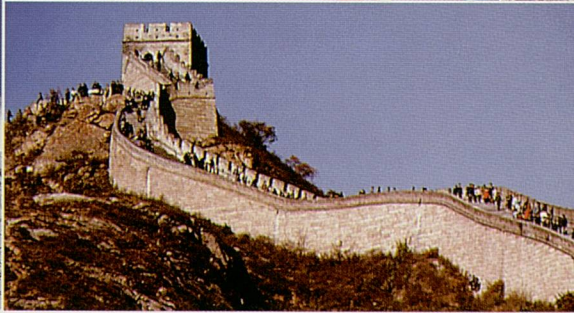
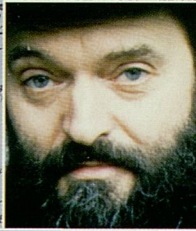


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## University Musical Society

2000 WINTER SEASON

of the University of Michigan, Ann Arbor

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Performer from *Forgiveness*  
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### UMS Support

We are pleased to continue our support of  
**The University Musical Society**

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# UMS Leadership

## LETTER FROM THE PRESIDENT

**T**hank you for attending this UMS performance and for supporting the performing arts in our community. I hope I'll see you at some of the remaining UMS events this season. You'll find a listing beginning on page 29.

I want to introduce you to UMS' Administrative Director John Kennard, who is celebrating his tenth anniversary with UMS this season and his twenty-fourth overall with the University of Michigan. John oversees UMS finances, human resources, and other administrative matters. He has played a major role in bringing UMS to its stable financial situation and is highly regarded by his financial colleagues both in and outside the University of Michigan for the quality of his work. A native of Ann Arbor, John is married and the father of five children. When he's not listening to recordings of his beloved Elvis, you'll find him hitting pars and birdies on the golf course.

Congratulations, John, for your outstanding contributions to UMS over the past decade.

We have had an exciting season thus far with memorable performances by Buena Vista Social Club, Les Arts Florissants, Sankai Juku, Paco de Lucía, Emerson String Quartet, and Laurie Anderson. Clearly one of the highlights of the fall was the performance of the Berlin Philharmonic Orchestra on October 20. Ann Arbor was the smallest city on the international tour – the others were

**Ken Fischer (l) and John Kennard**

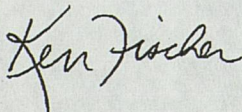


Moscow, Bonn, London, Paris, Washington, New York, Boston, and Chicago – but we produced the largest single-evening audience exceeding 4,000. Over 1000 were students. U-M President Lee Bollinger and Jean Magnano Bollinger hosted a wonderful post-concert reception for Claudio Abbado, members of the orchestra, and UMS members. Orchestra members were high in their praise for the community of Ann Arbor, for the acoustics of Hill Auditorium, and for the enthusiastic response of the audience. They made it clear that they want to return!

Another highlight of the fall was the launching of *Bravo!* This 224-page book of recipes, legends, and lore from 120 years of UMS is the result of nearly three years of work by more than 100 UMS volunteers. We are very proud of this book and of the great response it is receiving all over the country. For information on obtaining a copy, see the notice on page 37.

I'd like to know your thoughts about this performance. I'd also like to learn from you about anything we can do at UMS to make your concert-going experience the best possible. Look for me in the lobby. If we don't connect there, feel free to call my office at 734.647.1174, drop me a note, or send me an e-mail message at [kenfish@umich.edu](mailto:kenfish@umich.edu).

Sincerely,



Kenneth C. Fischer, *President*

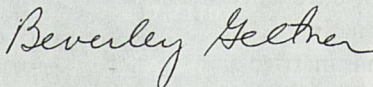
## LETTER FROM THE CHAIR

It is with great pride that we acknowledge and extend our gratitude to the major business contributors to our 1999/2000 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 UMS 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*

## CORPORATE LEADERS / FOUNDATIONS

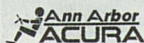


**Aetna**

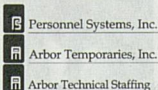
**Richard L. Huber** *Chairman and CEO, Aetna, Inc.* "On behalf of Aetna and Aetna Retirement Services, we are proud to support the arts in southeastern Michigan, especially through our affiliation with *The Harlem Nutcracker*. We are delighted to be involved with the University Musical Society and their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



**Don MacMillan** *President, Alcan Global Automotive Products* "For 120 years, the University Musical Society has engaged and enriched our community with the very best in performing arts and educational programs. Alcan salutes your quality and creativity, and your devotion to our youth."



**Douglass R. Fox** *President, Ann Arbor Acura* "We at Ann Arbor Acura are pleased to support the artistic variety and program excellence given to us by the University Musical Society."



**Jeanne Merlanti** *President, Arbor Temporaries/Arbor Technical Staffing/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."

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



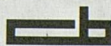
**Jorge A. Solis** *Senior Vice President, Bank One, Michigan* "BankOne, Michigan is honored to share in the University Musical Society's proud tradition of musical excellence and artistic diversity."



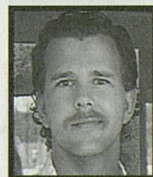
**Habte Dadi** *Manager, Blue Nile Restaurant* "At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



**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."



**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."





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**Kathleen G. Charla** *Founder/CEO, Charla Breton Associates, Publishers Representatives*

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**Eugene Miller** *Chairman and Chief Executive Officer, Comerica Incorporated*

"Bravo to the University Musical Society! Their contributions are vital to the arts community. Comerica applauds their tradition of excellence, and their commitment to the presentation of arts and promotion of arts education."

**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!"



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**S. Martin Taylor Sr.** *Vice*

*President-Corporate & Public Affairs and President-Detroit Edison Foundation* "The Detroit Edison Foundation is proud to sponsor the University Musical Society because we share a mission of enhancing Southeastern Michigan's reputation as a great place to live and work. To this end, UMS brings the joy of the performing arts into the lives of community residents, provides an important part of Ann Arbor's uplifting cultural identity and offers our young people tremendous educational opportunities."



**Detroit Edison Foundation**



**Larry Denton** *Global Vice President, Dow Automotive*

"At Dow Automotive, we believe it is through the universal language of art and music that we are able to transcend cultural and national barriers to reach a deeper understanding of one another. We applaud the University Musical Society for its long-standing support of the arts that enriches all our lives."



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**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**

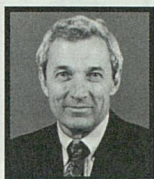




**Leo Legatski** *President, Elastizell Corporation of America*

"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."

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**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."



**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**  
*Ford Motor Company*



**Scott Ferguson** *Regional Director, Hudson's*

"Hudson's is committed to supporting arts and cultural organizations because we can't imagine a world without the arts. We are delighted to be partners with the University Musical Society for the 1999-2000 season as they present programs to enrich, educate and energize our diverse community."

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**Richard A. Manoogian** *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 performers, 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."



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**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.”

## National City



**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.”



**Peter B. Corr, Ph.D.** *President, Parke-Davis Pharmaceutical Research & Development; Corporate Vice President, Warner-Lambert Company*  
 “The University Musical Society is a cornerstone upon which the Ann Arbor community is based: Excellence, Diversity and Quality. Parke-Davis is proud to support the University Musical Society for our community and our Parke-Davis colleagues.”



**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.”



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**Thomas B. McMullen**  
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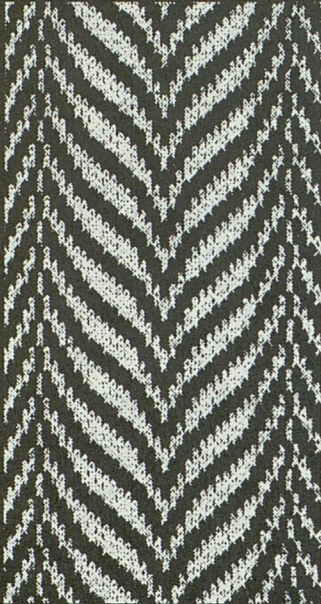
**Dr. James R. Irwin** *Chairman and CEO, The Irwin Group of Companies. President, Wolverine Temporaries, Inc.* “Wolverine Temporaries began its support of the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community.”




*We also extend our gratitude to several other anonymous companies.*

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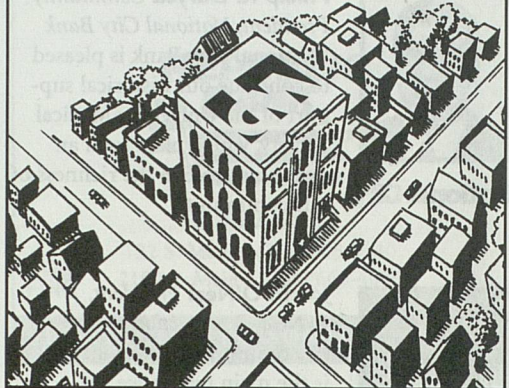


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Foundation* "The Benard L.  
Maas Foundation is proud to  
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Society in honor of its beloved  
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February 4, 1896 - May 13,  
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# UMS Services

## GENERAL INFORMATION

### Barrier-Free Entrances

For persons with disabilities, all auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

### Listening Systems

For hearing impaired persons, the Power Center, Mendelssohn Theatre, and Rackham Auditorium are equipped with infrared listening systems. Headphones may be obtained upon arrival. Please ask an usher for assistance.

### Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church and the Michigan Theater, please call the UMS 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. Parking is complimentary for UMS members at the Principal level and above. Reserved parking is available for UMS members at the Leader level and above.

UMS offers valet parking service for all performances in the Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a fee for this service. UMS members at the Leader level and above are invited to use this service at no charge.

### 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.

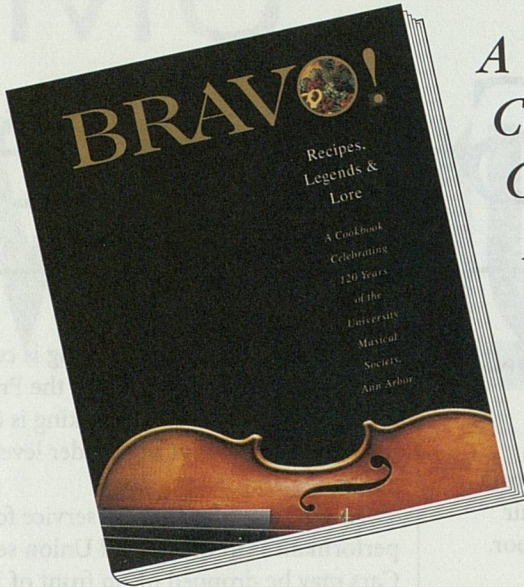
### Smoking Areas

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

### UMS/Member Information Kiosk

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

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**Visit our Box Office in person**  
 At the Burton Tower ticket office on the University of Michigan campus.  
 Performance venue box offices open 90 minutes before each 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.

## GROUP TICKETS

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

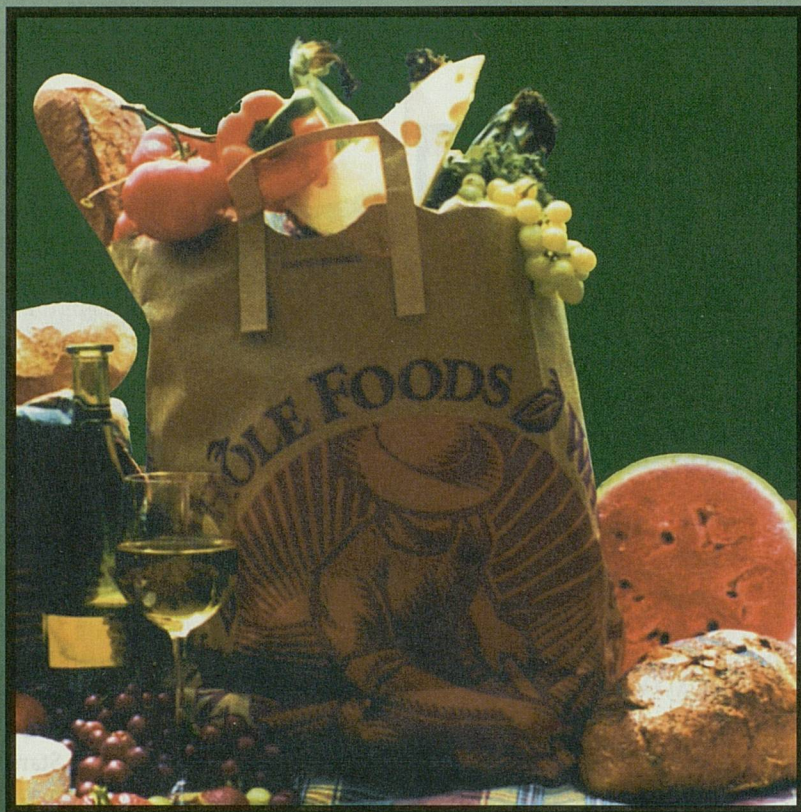
Last season over 10,000 people came to UMS events as part of a group, and they saved more than \$51,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events including the Afro-Cuban All Stars, The Capitol Steps, Trinity Irish Dance Company, Kodo, and Alvin Ailey American Dance Theater.

This season UMS is offering a wide variety of events to please every taste, many at a fraction of the regular price. Imagine yourself surrounded by ten 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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The UMS card also entitles you to 10% off your ticket purchases at other Michigan Presenter venues. Individual event restrictions may apply. Call the UMS Box Office for more information at 734.764.2538.

## WWW.UMS.ORG

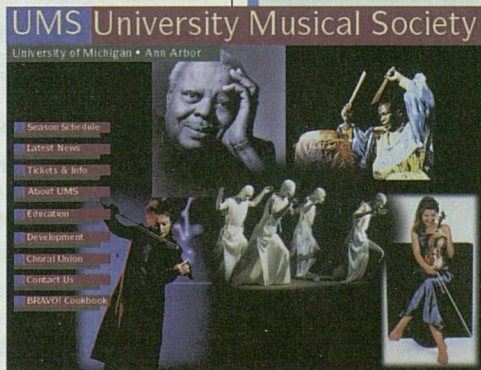
UMS enters a new interactive communication era with the launch of the new and improved [www.ums.org](http://www.ums.org)!

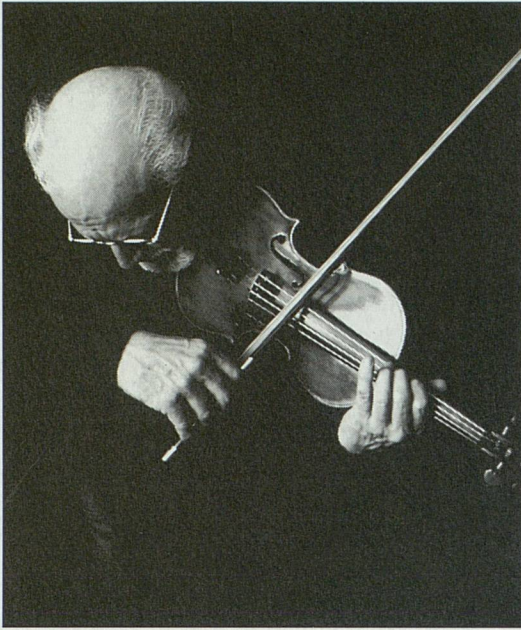
Why should *you* log onto [www.ums.org](http://www.ums.org)?

- **Tickets** Forget about waiting in long ticket lines—order tickets to UMS performances online with our secure order form.
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- **Education Events** Up-to-date information detailing educational opportunities surrounding each

UMS performance.

- **Choral Union** Audition information and performance schedules for the UMS Choral Union.





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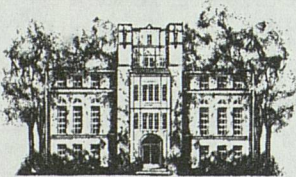


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# UMMS Annals

## UMS HISTORY

**T**he goal of the University Musical Society (UMS) is 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, has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for its rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the new millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best traditional and contemporary work from the full spectrum of the performing arts — internationally renowned recitalists and

---

***Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999.**

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orchestras, dance and chamber ensembles, jazz and world music performers, performance artists, opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over ninety performances and more than 175 educational events each season. UMS has flourished with the support of a generous community that gathers to enjoy world-class events in Hill and Rackham Auditoria, the

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### UMS CHORAL UNION

**T**hroughout 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 150-voice Choral Union is especially well known for its definitive performances of large-scale works for chorus and orchestra. Six 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 Meadow Brook for subscription performances of Beethoven's Symphony No. 9, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms' *Ein deutsches Requiem*, 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 the Berlioz *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining

with them in a rare presentation of Mahler's *Symphony No. 8* (Symphony of a Thousand).

In the past two seasons, the Choral Union has given acclaimed concert presentations of Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical-theatre favorites with Erich Kunzel and the DSO at Meadow Brook. A 72-voice chorus drawn from the larger choir has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, the Mozart *Requiem* and other works, and the Choral Union Chamber Chorale recently presented "Creativity in Later Life," a program of late works by nine composers of all historical periods, at the University of Michigan Museum of Art.

During the 1998-99 season, the Choral Union performed in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra, including performances of Brahms' *Ein deutsches Requiem* and Rachmaninoff's *The Bells*, both conducted by Neeme Järvi, and Kodaly's *Psalmus Hungaricus*, conducted by the legendary Gennady Rozhdestvensky. Other programs included Handel's *Messiah* with the Ann Arbor Symphony Orchestra, and *Carmina Burana* with the Toledo Symphony.

During the current season, the Choral Union again appears in three series with the Detroit Symphony Orchestra: the first two, conducted by Neeme Järvi, include performances of Shostakovich's *Symphony No. 13* (Babi Yar), followed by Beethoven's *Symphony No. 9* paired with Stravinsky's *Symphony of Psalms*. The last of these three series will feature performances of John Adams' *Harmonium*, conducted by the composer. The women of the chorus will also perform Mahler's *Symphony No. 3* with the Ann Arbor Symphony, and sixty singers joined the Gabrieli Consort & Players for an Advent program based on the music of Praetorius in December. A highlight of the season will be a performance on Palm Sunday afternoon, April 16, 2000, of J. S. Bach's

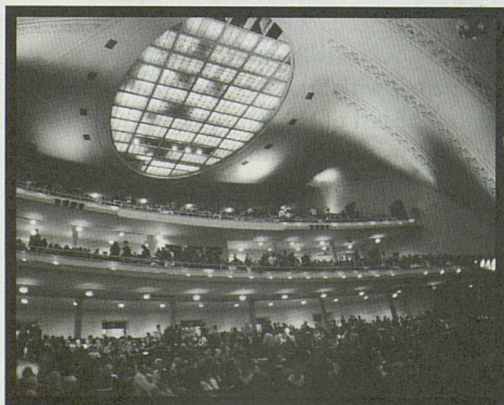
monumental *St. Matthew Passion* with the Ann Arbor Symphony in Hill Auditorium, conducted by Thomas Sheets.

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, call 734.763.8997 or e-mail edeb@umich.edu.

## AUDITORIA & BURTON MEMORIAL TOWER

### 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 eighty-six years. With acoustics that highlight everything from the softest notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.



Hill Auditorium

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*. The auditorium seated 4,597 when it first opened; subsequent renovations, which increased the size of the stage to accommodate both an orchestra and a large chorus (1948) and improved wheelchair seating (1995), decreased the seating capacity to its current 4,163.

Hill Auditorium is slated for renovation in the coming years. Developed by Albert Kahn and Associates (architects of the original concert hall) and leading theatre and acoustical consultants, the renovation plans include an elevator, expanded bathroom facilities, air conditioning, and other improvements.

### Rackham Auditorium

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, which houses the 1,129-seat Rackham Auditorium, but also to establish a \$4-million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.



Rackham Auditorium

### Power Center for the Performing Arts

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre.

The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote). No seat in the 1,390-seat Power Center is more than seventy-two feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

### Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost approximately \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the second floor and bowling alleys running the length of the basement. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country. Restoration of the balcony, outer lobby and facade will be completed by 2003.

In the fall of 1999, the Michigan Theater opened the doors of a new 200-seat screening room addition, as well as additional restroom facilities, which have been built onto the existing 1928 structure.

### 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 on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started 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

In 1926, construction was being discussed for the Women's League, the female counterpart to the all-male Michigan Union. Gordon Mendelssohn of Detroit seized the opportunity to support the inclusion of a theatre in the plans and building of the Woman's League, and donated \$50,000 in 1926 to establish the Lydia Mendelssohn Theatre, stipulating that the theatre would always bear his mother's name. UMS 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 programmatic initiative to present song in recital, the superlative Mendelssohn Theatre has become a recent venue addition to UMS' roster and the home of the Song Recital series.

### Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000 square foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,735-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only three seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia



Power Center

### A Full House

Hill  
Auditorium  
4,163

Rackham  
Auditorium  
1,129

Michigan  
Theater  
1,710

Power Center  
1,390

Mendelssohn  
Theatre  
658

Entertainment, formed a partnership with the Detroit Symphony Orchestra and played host to more than 500 performers and special events. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

### Burton Memorial Tower

Seen from miles away, this well-known University of Michigan and Ann Arbor landmark is the box office and administrative location for UMS. 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-12:30 p.m. weekdays when classes are in session and most Saturdays from 10:15-10:45 a.m.

# University Musical Society

of the University of Michigan  
1999/2000 Winter Season

## Event Program Book

Thursday, January 20 through Sunday, January 30, 2000

### General Information

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

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

### While in the Auditorium

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

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

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

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **electronic-beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 734.763.1131.

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

### Yo-Yo Ma

3

Thursday, January 20, 8:00pm  
Hill Auditorium

### American String Quartet

15

Beethoven the Contemporary  
Sunday, January 23, 4:00pm  
Rackham Auditorium

### Russian National Orchestra

21

Monday, January 24, 8:00pm  
Hill Auditorium

### Barbara Hendricks

33

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

### Michigan Chamber Players

41

Sunday, January 30, 4:00pm  
Rackham Auditorium

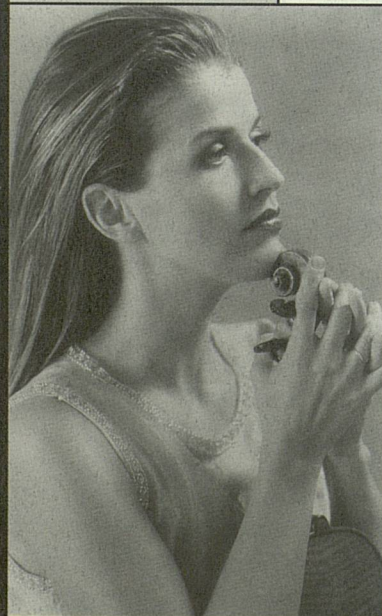
We believe in enriching lives.



Because we believe music and the performing arts are an important part of that enrichment, we're proud to sponsor the University Musical Society and its contributions to our community and to our daily lives.

**UMS**

of the University of Michigan • Ann Arbor



**Anne-Sophie Mutter**, violin  
Lambert Orkis, piano

Saturday, February 12, 8 P.M.  
Hill Auditorium

Anne-Sophie Mutter salutes the dawn of the new millennium with a program that celebrates the development of the violin literature during the 20th century.

PROGRAM

Webern Four Pieces for Violin and Piano, Op. 7  
Respighi Sonata for Violin and Piano  
Pärt Fratres  
Bartók Sonata No. 2 for Violin and Piano  
Ravel Tzigane

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**Yo-Yo Ma** *Cello*  
**Kathryn Stott** *Piano*

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**Program**

Thursday Evening, January 20, 2000 at 8:00  
Hill Auditorium, Ann Arbor, Michigan

*Igor Stravinsky*

**Suite Italienne**

Introduzione  
Serenata  
Aria  
Tarentella  
Minuetto e Finale

*J.S. Bach*

**New Goldberg Variations**

**Goldberg Variations, BMV 988**

Aria

*Kenneth Frazelle*

**Two Variations for the Goldberg Variations II Project**

Molto adagio  
Presto

*Christopher Rouse*

**Two Variations**

Presto  
Adagio; elegiaco

*Peter Lieberson*

**Three Variations for Violoncello and Piano**

Neighbor Canons  
Scherzo  
Aria

*John Corigliano*

**Fancy on a Bach Air for Violoncello solo**

Largo

*Peter Schickele*

**Goldberg Variations II for Cello and Piano**

Calm, serene  
Driving

*Richard Danielpour*

**Fantasy Variations based on the Aria of J.S. Bach's  
Goldberg Variations for Violoncello and Piano**

Adagietto misterioso

*J.S. Bach*

**Goldberg Variations, BMV 988**

Aria

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

*Sergei Rachmaninoff*

**Sonata for Piano and Cello in g minor, Op. 19**

Lento – Allegro moderato

Allegro scherzando

Andante

Allegro mosso

Forty-second  
Performance  
of the 121st Season

121st Annual  
Choral Union Series

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Special thanks to Mary and Randall Pittman for their continued and generous support of the University Musical Society both personally and through Forest Health Services.

Additional support provided by media sponsor, WGTE.

Camerata Dinner support is provided by A-1 Rental Inc.

This performance is made possible with the support of the Michigan Council for Arts and Cultural Affairs.

Special thanks to Yo-Yo Ma, the U-M School of Music, and the Midwestern Music Conference for their participation with this residency.

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

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

Yo-Yo Ma records exclusively for Sony Classical.

Yo-Yo Ma appears by arrangement with ICM Artists, Ltd.

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

## Suite Italienne

Igor Stravinsky

Born June 17, 1882 in Oranienbaum,  
near St. Petersburg, Russia

Died April 6, 1971 in New York

The five movements of the *Suite Italienne* are transcriptions from Stravinsky's music to the ballet *Pulcinella*, written for Serge Diaghilev's *Ballets Russes* in 1919-1920. Years after the production, Stravinsky published two shorter suites under the name *Suite Italienne*: one for violin and piano, the other for cello and piano (the two are not exactly identical). In preparing the cello version, he received assistance from the great cellist Gregor Piatigorsky (they signed jointly as arrangers).

The ultimate trick at a music-history exam would be to play the opening of *Pulcinella* to a group of unsuspecting students. Anyone with no prior knowledge of the work would be hard pressed not only to "name that tune" but even to identify the century in which it was written. The melody sounds so "classical," yet something is clearly "not right:" there are what seem to be "wrong notes" here and there, and the orchestration sounds definitely nothing like classical music.

Yet the most astute members of the class would probably guess from these very features that the author can be no one but Stravinsky. Creative appropriations of the history of music are central to Stravinsky's so-called "neo-classical" period, which covers about three decades of his career, roughly from 1920 to 1950. Although we may find occasional nods to the musical past in some of Stravinsky's works written before 1919, it is in *Pulcinella* that we first see Stravinsky's neoclassicism in full swing. This ostensible return to the old tradition came as something of a shock from a composer who, with his *Rite of Spring*, had earned a reputation as the most radical of all musical revolutionaries only a few years earlier. As the world was

soon to learn, however, the essence of Stravinsky's personality lay not so much in the musical idiom he used as in his uncanny ability to always do the unexpected (and to make it work). And certainly, to go back 200 years in time and rewrite the works of a late Baroque composer was almost as unexpected than to unleash the fierce dissonances and wild rhythms of *The Rite*.

The score of *Pulcinella* names Giovanni Battista Pergolesi (1710-1736) as the author of the originals, yet most of the music is not actually by that composer. Pergolesi, who has the sad distinction of being one of the shortest-lived composers in the history of Western music, was professionally active for only five years, during which time he managed to establish himself in Naples as a prominent composer of operas, sacred and secular vocal music as well as instrumental works. Yet his success during his lifetime pales in comparison to his posthumous fame. Posterity counted him among the greatest composers of the century; his short opera *La serva padrona* and his *Stabat Mater* were performed and printed innumerable times all over Europe. As the eighteenth century wore on, more and more works bearing the name of this musical prodigy appeared on the market. Twentieth-century scholarship, however, has determined that a large number of these works are inauthentic – some were written by contemporaries of Pergolesi and mistakenly attributed to him, while others are outright forgeries.

Stravinsky discovered this body of music through the famous director of the Russian Ballet, Serge Diaghilev. Diaghilev, who had commissioned Stravinsky's three great ballets (*The Firebird*, *Petrouchka*, and *The Rite of Spring*) in the years before World War I, was anxious to renew his collaboration with the composer after war's end. He had recently produced a ballet based on music by Domenico Scarlatti, and he wanted to continue his explorations of Italian

Baroque music. At first, Pergolesi's music seemed to hold little interest for Stravinsky, but he, too, was eager to work with Diaghilev again, and happily accepted the great impresario's proposal.

The plot of the ballet was adapted from an old manuscript containing humorous anecdotes about Pulcinella, a traditional *commedia dell'arte* character. All the girls in the village were in love with Pulcinella, and their fiancés conspired to kill him. It is a comedy of errors that ends without any

bloodshed (a few fistfights, at most); in the end, every boy, including Pulcinella, marries the appropriate girl.

In general, Stravinsky was faithful to his sources, preserving the melody and the bass line. He often changed the harmonies and made other minor changes, which were sufficient to turn the music of Pergolesi (and the various pseudo-Pergolesis) into pure Stravinsky.

*Program note by Peter Laki.*

## New Goldberg Variations

*In memory of Robert P. Goldberg  
(December 4, 1944 – February 24, 1994)*

24 August 1997

### My Dear Family and Friends:

It is our family's greatest pleasure to welcome you to the première performance of the *New Goldberg Variations*. It is profoundly satisfying to bring Robert's idea to commission these works to fulfillment. What began as a creative and loving gesture to me — to celebrate our twenty-fifth wedding anniversary by having new variations composed — now becomes a permanent tribute to the life Robert lived and to the inspiration he was. It is thrilling, on Robert's behalf and on my own, to launch these new variations into the body of music literature forever. It is my hope that the music will frequently be performed, heard, discussed, and enjoyed. It is my hope that the music will enrich the tapestry of our world. With love, gratitude, and pride, I dedicate this music and this day to Robert.

— *Judy Goldberg*

## Goldberg Variations

J.S. Bach

*Born March 21, 1685 in Eisenach, Germany*

*Died July 28, 1750 in Leipzig, Germany*

The work popularly known as the *Goldberg Variations* was published in 1741. The title owes its existence to Forkel's report that Bach had written the work for his student Johann Gottlieb Goldberg, so that the latter could entertain his employer Count Keyerslingk during the Count's frequent sleepless nights. The aria upon which both the original and the new variations are based is the excerpt played today.

*Program note by Judy Goldberg.*

## Two Variations for the Goldberg Variations II Project

Kenneth Frazelle

*Born 1955 in Jacksonville, North Carolina*

I am honored to celebrate Robert and Judy Goldberg through this project. As a teenager I fell in love with the original *Goldberg Variations*, wearing out my Landowska record and spending countless hours tripping through the pieces at the piano.

Responding to Bach's soulful balance of

song, invention, and virtuosity was daunting at first. Yet being part of a collective reviewing of the *Variations* was intriguing. And the cello and piano lent new interactive and coloristic possibilities.

I wrote two contrasting variations, which adhere to the source. The “Molto adagio” carries forth from the “Aria’s” stately rhythms, exploring chords created by stacking the original ground bass. In the “Presto,” the bass line soars high in the piano, above a whirling inversion canon.

---

## Two Variations

Christopher Rouse

*Born February 15, 1949 in Baltimore, Maryland*

For my contribution, I decided to compose variations, which would explore two very different expressive worlds. The first, for cello and piano, is fast, fleet-footed, even capricious, in its mercurial way a real show-piece for both performers. The second, for cello alone, is a long *cantilena* which, like so many others among my recent scores, speaks of sadness and loss.

---

## Three Variations for Violoncello and Piano

Peter Lieberman

*Born October 25, 1946 in New York*

I am happy to have been able to contribute to Judy Goldberg’s project to realize a second series of Goldberg Variations in memory of her husband, Robert.

At first, though, I must confess I was stumped. I didn’t want to compose a five-minute mock-Baroque piece, but I also didn’t want to completely ignore the contrapuntal style and process of variation that Bach employed. Then I found a twentieth-century

solution: I took the six note theme of the *Goldberg Variations* (the descending line in the bass of the opening “Aria,” G-F-sharp-E-D-C-B) and combined this with the remaining six notes that make up a complete chromatic scale (B-flat-D-flat-A-flat-F-A-E-flat, in that order).

My piece opens with the combination of these two collections in the solo piano part: Bach’s “theme” in the lower voice and my complement in the upper voice. A series of brief phrases follow which form the material of the variations themselves.

The first variation is called “Neighbor Canons,” and is in a quick tempo. There are canons within the cello part and the piano part and between them as well. The second variation is a *scherzo*, which is clearly demarcated by a complete change in texture. Finally, the third variation, “Aria,” begins with a cello solo. A short *coda* follows this variation with a little quote from the “Aria” of the original *Goldberg Variations*.

---

## Fancy on a Bach Air for Violoncello Solo

John Corigliano

*Born February 16, 1938 in New York*

I first met Robert and Judy Goldberg several years ago, introduced by my cousin Jeffrey Buzen, Robert’s business partner. The Goldbergs were both avid music lovers, and we became friends at once.

Sometime later, they approached me about writing a work for their twenty-fifth wedding anniversary, and mentioned that their dear friend Yo-Yo Ma had volunteered his services to perform the work.

I suggested that instead of a single writer, they ask a group of composers to write variations. And what better theme to choose than the venerable melody that bore their name? I was sure that Bach would approve!

Of course, Robert's sudden diagnosis and death changed everything. Still, Judy's spirit and love led her to transform what might have been a requiem into a celebration of her husband's life as well as their devotion, both to music and to each other.

*Fancy on a Bach Air*, my "Goldberg Variation," is for unaccompanied cello. It transforms the gentle arches of Bach's theme into slowly soaring *arpeggios* in almost unending phrase-lengths. Its dual inspirations were the love of two extraordinary people for each other and the solo cello suites of a great musician; both of these long-lined, strong, passionate, perhaps eternal, and, for me, definitive of all that is beautiful in life.

---

### Goldberg Variations II for Cello and Piano

Peter Schickele

*Born July 17, 1935 in Ames, Iowa*

My first pieces were written for friends to play, and, even after becoming a grown-up composer who receives commissions from all over the country, I've always valued a personal contact when I write a piece. While composing a commissioned work for a chamber music ensemble, I often pin their publicity flyer up next to my piano, just to see the faces of the people who will be premiering the piece.

Also, I love it when people commission music as a present for someone else, especially since many of my own presents to family and friends have been musical.

So, even though I had not met the Goldbergs when the idea of a new set of variations on Bach's theme was first proposed as the celebration of a wedding anniversary, I was charmed and immediately inspired. The tragedy that has turned the project into a memorial makes the idea more poignant, but no less personal.

My two variations reflect both sides of their composer's personality. The first one is slow and serene, and, like many of the variations in Bach's original set, employs canonic techniques prominently. The second is a good-time *divertimento*, employing vocal chords as well as piano and cello strings.

---

### Fantasy Variations based on the Aria of J.S. Bach's Goldberg Variations for Violoncello and Piano

Richard Danielpour

*Born January 28, 1956 in New York City*

When I was approached by Judy Goldberg and Yo-Yo Ma to compose music based on the "Aria" of Bach's *Goldberg Variations*, I had been coincidentally restudying the entire work and using it as a teaching model for my students. While the movement, entitled *Fantasy Variations*, is not a strict variation of Bach's ground bass, it is nonetheless closely associated with many of the ideas found in the "Aria," thus creating a musical mosaic of sorts.

I wrote this music – actually two variations within one movement – with the intention of it being the concluding variation in the set. The piece is dedicated, of course, to Judy Goldberg.

*All individual program notes by the composer, unless otherwise indicated.*

*The complete and original Goldberg Variations will be performed in their entirety by pianist Murray Perahia on Wednesday, February 16, 2000 at 8 p.m. in Hill Auditorium.*

## Sonata for Piano and Cello in g minor, Op. 19

Sergei Rachmaninoff

Born April 1, 1873 in Semyonovo, Russia

Died March 28, 1943 in Beverly Hills,  
California

Only very occasionally did the piano virtuoso Rachmaninoff share the stage with a partner; the cellist Anatoly Brandukov (1859-1930), for whom Tchaikovsky had written his *Pezzo capriccioso*, was clearly an exception. One of Rachmaninoff's earliest works is a "Prelude and Oriental Dance" for cello and piano. These two salon miniatures, two similar *bagatelles* for violin, the beautiful *Trio élégiaque*, and the *Cello Sonata* comprise the composer's entire chamber music output (not counting the songs).

The *Cello Sonata*, written when Rachmaninoff was twenty-eight, was the last piece of instrumental chamber music he was ever to write. That he was not accustomed to the medium is clear from a comment he made a year before his death, on the occasion of performing the work on the radio with cellist Joseph Schuster: he was anxious to make sure that the cello did not dominate the piano. In reality, the opposite danger seems much greater, given the fact that Rachmaninoff's piano writing is as full-bodied as it is in his solo works, and the cello often has to assert its personality against a barrage of chords and passage-work in the keyboard part.

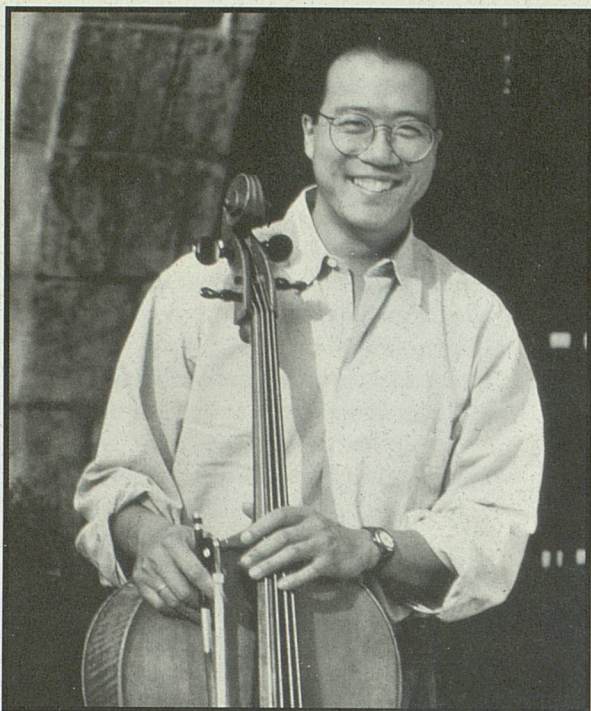
Yet this apparent disproportion is precisely one of the most endearing aspects of the work: similarly to Chopin's *Cello Sonata* (also in g minor), it shows a Romantic pianist/composer whose imagination is "overflowing" to the point where the piano can no longer hold it by itself. The four movements of the sonata contain a single unending chain of melodies, organized by traditional structural devices (sonata and ABA forms) but focussed less on thematic

development, as a great deal of late Romantic music is, than on the themes themselves. The supremacy of melodies is further shown by the frequent tempo changes: Rachmaninoff assigns every melody its own tempo, thus emphasizing its importance and individuality. The first and last movements are in sonata form (the first preceded by a slow introduction). The second movement is a stormy *scherzo* with a lyrical middle section; the third a slow Romance. The finale switches from g minor to G Major and ends with a brilliant, fast coda.

*Program note by Peter Laki.*

**T**he many-faceted career of cellist **Yo-Yo Ma** is a testament to his continual search for new ways to communicate with audiences and his personal desire for artistic growth and renewal. Whether performing a new *concerto*, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside of the Western classical tradition, Mr. Ma strives to find connections that stimulate the imagination.

Yo-Yo Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, creating programs with such artists as Emanuel Ax, Daniel Barenboim, Christoph Eschenbach, Pamela Frank, Jeffrey Kahane, Young Uck Kim, Jaime Laredo, Bobby McFerrin, Edgar Meyer, Mark Morris, Mark O'Connor, Peter Serkin, Isaac Stern, Richard Stoltzman and Kathryn Stott. Each of these collaborations is fueled by the interactions between or among the artists, often extend-



Yo-Yo Ma

ing the boundaries of a particular genre. One of Mr. Ma's goals is the exploration of music as a means of communication and as a vehicle for the migrations of ideas across a range of cultures throughout the world. To that end, he has taken time to immerse himself in subjects as diverse as native Chinese music and its distinctive instruments and the music of the Kalahari bush people in Africa.

Taking this interest even further, Mr. Ma has recently established the Silk Road Project to promote the study of the cultural, artistic and intellectual traditions along the ancient Silk Road trade route, which extended from Far East Asia to Europe (including such regions as India, Tibet, Persia and Greece). By examining the ebb and flow of ideas throughout that vast area, the Project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. The Silk Road Project will act as an umbrella organi-

zation and common resource for a range of cultural and educational programs over the coming years. Mr. Ma's musical role in the Project will include performances of commissioned works, both *concertos* and pieces for specially created Silk Road ensembles (which will tour with these works and traditional music from Silk Road countries). Three Sony Classical Silk Road releases are planned, along with other multimedia projects, including a Silk Road website. The Project will also participate in the Salzburg Festival of 2001 and the Smithsonian Folklife Festival of 2002.

Mr. Ma recently completed another multi-year undertaking with his re-exploration of J.S. Bach's *Suites for Unaccompanied Cello*. The elements of this project

included concert performances of the cycle in numerous cities, a new recording of the works and, most notably, a series of films under the title *Inspired by Bach*. The six films – one for each suite – use Bach's music as the starting point for new collaborative works and depict the creative process that produced the interpretations of Mr. Ma and his fellow artists (choreographer Mark Morris, Kabuki artist Tamasaburo, ice dancers Jayne Torvill and Christopher Dean, garden designer Julie Moir Messervy and such filmmakers as Atom Egoyan and François Girard). The films have been broadcast on PBS and other networks worldwide, released on home video by Sony Classical and have won numerous honors, including two 1998 Emmy Awards, sixteen Canadian Gemini nominations, and many film festival prizes.

Yo-Yo Ma works to expand the cello repertoire through performances of lesser-known twentieth-century music and the



commissioning of new *concertos* and recital pieces. He has premiered works by a diverse group of composers, among them Stephen Albert, Chen Qigang, Richard Danielpour, John Harbison, Leon Kirchner, Peter Lieberson, Christopher Rouse, Bright Sheng, Tan Dun and John Williams. In many instances, he has not only had new pieces written for him but has also played an active role in their composition.

Mr. Ma is an exclusive Sony Classical artist, and his discography of nearly fifty albums (including thirteen Grammy award winners) reflects his wide-ranging interests. In addition to the standard *concerto* repertoire, Mr. Ma has recorded many of the works he has commissioned or premiered. He has also made several successful recordings that defy categorization, among them *Hush* with Bobby McFerrin, *Appalachia Waltz* with Mark O'Connor and Edgar Meyer and *Piazzolla: Soul of the Tango*. A sequel to *Appalachia Waltz* with Mr. O'Connor, Mr. Meyer and other artists joining Mr. Ma, is due for release in the spring of 2000. Mr. Ma's most recent Sony Classical releases include *Simply Baroque: Bach* chorale and aria arrangements paired with Boccherini *Concerti*, with the Amsterdam Baroque Orchestra under Ton Koopman (for which Mr. Ma's own Stradivarius cello was configured as a baroque instrument) and *Solo*, an album of unaccompanied works that serves as a prelude to the Silk Road Project. *Solo* features works by Zoltán Kodály, David Wilde, Alexander Tcherepnin and Bright Sheng as well as a new solo version of Mark O'Connor's *Appalachia Waltz* – all of which address from a different cultural perspective the theme of balancing wandering and roots, innovation and tradition. Across this full range of releases, Mr. Ma remains one of the best-selling recording artists in the classical field. All of his recent albums have quickly entered the *Billboard* chart of classical best sellers,

remaining in the "Top Fifteen" for extended periods, often with as many as four titles simultaneously on the list.

Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs for students, musicians and non-musicians alike. At the same time, he continues to develop new concert programs for family audiences (helping, for instance, to inaugurate the family series at Carnegie Hall). He has also reached young audiences through appearances on *Mister Rogers' Neighborhood* and *Sesame Street*. In each of these undertakings, he works to reach students through whatever means are available, by connecting music to their daily surroundings and activities with the goal of making music and creativity a vital part of children's lives from an early age.

The summer of 1999 saw the realization of one of Mr. Ma's goals for reaching a particular group of students through music. With conductor Daniel Barenboim, he worked with a specially assembled Middle Eastern Youth Orchestra uniting young musicians from throughout that region. These young artists studied and performed together for several weeks in an intensive residency program in Weimar, Germany, Europe's "City of Culture" for 1999.

Yo-Yo Ma was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age four and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at The Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Mr. Ma and his wife, Jill, have two children, Nicholas and Emily.

He plays two instruments: a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius.

*Tonight's recital marks Yo-Yo Ma's eighth appearance under UMS auspices. Mr. Ma made his UMS debut on the opening night of the Ann Arbor May Festival in 1982 playing the Kabalevsky Cello Concerto No. 1 with the Philadelphia Orchestra under the direction of Eugene Ormandy. Since then, Mr. Ma has performed three piano recitals under UMS auspices collaborating with Patricia Zander (1984), Kathryn Stott (1988) and Emanuel Ax (1991). He has performed the Penderecki Cello Concerto No. 2 with the Cracow Philharmonic and the composer conducting, as well as a solo recital of the six Bach unaccompanied suites. Mr. Ma last appeared in Ann Arbor with the Orchestra of St. Luke's performing the Dvořák Cello Concerto in 1994.*

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Following her studies at the Yehudi Menuhin School, where her teachers included Vlado Perlemuter and Nadia Boulanger, the Lancashire born

**Kathryn Stott** graduated to the Royal College of Music where she studied with Kendall Taylor. She was a prize-winner in the Leeds International Piano Competition in 1978 and her international career was launched. Since then, she has performed with the major orchestras of Great Britain alongside their counterparts in the Netherlands, Germany, Italy, Spain, Switzerland, France, and Hong Kong. Her schedule also includes extensive recital and chamber music performances at venues such as the Konzerthaus, Vienna, Suntory Hall, Tokyo, Queen Elizabeth Hall, London, and the Concertgebouw, Amsterdam.

Over the past twelve years, Kathryn Stott has also received much critical acclaim for her imaginative and innovative recordings for labels such as Argo/Decca, EMI, Unicorn-Kanchana, Bis, Philips, Conifer, and Hyperion. These recordings include the complete works for solo piano and *Ballade* by Gabriel Fauré, piano works by Chabrier, and sonatas for violin and piano by Busoni with the Swedish violinist Per Enoksson. In 1997, the Grammy Award-winning CD *The Soul Of the Tango* (Sony Classical), for which she collaborated with Yo-Yo Ma and which features the music of Astor Piazzolla, was released. Most recent are the recordings of solo piano music by Ernesto Lecuona for EMI and John Foulds for BIS.

In April 1995, Kathryn Stott assumed artistic leadership of a prestigious international festival in Manchester to celebrate the music of Gabriel Fauré. In recognition of her achievements as an ambassador of French music, she was appointed *Chevalier dans l'Ordre des Arts et Lettres* by the French Government. She was also nominated for the Royal Philharmonic Society Award fol-



Kathryn Stott

performances with Yo-Yo Ma, she also regularly appears with Michael Collins and with the Lindsay, Chilingirian, Skampa, and Yggdrasil String Quartets. She is also a member of a tango trio called *Tango Tiempo* with Nestor Marconi (bandoneon) and Pablo Aslan (double bass).

In 1997 Kathryn Stott performed the world première of the Sir Peter Maxwell Davies *Piano Concerto* with the Royal Philharmonic Orchestra in London. The Austrian première took place in Linz in January 1998 with the Bruckner Orchestra.

*Tonight's recital marks Kathryn Stott's second appearance under UMS auspices. She first appeared in Hill Auditorium with Yo-Yo Ma in 1988.*

lowing her role as Artistic Director.

Similarly, in March 1998 she was the Artistic Director of a festival in Liverpool entitled *Out of the Shadows*, which focused on the music of Fanny Mendelssohn and Clara Schumann. Alongside her chamber music trio performances, she also played the Clara Schumann *Piano Concerto* with the Royal Liverpool Philharmonic, conducted by Petr Altrichter.

In February 2000, the Bridgewater Hall in Manchester will host a festival entitled *Piano 2000*, of which Kathryn Stott is the Artistic Director. The festival will attract a number of internationally renowned pianists, ensembles, and orchestras from within the UK. Kathryn's own involvement will include the world première of a piano concerto by Marc Yeats, *The Round and Square Art of Memory*, and the European première of *The Four Parables* by Paul Schoenfield. These will take place alongside various chamber music concerts and educational projects.

Kathryn Stott works extensively as a chamber musician. As well as her regular

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PROGRAM

|           |                                   |
|-----------|-----------------------------------|
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| I. Fine   | String Quartet                    |
| Beethoven | Quartet in c-sharp minor, Op. 131 |

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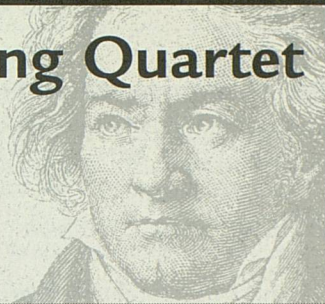
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Peter Winograd, *Violin*  
Laurie Carney, *Violin*  
Daniel Avshalomov, *Viola*  
David Geber, *Cello*



## Program

Sunday Afternoon, January 23, 2000 at 4:00  
Rackham Auditorium, Ann Arbor, Michigan

*George Whitefield  
Chadwick*

### **String Quartet No. 4 in e minor**

Andante moderato; Allegro  
Andantino Semplice  
Giocoso, un poco moderato  
Finale: Allegro molto vivace

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

*Ludwig van Beethoven*

### **String Quartet in E-flat Major, Op. 127**

Maestoso: Allegro  
Adagio, ma non troppo e molto cantabile  
Scherzando vivace  
Finale

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

## String Quartet No. 4 in e minor

George Whitefield Chadwick

*Born November 13, 1854 in Lowell,*

*Massachusetts*

*Died April 4, 1931 in Boston*

The turn-of-the-century American composer George Whitefield Chadwick began his musical training at a time when America still looked to Europe (and more specifically, Germany) as the cultural benchmark. Like so many of his colleagues, Chadwick left the US in the 1870s to complete his training in Germany, studying with Carl Reinecke in Leipzig and then with Joseph Rheinberger in Munich. He later recalled that all he did in Leipzig was harmonize chorales for four years, but added, "I've always been grateful for that incomparable discipline." Upon his return to the US, Chadwick was, for a time, regarded as one of the country's leading composers, but his music soon fell out of favor with conductors and audiences as public tastes turned more toward French and Slavonic models.

Though most of Chadwick's compositions have languished in obscurity for much of this century, his reputation as an academic and teacher remained strong. At the beginning of his term as Director of the New England Conservatory in Boston (a position he held from 1897 until his death in 1931), Chadwick published a harmony textbook that, unusually for its day, used examples drawn from the performing repertoire rather than merely discussing theoretical concepts abstractly. He counted among his composition students such notables as Edward Burlingame Hill, Daniel Mason, Frederick Shepherd Converse, William Grant Still, Leroy Robertson, and Horatio Parker (who, in turn, was Charles Ives' teacher at Yale).

Although Chadwick's style has been labeled "Boston Classicism" and the influence of Brahms and Wagner is strong in his

music, it would be wrong to think of him only as a conservative Romantic. Of all the so-called "Second New England School" composers, Chadwick was the most overtly "Yankee." A high-school dropout, he had an earthy, even ribald, sense of humor and a greater sympathy with the vernacular traditions of folk and jazz than any of his generation. The light-hearted march from his 1894 burlesque opera *Tabasco* was something of a hit at the turn of the century. And though he rarely quoted folk materials, the flavor of folksong and Protestant hymnody infuses much of Chadwick's writing, appearing even as early as *String Quartet No. 2 in C Major* from 1878.

*String Quartet No. 4 in e minor* dates from 1895 and was published the following year. It is permeated by the same Yankee spirit that would later become Charles Ives' trademark, and was almost certainly composed under the direct influence of Antonín Dvořák's "American" quartet, which had premiered in Boston the previous year. Chadwick dedicated his quartet to Franz Kniesel, the founder of the group that premiered Dvořák's work, an indication that it was indeed Dvořák who inspired him to return to the genre, not simply as an exercise in form and technique but rather as a viable vehicle for the expression of true American sentiment.

The work opens with a calm, pastoral introduction, followed by an "Allegro" that, as R. D. Darrell has written, is "distinctive for both its dashing, snappy first theme and graciously songful, surly, hymn-influenced second." Later in the movement there are passages of homespun counterpoint of the kind one might find in the music of William Billings. However, an intensely motivic development section recalls Beethoven (or perhaps how Beethoven may have sounded had he lived in Boston and not Vienna).

The slow movement is serene, in a chordal style redolent of a small revivalist

gathering, with the flavor (if not the exact melody) of Robert Lowry's 1869 hymn *Shall We Gather at the River*. A small minor-key detour leads to a middle section where the instruments are given greater independence. Dotted rhythms enliven the return of the ornamented opening section and the coda fades into a lone melody with *pizzicato* accompaniment, possibly meant to imitate a gently strummed banjo.

An aroma of folk fiddle seasons the zestful first theme of the *scherzo*. The second theme is more clipped, though still thoroughly dance-like. In the earnest *trio* section, the melody recalls a Steven Foster parlor-song, with the instruments pairing off into echoing duets. The reprise of the *scherzo* accelerates, with "hoe-down" energy, toward the end. The ballad melody of the "Finale" is played at the outset in bare octaves and is then subjected to several variations, with changes of tempo, texture, and style. Though mostly poetic and introspective, it proceeds through an exhilarating *fugato* to a witty *presto* conclusion.

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## String Quartet in E-flat Major, Op. 127

Ludwig van Beethoven

Born December 16, 1770 in Bonn

Died March 26, 1827 in Vienna

In 1822, the Russian prince Nikolas Galitzin had been greatly impressed by a performance of Carl Maria von Weber's new opera, *Der Freischütz*, and contemplated having a score made for his own use. However, the violist of the St. Petersburg String Quartet (the ensemble in which the Prince himself played cello) convinced Galitzin that the money might be put to better use by commissioning a new work from the great Beethoven, thus providing something from which the whole world

might profit. Thus, Galitzin approached the aging, ailing composer with a commission for three new string quartets. It had been twelve years since Beethoven had composed his last quartet (Op. 95, in 1810), but he was eager to return to the genre and accepted the prince's commission. Returning the favor, Galitzin arranged the first performance of Beethoven's *Missa Solemnis*, which took place in St. Petersburg in 1824, though the composer had not yet completed the first commissioned quartet, later published as Op. 127.

The years between Beethoven's Op. 95 and Op. 127 quartets were difficult ones for the composer. Success had turned into creative paralysis and financial despair; happiness was replaced with sorrow and loneliness, while the frustrations of his deafness continued to plague him. But he started work on Op. 127 at a time when his creative powers had begun to return with renewed vitality, especially in the larger, "public" forms. He had just completed the *Missa Solemnis*, *Symphony No. 9*, and the *Diabelli Variations*, and had also talked of a Requiem and a Tenth Symphony. His return to the string quartet genre at this time signaled another creative re-awakening, expressed through a more private and intimate ensemble. However, the composer never completed the rest of the larger "public" compositions, intensifying the scrutiny under which his last quartets have been placed. These works, more than the grand choral/symphonic utterances, have come to represent not only the height of Beethoven's genius, but the "summa of instrumental music" universally.

*String Quartet in E-flat Major* is usually considered the most approachable of the five late quartets, in that the listener must come to terms not with extreme complexity, but with dazzling simplicity. Still illuminated by the radiant optimism of the "Ode to Joy," it is thought by some to be the most

serene and harmonious of all of Beethoven's quartets.

Although E-flat Major was, for Beethoven, a key of broad gestures (as in the "Eroica" *Symphony* and the *Piano Concerto No. 5*), the "Maestoso" introduction to the first movement is brief and harmonically naïve. Yet it is not insignificant, as its return throughout the movement is crucial to the overall structure. The themes in the wistful and alarmingly concise "Allegro" are not so much contrasted as drawn together, and, true to Beethoven's late style in general, the formal markers are deliberately obscured; there is no repeat of the exposition and the recapitulation sneaks in unobtrusively. The "Maestoso" passage returns at the beginning of the development section (in G Major), and when it returns again in C Major midway through the development, the composer exploits the ringing resonance of open strings by marking it *fortissimo*.

Beethoven takes the final low E-flat from the cello and from it builds a new chord — a dominant-seventh of 'A-flat' — for the start of the slow movement, the aesthetic centerpiece of the whole quartet. The theme in this variation movement is a sublime melodic arch of eighteen measures, in a slow 12/8, so exquisite in itself that one wonders how the composer will vary it without detracting from the beauty of the original. The first variation simply adorns the theme, while the second transforms it into a carefree dance. The profoundly contemplative third variation ("Adagio molto espressivo") is in the distant, mysterious key of E Major, arrived at not by modulation, but by simply lifting a 'c' to 'c-sharp' and on up until the new tonic is reached. The gently pulsing fourth variation returns to A-flat, again without modulation. A stern and lonely interlude touches on c-sharp minor before a chain of trills in the first violin returns, leading back to tonic for the final, peace-filled variation.

Gentle *pizzicato* chords signal the transition to the *scherzo* in E-flat. It is a study in contrasts, characterized by a hopping figure in the cello, cross rhythms, unexpected silences, and interruptions of meter and speed. The *trio* quickens the tempo into a *presto* whirlwind that eventually runs out of steam and quietly elides into a repeat of the *scherzo*. Just when it sounds like there may be another go-round of the *trio* and *scherzo*, it's abruptly cut off by a short coda (a device similar to that used in the "Scherzo" of *Symphony No. 7*).

Beethoven omitted a tempo indication for the "Finale," leaving it to the discretion of the players. The movement is full of dancing rhythms, gaiety, charm, and an untroubled peasant innocence, mostly at a gentle dynamic level. The "Allegro con moto" coda is an aviary of trills and tremolos, majestically concluded by the simplest of musical gestures, an unadorned authentic cadence.

*Program notes by Luke Howard.*

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

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Festival since 1974 and at the Taos School of Music since 1979, the American also has ongoing series at University of Michigan's UMS and the Orange County Performing Arts Center in California. The Quartet is credited with broadening public awareness and enjoyment of chamber music across North America through educational programs, seminars, broadcast performances, and published articles. It was one of the first ensembles to receive a National Arts Endowment grant for its activities on college campuses. Its commitment to contemporary music has resulted in numerous commissions and awards, among them three prize-winners at the Kennedy Center's Friedheim Awards.

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

The American String Quartet continues to reach a widening audience through its recordings, most recently the complete

Mozart string quartets for MusicMasters/Musical Heritage on a set of matched Stradivarius instruments, released during the 1997/1998 season. The Quartet's diverse activities have also included numerous radio and television broadcasts in fifteen countries, tours to Japan and the Far East, and performances with the Montreal Symphony, the New York City Ballet and

the Philadelphia Orchestra.

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

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

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Christopher O'Riley, piano

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## Program

Monday Evening, January 24, 2000 at 8:00  
Hill Auditorium, Ann Arbor, Michigan

*Piotr Ilyich Tchaikovsky*

### **Symphony No. 4 in f minor, Op. 36**

Andante sostenuto  
Andantino in modo di canzona  
Scherzo: Pizzicato ostinato — Allegro  
Finale: Allegro con fuoco

*Sergei Rachmaninoff*

### **The Isle of the Dead Symphonic Poem for Orchestra, Op. 29**

after the painting by Arnold Böcklin

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

*Alexander Scriabin*

### **Prometheus: Poem of Fire Symphonic Poem for Orchestra, Op. 60**

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The piano used in this evening's performance is made possible by Mary and  
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The Russian National Orchestra appears by arrangement with ICM Artists, Ltd.

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## Symphony No. 4 in f minor, Op. 36

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Kamsko-Votkinsk, Russia

Died November 6, 1893 in St. Petersburg

Those of us ever curious about what composers wanted to express with their music may think we have all the answers in Tchaikovsky's *Symphony No. 4*. After all, didn't the composer write down a detailed program, complete with musical examples, about the meaning of each movement in his work? Everyone who loves Tchaikovsky and *Symphony No. 4* in particular should know this document, contained in a letter dated March 1, 1878, and written by the composer to his friend and benefactor Nadezhda von Meck (to whom the symphony is dedicated).

In our symphony there is a programme (that is, the possibility of explaining in words what it seeks to express, and to you and you alone I can and wish to indicate the meaning both of the work as a whole, and of its individual parts. Of course, I can do this here only in general terms).

The introduction is the *kernel* of the whole symphony, without question its main idea:



This is Fate, the force of destiny, which ever prevents our pursuit of happiness from reaching its goal, which jealously stands watch lest our peace and well-being be full and cloudless, which hangs like the sword of Damocles over our heads and constantly, ceaselessly poisons our souls. It is invincible, inescapable. One can only resign oneself and lament fruitlessly:



The disconsolate and despairing feeling grows ever stronger and more intense. Would it not be better to turn away from reality and immerse oneself in dreams?

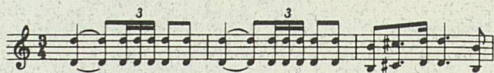


O joy! A sweet, tender dream has appeared. A bright, beneficent human form flits by and beckons us on:



How wonderful! How distant now is the sound of the implacable first theme! Dreams little by little have taken over the soul. All that dark and bleak is forgotten. There it is, there it is – happiness!

But no! These were only dreams, and Fate awakens us from them:



And thus, all life is the ceaseless alternation of bitter reality with evanescent visions and dreamed-of happiness... There is no refuge. We are buffeted about by this sea until it seizes us and pulls us down to the bottom. There you have roughly the program of the first movement.

The second movement of the symphony expresses a different aspect of sorrow, that melancholy feeling that arises in the evening as you sit alone, worn out from your labors. You've picked up a book, but it has fallen from your hands. A whole procession of memories goes by. And we are sad that so much already is *over and gone*, and at the same time we remember our youth with pleasure. We are weary of life. How pleasant to relax and look back. Much comes to mind! There were blissful moments, when

our young blood seethed and life was good. And there were bitter moments of irretrievable loss. It is at once sad and somehow sweet to lose ourselves in the past...

The third movement does not express definite feelings. These are, rather, capricious arabesques, fugitive images which pass through one's mind when one has had a little wine to drink and is feeling the first effects of intoxication. At heart one is neither merry nor sad. One's mind is a blank: The imagination has free rein and it has come up with these strange and inexplicable designs... Among theme all at once you recognize a tipsy peasant and a street song... Then somewhere in the distance a military parade goes by. These are the completely unrelated images that pass through one's head as one is about to fall asleep. They have nothing in common with reality; they are strange, wild and incoherent...

The fourth movement. If you can find no impulse for joy within yourself, look at others. Go out among the people. See how well they know how to rejoice and give themselves up utterly to glad feelings. But hardly have you succeeded in forgetting yourself and enjoying the spectacle of others' joys when tireless Fate reappears and insinuates itself. But the others pay no heed. They do not even look around to see you standing there, lonely and depressed. Oh, how merry they are! And how fortunate, that all their feelings are direct and simple. Never say that all the world is sad. You have only yourself to blame. There are joys, strong though simple. Why not rejoice through the joys of others? One can live that way, after all. \*

Yet as soon as Tchaikovsky wrote down these thoughts, he felt them to be woefully inadequate. So he added the following post-script to his letter:

Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete program that I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all

the time I was composing this symphony last winter, and this was a true echo of my feelings at the time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a good deal. Only the general impression of my passionate and sorrowful experiences has remained....

Tchaikovsky's dilemma has been keenly felt ever since by everyone trying to explain music in words, whether it be their own music or that of someone else. Although it seems that it cannot be done, neither can it be avoided. Instead of engaging in endless (and fruitless) polemics about "program music" and "absolute music," then, we should simply remember that programs, even if provided by the composer, are no more and no less than a first approach to the music; they certainly don't even begin to explain what the composer has actually achieved.

The feelings described in Tchaikovsky's program seem to be no more than a stepping stone for the composer's *musical* imagination. In addition, some of the images Tchaikovsky used may derive from musical sources in the first place: when he spoke about "Fate," he didn't mean "Fate" in general but "Fate" as believed to be portrayed in Beethoven's *Symphony No. 5* (as he wrote in the same letter to Mme von Meck, "The work is patterned after Beethoven's Fifth, not as to musical content, but as to the basic idea"). Similarly, when he said "go out among the people," he probably thought about the people rejoicing to the sound of folk dances in Beethoven's *Symphony No. 6*, or perhaps about the millions embraced by Beethoven in *Symphony No. 9* (although he didn't make these connections explicit in his letter). These seemingly extra-musical images clearly came to Tchaikovsky filtered through a musical tradition in which they were thought to have found expression.

Of course, the symphony's program had a more immediate personal level, one that Tchaikovsky didn't need to spell out to his friend. Mme von Meck knew all about the

turmoil Tchaikovsky had gone through at the time of writing the symphony: 1877 was the year of his disastrous marriage to Antonina Milyukova, which only lasted a few days. Tchaikovsky's correspondence with Nadezhda von Meck (he was never to meet her in person) also began in 1877; the knowledge that there was someone who could truly understand him only made the outburst of his emotions more intense. Still, even here we cannot separate the music from the verbalized emotions, or tell which came first.

Ultimately, what makes Tchaikovsky's *Symphony No. 4* a masterpiece is neither the presence of a program nor the successful musical expression of one. It is rather the sheer musical power of its themes, the force with which they are developed, and the boundless imagination displayed in tonality, rhythm, orchestration, and musical character.

\*English translation by Richard Taruskin, published in *Music in the Western World: A History in Documents*, selected and annotated by Piero Weiss and Richard Taruskin (New York: Schirmer, 1984).

## The Isle of the Dead

### Symphonic Poem for Orchestra, Op. 29

after the painting by Arnold Böcklin

Sergei Rachmaninoff

Born April 1, 1873 in Semyonovo, Russia

Died March 28, 1943 in Beverly Hills

Rachmaninoff and Scriabin, born only a year apart, were classmates at the Moscow Conservatory. Yet their styles and personalities were totally different: Scriabin's mystical theories and bold harmonic experiments were utterly alien to Rachmaninoff. Each man developed a reputation as a pianist-composer whose programs consisted almost entirely of their own works and had little contact with each other after they had left school. That is why it was such a momentous event when, after Scriabin's untimely death in 1915, Rachmaninoff went on a tour

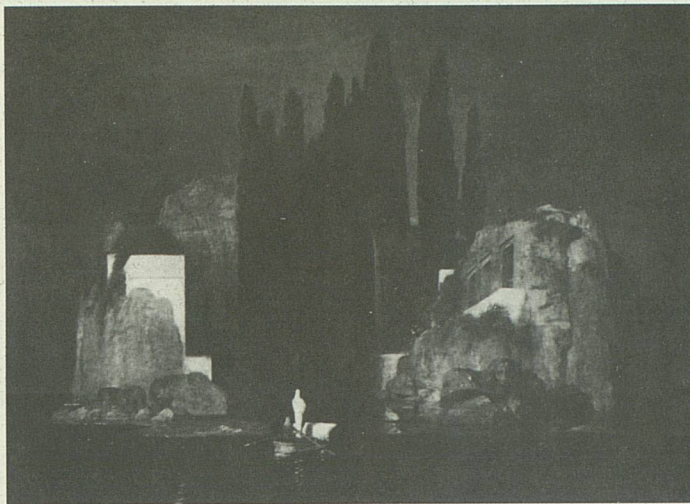
of Russia with a series of all-Scriabin programs. This shocked a lot of people since Rachmaninoff's interpretation was often diametrically opposed to Scriabin's, yet the tribute to a deceased colleague (to the benefit of Scriabin's widow and children) was one of the musical sensations of the day.

In the symphonic poem *The Isle of the Dead*, Rachmaninoff made a rare foray into the world of impressionism (although he might have been the last to admit to it). It came as quite a surprise between the expansive Romanticism of *Symphony No. 2* and the dazzling virtuosity of *Piano Concerto No. 3*.

The work was inspired by a painting, *The Isle of the Dead (Die Toteninsel)*, by Arnold Böcklin (1827-1901), who was born in Switzerland but spent most of his life in Italy. He was famous in his own time for his fantastic fighting centaurs and his voluptuous satyrs and naiads frolicking among lush Mediterranean landscapes. According to art historian Ulrich Finke, *The Isle of the Dead* was "much admired as the symbol of the *fin-de-siècle* (end-of-the-century) mood. The picture shows a boat, with two figures in it, approaching an island. On the island, a group of tall cypresses is surrounded by huge rocks, in whose sides large chambers have been carved out. The two people in the boat are taking a coffin to bury on the island. The tone of the picture is dark and lugubrious; it has none of the exuberance of some of Böcklin's other canvases.

Rachmaninoff first saw Böcklin's picture in a black-and-white reproduction in 1907. At this point in his life, he was living in Dresden, having quit his post as conductor at the Bolshoi Theatre in Moscow, and decided to devote himself to composition. His friend Nikolai Struve, a Russian of German descent who was also living in Dresden at the time, suggested that he translate his reaction to Böcklin's painting into music.

Rachmaninoff was usually a slow worker, but this time the ideas came rushing to him and he finished the symphonic poem in



*Isle of the Dead* by Arnold Böcklin

just a few months. He later described how, in that particular instance, he didn't have to build up the piece from individual themes and worry about fitting them together; rather, the piece was conceived in his head as a whole and had only to be written down.

Although the boat moves slowly on the water, the main feeling Böcklin's picture projects is one of immobility, focussing on death and eternal silence. At the beginning of his symphonic poem, Rachmaninoff gave a perfect musical expression of this immobility; however, his musical instincts prompted him to introduce some degree of contrast later in the work.

Almost exactly half of the twenty-minute work is devoted to an even motion in the asymmetrical 5/8 meter, perhaps representing unequal oar-strokes in the boat. This music is gloomy, mysterious, and totally in keeping with Böcklin. Then, something happens. The 5/8 meter changes to 3/4; the simple scales and accompaniment figures that have made up much of the musical material so far give way to full-fledged melodies in the woodwinds and a particularly soaring one in the strings. For about five minutes, we are transported into a different world; Rachmaninoff spoke about a "life" theme and, in fact, this music bursts with life and energy.

And then again something happens. The violins and the clarinets start repeating a four-note motif that is none other than the beginning of the Gregorian chant "Dies irae" (the Sequence from the *Mass of the Dead*). Since Berlioz' *Symphonie fantastique* (1830), many composers have used this famous melody in non-liturgical works as a symbol of death (for instance, Liszt in *Totentanz* and Saint-Saëns in *Danse*

*macabre*). Rachmaninoff was to return to this melody in several of his later works, including the *Rhapsody on a Theme of Paganini* (1934) and the *Symphonic Dances* (1940). In *The Isle of the Dead*, he merely hinted at it by quoting the first notes. The various instruments (including a solo violin) play these notes at various speeds, often simultaneously. In rapid motion, the melody becomes figuration, and the special instrumentation (string *tremolos*, bass *pizzicatos*, muted horns, soft chords in the harp) produce a singular sound effect. The initial 5/8 music then returns to fade away *pianissimo*; perhaps the boat is now leaving the island without the coffin.

Böcklin's picture left many details unclear; it was intended as an enigma, as the artist himself had said, "a picture for dreaming about." In the symphonic poem, then, we have Rachmaninoff's dream about Böcklin's picture. According to Rachmaninoff's biographer Geoffrey Norris, "it is... a highly dramatic, and in a sense free and expanded, interpretation of the painting." It is significant that Rachmaninoff was inspired by a black and white reproduction of the picture. When later he saw the original, he was a little disappointed: the reproduction, evidently, left more room for dreams.

## Prometheus: Poem of Fire Symphonic Poem for Orchestra, Op. 60

Alexander Scriabin

Born January 6, 1872 in Moscow

Died April 27, 1915 in Moscow

*Prometheus: Poem of Fire* is also sometimes referred to as Scriabin's *Symphony No. 5*, although it doesn't even remotely resemble a symphony – not any more, by the way, than do *Symphonies Nos. 3 and 4*, better (and more appropriately) known as *The Divine Poem* and *The Poem of Ecstasy*. All three “poems” are part of Scriabin's monumental attempt to set his unique mystical visions to music that was universal in scope and revolutionary in sound.

Prometheus, the Titan (demi-god) of Greek mythology who stole the fire from the gods of Olympus to give it to humanity, was, of course, no stranger to music history. Beethoven's ballet, Schubert's song and Liszt's symphonic poem all celebrated the hero's courage and independent spirit. But none of them identified with him as deeply as did Scriabin, for whom – as biographer Faubion Bowers has pointed out – Prometheus the fire-bearer was the same as Lucifer, the Judeo-Christian God's fallen angel, whose name means “light-bearer.” It is typical of Scriabin's contradiction-ridden personality that on another occasion, he likened Prometheus to Christ – after all, they were both divine *and* human, and had to suffer in punishment for their good deeds.

The myth of Prometheus, then, took on a truly cosmic significance for Scriabin who – as a follower of the theosophical movement – was positively obsessed with the idea of reaching out to Infinity and uniting with the Universe. These ideas – which had also been at the root of *The Divine Poem* and *The Poem*

Will (Human)  
Red (Intense)

Diversification of Will  
Deep Red

Lust or Passion  
Rose (or Steel)

Humanity  
Flesh (Glint of Steel)

Movement of Spirit  
Into Matter  
Violet or Lilac

Will (of the Creative Spirit)  
Violet or Purple

Will (of the Creative Spirit)  
Violet or Purple

Creativity  
Bright Blue or Violet

Will (of the Creative Spirit)  
Violet or Purple

Creativity  
Bright Blue or Violet

Contemplation  
Blue (or Pearly Blue)

Contemplation  
Blue (or Pearly B')

Creative Play  
Orange

Joy  
Yellow

Matter  
Green  
A

Dreams  
Sky Blue  
(Moonshine or Frost)

Creativity  
Bright Blue or Violet

of *Ecstasy* – attained the highest point of their development in *Prometheus: Poem of Fire*, which turned out to be the last major orchestral work Scriabin was able to complete.

The composer's extreme ambitions called for extremely large performing forces: in addition to the large orchestra, *Prometheus* includes a concerto-sized piano solo, a mixed chorus, and – extraordinarily – a “color organ.” The latter was a device built for Scriabin by an electrical engineer named Alexander Mozer according to the composer's specifications. Depressing one of the color organ's keys caused the corresponding color to be projected on a screen. Scriabin had a very strong perception of synesthesia; i.e. he firmly associated specific pitches to colors. His color scale was as follows:

|    |              |    |               |
|----|--------------|----|---------------|
| C  | red          | G  | rosy orange   |
| C# | violet       | G# | violet purple |
| D  | yellow       | A  | green         |
| D# | steel        | A# | steel         |
| E  | pearly white | B  | pearly blue   |
| F  | dark red     |    |               |
| F# | blue         |    |               |



The color organ plays from the first measure of *Prometheus* to the last. At the same time, the sounds of the orchestra seem to repeat Prometheus' creative act by moving from an inchoate primordial state to gradual articulation of life's sorrows, passions and delights. The various themes of the work were described by Scriabin as "Joy of Life," "Intense Desire," "Ego," etc.

Faubion Bowers began his description of *Prometheus* with the following observation:

The arrangement A, D#, G, C#, F#, B, the so-called mystic chord of fourths augmented, diminished and perfect, opens the piece. It is the Ur-chord of many chords in *Prometheus*. Its distribution is so wide, releasing such unusual resonances ('G' lies at the bottom, which throws the ensuant overtones out of line), that Scriabin used to defy anyone to repeat it after him by ear.

The piano solo, which enters soon thereafter, symbolizes Prometheus himself, the fierce individual with uncommon gifts and aspirations as the mysterious blue of the introduction gives way to the color of steel. The music subsequently explores the joyful, even erotic aspects of existence. A solo violin gives the piano a "feminine" response. The excitement keeps rising and reaches its peak; the color red becomes predominant on the screen. Near the end, the wordless chorus enters "with a dazzling burst of sound" (Scriabin's performance instruction), with their vowels carefully matched to the color organ. (Scriabin was familiar with Arthur Rimbaud's famous sonnet in which the French poet assigned different colors to each vowel in the alphabet; Scriabin's associations, however, were different from Rimbaud's.)

Out of the chromatic maze – and we shouldn't forget that the musical term "chromatic" comes from the Greek word for color – a pure and radiant F-sharp-Major sonority emerges unexpectedly to conclude the piece as the color organ returns to the bright blue light of the beginning.

*Program notes by Peter Laki.*

**M**ikhail Pletnev is an artist who defies simple classification, although his early career matched the musical establishment's expectations for a virtuoso pianist of the Russian School. While pursuing a high-profile career as a concert pianist, he made his debut as a conductor in the Soviet Union in 1980 and went on to make guest appearances with many of the leading orchestras there. Born in Archangel, Russia, in 1957, the child of musicians, he grew up in Kazan. At the age of 13 he transferred to the Central School of Music and, in 1974, entered the Moscow Conservatory, studying under Jacob Flier and Lev Vlasenko.

Mr. Pletnev was the Gold Medal and First Prize winner at the 1978 Tchaikovsky International Piano Competition in Moscow when he was only 21. His prize resulted in early international recognition and, in 1988, an invitation from President Mikhail Gorbachev to perform at the superpower summit in Washington.

The ensuing friendship with President Gorbachev gave Mr. Pletnev the historic opportunity in 1990 to realize his long-held dream of forming an orchestra independent of the government. Attracted by Mr. Pletnev's reputation and his vision of a new model for the performing arts in Russia, many of the finest musicians in the country offered their services: the Russian National Orchestra was born. Since its inception until September 1999, Mr. Pletnev served as the RNO's music director and principal conductor, establishing the orchestra at the very front rank of world ensembles. At the start of the current season he became the orchestra's Conductor Laureate and will continue his association with the RNO as both conductor and piano soloist.

While Mr. Pletnev's conducting career is primarily focused on the RNO, he also makes appearances as guest conductor with such prestigious orchestras as the

Philharmonia, the London Symphony Orchestra, the City of Birmingham Symphony Orchestra, the Oslo Philharmonic and the Los Angeles Philharmonic.

Firmly established as one of the great pianists of our time, Mikhail Pletnev continues to perform regularly as soloist and recitalist in the music capitals and major festivals of Europe, Asia and his native Russia. He has appeared with Bernard Haitink, Riccardo Chailly, Kurt Sanderling, Neeme Järvi, Herbert



Mikhail Pletnev

Blomstedt, Lorin Maazel and the Bayerische Rundfunk Symphony Orchestra, Christian Thielemann and the Israel Philharmonic, Daniele Gatti and the Santa Cecilia Orchestra (Rome), Libor Pesek and the Czech Philharmonic, Carlo Maria Giulini and the Chamber Orchestra of Europe, and Claudio Abbado and the Berlin Philharmonic at the New Year's Eve Concert 1997 in Berlin. His frequent appearances as soloist with the Philharmonia Orchestra include performances under Leonard Slatkin and Vladimir Ashkenazy in 1999 and Tchaikovsky's complete works for piano and orchestra in 2000.

Mr. Pletnev's recordings have received numerous prizes, including a 1996 Gramophone Award for his discs of Scarlatti's Piano Sonatas (EMI/Virgin Classics). His unrivaled interpretations of his own piano transcriptions of Tchaikovsky's *Nutcracker Suite* and *Sleeping Beauty* have been selected alongside his recordings of the Tchaikovsky *Piano Concerto No. 2* and *The Seasons* for release on Philips' "Great Pianists of the 20th Century" series. In 1997 he became an exclusive Deutsche Grammophon recording artist with the release of a highly praised Chopin recital. This has been followed by an

*Hommage à Rachmaninoff* (featuring works of Beethoven, Mendelssohn, Chopin and Rachmaninoff performed one of the great pianist/composer's own Steinway pianos in Lucerne); a Liszt album (the *b-minor Sonata* and the *Dante Sonata*); and a disc of keyboard sonatas by C.P.E. Bach. His most recent release is an album of works by Grieg, including the first recording of the composer's recently discovered Seven Fugues.

Mikhail Pletnev's creativity extends to composing. His works include *Triptych for Symphony Orchestra*, *Fantasy on Kazahk Themes for Violin and Orchestra*, *Capriccio for Piano and Orchestra* and, most recently, a *Concerto for Viola and Orchestra*, premiered by Yuri Bashmet with the Russian National Orchestra in December 1998.

His stature in Russia has been recognized by President Yeltsin, who in 1995 awarded Mr. Pletnev the first State Prize of the Russian Federation, an honor that was again bestowed on him in 1996.

*Tonight's concert marks the second appearance of Mikhail Pletnev under UMS auspices.*

Born in 1981, **Francesco Tristano Schlimé** began his piano studies at age seven at the Conservatoire de Musique de Luxembourg, where under the instruction of Béatrice Rauchs, a former semi-finalist of the Queen Elizabeth of Belgium Competition, his early talent was recognized with high honors in piano, jazz piano, and chamber music. He continued his studies under Jean-Claude Vanden Eynden at the Conservatoire Royal in Brussels, where at fourteen he was awarded first prize in piano with special distinction.

In 1997 Mr. Schlimé was invited to spend a semester at the Academy of Music in Riga, Latvia, where he studied with Trofils Bikis. He also enjoyed the instruction of professors Oleg Malov and Valerian



Francesco Tristano Schlimé

Vishnevsky from St. Petersburg and of the conductor-pianist Mikhail Pletnev from Moscow.

Before leaving for the US, Mr. Schlimé completed a year's studies at the Conservatoire du Centre de la

Ville de Paris, where as a student of Emile Naoumoff he was unanimously awarded the Prix de la Ville de Paris in chamber music. He is currently enrolled at The Juilliard School in NY in the class of pianist Jerome Lowenthal.

*Tonight's performance marks the debut of Mr. Schlimé under UMS auspices.*

In the span of less than ten years, the **Russian National Orchestra (RNO)** has established itself at the very front rank of world ensembles. Founded in 1990 following sweeping changes in the former USSR, the RNO includes many players from the principal ranks of the major Soviet orchestras, most of them soloists in their own right.

The RNO's first concert in November 1990 was met with tremendous public and critical acclaim, and the orchestra was offered a recording contract on the spot. This led to the RNO's first compact disc, Tchaikovsky's *Symphony No. 6, "Pathétique,"* released in 1991. *Gramophone* called the recording "an awe-inspiring experience: should human beings be able to play like this?" and listed it as the best recording of the "Pathétique" Symphony in history.

The RNO was in immediate demand throughout the music world and became the first Russian orchestra to play at the Vatican and to tour Israel. Other touring

engagements have taken the RNO to the United States, Asia and Europe; such major music festivals as Edinburgh, Lucerne, Athens and Sydney, and the 1996 Olympic Arts Festival in Atlanta. Of the Orchestra's 1996 debut at the BBC Proms in London *The Evening Standard* wrote, "...they played with such captivating beauty that the audience gave an involuntary sigh of pleasure."

In 1993 the RNO signed an exclusive recording agreement with Deutsche Grammophon which has resulted in a series of highly acclaimed recordings of works by Russian and European composers. The RNO's 1994 recording of Rachmaninoff's *Symphony No. 2* has been called "breathtakingly beautiful...this has no, and may never have, any serious rivals" (*Classic CD*). *Gramophone* called the RNO's 1995 recording of Prokofiev's *Cinderella* "one of the best records not only of the year but of the 1990's." *Classic FM* magazine awarded Romantic Record of the Year honors to the RNO's 1998 recording of Rachmaninoff's *Symphony No. 3*. The orchestra's newest releases, the complete Tchaikovsky ballet *The Sleeping Beauty* and a Scriabin album featuring the *Symphony No. 3* and the *Poem of Ecstasy*, are likewise garnering exceptional reviews.

The RNO is privately funded and free of government control. It is governed by a board of trustees consisting of members of leading multinational and Russian companies, and other distinguished persons. The RNO has won the support of a growing number of companies and individuals throughout the world. It has been called "a major miracle" by *Time Out New York* and classical music's "feel-good story of the decade" by *International Arts Manager*.

*Tonight's concert marks the second appearance of the Russian National Orchestra under UMS auspices. The RNO made its debut in March, 1998 under the direction of Maestro Pletnev with violinist Gil Shaham.*

## Russian National Orchestra

Vladimir Spivakov  
*Music Director and Principal Conductor*

Mikhail Pletnev  
*Founder and Conductor Laureate*

Andrey Boreyko, Dmitri Liss, Robert Bachmann  
*Associate Conductors*

### First Violins

Alexei Bruni,  
*Concertmaster*  
Vladimir Lukianov,  
*Associate Concertmaster*  
Elena Adjemova  
Natalia Anurova  
Margarita Peletsis  
Konstantin Komissarov  
Fyodor Shevrekouko  
Roufina Yefimova  
Igor Akimov  
Leonid Akimov  
Azer Lioutfaliev  
Alexander Poliakov  
Sonya Kashkarova  
Natalia Fokina  
Edvard Yatsoun  
Igor Tikhonov

### Second Violins

Sergei Starcheus,  
*Principal*  
Konstantin Stoliarevski,  
*Associate Principal*  
Vladimir Lundin  
Pavel Gorbenko  
Irina Simonenko  
Ludmila Murina  
Marina Sloutskaia  
Alexei Morilov  
Alexander Kulnitski  
Andrei Nikulin  
Olga Kiseleva  
Evgenie Feofanov  
Mikhail Simski  
Evgenie Durnovo

### Violas

Alexander Bobrovski,  
*Principal*  
Alexander Petrov,  
*Associate Principal*  
Kirill Belotsvetov  
Sergei Doubov  
Sergei Bogdanov  
Olga Souslova  
Larisa Ogandjanova  
Stanislav Koriakin  
Alexander Joulev  
Lev Leushin  
Maria Goryunova  
Valentin Krasilnikov

### Cellos

Ernst Pozdoyev, *Principal*  
Alexander Gotgelf,  
*Associate Principal*  
Alexander Goriunov  
Igor Labutin  
Nikolai Silvestrov  
Mikhail Mostakov  
Alexander Ostroukhov  
Igor Sitnikov  
Oleg Smirenikov  
Sergei Naumov

### Double Basses

Roustem Gabdullin,  
*Principal*  
Nikolai Gorbunov,  
*Associate Principal*  
Sergei Kornienko  
Vyacheslav Mikhailov  
Miroslav Maksimiuk  
Ivan Amosov  
Aare Suss  
Gennady Krutikov

### Flutes

Sergei Bubnov, *Principal*  
Vladimir Shamidanov  
Oleg Khoudakov

### Oboes

Vladimir Tambovtsev,  
*Principal*  
Petr Fedkov  
Vladimir Schetinin

### English Horn

Vladimir Gavrilov

### Clarinets

Igor Panasiuk, *Principal*  
Igor Yeremin  
Evgenie Kamuishev

### Bassoons

Alexander Petrov,  
*Principal*  
Alexei Sizov  
Gennadi Shamin  
Boris Zotov

### French Horns

Igor Makarov, *Principal*  
Alexander Rayev  
Victor Bushuyev  
Askar Bissembein  
Vladimir Slabchuk  
Vladimir Pavliuk

### Trumpets

Vladimir Pushkarev  
Ivan Maloshtanov  
Andrei Ikov

### Trombones

Anatoli Skobelev,  
*Principal*  
Valeri Golikov  
Igor Bakanov  
Vyacheslav Pachkaev

### Tuba

Alexander Kazachenkov

### Harp

Svetlana Paramonova

### Keyboard

Leonid Ogrinchuk

### Percussion

Valery Polivanov,  
*Principal*  
Alexander Suvorov  
Yuri Gridasov  
Leonid Lysenko  
Victor Smolianinov  
Vladimir Kalabanov

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 Kathleen Operhall, *Co-Manager*  
 Donald Bryant, *Conductor Emeritus*

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 Debra Joy Brabenc  
 Ann Burke  
 Susan F. Campbell  
 Young S. Cho  
 Laura Christian  
 Cheryl D. Clarkson  
 Marie A. Davis  
 Kathy Neufeld Dunn  
 Kathryn Elliott-Hudson  
 Laurie Erickson  
 Patricia Forsberg-Smith  
 Keiko Goto  
 Deirdre Hamilton  
 Meredyth Jones  
 Heidi Laura  
 Mary Kay Lawless  
 Carolyn Leyh  
 Loretta Lovalvo  
 Melissa Hope Marin  
 Linda Selig Marshall  
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 Margaret Peterson  
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 Jeannine Scott  
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 Sue Ellen Straub  
 Barbara Hertz Wallgren  
 Rachelle Barcus Warren  
 Margaret Warrick  
 Mary Wigton  
 Linda Kaye Woodman  
 Kathleen Young  
 Denise Rae Zellner

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Mary Jo Baynes  
 Wendy Bethune  
 Paula Brostrom  
 Laura Clausen  
 Joan Cooper  
 Deborah Dowson  
 Jeanette Luton Faber  
 Judy Fettman  
 Marilyn Finkbeiner  
 LeAnn Eriksson Guyton  
 Hilary Haftel  
 Nancy Ham  
 Lisa Hills  
 Wilma Hoch  
 Carol Hohnke  
 Mary Halbeisen  
 Kerith Lee  
 Jean Leverich  
 Cynthia Lunan  
 Beth McNally  
 Carol Milstein  
 Joan L. Morrison  
 Holly Ann Muenchow  
 Nancy L. Murphy  
 Lisa Michiko Murray  
 Kathleen Operhall  
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 Cindy Shindlecker  
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 Cynthia Sorensen  
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 Fr. Timothy J.  
 Dombrowski  
 Philip Enns  
 Stephen Erickson  
 John W. Etsweiler, III  
 Steve Fudge  
 Albert P. Girod, Jr.  
 Roy Glover  
 Arthur Gulick  
 Robert Hamel  
 Steven J. Hansen  
 Stephen Heath  
 Knut Rosenkrands Hill  
 Derek Jackson  
 Douglas Keasal  
 Robert Klaffke  
 Gregor Koso  
 Robert MacGregor  
 John Mulcrone  
 Mike Needham  
 Steve Pierce  
 Phillip Rodgers  
 Matthew Rush  
 Thomas Sheffer  
 Scott Silveira  
 Elizabeth Sklar  
 Daniel Sonntag  
 James Van Bochove

**Basses**

Nath Anderson  
 Howard Bond  
 Harry Bowen  
 Daniel Burns  
 Kee Man Chang  
 George Dentel  
 Robert Edwards  
 Don Faber  
 Philip Gorman  
 Charles T. Hudson  
 Michael Khoury  
 Matthew Laura  
 Mark Lindley  
 George Lindquist  
 Rod Little  
 Lawrence Lohr  
 Charles Lovelace  
 Joseph D. McCadden  
 John Middlebrooks  
 Gerald Miller  
 Michael Pratt  
 William Premin  
 Sheldon Sandweiss  
 Curt Scott  
 Michael Semaan  
 John T. Sepp  
 Fred Shure  
 William Simpson  
 Rodney Smith  
 Jeff Spindler  
 Robert Stawski  
 Jayme Stayer  
 Robert D. Strozier  
 Jack L. Tocco  
 Terril O. Tompkins

Please refer to UMS Annals, page 25, for biographical information on the **UMS Choral Union**.

*Tonight's performance marks the UMS Choral Union's 378th appearance under UMS auspices.*

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## Program

Saturday Evening, January 29, 2000 at 8:00  
Lydia Mendelssohn Theatre, Ann Arbor, Michigan

*Johannes Brahms*

I  
Wir wandelten, Op. 96, No. 2  
Alte Liebe, Op. 72, No. 1  
Das Mädchen spricht, Op. 107, No. 3  
Wie Melodien zieht es mir, Op. 105, No. 2  
Immer leiser wird mein Schlummer, Op. 105, No. 2  
Ständchen, Op. 106, No. 1  
Mädchenlied, Op. 107, No. 5  
Es träumte mir, Op. 57, No. 3  
Botschaft, Op. 47, No. 1

*Hugo Wolf*

II  
**Mörrike Lieder**  
Auf einer Wanderung, No. 15  
Verborgtheit, No. 12  
Nimmersatte Liebe, No. 9  
Das verlassene Mägdlein, No. 7  
Der Gärtner, No. 17  
Lebe Wohl, No. 36  
Er ist's, No. 6

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

*Wolf*

III  
Nixe Binsefuss, No. 45  
Schlafendes Jesuskind, No. 25  
Der Knabe und das Immelein, No. 2  
Begegnung, No. 8  
In der Frühe, No. 24

*Gabriel Fauré*

**IV**

Clair de lune, Op. 46, No. 2  
 Chanson d'amour, Op. 27, No. 1  
 Mandoline, Op. 58, No. 1  
 Après un rêve, Op. 7, No. 1  
 Fleur jetée, Op. 39, No. 2

*Richard Strauss*

**V**

**Vier Lieder, Op. 27**

Ruhe meine Seele  
 Heimliche Aufforderung  
 Morgen  
 Caecilie

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

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

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



## Program Notes

Tonight's program promises a feast for art-song lovers. All four composers chosen by Ms. Hendricks are nothing less than indispensable to any discussion of the repertoire for voice and piano. While they all have romantic expression as a common goal, the composers have each selected individual and diverse paths to that end. Each of these prolific gentlemen has developed a distinctly audible and personal style in his songwriting, and it is clear that the whole world of the voice recital would be infinitely poorer without any one of these important signatures.

I For Brahms, writing songs was a constant occupation. Few years of his adult life passed without the composition of several groups of *lieder*. He has bequeathed us two hundred solo songs, dozens of vocal duets and quartets, as well as two dozen arrangements of German folk-songs. In his younger years, he tended to look backward, and to continue Schubert's legacy, concentrating on the strophic song, holding developments in form and texture at bay. Tonight's group of nine songs are from the latter half of Brahms' life however, and among them we find not only the aforementioned strophic form (*Mädchenlied*, *Das Mädchen spricht*, *Wie Melodien*) but striking examples of modified *da capo* form (*Botschaft* and *Ständchen*), as well as Brahms' newest approach to form, the "through-composed" songs such as *Wir Wandelten* and *Es träumte mir*, wherein Brahms rhapsodizes without feeling the necessity unify or reiterate previous material. (These "free-wheeling," "through-composed" songs are a departure from the composer's norm.) To Brahms, the folksong was the purest of all vocal expressions, and probably



for this reason, his art song muse was a conservative one at heart. Accessible melodies, straightforward sentiments, only occasional chromaticism — these describe the native music of his country as well as Brahms' own creations for voice. The piano's role can be seen in this light also: challenging, underlining, always a pleasure to perform, yet rarely does Brahms give the pianist extended introductions or epilogues, rarely does the pianist tell us anything not stated directly by the voice. As with his idol, Schubert, Brahms has enhanced the pianist's vocabulary, but at the same time, the pianist's role remains that of an accompanist, albeit a lucky one.

One cannot read a word about Brahms' *lieder* without encountering a sentence which maligns his choice of poetry. (Again, the same charge is often leveled at Schubert.) But what makes a text appropriate fodder for a musical setting? Brahms' poems seem to cry out for music. The composer sensed this and let them inspire him freely.

He never chooses to paint a single word; rather each stanza's music captures the general emotional atmosphere, an envelope, if you will, for all the words and an investigation of none of them specifically. Certain texts will allow this treatment, and it was to these Brahms gravitated. These texts would never have been immortal on their own, but limned with Brahms' music, they become ennobled and valuable. If this is second-class poetry, so be it. Anything more intellectual or specific would derail Brahms' ideas about song.

## II / III

It is marvelous to proceed directly from Brahms to the songs of Hugo Wolf, for these two composers inhabited the same city at the same time, attended the same concerts,

knew the same people — and thoroughly detested each other both personally and professionally! By juxtaposing these polar opposites, Ms. Hendricks allows us to appreciate their intrinsic differences in musical philosophy to the maximum. The necessary word to describe the difference between Brahms and Wolf is a short but mighty one: Wagner. It seems as though all composers from Wagner's time on can be described as either joining or opposing "The Master" (whether or not they themselves acknowledged this). Hugo Wolf is often called "the Wagner of the *Lied*"; Brahms would no doubt withdraw all of his music rather than submit to this comparison. What do we mean by Wagner's influence? The list of his principles is as long as his operas, but the ones we need to understand in order to appreciate Wolf's songs are but few. Wagner used the orchestra, Wolf used the piano, but therein lies their only difference. First, the folksong's simplicity was no ideal for the complex Richard Wagner, and he used chromatic harmony freely and consummately so, creating a new vocabulary for theorists, a new world of sounds for his audiences. Strauss (whom we will encounter later this evening), Humperdinck, Berg, Schönberg — the list is endless and includes Hugo Wolf — used these same harmonies and in this aspect their music is indistinguishable from Wagner's. Secondly, the respective roles of voice and accompaniment were forever changed by Wagner's credo. Under this system, the orchestra in the opera house and the keyboard in the concert hall tell us virtually all we need to know.

With Wolf's songs, the pianist is the lighting, the costumes, the characters' movements on stage. Yet more important, the



piano tells us what the singer feels, not only what she says. Wolf's keyboard is the psyche of the singer, and Wolf would never put pen to paper until he felt he had "entered" into the psychology of the poet. Last and crucial to our appreciation of Wolf's *lieder* is the way in which the text is handled. Wolf uses an infinite variety of rhythms and pitches in the voice part. One cannot really speak of "a tune" the way we can with his archrival Brahms. This complexity is employed for one purpose only: to completely embody the way the words would be spoken. One never encounters prosody problems with Wolf (or Wagner);

German-speaking audiences hear the language sung precisely as it would be declaimed. If you like words and investigative psychology, Wolf is your songwriter; if you require melody and prefer the most inclusive overview possible, help yourself to Brahms. Tonight you are offered a well-balanced meal of both.

Wolf chose exclusively great poets for his songs, and in fact his work is organized and named according to poet. Accordingly, we have the "Goethe Songbook," the "Eichendorff Songbook," the "Michelangelo songs," and tonight Ms. Hendricks offers us a diverse selection from the fifty-five songs which comprise the "Mörike Songbook." This was the first collection to achieve popularity and it launched Wolf's career in Vienna. To truly understand Wolf's priorities, we need only look at the title page of this opus: "Fifty-five poems of Edward Mörike, set to music by Hugo Wolf." The composer insisted on receiving "second billing," and placed the poet's picture on the book's cover.

The dozen *Mörikelieder* we hear tonight range from intimate sacred expression (*Schlafendes Jesuskind*), a tortured lover's farewell (*Lebe Wohl*), to the silliness of

young love (*Der Gärtner* and *Der Knabe und das Immelein*) and the metaphormosis of a country walk into a communion with one's creator (*Auf einer Wanderung*). In all cases, Wolf immediately captures the essence and the psychological implications he believes are under the words from the first bar. You may not carry these tunes into the lobby at intermission, but you may find yourself remembering the experience of each song for quite some time.

#### IV

This charming group of five songs of Gabriel Fauré shows us two sides of this unique composer. Because Fauré lived an exceptionally long life, he had time to develop and evolve. As with Brahms and Wolf, he wrote songs continually during his career, and it is not difficult to perceive three distinct styles in his song composition. At first, Fauré inherited the Romantic French tradition from his colleagues Massenet and Gounod. *Chanson d'Amour*, the popular *Après un rêve*, and *Fleur jetée* all come from this first period of songwriting. The texts are

intensely personal, just a bit sentimental, and they cry out for musical treatment. Never very dramatic at heart, the last of these three, the finale to tonight's group, is one of the few excursions Fauré made into the angry, vengeful world of the jilted

lover. These three song gems could easily be interpolated into the operas *Faust* or *Manon*, and we would scarcely notice.

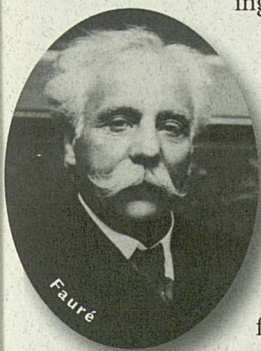
With Fauré's discovery of the poetry of Paul Verlaine, a second style was born, and you will hear an enormous difference with

tonight's two songs from this middle period, *Clair de lune* and *Mandoline*. Tired of the sentiments and excesses of Romanticism, Fauré began to refer to the purity and simplicity of a Greek temple as his goal. He was intensely drawn to the courtly world of eighteenth-century France which Verlaine was describing. This perfect union of Verlaine and Fauré is a late nineteenth-century look at the paintings of Watteau and Fragonard, canvases created a century earlier. The elegance, the wit, the sophistication are nowhere to be found in this group's other three songs. *Clair de lune* is particularly interesting, for the composer fashioned a classical minuet for the piano as an independent solo. The piano is the canvas, the voice is the curator describing it for us. This unique assignment of roles is very reminiscent of Hugo Wolf, but Fauré would deny to his death any pernicious Wagnerian influences in his work.

#### V

Richard Strauss, the last of tonight's composers, has left us the same amount of songs as Brahms. We know from the success of his many operas and their permanent place in the international repertoire that music with text was Strauss' greatest inspiration. This is not to minimize his contributions to the symphonic repertoire, only to suggest a slight preference on this composer's part. Married to an accomplished singer and serving as her concert accompanist gave Strauss a living laboratory for the creation of his two hundred songs. It is entirely fitting that tonight's concert conclude with Strauss *lieder*, for his style combines so many elements previously displayed on tonight's recital.

Although writing for the keyboard, the fullness and sonority of the large orchestra was never far from Strauss' mind, and as a result these accompaniments are generous



and colorful, (and never easy!) He helped himself liberally to Wagner's chromaticism, but added a clarity and a contrapuntal element not often found in Wagner or Wolf. When the mood calls for it, Strauss is capable of producing a simple, childlike melody reminiscent of Mozart or

Schubert. At the same time he manages to find rhythms for the words which, while perhaps not the equal of Wolf's, convincingly fuse text and music. Strauss can be charming, adorable, quicksilver in his senti-

ment, and then just as competently find majesty and sobriety as you will hear in tonight's first song. He has chosen great poetry for one opus and unimportant trifles for another, and he himself admitted to writing the music first, and then searching for a poem which would require it. This is perhaps not the most accepted method of composing a song, but he succeeds most of the time, justifying both words and music remarkably.

Op. 27 which we hear complete this evening was written in 1894 and orchestrated by the composer three years later. Ms. Hendricks has slightly re-arranged the order so as to finish with the brilliant *Caecilie*. *Ruhe, meine Seele* is one of Strauss' most Wagnerian creations, proceeding at an inhumanly slow pace and suggesting torment on a global scale. The first of this set's two invitations, *Heimliche Aufforderung* differs from most of the love songs we know and enjoy, for here the lovers are old friends, experienced adults, meeting after some time apart, loving in a way which only experience can provide. This is more of an aria than a song, and this invitation would be very difficult to refuse. *Morgen* is to Richard Strauss what *Clair de lune* was to Fauré and both songs

are equally unique in the repertoire: this is a piano solo, over which the voice blissfully describes a kind of paradise for two. Time seems to stop, whether we understand the title as tomorrow or as a life beyond this one. Finally, Hart's poem *Caecilie* has inspired Strauss to compose a whirlwind of a song—fast, impulsive, thrilled and thrilling—and please note, no offer of marriage, family or forever is forthcoming, just a threefold “come live with me.” Even today, a century later, this request seems to throw caution to the winds.

*Program notes by Martin Katz.*

**A**s both a soprano of world-wide renown and a leading human rights activist, **Barbara Hendricks** has made an indelible contribution to international cultural and humanitarian life. Since making her operatic debut in 1974, Ms. Hendricks has become one of the most beloved and esteemed artists of her time.

Barbara Hendricks was born in Stephens, Arkansas and received her Bachelor of Music degree at The Juilliard School, where she studied with mezzo soprano Jennie Tourel. Earlier, she had completed her studies at the University of Nebraska, where she received, at the age of 20, a Bachelor of Science degree in Mathematics and Chemistry.

Barbara Hendricks made her operatic debut with the San Francisco Opera in 1974 in a production of Cavalli's *L'Ormindo* and went on to appear at all major opera houses throughout the world including the Paris Opera, the Metropolitan Opera, and La Scala in Milan. Susanna in *Le Nozze di Figaro* was her debut role at the operas of Berlin (Deutsche Oper), Vienna (Staatsoper), Hamburg, Munich, and the Aix-en-Provence Festival.

Barbara Hendricks has more than twenty roles in her active opera repertory, twelve of which she already has recorded. They range





Barbara Hendricks

from Mozart (Pamina in *Die Zauberflöte* and Ilia in *Idomeneo*) to French classics (Antonia in Offenbach's *Les Contes d'Hoffman*, Micaela in Bizet's *Carmen*, Massenet's *Manon* and Gounod's *Roméo et Juliette*) to Italian masterpieces (Liù in Puccini's *Turandot* and Gilda in Verdi's *Rigoletto*). In 1988 Ms. Hendricks made her film debut starring as Mimi in the film *La Bohème* by Italian film director Luigi Comencini and in 1994 she was filmed in the role of Anne Trulove in Stravinsky's *The Rake's Progress*.

As one of the leading and most active recitalists of her generation, Barbara Hendricks appears regularly at practically every major music center in Europe, Asia, North and South America, and has toured extensively in the former Eastern Bloc. She organizes and performs in chamber music festivals with friends who share her passion for chamber music.

On the concert stage and in the recording studio, Ms. Hendricks has performed

her extensive concert repertory with all of the world's great conductors, including Daniel Barenboim, James Levine, Kurt Masur, and Zubin Mehta.

Ms. Hendricks has toured Japan with von Karajan (1977), Bernstein (1985), and with the Vienna State Opera. Since 1987, she has undertaken four major recital tours in the Far East and Japan and has performed at all the major music festivals throughout the world.

Barbara Hendricks works actively with the United Nations High Commission for Refugees (UNHCR) as their Goodwill Ambassador and was recently nominated Special Advisor on Intercultural Relations to the Director General of UNESCO. Among other numerous awards she has received for her humanitarian work is the French Legion

d'Honneur, which was bestowed personally upon Ms. Hendricks in 1993 by President François Mitterand.

1993 was a year of distinguished honors and achievements for Ms. Hendricks. She was the only classical music performer invited by President Bill Clinton to perform at his Inaugural Gala in Washington, D.C. in January 1993. On December 31, 1993, as a gesture of solidarity and indignation, and at the invitation of the Sarajevo Orchestra, she performed in Sarajevo during especially heavy gunfire, bombing, and a power shortage.

Her impressive record sales make her one of the best-selling classical music artists in the world, with more than seventy recordings of solo and orchestral recitals and operas to her credit.

Ms. Hendricks has two children and makes her home in Switzerland.

*Tonight's recital marks Ms. Hendrick's debut under UMS auspices.*

**S**taffan Scheja, born in Stockholm, Sweden, started his career very early and made his debut with the Swedish Radio Symphony Orchestra and Herbert Blomstedt 14 years of age. After studying with professor Gunnar Hallhagen at the Royal College of Music in Stockholm and, among others, Ilona Kabos and Ania Dorfman at The Juilliard School, Mr. Scheja has established himself as one of the foremost pianists of his generation.

Since his debut in the US in 1972, Mr. Scheja has toured all over the world, as recitalist as well as with many leading orchestras: French Radio Symphony Orchestra, Philharmonia Hungarica, Prague Symphony, Munich Philharmonic, English Chamber Orchestra, the NHK Symphony Orchestra (Tokyo). Alongside his many concert appearances he has also made numerous recordings and has received two Swedish Grammy awards.

He is the founder and artistic director of the "Gotland Chamber Music Festival" on the island of Gotland in the Baltic Sea. He has represented his home country at official state visits by the Royal Swedish Family and governmental representatives in Mexico, Japan and Spain and in 1995 he received the royal medal for artistic excellence "Litteris et Artibus".

Since 1996, Mr. Scheja has been Professor of Piano at the Royal University College of Music in Stockholm.

*Tonight's recital marks Mr. Scheja's debut under UMS auspices.*

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Andrew Jennings, *Violin*  
Amy Kesler, *Oboe*  
Eric Melear, *Piano*  
Alissa Mercurio, *Soprano*

Gary Moss, *Baritone*  
Fred Ormand, *Clarinet*  
Melody Racine, *Soprano*  
Harry Sargous, *Oboe*  
Martha Sheil, *Soprano*  
Logan Skelton, *Piano*  
Christian Smith, *Bassoon*  
Armenio Suzano, *Clarinet*  
Daniel Washington, *Baritone*  
Nathaniel Willson, *Horn*

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## Program

Sunday Afternoon, January 30, 2000 at 4:00  
Rackham Auditorium, Ann Arbor, Michigan

### ***Mozart and Friends – A Birthday Celebration***

Ellwood Derr, *Director*

Johann Chrysostom Wolfgang Amadeus Mozart  
January 27, 1756 – December 5, 1791

*Sundry works by Mozart and his admired colleagues are inserted  
between movement-pairs of the Serenade. Applause is appropriate  
after each of the nine events.*

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*Mozart*

### **Wind Serenade in E-flat Major, K. 375 (i)**

Allegro

Kesler, Sargous, Chodacki, Ormand, Hermansson,  
Willson, Beene, Smith

*Johann C. Bach*

### **Two Canzonettas for Two Sopranos, Op. 4, Nos. 5/1**

Che ciascun  
Già la notte

Bailey, Mercurio, Melear

- Mozart*                            **Wind Serenade in E-flat Major, K. 375** (ii)  
Minuet I and Trio I
- Mozart*                            **Three Nocturnes**  
Due pupille amabili, K. 439  
Ecco quel fiero istante, K. 436  
Mi lagneró tacendo, K. 437  
  
Sheil, Racine, Washington, Chodacki,  
Ormand, Suzano
- Mozart*                            **Wind Serenade in E-flat Major, K. 375** (iii)  
Adagio
- Carl F. Abel*                    **Sonata in A for Violin and Piano, Op. 5, No. 5** (excerpt)  
Finale  
  
Jennings, Skelton
- Mozart*                            **Sonata in A for Violin and Piano, K. 526** (excerpt)  
Finale  
  
Jennings, Skelton
- Mozart*                            **Wind Serenade in E-flat Major, K. 375** (iv)  
Minuet II and Trio II
- Joseph Haydn*                **Two Comic Trios**  
An die Frauen, Hob. XXVb:4  
Daphnens einziger Fehler, Hob. XXVb:2  
  
Burgess, Foster, Moss, Melear
- Mozart*                            **Wind Serenade in E-flat Major, K. 375** (v)  
Allegro

Forty-sixth  
Performance  
of the 121st Season

Thanks to all of the U-M School of Music Faculty Artists for their ongoing commitment of time and energy to this special UMS performance.

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



## Introduction

Today's program, celebrating Johannes Chrysostomus Wolfgang Amadeus Mozart's 244th birthday anniversary, is in a format unusual for our time in that between movement-pairs of his E-Flat Wind Serenade, K. 375, works by his admired confreres and some by him are interlarded — variously vocal, instrumental, and vocal/instrumental — to produce an afternoon's entertainment of which he might well have approved.

During the late eighteenth century, public concerts routinely mixed pieces of various genres and performance media, as, for example, Mozart's concert of his own works for personal benefit in Vienna, March 1783, in which he used movements from the "Haffner" Symphony as "bookends":

- "Haffner" Symphony, K. 385 (i, ii, iii)
- Aria from *Idomeneo*
- Piano Concerto, K. 415
- Tenor Concert-Aria, K. 369
- "Posthorn" Serenade, K. 320, (iii, iv)
- Piano Concerto, K. 175
- Aria from *Lucio Silla*
- Short fugue and two variation sets  
for piano solo (improvised)
- Soprano Concert-Aria, K. 416
- "Haffner" Symphony (iv)

The programming for the famous contemporary "Bach and Abel" concerts in London were cast in similar format, but, as they were not personal "benefit" concerts, the programs contained works by a number of different composers.

## Serenade in E-Flat Major for Wind Octet, K. 375

W. A. Mozart

*Born on January 27, 1756 in Salzburg, Austria  
Died on December 5, 1791 in Vienna*

Mozart's woodwind divertimentos and serenades are some of the most cherished of his chamber music works. The one heard today exists in two versions; the first (for 2 clarinets, 2 horns, and 2 bassoons) was committed to paper in October of 1781, about seven months after Mozart had permanently settled in Vienna. Of this version he wrote his father on 3 November:

I composed this music for St. Theresia's Day [15 October] for the sister of Frau von Hickl or the sister-in-law of the court painter Herr von Hickel [sic], where it was actually performed for the first time. The six men who played it are poor wretches, but they play nicely, especially the first clarinetist and the two hornists. —The real reason why I wrote it is so that Herr von Strack (who visits me daily) could hear something of mine; consequently I took a bit of trouble with it. It has had great success. On St. Theresia's Eve it was played in three different places; then, when that was done, the players were taken somewhere else and paid.

Later that month, on Mozart's nameday, 31 October, the six musicians serenaded the composer with it at 11 p.m. Of this Mozart wrote his father:

...the players had the house door opened and then arranged themselves in the courtyard. I, who was just about to undress, was surprised in the nicest way in the world with the first E-flat chord.

About Herr von Strack, chamberlain to the emperor, Mozart wrote his father the

next year that, "this court lickspittle is entirely untrustworthy." Apparently the young composer had attempted to ingratiate himself with Strack as a means of coming to the attention of the emperor.

In the second, expanded version (completed in July 1782) not only did Mozart add a pair of oboes to the ensemble, but he also improved a number of spots that were not quite up to snuff in the sextet version. Alfred Einstein, in his well-known Mozart biography, suggests the new version might have been undertaken for Prince Alois Liechtenstein, who was planning to establish, or had already established, a private wind ensemble. It is this octet version that is usually performed and the one we shall hear this afternoon.

A handsome work, it holds the affections of audiences and wind players alike. However, it is not entirely "pure" Mozart. As I have recently pointed out elsewhere, the principal thematic material for the Trio to the first Minuet is derived from the variation movement of the first of Johann Christian Bach's six Quintets, Op. 11. Quoting from Bach had begun early in Mozart's career and continued throughout it. In the last year of his life, in *The Magic Flute*, he called on 16 bars from the finale of the sixth Quintet in Bach's Op. 11 to open the final chorus of this opera.

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## Two Canzonettas for Two Sopranos, Op. 4, Nos. 5/1

Johann Christian Bach

*Born on September 5, 1735 in Leipzig, Germany*

*Died on January 1, 1782 in London*

Johann Christian (1735-1782) was the youngest son of Johann Sebastian. He began his training with his father in Leipzig; upon Sebastian's death he moved to Berlin and

enjoyed the tutelage of his older brother Carl Philipp Emanuel. Then, around 1754 he moved to Italy, became house musician to Count Litta in Milan, studied with the eminent Padre Giovanni Battista Martini in Bologna, and thereafter worked professionally in several northern Italian cities and Naples. While in Italy he became a composer of note for his large church works in Latin and his operas in Italian. In 1761 he settled permanently in London where he was active as an opera composer and symphonist, and was for many years co-director of the well-known Bach-and-Abel concerts, as well as court-musician to Queen Charlotte. Bach's international reputation was such that he eventually received two opera commissions for the theatre of the Elector Karl Theodor in Mannheim, and two from the opera in Paris. Outside London, during his lifetime his instrumental works were published in Holland, Germany, France, and Austria; many were circulated in manuscript as well.

Mozart first met Bach during his sojourn in London 1764-65, as a lad of 8 or 9, and apparently enjoyed some professional instruction from him. The two very soon warmly befriended one another; this friendship ceased only with Bach's untimely death at age 46. After the encounters in London, they were only to meet one more time: in 1778 in Paris, when Bach was there to audition the cast for his first Parisian opera. Of these days together Mozart wrote his father:

Mr. Bach from London has been here for two weeks. ...As you well know,

I love him with all my heart, and I have the highest regard for him. I know for sure that he has complimented me—not in an exaggerated manner ... but seriously and truthfully.

Bach died in London on New Year's Day 1782. Mozart learned of this some time later. On 10 April that year he wrote his

father: "Have you heard that the English Bach has died? What a loss for the world of music!"

Dedicated to Lady Glenorchy (1741-86), a fundamentalist Christian and wife of a wealthy Scottish nobleman, Bach's set of six canzonettas on Italian texts for two sopranos and continuo, Op. 4, were published in London in 1765, perhaps during the last months of the Mozarts' protracted visit there. The dedication may have been a token of thanks for a monetary gift. Five of the six are on texts by the renowned poet and opera librettist Pietro Metastasio. Two of them are improved versions of those Bach wrote during his years in Italy; "Che ciascuno" (No. 5) to be heard today is one such. The canzonettas are fragile, elegant pieces, perhaps intended for young ladies. In them Bach's gifts for melody writing and delicious harmonies are immediately in evidence.

Mozart's Nocturnes to be heard later on this concert closely resemble the Bach duets in style and manner.

A copy of the original 1765 London imprint of the canzonettas is preserved in the Rare Book Room of the School of Music Library. In 1982 Prof. Derr prepared a facsimile edition, with introduction, which was published that year by University Microfilms International.

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### Three Nocturnes, K. 439, 436, 437

Mozart

Composed in Vienna, presumably in 1783, Mozart's *Notturmi* for two sopranos, bass, and three clarinets are elegant pieces which make only slight technical demands on the performers. As in the Christian Bach canzonettas, the texts are for the most part drawn from the works of Pietro Metastasio, court-poet to the Austrian imperial house.

Mozart's pieces were probably intended for private performance by the circle of his friend Gottfried von Jacquin (whom Wolfgang affectionately renamed Hikiti Horiky); the wind parts were apparently intended for the clarinet-playing Stadler brothers, also friends of the composer. It was for Anton Stadler that Mozart would later compose the last of his superb concertos, that in A Major, K. 622, for clarinet and orchestra.

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### Sonata in A for Violin and Piano, Op. 5, No. 5 (excerpt)

Carl Friedrich Abel

*Born on December 22, 1723 in Cöthen,  
Germany*

*Died on June 20, 1787 in London*

Abel, famous as the last concertizing artist on the viola da gamba, was also a productive composer of merit. He had his early training in music under Johann Sebastian Bach at the Thomasschule in Leipzig, where he likely first came to know his future London colleague, Johann Christian Bach. Soon after his arrival in the British capital, Abel was appointed chamber musician to Queen Charlotte. The memorable Bach-and-Abel concerts (mentioned above) were initiated on January 23, 1765, during the Mozarts' stay and were continued, after Bach's death, by Abel alone. Thomas Gainsborough, the renowned artist and a member of the Bach and Abel circle, painted portraits of the two composers; the fine one of Abel shows him seated, holding his viola da gamba. (Incidentally, a nineteenth-century photograph of Ann Arbor's Main Street shows a shop with the owners' names "Bach and Abel" on the store front. How curious that the name-pair, in the same formulation, should reappear 100 years later in the New World!)

Abel's *oeuvre* comprises a substantial number of symphonies and concerted symphonies, concertos for various instruments, string quartets, and sonatas for piano and other instruments. His works, published during his lifetime in London and on the Continent, enjoyed wide circulation and popularity. His A-Major violin-sonata movement is included on today's program because of the relationship it bears thematically to the immediately following sonata-movement by Mozart. How or when Mozart became acquainted with the Abel rondo is unknown, but know it he surely did.

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### **Sonata in A for Violin and Piano, K. 526 (excerpt)**

Mozart

K. 526, is the last in the string of Mozart's magisterial Viennese violin sonatas. In his autograph catalogue of his works it is dated August 24, 1787, that is, during the time he was composing *Don Giovanni* to be premiered in Prague on October 29 that year. Carl Friedrich Abel, whom Wolfgang learned to know during the London sojourn, died on June 20, 1787. (It was also in 1787 that the 17-year-old Beethoven was in Vienna for the first time, when he supposedly had a professional encounter with Mozart.)

The main theme of the Mozart rondo-finale heard this afternoon quotes almost verbatim the rondo-theme of Abel's Op. 5, No. 5; you will have no trouble hearing this point of contact between the two movements. It is thought that Mozart's choice of this thematic material was consciously made to celebrate the recently deceased composer. This surmise is given further credence when one recalls that upon learning of Christian Bach's death, Mozart had quoted extensively from this master's works in his Piano Concerto in A, K. 414. (In London, young

Wolfgang had admired Abel's work so much that he took the trouble to copy out one of Abel's symphonies, which, until the early 20th century, was ascribed to Mozart himself.)

The rondo-finale of K. 526 is one of Mozart's most effervescently virtuosic works for which he must have had particular performers in mind. It is not known who they might have been. He himself could easily have conquered either of the two parts.

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### **Two Comic Trios**

Franz Joseph Haydn

*Born, probably on March 31, 1732 in Rohrau,  
Lower Austria*

*Died on May 31, 1809 in Vienna*

A collegial mutual admiration like that enjoyed by Christian Bach and Mozart was also enjoyed by Haydn and Mozart. At the private first playing of Mozart's six string quartets, Op. 10, dedicated to Haydn, the older composer exclaimed to Wolfgang's father, "Your son is the greatest composer I know." Mozart claimed to have learned a great deal from Haydn, especially in the domain of the string quartet.

Both Austrians had a good sense of humor which informed some of their vocal as well as some of their instrumental works. One thinks immediately of Haydn's "Farewell" and "Surprise" symphonies and Mozart's overture to *The Marriage of Figaro* and the yodelling in the finale of the Oboe Quartet, K. 370; in vocal works Mozart's canons with scatological texts and Haydn's trios on today's program.

These latter are works of Haydn's late maturity, composed after Mozart's death; they might be characterized (anachronistically, of course) as "barbershop" pieces, but of a "classy" variety. Both words and music exhibit "barbershop" qualities. Be sure to

have the texts/translations before you during the performance. You would be correct in laughing aloud, should you be moved to do so.

*Program notes by Ellwood Derr.*

Professor **Ellwood Derr**, director and designer of this afternoon's concert and author of the program notes, is a composer and music historian, a member of the Music Theory faculty of the U-M School of Music since 1962. The performance of 17th- and 18th-century chamber music has long been an important adjunct to his scholarly and creative work. Before joining the faculty in Ann Arbor he had founded and directed the Lewisburg (PA) Pro Musica and the New Purcell Society of Munich; in Ann Arbor he directed the U of M Summer Collegium Musicum for a number of years and later founded and directed the Baróccoco Ensemble, independent of the University.

His scholarly publications include the worklist for Johann Christian Bach in the *New Grove Dictionary*; the essay (with concordance) "Composing with Modules: Intersections of Musical Parlance in the Works of Mozart and Johann Christian Bach", which appeared in the *Mozart-Jahrbuch 1997*; the forthcoming Viennese collection of essays celebrating Leopold Mozart will contain his "Leopold, Wolfgang, and Rhetoric: The Evidence in Wolfgang's Six Violin Sonatas, Opus 11 (Vienna, 1781)." He discovered Debussy's long-lost *Piano Trio in G* and edited the first edition of the work; more recently he has prepared a critical edition of Handel's harpsichord suites and pieces (London 1733); both are published by the G. Henle Verlag of Munich.

In his compositions he has concentrated on works for voices, either solo or choral — with various instrumental combinations.

His Holocaust song-cycle *I Never Saw Another Butterfly* is now available on two commercial CDs. Since its New York premiere in 1996, his *Six Songs of Sundry Sorts* have been performed throughout the US and at several sites in Canada; plans have materialized for broadcasting them on CBC during 2000. His choral works have enjoyed performances in Ann Arbor and other locales in the US as well as Canada.

On Sunday, March 19th, at 8:00 p.m., a recital of his works for and with saxophone(s) will take place in the Britton Recital Hall of the University School of Music. The program includes both song-cycles mentioned above.

**Kerry Bailey** graduated from Traverse City Central High school in 1995. In the fall of 1995, Kerry began classes at the University of Michigan School of Music, studying voice performance. In her five years at the university, Kerry has performed in the opera choruses of *La Traviata* and *The Elixir of Love*. She also performed as Kate in *Pirates of Penzance* and as a Spirit in Mozart's *The Magic Flute*. In addition, Kerry has been involved in several opera scenes from both *Hansel and Gretel* and *Matrimonio Segreto*. Kerry is also working towards her teaching certificate in music. As an active member of the American Choral Director's Association, Kerry will be graduating in the Spring and plans on student teaching in the Fall of 2000 up in Traverse City. The following year, she plans on attending graduate school for voice performance.

**Richard Beene** is active as an orchestral player, soloist, chamber musician, and educator. He performs as principal bassoonist with the Toledo Symphony Orchestra, where he has also appeared numerous times as a soloist. He toured Europe in 1991 as solo bassoonist with the American Sinfonietta and toured Japan the following year as a fea-

tured soloist with the Colorado Music Festival. Chamber music and recital engagements have taken him to New York's Merkin Concert Hall and the Library of Congress in Washington, DC, as well as Germany, Switzerland, Italy, and Austria. He has been a featured recitalist at the annual convention of the International Double Reed Society. Summer festival engagements have included the Sunflower Music Festival in Kansas, the Basically Bach Festival in Anchorage, the Colorado Music Festival, the Arkansas Music Festival, Pennsylvania's Allegheny Music Festival, Washington's Centram Chamber Music Festival, and the Bellingham Festival of Music. He holds degrees from the University of Wisconsin and Baylor University and has served previously on the faculties of Michigan State University and Wichita State University.

**Michael Patrick Burgess** will be performing the role of Tonio in *La Fille du Regiment* as part of this Spring's U-M Opera Theatre production. Last November, he appeared as Alfredo in the U-M Opera Theatre production of *La Traviata*. In April of 1999, he premiered the role of Abraham in *Abraham in Hanna*, an opera based on the uprising at the concentration camp of Treblinka, by Russian composer David Finko with the Jackson Symphony. Mr. Burgess also performed in Phillip Glass's *The Fall of the House of Usher* with Opera Grand Rapids last September. He holds an M.M. degree in vocal performance, Pi Kappa Lambda, from Western Michigan University and a B.A. in music and philosophy from Calvin College. He is currently an Adjunct Voice Instructor at Grand Rapids Community College.

**Deborah Chodacki** joined the faculty in 1993. She holds a BM with distinction from the Eastman School of Music and a MM from Northwestern University. Her clarinet studies were with Stanley Hasty and Robert

Marcellus. Ms. Chodacki has performed in chamber music festivals, in orchestras, and as soloist with orchestras in the US and Western Europe, including the North Carolina and Grand Rapids symphony orchestras, the Colorado Philharmonic, the American Chamber Symphony, the Traverse Symphony Orchestra, the Skaneateles and Spoleto festivals, and Monterey Summer Music. Prior to her appointment at Michigan she taught at the Interlochen Arts Academy, and from 1979 to 1989 she was on the faculty of the East Carolina University School of Music.

**Andrew Foster** is a graduate of the Interlochen Arts Academy. He received a B.F.A. from the Conservatory of Theatre Arts at Webster University, in St. Louis, Missouri. He is currently a graduate student at the University of Michigan pursuing a Master of Music degree. He made his debut with Michigan Opera Theatre last fall as Arturo / Normalmo in *Lucia di Lammermoor*. He has also sung roles in *Madama Butterfly*, *Eugene Onegin*, and *Samson and Dalilah* for Michigan Opera Theatre. Mr. Foster has performed with companies throughout the United States, including the Atlanta Opera, Opera Maine, the Repertory Theatre of St. Louis, Savoyards Light Opera, ISOMATA in California, and OPERA!Lenawee.

**Soren Hermansson** is internationally known as performer and recording artist. He has been highly active as an ensemble performer, first as member of symphony orchestras in Norrköping and in Gothenburg (Sweden), and more recently in chamber music in France, Germany, the Netherlands, and Switzerland. He has performed as soloist with many orchestras in Sweden and Finland, and also in Berlin, Denmark, England, and in San Juan (Puerto Rico). He has commissioned and/or premiered considerable new

repertory for horn, much of which is included on significant recordings that he has made to wide critical acclaim. Before joining the Michigan faculty in 1999, Mr. Hermansson was a faculty member at the Ingesund College of Music and at the Gothenburg University in Sweden. Mr. Hermansson has given masterclasses at the University of Iowa School of Music and in international summer courses in Sweden, Finland, Switzerland, France, Estonia, and Brazil.

**Andrew Jennings** graduated from The Juilliard School. His principal teachers were Ivan Galamian, Alexander Schneider, and Raphael Druian. He was a founding member of the Concord String Quartet, a new ensemble that quickly gained international recognition by winning the Naumberg Chamber Music Award in 1972 and which performed more than 1,200 concerts throughout the US, Canada and Europe. Specializing in the performance of new works (with an emphasis on American composers), the Quartet gave more than fifty premières and commissions; it also performed the standard repertory and thirty-two cycles of the complete Beethoven quartets and made numerous recordings, three of which were nominated for Grammy Awards. Mr. Jennings' teaching career began at Dartmouth College where members of the Concord Quartet were engaged as artists-in-residence from 1974 to 1987. Later he served on the faculties of the University of Akron and of Oberlin College. He currently devotes his summers to chamber music instruction at the Tanglewood Music Center in Massachusetts.

**Amy Kesler** is currently a senior at the University of Michigan. A native of Salt Lake City, Utah, she began studying oboe at the age of ten with Holly Gomik, oboist and English hornist of the Utah Symphony, after five years of piano study with her grandmother. Awards to her credit include two

prizes in the MTNA (Music Teacher's National Association) Competitions, National ARTS Award, the General Motors/Seventeen Magazine National Concerto Competition at Interlochen, the Music Academy of the West Concerto Competition, the University of Michigan Concerto Competition, and multiple prizes in the Utah State Fair Music Competition. Throughout her studies at University of Michigan, Amy has studied with Harry Sargous, Alex Klein, and Brian Ventura. In October 1999, Amy was offered the principal oboe position in the Grand Rapids Symphony. Amy is married to Steven Kesler, a dental student at the University of Michigan. She enjoys running, swimming, and cooking and teaches several of her own oboe students.

**Eric Melear** is a student of Martin Katz at the University of Michigan, where he is finishing his Master's Degree in Piano Accompanying and Chamber Music. Prior to moving to Ann Arbor, Mr. Melear distinguished himself in the Milwaukee area, working with the Florentine Opera Company, the Milwaukee Symphony Chorus, Hal Leonard Publishing Corporation, and numerous soloists and ensembles. This past summer, he participated in *SongFest* at the University of California-Irvine, studying with Graham Johnson and Mr. Katz. He has also served as coach/accompanist for productions of *Susannah*, *The Magic Flute*, and *The Merry Widow*, and was engaged as staff accompanist and chorus master with Dorian Opera Theatre in Decorah, Iowa, where he completed his Bachelor's degree at Luther College.

**Alissa Mercurio** is a native of Spring Lake, MI and graduated from Spring Lake High School in June 1995. Now in her fifth year at the University of Michigan School of Music,

she continues to pursue a Bachelor's of Music in Voice Performance along with Teacher's Certification K- 12 and will graduate in May of 2000. Throughout her five years at the School of Music, Alissa remained extremely involved in both the voice and choral departments. Alissa played her first role, as Papagena, this past spring in the School of Music's production of *The Magic Flute*. During the summer, she played Elsie in *Yeoman of the Guard*. She also participated in the opera chorus' of *The Marriage of Figaro*, *L'enfant et les Sortilèges*, and *Le Rossingol* at the School of Music. In the summer of 1998, she traveled to Italy to participate in the *Opera Theatre of Lucca* for six weeks. Along with her activities in the opera program, she also finished as a semi-finalist in the Concerto Competition and was the soprano soloist in the Collage Concert, where the "Gloria" of Beethoven's *Mass in C Major* was performed.

Baritone **Gary Moss** has performed for presidents, foreign dignitaries and heads of state. Gary recently made his professional operatic debut as Yamadori and the Imperial Commissioner in Michigan Opera Theater's production of *Madama Butterfly*. Gary also made his Ohio Light Opera debut in the 1999 season as the Pirate King in *The Pirates of Penzance*, Von Asterberg in *The Student Prince*, and Thomas Brown in *The Zoo*. Gary received his Bachelor's degree from the University of Utah in his native Salt Lake City. He currently studies at the University of Michigan where he has completed his Master's degree and is now pursuing his Doctorate degree in Voice Performance. Gary enjoys a varied repertoire which includes opera and light opera, oratorio, recital and concert works. Some memorable roles include Papageno in *The Magic Flute*, Giorgio Germont in *La Traviata*, Count Almaviva in *Le Nozze Di Figaro*, Olin Blich

in *Susannah*, Masetto in *Don Giovanni*, and The Representative in *A Game of Chance*. Gary has been privileged to work with such conductors as James Conlon, David Zinmann, and Julius Rudel as a scholarship recipient at the Aspen Music Festival.

**Fred Ormand** has played with the Chicago, Cleveland, and Detroit symphony orchestras and has performed as a soloist with orchestras in the US, China, and Europe. He founded and has toured extensively with the Interlochen Arts Quintet and the Dusha Quartet. In 1995 he gave master classes in England, Denmark, and Sweden. Since 1988 he has been a member of the summer faculty at the Music Academy of the West. From 1990 to 1992 Mr. Ormand served as president of the International Clarinet Association and is often invited to perform at the organization's international conferences. In recent years he has published editions of the music for winds of Amilcare Ponchielli. In 1996 he released a CD on Danacord Records titled *Il Convegno*, a première recording of Ponchielli's solo works for winds.

**Melody Racine** has performed operatic roles in *The Magic Flute*, *Così fan tutte*, *Don Giovanni*, *Otello*, *Albert Herring*, *Madama Butterfly* and *Four Saints in Three Acts*. Her oratorio repertoire includes Rutter's *Requiem*, Mozart's *Coronation Mass* and *Requiem*, Handel's *Solomon* and *Messiah*, Poulenc's *Gloria* and Haydn's *The Creation*. Her awards include a Tanglewood Music Center Voice Fellowship, an Aspen Opera Theatre Fellowship and an Aspen Vocal Chamber Music Fellowship. Her coaches include Phyllis Curtin, Leon Fleischer, Jan DeGaetani, Martin Katz and Gustav Meier. She received an A.Mus.D., a Masters of Music in vocal performance and a B.A. in music from the University of Michigan.



**Harry Sargous** has been a guest artist with many orchestras in the US, Canada, and Europe; a featured soloist on CBC Radio and Television, BBC London, WDR Köln, and Swedish Riksradio; and a recitalist in North America, Europe, and Japan. For several summers he performed as principal oboe at the Marlboro Music Festival in the orchestra conducted by Pablo Casals. Mr. Sargous holds a B.A., *magna cum laude* (Scholar of the House with highest honors) from Yale. His principal teachers were Robert Bloom, John Mack, Marc Lifschey, Philip Kirchner and Stephen Matyi. From 1971 to 1982 Mr. Sargous was principal oboist of the Toronto Symphony Orchestra. He joined the Michigan faculty in 1982. With the support of Pierre Boulez, he was invited to work at IRCAM in Paris to explore the acoustic/technological interface possibilities of the oboe, including its MIDI implementation. His tours with the Japanese marimbist Keiko Abe have influenced his studies and performance on the *shakuhachi*. His recordings appear on the Crystal, Sony Classical, and Danacord labels.

**Martha Sheil** made her professional debut under Julius Rudel at the New York City Opera in 1977. She sang fifteen major roles during her six years with that company, including the world première performance of Argento's *Miss Havisham's Fire*. Specializing in the heroines of Verdi, Puccini and Mozart, her recent performances have taken her to Atlanta, Cleveland, Los Angeles, Austin, Hawaii and the Kennedy Center. Her European debut was at the Stadttheater in Luzern, Switzerland; she has also performed at the Heidelberg Schloss-spiele. In 1988 she gave a series of master classes at the World Master Courses in Korea. Ms. Sheil was the winner of the 1989 American Wagner Association Prize. She studied at the University of Nebraska and at the Curtis Institute of Music, from which she received

a BM in voice and opera. She was the first prize winner of the Minna Kaufman-Rudd Competition in New York in 1976. She taught at the University of Iowa before joining the Michigan faculty.

**Logan Skelton** maintains an active, multi-faceted career as solo pianist, chamber musician, composer, and piano pedagogue. He performs frequently in such metropolitan centers as Boston, New York, San Francisco, New Orleans, and Chicago. Mr. Skelton's performances and compositions have been featured on many public radio and television stations including National Public Radio's "Audiophile Audition" and "Performance Today." He has recorded numerous CDs for Centaur and Albany Records. As a frequent guest at colleges and conservatories, Mr. Skelton adjudicates and presents concerts, master classes, and lectures in such settings as the Gina Bachauer International Piano Festival, the MTNA National Convention, the New Orleans International Piano Festival, and the San Francisco Conservatory of Music as well as the Interlochen, Chautauqua and Eastman summer music festivals. His career as a pianist is combined with a continuing active interest in composition. Mr. Skelton holds degrees from Loyola University, the Eastman School of Music, and the Manhattan School of Music.

**Christian Smith** is Assistant Professor of Bassoon at the Brigham Young University School of Music. From 1993-1997 he served as Coordinator of Woodwind Studies at Ricks College where he founded the Ricks College Chamber Winds ensemble and frequently conducted the symphony and chamber orchestras. He has performed with the Utah Symphony, Utah Opera, Ballet West Orchestra, Utah Chamber Artists, Colors of the Baroque, Canyon Winds Woodwind Quintet, Trio Terra Nova, and

Orpheus Winds (BYU faculty quintet). As a studio musician, Mr. Smith has recorded for the Biddulph and Prima Record labels as well as for numerous film and television scores. Currently, he is pursuing doctoral studies at the University of Michigan. Married to pianist/bassoonist Patricia Bonney Smith, they are the parents of four musical children,

**Armenio Suzano** initiated his studies in Brazil under Luiz Gonzaga Carneiro. At age 14 he became the youngest musician ever to serve as a member of the Rio de Janeiro Opera House Symphony Orchestra. In 1983-84 he performed with the Amazonas Brasilienischemusik Jazz Ensemble in Berlin, Germany. Since moving to the U.S., Armenio has studied with Mr. Russell Dagon at Northwestern University and is currently a doctoral student in Professor Fred Ormand's studio.

**Daniel Washington**, Assistant Dean (for Minority Services), has appeared with much acclaim in opera, recitals, and oratorio mainly in Europe, but also in the US. He has sung leading roles in such prestigious venues as the Royal Opera House Covent Garden (London), Opernhaus (Zurich), Staatsoper (Hamburg), Alte Oper (Frankfurt), Theater des Westens (Berlin), Teatro la Fenice (Venice), and most frequently at the Stadttheater in Luzern. He has also been engaged as soloist with orchestras such as the Royal Scottish National Orchestra, Bournemouth Symphony, Bavarian Radio Orchestra, London Symphony Orchestra, Berlin Philharmonic, Nord Deutsche Sinfonie, Musikverein Wien, and the Czech Philharmonic under such distinguished conductors as Bernard Haitink, Simon Rattle, Charles Mackerras, and John Nelson.

Mr. Washington maintained a private voice teaching studio in Luzern from 1995 to 1998. He joined the Michigan faculty in 1999.

**Nathaniel Willson** is a sophomore studying horn performance with Sören Hermansson. He attended the Music Academy of the West in Santa Barbara, California during the summer of 1999. In 1998 he was awarded a Governor's Scholarship to attend the Interlochen Arts Camp. Nathaniel, who lived with his parents in India before attending Michigan, has performed with the Bombay Chamber Orchestra and performed solo with the Delhi Muses Chamber Orchestra.

# UMS Experience

## UMS WINTER 2000 SEASON

All educational activities are free and open to the public unless otherwise noted (\$). For more information on educational activities, call the UMS Education Office at 734.647.6712 or the UMS Box Office at 734.764.2538. Activities are also posted on the UMS Website at [www.ums.org](http://www.ums.org).

### The Romeros

Sunday, January 9, 4 p.m.

Rackham Auditorium

Sponsored by AT&T Wireless Services.

### Bebe Miller Company

Saturday, January 15, 8 p.m.

Power Center

**Master of Arts Interview** with Bebe Miller, choreographer, and a special showing of *Three*, a film by Isaac Julien featuring Bebe Miller and Ralph Lemon. Friday, January 14, 7 p.m., Betty Pease Studio, 2nd Floor, U-M Dance Building. In conjunction with the Institute for Research on Women and Gender, Center for Afroamerican and African Studies, Center for Education of Women, and U-M Department of Dance.

**Advanced Modern Dance Master Class** Saturday, January 15, 10:30 a.m., U-M Dance Department, Studio A. \$ **PREP** "Identity and Process in Bebe Miller's Choreography" by Ben Johnson, UMS Director of Education and Audience Development. Saturday, January 15, 7 p.m., Michigan League, Koessler Library, 3rd Floor.

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

### Dance Department Mini Course

"Four Women of the Dance: a mini-course based on the UMS sponsored performances of four major American women choreographers" taught by Gay Delanghe, U-M Professor of Dance. Winter Term, 2000. Mass Meeting,

Saturday, January 8, 12 noon. For information, [delanghe@umich.edu](mailto:delanghe@umich.edu) or call U-M Department of Dance, 734.763.5460.

*This project is supported in part by a grant from the National Endowment for the Arts. Media sponsors WDET and Metro Times.*

### Take 6

Monday, January 17, 8 p.m.

Hill Auditorium

Sponsored by Butzel Long Attorneys with support from Republic Bank. Media sponsors WEMU and WDET. Co-presented with the U-M Office of Academic Multicultural Initiatives.

### Yo-Yo Ma, cello

Kathryn Stott, piano

Thursday, January 20, 8 p.m.

Hill Auditorium

Sponsored by Forest Health Services. Media sponsor WGTE.

### American String Quartet

Beethoven the Contemporary  
Sunday, January 23, 4 p.m.

Rackham Auditorium

Media sponsor Michigan Radio.

### Russian National Orchestra

Mikhail Pletnev, conductor  
Francesco Tristano Schlimé,  
piano

UMS Choral Union

Monday, January 24, 8 p.m.

Hill Auditorium

### Center for Russian and Eastern European Studies Symposium

"Apocalypse Now? Scriabin and Russian Culture at the End of the Century" Sunday, January 23, Media Union. Full schedule at <http://www.umich.edu/~iinet/crees> or call 734.764.0351.

**CREES Mini-Course on *fin de siècle*** Russian Culture with Arthur Greene, Professor of Music and Michael Makin, Professor of Slavic Languages and Literature. Winter Term, 2000. For information, <http://www.umich.edu/~iinet/crees> or call 734.764.0351.

**Pre-concert Performance** traditional Slavonic/Russian songs performed by St. Romano's Ensemble. Monday, January 24, 7-7:45 p.m., Hill Auditorium Lobby. Free with paid admission to Russian National Orchestra concert.

Sponsored by Charla Breton Associates. Media sponsor WGTE.

**Barbara Hendricks, soprano**

Staffan Scheja, piano  
Saturday, January 29, 8 p.m.

Lydia Mendelssohn Theatre  
**PREP** with Naomi André, U-M  
Professor of Music and Musicology.  
Saturday, January 29, 7 p.m., Michigan  
League, Koessler Library, 3rd Floor.  
*Presented with the generous support of  
The Shiffman Foundation, Sigrid  
Christiansen and Richard Levey.  
Additional support provided by Randy  
Parrish Fine Framing and Art.  
Media sponsor WGTE.*

**Mozart and Friends –  
A Birthday Celebration**

**Michigan Chamber Players**  
Faculty Artists of the University  
of Michigan School of Music  
Sunday, January 30, 4 p.m.  
Rackham Auditorium  
Complimentary Admission

**Jazz at Lincoln Center  
Sextet**

Friday, February 4, 8 p.m.  
Saturday, February 5, 2 p.m.  
*(One-Hour Family Performance)*  
Michigan Theater  
**UMS Performing Arts Teacher  
Workshop** “Jazz in the Classroom”  
Wednesday, February 2, 4 p.m.

To register call 734.615.0122. \$  
**Jazz Combo Master Classes** with the  
Jazz at Lincoln Center Sextet.  
Thursday, February 3, 7 p.m., U-M  
School of Music. Observation only.  
*Sponsored by Blue Nile Restaurant with  
support from Hudson's and the Lila  
Wallace-Reader's Digest Audiences for  
the Performing Arts Network. These  
concerts are part of Chamber Music  
America's "A Musical Celebration of the  
Millennium." Media sponsors WEMU  
and WDET.*

**Gothenburg Symphony  
Orchestra**

Neeme Järvi, conductor  
Yuri Bashmet, viola  
Saturday, February 5, 8 p.m.  
Hill Auditorium  
*Made possible by a gift from David and  
Martha Krehbiel, "to honor the memory  
of Bertha and Marie Krehbiel for whom  
music was life." Additional support pro-  
vided by SAS Scandinavian Airlines,  
Consul Lennart Johansson and Karin  
Johansson, Bengt and Elaine Swenson  
and The Swedish Round Table  
Organizations. Media sponsor WGTE.*

**Meredith Monk  
Magic Frequencies  
A Science Fiction  
Chamber Opera**

Wednesday, February 9, 8 p.m.  
Power Center

**Master of Arts Interview** with  
Meredith Monk interviewed by Beth  
Genné, U-M Professor of Art History/  
Dance History/Dance. Tuesday,  
February 8, 12 noon, U-M School of  
Music Recital Hall. In conjunction  
with the Institute for Research on  
Women and Gender, U-M School of  
Music, Center for Education of Women,  
U-M Department of Composition and  
the U-M Department of Dance.

**PREP** “Goddess Meredith: The Genius  
of Meredith Monk” by Ben Johnson,  
UMS Director of Education and  
Audience Development. Wednesday,  
February 9, 7 p.m., Michigan League  
Koessler Library, 3rd Floor.

**Meet the Artist** Post-performance  
dialogue from the stage.  
*Funded in part by the National Dance  
Project of the New England Foundation  
for the Arts, with lead funding from the  
National Endowment for the Arts and  
the Doris Duke Charitable Foundation.  
This project is supported in part by a  
grant from the National Endowment for  
the Arts. Media sponsors WDET and  
Metro Times.*

**Doudou N'Diaye Rose,  
master drummer  
Drummers of West Africa**

Thursday, February 10, 8 p.m.  
Hill Auditorium  
**Master of Arts Interview** with  
Doudou N'Diaye Rose. Interviewed by  
Dr. Lester Monts, Associate Provost for  
Academic Affairs. Thursday, February  
10, 3 p.m., U-M School of Music  
Recital Hall. In conjunction with the  
Center for Afroamerican and African  
Studies and the U-M Office of the  
Provost; and the North American  
Secretariat for the International Center  
for African Music and Dance.  
*Sponsored by Comerica, Inc. Media  
sponsors WEMU and Metro Times. This  
is a Hearland Arts Fund Program with  
the National Endowment for the Arts  
and the Michigan Council for Arts and  
Cultural Affairs.*

**Martha Clarke  
Vers la flamme**

Christopher O'Riley, piano  
Friday, February 11, 8 p.m.  
Power Center

**Master of Arts Interview** with Martha  
Clarke, interviewed by Susan Isaacs  
Nisbett, Music and Dance writer for  
the Ann Arbor News. Friday, February  
11, 12 noon, Betty Pease Studio, U-M  
Dance Building, 2nd Floor. In conjunc-  
tion with the Institute for Research on  
Women and Gender, and the U-M  
Department of Dance.

**Meet the Artist** Post-performance  
dialogue from the stage.  
**Advanced Modern Dance Master  
Class** Saturday, February 12, 10:30 a.m.,  
U-M Dance Building, Studio A. \$  
*This project is supported in part by a  
grant from the National Endowment for  
the Arts.*

**Anne-Sophie Mutter, violin**

Lambert Orkis, piano  
Saturday, February 12, 8 p.m.  
Hill Auditorium  
*Sponsored by KeyBank. Media sponsor  
WGTE.*

**Estonian Philharmonic  
Chamber Choir**

Tõnu Kaljuste, director  
Sunday, February 13, 8 p.m.  
St. Francis of Assisi Catholic Church

**Murray Perahia, piano**

Wednesday, February 16, 8 p.m.  
Hill Auditorium  
**Master of Arts Interview** of Murray  
Perahia, interviewed by Susan Isaacs  
Nisbett, Music and Dance writer  
for the Ann Arbor News. Tuesday,  
February 15, 7 p.m., U-M School of  
Music Recital Hall.  
*Sponsored by CFI Group.  
Media sponsor WGTE.*

**New York City Opera  
National Company  
Rossini's The Barber of Seville**

Thursday, February 17, 8 p.m.  
Friday, February 18, 8 p.m.  
Saturday, February 19, 2 p.m.  
*(One-Hour Family Performance)*  
Saturday, February 19, 8 p.m.  
Power Center  
**PREP** “Opera 101” with Helen Siedel,  
UMS Education Specialist. Friday,  
February 18, 7 p.m., Michigan League,  
Hussey Room, 2nd Floor.  
**PREP for Kids** with Helen Siedel,  
UMS Education Specialist. Saturday,  
February 19, 1 p.m., Michigan League,  
Koessler Library, 3rd Floor.  
*Sponsored by Parke-Davis Pharmaceutical  
Research.*

**Christian Tetzlaff, violin**  
Sunday, February 20, 8 p.m.  
St. Francis of Assisi Catholic  
Church

**Added Performance**  
**An Evening with**  
**Audra McDonald**  
Ted Sperling, piano and  
music director  
Sunday, March 5, 8 p.m.  
Power Center

*This concert is presented in conjunction with the symposium, The Fine and Performing Arts of African Americans: Enhancing Education, held March 2-8 and with the Finals Concert of the Sphinx Competition, Sunday, March 5 at 4 p.m. in Hill Auditorium.*

**The Chieftains**  
Wednesday, March 8, 8 p.m.  
Hill Auditorium  
*Sponsored by Bank of Ann Arbor.  
Media sponsor WDET.*

**Ballet d'Afrique Noire**  
**The Mandinka Epic**  
Jean Pierre Leurs, director  
Thursday, March 9, 8 p.m.  
Friday, March 10, 8 p.m.  
Power Center  
**Mandinka Epic Symposium**  
"Rethinking the African Epic."  
Thursday, March 9, 4 p.m., Rackham  
Assembly Hall. In conjunction with the  
Center for Afroamerican and African  
Studies, U-M Office of the Provost,  
and the North American Secretariat for  
the International Center for African  
Music and Dance. With reception.  
**Drumming Master Class** Saturday,  
March 11, 10 a.m., Washtenaw  
Community College. Call 734.647.6712  
for more information.  
**African Dance Master Class** Saturday,  
March 11, 2 p.m., Betty Pease Studio,  
U-M Dance Building, 2nd Floor. Call  
734.647.6712 for more information.  
*Sponsored by Detroit Edison Foundation.  
Media sponsors WEMU and Metro  
Times. This is a Hearland Arts Fund  
Program with the National Endowment  
for the Arts and the Michigan Council  
for Arts and Cultural Affairs.*

**The English Concert**  
**Trevor Pinnock, conductor**  
**and harpsichord**

Saturday, March 11, 8 p.m.  
Hill Auditorium  
**PREP** with Steven Whiting, U-M  
Professor of Musicology. Saturday,  
March 11, 7 p.m., Michigan League,  
Hussey Room, 2nd Floor.  
*Sponsored by Miller, Canfield, Paddock  
and Stone. Media sponsor WGTE.*

**Maestro Ali Akbar Khan**  
**accompanied by**  
**Zakir Hussain**  
Friday, March 17, 8 p.m.  
Hill Auditorium  
*Sponsored by Megasys Software Services,  
Inc. Media sponsor WDET.*

**American String Quartet**  
Beethoven's Contemporary  
Sunday, March 19, 4 p.m.  
Rackham Auditorium  
**Meet the Artist** Post-performance  
dialogue from the stage.  
*Media sponsor Michigan Radio.*

**Thomas Quasthoff, baritone**  
Justus Zeyen, piano  
Monday, March 20, 8 p.m.  
Lydia Mendelssohn Theatre  
**PREP** "The Art is Song" with Richard  
LeSueur, Vocal Arts Information Services.  
Monday, March 20, 7 p.m., Michigan  
League, Koessler Room, 3rd Floor.  
**Meet the Artist** Post-performance  
dialogue from the stage.  
*Media sponsor WGTE.*

**J.S. Bach Birthday Celebration**  
**Michigan Chamber Players**  
Faculty Artists of the University  
of Michigan School of Music  
Wednesday, March 22, 8 p.m.  
Rackham Auditorium  
Complimentary Admission

**Forgiveness**  
Chen Shi-Zheng, director  
Friday, March 24, 8 p.m.  
Michigan Theater  
**Mini-Course** "Japan, China, Korea and  
the United States: Theater Across the  
Borders." For more information, contact  
Brett Johnson at 734.764.6307.  
**Korean Dance Master Class** taught  
by Song Hee Lee, Wednesday, March  
22, 11 a.m., U-M Dance Building.  
**Noh Theater Master Class** taught by  
Akira Matsui, Wednesday, March 22,

3 p.m., Arena Theater, Frieze Building.  
**Master of Arts Interview** with Chen  
Shi-Zheng, Artistic Director of  
*Forgiveness*. Wednesday, March 22,  
6 p.m., Room 1636, International  
Institute, School of Social Work Building.  
**Chinese Opera Lecture Demonstration**  
by Zhou Long and **Museum Tour** of  
the U-M Museum of Art Chinese Art  
Exhibit, Thursday, March 23, 6:30 p.m.  
**Meet the Artist** Post-performance  
dialogue from the stage.  
*Presented with the generous support  
of Dr. Herbert Sloan.  
Additional support provided by Ideation.*

**Beaux Arts Trio**  
Sunday, March 26, 4 p.m.  
Rackham Auditorium  
*Sponsored by Dow Automotive.*

**Moscow Virtuosi**  
Vladimir Spivakov, conductor  
Inva Mula, soprano  
Friday, March 31, 8 p.m.  
Rackham Auditorium  
*Sponsored by Edward Surovell Realtors.*

**Czech Philharmonic**  
**Orchestra**  
Vladimir Ashkenazy, conductor  
Saturday, April 1, 8 p.m.  
Hill Auditorium  
**Open Rehearsal and Master of Arts**  
**Interview** with Vladimir Ashkenazy,  
Saturday, April 1, time TBA, Hill  
Auditorium.  
*Sponsored by Pepper Hamilton LLP.  
Media sponsor WGTE.*

**The Watts Prophets**  
with special guest Toni Blackman  
Saturday, April 8, 8 p.m.  
Michigan Theater  
For full residency details, please call  
734.647.6712.  
*Toni Blackman is presented in conjunc-  
tion with the King-Chavéz-Park Visiting  
Professors Program and the Office of the  
Provost. Support is also provided by the  
Institute for Research on Women and  
Gender and the Center for Afroamerican  
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*Season Listing continued  
on page 33*

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**Trisha Brown Company**

Wednesday, April 12, 8 p.m.

Power Center

**Institute of the Humanities Brown Bag Lunch** "Form and Structure: The Cycles in Trisha Brown's Choreographic Career" by Ben Johnson, UMS Director of Education and Audience Development. Tuesday, February 1, 12 noon, U-M Institute for the Humanities.

**Master of Arts Interview** with Trisha Brown, choreographer. Interviewed by Ben Johnson, UMS Director of Education and Audience Development. Wednesday, April 12, 12 noon, U-M Dance Building, Betty Pease Studio, 2nd Floor. In conjunction with the Institute for Research on Women and Gender and the U-M Department of Dance.

**PREP** "Trisha Brown's Music Cycle: A Choreographer's Journey" by Ben Johnson, UMS Director of Education and Audience Development.

Wednesday, April 12, 7 p.m., Michigan League, Koessler Library, 3rd Floor.

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

*This project is supported in part by a grant from the National Endowment for the Arts.*

**Susanne Mentzer, mezzo-soprano****Sharon Isbin, guitar**

Thursday, April 13, 8 p.m.

Lydia Mendelssohn Theatre

**Vocal Master Class** with Susanne Mentzer. Friday, April 14, 2:30 p.m., U-M School of Music Recital Hall.

*Presented with the generous support of Ronald and Sheila Cresswell. Media sponsor WGTE.*

**Australian Chamber Orchestra**

Richard Tognetti, conductor

Anne-Marie McDermott, piano

Friday, April 14, 8 p.m.

Rackham Auditorium

*Made possible by a gift from the estate of William R. Kinney.*

**J.S. Bach's****St. Matthew Passion**

UMS Choral Union

**Ann Arbor Symphony Orchestra****Ann Arbor Youth Chorale**

Thomas Sheets, conductor

Sunday, April 16, 4 p.m.

Hill Auditorium

*Presented with the generous support of Carl and Isabelle Brauer.*

**Lincoln Center Jazz Orchestra Dance Tour**

with Wynton Marsalis

Saturday, April 22, 8 p.m.

EMU Convocation Center

**Swing Dance Lesson** with the

Lincoln Center Jazz Orchestra Dancers. Saturday, April 22, 6:30 p.m., Eastern Michigan University Convocation Hall.

Tickets to the performance required for entry.

*Sponsored by Hudson's Project Imagine. Presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network. Media sponsor WEMU.*

**Oscar Peterson Quartet**

Wednesday, April 26, 8 p.m.

Hill Auditorium

*Media sponsor WEMU.*

**Ford Honors Program**

Friday, May 5, 7 p.m.

Hill Auditorium and

Michigan League

*Sponsored by Ford Motor Company Fund.*



**T**he 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

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Van Cliburn

1997

Jessye Norman

1998

Garrick Ohlsson

1999

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Program will be held on Friday, May 5, 2000. The recipient of the 2000 UMS Distinguished Artist Award will be announced in January.



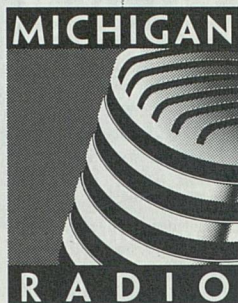
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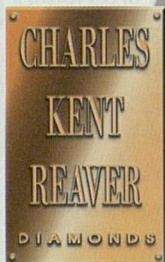
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## EDUCATION & AUDIENCE DEVELOPMENT

In the past several seasons, UMS' Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of the live performing arts and 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.

### Family Performances

For many years, UMS has been committed to providing the opportunity for families to enjoy the arts together.

This season's special, one-hour Family Performances include:

- **Amalia Hernández' Ballet Folklórico de México**
- **Boys Choir of Harlem**
- **Jazz at Lincoln Center Sextet**
- **New York City Opera National Company: *The Barber of Seville***

Specially designed for family participation that creates an environment where both children and adults can learn together, the UMS Family Performances are a great way to spend quality time with your children.

### Master of Arts Interview Series

Now in its fourth year, this series is an opportunity to showcase and engage our artists in academic, yet informal, dialogues about their art form, their body of work and their upcoming performances.

This year's series includes interviews with:

- **Laurie Anderson**
- **Ushio Amagatsu**
- **Bebe Miller**
- **Meredith Monk**
- **Doudou D'Diaye Rose**
- **Martha Clarke**

- **Murray Perahia**
- **Chen Shi-Zheng**
- **Vladimir Ashkenazy**
- **Trisha Brown**

### 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. All PREPs are open to the public and usually begin one hour before curtain time.

### 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 artist, 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.

### 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, participatory workshops, clinics, visiting scholars, seminars, community projects, symposia, panel discussions, art installations and exhibits. Most activities are free and open to the public and occur around the date of the artist's performance.

Major residencies for the 1999/2000 season are with:

- **Lyon Opera Ballet**
- **American String Quartet**
- **Russian National Orchestra**
- **Jazz at Lincoln Center Sextet**
- **Ballet d'Afrique Noire: *The Mandinka Epic***
- **Chen Shi-Zheng's *Forgiveness***
- **The Watts Prophets**
- **Trisha Brown Company**

## ATTENTION TEACHERS AND EDUCATORS!

### Youth Performances

These performances are hour-long or full length, specially designed, teacher- and student-friendly live matinee performances.

The 1999/2000 Youth Performance Series includes:

- **Amalia Hernández' Ballet Folklórico de México**
- *The Harlem Nutcracker*
- **Boys Choir of Harlem**
- **New York City Opera National Company:**  
*The Barber of Seville*
- **Ballet d'Afrique Noire: *The Mandinka Epic***
- **Trisha Brown Company**

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122.

The Youth Education Program is sponsored by



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Committee



### Teacher Workshop Series

This series of workshops for all K-12 teachers is a part of UMS' efforts to provide school-teachers with professional development opportunities and to encourage ongoing efforts to incorporate the arts in the curriculum.

This year's Kennedy Center Workshops are:

- "Developing Literacy Skills Through Music"
- "Bringing Literature to Life"
- "Making History Come Alive"
- "Reaching the Kinesthetic Learner Through Movement"

Workshops focusing on the UMS youth performances are:

- "Opera in the Classroom"
- "African Drumming in the Classroom"
- "Jazz in the Classroom" with the Jazz at Lincoln Center Sextet
- "Modern Dance in the Classroom"

For information and registration, please call 734.615.0122.

### The Kennedy Center Partnership

The University Musical Society and Ann Arbor Public Schools are members of the **Performing Arts Centers and Schools: Partners in Education Program** of the John F. Kennedy Center for the Performing Arts. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates a multitude of professional development opportunities for teachers and educators.

### Special Discounts for Teachers and Students to Public Performances

UMS offers special discounts to school groups attending our world-class evening and weekend performances. Please call the Group Sales Office at 734.763.3100 for more information about discounts for student and youth groups.

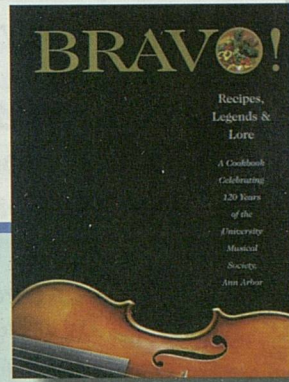
## DINING EXPERIENCES

### UMS Camerata Dinners

Hosted by members of the UMS Board of Directors, Camerata dinners are a delicious and convenient beginning to your concert evening and are welcome to all. Our dinner buffet is open from 6:00 to 7:30 p.m. offering you the perfect opportunity to arrive early, park with ease, and dine in a relaxed setting with friends and fellow patrons. All dinners are held in the Alumni Center unless otherwise noted below. Dinner is \$25 per person. Reservations can be made by calling 734.647.8009. UMS members receive reservation priority.

*We are grateful to A1 Rental, Inc. for their support of these special dinners.*

- **Thursday, January 20**  
Yo-Yo Ma
- **Monday, January 24**  
Russian National Orchestra
- **Saturday, February 5**  
Gothenburg Symphony Orchestra
- **Saturday, February 12**  
Anne-Sophie Mutter
- **Wednesday, February 16**  
Murray Perahia
- **Saturday, March 11**  
The English Concert
- **Saturday, April 1**  
Czech Philharmonic Orchestra



## BRAVO!

UMS has recently published **BRAVO!**, a cookbook with recipes, legends, and lore honoring 120 years of the University Musical Society. Proceeds from the sale of the book benefit UMS' nationally-acclaimed performance presentations and its innovative education and outreach programs. Copies are available for sale in the lobby (after most performances), or may be ordered through our website ([www.ums.org](http://www.ums.org)) or by calling toll-free 877.238.0503.

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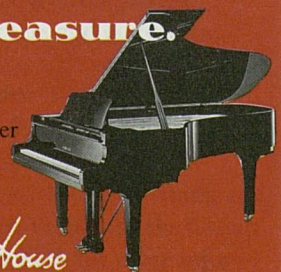
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## RESTAURANT & LODGING PACKAGES

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

### The Artful Lodger Bed & Breakfast

1547 Washtenaw Avenue

734.769.0653 for reservations

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

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

### The Bell Tower Hotel & Escoffier Restaurant

300 South Thayer

734.769.3010 for reservations and prices

Fine dining and elegant accommodations, along with priority seating to see some of the world's most distinguished performing artists, add up to a perfect overnight holiday. Reserve space now for a European-style guest room within walking distance of the performance halls and downtown shopping,

a special performance dinner menu at the Escoffier restaurant located within the Bell Tower Hotel, and priority reserved "A" seats to the show. All events are at 8 p.m. with dinner prior to the performance.

|              |  |
|--------------|--|
| Sat. Jan. 15 | <i>Bebe Miller Company</i>   |
| Sat. Jan. 29 | <i>Barbara Hendricks, soprano</i>                                  |
| Fri. Feb. 4  | <i>Jazz at Lincoln Center Sextet</i>                               |
| Sat. Feb. 5  | <i>Gothenburg Symphony Orchestra</i>                               |
| Sat. Feb. 12 | <i>Anne Sophie Mutter, violin</i>                                  |
| Sat. Feb. 19 | <i>New York City Opera National Company: The Barber of Seville</i> |
| Fri. Mar. 10 | <i>Ballet d'Afrique Noire: The Mandinka Epic</i>                   |
| Fri. Mar. 17 | <i>Ali Akbar Khan and Zakir Hussain</i>                            |
| Fri. Apr. 14 | <i>Australian Chamber Orchestra</i>                                |

Package 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.

Package price is \$228.00 per couple.

### Gratzi Restaurant

326 South Main Street

734.663.5555 for reservations and prices

|              |  |
|--------------|--|
| Mon. Jan. 17 | <i>Take 6</i>  |
| Fri. Feb. 18 | <i>New York City Opera National Company: The Barber of Seville</i> |
| Sat. Apr. 1  | <i>Czech Philharmonic Orchestra</i>                                |
| Wed. Apr. 26 | <i>Oscar Peterson Quartet</i>                                      |

### Pre-performance dinner

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

Package price is \$63.25 per person.

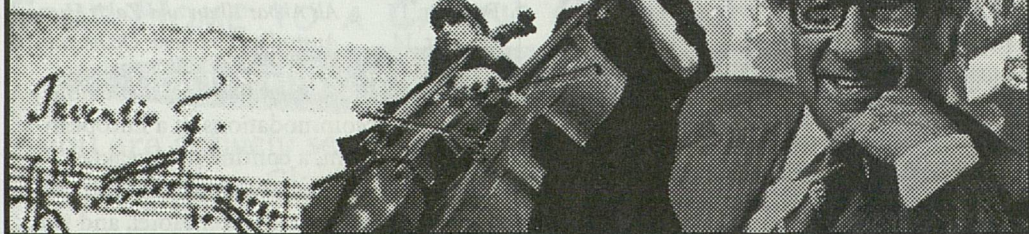
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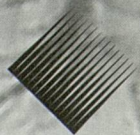
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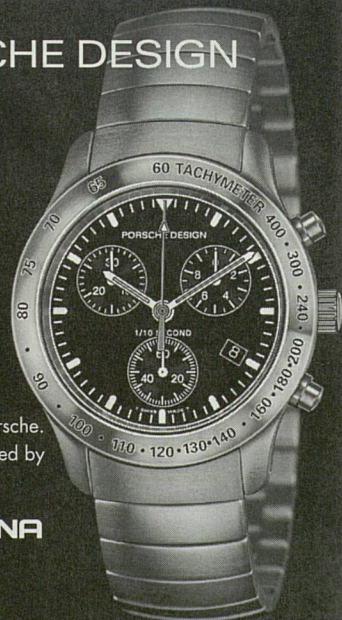
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### Bella Ciao Trattoria

118 West Liberty – 734.995.2107  
Known for discreet dining with an air of casual elegance, providing simple and elaborate regional Italian dishes for you and your guests' pleasure. Reservations accepted.

### Blue Nile

221 East Washington – 734.998.4746  
Join us for an authentic dining adventure to be shared and long remembered. Specializing in poultry, beef, lamb and vegetarian specialties. Outstanding wine and beer list.

### Café Marie

1759 Plymouth Road – 734.662.2272  
Distinct and delicious breakfast and lunch dishes, creative weekly specials. Fresh-squeezed juice and captivating cappuccinos! A sunny, casual, smoke-free atmosphere. Take out available.

### The Chop House

322 South Main Street – 734.669.9977  
Ann Arbor's newest taste temptation. An elite American Chop House featuring U.S.D.A. prime beef, the finest in Midwestern grain-fed meat, and exceptional premium wines in a refined, elegant setting. Open nightly, call for reservations.

### The Original Cottage Inn

512 East William – 734.663.3379  
An Ann Arbor tradition for more than 50 years. Featuring Ann Arbor's favorite pizza, a full Italian menu, banquet facilities and catering services.

### D'Amato's Neighborhood Restaurant

102 South First Street – 734.623.7400  
Casual dining, serving wonderful home style Italian cuisine; many entrees changed daily. Featuring 35 wines by the glass, banquet seating, and moderate prices. Rated '4 Stars' by the *Detroit Free Press*! Reservations welcome.

### The Earle

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### Gandy Dancer

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### Gratzi

326 South Main Street – 734.663.5555  
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### The Kerrytown Bistro

At the corner of Fourth Ave and Kingsley in Kerrytown – 734.994.6424  
The Kerrytown Bistro specializes in fine French Provincial inspired cuisine, excellent wines and gracious service in a relaxed, intimate atmosphere. Hours vary, reservations accepted.

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## Performance Network

1999-2000 Professional Season

### **Picasso at the Lapin Agile**

by Steve Martin

February 4 - March 5, 2000

### **The Ride Down Mt. Morgan**

by Arthur Miller

March 17 - April 16, 2000

### **A Leveling Wind**

by Ben Cohen

April 28 - May 21, 2000

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**Midwinter's Breath of Spring, Jan 22**  
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Schumann *Symphony No. 2*, Mozart *Violin*  
*Concerto #4*, Debussy *L'Après midi d'un faune*

**Continental Harmony, March 11**  
Sam Wong conducts the U-M Gamelan Ensemble  
and A<sup>2</sup>SO in a world premiere by Ann Arbor  
composer Gabriel Ian Gould; also Dvorak  
*Symphony #6* and Copland *Appalachian Spring*

**Season Finale, April 29 with Sam Wong**  
Mahler *Symphony #3* with women from UMS  
Choral Union and Boychoir of Ann Arbor

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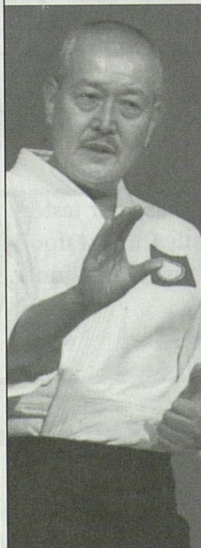
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# UMS Support

**U**MS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.763.0611 to request more information.

## ADVISORY COMMITTEE

**N**ow fifty-four members strong, the UMS Advisory Committee serves an integral function within the organization, supporting UMS with a volunteer corps and assisting in fundraising. Through an annual auction, season opening events, and the Ford Honors Program gala, the Advisory Committee has pledged to donate \$200,000 to UMS this season. Additionally, the Committee's hard work is now in evidence with the publication of *BRAVO!*, a cookbook that traces the history of UMS through the past 120 years, with recipes submitted by artists who have performed under our auspices. If you would like

to become involved in this dynamic group, call 734.936.6837 for more information.

The Advisory Committee also seeks people to help with activities such as escorting students at our popular youth performances, assisting with mailings, and setting up for special events. Please call 734.936.6837 if you would like to volunteer for a project.

## SPONSORSHIP & ADVERTISING

**A**dvertising in the UMS program book or sponsoring UMS performances will enable you to reach 130,000 of southeastern Michigan's most loyal concertgoers.

### Advertising

When you advertise in the UMS program book you gain season-long visibility, while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experiences. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

### Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural

# Join Us

## Because Music Matters

UMS members have helped to make possible this 121st season of distinctive concerts. Ticket revenue covers only 61% of our costs. The generous gifts from our contributors continue to make the difference. Cast yourself in a starring role—become a UMS member. In return, you'll receive a variety of special benefits and the knowledge that you are helping to assure that our community will continue to enjoy the extraordinary artistry that UMS offers.

### Patrons

#### \$25,000 Soloist

- For information about this special group, call the Development Office at 734.647.1175.

#### \$10,000 Maestro

- Opportunity to be a title or supporting sponsor for a selected performance in any series
- Plus benefits listed below

#### \$7,500 Virtuoso

- Guest of UMS Board at a special thank-you event
- Plus benefits listed below

#### \$5,000 Concertmaster

- Opportunity to be a supporting sponsor for a selected Chamber Arts or Monogram series performance
- Opportunity to meet an artist backstage as guest of UMS President
- Plus benefits listed below

#### \$2,500 Leader

- Opportunity to be a supporting sponsor for a selected Monogram series performance
- Complimentary valet parking
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Reserved parking in Thayer Street parking lot
- Plus benefits listed below

### Members

#### \$1,000 Principal

- Free parking for UMS concerts
- Invitation to two working rehearsals
- Invitation to an "Insiders' Sneak Preview" party announcing next season's concerts before press announcement
- Autographed artist memento
- Priority subscription handling
- Plus benefits listed below

#### \$500 Benefactor

- Priority seating for individual Choral Union and Chamber Arts advance ticket purchases
- Invitation to a pre- or post-performance reception

- Invitation to one working rehearsal
- Opportunity to attend selected events with artists
- Plus new benefits listed below

#### \$250 Associate

- Half-price tickets to selected performances
- Plus benefits listed below

#### \$100 Advocate

- UMS Card providing discounts at local restaurants and shops
- Listing in UMS Program
- Plus benefits listed below

#### \$50 Friend

- Comprehensive UMS calendar of events
- Invitation to Camerata dinners
- Advance notice of performances
- Advance ticket sales
- Subscription to *Notes*, the UMS Newsletter
- Priority invitations to selected events

#### \$25 Youth

- All benefits listed below:
- Autographed artist memento
- Priority seating at selected performances
- Invitation to special event with artist
- Invitation to one working rehearsal

Please check your desired giving level above and complete the form below.

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For more information, please call 734.647.1176.

## INTERNSHIPS

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

## COLLEGE WORK-STUDY

Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, event planning and production. If you are a college student who receives work-study financial aid and who is interested in working UMS, please call 734.763.0611.

## USHERS

Without the dedicated service of UMS' Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher Corps comprises 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. To become an usher, each volunteer attends one of several orientation and training sessions offered year-round. Full-time ushers are responsible for working at every UMS performance in a specific venue (i.e. Hill, Power Center, or Rackham) for the entire concert season; substitute ushers fill in for specific shows that the full-time ushers cannot attend.

If you would like information about joining the UMS Usher Corps, leave a message for our front of house coordinator at 734.913.9696.

## MEMBERSHIP

Great performances—the best in music, theater and dance—are presented by the University Musical Society because of the much-needed and appreciated gifts of UMS supporters, members of the Society. 🎵 The list below represents names of current donors as of November 3, 1999. If there has been an error or omission, we apologize and would appreciate a call at 734.647.1178 so that we can correct it right away. 🎵 UMS would also like to thank those generous donors who wish to remain anonymous.

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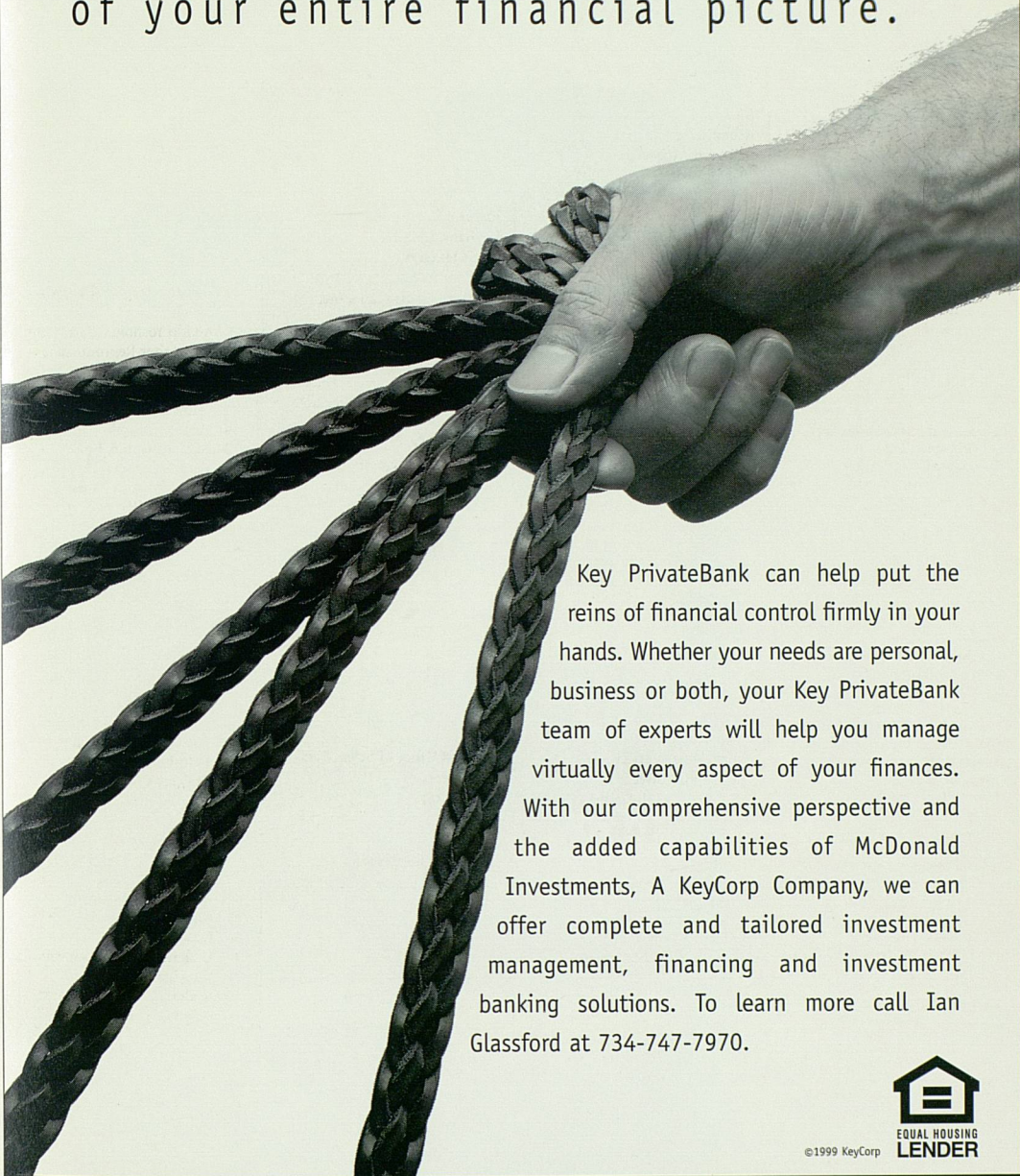
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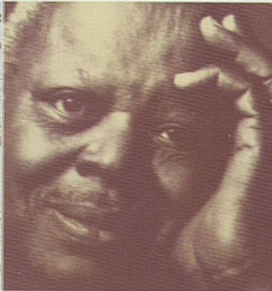
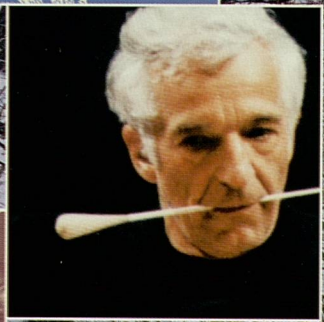
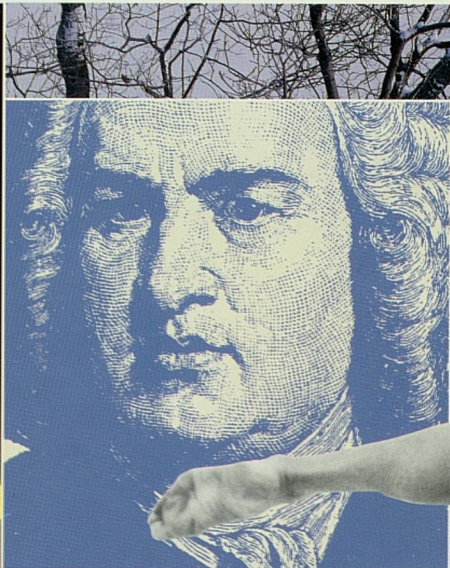


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🌀 Please Note

Kenneth Frazelle's *Two Variations for the Goldberg Variations II Project* and Christopher Rouse's *Two Variations*, both works included as part of the *New Goldberg Variations* on the printed program, will not be performed tonight.

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present

# Barbara Hendricks *Soprano*

Staffan Scheja, *Piano*

I

*Johannes Brahms*

## Wir wandelten, Op. 96, No. 2

(Daumer)

Wir wandelten, wir zwei zusammen,  
ich war so still und du so stille;  
ich gäbe viel, um zu erfahren,  
was du gedacht in jenem Fall.  
Was ich gedacht, unausgesprochen  
verbleibe das! Nur Eines sag ich:  
so schön war alles, was ich dachte,  
so himmlisch heiter war es all!  
In meinem Haupte die Gedanken  
sie läuteten wie goldne Glöckchen;  
so wunderschön, so wunderlieblich  
ist in der Welt kein anderer Hall.

## Alte Liebe, Op. 72, No. 1

(Candidus)

Es kehrt die dunkle Schwalbe  
aus fernem Land zurück,  
die frommen Störche kehren  
und bringen neues Glück.  
An diesem Frühlingsmorgen,  
so trüb' verhängt und warm  
ist mir, als fänd' ich wieder  
den alten Liebesharm.  
Es ist, als ob mich leise

## We Wandered

We wandered, we two, together,  
I so still and you so still;  
much I'd have given to know  
what your thoughts were then.  
What mine were – unspoken let  
that stay. Just this I'll say:  
so beautiful was all I thought,  
so celestially serene!  
In my head those thoughts chimed  
like tiny golden bells;  
as wondrous sweet and lovely  
is no other sound on earth.

## Old Love

The dark swallow returns  
from a distant land,  
the pious storks return  
and bring new happiness.  
On this spring morning,  
so sadly veiled and warm,  
I seem to rediscover  
love's sorrow of old.  
It is as if, gently,

wer auf die Schulter schlug,  
 als ob ich säuseln hörte,  
 wie einer Taube Flug.  
 Es klopft an meine Türe  
 und ist doch niemand draus;  
 ich atme Jasmindüfte  
 und habe keinen Strauß.  
 Es ruft mir aus der Ferne,  
 ein Auge sieht mich an,  
 ein alter Traum erfaßt mich  
 und führt mich seine Bahn.

**Das Mädchen spricht, Op. 107, No. 3**  
 (*Gruppe*)

Schwalbe, sag' mir an,  
 ist's dein alter Mann,  
 mit dem du's Nest gebaut,  
 oder hast du jüngst  
 erst dich ihm vertraut?

Sag', was zwitschert ihr,  
 sag', was flüstert ihr  
 des morgens so vertraut?  
 Gelt, du bist wohl auch  
 noch nicht lange Braut?

**Wie Melodien zieht es mir, Op. 105, No. 2**  
 (*Groth*)

Wie Melodien zieht es  
 mir leise durch den Sinn,  
 wie Frühlingsblumen blüht es  
 und schwebt wie Duft dahin.

Doch kommt das Wort und faßt es  
 und führt es vor das Aug',  
 wie Nebelgrau erblaßt es  
 und schwindet wie ein Hauch.

Und dennoch ruht im Reime  
 verborgen wohl ein Duft,  
 den mild aus stillem Keime  
 ein feuchtes Auge ruft.

my shoulder were tapped,  
 as though I heard a whispering  
 as of a dove in flight.  
 My door is knocked,  
 yet no one is outside;  
 scents of jasmine I breathe,  
 yet have no bouquet.  
 I am summoned from afar,  
 an eye is watching me,  
 I am seized by an old dream  
 and led along its way.

**The Maiden Speaks**

Swallow, tell me,  
 is that your old husband  
 you've set up nest with,  
 or have you only recently  
 entrusted yourself to him?

Tell me, what do you twitter,  
 what do you whisper about,  
 so intimately in the morning?  
 And you haven't, have you,  
 been all that long a bride?

**As Melodies a Feeling**

As melodies a feeling  
 steals softly through my mind,  
 as spring flowers it blooms  
 and as scent floats away.

But words come and seize it,  
 bring it before the eye,  
 as the grey of mist it pales,  
 and vanishes like a breath.

And yet in rhyme reposes,  
 concealed, a scent,  
 which gently out of silent bud  
 is summoned by a moist eye.

**Immer leiser wird mein Schlummer,**  
**Op. 105, No. 2**  
*(Lingg)*

Immer leiser wird mein Schlummer,  
 Nur wie Schleier liegt mein Kummer  
 Zitternd über mir.  
 Oft im Traume hör ich dich  
 Rufen drauß vor meiner Tür,  
 Niemand wacht und öffnet dir,  
 Ich erwach und weine bitterlich.

Ja, ich werde sterben müssen,  
 Eine andre wirst du küssen,  
 Wenn ich bleich und kalt.  
 Eh die Maienlüfte wehn,  
 Eh die Drossel singt im Wald:  
 Willst du mich noch einmal sehn,  
 Komm, o komme bald!

**Ständchen, Op. 106, No. 1**  
*(Kugler)*

Der Mond steht über dem Berge,  
 So recht für verliebte Leut;  
 Im Garten rieselt ein Brunnen,  
 Sonst Stille weit und breit.

Neben der Mauer im Schatten,  
 Da stehn der Studenten drei,  
 Mit Flöt und Geig und Zither,  
 Und singen und spielen dabei.

Die Klänge schleichen der Schönsten  
 Sacht in den Traum hinein,  
 Sie schaut den blonden Geliebten  
 Und lispelt: "Vergiß nicht mein!"

**Ever Lighter Grows My Slumber**

Ever lighter grows my slumber,  
 but my sorrows lie like a haze,  
 trembling over me.  
 Often in my dreams I hear you  
 calling outside my door,  
 no one is awake to let you in,  
 I wake and weep bitterly.

Yes, I shall have to die,  
 another will you kiss  
 when I am pale and cold.  
 Ere May breezes blow,  
 ere the thrush sings in the wood —  
 if you once more would see me,  
 come, oh come soon!

**Serenade**

The moon is over the mountain,  
 so right for people in love;  
 in the garden purls a fountain;  
 otherwise — silence far and wide.

By the wall, in shadow,  
 there three students stand,  
 with flute and fiddle and zither,  
 and sing and play.

The music steals softly into  
 the loveliest lady's dreams;  
 at her blond lover she gazes,  
 and whispers, "Remember me!"

**Mädchenlied, Op. 107, No. 5***(Heyse)*

Auf die Nacht in der Spinnstub'n  
da singen die Mädchen,  
da lachen die Dorfbub'n  
wie flink geh'n Rädchen!

Spinnt Jedes am Brautschatz,  
daß der Liebste sich freut.  
Nicht lange, so gibt es  
ein Hochzeitgeläut.

Kein Mensch, der mir gut ist,  
will nach mir fragen;  
wie bang mir zu Mut ist,  
Wem soll ich's klagen?

Die Tränen rinnen  
mir über's Gesicht,  
wofür soll ich spinnen?  
Ich weiß es nicht!

**Es träumte mir, Op. 57, No. 3***(Daumer)*

Es träumte mir,  
Ich sei dir teuer;  
Doch zu erwachen  
Bedurft' es kaum.  
Denn schon im Traume  
Bereits empfand ich,  
Es sei ein Traum.

**Botschaft, Op. 47, No. 1***(Daumer)*

Wehe, Lüftchen, lind und lieblich  
Um die Wange der Geliebten,  
Spiele zart in ihrer Locke,  
Eile nicht hinwegzufliehn!

Tut sie dann vielleicht die Frage,  
Wie es um mich Armen stehe;  
Sprich: "Unendlich war sein Wehe,  
Höchst bedenklich seine Lage;

**Maiden's Song**

All night in the spinning-room  
there sing the maidens,  
the village lads laugh;  
how nimble the wheels!

Each spins for her trousseau  
to gladden her dear one.  
Not long and there will be  
the wedding-bells' sound.

No man there's to love me,  
wants to care for me;  
how frightened this makes me,  
who am I to tell?

The tears go coursing  
down my cheeks;  
what am I spinning for?  
I do not know.

**I Dreamt**

I dreamt  
I was dear to you;  
but to awake  
there scarce was need.  
For in my dream  
I already knew  
it was a dream.

**Message**

Blow, breeze, gentle and loving  
about the cheek of my beloved,  
play tenderly in her locks,  
be not swift to fly away.

If then she should ask  
how things are with poor me,  
say: "Infinite has been his woe,  
most critical his state;

Aber jetzo kann er hoffen,  
Wieder herrlich aufzuleben,  
Denn du, Holde,  
Denkst an ihn."

but now he can hope  
gloriously to revive,  
for you, sweet one,  
are thinking of him."

## II

### Mörrike Lieder

*Hugo Wolf*

*Poems of Eduard Mörike*

#### Auf einer Wanderung, No. 15

In ein freundliches Städtchen tret ich ein,  
In den Straßen liegt roter Abendschein.  
Aus einem offenen Fenster eben,  
Über den reichsten  
    Blumenflor  
Hinweg, hört man Goldglockentöne  
    schweben,  
Und eine Stimme scheint ein  
    Nachtigallenchor,  
Daß die Blüten beben,  
Daß die Lüfte leben,  
Daß in höherem Rot die Rosen  
    leuchten vor.  
Lang hielt ich staunend,  
    lustbeklommen.  
Wie ich hinaus vors Tor gekommen,  
Ich weiß es wahrlich selber nicht.  
Ach hier, wie liegt die Welt so licht!  
Der Himmel wogt in purpurnem  
    Gewühle  
Rückwärts die Stadt in goldnem  
    Rauch;  
Wie rauscht der Erlenbach, wie  
    rauscht im Grund die Mühle!  
Ich bin wie trunken, irreführt-  
O Muse, du hast mein Herz berührt  
Mit einem Liebeshauch.

#### On a Walk

Into a pleasant little town I step,  
with streets bathed in evening light.  
From an open window,  
across the most sumptuous  
    show of flowers,  
gold-clock chimes  
    float,  
and *one* voice is a chorus of  
    nightingales,  
so that the blooms tremble  
breezes stir,  
and roses glow a heightened  
    red.  
Long I halted, marvelling, oppressed  
    by joy.  
How I made my way out of the town,  
I cannot, in truth, remember.  
Oh, how bright the world here!  
The sky – a purple, surging  
    whirl,  
behind, the town – a golden  
    haze.  
How the alder brook babbles, the  
    valley mill roars!  
I am as if drunk, as if led astray —  
O Muse, you have touched my heart  
with a breath of love!

**Verborgtheit, No. 12**

Laß, o Welt, o laß mich sein!  
Locket nicht mit Liebesgaben,  
Laßt dies Herz alleine haben  
Seine Wonne, seine Pein!

Was ich traure, weiß ich nicht,  
Es ist unbekanntes Wehe;  
immerdar durch Tränen sehe  
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewußt,  
Und die helle Freude zücket  
Durch die Schwere, so mich drücket  
Wonniglich in meiner Brust.

Laß, o Welt, o laß mich sein!  
Locket nicht mit Liebesgaben,  
Laßt dies Herz alleine haben  
Seine Wonne, seine Pein!

**Nimmersatte Liebe, No. 9**

So ist die Lieb! So ist die Lieb!  
Mit Küssen nicht zu stillen:  
Wer ist der Tor und will ein Sieb  
Mit eitel Wasser füllen?  
Und schöpfst du an die tausend Jahr,  
Und küssest ewig, ewig gar,  
Du tust ihr nie zu Willen.

Die lieb, die Lieb hat alle Stund  
Neu wunderlich Gelüsten;  
Wir bissen uns die Lippen wund,  
Da wir uns heute küßten.  
Das Mädchen hielt in guter Ruh,  
Wie's Lämmlein unterm Messer;  
Ihr Auge bat: "Nur immer zu!  
Je weher, desto besser!"

So ist die Lieb! Und war auch so,  
Wie lang es Liebe gibt,  
Und anders war Herr Salomo,  
Der Weise, nicht verliebt.

**Obscurity**

Leave, O world, oh, leave me be!  
Tempt me not with gifts of love,  
leave this heart to have alone  
its bliss, its agony!

Why I grieve, I do not know,  
my grief is unknown grief,  
all the time I see through tears  
the sun's delightful light.

Often, scarce aware am I,  
pure joy flashes  
through the oppressing heaviness  
— flashes blissful in my heart.

Leave, O world, oh, leave me be!  
Tempt me not with gifts of love,  
leave this heart to have alone  
its bliss, its agony!

**Never-sated Love**

Such is love! Such is love!  
Not to be allayed with kisses:  
is there a fool who would fill  
a sieve simply with water?  
Scoop water for near a thousand years,  
kiss for ever and a day,  
never will you do as love wishes.

Love, love has with each hour  
new, strange desires;  
we bit our lips until they hurt,  
when we kissed today.  
The maiden stayed quiet,  
like a lamb beneath the knife;  
her eyes beseeched, "Keep at it,  
the more it hurts the better!"

Such is love, and ever was,  
as long as love's existed,  
and that wise man Solomon  
no differently did love.

**Das verlassene Mägdlein, No. 7**

Früh, wann die Hähne krähn,  
 Eh die Sternlein schwinden,  
 Muß ich am Herde stehn,  
 Muß Feuer zünden.

Schön ist der Flammen Schein,  
 Es springen die Funken;  
 Ich schaue so darein,  
 In Leid versunken.

Plötzlich, da kommt es mir,  
 Treuloser Knabe,  
 Daß ich die Nacht von dir  
 Geträumet habe.

Träne auf Träne dann  
 Stürzt hernieder;  
 So kommt der Tag heran —  
 O ging er wieder!

**Der Gärtner, No. 17**

Auf ihrem Leibrößlein,  
 So weiß wie der Schnee,  
 Die schönste Prinzessin  
 Reit't durch die Allee.

Der Weg, den das Rößlein  
 Hintanzet so hold,  
 Der Sand, den ich streute,  
 Er blinket wie Gold.

Du rosenfarbs Hütlein,  
 Wohl auf und wohl ab,  
 O wirf eine Feder  
 Verstohlen herab!

Und willst du dagegen  
 Eine Blüte von mir,  
 Nimm tausend für eine,  
 Nimm alle dafür!

**Forsaken Servant-girl**

At cock-crow, early,  
 before the tiny stars are gone,  
 I must be at the hearth,  
 must light the fire.

Pretty the flames' glow,  
 the sparks' leap;  
 I stare into them,  
 lost in grief.

Suddenly it comes to me,  
 unfaithful boy,  
 that last night  
 I dreamt of you.

Tear upon tear  
 then falls;  
 so the day starts —  
 would it were gone again!

**The Gardener**

On her favorite mount  
 as white as snow,  
 the fairest princess  
 rides through the avenue.

The path where her steed  
 so delightfully prances,  
 the sand that I strewed,  
 they sparkle like gold.

Little pink hat,  
 bobbing up, bobbing down,  
 Oh, throw a feather  
 secretly down!

If you, in return, want  
 a flower from me,  
 for one, take a thousand,  
 for one, take all!



**Lebe Wohl, No. 36**

Lebe wohl! – Du fühlst nicht,  
Was es heißt, dies Wort der Schmerzen;  
Mit getrostem Angesicht  
Sagtest du's und leichtem Herzen.

Lebe wohl! – Ach, tausendmal  
Hab ich mir es vorgesprochen.  
Und in nimmersatter Qual  
Mir das Herz damit gebrochen.

**Er ist's, No. 6**

Frühling läßt sein blaues Band  
Wieder flattern durch die Lüfte;  
Süße, wohlbekannte Düfte  
Streifen ahnungsvoll das Land.

Veilchen träumen schon,  
Wollen balde kommen.  
Horch, von fern ein leiser Harfenton!  
Frühling, ja du bist!

Dich hab ich vernommen!

**Farewell**

Farewell! – You do not feel  
what it means, this word of pain;  
with hopeful mien  
you spoke it, and light heart.

Farewell! – Ah, a thousand times  
I have said that to myself.  
And in insatiable agony  
have broken my heart.

**Spring it is...**

Spring lets its blue ribbon  
flutter once more in the breeze;  
sweet, familiar fragrance  
drifts portentous through the land.

Violets are dreaming,  
soon will be here.  
Hark, softly, from afar, a harp!  
Yes, Spring, it is you!

I have caught your sound!

**III****Mörike Lieder**

*Hugo Wolf*

*Poems of Eduard Mörike*

**Nixe Binsefuss, No. 45**

Des Wassermann's sein Töchterlein  
tanzt auf dem Eis im Vollmondschein,  
sie singt und lachtet sonder Scheu  
wohl an des Fischer's Haus vorbei.

“Ich bin die Nixe Binsefuss,  
und meine Fisch' wohl hüten muss,  
meine Fisch' die sind im Kasten,  
sie haben kalte Fasten;  
von Böhmeglas mein Kasten ist,

**Mermaid Seaweed Fair**

The daughter of the water-sprite  
Dances on ice by moonlight bright,  
She sings and dances merrily  
As past the fisherman's house flits she.

“I am the mermaid Seaweed fair,  
And of my fishes I take care  
In a case my fish are living,  
Cold food to them I'm giving;  
The case is made of glass so fine,

da zähl' ich sie zu jeder Frist.  
 Gelt, Fischermatz? gelt alter Tropf,  
 dir will der Winter nicht in Kopf?  
 Komm' mir mit deinen Netzen!  
 die will ich schön zerfetzen!  
 Dein Mägdlein zwar ist fromm und gut,  
 ihr Schatz ein braves Jägerblut.

Drum häng' ich ihr, zum Hochzeitsstrauss,  
 ein Schilfenkränzlein vor das Haus,  
 und einen Hecht, von Silber schwer,  
 er stammt von König Artus her,  
 ein Zwergengoldschmieds Meisterstück,  
 wer's hat, dem bringt es eitles Glück:  
 er lässt sich schuppen Jahr für Jahr,  
 da sind's fünfhundert Gröschlein bar.

Ade mein Kind! Ade für heut'!  
 Der Morgenhahn im Dorfe schreit."

### Schlafendes Jesukind, No. 25

Sohn der Jungfrau, Himmelskind! am  
 Boden  
 Auf dem Holz der Schmerzen  
 eingeschlafen,  
 Das der fromme Meister, sinnvoll spielend,  
 Deinen leichten Träumen unterlegte;  
 Blume du, noch in der Knospe dämmernnd,  
 Eingehüllt, die Herrlichkeit des Vaters!  
 O wer sehen könnte, welche Bilder  
 Hinter dieser Stirne, diesen schwarzen  
 Wimpern sich in sanftem Wechsel malen!

### Der Knabe und das Immelein, No. 2

Im Weinberg auf der Höhe  
 ein Häuslein steht so windebang;

hat weder Tür noch Fenster,  
 die Weile wird ihm lang.  
 Und ist der Tag so schwüle,  
 sind all' verstummt die Vögelein,  
 summt an der Sonnenblume  
 ein Immelein ganz allein.

There do I count those fishes as mine.  
 Say, fisher, dost thou not find  
 This wintry weather to thy mind?  
 Of laying nets beware then!  
 To shreds I'll surely tear them!  
 Tis, true, thy daughter's good as gold,  
 Her lover is a huntsman bold.

And at her wedding she shall wear,  
 From me, a wreath of rushes rare,  
 A pike of silver too I've brought,  
 That was for good king Arthur wrought,  
 A fairy goldsmith's masterpiece  
 That makes its owner's joy increase  
 And one can scale it every year,  
 Which makes five hundred pennies clear.

Farewell, my child, farewell for now!  
 The village cock begins to crow."

### The Child Jesus, Sleeping

Virgin's son, Child of Heaven, on the  
 floor  
 on the wood of agony  
 sleeping,  
 that, suggestively, the pious master  
 has set beneath your easy dreams;  
 thou flower, still gleaming in the bud,  
 the glory of the Father!  
 Oh, to see the picture being painted  
 behind that forehead, those dark  
 lashes, gently, one upon the other!

### The Boy and the Bee

On the top of a vineyard hill  
 A little house is standing as if fearful of  
 the wind;

It has neither door nor windows,  
 It is weary of being there so long.  
 And if the day is sultry,  
 If all the birds are silent,  
 Then, buzzing arund a sunflower,  
 Comes a lonely bee.

“Mein Lieb hat einen Garten,  
da steht ein hübsches Immenhaus:  
kommst du daher geflogen?  
Schickt sie dich nach mir aus?”

“Oh nein, du feiner Knabe,  
es hiess mich niemand Boten gehn;  
dies Kind weiss nichts von Lieben,  
hat dich noch kaum gesehn.

Was wüssten auch die Mädchen,  
wenn sie kaum aus der Schule sind!  
Dein herzallerliebstes Schätzchen  
ist noch ein Mutterkind.

Ich bring' ihm Wachs und Hönig;  
Ade! Ich hab' ein ganzes Pfund;  
wie wird das Schätzchen lachen,  
ihm wässert schon der Mund.”

“Ach, wolltest du ihr sagen,  
ich wüsste, was viel süsser ist:  
nichts Lieblichers auf Erden,  
als wenn man herzt und küsst!”

### Begegnung, No. 8

Was doch heut nacht ein Sturm gewesen,  
Bis erst der Morgen sich geregt!  
Wie hat der ungebetne Besen  
Kamin und Gassen ausgefegt!

Da kommt ein Mädchen schon die Straßen,  
Das halb verschüchtert um sich sieht;  
Wie Rosen, die der Wind zerblasen,  
So unстет ihr Gesichtchen glüht.

Ein schöner Bursch tritt ihr entgegen,  
Er will ihr voll Entzücken nahn:  
Wie sehn sich freudig und verlegen  
Die ungewohnten Schelme an!

Er scheint zu fragen, ob das Liebchen  
Die Zöpfe schon zurecht gemacht,  
Die heute nacht im offenen Stübchen  
Ein Sturm in Unordnung gebracht.

“My beloved has a graden,  
Where a pretty beehive stands:  
Have you flown from over there?  
Did she send you to me?”

“O no, you handsome youth,  
No one has sent you a message through me,  
This child knows nothing of love,  
She has scarcely noticed you.

What could maidens know  
When they have hardly left school!  
Your beloved little treasure  
Is still a child.

I shall bring her wax and honey;  
Farewell, I have gathered a whole pound,  
How the little darling will laugh,  
Already her mouth waters.”

“Ah, would you tell her,  
I know something much sweeter:  
Nothing is loveliest on earth  
Than the kisses and caresses of lovers!”

### Encounter

What a storm there was last night,  
raged until this morning!  
How that uninvited brush has  
swept the streets and chimneys clean!

Along the street a girl comes,  
glancing about her, half-afraid,  
like roses tossed before the wind,  
ever changing is her face's glow.

A handsome lad steps to meet her,  
would delightedly approach her:  
oh, the joy and embarrassment  
in those novice rascals' looks!

He seems to ask if his beloved  
has put straight her plaits  
which, last night, in her open bedroom,  
were tousled by a storm.

Der Bursche träumt noch von den  
Küssen,  
Die ihm das süße Kind getauscht,  
Er steht, von Anmut hingerissen,  
Derweil sie um die Ecke rauscht.

The lad's still dreaming of the kisses  
which that sweet child exchanged,  
and stands, captive to her charm,  
while she whisks around the corner.

#### In der Frühe, No. 24

Kein Schlaf noch kühlt das Auge mir,  
Dort gehet schon der Tag herfür  
An meinem Kammerfenster.  
Es wühlet mein verstörter Sinn  
Noch zwischen Zweifeln her und hin  
Und schafft Nachtgespenster.  
Ängste, quäle  
Dich nicht länger, meine Seele!  
Freu dich! Schon sind da und dorten  
Morgenglocken wach geworden.

#### At Daybreak

No sleep yet cools my eyes,  
already day begins to rise  
at the window of my room.  
My troubled mind still casts  
about among my doubts,  
creating nightmares.  
Alarm, torment  
yourself no more, my soul!  
Be glad! Here and there  
morning bells have woken.

## IV

*Gabriel Fauré*

#### Clair de lune, Op. 46, No. 2

*(Verlaine)*

Votre âme est un paysage choisi  
Que vont charmant masques et  
bergamasques  
Jouant du luth et dansant et quasi  
Tristes sous leurs déguisements fantasques.

Tout en chantant sur le mode mineur  
L'amour vainqueur et la vie opportune,  
Ils n'ont pas l'air de croire à leur bonheur  
Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,  
Qui fait rêver les oiseaux dans les arbres  
Et sangloter d'extase les jets d'eau,  
Les grands jets d'eau sveltes parmi les  
marbres.

#### Moonlight

Your soul is a choice landscape  
through which charming masqueraders  
and bergamaskers  
pass to and fro, playing the lute and dancing  
almost sadly in their fantastic disguises.

They sing the while in the minor mode  
of conquering love and the easy life,  
they do not seem to believe in their  
happiness  
and their song mingles with the moonlight,

With the calm moonlight, sad and lovely,  
that makes the birds dream in the trees  
and the fountains sob with ecstasy,  
those tall, svelte fountains among the  
marbles.

**Chanson d'amour, Op. 27, No. 1**  
(*Silvestre*)

J'aime tes yeux, j'aime ton front,  
Ô ma rebelle, ô ma farouche,  
J'aime tes yeux, j'aime ta bouche  
Où mes baisers s'épuiseront.

J'aime ta voix, j'aime l'étrange  
Grâce de tout ce que tu dis,  
Ô ma rebelle, ô mon cher ange,  
Mon enfer et mon paradis!

J'aime tout ce qui te fait belle,  
De tes pieds jusqu'à tes cheveux,  
Ô toi vers qui montent mes vœux,  
Ô ma farouche, ô ma rebelle!

**Mandoline, Op. 58, No. 1**  
(*Verlaine*)

Les donneurs de sérénades  
Et les belles écouteuses  
Échangent des propos fades  
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,  
Et c'est l'éternel Clitandre,  
Et c'est Damis qui pour mainte  
Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,  
Leurs longues robes à queues,  
Leur élégance, leur joie  
Et leurs molles ombres bleues

Tourbillonnent dans l'extase  
D'une lune rose et grise,  
Et la mandoline jase  
Parmi les frissons de brise.

**Song of Love**

I love your eyes, I love your face,  
Oh my rebel, oh my wild one,  
I love your eyes, I love your mouth,  
Where my kisses will exhaust themselves.

I love your voice, I love the strange  
Grace in everything you say,  
Oh my rebel, oh my dear angel,  
My hell and my paradise!

I love everything that makes you beautiful,  
from your feet up to your hair,  
Oh you towards whom my desires climb!  
Oh my wild one, oh my rebel!

**Mandoline**

The serenaders  
and the lovely listeners  
exchange idle banter  
beneath the singing branches.

There is Tircis, and Aminte,  
and the eternal Clitandre,  
and there is Damis who made  
so many tender verses for so many cruel  
women.

Their short silken jackets  
and their long trailing gowns,  
their elegance, their joy,  
and their soft blue shadows

Twirl in the ecstasy  
of a pink and gray moon,  
and the mandoline chatters  
on amidst the trembling breezes.

**Après un rêve, Op. 7, No. 1***(Bussine)*

Dans un sommeil que charmaient ton image  
 Je rêvais le bonheur, ardent mirage,  
 Tes yeux étaient plus doux, ta voix pure  
 et sonore,  
 Tu rayonnais comme un ciel éclairé par  
 l'aurore;

Tu m'appelais et je quittais la terre  
 Pour m'enfuir avec toi vers la lumière,  
 Les cieux pour nous entr'ouvraient leurs  
 nues,  
 Splendeurs inconnues, lueurs divines  
 entrevues.

Hélas! Hélas, triste réveil des songes,  
 Je t'appelle, ô nuit, rends-moi tes  
 mensonges;  
 Reviens, reviens, radieuse,  
 Reviens, ô nuit mystérieuse!

**Fleur jetée, Op. 39, No. 2***(Silvestre)*

Emporte ma folie au gré du vent,  
 Fleur en chantant cueillie,  
 Et jetée en rêvant!  
 Emporte ma folie, au gré du vent.

Comme la fleur fauchée périt l'amour.  
 La main qui t'a touchée fuit ma main sans  
 retour.

Que le vent qui te sèche, ô pauvre fleur,  
 Tout à l'heure si fraîche  
 Et demain sans couleur,  
 que le vent qui te sèche, ô pauvre fleur,  
 que le vent qui te sèche, sèche mon cœur!

**After a Dream**

In a slumber charmed by your image  
 I dreamed of happiness, ardent mirage;  
 Your eyes were more tender, your voice  
 pure and clear.  
 You were radiant like a sky brightened by  
 sunrise;

You were calling me and I left the earth  
 To flee with you towards the light;  
 The skies opened their clouds for us,  
 Splendors unknown, glimpses of divine  
 light...

Alas! Alas, sad awakening from dreams!  
 I call to you, oh night, give me back your  
 illusions;  
 Return, return with your radiance,  
 Return, oh mysterious night!

**Flower Cast Aside**

Carry my madness off with the wind,  
 Flower plucked while singing,  
 And cast away in a dream!  
 Carry my madness off with the wind.

Love dies like a mown-down flower.  
 The hand that touched you flees mine  
 forever.

Let the wind that dries you up, oh poor  
 flower,  
 Just a moment ago so fresh  
 And colorless tomorrow,  
 Let the wind that dries you up, oh poor  
 flower,  
 Let the wind that dries you up, dry up my  
 heart!

## V

**Vier Lieder, Op. 27***Richard Strauss***Ruhe meine Seele***(Henckell)*

Nicht ein Lüftchen regt sich leise,  
 Sanft entschlummert ruht der Hain;  
 Durch der Blätter dunkle Hülle  
 Stiehlt sich lichter Sonnenschein.

Ruhe, ruhe, meine Seele,  
 Deine Stürme gingen wild,  
 Hast getobt und hast gezittert,  
 Wie die Brandung, wenn sie schwillt.

Diese Zeiten sind gewaltig,  
 Bringen Herz und Hirn in Not  
 Ruhe, ruhe, meine Seele,  
 Und vergiß, was dich bedroht!

**Heimliche Aufforderung***(Mackay)*

Auf, hebe die funkelnde Schale empor  
 zum Mund,  
 Und trinke beim Freudenmahle dein  
 Herz gesund.  
 Und wenn du sie hebst, so winke mir  
 heimlich zu,  
 Dann lächle ich und dann trinke ich  
 still wie du...

Und still gleich mir betrachte um uns  
 das Heer  
 Der trunknen Schwätzer – verachte sie  
 nicht zu sehr.  
 Nein, hebe die blinkende Schale, gefüllt  
 mit Wein,  
 Und laß beim lärmenden Mahle sie  
 glücklich sein.

**Peace, My Soul**

Not a breath stirs,  
 the wood rests in gentle sleep;  
 through the leaves' dark veil  
 bright sunshine steals.

Peace, peace, my soul.  
 wild have been your storms,  
 you have raged and quivered  
 like the swelling breakers.

These times are violent,  
 causing heart and mind distress –  
 peace, peace, my soul,  
 and forget what threatens you!

**Secret Invitation**

Raise to your lips the sparkling  
 cup,  
 drink, at this feast, your heart to  
 health.  
 And raising it, sign to me in  
 secret,  
 I'll then smile, and quiet as you, will  
 drink.

And quiet as I, about us regard the  
 host  
 of drunken talkers – scorn them not too  
 much.  
 No, raise the twinkling wine-filled  
 cup,  
 let them be happy at their noisy  
 feast.

Doch hast du das Mahl genossen, den  
 Durst gestillt,  
 Dann verlasse der lauten Genossen  
 festfreudiges Bild,  
 Und wandle hinaus in den Garten zum  
 Rosenstrauch,  
 Dort will ich dich dann erwarten nach  
 altem Brauch,

Und will an die Brust dir sinken, eh  
 du's gehofft,  
 Und deine Küsse trinken, wie ehmal's  
 oft,  
 Und flechten in deine Haare der Rosen  
 Pracht.  
 O komm, du wunderbare, ersehnte  
 Nacht!

### Morgen

(Mackay)

Und morgen wird die Sonne wieder  
 scheinen  
 Und auf dem Wege, den ich gehen werde,  
 Wird uns, die Glücklichen, sie wieder  
 einen  
 Inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten,  
 wogenblauen,  
 Werden wir still und langsam niedersteigen,  
 Stumm werden wir uns in die Augen  
 schauen,  
 Und auf uns sinkt des Glückes stummes  
 Schweigen...

But having eaten, satisfied your  
 thirst,  
 quit the loud company's gay festive  
 scene,  
 and to the garden wander, to the  
 rosebush –  
 there I'll wait, as long our custom's  
 been,

and, ere you know, I'll sink upon your  
 breast,  
 drinking your kisses, as many times  
 before,  
 and in your hair I'll twine the roses'  
 splendour.  
 Wonderful and longed-for night, O  
 come!

### Tomorrow

And tomorrow the sun will shine again,  
 and on the path that I shall take,  
 it will unite us, happy ones, again  
 upon this sun-breathing earth...

and to the shore, broad,  
 blue-waved,  
 we shall, quiet and slow, descend,  
 silent, into each other's eyes we'll  
 gaze,  
 and on us will fall joy's speechless  
 silence...



**Caecilie***(Hart)*

Wenn du es wüßtest,  
 Was träumen heißt von brennenden  
 Küssen,  
 Von Wandern und Ruhen mit der Geliebten,  
 Aug in Auge,  
 Und kosend und plaudernd,  
 Wenn du es wüßtest,  
 Du neigtest dein Herz!

Wenn du es wüßtest,  
 Was bangen heißt in einsamen Nächten,  
 Umschauert vom Sturm, da niemand  
 tröstet  
 Milden Mundes die kampfmüde Seele,  
 Wenn du es wüßtest,  
 Du kämest zu mir.

Wenn du es wüßtest,  
 Was leben heißt, umhaucht von der  
 Gottheit  
 Weltschaffendem Atem,  
 Zu schweben empor, lichtgetragen,  
 Zu seligen Höhn,  
 Wenn du es wüßtest,  
 Du lebtest mit mir!

**Cecily**

If you knew  
 what it is to dream of burning  
 kisses,  
 of wandering, resting with one's love,  
 gazing at each other,  
 and caressing and talking,  
 if you knew,  
 you would incline your heart!

If you knew  
 what fear is on lonely nights,  
 in the awesome storm, when no one  
 comforts  
 with soft voice the struggle-weary soul,  
 if you knew,  
 you would come to me.

If you knew  
 what it is to live enveloped in God's  
 world-creating breath,  
 to float upwards, borne on light,  
 to blissful heights,  
 if you knew,  
 you would live with me!

UMS  
*presents*

# Michigan Chamber Players

*Faculty and Student Artists of the University of  
Michigan School of Music*

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## **Two Canzonettas for Two Sopranos, Op. 4, Nos. 5/1**

*J. C. Bach*

### **Che ciascun**

*(Pietro Metastasio)*

*Tirsi's second aria in the cantata, La Danza*

Che ciascun per te sospiri,  
Bella Nice, io son contento;  
Ma per altri, oh Dio! pavento  
Che tu impari a sospirar.

Un bel core da chi l'adora  
So che ognor non si difende;  
So che spesso s'innamora  
Che pretende innamorar.

Bella Nice, io pavento  
Che tu impari a sospirar.

That everyone sighs for you,  
beautiful Nice, makes me happy;  
but, oh God, I fear that you too  
will learn to sigh for others.

I know that a sensitive heart  
cannot defend itself;  
I know that often one who  
pretends to be in love is really in love.

Beautiful Nice, I fear  
that you too will learn to sigh.

### **Già la notte**

*(Metastasio)*

*First aria in the cantata, La Pesca*

Già la notte s'avvicina:  
Vieni, oh Nice, amato bene,  
Della placida marina  
Le fresch'aure a sospirar.

Non sa dir che sia diletto  
Che non posa in queste arene,  
Or che un lento zeffiretto  
Dolcemente increspa il mar.

Already night draws near:  
come, oh Nice, well-beloved,  
to breathe the fresh breezes  
of the placid sea.

I can't say how delightful it is  
to lie down on these sands,  
now that a light zephyr  
gently ripples the sea.

*Translations by Ellwood Derr.*

### Three Nocturnes

Wolfgang Amadeus Mozart

#### Due pupille amabili, K. 439

(Author unknown)

Due pupille amabili  
M'han piegato il core,  
E se pietà non chiedo  
A quelle luci belle,  
Per quelle, sì,  
Io morirò d'amore.

Two lovely eyes  
have gained my heart,  
and if I do not ask for mercy  
from those beautiful eyes,  
for them, yes, for them,  
I shall die of love.

#### Ecco, quel fiero istante, K. 436

(Metastasio)

First stanza of the canzonetta, "La Partenza"

Ecco, quel fiero istante:  
Nice, mia Nice, addio!  
Come vivrò, ben mio,  
Così lontan da te?

Behold the dread moment:  
Nice, my Nice, farewell!  
How shall I live, my love,  
so far from you?

Io vivrò sempre in pene,  
Io non avrò più bene;  
E tu chi sa se mai  
Ti sovverai di me!

Always in pain,  
there's nothing left for me.  
And you – who knows if ever  
you will remember me!

#### Mi lagnerò tacendo, K. 437

(Metastasio)

Laodice's aria in Siroe, Act II, scene i

Mi lagnerò tacendo  
Della mia sorte avara;  
Ma ch'io non t'ami, o cara,  
Non lo sperar da me.

I complain in silence  
at my harsh fate,  
but do not hope for me, dear one,  
that I do not love you.

Crudele! in che t'offendo  
Se resta a questo petto  
Il rnisero diletto  
Di sospirar per te?

Cruel one! How do I offend you  
if this breast retains  
the sad delight  
of sighing for you?

Translations by Graham Dixon.

## Two Comic Trios

Joseph Haydn

### An die Frauen

(Anonymous)

Anacreon. Second Ode.

Natur gab Stieren Hörner,  
sie gab den Rossen Hufe,  
den Hasen schnelle Füße,  
den Löwen weite Rachen,  
den Fischen gab sie Flossen,  
und Fittige den Vögeln;  
den Männern aber Weisheit.

Den Männern!  
Nicht den Weibern?  
Was gab sie diesen?  
Schönheit, Schönheit,  
statt aller unsrer Spieße,  
statt aller unsrer Schilde;  
denn wider Weibesschönheit  
besteht nicht Stahl, nicht Feuer.

(the whole then repeated variously)

### Daphnens einziger Fehler

(Johann Nikolaus Götz)

Sie hat das Auge,  
die Hand, den Mund  
der schönen Psyche;  
sie hat den Wuchs,  
die Göttermiene,  
das holde Lachen  
der jungen Hebe;  
sie hat Geschmack  
und Weltmanieren,  
und weiß zu reden,  
und weiß zu schweigen.

Oh wüßte Daphne  
nur noch zu lieben!

(the whole then repeated variously)

### To Women

Nature gave steers horns,  
she gave horses hooves,  
to rabbits fleet feet,  
to lions capacious mouths,  
to fishes she gave fins,  
and wings to birds;  
to men, however, wisdom.

To men?  
Not to women?  
What did she give them?  
Beauty, beauty,  
instead of all our spears,  
instead of all our shields;  
for against women's beauty  
neither steel nor fire can endure.

### Daphne's Only Flaw

She has the eye,  
the hand, the mouth  
of lovely Psyche;  
she has the figure,  
the godly bearing,  
the charming laugh  
of the young Hebe;  
she has taste  
and worldly manners,  
and knows how to converse,  
and when to be silent.

Oh, if Daphne only knew  
as well how to love!

Translations by Ellwood Derr.