began its second decade, it set off on a world tour that was to last six months, with performances in Western and Eastern Europe, India, Thailand, and Japan. The reception, by audiences and critics alike, of the importance of the work of Cunningham and Cage and their associates made this tour a turning point in the Company's history. Extended domestic tours and New York seasons were soon part of the annual schedule, as well as further tours abroad.

From 1954 to 1964 Robert Rauschenberg was the Company's resident designer. The following decade saw a number of celebrated collaborations with visual artists, including Jasper Johns (who was appointed artistic advisor in 1967), Frank Stella, Andy Warhol, and Robert Morris. In 1980 the British painter Mark Lancaster succeeded Johns as artistic advisor; since 1984 William Anastasi and Dove Bradshaw have served jointly in that capacity.

Since the 1970s, Cunningham has choreographed a number of video- and film dances, in collaboration first with Charles Atlas and later with Elliot Caplan. The most recent Cunningham/Caplan film collaboration, *CRWDSPCR*, documents the

creation of the dance of that name.

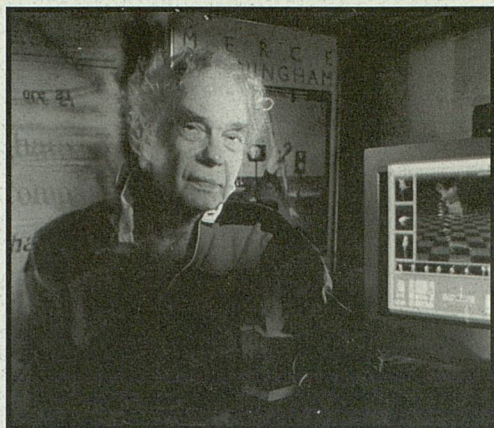
Scenario, with music by Takehisa Kosugi and design by Rei Kawakubo of Comme des Garçons, was seen for the first time at the Next Wave Festival at Brooklyn Academy of Music, New York, in October 1997. In January 1998 the company gave a two-week season at the Paris Opéra where *Pond Way*, with music by Brian Eno and design after a painting by Roy Lichtenstein, had its première.

In the summer of 1998 the company performed at several dance festivals: Montpellier Danse, where it presented *Ocean*, the ninety-minute work first given in 1994; the American Dance Festival in Durham, NC; The Jacob's Pillow Dance Festival in Lee, Massachusetts; and Lincoln Center Out-of-Doors in New York City. Following a week of performances at the Barbican Centre in London in October 1998, the company traveled to Japan for a three-week tour of several cities.

Domestic touring will continue during the spring of 1999 with performances at Cornell University in March and a West Coast tour in April, during which a new work by Merce Cunningham will be performed at the University of California at Berkeley. In July the company will perform at the New York State Theater during the Lincoln Center Festival 1999.

This weekend's performances mark the Merce Cunningham Dance Company's second and third appearances under UMS auspices. The Merce Cunningham Dance Company participated in a three-day residency hosted by UMS in April of 1971.

Merce Cunningham, born in Centralia, Washington, received his first formal dance and theater training at the Cornish School (now Cornish College of the Arts) in Seattle. From 1939 to 1945, he was a soloist in the company of Martha Graham. He presented his first New York solo concert with John Cage in April 1944. Merce Cunningham Dance Company was formed at Black Mountain College in the summer of 1953. Since that time Cunningham has choreographed nearly two hundred works for his company. His work has also been presented by New York City Ballet, the Paris Opéra Ballet, American Ballet Theatre, Boston Ballet, White Oak Dance Group, Pacific Northwest Ballet, Pennsylvania Ballet, and Rambert Dance Company, among others. Cunningham's interest in contemporary technology has led him to work extensively in film and video, in collaboration first with Charles Atlas, later with Elliot Caplan, and also to explore the computer program "LifeForms," which he has used in creating all his dances since *Trackers* (1991). Most recently he has worked with Paul Kaiser and Shelley Eshkar of Riverbed to develop a virtual dance performance. In 1996 Cunningham received the Nellie Cornish Arts Achievement Award from his alma mater, Cornish College of the Arts; in 1995 he was awarded the Golden Lion of the Venice Biennale. Cunningham and John Cage (posthumously) were awarded the Wexner Prize of the Wexner Center for the Arts at Ohio State University in 1993. Cunningham was also a recipient of the National Medal of Arts in 1990 and the Kennedy Center Honors in 1985, in which year he also received the Laurence Olivier Award in London and a MacArthur Fellowship. In France, he was made a Chevalier of the Légion d'Honneur in 1989. Cunningham has collaborated on two books about his work: *Changes: Notes on*



Merce Cunningham

Choreography, with Frances Starr (Something Else Press, New York, 1968), and *The Dancer and the Dance*, interviews with Jacqueline Lesschaeve (Marion Boyars, New York and London, 1985). The latter, originally published in French, has also been translated into German and Italian. *Merce Cunningham/Dancing in Space and Time*, a collection of critical essays edited by Richard Kostelanetz, was published in 1992 by a cappella books. *Merce Cunningham Fifty Years*, chronicle and commentary by David Vaughan, archivist of the Cunningham Dance Foundation, was published by Aperture in September, 1997.

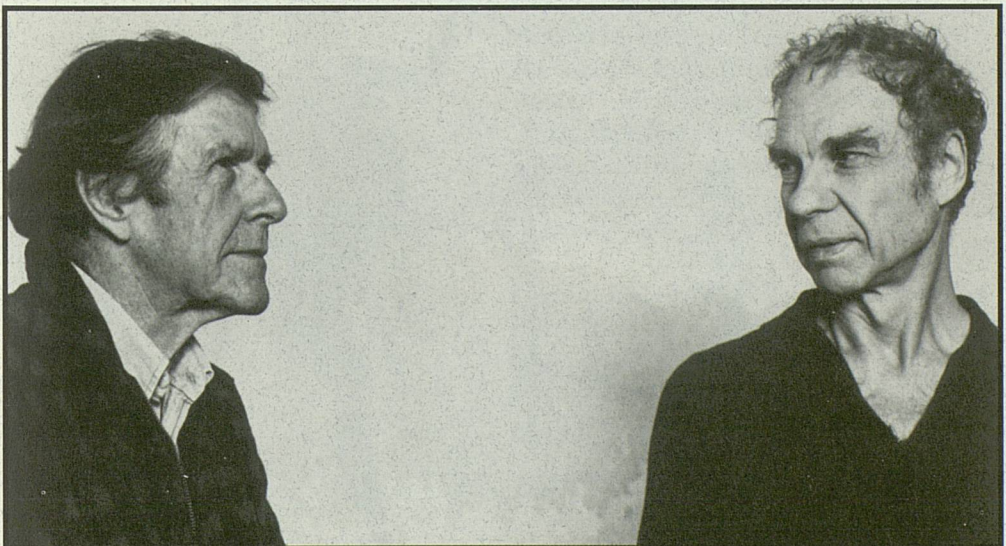
John Cage was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss, and Arnold Schoenberg. In 1952, at Black Mountain College, he presented a theatrical event considered by many to be the first Happening. He was associated with Merce Cunningham from the early 1940s, and was Musical Advisor to Merce Cunningham Dance Company until his death in 1992. Cage and Cunningham were responsible for a number of radical innovations in musical and choreographic composition, such as the use of

chance operations and the independence of dance and music. His last work for MCDC was *FOUR*³, the score for *Beach Birds*, presented at the James Joyce/John Cage Festival in Zurich in 1991. He was the author of many books, among them *Silence* (1961), *A Year from Monday* (1968), *M* (1973), *Empty Words* (1979), and *X* (1983), all published by Wesleyan University Press. *I-VI* (the Charles Eliot Norton Lectures delivered at Harvard University in 1988-89) was published by Harvard University Press in 1990. Cage's music is published by the Henmar Press of C.F. Peters Corporation and has been recorded on many labels. He died in New York City on 12 August 1992.

Takehisa Kosugi was born in Tokyo in 1938. He graduated from Tokyo National University of Fine Arts and Music in 1962. From 1965 to 1967 he lived in New York, creating multi-media performance works and giving concerts with Nam June Paik and other Fluxus members. In 1969 he founded the Taj Mahal Travellers in Tokyo, a collective improvisational group giving intermedia presentations. He has been a composer/per-

former with Merce Cunningham Dance Company since 1977. In 1991 he received the John Cage Award for Music from the Foundation for Contemporary Performance Arts. He was appointed Musical Director of MCDC in 1995.

Robert Swinston was born in Pittsburgh, PA and attended Middlebury College and The Juilliard School, where he received a B.F.A. in dance. He has danced with the Martha Graham Apprentice Company, the José Limón Dance Company, and with Kazuko Hirabayashi Dance Theatre. He joined MCDC in August 1980. He has taught dance at Montclair State College, SUNY Purchase, The Juilliard School and the Merce Cunningham Studio. In July 1992 he became Assistant to the Choreographer, and also directs the activities of the CDF Repertory Understudy Group and the Cunningham Repertory Group. He has assisted in the staging of Cunningham works on other companies, including Boston Ballet, Dayton Contemporary Dance Company, and the White Oak Dance Project.



John Cage (l) with Merce Cunningham

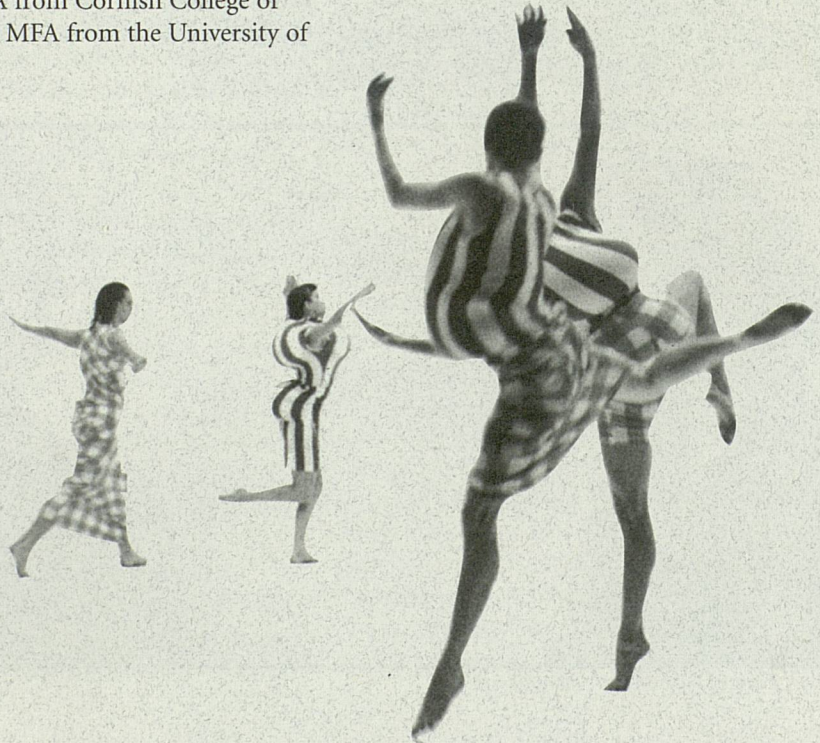
Lisa Boudreau was born in Ontario, Canada and trained at the Royal Winnipeg Ballet. Since moving to New York, she has worked with Milton Meyers and Mafata Dance company. She became a member of the Repertory Understudy Group in April 1994 and joined the Company in August 1994.

Thomas Caley was born in Michigan, where he attended Interlochen Arts Academy. In the spring of 1992 he graduated from SUNY Purchase with a B.F.A. in dance, and a President's Award for Academic Achievement. In New York he has performed with Neil Greenberg, Kevin Wynn and Kenneth Tosti. He is a Princess Grace Foundation-USA Dance Scholar for 1993-94 and joined MCDC in August of 1993.

Holley Frances Farmer first trained with Hae Shik Kim in Fresno, California. She has danced with the Theatre Ballet of Canada, the Oakland Ballet, and the original Canadian cast of *The Phantom of the Opera*. She holds a BFA from Cornish College of the Arts and an MFA from the University of Washington.

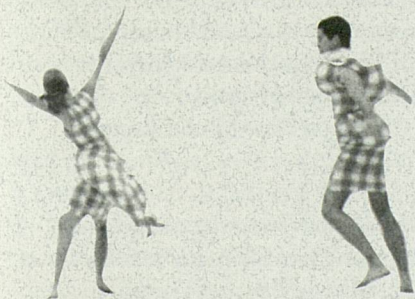
Maydelle Fason began dancing as a child in Austin, TX. During high school she moved to New York to study at the School of American Ballet which led to an apprenticeship performing with the New York City Ballet. Since then she has danced with Christopher d'Amboise, Francine Landés, Yakov Sharir, Llory Wilson and was a Repertory Understudy before joining the MCDC in 1996. Maydelle received a BA in literature from Barnard College.

Jean Freebury studied at the Alberta Ballet School, London Contemporary Dance School and North Carolina School of the Arts. Since moving to New York in 1990, she has worked with Ellen Cornfield, Bryan Hayes and Kenneth King. She joined MCDC in July 1992.



David Kulick was born and raised in Wisconsin. He attended the University of Wisconsin at Stevens Point where he studied with James Moore and Regina Sadono. In New York he studied ballet with Nnette Charisse. David has performed with the Merce Cunningham Dance Company, the White Oak Dance Project, and the Martha Graham Dance Company, and has been on the faculty of the Cunningham Studio since 1991. He conducts workshops of Cunningham repertory and is Co-Director of the Cunningham Repertory Group, which has been presented by the Lincoln Center Institute's performance program in the NYC public schools. David was a member of MCDC from 1986 to 1993 and rejoined the company in 1998.

Koji Minato was born in Kochi, Japan and studied dance in Tokyo. He has studied modern dance with Kazuko Hirabayashi since 1989. He has had extensive performing experience in Japan and has won several awards for dance and choreography. December 1997 marked the beginning of his studies at the Merce Cunningham Studio in New York, and joined the MCDC in November of 1998.



Matthew Mohr has trained at The Juilliard School and received his B.F.A. in Dance from SUNY Purchase. He began working with the Repertory Understudy Group in February 1994 and joined the Company in July 1994.

Banu Ogan was born in Ankara, Turkey, and received her early dance training in Bloomington, IN, and graduated with a B.A. in biology from the University of North Carolina at Chapel Hill in May 1991. Shortly thereafter, she moved to New York to study at the Merce Cunningham Studio, became a member of the Repertory Understudy Group one year later, and a member of the Company in May 1993.

Glen E. Rumsey was born in Greensboro, NC. He came to New York City after graduating from North Carolina School of the Arts in May 1992. He has been with MCDC since January of 1993. Glen would like to thank his parents for their encouragement and support.

Daniel Squire was born, raised and trained in Yorkshire, England. He attended the Royal Ballet School and trained at the Rambert School before leaving to join the Michael Clark company in 1994. He also worked with Matthew Hawkins and Ian Spink. He moved to New York City and became an understudy for MCDC in January 1996. He joined the company in February 1998.

Jeannie Steele received most of her training from North Carolina School of the Arts. She worked with the Repertory Understudy Group, Alan Good and Ton Simons before joining the Company in May 1993.

Derry Swan is from Swarthmore, PA, where she studied with Lori Ardis. She graduated from Barnard College with honors degrees

in English and Dance. Before joining MCDC in 1996, Derry danced with Marjorie Folkman, Sally Hess, Kraig Patterson and Neta Pulvermacher.

Cheryl Therrien is originally from New Hampshire and received her early dance training from the Boston Ballet school. She holds a B.F.A. in dance from SUNY Purchase and since graduating has worked with Ellen Cornfield, Ton Simons, Kenneth King, Sarah Michelson/The Shirley Choir and Christopher Caines. She was also a member of the Repertory Understudy Group before joining the Company in November 1993 and is currently a faculty member at the Merce Cunningham Studio.

Stuart Dempster was born in Berkeley, CA in 1936, and studied performance and composition at San Francisco State College. From 1962-66 he was principal trombone in the Oakland Symphony under Gerhard Samuel and, since 1968, he has been on the faculty of the University of Washington. Grants include: Creative Associate at SUN-YAB (1967-68); Fellow in the Center for Advanced Study, University of Illinois (1971-72); Fulbright Scholar in Australia (1973) where he studied aboriginal didjeridu; a NEA Composer Grant (1978); US/UK Fellowship (1979); Guggenheim Fellowship (1981). His book *The Modern Trombone: A Definition of Its Idioms* was published in 1979 and he has recorded on several labels including Columbia, Nonesuch, and New Albion, the latter having produced his "Abbey" recording (NA 013) which has become, in the words of one reviewer: "...a cult classic." Dempster tours regularly as a solo recitalist performing his own works as well as his commissioned works by Berio, Erb, Erickson, and others, and also with the *Deep Listening Band*. His work exemplified by *Sound Massage Parlor*,

and environmental/site specific works such as *SWAMI* (State of Washington as a Musical Instrument) have earned him a reputation as a composer/performer whose work is at once deep, meditative, and amusing. *Deep Listening Band* recordings include: award winning *Deep Listening*, with Pauline Oliveros and Panaiotis, recorded in the old Fort Worden (Port Townsend, WA) cistern with a forty-five-second reverberation, released in May 1989 on New Albion Records (NA 022); *Troglodyte's Delight*, recorded in an old limestone quarry in upstate New York, released in September 1990 on What Next? Records (WN 0003); and *The Ready Made Boomerang*, recorded in the above mentioned "Cistern Chapel" and released in January 1992 by New Albion Records (NA 044). Dempster was the producer for all three of these CDs. In 1993-94 he was composer-in-residence in Minneapolis with Seattle's New Performance Group as part of the Music in Motion project (made possible by Pew Charitable Trusts and the Lila Wallace-Reader's Digest Fund, a national program funded by the Ford Foundation and the Pew Charitable Trusts). Also in 1993 Dempster was commissioned by Meet The Composer's Composer/Choreographer Project for a collaboration with Merce Cunningham for what has turned out to be highly acclaimed performances in the US and Europe. The music for that project was recently released entitled *Underground Overlays from the Cistern Chapel* on New Albion Records (NA 076).

Suzanne Gallo has been the costumer for Merce Cunningham for many years, leading her to specialize in dancewear construction and design. With a dual degree in clothing/textiles and theater arts, she has been active in many areas from Las Vegas revues through Broadway to her current involvement with various modern choreographers. She has

worked for Meredith Monk, Neil Greenberg & Company, Alvin Ailey, Lucinda Childs, Mary Seidman, White Oak Dance Project and Diamond Dance.

Yasunao Tone was born in Tokyo in 1935 and graduated from Chiba Japanese National University in 1957 with a major in Japanese literature. He was one of the first Japanese artists active in composing events and improvisational music. He has been active in the Fluxus movement since 1962 and has been an organizer and participant in many important music and performance groups such as Group Ongaku, Hi-Red Center, and Team Random, the first computer art group organized in Japan. Since coming to the United States in 1972, he has composed four scores for MCDC and has had solo concerts at The Kitchen, Experimental Intermedia Foundation, Roulette, P.S. 1, The Knitting Factory and other venues. He has been awarded a CAPS grant in multi-media in 1979, a National Endowment for the Arts grant for a collaborative work with Brondel Cummings and Senga Nengdi for the last above Midtown Gallery in 1982, a commission for flutist Barbara Held by the New York State Council on the Art in 1985, a New York Foundation for the Artist Fellowship for performance in 1986 and for emerging forms in 1987, an Artist-in-residency fellowship from Harvestworks in 1995, and an Individual Artist Award for Media from the New York State Council on the Arts in 1996.

Michael Van Sleen most recently toured as sound engineer for Richard Foreman's *Pearls for Pigs*. He currently enjoys the new things he is experiencing with the Cunningham company. Mike received his training at Thalian Hall Center for the Performing Arts in Wilmington, NC.

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The Merce Cunningham Studio is a nonprofit educational institution accredited by the National Association of Schools of Dance, giving instruction on the professional level. The Studio holds regular classes in technique, elementary to advanced, which are supplemented at periodic intervals by workshops in composition, repertory, and film/video dance. Scholarships, financial aid and work/study are available.

The Merce Cunningham Studio offers a Rental Program for emerging choreography and performance open to any company or individual artist on a self-producing basis. The program features low rates, complete facilities, a flexible performance space, and year-round booking.

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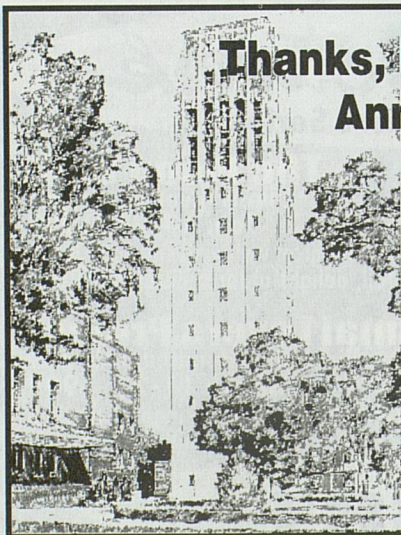
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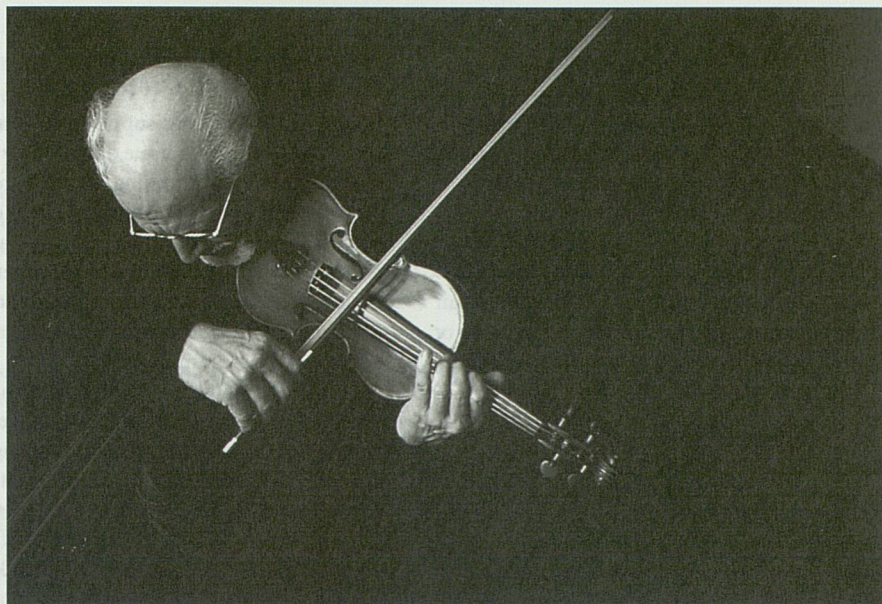
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Thur. Jan. 14	Renée Fleming, soprano <i>Pre-performance dinner</i>
Sun. Jan. 17	The Gospel at Colonus <i>Post-performance dinner</i>
Sun. Feb. 7	American String Quartet <i>Post-performance dinner</i>
Mon. Feb. 15	Orpheus Chamber Orchestra with Pepe 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.

The Bell Tower Hotel & Escoffier Restaurant

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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

326 South Main Street
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Mon. Jan. 18	<i>The Gospel at Colonus</i> Pre-performance dinner
Tue. Feb. 23	Kodo Pre-performance dinner
Sun. Mar. 28	American String Quartet Post-performance dinner
Fri. Apr. 23	Lincoln Center Jazz Orchestra with Wynton Marsalis Pre performance dinner

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.

Weber's Inn

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

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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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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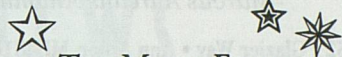
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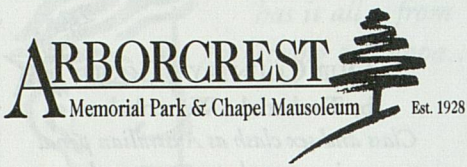


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Ford Honors Program

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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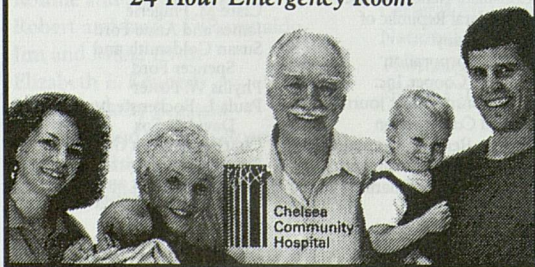


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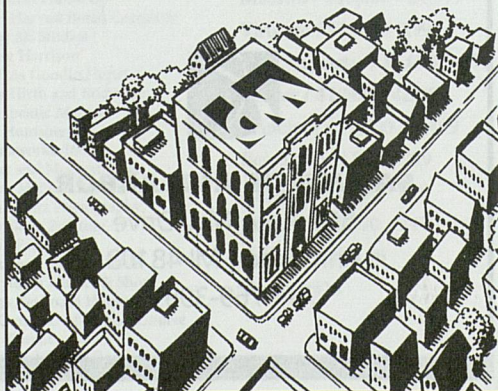


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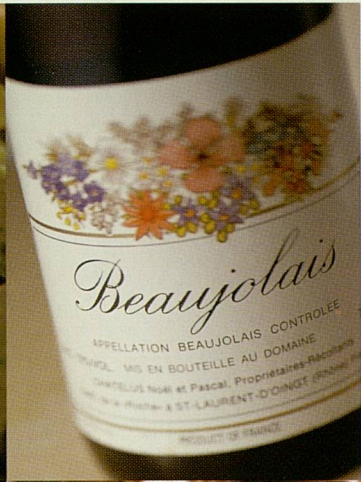
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