



# UMS / W99

...née ...g The ...at Campus, Clarence Fountain and the  
...ind Boys ...Album... The Original Soul ...irres Duke Ellington  
...ntén ...al ...h ...anne Some ...on Otter... Chamber Music Society of  
...Center Mele ...ingham 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  
Orchestra of Tokyo Sarah Chang Ford Honors Program



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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



Ken Fischer (r) with  
Michael Kondziolka

**T**hanks 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

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

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 [kenfisch@umich.edu](mailto:kenfisch@umich.edu).

Sincerely,

Kenneth C. Fischer, *President*

## From the UMS Chair

**I**t 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.



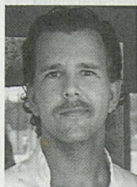
**SAM EDWARDS**  
*President, Beacon*  
*Investment Company*  
"All of us at Beacon know that the University Musical Society is one of this community's most

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 BRUCECK**  
*President and CEO,*  
*Bank of Ann Arbor.*

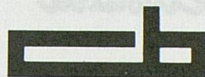
"As Ann Arbor's community bank, we are glad and honored to be a supporter of the cultural enrichment that the University Musical Society brings to our community."



**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 contribution it makes to the community."

 **mckinley associates, inc.**



**MICHAEL E. KORYBALSKI**  
*President,*  
*Mechanical Dynamics.*  
 "Beverly Sills, one of  
 our truly great per-  
 formers, once said that  
 'art is the signature of  
 civilization.' We believe

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



**Mechanical  
 Dynamics**



**ERIK H. SERR**  
*Principal*  
*Miller, Canfield,*  
*Paddock and Stone,*  
*P.L.C.*  
 "Miller, Canfield,  
 Paddock and Stone  
 is particularly

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

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



**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."



**PHILLIP R. DURYEA**  
*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."

# MULTILOGUE

# 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."

**NB  
 D**



**LARRY MCPHERSON**  
*President and COO,*  
*NSK Corporation*  
 "NSK Corporation is  
 grateful for the  
 opportunity to con-  
 tribute to the  
 University Musical

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

**NSK**  
 NSK CORPORATION



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

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

**O'neal**  
 construction inc





**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."

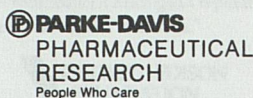


**RONALD M. CRESSWELL, PH.D.**

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

"Parke-Davis is very proud to be associat-

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



**MICHAEL STAEBLER**

*Managing Partner, Pepper, Hamilton & Scheetz*

"Pepper, Hamilton and Scheetz congratulates the University Musical

Society for providing quality 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."



## Foundation Underwriters & Government Agencies



**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 University Musical

**Benard L. Maas**

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

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

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**CHAMBER MUSIC AMERICA**  
**THE HEARTLAND FUND**  
**KMD FOUNDATION**  
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*The University Musical Society is an equal opportunity employer and services without regard to race, color, religion, national origin, age, gender or disability. The University Musical Society is supported by the Michigan Council for the Arts and Cultural Affairs.*





# General Information

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## 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.

# LEWIS JEWELERS

SINCE 1921

"Your Diamond Store"

## Diamonds! — For Less!

- ❖ Over 77 years in the diamond business
- ❖ One of the largest selections of diamonds in Michigan
- ❖ G.I.A. graded diamonds
- ❖ Certificate diamonds
- ❖ The lowest prices
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## www.ums.org

### Visit our Box Office in person

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

### Returns

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



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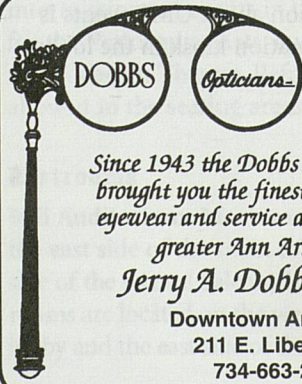
Unfinished Masterpieces Jan 30  
Mozart *Requiem* with Choral Union,  
Elizabeth Major, Monica Swartout-Bebow,  
Robert Bracey, and Donald Hartmann

Heroes and Antiheroes Mar 27  
*Eroica* and *Lt. Kije*

Season Finale – Mahler 6 Apr 17

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H O M E S



# 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's *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).

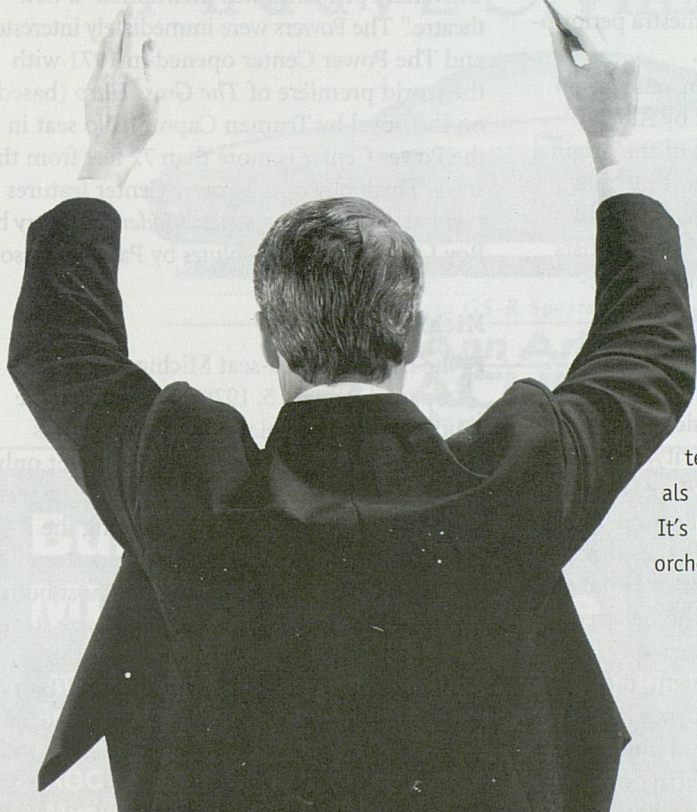
This season, the UMS Choral Union will perform in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra and Neeme Järvi, including performances of Brahms' *A German Requiem*, Kodály's *Psalmus Hungaricus*, and Rachmaninoff's monumental *The Bells*. Other programs include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



# SKR

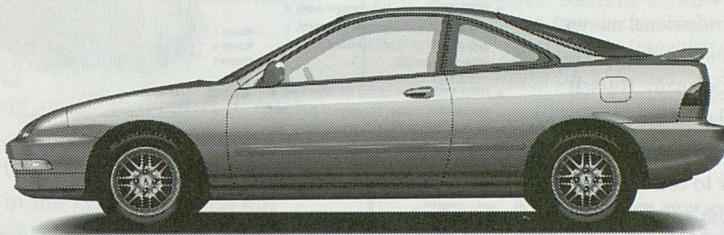
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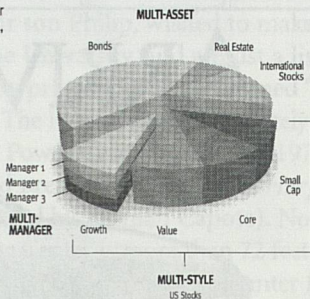
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## Auditoria, continued

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 cappella* choral music and early music ensembles.

### Lydia Mendelssohn Theatre

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

### 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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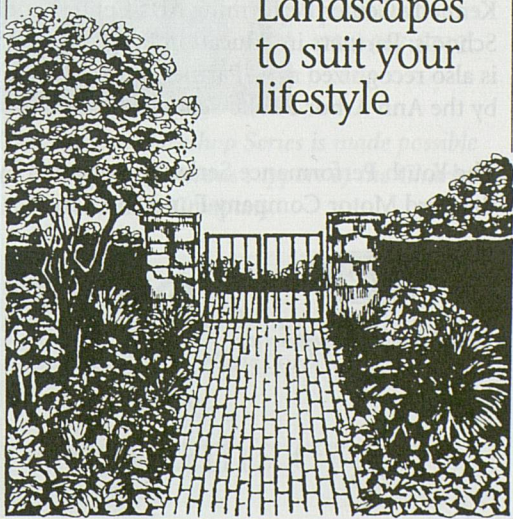
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# Education and Audience Development

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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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**



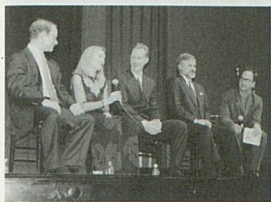
MITSUKO UCHIDA (r),  
INTERVIEWED BY  
SUSAN ISAACS NISBETT  
FOR THE MASTER OF  
ARTS INTERVIEW  
SERIES IN NOVEMBER  
1998.

## 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](http://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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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.*

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THE ORIGINAL SOUL STIRRERS

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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.*

### IMMERCESION:

#### THE MERCER 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,



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

<http://www.ums.org>

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UMS WEBSITE!

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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** 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.  
*Media Partner WDET and Metro Times.*

**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.*

continued...



**AMERICAN STRING QUARTET  
BEETHOVEN 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

Sponsored by Edward Surovell Realtors.  
Media Partner WGTE.

**LATIN BALL  
WITH ¡CUBANISMO!**

**FEATURING JESÚS ALEMAÑY**

Friday, April 16, 8 P.M.  
EMU Convocation Center  
(799 Hewitt Road between Washtenaw Ave. and Huron River Drive)

Sponsored by Sesi Lincoln-Mercury.  
Media Partner WEMU.

**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

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

**MAY**

**FORD HONORS PROGRAM**

Featuring the presentation of the 1999 UMS Distinguished Artist Award (Artist to be announced in January, 1999) Saturday, May 8, 6 P.M.  
Hill Auditorium and Michigan League.  
Sponsored by the Ford Motor Company Fund.  
Media Partner HOUR Detroit Magazine.



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9 of 10 in all categories - Ann Arbor News

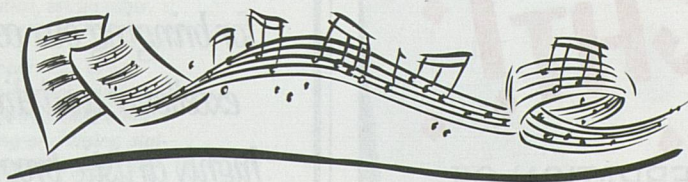


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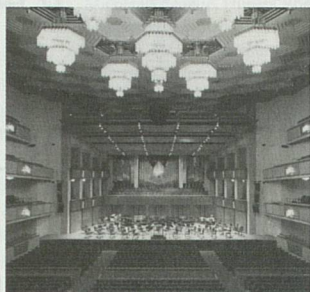
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# University Musical Society

of the University of Michigan  
1998-1999 Winter Season

**Event Program Book** Saturday, April 10, 1999 through Sunday, April 18, 1999

## General Information

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

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

## While in the Auditorium

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

**Cameras and recording equipment** are not allowed in the auditorium.

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

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

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

- |   |           |
|---|-----------|
| <b>The Steve Reich Ensemble</b>                                   | <b>3</b>  |
| Saturday, April 10, 8:00pm<br>Michigan Theater                    |           |
| <b>Mozarteum Orchestra of Salzburg</b>                            | <b>17</b> |
| Thursday, April 15, 8:00pm<br>Hill Auditorium                     |           |
| <b>Ewa Podleś and Garrick Ohlsson</b>                             | <b>27</b> |
| Saturday, April 17, 8:00pm<br>Lydia Mendelssohn Theatre           |           |
| <b>Anonymous 4 and Lionheart</b>                                  | <b>35</b> |
| Sunday, April 18, 8:00pm<br>St. Francis of Assisi Catholic Church |           |



# Monsters of Grace

Music by Philip Glass  
Design and Visual Concept by Robert Wilson  
Performed by the Philip Glass Ensemble

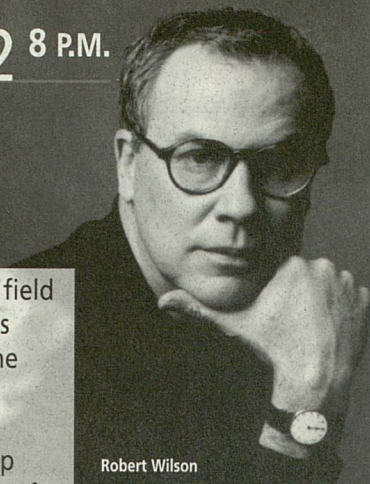
*A New Opera in  
Three Dimensions*

Thu, Apr 22 <sup>8</sup> P.M.

Michigan Theater



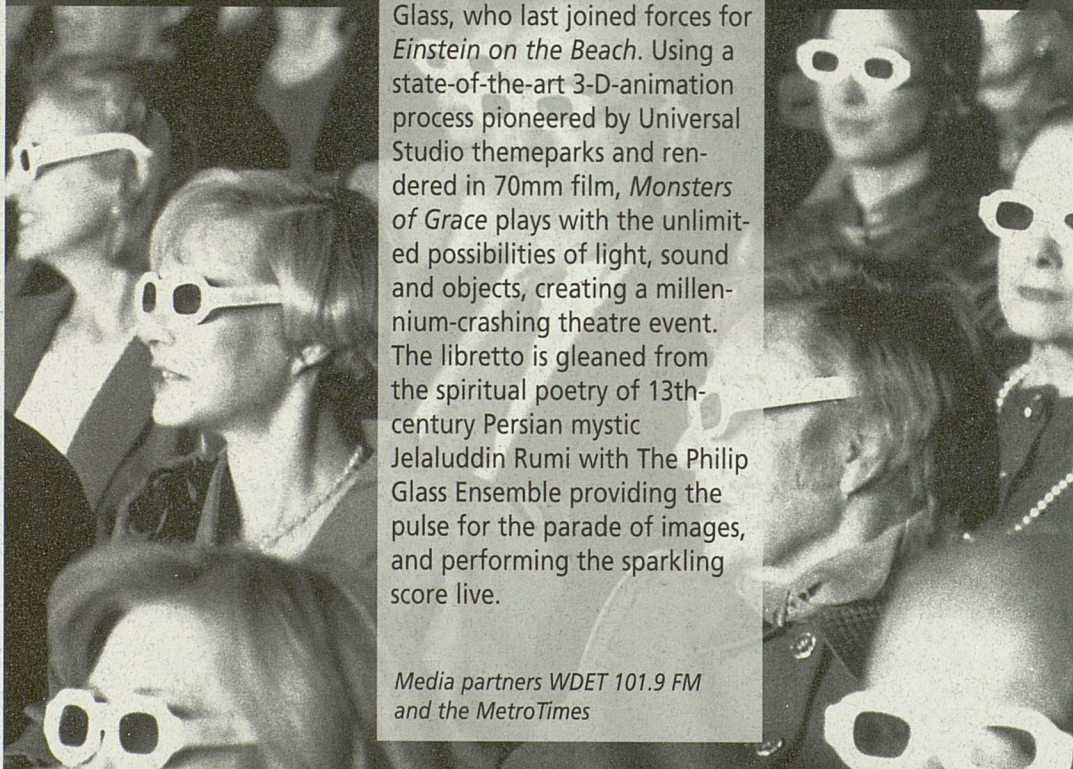
Philip Glass



Robert Wilson

Immerse yourself in a vast field of wondrous stage pictures with *Monsters of Grace*, the latest collaboration from renowned director Robert Wilson and composer Philip Glass, who last joined forces for *Einstein on the Beach*. Using a state-of-the-art 3-D-animation process pioneered by Universal Studio themeparks and rendered in 70mm film, *Monsters of Grace* plays with the unlimited possibilities of light, sound and objects, creating a millennium-crashing theatre event. The libretto is gleaned from the spiritual poetry of 13th-century Persian mystic Jelaluddin Rumi with The Philip Glass Ensemble providing the pulse for the parade of images, and performing the sparkling score live.

Media partners WDET 101.9 FM  
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University  
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Society

presents

# The Steve Reich Ensemble Hindenburg

Act I from *Three Tales*

A documentary video opera conceived and developed  
by Steve Reich and Beryl Korot

STEVE REICH, *Music*

BERYL KOROT, *Video*

Bradley Lubman, *conductor*

Steven Ehrenberg, *technical director*

## STEVE REICH AND MUSICIANS

Frank Cassara, Thad Wheeler, Garry Kvistad,

James Preiss, Steve Reich, *Percussion*

Nurit Tilles, Edmund Niemann, *Pianos and Keyboards*

Elizabeth Lim-Dutton, Todd Reynolds, *Violin*

Scott Rawls, *Viola*

Jeanne LeBlanc, *Cello*

*with guest artists*

## SYNERGY

Sarah Eyden, Heather Cairncross, *Sopranos*

Gerard O'Beirne, Steven Trowell, Rob Kearly, *Tenors*

---

## Program

Saturday Evening, April 10, 1999 at 8:00

Michigan Theater, Ann Arbor, Michigan

*Steve Reich*

## Drumming

Part I

Part II

CASSARA, KVISTAD, PREISS, REICH, TILLES, WHEELER,  
*tuned drums and marimbas*

EYDEN, CAIRNCROSS, *sopranos*

*Reich*

## Different Trains

America — Before the war

Europe — During the war

After the war

LIM-DUTTON, REYNOLDS, RAWLS, LEBLANC

*with pre-recorded tape made by the KRONOS QUARTET*

INTERMISSION



*Reich/Korot*

### **Hindenburg**

Act I from *Three Tales*

A documentary video opera

THE STEVE REICH ENSEMBLE *with guest artists*, SYNERGY

Bradley Lubman, *conductor*

Nick Mangano, *stage direction and design*

Stephen Strawbridge, *lighting*

Donna Zakowska, *costumes*

Steven Ehrenberg, *technical director*

---

Seventy-sixth  
Performance of the  
120th Season

*The photographing or sound  
recording of this concert or  
possession of any device for  
such photographing or sound  
recording is prohibited.*

Support for this performance is made possible in part by media partner  
WDET.

Special thanks to Steve Reich, Beryl Korot and Mark Stryker for their  
assistance with this residency.

*Hindenburg* was commissioned by The Bonn Opera.

**Large print programs are available upon request.**



## Drumming

Steve Reich

*Born October 3, 1936 in New York*

For one year, between the fall of 1970 and the fall of 1971, I worked on what turned out to be the longest piece I had ever composed. *Drumming* lasts from fifty-five to seventy-five minutes (depending on the number of repeats played) and is divided into four parts that are performed without pause. The first part is for four pairs of tuned bongo drums, stand-mounted and played with sticks; the second, for three marimbas played by nine players together with two women's voices. This evening we will be performing Parts I and II only.

While first playing the drums during the process of composition, I found myself sometimes singing with them, using my voice to imitate the sounds they made. I began to understand that this might also be possible with marimbas as well. Thus the basic assumption about the voices in *Drumming* was that they would not sing words, but would precisely imitate the sounds of the instruments. The women's voices sing patterns resulting from the combination of two or more marimbas playing the identical repeating pattern one or more quarter notes out of phase with each other. By exactly imitating the sound of the instruments, and by gradually fading the patterns in and out, the singers cause them to slowly rise to the surface of the music and then to fade back into it, allowing the listener to hear these patterns, along with many others, actually sounding in the instruments.

*Steve Reich*

## Different Trains

Reich

*Different Trains* (1988) for string quartet and tape begins a new way of composing that has its roots in my early taped speech pieces *It's Gonna Rain* (1965) and *Come Out* (1966). The basic idea is that speech recordings generate the musical material for musical instruments. The concept for the piece comes from my childhood. When I was one year old, my parents separated. My mother moved to Los Angeles and my father stayed in New York. Since they arranged divided custody, I traveled back and forth by train frequently between New York and Los Angeles from 1939 to 1942 accompanied by my governess. While these trips were exciting and romantic at the time, I now look back and think that, if I had been in Europe during this period, as a Jew I would have had to ride very different trains. With this in mind I wanted to make a piece that would accurately reflect the whole situation. In order to prepare the tape, I had to do the following:

1. Record my governess Virginia, now in her seventies, reminiscing about our train trips together.
2. Record a retired Pullman porter, Lawrence Davis, now in his eighties, who used to ride lines between New York and Los Angeles, reminiscing about his life.
3. Collect recordings of Holocaust survivors Rachella, Paul and Rachel — all about my age and now living in America — speaking of their experiences.
4. Collect recorded American and European train sounds of the 1930s and '40s.

In order to combine the taped speech with the string instruments I selected small speech samples that are more or less clearly pitched and then notated them as accurately



as possible in musical notation. The strings then literally imitate the speech melody. The speech samples as well as the train sounds were transferred to tape with the use of sampling keyboards and a computer. The Kronos Quartet then made four separate string quartet recordings which were combined with the speech and train sounds to create the finished work.

*Different Trains* is in three movements, though that term is stretched here since tempos change frequently in each movement. They are:

America — Before the war.  
Europe — During the war.  
After the war.

The piece thus presents both a documentary and musical reality, and begins a new musical direction.

*Steve Reich*

### America – Before the war

*Virginia*: “from Chicago to New York”  
*Virginia*: “one of the fastest trains”  
*Mr. Davis*: “the crack\* train from New York”  
*Mr. Davis*: “from New York to Los Angeles”  
*Virginia*: “different trains every time”  
*Virginia*: “from Chicago to New York”  
*Virginia*: “in 1939”  
*Mr. Davis*: “1939”  
*Mr. Davis*: “1940”  
*Mr. Davis*: “1941”  
*Virginia*: “1941 I guess it must’ve been”

### Europe – During the war

*Rachella*: “1940”  
*Rachella*: “on my birthday”  
*Rachella*: “The Germans walked in”  
*Rachella*: “walked into Holland”  
*Paul*: “Germans invaded Hungary”

*Paul*: “I was in second grade”

*Paul*: “I had a teacher”

*Paul*: “a very tall man, his hair was concretely plastered smooth”

*Paul*: “He said, ‘Black Crows invaded our country many years ago’”

*Paul*: “and he pointed right at me”

*Rachel*: “No more school”

*Rachel*: “You must go away”

*Rachella*: “and she said, ‘Quick, go!’”

*Rachella*: “and he said, ‘Don’t breathe!’”

*Rachella*: “into those cattle wagons”

*Rachella*: “for four days and four nights”

*Rachella*: “and then we went through these strange-sounding names”

*Rachella*: “Polish names”

*Rachella*: “Lots of cattle wagons there”

*Rachella*: “They were loaded with people”

*Rachella*: “They shaved us”

*Rachella*: “They tattooed a number on our arm”

*Rachella*: “Flames going up to the sky – it was smoking”

### After the war

*Paul*: “and the war was over”

*Rachella*: “are you sure?”

*Rachella*: “The war is over”

*Rachella*: “going to America”

*Rachella*: “to Los Angeles”

*Rachella*: “to New York”

*Mr. Davis*: “from New York to Los Angeles”

*Virginia*: “one of the fastest trains”

*Mr. Davis*: “but today, they’re all gone”

*Rachella*: “There was one girl, who had a beautiful voice”

*Rachella*: “and they loved to listen to the singing, the Germans”

*Rachella*: “and when she stopped singing they said, ‘More, more’ and they applauded”

\*“Crack” in the older sense of “best”



## Hindenburg

Act I from *Three Tales*

A documentary video opera

### Scene 1

It Could Not Have Been a Technical Matter

### Scene 2

Mythic Stature

### Scene 3

Nibelung Zeppelin

### Scene 4

A Very Impressive Thing to See

### Scene 5

I Couldn't Understand It

Total duration: *approximately twenty-five minutes*

*Three Tales* is about three well known events from the early, middle and late twentieth century, "Hindenburg," "Bikini," "Dolly." Each one reflects on the growth and implications of technology during the twentieth century. A debate about the physical, ethical, religious and spiritual nature of this expanding technological development has continued and grown pervasive since 1945. *Three Tales* engages this conflict using these three events as iconic historical markers.

The first tale, "Hindenburg," utilizes footage, photographs and text about the famous zeppelin which exploded in 1937 and about General Paul von Hindenburg after whom it was named.

The second, "Bikini," will be based on footage, photographs and text from the atomic bomb test at Bikini atoll in 1946. We will also use footage of Bikini islanders who had to leave their home as well as footage of American sailors who were deformed and later died of their exposure to radioactivity during the tests. Footage about the bathing suit of the same name may also be used.

The third tale, "Dolly," will use footage, photographs and text from the cloning of an adult sheep in Scotland in 1997. Material from the intensifying debate about the ethics of genetic and biological research will be included. Footage about the growth of the computer, the technological underpinning of genetic and biotechnical research, will also be dealt with.

Throughout the three acts, from time to time, there will be comments by witnesses to these events, as well as by members of the scientific, historical and religious communities.

The complete work is scheduled for the fall of 2001.

The music in the first scene, 'It Could Not Have Been a Technical Matter,' begins with two snare drummers, drumming out the headline for the May 7, 1937 edition of *The New York Times* announcing the crash of the Hindenburg air ship in Lakehurst, New Jersey. This is followed by drumming out a quote from the German ambassador to the United States given to that newspaper on the same day of the zeppelin crash: "It could not have been a technical matter." This text is then sung as a three-part canon by three tenors as the video shows multiple images of the crash and newspaper text about it. As the tenors continue their canon, the edited voice of the famous radio announcer, Herb Morrison, who described the crash, is heard first by himself and then doubled in canon. After changing key, this five-part canon for live and pre-recorded voices begins to augment as the video begins to show the crash in slow motion. The radio announcer's voice is also slowed down without changing its pitch through the use of a computer. This increasingly slow motion music and video comes to a halt on an altered G-dominant chord. The video throughout combines archival footage, text, stills and silhouettes arranged in constantly changing permutations.

The second scene, 'Mythic Stature,' turns to General Hindenburg. The video shows



nine smaller screens arranged in three stripes. The images begin with World War I and the Great Depression in Germany that followed it. The scene continues with Hindenburg's election as the elderly, last President of the Weimar Republic, and his disastrous appointing of Adolph Hitler as Chancellor in 1933. The music is composed of overlapping and conflicting rhythmic values. Harmonically, the second scene ends on the same altered G dominant that ended the zeppelin crash in the first scene.

Scene three, 'Nibelung Zeppelin,' shows German workers in the factory near Frankfurt, constructing the Hindenburg zeppelin in 1936. Individual workers are "cut out" and placed in animated patterns, sometimes alone and sometimes in the context of the archival footage. The music takes the Nibelung *leitmotif* from Wagner's *Das Rheingold* and uses it as a repeating pattern played against itself in canonic variations. Wagner's dominant pedal harmony (transposed from b-flat minor to f minor) is also maintained and extended in length. At the end you see the enormous finished Zeppelin, huge swastikas on its tail fins, a showpiece for Nazi Germany which, in many ways, realized Wagner's ideals.

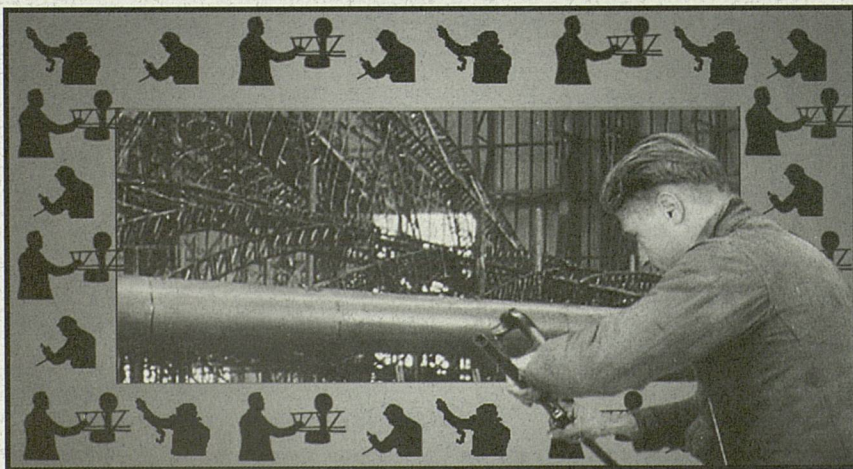
'A Very Impressive Thing To See,' scene four, is arranged in six video images that might suggest moving postcards of the

Hindenburg in flight. Musically it is a short "slow movement" on a mostly D-dominant pedal supplied by the drone of the Hindenburg's engines. Freye von Moltke, who saw the Hindenburg when she lived in Germany, recalls her reactions.

The final scene, 'I Couldn't Understand It,' begins again with drummed out text from the May 7, 1937 edition of *The New York Times*, "Captain Ernst Lehmann gasped, 'I couldn't understand it,' as he staggered out of the burning control car." The video shows navy crews in Lakehurst, New Jersey trying to put out the fires in the burning wreckage of the Hindenburg. Together with text, this appears in full screen images, six simultaneous images arranged in two stripes and slow motion pans of the wreckage which finally include the wing of an airplane that will prove the future of aviation. Musically, this scene refers back to the first with the recurring altered G-dominant chord. Again, the three tenors sing in canon and again their canon is augmented and joined with a newsreel announcer's voice that also is stretched out in time by computer to produce a sound equivalent to the slow motion video.

All aspects of the video were created on computer by the artist in her studio.

*Steve Reich and Beryl Korot*  
March 1998





**Scene 1**

'It Could Not Have Been a Technical Matter'

New York Times headline May 7, 1937 —  
drummed out:

Hindenburg burns in Lakehurst crash, 21  
known Dead, 12 missing, 64 escape.

Quote from the German ambassador —  
drummed and sung in three parts by three  
tenors: "It could not have been a technical  
matter."

Moving text:

Europe by air in 2 1/2 days — Special!  
Special! — Hindenburg explodes — Scores  
dead — Disaster ascribed to gas by experts  
— Sabotage is conjectured — Germany  
shocked by the tragedy — Washington sees  
dangerous combination of hydrogen and  
blue gas — Dr. Hans Luther, the German  
Ambassador, said the disaster must not  
cause the world to lose faith in dirigibles  
and that it could not have been caused by  
technical defects — What began as a routine  
landing of the transatlantic airship ended in  
a holocaust — "Run for your lives," some-  
one in the ground crew yelled, and the crew  
did — The stern of the ship settled and  
squinting through the viewfinders of their  
cameras, the photographers ran toward the  
ship — Washington, May 6 — Chairman  
Copeland of the Senate committee investi-  
gating air safety said tonight he would order  
the committee investigator to begin an  
inquiry "at once" into the disaster of the  
German airliner Hindenburg — Sparks  
from engine or static believed to have ignit-  
ed hydrogen gas.

Radio announcer Herb Morrison:

It flashed, it flashed and it's crashing, it's  
crashing terrible.  
It burst, it burst into flame.  
Get this Scotty! Get this Scotty!

It flashed, it flashed and it's crashing.  
Bursting, bursting into flame.  
Oh, it's in flames.  
Get this, get this Scotty.

Bursting into flame, into flame.  
Get this Scotty! It flashed and it's crashing,  
it flashed. It's crashing terrible.  
Get this, get this Scotty.

It burst, it burst into flame, into flame.  
It flashed, it flashed and it's crashing.

Oh, it flashed.  
It's crashing terrible.  
Get this, get this Scotty.

**Scene 2**

'Mythic Stature'

H. Zipper: "During World War I,  
Hindenburg was the great hero."  
M. Ermarth: "Blown up into mythic stature."  
M. Ermarth: "Could steer Germany through  
the great depression."  
F. von Moltke: "We voted for him."  
M. Ermarth: "He's the last President of the  
Weimar Republic."  
F. von Moltke: "He was too old."  
M. Ermarth: "He had no real instincts to  
recognize the potential evil in this man."  
H. Zipper: "They didn't listen to the words."

**Scene 3**

'Nibelung Zeppelin'

no text



## Scene 4

'A Very Impressive Thing to See'

*F. von Moltke:* "It was enormous and it was like silver,"

*F. von Moltke:* "and it sort of made a humming noise,"

*F. von Moltke:* "a very impressive thing to see."

*F. von Moltke:* "Have you seen pictures?"

*F. von Moltke:* "Why do such a thing?"

*F. von Moltke:* "Why have such a cigar, huge silver cigar in the sky?"

*F. von Moltke:* "That's another matter."

## Scene 5

'I Couldn't Understand It'

The New York Times, *May 7, 1937:*

*drummed out and sung by three tenors:*

Captain Ernst Lehmann gasped, "I couldn't understand it," as he staggered out of the burning control car.

*Newsreel announcer's voice from 1937:*

The Hindenburg has gone. Her tragedy will not halt the march of progress. From her ashes will arise the knowledge, from her fate, the lesson, that will lead to a greater and a better means of mastering the air. If so, her dead will not have died in vain.

The Hindenburg has gone. She was the largest thing that ever flew. She represented man's latest attempt to conquer the Atlantic by air. Her tragedy will not halt the march of progress.

## Biographical notes

on interviewees in Scenes 2 and 4

**Herbert Zipper** was born in Vienna in 1904. He was trained as a conductor and composer. He grew up during World War I and lived through Hindenburg's presidency and Hitler's rise to power. As a Jew he was sent to Dachau concentration camp in 1938 where he managed to compose at night and organize an orchestra that played in the latrine. He was later sent to Buchenwald but managed to survive. He then organized and conducted an orchestra in Manila, Phillipines. After the war he conducted orchestras in Brooklyn, Chicago and Los Angeles. He died in Los Angeles in 1997.

**Michael Ermarth** is Professor of German history at Dartmouth College in New Hampshire.

**Freya von Moltke** is the widow of Helmuth James von Moltke, the German aristocrat who served in the *Abwehr* or German Intelligence Service in World War II where he worked to undermine Hitler. He was found out and hung in 1944. Freya lived in Germany during World War I, through Hindenburg's presidency and Hitler's rise to power. She lives in Hanover, New Hampshire.

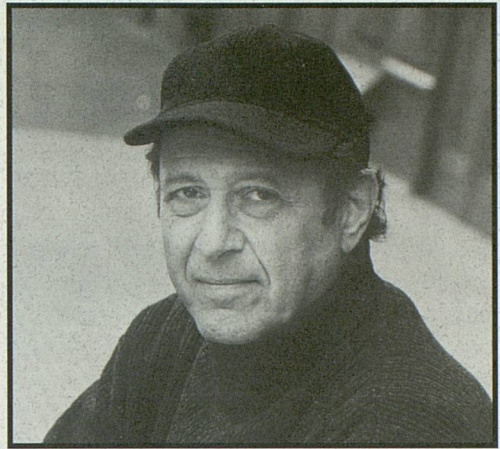


**S**teve Reich has been recognized internationally as one of the world's foremost living composers. From his early taped speeches *It's Gonna Rain* (1965) and *Come Out* (1966) to his and video artist Beryl Korot's music-theater piece with video, *The Cave* (1993), Mr. Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. Mr. Reich's work has been hailed by the *Washington Post* as "absolutely spellbinding...so original in impulse and form that it challenges all past assumptions about the goals of the art...intensely visceral and frequently almost hallucinogenic in impact."

Born in New York and raised there and in California, Mr. Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at The Juilliard School of Music with William Bergsma and Vincent Persichetti. Mr. Reich received his M.A. in Music from Mills College in 1963, where he worked with Darius Milhaud and Luciano Berio.

During the summer of 1970, with the help of a grant from the Institute for International Education, Mr. Reich studied drumming at the Institute for African Studies at the University of Ghana in Accra. In 1973 and 1974 he studied Balinese Gamelan Semar Pegulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle and Berkeley, California. From 1976 to 1977 he studied the traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and Jerusalem.

In 1966 Steve Reich founded his own ensemble of three musicians, which rapidly grew to eighteen members or more. Since 1971, Steve Reich and Musicians have fre-



Steve Reich

quently toured the world, and have the distinction of performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line Cabaret.

Mr. Reich's 1988 piece, *Different Trains*, marked a new compositional method, rooted in *It's Gonna Rain* and *Come Out*, in which speech recordings generate the musical material for musical instruments. *The New York Times* hailed *Different Trains* as "a work of such astonishing originality that breakthrough seems the only possible description...ossesses an absolutely harrowing emotional impact." In 1990, Mr. Reich received a Grammy Award for "Best Contemporary Composition" for *Different Trains* as recorded by the Kronos Quartet on the Nonesuch label.

*The Cave*, Steve Reich and Beryl Korot's music-theater video piece exploring the Biblical story of Abraham, Sarah, Hagar, Ishmael and Isaac, was hailed by *Time Magazine* as "a fascinating glimpse of what opera might be like in the twenty-first century." Epic in proportion, the five-screen, eighteen-musician production consists of edited documentary video footage timed with live and sampled music. Videotaped interviews, from which speech melodies and computer-generated video stills were taken, were collected over a four-year period on



trips to the Middle East, New York City and Austin, TX. Commissioned by the Vienna Festival, the Holland Festival, the Festival d'Automne in Paris, the Hebbel Theater in Berlin, the Theatre de la Monnaie in Brussels and the South Bank Centre/Serious Speakout, London, together with the Brooklyn Academy of Music, *The Cave* was premiered in Vienna on May 15, 1993, toured Europe, and opened the Brooklyn Academy of Music's Next Wave Festival in October 1993. A recording of *The Cave* was released to critical acclaim on the Nonesuch label in October 1995, and a new touring version of the work was premiered in Chicago in April 1996, with additional performances in Los Angeles in May 1997. Of the Chicago premiere, John von Rhein of the *Chicago Tribune* wrote, "The techniques embraced by this work have the potential to enrich opera as living art a thousandfold... *The Cave* impresses, ultimately, as a powerful and imaginative work of high-tech music theater that brings the troubled present into resonant dialogue with the ancient past, and invites all of us to consider anew our shared cultural heritage."

Mr. Reich's recent commissions have resulted in two works, *City Life* and *Proverb*. *City Life*, which features such sampled sounds of the city as car horns, door slams, air brakes, sub-way chimes, pile drivers, car alarms, heartbeats, boat horns, buoys, and fire and police sirens, was commissioned by Ensemble Modern, the London Sinfonietta, and the Ensemble Intercon-temporain and was premiered in Paris, Berlin, Frankfurt, Cologne, Vienna and London in the spring of 1995. It received its US premiere at Tanglewood in August 1995 and its New York premiere at Lincoln Center in February 1996. Mr. Reich's most recent work, *Proverb*, scored for five voices, two keyboards and two percussion, is set to text by Ludwig Wittgenstein. It was co-commissioned by the BBC Proms for their 100th

Anniversary season and by the Utrecht Early Music Festival, received its world premiere at the Royal Albert Hall in September 1995, and was premiered in the US by Steve Reich and Musicians and Theatre of Voices, Paul Hillier, director, at Lincoln Center in February 1996. A Nonesuch recording of *City Life* and *Proverb* was released in October 1996. In June 1997, in celebration of Mr. Reich's sixtieth birthday, Nonesuch released a ten-CD retrospective box set of Mr. Reich's compositions, featuring several newly-recorded and re-mastered works. He also recently won a Grammy award for Best Small Ensemble for his piece *Music for 18 Musicians*, also on the Nonesuch label. July 1999 will bring a major retrospective of Mr. Reich's work, presented by the Lincoln Center Festival.

*Three Tales*, a three-part documentary video opera, is a new collaborative work by Steve Reich and Beryl Korot about three well known events from the twentieth century, reflecting on the growth and implications of technology in the twentieth century: "Hindenburg," on the crash of the German zeppelin in New Jersey in 1937; "Bikini," on the Atom bomb test at Bikini atoll in 1946; and "Dolly," on the issue of genetic engineering and cloning in the 1990s. *Three Tales* is a three act music theater work in which historical film and video footage, video taped interviews, photographs, text, and specially constructed stills will be recreated on computer, transferred to video tape and projected on one large screen. Musicians and singers will take their places on stage along with the screen, presenting the debate about the physical, ethical, religious and spiritual nature of technological development. The first act, "Hindenburg," premiered at the Bonn State Opera in June 1997 as a "work in progress," and the same toured in Europe in September 1997. "Hindenburg" had its US premiere at the Spoleto USA Festival in



Charleston, SC in May 1998 followed by October 1998 performances at the Brooklyn Academy of Music.

Over the years, Steve Reich has received commissions from the Holland Festival; San Francisco Symphony; the Rothko Chapel; flutist Ransom Wilson; the Brooklyn Academy of Music for guitarist Pat Metheny; West German Radio, Cologne; the Music Foundation for clarinetist Richard Stoltzman; the Saint Louis Symphony Orchestra; Betty Freeman for the Kronos Quartet; and Festival d'Automne, Paris, for the 200th anniversary of the French Revolution.

Steve Reich's music has been performed by major orchestras around the world, including the New York Philharmonic conducted by Zubin Mehta; the San Francisco Symphony conducted by Michael Tilson Thomas; the Saint Louis Symphony conducted by Leonard Slatkin; the Brooklyn Philharmonic Orchestra conducted by Kent Nagano; the Los Angeles Philharmonic conducted by Neal Stulberg; the BBC Symphony conducted by Peter Eötvös; and the Boston Symphony Orchestra conducted by Michael Tilson Thomas.

Several noted choreographers have created dances to Steve Reich's music, including Anne Teresa de Keersmacker (*Fase*, 1983, set to four early works), Jiri Kylian (*Falling Angels*, set to *Drumming*, Part I), Jerome Robbins for the New York City Ballet (*Eight Lines*) and Laura Dean, who commissioned *Sextet*. That ballet, entitled *Impact*, was premiered at the Brooklyn Academy of Music's Next Wave Festival, and earned Steve Reich and Laura Dean a Bessie Award in 1986. Other major choreographers using Mr. Reich's music include Eliot Feld, Alvin Ailey, Lar Lubovitch, Maurice Bejart, Lucinda Childs, Siobhan Davies and Richard Alston.

In 1994 Steve Reich was elected to the American Academy of Arts and Letters.

*Tonight's performance marks The Steve Reich Ensemble's debut appearance under UMS auspices.*

**B**eryl Korot is an early pioneer of video art, and of multiple channel work in particular. She was co-founder and co-editor of *Radical Software* (1970), the first publication to document artists' work and ideas concerning video, and in 1976 she co-edited *Video Art* with Ira Schneider, published by Harcourt Brace Jovanovich. Her most recent video work for music theatre is created entirely on computer.

Korot's early multiple channel installation works: the four-channel *Dachau 1974* and *Text and Commentary*, (1977) a five-channel video work which incorporated drawings, weavings and notations, pioneered the creation of the non-verbal narrative. These works were featured for a month at the Whitney Museum of American Art in 1980 as "important in video history for their formal articulation of multi-monitor image structure and the integration of the video image with other media."

From 1989 to 1993, Beryl Korot worked full-time on the multiple-channel performance work, *The Cave*, which she conceived and developed in collaboration with composer Steve Reich. This work has been performed in Vienna, Berlin, Amsterdam, New York City, London, Paris, Brussels, Turin and Tokyo. The installation of the work was exhibited at The Whitney Museum of American Art in New York City, and traveled in 1994/95 to European museums in Dusseldorf, Germany; Madrid, Spain; Lille, France; and to the Carnegie Museum in Pittsburgh, PA. Most recently it was seen in the ICC Gallery in Tokyo. At present, a new collaboration with Steve Reich called *Three Tales*, had been presented in Bonn in June, 1997 as a work in progress, as well as in the Fall of 1997 in Paris, Vienna, Amsterdam, Berlin and London. Act I of *Three Tales*, "Hindenburg," was performed at the Spoleto Festival in South Carolina in May 1998, and in Munich and New York at the Brooklyn





Beryl Korot

Academy of Music in Fall, 1998. In January and February 1999, "Hindenburg" was presented as a twenty-five-foot screen installation work at the Massachusetts College of Art with the music recorded on tape.

Between 1980 and 1988 Beryl Korot devoted herself fulltime to oil painting, creating works on hand-woven and traditional linen canvas. These were paintings based on a language she created which were an analog to the Latin alphabet. A room in this abstract language was created illuminating the Babel story, as well as other texts. Some of these works were seen at The Carnegie Museum (1990), and in solo exhibition in the Project Room, John Weber Gallery, New York City, in 1986.

In addition to the installations and publications, in 1972, with a grant from America the Beautiful Fund, she conducted the first cablecast to the town of Saugerties, New York with a group of high school students. Her early single channel works were seen at the Whitney Biennial (1975), the Kennedy Center "Art Now" (1974), the Sao Paulo Biennial (1975), The Finch College Museum (1972), to name a few. In the Fall, 1993, these early tapes were included as part of a new touring exhibition sponsored by ICI in New York City called "The First Generation: Women in Video 1970-75." *Dachau 1974* was featured in the 1976 PBS program on video art hosted by Russell Connor.

Over the past twenty five years she has received numerous grants from the National

Endowment on the Arts (1975, 1977, 1979), the New York State Council on the Arts (1973-4, 1978) the Creative Artists Public Service Fund (1972, 1975 and 1978) and for her work on *The Cave* from The Rockefeller Foundation, The Andy Warhol Foundation, the National Endowment on the Arts, and The Nathan Cummings Foundation. In 1995 she was awarded a fellowship from the Guggenheim Foundation. For her new work with Steve Reich, *Three Tales*, foundation support has been received from the National Endowment for the Arts and the Rockefeller Foundation.

*Tonight's performance marks the première appearance of Beryl Korot's work under UMS auspices.*

**S**ynergy's first engagement was a concert in the Barbican celebrating Steve Reich's sixtieth birthday. The group sang *Tehillim* with members of the London Symphony Orchestra and David Robertson. Many comments were made about how well these singers worked together, both vocally and visually. This came as no surprise as, at that time, the four girls formed the female contingent of the international *a cappella* group, The Swingle Singers. The success of this performance in London immediately led to another appearance with the Ensemble InterContemporain in Paris which in turn led to performances with Ictus in Belgium. Synergy is now known as a leading exponent of contemporary vocal music.

Steve Reich later contacted Musical Director Micaela Haslam with a view to finding suitable voices for his latest piece *Three Tales*. Thus, the idea emerged to extend the vocal team and form a larger group, from which combinations of like-minded singers could be hand-picked



according to the individual requirements of any project. The group covers a broad spectrum of musical genres, from Renaissance music to twentieth-century classical, jazz and pop music —always working with microphone.

Their vocal agility, versatility, and attention to detail have already earned these singers an international reputation. Since the formation of the group in 1996, Synergy has performed and recorded with Steve Reich and Musicians, the Brooklyn Philharmonic, Ensemble Modern, the London Symphony Orchestra, Ensemble Bash, the Smith Quartet, L'Ensemble InterContemporain, and Ictus. They recently joined Steve Reich for concerts at the Spoleto (US) and Huddersfield Contemporary Music (UK) festivals, as well as for performances in New York, Munich and Sicily.

*Tonight's performance marks Synergy's debut appearance under UMS auspices.*

#### Production Staff

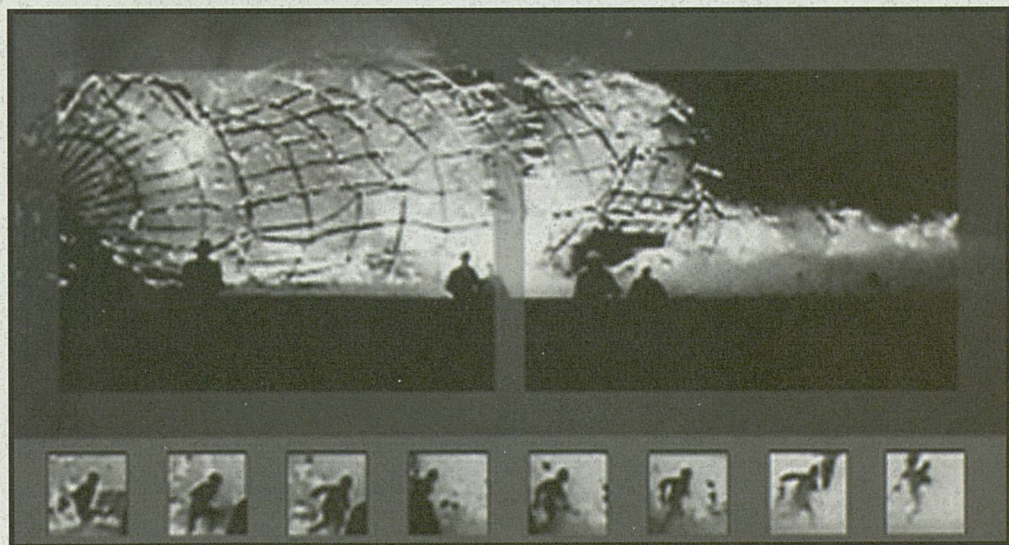
Duncan Edwards, *audio engineer*  
Jack Young, *video projectionist*

#### The entire *Three Tales* will be co-commissioned by:

The Spoleto Festival  
Brooklyn Academy of Music  
The Vienna Festival  
The Barbican Centre, London  
Festival d'Automne a Paris  
Hebbel Theater, Berlin  
Settembre Musica, Turin  
Centro Belem, Lisbon

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The Rockefeller Foundation  
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Kazue Sawai, *koto*

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- Sibelius Violin Concerto in d minor,  
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- Prokofiev Symphony No. 5

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TILL FELLNER, *Piano*

KATHARINE GOELDNER, *Mezzo-soprano*

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## Program

Thursday Evening, April 15, 1999 at 8:00

Hill Auditorium, Ann Arbor, Michigan

### *Music of Wolfgang Amadeus Mozart*

#### **Symphony No. 29 in A Major, K. 201 (186A)**

Allegro moderato  
Andante  
Menuetto  
Allegro con spirito

#### **Piano Concerto No. 25 in C Major, K. 503**

Allegro maestoso  
Andante  
Allegretto

TILL FELLNER

INTERMISSION

#### **Concert Aria, K. 505: "Ch'io mi scordi di te?"**

KATHARINE GOELDNER, TILL FELLNER

#### **Concert Aria, K. 578: "Alma grande e nobil core"**

KATHARINE GOELDNER

#### **Symphony No. 36 in C Major, K. 425, "Linz"**

Adagio — Allegro spiritoso  
Poco adagio  
Menuetto  
Presto

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Performance of the  
120th Season

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**Large print programs are available upon request.**



## Symphony No. 29 in A Major, K. 201 (186A)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

Around the time of his eighteenth birthday, Wolfgang Amadeus Mozart composed a set of four symphonies that were landmarks in a new, mature style. Among these works, two stand out particularly and have earned their places in the symphonic repertoire. These are the *Symphony in g minor*, K. 183 (The "little" g-minor) and *Symphony in A Major*, K. 201. Mozart himself considered both important enough nine years later, that he asked his father to send them to him in Vienna. After Mozart's death, these works appeared in the Breitkopf & Härtel catalog as *Symphonies No. 25 and 29*, respectively.

The *Symphony in A Major*, from April 1774, is remarkable for its energy and flair. In the first movement, the agitated character of the opening is understated but becomes more insistent when the first theme repeats, overlapping itself in canon. By contrast, the second theme is slightly *rococo*. Mozart goes on to present a compact development section and a jubilant close.

The "Andante," distinguished by its double-dotted rhythms, is in the true serenade tradition. Yet its eloquence of form (sonata-allegro) and hushed sound (muted strings) lend it a "serious" air.

The theme of the "Menuetto" is also based on dotted rhythms. However, its character is symphonic rather than dance-like, in a style reminiscent of Haydn. The "tags" by oboes and horns at resting points again echoes Mozart's Salzburg serenades.

The finale returns to the agitation of the first movement. Similarly, this "Allegro con spirito" is in sonata form. Yet its suggestion of hunting-horn motive give it a unique character. Mozart articulates the form by placing rapid ascending scales at the end of

each of the principal sections. According to Alfred Einstein, the movement "contains the richest and most dramatic development section Mozart had written up to this time."

## Piano Concerto No. 25 in C Major, K. 503

Mozart

Creatively, 1786 was one of the greatest years of Mozart's life. Not only did he complete *The Marriage of Figaro* and *The Impresario* in that year, but he composed a sizeable list of instrumental masterpieces as well. These included chamber music such as the *Piano Quartet in E-flat*, K. 493 and the *String Quartet in D*, K. 499 plus a pair of piano concertos just before *Figaro*: in A, K. 488 and in c-minor, K. 491. Toward the end of the year he worked on a piano concerto and a symphony simultaneously, completing them on December 4 and 6, respectively. These were the *Piano Concerto in C Major*, K. 503 and the "Prague" *Symphony in D*, K. 504. Mozart may have premiered his concerto soon after its completion.

With the *Piano Concerto in C Major*, Mozart reached his zenith as a composer of piano concertos. It represented the end of a series of sixteen works in the genre, appearing steadily since 1782. Yet, due to his declining popularity with the Viennese public, it would be more than another year before Mozart would compose his "*Coronation Concerto*, K. 537. His final essay in this genre, the *Piano Concerto in B-flat*, K. 595, came only in 1791, the last year of his life. The *Piano Concerto in C Major*, therefore, represents "a grandiose conclusion," in the words of Alfred Einstein.

"Grandiose" or "majestic" are words we might use to describe the concerto's opening, which soon picks up speed and energy. A *Figaro*-like, minor/major theme draws down the orchestral exposition, preparatory



to the piano's entrance. At first the piano's improvisation seems not to find the opening theme, but an orchestral *tutti* points the way. A second, more lyrical, theme soon builds tension between piano and orchestra. The development concentrates on the Figaro-like theme, using its opening motive for propulsion. The recapitulation stays close to the piano's exposition, building to the soloist's cadenza just before the coda.

Some of the first movement's cheeriness spills over into the second movement's opening theme in the orchestra, echoed by the piano. Gradually, Mozart moves on to material that is more virtuosic and emotional. The recapitulation is brief but wholly engaging.

Again, we hear echoes of *The Marriage of Figaro* in the finale's main theme. A sparkling piano episode leads neatly to a restatement shared between piano and woodwinds. The movement's central section has a more emotional ambience, dramatic and pathetic at first. Then, a new theme full of nobility and yearning takes the stage, soon becoming more gripping. Release comes as the peasant simplicity of the first section returns and sends the concerto off with a scintillating coda.

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### **Concert Aria, K. 505:**

#### ***"Ch'io mi scordi di te?"***

### **Concert Aria, K. 578:**

#### ***"Alma grande e nobil core"***

Mozart

Mozart's lifelong desire to write opera, particularly Italian opera, was overwhelming. However, his opportunities to compose for the operatic stage were few. To satisfy this desire, he therefore cultivated the next best medium: the independent aria. Mozart wrote no fewer than fifty-seven of these, fifty of which were settings in Italian. He intended each for one of three possible purposes: (1) for public concerts; (2) as insertion arias for his operas or those of others; or (3) as gifts to

singers he knew and admired.

Mozart composed his last twenty-nine arias during the final nine years of his life in Vienna. Concerts for his own benefit, usually during Lent, typically included one or more independent concert arias. As he approached the end of his life, there was little demand for his concerts and therefore fewer arias.

Originally, Mozart set the text of "*Ch'io mi scordi di te?*" as an insertion aria for a private revival of *Idomeneo* in March 1786. In its operatic version, Mozart used a violin solo along with the voice. When he re-set the words as an aria for concert use that December, he recast the obbligato part for piano, which he played himself. The singer who performed the solo was Ann Storace, the original Susanna in *The Marriage of Figaro* (also premièred that year). "*Ch'io mi scordi di te?*" is a monumental *scena* and *rondo* for soprano. Mozart-opera expert Christopher Raeburn calls this piece "arguably the greatest concert aria ever composed."

In Mozart's day, it was not unusual for one composer to be commissioned to write new arias for insertion into a revival production of another composer's opera. That is how "*Alma grande e nobil core*" came about. Mozart wrote it as an insertion aria in Domenico Cimarosa's *I due baroni di Rocca Azzura* (composed in 1783) for its 1789 revival in Vienna. Christopher Raeburn summarizes the story and the aria:

The story involves a clever young man who wins a beautiful and wealthy bride, Donna Laura, by impersonating a suitor, the Baron of Rocca Azzura, whom her father has chosen for her, sight unseen. When the real baron arrives, he is attracted by another woman, Sandra. A quarrel between the two women culminates in Laura's aria, "*Alma grande e nobil core*," an apostrophe to her high-born ideals and her scorn of the likes of Sandra, who should treat her with more respect. Laura finally vents her rage on the baron.



**Concert Aria, K. 505: "Ch'io mi scordi di te?"***Idamante*

Ch'io mi scordi di te?  
 Che e lui mi doni puoi consigliami?  
 E poi voler che in vita...Ah no.  
 Sarebbe il viver mio  
 di morte assai peggior.  
 Venga la morte,  
 intrepida l'attendo.  
 Ma, c'io possa struggermi ad altra face,  
 ad altr'oggetto donar gl'affetti miei,  
 come tentario?  
 Ah! Di dolor morrei.

Non temere, amato bene,  
 per te sempre, sempre il cor sarà.  
 Piu non reggo a tante pene,  
 l'alma mia mancando va...  
 Tu sospiri? O duol funesto!  
 Pensa almen che istante é questo!  
 Non me posso, od Dio! Spiegar.  
 Stelle barbare, stelle spietate!  
 Perchè mai tanto rigor?

Alme belle, che vedete  
 le mie pene in tal momento,  
 dite voi s'egual tormento  
 può soffrir un fido cor?

*Idamante*

To put you from my mind  
 and give myself to him, is that your advice?  
 And then you expect me to live...Ah, no.  
 Such an existence  
 would be worse than death.  
 If death come,  
 I shall face it with courage.  
 But to be kindled by another flame,  
 to give my heart to any other man,  
 how could I do that?  
 Ah, I should die of grief.

Do not fear, beloved,  
 my heart will always be yours.  
 I can bear such pain no longer,  
 my soul grows sick and faint.  
 You sigh? Oh, what anguish!  
 Think how significant this moment is!  
 I cannot, dear God, express it.  
 Cruel, pitiless stars!  
 Why are you so harsh?

Tender souls, who perceive  
 my present suffering,  
 tell me if such tormento  
 can be borne by a faithful heart?

**Concert Aria, K. 578: "Alma grande e nobil core"***Donna Laura*

Alma grande e nobil core,  
 le tue pari ognor disprezzan.  
 Sono dama al fasto avvezza  
 e so farmi rispettar.  
 Va, favella a quell'ingrato,  
 gli dirai che fida io sono.  
 Ma non merita perdono,  
 si, mi voglio vendicar.

*Donna Laura*

A great soul and a noble heart  
 despise people like you.  
 I am a lady of quality  
 and can command respect.  
 Go, speak to that cruel man,  
 tell him that I am faithful.  
 But he deserves no pardon  
 and I shall be revenged.



## Symphony No. 36 in C Major, K. 425, "Linz"

Mozart

In October, 1783, Mozart and his wife, Constanze, were returning to Vienna after a three-month stay in Salzburg. On the way, they stopped in the town of Linz to hear an opera. There, the servant of a certain Count Thun met them and took them to the count's palace, where they were treated like royalty. Such hospitality was not exactly free, however, as Mozart wrote to his father on October 31: "On Tuesday, November 4, I am giving a concert in the theater here and, as I have not a single symphony with me, I am writing a new one at breakneck speed, which must be finished by that time."

The new work was finished in time, and it was a great success. And, since Mozart did not compose another symphony for the next three years, the "Linz" Symphony received several hearings during that period.

At the time that Mozart composed the "Linz" Symphony, he had been studying the symphonies and string quartets of Haydn. It is not surprising, then, that each movement of Mozart's symphony seems to begin with some touch of Haydn, but then proceeds along purely Mozartian lines. At the beginning of this work, Mozart's very first slow symphonic introduction (almost a Haydn trademark) occurs. There, in a short space, Mozart displays a panoply of moods before the "Allegro spiritoso" begins. A march-like feeling dominates the main body of the movement which, in the second theme and concluding material, has a notably Turkish flavor.

The opening of the "Poco adagio" recalls Haydn's pastoral slow movements. Mozart's slow movements, however, quickly become expressive through his characteristic shadings of harmony and pliant themes.

The third movement's first phrase — "Menuetto" — has the broad strokes of a

Haydn minuet. After that, the melodic shape and rhythm foreshadow the Mozart of *Don Giovanni*. The Trio has the simplicity and charm of a comic peasant character in an Italian opera buffa.

In the "Presto" finale, we hear a Haydn-like forthrightness mingled with Mozartian brilliance. The themes seem to dance, though their development reveals tinges of sorrow. A festive mood returns to complete the symphony in a jubilant fashion.

*Program notes* © 1999 by Dr. Michael Fink.

**H**ubert Soudant is one of the leading conductors of his generation, active in both the concert and operatic spheres. Mr. Soudant became Chief

Conductor of the Mozarteum Orchestra at the beginning of the 1995 season, following highly successful guest engagements with the orchestra. He also serves as Chief Conductor and Music Director of the Orchestra and Opera of Nantes/Angers.

When not leading one of his own ensembles, Mr. Soudant guest conducts the world's great orchestras. Some of the orchestras with whom Hubert Soudant works include the Berlin Philharmonic, the London Philharmonic Orchestra, the Montreal Symphony Orchestra, the Japan Philharmonic, the Vienna Symphony, the Oslo Philharmonic, the Gewandhaus



Hubert Soudant



Orchestra of Leipzig, and many Italian orchestras, where he conducts both concerts and operas. In the US, Mr. Soudant has conducted the Mostly Mozart Festival Orchestra, the Houston Symphony Orchestra, and the Dallas Symphony.

Hubert Soudant was born in 1946 in Maastrich, Holland, and in Maastrich he began studying French horn and conducting. Mr. Soudant has won numerous prizes in international conducting competitions such as the Karajan Competition in Berlin, the Cantelli Competition in Milan and the International Young Conductor's Competition in Besançon.

From 1981 to 1983 Mr. Soudant was Principal Conductor of the Nouvel Orchestre Philharmonique of the French Radio in Paris, and from 1983 to 1986 served as Chief Conductor of the Utrecht Symphony Orchestra. From 1985 to 1988 he was Principal Guest Conductor of the Melbourne Symphony Orchestra, and in 1988 he became Principal Conductor of the Orchestra "Arturo Toscanini" in Parma, with whom he toured in Sicily and through Germany and Russia.

Some highlights of Hubert Soudant's operatic conducting life include winning the Arbate prize for the best opera performances of the year in 1992, when he led the Torino Orchestra in Berlioz's *Damnation of Faust*, and performances of the same at Paris' Opera Bastille. Mr. Soudant led the Orchestre Philharmonique de Montpellier at the 1994 Montpellier Festival in the first performance in France of the Saint-Saens opera, *Etienne Marcel*.

Hubert Soudant has a substantial discography which includes recordings with the Mozarteum Orchestra of Salzburg, the London Philharmonic Orchestra, the Bamberg Symphony Orchestra, the Melbourne Symphony Orchestra and the Torino Orchestra.

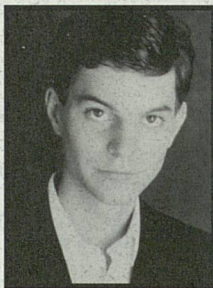
*Tonight's performance marks Hubert Soudant's debut appearance under UMS auspices.*

**T**ill Fellner was born in 1972 in Vienna and started playing the piano at the age of six. From 1981, he studied at the Vienna Conservatory with Helene Sedo-Stadler, and since then he has worked with Meira Farkas, Alfred Brendel, and Oleg Maisenberg.

The artist gained international recognition by winning first prize at the prestigious Clara Haskil International Competition in 1993 (the first Austrian to win this competition).

Mr. Fellner has already performed with numerous prestigious orchestras, including the Academy of St. Martin-in-the-Fields, BBC Symphony Orchestra, Camerata Academica Salzburg, Chicago Symphony Orchestra, City of Birmingham Symphony Orchestra, Los Angeles Philharmonic Orchestra, Orchestre de Paris, Vienna

Philharmonic and Vienna Symphony Orchestra, and the Philharmonia Orchestra London, collaborating with conductors such as Claudio Abbado, Nikolaus Harnoncourt, Heinz Holliger, Marek Janowski, Sir Neville



Till Fellner

Marriner, and Kent Nagano. Music partners of Till Fellner have included the Alban Berg Quartet, violinist Thomas Zehetmair and cellist Heinrich Schiff.

Engagements have led him to numerous cities such as Amsterdam, Berlin, Buenos Aires, Dresden, London, Moscow, Munich, New York, Paris, Salzburg, Vienna, and Zurich. Furthermore, Mr. Fellner has performed at important festivals like the Schubertiade Feldkirch, Wiener Festwochen, Mostly Mozart Festival New York, Tanglewood Festival, Festival de La Roque d'Antheron, Festival Montreux-Vevay,



Schleswig-Holstein Musik Festival, Edinburgh Festival, Istanbul Festival, Mozartwoche Salzburg and the Salzburg Festival.

One of the highlights in Mr. Fellner's activities during the 97/98 season was a solo cycle consisting of three concerts, in which the artist played works by Franz Schubert and composers of the Second Viennese School such as Alban Berg, Arnold Schoenberg and Anton Webern. This cycle has been performed in London, Vienna (Konzerthaus) and Vevey, among other cities.

Besides playing orchestra concerts and solo recitals all over the world, during the 98/99 season Mr. Fellner will tour Japan with the Alban Berg Quartet and the US on this tour with the Mozarteum Orchestra of Salzburg.

In 1999/00, Till Fellner will again present a three concert cycle, this time performing Book 1 of *The Well-Tempered Clavier* by J. S. Bach and the five last Beethoven Piano Sonatas. The complete cycle will be presented in Brussels, London, Lyon, Rome, Paris, and Vienna (Musikverein), while parts of it will be performed in Amsterdam, and Munich.

Till Fellner is a regular guest of such renowned Festivals as the Marlboro, Tanglewood, Salzburg, Montreux and Edinburgh Festivals, the Wiener Festwochen, the Schleswig-Holstein Musik Festival, the Festival de La Roque d'Antheron, and the Schubertiade Feldkirch. In July 1997, he made his highly acclaimed debut at the Mostly Mozart Festival New York.

Since 1994, Till Fellner records for Erato Disques (Warner Classics).

*Tonight's performance marks Till Fellner's debut appearance under UMS auspices.*

American Mezzo-soprano **Katharine Goeldner** studied at the Hochschule Mozarteum in Salzburg where she received the International Mozart Foundation's most prestigious award for her "excellent interpretation of the works of Mozart." Personally selected by Hermann Prey for the role of Cherubino, she made her operatic debut in his famous production of



**Katharine Goeldner**.....

*The Marriage of Figaro* in Salzburg. As part of the 1991 Salzburg Festival, she sang the role of Madmoiselle Mozart to the world première of Helmut Eduer's opera *Mozart* in New York, during which time she also made her debut as Zerlina in *Don Giovanni*. A National Finalist in the Metropolitan Opera National Council Auditions in New York, she has also been a prizewinner in many other competitions, including the *Concours d'Execution Musicale* in Geneva and the *Concours International de Chant de Toulouse*. Since 1992, she has been a leading soloist with the Staatstheater in Kassel, Germany, where her roles have included Hänse, Evita, Concepcion, Meg Page, and Fenena. First heard in Toulouse as Third Maid in *Elektra*, she returns there in the 1995 season as Margret in Berg's *Wozzeck*. Upcoming engagements also include Alcina in Haydn's *Orlando Paladino* for the Haydn Festival in Eisenstadt, Austria, and Feodor in *Boris Godunov* in San Sebastian, Spain.

A versatile concert artist, Ms. Goeldner was heard at the 1992 Mozart Festival in Salzburg in a recital of Mozart lieder, and appeared with Sir Charles Mackerras and the Mozarteum Orchestra of Salzburg, singing the Mozart concert arias K. 505, "*Ch'io mi scordi di te?*," and K. 583, "*Vado, ma dove?*,"



which she also performed for the Swiss National Radio with Nicholas Carthy and the Orchestra della Svizzera Italiana, Lugano. Equally at home with contemporary music, she has been heard in such varied repertoire as Berio's *Folksongs* with Hans Graf and the Mozarteum Orchestra, Schoenberg's *Pierrot Lunaire* in Vienna, Salzburg, and Innsbruck, as well as for the Austrian National Radio, and she presented a recital of twentieth-century French mélodie for Vienna's Festival Ravel 1991. Most recently, Ms. Goeldner performed Beethoven's *Symphony No. 9* at the 1994 Athens Festival with Michael Schoenwandt and the Berlin Symphony Orchestra.

Recently Katharine Goeldner recorded Mozart's *Coronation Mass* with Leopold Hager and the Mozarteum Orchestra of Salzburg.

*Tonight's performance marks Katharine Goeldner's debut appearance under UMS auspices.*

The history of the **Mozarteum Orchestra of Salzburg** (MOS) dates to the year 1841 when citizens of Salzburg, together with Mozart's widow Constanze, founded the "Cathedral Music Association and Mozarteum," which was devoted to the "refinement of musical taste with regard to sacred music as well as concerts." Through the nineteenth century the orchestra, not yet known as the Mozarteum Orchestra, played hundreds of concerts and became the center of Salzburg's musical life, performing symphonic and operatic repertoire as well as accompanying burlesques and plays. It was only in 1908 that the orchestra received its present name.

The modern history of the Orchestra begins in 1920, with Bernhard Paumgartner's invitation to the Mozarteum Orchestra to participate in the inaugural Salzburg Festival.

Today the MOS is the symphony orchestra of the Province and City of Salzburg. With its ninety-one full-time musicians it contributes considerably to musical life on the shores of the Salzach, giving on average 130 performances annually. In the summer the MOS is busy in the Salzburg Festival. From September to June it divides its time between performances as the opera orchestra of the Salzburg Theater, plays the large-scale symphonic repertoire in the Great Festival Hall, and cultivates the Viennese classics in the International Mozarteum Foundation.

International tours are an important component in the MOS's concert life. The ensemble frequently performs in European music centers, and travels regularly to North America and the Far East. Tours to Latin America, South Africa and Australia are scheduled for years to come. On tour the orchestra travels with approximately fifty musicians to perform the repertoire with which the Mozarteum is most closely associated: Mozart, Haydn, and Schubert.

Over the last ten years the Mozarteum Orchestra has recorded over twenty-five CDs on a variety of labels. Most notable among them is a complete Mozart Symphony cycle, the most comprehensive recording based on the New Mozart Edition, on the Capriccio label. The MOS may also be heard on the Sony Classical, Erato, Victor, Chesky and LaserLight labels.

*Tonight's performance marks the Mozarteum Orchestra of Salzburg's second appearance under UMS auspices.*

The Mozarteum Orchestra of Salzburg may be heard on Capriccio, Sony Classical, Philips, Erato, Victor, Chesky and Laserlight recordings.

Till Fellner records exclusively for Erato Records.

The Mozarteum Orchestra of Salzburg appears by arrangement with New World Classics.

Till Fellner appears by arrangement with Columbia Artists Management, Inc.



## Mozarteum Orchestra of Salzburg

HUBERT SOUDANT, *Chief Conductor*

### First Violins

Markus Tomasi  
Monika Kammerlander  
Paulius Sondeckis  
Adelheid Wünsche  
Akiko Hermann  
Elizabeth Wilcox  
Leonidas Binder  
Michael Kaupp  
Lauro Compoj

### Second Violins

Josef Smola  
Klaus Cordon  
Carsten Neumann  
Olga Homoki  
Susan Curry  
Johannes Krall  
Elzbieta Pokora

### Violas

Nobuya Kato  
Rupert Birsak  
Roman Paluch  
Werner Christof  
Andrea Brucker

### Cellos

Cornelius Hermann  
Matthias Beckmann  
Dieter Ammerer  
Gertrud Schaller

### Basses

Martin Bürgschwendtner  
Erich Hehenberger  
Ivailo Iordanov

### Flute

Ingrid Hasse

### Oboes

Reinhold Malzer  
Wolfgang Schlachter

### Clarinets

Ferdinand Steiner  
Margarete Knogler

### Bassoons

Eduard Wimmer  
Edward Bartlett

### Horns

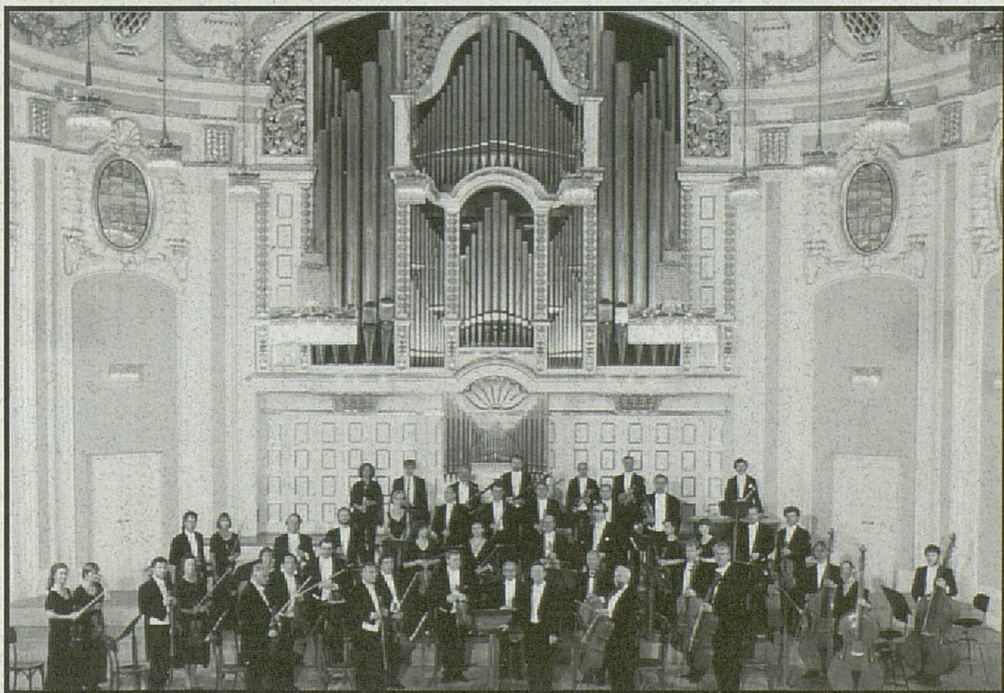
Wilhelm Schwaiger  
Markus Hauser

### Trombones

Gottfried Menth  
Harald Sowa

### Percussion

Michael Mitterlehner



Mozarteum Orchestra of Salzburg



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# 1999

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the 1999/2000 season bring?**

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# 2000

1999/2000 season announcement!



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*present*

**Ewa Podleś** *Contralto*

AND

**Garrick Ohlsson** *Piano*

I

**Five Polish Songs From Op. 74**

*Frédéric Chopin*

**Życzenie**

*(Stefan Witwicki)*

Gdybym ja była słoneczkiem na niebie,  
Nie świeciłabym jak tylko dla ciebie.  
Ani na wody, ani na lasy,

Ale po wszystkie czasy  
Pod twym okienkiem i tylko dla ciebie  
Gdybym w słoneczko mogła zmienić siebie.  
Gdybym ja była ptaszkiem z tego gaju,  
Nie śpiewałabym w żadnym obcym kraju.

Ani na wody, ani na lasy,

Ale po wszystkie czasy  
Pod twym okienkiem i tylko dla ciebie.  
Czemuż nie mogę w ptaszka zmienić siebie?

**Precz z moich oczu!**

*(Adam Mickiewicz)*

Precz z moich oczu! Posłucham od razu!  
Precz z mego serca! I serce posłucha.  
Precz z mej pamięci! Nie! tego rozkazu

Moja i twoja pamięć nie posłucha.

Jak cień tym dłuższy gdy padnie z daleka,

Tym szerzej koło żalobne roztoczy,

**The Maiden's Wish**

Were I the sun, and all the skies were mine,  
For you alone, for you ever would I shine.  
Blindly would I pass over forest and  
meadow grass,

But always and forever  
Full in your window and for your sake only  
Shine all the day long, were I but the sun.  
Were I a bird along the hedgerows winging,  
No distant valleys should ever hear  
my singing.

Blindly would I pass over forest and  
meadow grass,

But always and forever  
Sing at your window and for your sake only.  
Oh! Why can't I be changed into a bird?

**Out of My Sight!**

Out of my sight! So be it. I obey you.  
Out of my heart! My heart cannot deny you.  
Out of my thought! No, no, that ultimate  
surrender,

Memory, neither yours nor mine, could  
ever render.

As shadow lengthens across the evening  
distance,

And wider reach out their arms in sad  
insistence,



Tak moja postać, im dalej ucieka,  
 Tym grubszym kirem twa pamięć pomroczy.  
 Na każdym miejscu i o każdej dobie,  
 Gdziem z tobą płakał, gdziem się z  
     tobą bawił,  
 Wszędzie i zawsze będę ja przy tobie,  
 Bom wszędzie częstkę mej duszy zostawił.

### Piosnka litewska

(Ludwik Osinski)

Bardzo raniuchno wschodziło słońeczko,  
 Mama przy szklanym okienku siedziała,  
 “Skądże to,” pyta, “powracasz córeczko?  
 Gdzieś twój wianeczek na głowie  
     zmaczała?”  
 “Kto tak raniuchno, musi wodę nosić,  
 Niedziw, że może swój wianeczek zrosić.”  
 “Ej, zmyślasz, dziecię! Tyś zapewne, w pole  
 Z twoim młodzianem gawędzić pobiegła.”  
 “Prawda matusiu, prawdę wyznać wole,  
 Mojemu w polu młodziana spostrzegła,  
 Kilka chwil tylko zeszło na rozmowie,  
 Tymczasem wianek zrosił się na głowie.”

### Sliczny chłopiec

(Bohdan Zaleski)

Wzniosły, smukły młody,  
 O! nie lada urody.  
 Ślicznyż chłopiec, czego chcesz?  
 Czarny wąsik, biała płeć!

Niech się spóźni godzinę,  
 To mi tęskno, aż ginę.  
 Ślicznyż chłopiec, czego chcesz?  
 Czarny wąsik, biała płeć!  
 Ledwie mrugnie oczyma,

So shall my image, further we're divided,  
 Only the clearer fall in your inner eye.  
 At every season in these remembered places,  
 Where we have mingled our laughter,  
     tears, and gazes,  
 I shall be with you, though lost beyond  
     recall,  
 For there inhabits a fragment of my soul.

### Lithuanian Song

Early one morning the sun was just rising,  
 And by her window my mother was waiting.  
 “Tell me, my daughter, where have you  
     been roaming?  
 Why is your pretty garland wet?”

“I rose early to go to the well, and the  
     morning dew was heavy.  
 It is no wonder that my garland is wet.”  
 “Now you are lying, yes, you are lying.  
     I am certain.  
 You have gone out so early to prattle with  
     your lover.”

“True, mother, true. I went to meet my  
     lover.  
 I only went to see him for a moment.  
 In the field we wandered hand in hand,  
     but just talking.  
 Dewdrops fell upon my garland.”

### The Handsome Lad

Young and tall and striking,  
 Oh! He's my choice and he's my liking.  
 What more handsome would you seek?  
 Raven hair and golden cheek!

Should he be late in coming,  
 My heart grows faint and numb in me.  
 What more handsome would you seek?  
 Raven hair and golden cheek!  
 Just an eyelid's flicker,



Radość całą mnie ima.  
 Ślicznyż chłopiec, czego chcesz?  
 Czarny wąsik, biała płeć!

Każde słówko co powie  
 Lgnie mi w sercu i w głowie.  
 Ślicznyż chłopiec, czego chcesz?  
 Czarny wąsik, biała płeć!

Gdy płasamy we dwoje,  
 Patrzą na nas ócz roje.  
 Ślicznyż chłopiec, czego chcesz?  
 Czarny wąsik, biała płeć!

On powiedział mi przecie,  
 Żem mu wszystkim na świecie!  
 Ślicznyż chłopiec, czego chcesz?  
 Czarny wąsik, biała płeć!

Will make my heart beat quicker.  
 What more handsome would you seek?  
 Raven hair and golden cheek!

Every fond word he murmurs  
 In my ear, my heart remembers.  
 What more handsome would you seek?  
 Raven hair and golden cheek!

When together we're dancing,  
 All eyes turn on us their glances.  
 What more handsome would you seek?  
 Raven hair and golden cheek!

He has already told me,  
 That I am all the world to him.  
 What more handsome would you seek?  
 Raven hair and golden cheek!

### Hulanka

(Stefan Witwicki)

Szynkareczko, szafareczko, co ty robisz, stój!

Tam się śmiejesz, a tu lejesz miód na  
 kaftan mój!

Nie daruję wycaluję! Jakie oczko, brew!

Nóżki małe, ząbki białe, hej! spali mnie  
 krew!

Pij, lub kijem się pobijem! Biegnij dziewczę  
 w czas,

By pogodzić, nie zaszkodzić, oblej  
 miodem nas!

### Drinking Song

Pretty Hebe, pretty maiden, maiden what  
 you're about!

Laughter trilling, now you're spilling wine  
 all down my coat!

By my fay! I'll make you pay, kiss you 'till  
 I tire!

Ah, those eyes-a-shine and these lips  
 divine set my blood on fire!

Drink your dram or take a lamming!  
 Hey, lass, over here!

We want taming, not enflaming, souse us  
 both in beer!



## II

**Arianna a Naxos, Hob. XXVIb:2**

*Franz Joseph Haydn*  
(Anonymous)

Teseo mio ben! Ove sei? Ove sei tu?  
Vicino d'averti mi pareo,  
ma un lusinghiero sogno  
fallace m'ingannò.

Già sorge in ciel la  
Rosea Aurora  
e l'erbe e i fior colora  
Febi uscendo dal mar  
col crine aurato.

Sposo! Sposo adorato,  
dove guidasti il piè?  
Forse le fere ad inseguir ti chiama  
il tuo nobile ardor!

Ah! Vieni, o caro ed offrirò  
Più grata preda a tuoi lacci.  
Il cor d'Arianna amante  
che t'adora costante,  
stringi con nodo più tenace  
e più bella la face  
splenda del nostro amor.

Soffrir non posso  
d'esser da te diviso un sol momento.

Ah! Di vederti, o caro,  
già mi stringe il desio.

Ti sospira il mio cuor.

Vieni! Vieni, idol mio.

Dove sei, mio bel tesoro?

Chi t'invola a questo cor?

Se non vieni, io già mi moro,  
né resisto al mio dolor.

Se pietade avete, o Dei,  
secondate i voti miei,

a me torni il caro ben.

Dove sei? Teseo! Dove sei?

**Ariadne on Naxos**

Theseus, my love! Where are you?  
I thought you were beside me,  
But it was only a sweet,  
false dream.

The roseate dawn arises in the sky  
and the grass and the flowers are  
tinged with color  
as Phoebus emerges, golden-haired,  
from the sea.

My husband! Beloved husband,  
where have you gone?  
Perhaps the chase has tempted  
your brave spirit?

Ah, come, my love, and you shall find  
a sweeter prey for your snares.  
Ariadne's loving heart,  
constant and adoring,  
bind with ever tighter bonds,  
and let the flame of our love  
burn more brilliantly than ever.

I cannot bear to be parted from you  
for a single moment.

Ah, I am seized, my love,  
with the desire to see you.

My heart sighs for you.

Come, oh come, my adored one.

Where are you, my precious love?

Who tore you from my breast?

Without you, I shall die,  
I cannot bear such grief.

If you are merciful, O gods,  
hear my prayer

and send my beloved back to me.

Where are you? Theseus! Where are you?



Ma, a chi parlo?  
 Gli accenti Eco ripete sol.  
 Teseo non m'ode.  
 Teseo non mi risponde,  
 e portano le voci  
 e l'aure e l'onde.  
 Poco da me lontano esser egli dovuta.  
 Salfasi quello che più d'ogni altro  
 s'alza alpestre scoglio, ivi lo scoprirò.  
 Che miro? O stelle! Misera me!  
 Quest è l'Argivo legno!  
 Greci son quelli! Teseo!  
 Ei sulla prora!  
 Ah! m'inganassi almen...  
 no, no, non m'inganno.  
 Ei fugge, ei qui mi lascia in abbandono.  
 Più speranza non v'è, tradita io sono.  
 Teseo! Teseo! M'ascolta! Teseo!  
 Ma ohimè, vaneggio!

I flutti e il vento lo involano  
 per sempre agli occhi miei.  
 Ah! siete ingiusti, o Dei,  
 se l'empio non punite!  
 Ingrato! Ingrato!  
 Perché ti trassi dalla morte?  
 Dunque tu dovevi tradirmi?  
 E le promesse? E i giuramenti tuoi?  
 Spergiuro! Infido!  
 Hai cor di lasciarmi?  
 A chi mi volgo?  
 Da chi pietà sperar?  
 Già più non reggo,  
 il piè vacilla  
 e in così amaro istante  
 sento mancarmi in sen l'alma tremante.  
 Ah! Che morir vorrei  
 in sì fatal momento,  
 ma al mio crudel tormento  
 mi serba ingiusto il ciel.  
 Misera abbandonata,  
 non ho chi mi consola,  
 chi tanto amai s'invola,  
 barbaro ed infedel.

But who am I talking to?  
 Echo alone repeats my words.  
 Theseus cannot hear me,  
 Theseus answers not,  
 and the winds and the waves  
 carry my words away.  
 He cannot be very far away from me.  
 If I climb that cliff that rears itself  
 above the rest, I shall see him from there.  
 What is this? Alas! Woe is me!  
 That is the Argive ship!  
 Those men are Greeks! Theseus!  
 It is he at the prow!  
 Ah, I could be mistaken...  
 No, no, there is no mistake.  
 He is fleeing, and abandoning me here.  
 All hope is gone, I have been betrayed.  
 Theseus! Theseus! Hear me! Theseus!  
 Alas, I shall go mad!

The winds and the waves  
 are swallowing him up for ever.  
 Oh, gods, you are unjust  
 if you punish not the traitor!  
 Ungrateful man!  
 Why did I save your life?  
 For you to betray me?  
 And your promises? Your vows?  
 Faithless one! Deceiver!  
 Have you the heart to leave me?  
 To whom should I turn?  
 To whom look for compassion?  
 I can barely stand,  
 my knees are trembling  
 and the bitterness of this moment  
 makes my heart quiver in my breast.  
 Ah! Would that death might come  
 at this dreadful hour!  
 But heaven cruelly decrees  
 that my sufferings continue.  
 Poor abandoned woman,  
 I have no one to console me:  
 he whom I loved so dearly  
 has fled, cruel and disloyal.



## III

*Piotr Ilyich Tchaikovsky*

**Kaby znala ja, Op. 47, No. 1**

*(Count Aleksei Konstantinovich Tolstoy)*

Kaby znala ja, kaby vedala,  
Ne smotrela by iz okoshechka  
Ja na molodca razudalogo,  
Kak on jekhal po nashej ulice.  
Nabekren' zalomivshi yarmolku,  
Kak likhogo konja bulanogo,  
Zvonkonogogo, dolgogrivogo  
Suprotiv okon na dyby vzdymal!

Kaby znala ja, kaby vedala,  
Dlja nego by ja ne rjadilasja,  
S zolotoj kajmoj lentu aluju  
V kosu dlinnuju ne vpletala by,  
Rano do svetu ne vstavala by,  
Za okolicu ne speshila by,  
V rose nozhen'ki ne mochila by,  
Na prosjolok tot ne gljadela by,  
Ne projedet li tem prosjolkom on,  
Na ruke derzha pjostra sokola?

Kaby znala ja, kaby vedala,  
Ne sidela by pozdnim vecherom,  
Prigorju nivshis' na zavaline,  
Na zavaline, bliz kolodezja,  
Podzhidajuchi, da gadajuchi,  
Ne pridjot li on, nenagljadnyj moj!  
Napojit' konja studenoj vodoj!

**Ja li b pole da ne travushka byla,  
Op. 47, No. 7**

*(Ivan Zakharovich Surikov)*

Ja li b pole da ne travushka byla,  
Ja li b pole ne zelenaja rosła;  
Vzjali menja, travushku, skosili,  
Na solnyshke v pole issushili.  
Okh, ty, gore moje, gorjushko!  
Znat' takaja moja doljushka!

**If I Had Known**

If I had known, I would not have looked  
out of the window,  
to watch the young man passing by  
in our street  
with a proud bearing on his horse.

If I had known, I would not have tied  
for him  
golden ribbons in my hair,  
and I would not have plaited it so nicely.  
I would not have risen so early  
to see if he would pass by again  
with a falcon standing on his fist.

If I had known, I would not have remained  
so late  
in the evening near the well,  
waiting and hoping that perhaps  
my wonderful love would bring his horse  
there to drink.

**If I Were A Blade of Grass in the Field**

I was a blade of grass in a field,  
I grew up completely green.  
Someone cut me down  
in the sun, I was left to wither.  
Oh my sorrow, my pain.  
I know, I know this was my fate.



Ja li b pole ne kalinushka byla,  
 Ja li b pole da ne krasnaja rosła;  
 Vzgljali kalinushku,  
 v zhgutiki menja posvjazali!  
 Okh, ty, gore moje, gorjushko!  
 Znat' takaja moja doljushka!

Ja li u batjushke ne dochen'ka byla,

U rodimoj ne cvetochek ja rosła;  
 Nevolej menja, bednuju, vzjali,  
 s nemilym, sedym povenchali!  
 Okh, ty, gore moje, gorjushko!  
 Znat' takaja moja doljushka!

### Den' li carit, Op. 47, No. 6

*(Aleksi Nikolajevich Apukhtin)*

Den' li carit, tishina li nochnaja,  
 V snakh li bessvjaznykh, v zhitejskoj bor'be,  
 Vsjudu so mnoj, moju zhizn' napolnjaja,  
 Duma vse ta zhe,  
     odna rokovaja,  
 Vsjo o tebe!  
 S neju ne strashen mne prizrak bylogo,  
 Serdce vosprjanulo snova ljubja...  
 Vera, mechty, vdokhnovennoje slovo,  
 Vsjo, chto v dushe dorogogo,  
     svjatogo,  
 Vsjo ot tebjaja!  
 Budut li dni moji jasny, unyly,  
 Skoro li sginu ja, zhizn' zagubja!  
 Znaju odno, chto do samoj mogily  
 Pomysly, chuvstva,  
     i pesni, i sily,  
 Vsjo dlja tebjaja!

I was a blade of grass happy in a field,  
 I was a beautiful blade of grass,  
 I was tied in a bundle,  
     I suffocated.  
 Oh my sorrow, my pain.  
 I know, I know this was my fate.

I was not the daughter whom my father  
     preferred,  
 I was stolen from, me the helpless one.  
 I was obliged to be married to a man  
     without love.  
 Oh my sorrow, my pain.  
 I know, I know this was my fate.

### Whether Day Dawns

The day shines in the silence of the night,  
 in endless dreams of the struggle for life.  
 Everywhere with me, my life is filled  
     with words  
 for you, for you,  
 all of them for you.  
 With her I do not fear the phantoms;  
 once again my heart is in love.  
 Faith, dreams, the inspired words,  
 everything in my soul,  
 all that is cherished and sacred,  
 everything is for you.  
 If my days are bright or gloomy,  
 if I must lose my life soon,  
 I am certain of one thing:  
 Right up to my very grave  
 I will think, I will feel  
 the songs and the strength for you.



## IV

**Pesni i Pljaski Smerti** (Songs and Dances of Death)*Modest Musorgsky**(Count Arsenii Arkadevich Golenishchev-Kutuzov)***Kolybel'naya**

Stonet rebjonok. Svecha, nagaraya,  
Tusklo mercajet krugom.

Tzeluyu noch', kolybel'ku kachaya,  
Mat' ne zabylasja snom.  
Ranyam ranekhon'ko v dver', ostorozhno,

Smert' serdobol'naya stuk!  
Vzdrognula mat', ogljanulas' trevozhno...

“Polno pugat'sya, moi drug!  
Blednoje utro uzh smotrit v okoshko.  
Placha, toskuya, lyubya,  
Ty utomilas'.  
Vzdremni-ka nemnozhko,  
Ya pozizhu za tebja.  
Ugomonit' ty ditya ne sumela.  
Slashche tebya ya spoyu.”  
“Tishe! Rebionok moi mechetsya, b'ioticsya,  
Dushu terzayet moyu!”  
“Nu, da so mnoyu on skoro uimetsya,  
Bajushki, bayu, bayu.”  
“Shchechki bledneyut, slabeyet dykhan'ye...  
Da zamolchi-zhe, molyu!”  
“Dobroye znamen'ye: stikhnet stradan'ye,  
Bajushki, bayu, bayu.”  
“Proch' ty proklyataya!  
Laskoi svoeyu sgubish' ty radost' moyu!”  
“Net, mirnyi son ya mladentzu naveyu.  
Bajushki, bayu, bayu.”  
“Szhals'ya, pozhdi dopevat' khot' mgnoven'ye,  
Strashnuyu pesnyu tvoyu!”  
“Vidish', usnul on pod tikhoye pen'ye.  
Bayushki, bayu, bayu!”

**Lullaby**

The child groans.  
The blackening candle throws a  
trembling glimmer all around.  
Throughout the night, rocking her child,  
the mother has not had a moment's sleep.  
Early in the morning, compassionate Death  
comes  
to knock quietly at the door: tap, tap!  
The mother trembles, turns around,  
frightened.  
“Don't be alarmed, my friend.  
Pallid dawn already lightens the window.  
Your tears, your worries, your love have  
exhausted you.  
So go and sleep a while,  
I will watch over your child for you.  
You have not been able to calm your infant,  
I will sing him sweeter songs.”  
“Be quiet! My child is agitated, restless,  
and my soul suffers with him.”  
“With me he will soon calm down.  
Bye-bye, baby, bye!”  
“His cheeks are becoming pale, his breathing  
weakens... But be quiet I beg of you!”  
“It is a good sign, his suffering will lessen,  
Bye-bye, baby, bye!”  
“Go away cursed one!  
Your caresses will destroy my happiness!”  
“No, I will give peaceful sleep to the child.  
Bye-bye, baby, bye!”  
“Have mercy on me, stop your singing for  
a moment, your sinister song!”  
“You see — he has gone to sleep to the  
sweet sounds of my song.  
Bye-bye, baby, bye!”



**Serenada**

Nega volshebnaya, noch' golubaya,  
 Trepetnyi sumrak vesny...  
 Vnemlet, poniknuv golovkoi, bol'naya  
 Shopot nochnoi tishiny.  
 Son ne smykayet blestyashchiye ochi,  
 Vsio pritaילוs' krugom;  
 V strastnom molchan'i vesennei polnochi  
 Pesnya zvuchit pod oknom.  
 "V mrake nevoli surovoi i tesnoi,  
 Molodost' vyanet tvoya.  
 Rytzar' nevedomyi, siloi chudesnoi  
 Osvobozhu ya tebya.  
 Vstan', posmotri na sebja: krasotoyu  
 Lik tvoi prozrachnyi blestit,  
 Shchioki rummyani, volnistoi kosoyu  
 Stan tvoi, kak tuhei obvit.  
 Pristal'nykh glaz goluboye siyan'ye,  
 Yarche nebes i ognya;  
 Znoyem poludennym veyet dykhan'ye...  
 Ty obol'stila menya.  
 Slukh tvoi plenilsya moyei serenadoi,  
 Rytzarya shopot tvoi zval.  
 Rytzar' prishol za bestzennoi nagradoi  
 Chas upoyen'ya nastal.  
 Nezhen tvoi stan, upoitelen trepet.  
 O zadushu ya tebya  
 V krepkikh ob'yat'yakh; lyubovnyi moi lepet  
 Slushai... molchi... Ty moyal!"

**Trepak**

Les, da polyany, bezlyud'ye krugom;  
 V'yuga i plachet i stonet;  
 Chuyetsya, budto vo mrake nochnom,  
 Zlaya kogo-to khoronit.  
 Gljad'! Tak i yest'!  
 V temnote muzhika  
 Smert' obnimayet, laskayet;  
 S p'yanen'kim plyashet vdvoiom trepaka,  
 Na ukho pesn' napevayet:  
 Okh, muzhichok, starichok ubogoi,  
 P'yan napilsya, poplelsya domoi;

**Serenade**

Entrancing sweetness, blue of night,  
 wavering shadows of springtime.  
 The head leaning, the ailing person listens  
 to the murmurs in a nocturnal silence.  
 Sleep does not close her sparkling eyes,  
 life calls for sensual pleasures.  
 Beneath her window, in the silence of  
 midnight Death sings its serenade:  
 "In the darkness of cruel and suffocating  
 captivity your youth fades.  
 I am the unknown knight who by his mirac-  
 ulous power has come to deliver you.  
 Arise, look at yourself.  
 Your beauty illuminates your  
 transparent face.  
 Your cheeks are becoming colored, and  
 your plait twists around your waist like  
 a cloud.  
 The blue gaze of your intent eyes is  
 clearer than the sky and fire.  
 Your breath is warm like the midday sun  
 and your charm has won my heart.  
 Your ears are enthralled by my serenade.  
 I am the knight your murmurs beckoned.  
 The knight who has come for  
 his ultimate reward.  
 The time of ecstasy has arrived.  
 Your body is so tender with delicious  
 quiverings."

**Trepak**

A forest by the side of the fields, is there  
 nobody in the vicinity?  
 From the South can be heard the laments  
 and tears as if in the darkened night.  
 Who is sustained in such a manner  
 by this ill-intentioned gaze?  
 Death surrounds the Moujik in the night;  
 it fondles him with songs of the Trepak.  
 It sings in his ear: Oh Moujik!  
 Old man who has drunk too much and  
 lost his direction.



A myatel' to, ved'ma, podnyalas', vzygrala,  
 S polya v les dremuchii nevnachai zagnala.  
 Gorem, toskoi da nuzhdoi tomimyi!  
 Lyag, prikorni, da usni, rodimyi!  
 Ya tebya, golubchik moi, snezhkom sogreyu,  
 Vkrug tebya velikuyu igru zateyu.  
 Vzbei-ka postel', ty metel' lebedka,  
 Gei, nachinai, zapevai pogodka;  
 Skazku, da takuyu, chtob vsyu  
 noch' tyanulas',  
 Chtob p'yanchuge krepko pod  
 neio zasnulos'.  
 Oi, vy lesa, nebesa, da tuchi,  
 Tem', veterok, da snezhok letuchii,  
 Sveites' pelenoyu, snezhnoi pukhovoyu  
 Yeyu, kak mladentza, starichka prikroyu.  
 Spi, moi druzhok, muzhichok schastlivyi,  
 Leto prishlo, rastzvelo! Nad nivoi  
 Solnyshko smeyotsya da serpy gulyayut;  
 Pesenka nesetsya, golubki letayut...

### Polkovodetz

Grokhochet bitva, bleshchut broni,  
 Orud'ya mednyye revut,  
 Begut polki, nesutsya koni  
 I reki krasnyye tekut.  
 Pylayet polden', lyudi b'yutsya!  
 Sklonilos' solntze, boi sil'nei!  
 Zakat bledneyet, no derutsya  
 Vragi vsio yarostnei i zlei!  
 I pala noch' na pole brani.  
 Druzhiny v mrake razoshlis'...  
 Vsio stikhlo, i v nochnom tumane  
 Stenan'ya k nebu podnjalis'.  
 Togda, ozarena lunoyu,  
 Na boyevom svoiom kone,  
 Kosteï sverkaya beliznoyu,  
 Yavilas' smert' i v tishine,  
 Vnimaya vopli i molitvy  
 Dovol'stva gordogo polna,  
 Kak polkovodetz, mesto bitvy  
 Krugom ob'yekhala ona.  
 Na kholm podnyavshis' oglyanulas',  
 Ostanovilas', ulybnulas',

The snowstorm hustles you about and  
 plays over the fields and the forest.  
 Unhappiness, sorrow, come nearer my  
 poor little victim, I will warm you up  
 with the snow.  
 In the game in a circle I will bear you away.  
 Come on, begin singing this story which  
 will last all night long so that with it  
 you will go to sleep.

Oh! You forests, the clouds of the heavens,  
 like the wind the snow flies all about  
 like a very soft blanket that will cover the  
 old man who sleeps.  
 Sleep contented old man, flowering  
 summer has appeared.  
 In the fields the sun plays gaily on the  
 blades of scythes.  
 Songs spread over nature and pigeons  
 flutter around.

### The Field Marshall

In the distance the noises of battle can be  
 heard, the armor glistens,  
 the metallic weapons make grating  
 sounds, the soldiers retreat.  
 In the reddened rivers the blood  
 of soldiers flows.  
 It is nearly midday, people are fighting.  
 The sun lowers, the battle becomes fiercer.  
 Sunset is approaching but the battle  
 continues even more terribly.  
 Night falls over the battlefield.  
 The battalions of soldiers move off again.  
 Everything becomes calm, but in the night  
 the groaning of the injured can be  
 discerned, rising upwards towards the sky.  
 At this moment, under the moonlight,  
 Death arrives triumphantly!  
 And in the silence of the offered prayers  
 Death is present, filled with satisfaction.  
 Now it surrounds the battlefield with a veil.  
 It contemplates, remains motionless,  
 smiles, and above the plain the fateful  
 voice resounds: "The battle is over!"



I nad ravninói boyevoi  
Razdalsya golos rokovoí:  
“Konchena bitva! Ya vsekh pobedila!  
Vse predo mnoi vy smirilis’ boitzyl!  
Zhizn’ vas possorila, ya pomirila!  
Druzhno vstavaite na smotr, mertvetzyl!  
Marshem torzhestvennym mimo proidite,  
Voisko moye ya khochu soschitat’.  
V zemlyu potom, svoi kosti slozhite,  
Sladko ot zhizni v zemle otdykhay’!  
Gody nezrimo proidut za godami,  
V lyudyakh ischeznet i pamyat’ o vas.  
Ya ne zabudu! I gromko nad vami  
Pir budu pravít’ v polunochnyy chas!  
Plyaskoi, tyazheloyu, zemlyu syruyu  
Ya pritopchu, chtoby sen’ grobovuyu  
Kosti pokinut’ vo vek ne mogli,  
Chtob nikogda vam ne vstat’ iz zemli!”

I have vanquished everyone.  
Warriors, you are all appeased in my sight.  
Life made you enemies, but I reconcile you.  
All the dead just like a single man,  
arise for the review!  
Pass before me to the sounds of a solemn  
march: I wish to count my armies,  
then scatter your bones in the earth where  
it is so gentle to rest from life.  
Years will follow other years invisibly,  
men will soon forget all about you,  
but I will never forget you, and on your  
graves I will give great banquets at night.  
My weighty dance will trample down  
the humid ground,  
so that the bones will never be able to leave  
the shadow of the sepulcher,  
and you will never be able to escape from  
the earth.







**University  
Musical  
Society**

*and*

**KeyBank**

*present*

# Ewa Podleś *Contralto*

AND

# Garrick Ohlsson *Piano*

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**Program**

Saturday Evening, April 17, 1999 at 8:00

Lydia Mendelssohn Theatre, Ann Arbor, Michigan

*Frédéric Chopin*

**I**

**Five Polish Songs From Op. 74**

Zyczenie (The Maiden's Wish)

Precz z moich oczu! (Out of My Sight!)

Piosnka litewska (Lithuanian Song)

Sliczny chlopiec (The Handsome Lad)

Hulanka (Drinking Song)

*Joseph Haydn*

**II**

Cantata: "Arianna a Naxos," Hob. XXVIb:2

INTERMISSION

*Piotr Ilyich Tchaikovsky*

**III**

Kaby znala ja, Op. 47, No. 1 (If I Had Known)

Ja li b pole da ne travushka byla, Op. 47, No. 7

(If I Were a Blade of Grass in the Field)

Den' li carit, Op. 47, No. 6 (Whether Day Dawns)

*Modest Musorgsky*

**IV**

**Pesni i Pljaski Smerti** (Songs and Dances of Death)

Kolybel'naya (Lullaby)

Serenada (Serenade)

Trepak (Trepak)

Polkovodetz (The Field Marshall)

*The audience is politely asked to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.*

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Seventy-ninth  
Performance of the  
120th Season

*The photographing or  
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recording is prohibited.*

Special thanks to Bill Hann, President of KeyBank, for his generous support of the Song Recital Series through KeyBank.

We are also grateful to Maurice and Linda Binkow for their enthusiastic support of this series.

Additional support for this performance is made possible by media partner WGTE.

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

Tonight's floral art is provided by Cherie Rehkopf and John Ozga of Fine Flowers, Ann Arbor.

Mme. Podleś appears by arrangement with Matthew Sprizzo.

Garrick Ohlsson appears by arrangement with Arts Management Group, Inc.

**Large print programs are available upon request.**



Tonight's program offers us the unique opportunity to experience and appreciate four widely divergent styles of composing. Not only is the sound and texture of each composer easily distinguishable from his colleagues, but these individual works themselves could be considered prototypes of each composer's artistic credo. Such contrast is not in itself always unusual, but when one considers that three of our four composers are from eastern Europe, and further that two lived side-by-side during the same half-century in the same country, such contrast is unexpected indeed.

I  
The very last thing to come to mind when one thinks of Frédéric Chopin is vocal music. The duo of voice and piano is not a genre which attracted this composer significantly. With all the volumes of music for piano solo, the composer has left us only nineteen examples of song literature, and nothing for voice and orchestra. Since Ann Arborites have recently heard all the piano repertoire of Chopin, this charming group of songs will prove a valuable expansion to our idea of who this composer is. The difficulties of singing in the Polish language guarantee that these works are rarely done in the West, Mme. Podleś being the only international artist programming them regularly if at all. Almost all of Chopin's songs were composed during his first trip abroad (1829-30), when he visited and dazzled audiences in Vienna and Salzburg.

Chopin's Nocturnes are so often compared to the melodies of Vincenzo Bellini, who was writing operas during the same first half of the nineteenth century. It is ironic that this most vocal of keyboard composers did not use his accustomed *bel canto* style in composing these songs. In fact, Chopin regarded the songs as an opportunity to display his deep nationalistic feelings, rather than employ the sophisticated ele-

gance of the French salon style which had catapulted him to fame. He himself called the songs "little pieces with words," and they are clearly vocal renditions of his characteristic style: the mazurka, the waltz. The texts are not from the pens of Polish intellectuals, but rather from poets of the people, friends of the composer who also wanted to communicate in simple, vernacular, accessible ways. Most of the songs are pure strophic or rondo forms, with not only musical repetitions but verbal ones as well. Only the "Lithuanian Song" is more complex in its rhapsodic form, perhaps being the sole example of non-Polish nationalism; Chopin felt it needed to be different from the others.

## II

Tonight's second style is that of Italian opera in the Classical period. No audience is unfamiliar with the great solo scenes from *The Marriage of Figaro* and *Don Giovanni*, and Haydn's dramatic cantata differs from these only in that it is for keyboard accompaniment rather than orchestra. There is hardly a genre which Papa Haydn did not explore, and when it comes to symphonies, quartets and sonatas and trios, it was his expertise and his willingness to experiment which paved the way for works such as we know them today. Living an unusually long life, Haydn witnessed and oversaw the large transition from Baroque to Classic style, and was uniquely able to synthesize the old and new orders at all times. His adopted home of Vienna was wildly enthusiastic about Italian opera in the 1780s, and indeed, of Haydn's two dozen works for the stage only one is in the German language and style. Tonight's cantata was written immediately following a period of intense operatic activity by Haydn, and if orchestrated, it could be easily interpolated into any of these works.

Ariadne is a well-known figure in Greek mythology, and her sad story has attracted composers for four centuries from



Monteverdi to Strauss to Musgrave. The noble Theseus (*Teseo* in Italian) is Ariadne's escort as she returns to Athens from Crete. During the voyage, affection grows between them. Severe storms force a landing on the island of Naxos, and waking the next morning, Ariadne finds herself alone and abandoned. Her confusion, her despair, her vulnerability and her anger at the gods are the very stuff of theatre. Haydn has employed a double aria and *cabaletta* form here, with each melodic episode introduced by a highly dramatic recitative. Even with the limitations of the keyboard in his era, Haydn has created a believable histrionic event which unfolds for us; only costumes and a set are missing, for all is painted in this dramatic and highly-charged music.

### III

Tchaikovsky and Musorgsky lived at precisely the same time, and both composed a significant amount of vocal music. But that is all they have in common. Tchaikovsky's thorough conservatory education required him to be comfortable and adept at writing in a variety of western-European styles.

Fugues and by-the-book baroque counterpoint, the sugary elegance of an eighteenth-century French salon, perfect sonata-allegro form...these, and many more not particularly Russian techniques, were in constant use by Tchaikovsky. As a result he can be considered the most western of all Russian composers, and yet he insists upon integrating melodies which are either real or could pass for real folksongs into all his works. This blend has ensured his popularity and his emotional impact in and out of Russia for more than a century. It is important not to downplay his importance simply due to his facility, his efficient methods, or his occasionally hyper-emotional style that has been so often imitated by lesser lights.

Songs were the perfect outlet for Tchaikovsky's frustrated passions. His per-

sonal relationships were so consistently unsatisfying and unsuccessful that music became his only emotional life, and no where more so than in vocal music. Like Brahms and Fauré, Tchaikovsky captures the general atmosphere and mood of any text immediately; he inevitably sacrifices the specifics of painting this or that word individually in favor of these larger pictures of sorrow, joy, or loneliness. This is clearly illustrated in these three examples from the seven songs of Op. 47, composed in 1880. The first and third songs are in Tchaikovsky's most preferred ABA form, although they speak of very contrasting feelings of despondency and exultation. The middle song is in three verses, with variation only in the last. Here one can hear clearly the folk element spoken of earlier; this is not an educated person's lament, but rather a primal cry for help. One further interesting feature of this very melodic trio is the long piano introduction to the last song. Its ruminative and rhapsodic mood is quite different from the hectic outpouring to follow, as if the poet were surveying the past before rejoicing in the present.

### IV

Our fourth and last style of this evening's concert is also perfectly illustrated by its example, the four *Songs and Dances of Death*, written in the last decade of Musorgsky's brief life. The music of this most individual of all Russian composers is entirely text-driven. His ten operas and five dozen songs are the center of his legacy. Whereas Tchaikovsky used lyrical melody to express his feelings, Musorgsky was never happy reproducing only emotion, he sought to reproduce human speech. No system of pitch or notation can fully capture the infinite variety of the spoken word, but Musorgsky (like Wolf in German and Ravel in French) comes very close to this goal. Tchaikovsky's songs would sound beautiful played on a violin (and often are),



whereas Musorgsky's would strike us as nonsensical. The great maestro Rimsky-Korsakov branded Musorgsky's work "clumsy and absurd, disconnected, illogical and altogether lacking in technique." Poor Musorgsky's works have suffered through "improvements" and "repairs" by Rimsky and many others, when in fact it is their uniqueness and even their eccentricity which renders them communicative at all. One hears occasional lyrical moments in these songs to be sure, but it is never gratuitous lyricism; it is purposeful, and cleverly contrasted with declamatory sections.

Death appears to us in four guises and in four situations. The first song is a dialogue between an anxious mother nursing an ailing child and Death as soothing release. She grows ever more distraught; he remains calm and rocks the boy to his demise with an innocent lullaby. Death woos a terminally ill invalid in the "Serenade." The monotonous, sensuous swing of the 6/8 meter is irresistible, and again Death is triumphant. A *trepak* is a favorite Russian folkdance where in men kick from a squatting position. It is customary — and probably very necessary! — to begin slowly so as to get one's balance and then whirl faster and faster. Our protagonist confronts a drunken peasant and literally dances him to death. How ominous the open chords at the end of this *trepak* — the landscape is now empty; someone has been extinguished before our eyes. Finally, Death dons a military uniform and commands all armies to march to his menacing and inescapable cadence. These are four experiences we are not likely to forget. To those who speak Russian the impact is even greater, for the music serves as a perfect vehicle for these marvelously colorful texts...Musorgsky has certainly achieved his stated goal: "Art is a means of communication with people, never an end in itself."

*Program notes by Martin Katz.*

Beyond a distinctive voice of staggering range, agility and amplitude, the Polish contralto **Ewa Podleś** brings profound emotional commitment and a *lieder* singer's sensitivity to text to everything she sings. As comfortable with Mahler and Prokofiev as with the breathtakingly florid music of Gluck, Handel, Vivaldi and Rossini, she is a true original, a "Golden Age" singer for our time. Ms. Podleś' 1999-2000 season promises five performances of Mahler's *Das Lied von der Erde* with Riccardo Chailly and the Philadelphia Orchestra (including one in New York's Carnegie Hall); two performances of the Schoenberg chamber orchestra version of this same work with Mario Bernardi conducting Ottawa's National Arts Centre Orchestra; this same composer's *Das Knaben Wunderhorn* with Mto. Chailly and the Royal Concertgebouw Orchestra (performances in Paris, Amsterdam, London and Cologne, also a Decca recording); *Kindertotenlieder* with Leon Botstein and the American Symphony Orchestra; and *Symphony No. 3* with Gerard Schwarz and the Seattle Symphony. In addition she gives recitals in Montreal, Philadelphia and at the Amsterdam Concertgebouw, and performs the title role of Handel's *Giulio Cesare* in Oviedo, Spain; and her first-ever *Baba the Turk* in Stravinsky's *The Rake's Progress* at Catania's Teatro Bellini. The current season includes a European tour (Paris, Birmingham, Vienna, Amsterdam) in the title role of Handel's *Rinaldo* with Christopher Hogwood and the Academy of Ancient Music; an extensive North American recital tour (including Washington, DC, Cleveland, Toronto, tonight's Ann Arbor recital, and the opening of the "Art of the Song" series at Lincoln Center's Alice Tully Hall); five *Alexander Nevskys* with the San Francisco Symphony under Libor Pešek; a concert with Québec's Les Violons du Roy under its Music Director Bernard Labadie; her celebrated Rossini *Arias for Contralto* program





Ewa Podleś

with the Edmonton Symphony and Moscow Chamber Orchestra, the latter her Carnegie Hall debut; and *Bradamante* in Handel's *Alcina* at Barcelona's Gran Teatre del Liceu.

Mme. Podleś has sung her "signature" role of Rossini's *Tancredi* at La Scala and the Staatsoper Berlin (and on the Grammy-nominated Naxos recording); Arsace (*Semiramide*) at Venice's Teatro La Fenice; Handel's *Rinaldo* at New York's Metropolitan Opera and Paris' Théâtre Châtelet; Dalila in Saint-Saëns' *Samson et Dalila* at Paris' Opéra Bastille; and Ulrica in Verdi's *Un Ballo in Maschera* at Madrid's Teatro Real. She has also sung principal roles at the Frankfurt Alte Oper, Deutsche Oper Berlin, Vienna State Opera, Naples' Teatro San Carlo, Warsaw's National Theatre, and the Rome, Budapest and Vancouver Operas. In addition she has been welcomed at the Aix-en-Provence, Flanders and Montpellier Festivals; as well as Canada's Festival International de Lanaudière. She has appeared with the Pittsburgh and NHK Tokyo Symphonies, Hong Kong and Dresden Philharmonics, Maggio Musicale Fiorentino Orchestra, Orchestre de la Suisse Romande and National Orchestra of Spain, under such conductors as Lorin Maazel,

David Atherton, Gianluigi Gelmetti, Myung-Whun Chung and Armin Jordan. Her many collaborations with Marc Minkowski and Les Musiciens du Louvre includes Polinesso in Handel's *Ariodante*, a Deutsche Grammophon recording that earned the coveted *Diapason d'Or*. Other recent issues include *A Treasury of Polish Songs* with pianist Ewa Pobioccka, Respighi's *Il Tramonto*, the Berlioz version of Gluck's *Orphée et Eurydice*, Mahler's *Symphony No. 2* and *No. 3*, *Alexander Nevsky*, and a unanimously acclaimed all-Rossini disc, awarded the prestigious *Preis der Deutschen Schallplatten Kritik*.

An especially renowned interpreter of Russian song, her widely acclaimed *Mélodies Russes* CD with pianist Graham Johnson earned the *Grand Prix de L'Académie Française du Disque*. An altogether riveting recitalist, Mme. Podleś has offered programs at London's Wigmore Hall, Paris' Salle Gaveau, Théâtre de l'Athénée and Théâtre des Champs Elysées, Moscow's Bolshoi Theatre and San Francisco's Herbst Theater. Among the international publications in which she has been profiled are *The New York Times*, *Orpheus*, *Opera News* and *The Wall Street Journal*.

*Tonight's recital marks Mme. Podleś' second appearance under UMS auspices. Ewa Podleś' UMS debut was a remarkable, last-minute replacement for an indisposed Cecilia Bartoli on March 29, 1997.*

**E**xpressive power, a sure grasp of musical architecture, and a gigantic sweep mark the playing of the American pianist **Garrick Ohlsson**. Although he has long been regarded as one of the world's leading exponents of the music of Chopin, Mr. Ohlsson commands an enormous repertoire which encompasses virtually the entire piano literature. He has come to be noted particularly for his masterly performances of the works of Mozart,



Beethoven, and Schubert, as well as music of the Romantic era.

Mr. Ohlsson's concerto repertoire is unusually wide and eclectic — ranging from Haydn and Mozart to twentieth-century masters — and he has at his command some seventy works for piano and orchestra. This season alone, he performs the Barber *Piano Concerto*, all five concertos by Beethoven, Brahms's *Concerto No. 2*, Chopin's two piano concertos, Copland's *Piano Concerto*, the Dvorák *Piano Concerto*, *Oiseaux exotiques* and the *Turangalila-symphonie* by Messiaen, Gershwin's *Concerto in F*, the Grieg *Piano Concerto*, *Piano Concerto, No. 9*, K. 271 by Mozart, and Rachmaninoff's *Piano Concerto, No. 3*. In North America this season he appears as soloist with the Cleveland, Chicago, and Philadelphia Orchestras; the St. Paul Chamber Orchestra; the St. Louis Symphony (in St. Louis and at New York's Carnegie Hall); the Buffalo Philharmonic; and the Utah, Houston, Detroit, Chicago, and Waterbury (CT) symphonies. Internationally, he has solo engagements with Tokyo's NHK Symphony Orchestra, the Deutsche Orchester Berlin at the Beijing Festival in China, and the Buenos Aires Philharmonic at the Teatro Colon.

In January of 1999 Mr. Ohlsson launched a series entitled "Franz Liszt and the Art of the Piano," presented as part of Lincoln Center's Great Performers. He will be heard at Alice Tully Hall in three recitals devoted to the music of Liszt and those composers who most influenced Liszt (Bach, Beethoven, Schubert). In addition to performances of the *Sonata in b minor*, the *Transcendental Etudes*, and Liszt's transcriptions of works by Bach, Beethoven, and Schubert, Mr. Ohlsson plays three keyboard masterworks that were of major importance to Liszt as composer and performer: Bach's *Goldberg Variations*, the "Hammerklavier" *Sonata* by Beethoven, and Schubert's "Wanderer" *Fantasy*. Also as part of the Great Performers series, Mr.

Ohlsson is featured in a workshop on Liszt with piano authority David Dubal at Lincoln Center's Walter Reade Theatre.

In addition to the Liszt series, Mr. Ohlsson's recitals in North America this season include those at West Palm Beach and Lakeland, FL; Athens, GA; Boston; Toronto; Seattle; Princeton, NJ; and San Francisco. Recitals abroad include performances at Paris and Nohant, France, and Dubrovnik, Croatia.

Mr. Ohlsson is an avid chamber musician and has collaborated with the Cleveland, Emerson, Takács, and Tokyo String Quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio.

A prolific recording artist, Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics labels. Mr. Ohlsson has recorded the complete solo works of Chopin for Arabesque.

Mr. Ohlsson has also recorded the Copland *Piano Concerto* with Michael Tilson Thomas and the San Francisco Symphony for the RCA Victor Red Seal label, which was hailed by the *San Francisco Examiner* as "terrific"



Garrick Ohlsson

(photo: Erich Hartmann/Magnum)



and “vibrant.” Other releases include Mr. Ohlsson’s recordings of Beethoven sonatas, Haydn’s three “London” Sonatas, and the Debussy *Études*, all for Arabesque; and Grieg’s *Piano Concerto*, Tchaikovsky’s *Concerto No. 1*, and the Rachmaninoff *Concerto No. 2* with the Academy of St. Martin-in-the-Fields under Sir Neville Marriner, for the Hänssler label.

Mr. Ohlsson was born in White Plains, New York where he began his piano studies at the age of eight. He attended the Westchester Conservatory of Music and at thirteen he entered The Juilliard School in New York City. In high school Mr. Ohlsson demonstrated an extraordinary aptitude for mathematics and languages, but the concert stage remained his true career objective. Mr. Ohlsson’s musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Although he won First

Prizes at the 1966 Busoni Competition in Italy and 1968 Montreal Piano Competition, it was his 1970 triumph at the Chopin Competition in Warsaw, where he won the Gold Medal, that brought him worldwide recognition as one of the finest pianists of his generation. Since that time, he has made nearly a dozen tours of Poland where to this day he remains virtually a national hero. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Ford Honors Distinguished Artist Award in Ann Arbor, Michigan. He makes his home in San Francisco.

*Tonight’s recital marks Garrick Ohlsson’s tenth appearance under UMS auspices. Between 1995 and 1996, Mr. Ohlsson performed Chopin’s complete piano solo works in six recitals presented under UMS auspices. In recognition of his outstanding contributions to the University Musical Society, Mr. Ohlsson was the recipient of the 1998 University Musical Society Ford Honors Distinguished Artist Award.*

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



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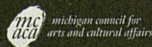
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## *Ockeghem: Prince of Musicians*

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**Antiphon: Ave Maria gratia plena**

Plainsong

Ave maria gratia plena dominus tecum  
benedicta tu in mulieribus  
et benedictus fructus ventris tui Jesu.

Hail Mary, full of grace, the lord is with you.  
You are blessed among women  
and blessed also is Jesus, the fruit of your womb.

*Translation by L. Rosenwald.*

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**Motet: Alma redemptoris mater**

Ockeghem

Alma redemptoris mater  
que pervia celi porta manens,  
Et stella maris, succure cadenti  
surgere qui curat populo:  
Tu que genuisti, natura mirante,  
tuum sanctum genitorem:  
Virgo prius ac posterius,  
Gabrielis ab ore sumens illud ave,  
peccatorum miserere.

O kindly mother of the redeemer  
you who are still the open gate of heaven  
and the star of the sea; aid this  
fallen people which strives to rise:  
you who gave birth to your holy father,  
while nature looked on in wonder:  
you, who were a virgin before and after,  
receiving the "Hail!" from Gabriel's lips,  
have mercy on sinners.

*Translation by L. Rosenwald.*



**Introit: Salve sancta parens**

Plainsong

Salve sancta parens,  
 enixa puerpera regem,  
 qui celum terramque regit  
 in secula seculorum.

Post partum virgo inviolata  
 permansisti:  
 dei genitrix intercede pro nobis.

Gloria patri et filio  
 et spiritui sancto  
 sicut erat in principio  
 et nunc et semper  
 et in secula seculorum.

Amen.

*Translation by The Maryknoll Missal.***Kyrie: Missa Mi-Mi****Gloria: Missa Mi-Mi**

Ockeghem

Kyrie eleison.  
 Christe eleison.  
 Kyrie eleison.

Gloria in excelsis deo,  
 et in terra pax hominibus  
 bone voluntatis. Laudamus te,  
 benedicimus te, adoramus te,  
 glorificamus te, gratias agimus tibi  
 propter magnam gloriam tuam,  
 domine deus, rex celestis,  
 deus pater omnipotens.  
 Domine fili unigenite jesu christe,  
 domine deus, agnus dei, filius patris.  
 Qui tollis peccata mundi,  
 miserere nobis.  
 Qui tollis peccata mundi, suscipe  
 deprecationem nostram.

Hail, holy mother,  
 who brought forth the king  
 who rules heaven and earth  
 forever and ever.

You bore a child, O virgin, and remained  
 a virgin still.  
 Mother of God, intercede for us.

Glory be to the father, and to the son, and  
 to the holy spirit  
 as it was in the beginning is now  
 and ever shall be,  
 world without end.

Amen.

Lord have mercy.  
 Christ have mercy.  
 Lord have mercy.

Glory to God in the highest heaven,  
 and, on earth, peace  
 to men of good will. We praise you,  
 we bless you, we adore you,  
 we glorify you, we thank you for  
 your great glory: you  
 lord God, king of heaven,  
 God the omnipotent father,  
 and you, lord, the only son, Jesus Christ,  
 lord God, lamb of God, the father's son.  
 You who take away the sins of the world,  
 have mercy on us.  
 You who take away the sins of the world,  
 hear our prayer.



Qui sedes ad dexteram patris,  
 miserere nobis, quoniam tu solus sanctus,  
 tu solus dominus, tu solus  
 altissimus, jesu christe,  
 cum sancto spiritu  
 in gloria dei patris.

Amen.

You who sit at the father's right hand,  
 have mercy on us, for you alone are holy,  
 you alone are the lord, you alone are  
 the highest, you, Jesus Christ,  
 together with the holy spirit in the  
 glory of God the father.

Amen.

*Translation by L. Rosenwald.*

**Epistle: Ab inicio et ante secula**

Plainsong

Lectio liber sapientie.  
 Ab inicio et ante secula  
 creata sum:  
 et usque ad futurum seculum  
 non desinam,  
 et in habitacione sancta coram ipso  
 ministravi,  
 et sic in syon firmata sum:  
 et in civitate sanctificata similiter requievi,  
 et in iherusalem potestas mea.  
 Et radicavi in populo honorificato:  
 et in partes dei mei hereditas illius:  
 et in plenitudine sanctorum detencio mea.

*Translation by The Maryknoll Missal.*

A reading from the Book of Wisdom.  
 From the beginning, and before the world,  
 was I created,  
 and unto the world to come I shall  
 not cease to be,  
 and in the holy dwelling place I have  
 ministered before him.  
 And so was I established in Sion,  
 and in the holy city likewise I rested,  
 and my power was in Jerusalem.  
 And I took root in an honorable people,  
 even in the portion of my God his inheritance,  
 and my abode is in the full assembly of saints.

**Gradual: Benedicta et venerabilis**

Plainsong

Benedicta et venerabilis es virgo maria:  
 que sine tactu pudoris inventa es  
 mater salvatoris.

Virgo dei genitrix,  
 quem totus non capit orbis  
 in tua se clausit viscera  
 factus homo.

*Translation by The Maryknoll Missal.*

You are blessed and venerable, O virgin Mary,  
 for without loss of your virginity  
 you became the mother of our savior.

O virgin mother of God,  
 he whom the whole world cannot contain  
 enclosed himself in your womb,  
 and was made man.



**Alleluia: Virga yesse floruit**

Plainsong

Alleluia, alleluia.  
 Virga yesse floruit,  
 virgo deum et hominem genuit,  
 pacem deus reddidit  
 in se reconcilians  
 yma summis. Alleluia.

Alleluia, alleluia.  
 The rod of Jesse has blossomed.  
 A virgin has brought forth the God-man.  
 God has restored peace to us,  
 reconciling in himself the lowness of earth  
 and the highness of heaven. Alleluia.

*Translation by The Maryknoll Missal.***Motet: Salve regina**

Ockeghem

Salve regina, mater misericordie:  
 vita dulcedo, et spes nostra, salve.  
 Ad te clamamus, exsules, filii heve.  
 Ad te suspiramus, gementes et flentes  
 in hac lacrymarum valle.  
 Eia, ergo, advocata nostra,  
 illos tuos misericordes oculos ad nos converte.  
 Et Jesum, benedictum fructum ventris tui  
 nobis post hoc exsilium ostende.  
 O clemens, o pia, o dulcis virgo maria.

Hail, holy queen, mother of mercy,  
 our life, our sweetness and our hope.  
 To you we cry, poor banished children of Eve,  
 to you we send up our sighs, mourning and  
 weeping in this vale of tears.  
 Turn, then, most gracious advocate,  
 your merciful eyes towards us;  
 and after this our exile, show unto us Jesus,  
 the blessed fruit of your womb.  
 O merciful, O loving, O sweet Virgin Mary.

*Translation by L. Rosenwald.***Gospel: Factum est dum loqueretur**

Plainsong

Sequentia sancti evangelii secundum lucam.  
 In illo tempore:  
 Factum est dum loqueretur ihesus ad turbas:  
 extollens vocem quedam mulier  
 de turba:  
 dixit illi: beatus venter  
 qui te portavit:  
 et ubera que suxisti. Quinimmo:  
 beati qui audiunt  
 verbum dei:  
 et custodiunt illud.

The holy gospel according to Luke.  
 At that time,  
 as Jesus was speaking to the multitudes,  
 a certain woman from the crowd lifted up  
 her voice  
 and said to him, "Blessed is the womb that  
 bore thee,  
 and the breasts that nursed thee." But he said,  
 "Rather, blessed are they who hear  
 the word of God  
 and keep it."

*Translation by The Maryknoll Missal.*



**Credo: Missa Mi-Mi**

Ockeghem

Credo in unum deum, patrem omnipotentem,  
factorem celi et terre, visibilium omnium et  
invisibilium, et in unum dominum jesus  
christum, filium dei unigenitum,

et ex patre

natum ante omnia secula, deum de deo,  
lumen de lumine, deum verum de deo vero,  
genitum non factum, consubstanti

alem patri,

per quem omnia facta sunt; qui propter nos  
homines et propter nostram salutem descendit  
de celis et incarnatus est de

spiritu sancto ex maria virgine,

et homo factus est; crucifixus etiam  
pro nobis sub pontio pilato, passus et  
sepultus est.

Et resurrexit tertia die,

secundum scripturas,

et ascendit in celum, sedet ad  
dexteram patris,

et iterum venturus est cum gloria  
judicare vivos et mortuos,  
cujus regni non erit finis.

Et in spiritum sanctum dominum

et vivificantem,

qui ex patre filioque procedit, qui cum patre  
et filio simul adoratur

et conglorificatur, qui locutus est per prophetas;  
et unam sanctam catholicam et  
apostolicam ecclesiam;

confiteor unum baptisma in remissionem  
peccatorum,

et expecto resurrectionem mortuorum  
and the life of the world to come.

Amen.

I believe in one God, the omnipotent father,  
maker of heaven and earth, and of all visible  
and invisible things; and in one lord Jesus  
Christ, the only son of God, born from  
the father

before all time, God from God,  
light from light, true God from true God,  
begotten, not made, of the same substance  
as the father,

by whom all things were made; who for us  
men and for our salvation came down  
from heaven and was made flesh by the  
holy spirit out of the virgin Mary,  
and was made a man; and also was crucified  
for us under Pontius Pilate, suffered, and  
was buried;

and rose again on the third day,  
according to scripture,  
and went up to heaven, and sits at  
the father's right hand;  
and will come again in glory to  
judge the living and the dead;  
whose kingdom will have no end.

And I believe in the holy spirit,  
the lord and life-giver,

who comes forth from the father  
and the son; who is worshipped  
and glorified; who spoke through the prophets;  
and in one, holy, catholic and  
apostolic church.

I acknowledge one baptism for the  
forgiveness of sins;

and I expect the resurrection of the dead,  
et vitam venturi seculi.

Amen.

*Translation by L. Rosenwald.*



**Offertory: Felix namque**

Plainsong

Felix namque es sacra virgo maria,  
 et omni laude dignissima,  
 quia ex te ortus est sol iustitiae,  
 christus deus noster. Alleluia.

You are blessed indeed, O holy virgin Mary,  
 and most worthy of all praise;  
 for out of you arose the sun of justice,  
 Christ our Lord. Alleluia.

*Translation by The Maryknoll Missal***Sanctus: Missa Mi-Mi**

Ockeghem

Sanctus, sanctus, sanctus dominus deus sabaoth.  
 Pleni sunt celi et terre gloria tua.  
 Hosanna in excelsis.  
 Benedictus qui venit in  
 nomine domini.  
 Hosanna in excelsis.

Holy, holy, holy lord God of hosts.  
 Heaven and earth are full of your glory.  
 Hosanna in the highest heaven.  
 Blessed is he who comes in the  
 name of the lord.  
 Hosanna in the highest heaven.

*Translation by L. Rosenwald.***Pater Noster**

Plainsong

Preceptis salutaribus moniti  
 et divina institutione formati  
 audemus dicere:  
 Pater noster qui es in celis  
 sanctificeter nomen tuum.  
 Adveniat regnum tuum,  
 fiat voluntas tua,  
 sicut in celo et in terra.  
 Panem nostrum cotidianum da nobis hodie  
 et dimitte nobis debita nostra,  
 sicut et nos dimittimus debitoribus nostris.

Prompted by saving precepts,  
 and taught by your divine teaching  
 we dare to say:  
 Our father, who art in heaven  
 hallowed be thy name:  
 thy kingdom come  
 thy will be done  
 on earth as it is in heaven  
 Give us this day our daily bread  
 and forgive us our trespasses,  
 as we forgive those who trespass against us.

Et ne nos inducas in temptacionem,  
 sed libera nos a malo.

And lead us not into temptation,  
 but deliver us from evil.

Amen.

Amen.

*Translation by The Maryknoll Missal.*



**Agnus dei: Missa Mi-Mi**

Ockeghem

Agnus dei qui tollis  
peccata mundi, miserere nobis.

Agnus dei qui tollis  
peccata mundi, miserere nobis.

Agnus dei qui tollis  
peccata mundi,  
dona nobis pacem.

Lamb of God, who take away the  
sins of the world, have mercy on us.

Lamb of God, who take away the  
sins of the world, have mercy on us.

Lamb of God, who take away the  
sins of the world,  
grant us peace.

*Translation by L. Rosenwald.***Communion: Regina mundi**

Plainsong

Regina mundi et domina,  
virgo maria perpetua,  
intercede pro nostra pace et salute  
que genuisti christum dominum,  
salvatorem omnium.

Queen and mistress of the world,  
ever-virgin Mary,  
intercede for our peace and well-being,  
you who bore Christ the lord,  
savior of us all.

*Translation by S. Hellauer.***Motet: Ave Maria**

Ockeghem

Ave maria, gratia plena, dominus tecum.  
Benedicta tu in mulieribus  
et benedictus fructus ventris tui  
jesus christus.

Hail Mary, full of grace, the lord is with you.  
You are blessed among women  
and blessed also is Jesus Christ, the fruit of  
your womb.

Amen.

Amen.

*Translation by L. Rosenwald.*



**Hostias et preces (from the *Requiem*)**

Ockeghem

Hostias et preces tibi, domine offerimus:  
 tu suscipe pro animabus illis,  
 quarum hodie memoriam agimus:  
 fac eas, domine,  
 de morte transire ad vitam.

Together with our prayers we offer thee,  
 O lord, the sacrifice; do thou receive it  
 in behalf of the souls whom this day  
 we have in mind; lead them, O lord,  
 from death into life.

*Translation by L. Rosenwald.****Déploration: Nymphes des bois***

Josquin des Pres

Nymphes des bois, déesses de fontaines  
 Chantres experts de toutes nations:  
 Changez voz voix tant clères et haultaines  
 En cris tranchantz et lamentations.  
 Car Atropos, tres terrible satrappe,  
 A vostr'Ockeghem attrapé en sa trappe  
 Vray tresorier de musique et chef d'oeuvre,  
 doct, elegant de corps, et non point trappe,  
 Dont grant doumaig'est que la terre coeuvre.

Nymphs of the woods, spirits of the fountains,  
 accomplished singers of every land:  
 change your bright lofty songs  
 to shrill wailings and lamentations,  
 for Atropos, that terrible satrap,  
 has entrapped your Ockeghem in her trap,  
 music's true treasurer and chief administrator,  
 learned, handsome, and not at all fat.  
 What a great pity that the earth lies over him.

Accoutrez vous d'abitz de deuil:  
 Josquin, Brumel, Pirchon, Compère;  
 Et plorez grosses larmes d'oeil:  
 Perdu avez vostre bon pere.  
 Requiescat in pace.

Dress yourselves in mourning,  
 Josquin, Brumel, Pirchon, Compère,  
 and weep great tears;  
 you have lost your good father,  
 may he rest in peace.

Amen.

Amen.

*Tenor:*

Requiem eternam dona eis, domine;  
 et lux perpetua luceat eis.  
 Requiescat in pace. Amen.

Grant them, Lord, eternal rest,  
 and let perpetual light shine upon them.  
 May he rest in peace. Amen.

*Translation by L. Rosenwald.*



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---

## Program

Sunday Evening, April 18, 1999 at 8:00

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

## *Ockeghem: Prince of Musicians*

*Plainsong*  
*Johannes Ockeghem*  
*Plainsong*  
*Ockeghem*  
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*Ockeghem*  
*Josquin des Pres*

ANTIPHON

MOTET

INTROIT

KYRIE

GLORIA

EPISTLE

GRADUAL

ALLELUYA

MOTET

GOSPEL

CREDO

OFFERTORY

SANCTUS

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COMMUNION

MOTET

DÉPLORATION

**Ave Maria gratia plena**

**Alma redemptoris mater**

**Salve sancta parens**

**Missa Mi-Mi**

**Missa Mi-Mi**

**Ab inicio et ante secula**

**Benedicta et venerabilis**

**Virga yesse floruit**

**Salve regina**

**Factum est dum loqueretur**

**Missa Mi-Mi**

**Felix namque**

**Missa Mi-Mi**

**Pater Noster**

**Missa Mi-Mi**

**Regina mundi**

**Ave Maria**

**Hostias et preces (from the *Requiem*)**

**Nymphes des bois**

*The audience is politely asked to withhold applause until the end of the program. Please do not applaud after individual movements.*

---

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**J**ohannes Ockeghem was born in the opening years of the fifteenth century in Flanders (modern-day Belgium). Details about his life are scant until some time during the 1440s, when he was hired as a singer by Charles I, Duke of Bourbon in France. By 1452 he was employed by King Charles VII of France, and by 1454 he held the position of first singer (*premier chapelain*) at the royal court and chapel. He sang bass, composed liturgical music (along with some secular songs), and most likely functioned as music director or choir leader as well. Among the honors which were heaped upon him was his appointment to the prestigious and lucrative office of treasurer of the abbey of St. Martin-de-Tours. He remained a valued member of the royal household and of St. Martin's until his death in 1497, when he was mourned as an exceptional singer, composer and human being.

In the years and centuries immediately following his death, Ockeghem was best remembered for his compositions showing mastery over musical devices such as mode and canon. But

Ockeghem was no pedant. In his lifetime he was renowned for the sweetness and subtlety of expression in his works; his technical craft was always clothed in music of the most exquisite beauty.

The relatively small number of his surviving works belies Johannes Ockeghem's tremendous influence on the development of choral polyphony in the fifteenth century. His sacred music forms a bridge between the elaborately structured motets of the late-medieval Burgundian school of Dufay and Binchois (whom he admired greatly), and

the highly expressive, emotionally responsive works of the Renaissance masters of the Flemish school: Josquin, Compère, Obrecht and their contemporaries. Though in hindsight his works might be considered transitional, to his contemporaries they were works of genius in a new musical language, esteemed in Ockeghem's lifetime and for generations after his death.

We have built our program around Ockeghem's four-voice "*Missa Mi-Mi*," a mature masterpiece of melodic invention, probably based on one of Ockeghem's own chansons ("*Presque transi*"). Its droll-sound-

*"I am sure you could not dislike this man, so pleasing is the beauty of his person, so noteworthy the sobriety of his speech and of his morals, and his grace. He alone of all singers is free from all vice and abounds in all virtues."*

— FRANCESCO FLORIO

ing name is actually an arcanelly theoretical way of designating its scale, or mode (fourth, or hypophrygian). To this we have added three of Ockeghem's great Marian motets, a movement from Ockeghem's *Requiem*, and Josquin's setting of Jean Molinet's elegy "*Nymphes des bois*."

Ockeghem's Masses set the Ordinary texts — the texts that, with some rare exceptions, are used on every occasion. From a fifteenth-century Parisian mass book we have chosen plainsong mass Propers (texts that are

proper to a particular occasion) for the votive mass to the Virgin Mary, or Lady mass, usually celebrated on Saturday.

The inclusion of much of the plainsong that would have been part of a solemn mass in Ockeghem's day is, for us, more than just a matter of liturgical correctness. We believe that plainsong and polyphony enhance each other now as they did in Ockeghem's time. We believe as well that there is a symbiosis between plainsong and Ockeghem's sacred music that goes beyond simple use of melodic ideas. Though we base our opinions



largely on the music itself due to lack of chronological evidence, it seems clear that as Ockeghem's musical style matures, he moves farther away from the treble dominated, sectionalized, and often colorfully chromatic three-part writing of the previous generation, toward a style in which each of the voice parts (now most often numbering four or five) is melodically whole in itself. Cadences are seamlessly overlapped, inaudibly joined; sharp chromatic inflections and jagged melodic edges give way to a smoother, more modally diatonic style. But the resulting chant-like rivers of sound are not still and placid; the transfixing, hypnotic flow of plainsong is infused by Ockeghem with harmonic and rhythmic vitality, as the polyphony builds to climaxes as stirring in their way as any ever devised.

Has that voice, then, once so noble,  
now fallen silent, the golden voice of  
Ockeghem? Is the glory of music  
quenched, then? Then, Apollo, come,  
speak out elegies upon your lyre strings.  
And you also, Calliope, in mourning  
with your sisters, shed the tears he deserves.  
And all of you who are possessed by the  
sweet study of music, weep, and bear the  
man off with praises of his Apollonian  
art. The holy Phoenix is fallen.

What have you done, O envious death?  
The golden voice of Ockeghem, that  
once resounded through hallowed halls,  
is stilled. Once it caressed the tears of  
the angels, and swayed the hearts of men,  
too, to their depths. What have you  
done, O envious death? It should have  
been enough to destroy the works of  
man. But music is a divine thing: why  
thus do you assault the gods?

— Desiderius Erasmus, *Ergo ne conticuit*  
trans. Lawrence Rosenwald

Program notes by Susan Hellauer.

**Antiphon:** Ave Maria gratia plena  
Plainsong

The best-known prayer of the Catholic Church is based on the scriptural words of the angel Gabriel to Mary, announcing her selection as Jesus' mother. This antiphon is part of the Divine Office, and is sung during Advent.

**Motet:** Alma redemptoris mater  
Ockeghem

The four great Marian antiphons ("*Alma redemptoris mater*," "*Ave regina celorum*," "*Regina celi*" and "*Salve regina*") share a comparatively humble spot in the liturgy. Each one closes Compline (a late-evening hour of the Divine Office) during a different part of the church year. "*Alma redemptoris mater*" is sung during Christmastide, and in Ockeghem's motet setting, the sweetly simple chant melody is rhapsodically expanded in the alto voice.

**Introit:** Salve sancta parens  
Plainsong

The Introit is a chant that accompanies an action (here the entrance of the celebrants). The music and structure are fairly simple, since the focus is on the action of the procession. The repetition scheme of antiphon, psalm verse and doxology, as well as the number of cantors (soloists), might vary depending on local usage and the importance of the feast day.

**Kyrie:** Missa Mi-Mi  
**Gloria:** Missa Mi-Mi  
Ockeghem

The distinctive interval of a falling fifth, heard in the bass voice at the opening of both the Kyrie and (more slowly) the Gloria, is the "head motive" that identifies the "*Missa Mi-Mi*." It is typical of Ockeghem's mature technique that, aside from this small gesture, the stylistic "glue" that binds the movements of this mass together is virtually (and, some have said, mystically) unanalyzable.



**Epistle:** *Ab inicio et ante secula*

Plainsong

Very early forms of the mass had readings from both the Old Testament (Lesson) and the New (Epistle). With certain exceptions, this number was reduced to a single reading, chanted on a tone by the deacon in a solemn mass.

**Gradual:** *Benedicta et venerabilis***Alleluia:** *Virga yesse floruit*

Plainsong

The Gradual and Alleluia chants are sung between the Epistle/Lesson and Gospel. Like the Introit, the Gradual has its origins in psalmody, but it differs from the Introit in that it accompanies no liturgical action. Thus, claiming the congregation's full attention, the Gradual becomes an elaborate musical event, with long, ornate melismas, and a solo verse. The Alleluia, a direct borrowing from Jewish ritual, follows immediately after the Gradual.

**Motet:** *Salve regina*

Ockeghem

Of the four great Marian antiphons, "*Salve Regina*" has the longest annual reign, being sung from Trinity Sunday (eight weeks after Easter) to Advent (late November). And of these four antiphons, *Salve Regina* makes the most direct emotional plea to the Virgin. As in *Alma Redemptoris Mater*, Ockeghem uses the original plainsong as an elaborated *cantus firmus*, this time in the bass voice, beneath some of his most complex, darkly ornate polyphony.

**Gospel:** *Factum est dum loqueretur*

Plainsong

The deacon was also assigned to chant the Gospel on solemn days. This type of recitation was actually an early form of amplification, allowing the words of scrip-

ture to be heard by a greater number of people. One might wonder what Mary would have thought of this little exchange, had she been there to hear it.

**Credo:** *Missa Mi-Mi*

Ockeghem

As in many Renaissance settings of the Credo, several of the statements are cut apart and divided among the voices, telescoping the lengthy text into a more compact form. The opening of both the Credo and the Gloria of this mass are motivically related to Ockeghem's motet "*Intemerata dei mater*."

**Offertory:** *Felix namque*

Plainsong

The Offertory chant accompanies the presentation of the bread and wine during Mass. "*Felix namque*" is a rather simple Offertory with no verse or repetitive structure, but with several elegant melismas, most notably on the final "*Alleluia*."

**Sanctus:** *Missa Mi-Mi*

Ockeghem

After the verbose energy of the Gloria and Credo, the Sanctus returns to the more transparent texture of the Kyrie, intensified now by an increased rate of dissonance, and by a more complex structure.

**Pater Noster**

Plainsong

The basic Christian prayer, given by Jesus to his disciples, is a part of almost every liturgical service. The plainsong formula is essentially the same as that used today.



**Agnus dei:** Missa Mi-Mi  
Ockeghem

The simple tripartite structure of the opening Kyrie reappears in the *Agnus dei*, with the increased dissonance of the Sanctus growing into a seductive tangle of tension and resolution.

**Communion:** Regina mundi  
Plainsong

Generally brief and unadorned, the Communion chant is sung during the distribution of the Eucharist.

**Motet:** Ave Maria  
Ockeghem

Ockeghem's motet, unrelated to any known "Ave Maria" melody, sets Gabriel's greeting to Mary, expanding each short, familiar phrase into an elaborate, expressive statement.

**Hostias et preces (from the Requiem)**  
Ockeghem

This verse is taken from the Offertory of Ockeghem's *Requiem*, a work that may have been produced over a period of several years. The three-voice section starting at "tu suscipe" is written in an older style with many piquant dissonances, reminiscent of Binchois' sacred works.

**Déploration:** Nymphes des bois  
Josquin des Pres

Born 1440 probably in Hainaut  
Died August 27, 1521 in Condé-sur-Escaut,  
near Valenciennes

The elegaic poem by Jean Molinet alternates classical references with affectionate personal sentiments. Josquin's heartfelt setting reflects this dichotomy perfectly, mixing gently arching phrases with anguished cries in jagged lines. The Introit chant of the *Requiem Mass* flows serenely in the baritone voice, unaffected by the expressions of grief of either gods or men.

Originally formed in 1986 to experiment with the sound of medieval chant and polyphony as sung by higher voices, **Anonymous 4** has become renowned for its astonishing vocal blend and technical virtuosity. The four women of Anonymous 4 combine musical, literary, and historical scholarship with twentieth-century performing intuition as they create innovative programs interweaving music with poetry and narrative.

In addition to presenting its own series at St. Michael's Church in New York City, Anonymous 4 has performed to critical acclaim on music series throughout North America, in such cities as Ann Arbor, Boston, Chicago, Cleveland, Los Angeles, Pittsburgh, Seattle, Vancouver and Washington, DC. Anonymous 4's programs have been broadcast nationally on National Public Radio's *Performance Today*, and other concerts have been recorded and broadcast by NPR stations around the country. The group has been featured on Garrison Keillor's *A Prairie Home Companion*, NPR's *Weekend Edition*, WETA's *Millenium of Music*, and has appeared frequently on WNYC-FM's live radio program, *Around New York*.

In Europe, Anonymous 4 has appeared in concerts and festivals in Germany, Holland, Belgium, England, France, Spain, Italy, Finland, and most recently Austria, where the group



Anonymous 4



debuted in Salzburg and Graz. Anonymous 4 has also toured the Far East, with concerts in Japan, Australia and New Zealand.

Anonymous 4's award-winning recordings of medieval music for *harmonia mundi usa* have achieved unprecedented popularity, rising to the top of Billboard's classical chart, and reaching hundreds of thousands of listeners. To date, the ensemble's recordings include *An English Ladymass*, *On Yoolis Night*, *Love's Illusion*, *The Lily and the Lamb*, *Miracles of Sant'Iago*, *A Star in the East*, and *11,000 Virgins*, music of Hildegard of Bingen. Its most recent recording, *A Lammas Ladymass*, (sequel to the ensemble's first hit, *An English Ladymass*.) was released in September 1998.

*Tonight's performance marks Anonymous 4's third appearance under UMS auspices.*

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Lionheart

well as the Kennedy Center and the Boston Museum of Fine Arts.

Lionheart's debut recording, *My Fayre Ladye*, was released on the Nimbus label in June 1997. Lionheart is also featured on the new Norton Anthology of Western Music Series recordings. Their second Nimbus recording *Paris 1200* will be released in September 1998.

*Tonight's performance marks Lionheart's debut appearance under UMS auspices.*

#### Acknowledgments

We have many people to thank for their contributions to this program. For musical and musicological advice, we are grateful to Professors Alexander Blachly (University of Notre Dame), Ross Duffin (Case Western Reserve), Michael Eckert (University of Iowa), Virginia Newes (Eastman School of Music) and Leeman Perkins (Columbia University). Professor Edward Roesner (New York University) provided microfilms of the plainchant sources. For gracious permission to use his translations we are indebted to Professor Lawrence Rosenwald (Wellesly College). And for help with the pronunciation of fifteenth-century French and Latin we thank Professor David Klausner (University of Toronto), co-editor of the book *Singing Early Music* (Indiana University Press, 1996). Special thanks to Professor Richard Taruskin (UC Berkeley) for his transcriptions of Ockeghem's motets and Josquin's "*Nymphes des bois*."



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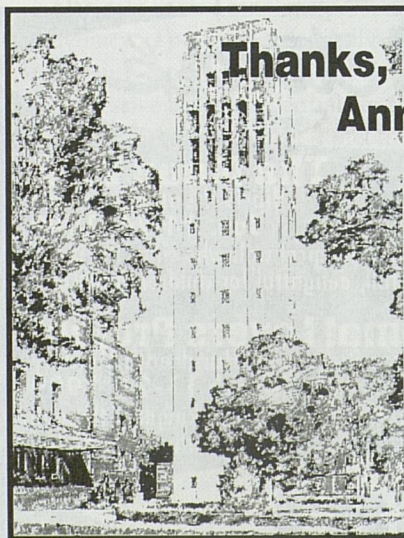
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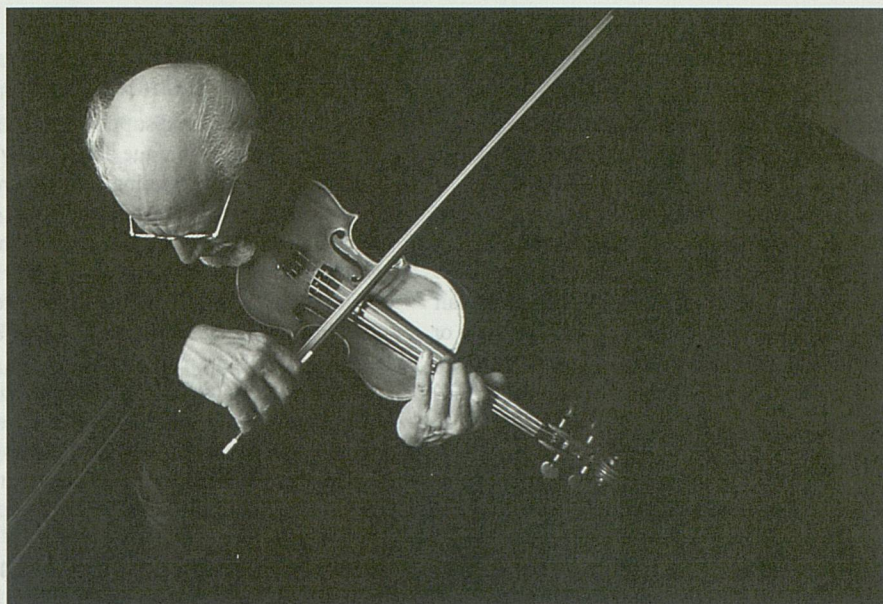


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Thur. Jan. 14	Renée Fleming, soprano <i>Pre-performance dinner</i>
Sun. Jan. 17	The Gospel at Colonus <i>Post-performance dinner</i>
Sun. Feb. 7	American String Quartet <i>Post-performance dinner</i>
Mon. Feb. 15	Orpheus Chamber Orchestra with Pepe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

3050 Jackson Road, Ann Arbor  
734.769.2500 for reservations

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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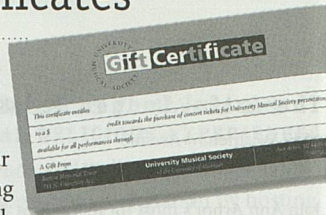
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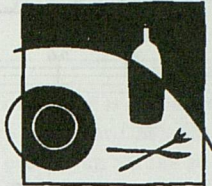
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The Advisory Committee is a 48-member organization which raises funds for UMS through a variety of projects and events: an annual auction, the creative "Delicious Experience" dinners, the UMS Cookbook project, the Season Opening Dinner, and the Ford Honors Program Gala. The Advisory Committee has pledged to donate \$175,000 this current season. In addition to fundraising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents. If you would like to become involved with this dynamic group, please give us a call at 734.936.6837 for information.

## Group Tickets

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

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

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

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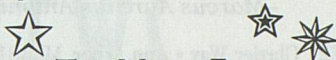
### OUR COUNTRY'S GOOD

by Timberlake Wertenbaker

*Class and sex clash as Australian penal convicts struggle to put on a play.*

Mendelssohn Theatre • Feb. 11 - 14

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### THE MAGIC FLUTE

by Wolfgang Amadeus Mozart

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Mendelssohn Theatre • March 25 - 28

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### ORPHAN TRAIN

by Dennis North

*A young couple on the brink of disaster finds new hope with an orphan from the East.*

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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 Jesse 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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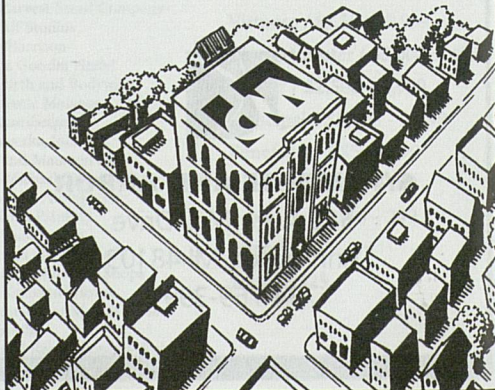


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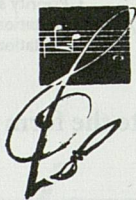
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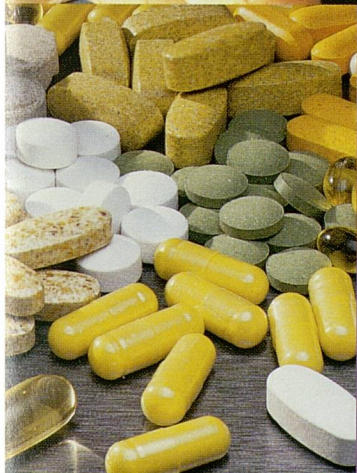
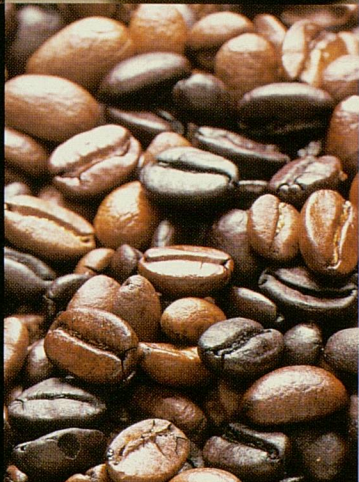
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