

General Information

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of 3 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 prohibited in the auditorium.

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

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

Event Program Book

Thursday, November 16 through Sunday, November 19, 2006

Trio Mediæval	3
Thursday, November 16, 8:00 pm St. Francis of Assisi Catholic Church	
Dan Zanes & Friends	7
<i>Catch That Train!</i> Saturday, November 18, 11:00 am Saturday, November 18, 3:00 pm Rackham Auditorium	
Jonathan Biss	11
Saturday, November 18, 8:00 pm Hill Auditorium	
Cuarteto Latinoamericano	17
Manuel Barrueco Sunday, November 19, 4:00 pm Rackham Auditorium	

Thank you for coming to this University Musical Society event. We are delighted to see you here.

Over the course of the past year, you may have noticed a new description of UMS in our brochures and other print materials. Rather than using the nouns "music, dance, and theater," we have redefined our organization as one that connects audiences and performing artists in uncommon and engaging experiences.



Why uncommon? Because what we do is not replicated anywhere else in the country. One need only witness the recent concerts by Alice Coltrane (performed in only three US cities), the Kirov Orchestra (performed in only two US cities), and the Royal Shakespeare Company (performed *only* in Ann Arbor) to understand the uncommon nature of what we do. But beyond exclusivity, UMS is uncommon in the very best sense of the word: the "out of the ordinary" experiences that the artists on our stages provide are truly remarkable opportunities for audiences to explore, reconnect, investigate, and probe.

Why engaging? Again, one need only look at the events of the past month to realize the incredible commitment UMS audiences have to making their experience positive. For the Kirov Orchestra, some 350 university students participated in an "Arts and Eats" program, where they ate a free pizza dinner before the concert, heard a graduate student speak about Shostakovich, and then enjoyed the performance with a new set of eyes and ears. This program is being repeated for Jonathan Biss and on a monthly basis throughout the season.

The RSC residency events drew record attendance and even standing-room-only crowds. How thrilling to see so many people wanting to enhance their enjoyment of the theatrical plays through attendance at these events. We may provide the artistic and educational programming, but you, the audience, are the critical factor in what makes each event come alive.

While we can't promise that every UMS event will be a transformative, life-changing event for every single person in attendance, we do believe that the performances we present on our stages make a palpable difference in people's lives. Sometimes that change is noticed immediately, as so many ticket buyers commented after the Kirov Shostakovich cycle. Sometimes, as a speaker at one of the RSC events noted, that change takes 10 years to take hold.

The concerts over the course of this very busy weekend promise to deliver uncommon and engaging experiences that will be remembered for years to come. From the sublime beauty of Trio Mediæval to the wacky Dan Zanes, you are creating memories that will far outlive the time spent in the concert hall.

We hope that you find your experience enriching, rewarding, and worthwhile.

Warmly,

Sara Billmann

UMS Director of Marketing and Communications

Trio Mediæval

Anna Maria Friman
Linn Andrea Fuglseth
Torunn Østrem Ossum

Program

Thursday Evening, November 16, 2006 at 8:00
St. Francis of Assisi Catholic Church • Ann Arbor

*Anon., England,
14th Century*

Berkeley Castle Select Roll 55

Alma mater/Ante Thorum
Benedicta es celorum regina
De spineto nata rosa

William Brooks

Six Mediæval Lyrics*

I. Mens mea
II. Anima mea
III. Tu vite subsidium

Arr. by Tone Krohn

Traditional from Norway

Till, till Tove
So, ro godt barn
Bruremarsj

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

*Anon., England,
13th Century*

Three-voice conductus:

Salve Mater Misericordie

Salve Virgo Virginum

Two-voice motet with drone:

Dou way Robyn/Sancta Mater

Brooks

Six Mediæval Lyrics*

IV. Languet
V. Aprili tempore
VI. Vale, dulcis amice

*Arr. by Tone Krohn/
Linn A. Fuglseth*

Traditional from Norway

Den elskte Jerusalem
Eg veit i himmerik ei borg
Nu solen går ned

*Written for Trio Mediæval

33rd Performance of the
128th Annual Season

Media partnership provided by WRCJ 90.9 FM.

Trio Mediæval appears by arrangement with Herbert Barrett Management, Inc.

Trio Mediæval records for ECM Records.

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

Large print programs are available upon request.

Berkeley Castle Select Roll 55

Anon., England, 14th Century

Berkeley Castle Select Roll 55 began life as financial accounts for restoration work done on Bretby Castle in 1302–1303. The music, two sequences and two motets, was probably copied onto the back of this roll in the first quarter of the 14th century. Having served its purpose, the fate of much medieval music was to be cut up and reused as stiffening material for the bindings of new books. These pieces were presumably preserved because a conscientious accountant couldn't bear to throw away old financial records. The Marian cult, which proved a great stimulus to polyphonic composition, would reach its apogee in the following century, especially with the increased sense of security and well-being that came with the ending of the Hundred Years War.

Six Mediæval Lyrics

William Brooks

Born December 17, 1943

Peter Dronke's landmark study of *Medieval Latin and the Rise of the European Love-Lyric* (Oxford University Press, 1966) contains an extraordinary range of texts, from entirely personal, direct testaments to intricate displays of artifice and erudition. A remarkable number were written by women; others, though written by men, are essentially gender-neutral.

The texts chosen for *Six Mediæval Lyrics* span the full range of poetic styles. "Mens mea" is an elaborate game of wordplay the intricacies of which are untranslatable; "Langueo" is an instance of the compact snarls of syntax that Latin grammar makes possible. At the other extreme are "Anima mea" and "Vale, dulcis amice," both more epistles than poems and both speaking directly from the heart. In between are more conventional but very affecting poems: "Tu vite sub-sidium" and the remarkable "Aprili tempore."

The musical styles likewise range rather widely, although all are grounded in a synthetic system of

quasi-medieval modes. Techniques range from the purely intuitive (in "Anima mea") through somewhat systematic homophony ("Vale, dulcis amice") to tightly regulated rhythmic counterpoint ("Langueo"). The *Six Mediæval Lyrics* were written in spring 2004 for the three voices of Trio Mediæval. Each singer is featured in one of the movements, and the other three explore the exceptionally rich sense of ensemble that characterizes the Trio.

Traditional from Norway

"Till, till Tove" (a cattle song) and "So ro, godt barn" (a lullaby: Hush, good child) are both from the County of Vestfold in the Southern part of Norway. "Maria-vise" (a Marian song) is a praise to the Virgin Mary, originally sung in the county of Telemark. "Maria-vise" (Song of Mary) is a melody from the Middle Ages, as sung in Levanger (County of North Trøndelag), praising the Virgin Mary. The Norwegian folksinger and musician Tone Krohn arranged the song for the trio.

"Den elskte Jerusalem" (The Beloved Jerusalem) comes from the county of Vestfold. The text was written by Niels Brorson, and was arranged by Tone Krohn. The text praises heaven's bliss, where all earthly pain is ended. "Eg veit i himmerik ei borg" (I Know a Castle in Heaven) is a Norwegian folk tune, as sung in Hallingdal in the county of Buskerud. The text is from Germany, before 1600, and translated into Norwegian by Bernt Støylen in 1905. The arrangement was written for the trio by Linn Andrea Fuglseth. "I know a castle in Heaven, shining as the radiant sun, where no sins nor sorrows, crying nor tears are found."

"Nu solen går ned" (The sun is setting now) was written after one of the most well-known male folksingers of Norway, Sondre Brattland; as sung in Tuddal in the county of Telemark. "The sun is setting now, and the evening spreads out onto the earth. Little birds settle in their nests, the flowers are closing; as is my heart, secretly closing in prayer."

Salve Mater Misericordie

Salve Virgo Virginum

Anon., England, 13th Century

Wars, the church, and changing tastes all contributed to the destruction of medieval manuscripts, especially in England where the pattern of survival is extremely fragmentary. What is left is probably only a small proportion of what there was, and some of the music survived in the most extraordinary circumstances. Devotion to the Virgin Mary, though a pan-European phenomenon, was particularly intense in England throughout the Middle Ages. A large proportion of medieval English polyphony venerates the Virgin; she is invoked as the "star of the sea," "gateway to the heavens," "gracious queen of heaven."

Dou way Robyn/Sancta Mater

Anon., England, 13th Century

"Dou way Robyn/Sancta Mater" is something of a curiosity. The *ostinato* phrase that underpins the top part is written in the voice of a woman: she is telling her man to be quiet, or he will wake the child. Perhaps this little ground comes from a lullaby or a popular song; at any rate, almost nothing comparative is found anywhere else in the polyphonic repertoire. This *ostinato* voice has an English text and the upper part a Latin text. "Dou Way Robyn/Sancta Mater," a 13th-century English motet, fits into this Marian tradition in a recognizable but unique way in that the Marian Latin hymn sung by the upper-vocal part is combined with a secular English tenor. The tenor carries a short phrase (from a folk song perhaps), that translates as "Hush Robin, the baby will cry."



Trio Mediæval

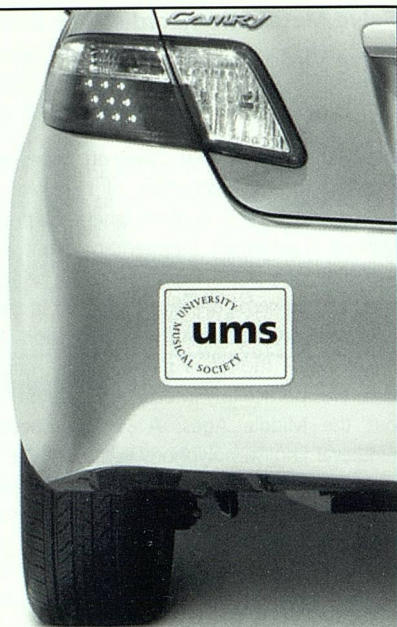
The Scandinavian sopranos of **Trio Mediæval** specialize in a diverse repertoire that features polyphonic medieval music from England and France, contemporary works written for the ensemble, and traditional Norwegian ballads and songs. Founded in Oslo in 1997, Trio Mediæval developed its unique repertory during intense periods of work at the Hilliard Summer Festivals in England and Germany between 1998 and 2000, and subsequently with Linda Hirst and John Potter.

At the outset of the 05/06 season, Trio Mediæval's highly anticipated third album, *Stella Maris*, was released on ECM Records. The recording features 12th- and 13th-century music from England and France as well as the world-première recording of *Missa Lumen de Lumine* by the 30-year-old Korean composer Sungji Hong. The trio delights in performing new music and collaborates with a multitude of contemporary composers, including Gavin Bryars, Piers Hellawell, Roger Marsh, Ivan Moody, Paul Robinson, Gonzalo Macías, Markus Ludwig, Thoma Simaku, Oleh Harkavyy, Bjørn Kruse, and Andrew Smith. In March 2005, the trio premièred *Shelter* in Cologne, Germany. This joint production of "Bang on a Can" composers Michael Gordon, Julia Wolf, and David Lang, German new-music ensemble musikFabrik, and Ridge Theater, received its US première in November 2005 at the Brooklyn Academy of Music.

We're behind you.

Toyota is proud to support the important work being done by the University Musical Society. We're behind you all the way. To learn more, go to toyota.com/community.

TOYOTA | *moving forward* ▶ *Making a Difference*



©2006

Trio Mediæval made its US debut in June 2003, performing two sold-out concerts at New Haven's International Festival of Arts and Ideas. Their first US tour followed in February 2004 with concerts in Boston, Chicago, New York, and Washington DC's National Cathedral. Their US return in 04/05 brought them back to New York, as well as to San Francisco Performances, Spivey Hall, Ann Arbor's University Musical Society, and a taping for NPR's *St. Paul Sunday*.

Trio Mediæval has performed throughout Europe, giving concerts and radio broadcasts in Austria, Belgium, Finland, Germany, Ireland, Norway, Spain, Sweden, the Netherlands, and the UK in such venues as the Oslo Concert House, the Vienna Konzerthaus, and Wigmore Hall.

Trio Mediæval's first CD on ECM Records, *Words of the Angel*, immediately charted on Billboard's "Top 10 Bestsellers" list and was the April 2002 *Stereophile* "Recording of the Month." Their second recording, *Soir, dit-elle* (2004), features Leonel Power's *Missa Alma Redemptoris Mater* alongside works by Gavin

Bryars, Andrew Smith, and Ivan Moody, and met with similar critical and commercial success. Trio Mediæval has recently recorded their fourth album for ECM which is scheduled for release in fall 2007.

UMS ARCHIVES

Tonight's concert marks Trio Mediæval's second appearance under UMS auspices. The Trio made their UMS debut in April 2005 at St. Francis of Assisi Catholic Church.

Dan Zanes & Friends

Dan Zanes, *Lead Vocals, Guitar, Banjo*

Charlie Faye, *Guitar, Vocals*

John Foti, *Accordion*

Saskia Lane, *Bass*

Colin Brooks, *Drums*

with special guest

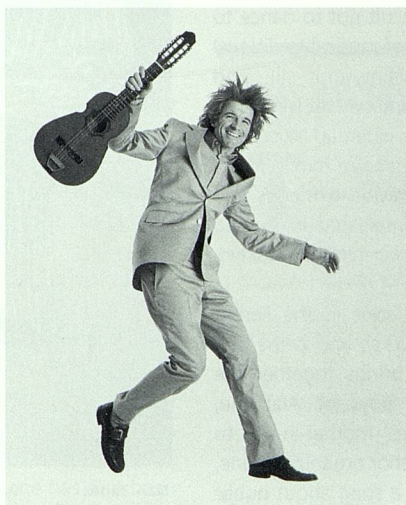
Rankin Don, a.k.a Father Goose, *Vocals*

Family Matinee Program

Saturday Morning, November 18, 2006 at 11:00

Saturday Afternoon, November 18, 2006 at 3:00

Rackham Auditorium • Ann Arbor



Today's selections will be announced by the artists from the stage.

34th and 35th
Performances of the
128th Annual Season

16th Annual
Family Series

*The photographing or
sound and video record-
ing of this concert or
possession of any device
for such recording is
prohibited.*

The 06/07 Family Series is sponsored by Toyota Technical Center.

Dan Zanes & Friends appear by arrangement with Pomegranate Arts.

Large print programs are available upon request.

Dan Zanes was born in New Hampshire in 1961. He was a member of the Del Fuegos from 1981 to 1989, and in 1994, he released a solo CD, *Cool Down Time*. Shortly after, he moved to Brooklyn, New York, with his wife and daughter, where he then released *Rocket Ship Beach* (2000), an immediate hit with families around America, as well as with the *New York Times Magazine*, which called it “cool,” and added, “Mostly, though, Zanes’ kid’s music works because it is not kid’s music; it’s just music—music that’s unsanitized, unpasteurized, that’s organic even.”

His next CD, *Family Dance* (2001) was comprised of songs that are difficult not to dance to (selected from a wide variety of musical traditions) and features Loudon Wainwright III and Roseanne. This CD would ultimately set Mr. Zanes apart from other family music-oriented artists as a guy who is (a) making *homemade* family music and encouraging similar behavior in friends and neighbors; and (b) always interested in singing along with people who live near him in Brooklyn, New York.

Catch That Train is the latest in the Family Series (co-released by Starbucks), and is the one CD in America today that brings together the Kronos Quartet, the Blind Boys of Alabama, Father Goose, and Mr. Zanes’ mother-in-law to sing Zulu folk songs, an old labor organizing tune, a song about the farm, and a song about public transportation (all in an instrumental mix that highlights *cuatros* and does not in any way discourage the use of trombone).

Dan Zanes is the author of two collaborations with the artist Donald Saaf: *Jump Up!* and *Hello, Hello* (Little, Brown and Company Books), and he can be seen in the Dan Zanes and Friends concert video and DVD, *All Around the Kitchen!*, recorded in 2005 at the Knitting Factory, in New York City. Lately, Dan has been spending his spare time with the Spanish dictionary while listening to *salsa*, *meringue*, and *norteño*.



Dan Zanes

Colin Brooks (*drums*) began playing drums at age seven. In 1998, Mr. Brooks moved to New York City, and joined the band Skeleton Key (which appeared on the television series *Trinity*) and toured Europe with the band Primus. He has played with singers such as Dana Fuchs, Serena Jost, and with the band Betty. In addition, he played in the off-Broadway musical, *Betty Rules*. He has just returned from a seven-week tour of North America with his chamber-pop combo Sea Ray.

Charlie Faye (*guitar, vocals*) sings and plays guitar and mandolin. She performs frequently with her own band and is releasing her debut record, *Last Kids in the Bar*, this fall. Her songwriting is densely lyrical, in the American folk tradition, but she's got a band that rocks, an attitude that tips its hat to country, and a heart that sings the blues.

John Foti (*accordion*) was born in West Caldwell, New Jersey. His first musical experience was figuring out the *Sesame Street* theme song at a young age. You can visit John at www.myspace.com/johnfoti.

Saskia Lane (*bass*) was born and raised in San Francisco. She earned her Masters degree in Double Bass Performance from The Juilliard School. The Manhattan-based musician performs throughout the tri-state area with a variety jazz, pop, and classical artists. Ms. Lane has also been active in education and outreach, working as a teaching artist for the 92nd Street Y, and performing in the Carnegie Hall Neighborhood Concert Series. Her television credits include a national commercial for Chili's Restaurants and appearances on The Discovery Channel, The Food Network, Fuse TV, and the *CBS Evening News*, and can be seen in the movie *Mona Lisa Smiles*, featuring Julia Roberts. Her discography includes recordings with Nicole Paiement (featuring the work of Lou Harrison on New Albion Records), The Gotham Ensemble (Albany Records), and three albums and a concert DVD on Eastway Records with her critically acclaimed cocktail pop quartet The Lascivious Biddies.

Rankin Don a.k.a Father Goose (*vocals*) was already an underground superstar in Jamaica and Brooklyn when Notorious Bugs from Gyasi Record Label urged him to record for the mainstream. Soon after, he recorded the hit "Baddest DJ," which sold over 100,000 copies in the US and abroad. A year later, he released the *Real McCoy*. Mr. Don has worked and recorded with Freddie McGregor, Gregory Isaacs, Beres Hammond, Shabba Ranks, Shaggy, and Beenie Man. He is now a producer for Rock Tower Studios, known for its rich history in the foundation of reggae music. In his other life as Father Goose, he appears on all CD releases by Dan Zanes.

UMS ARCHIVES

Today's concerts mark Dan Zanes & Friends' second and third UMS appearances. Dan Zanes & Friends made their UMS debut at Rackham Auditorium in March 2005.

Murray Perahia piano

SATURDAY, MARCH 17, 8 PM
Hill Auditorium

Murray Perahia first appeared in recital at UMS in Rackham Auditorium in October 1977 as a 30-year-old pianist on the Debut Series. One of the most cherished pianists of our time, he has returned to UMS nine times since. This Hill Auditorium recital marks his first UMS appearance since March 2001, when he appeared with the Academy of St. Martin-in-the-Fields as both conductor and pianist.

His discography of around 50 titles includes Grammy Award-winning recordings of Chopin's complete etudes and Bach's English Suites, as well as a four-disc set released in 1998 that commemorated 25 years of recordings issued under the Sony Classical label. Born in New York, Perahia has collaborated with such major artists as Rudolf Serkin and Pablo Casals, and his deep-rooted friendship with Vladimir Horowitz proved an abiding inspiration. He is regarded as one of the finest pianists today, treasured for his rare musical sensitivity.

Supported in part by **Ann and Clayton Wilhite**.
Media Partners **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

*A Prelude Dinner precedes this performance.
This is a CLASSICAL KIDS CLUB concert.*



ums 734.764.2538 | www.ums.org

outside the 734 area code, call toll-free 800.221.1229



michigan council for
arts and cultural affairs



NATIONAL
ENDOWMENT
FOR THE ARTS

Jonathan Biss

Piano

Program

Ludwig van Beethoven

Arnold Schoenberg

Wolfgang Amadeus Mozart

Robert Schumann

Saturday Evening, November 18, 2006 at 8:00
Hill Auditorium • Ann Arbor

Sonata No. 27 in e minor, Op. 90

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
Nicht zu geschwind und sehr singbar vorgetragen

Six Little Pieces, Op. 19

Leicht, zart
Langsam
Sehr langsam
Rasch, aber leicht
Etwas rasch
Sehr langsam

Sonata in F Major, K. 533/K. 494

Allegro
Andante
Rondo

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

Fantasy in C Major, Op. 17

Durchaus phantastisch und leidenschaftlich vorzutragen—
Im Legendenton—Tempo primo
Mäßig. Durchaus energisch—Etwas langsamer—Viel bewegter
Langsam getragen. Durchweg leise zu halten—Etwas bewegter

36th Performance of the
128th Annual Season

128th Annual
Choral Union Series

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

Special thanks to Alan Aldworth and ProQuest Company for their support of the
UMS Classical Kids Club.

Tonight's Prelude Dinner is sponsored by TIAA-CREF.

Special thanks to Steven Whiting, Associate Dean for Graduate Studies and
Associate Professor of Musicology, U-M School of Music, Theatre and Dance,
for speaking at tonight's Prelude Dinner.

Media partnership provided by WGTE 91.3 FM and *Observer & Eccentric*
newspapers.

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

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his
generous contribution of lobby floral art for tonight's concert.

Mr. Biss appears by arrangement with ICM Artists, Ltd.

Large print programs are available upon request.

Sonata No. 27 in e minor, Op. 90 (1814)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn

Died March 26, 1827 in Vienna

Two-movement sonatas constitute a rather special subcategory in the classical sonata repertoire. They represent an alternative to the predominant fast-slow-[minuet]-fast scheme and show that two movements can form a satisfying whole, whether the second movement (following the standard sonata allegro) is slow, a minuet, or a fast finale.

In his later works, Beethoven increasingly favored the slow ending in two-movement sonatas. Three of his late piano sonatas, Opp. 90, 109, and 111, conclude in this way, and in the two latter works, Beethoven used the slow finale to reach unmatched heights of transcendence.

The *Sonata in e minor*, Op. 90, does not “officially” belong to the group of late sonatas. It precedes the first work in that group, Op. 101, by two years, though there were no other piano sonatas written in the interim. The time between 1812 and 1816 was a singularly fallow period in Beethoven’s life when he composed very little; he would emerge from that creative trough with a new style some of whose elements are already present in Op. 90.

Moving past the dynamic heroism of works like the *Appassionata* or *Symphony No. 5*, Beethoven let his lyrical, contemplative side come to the fore; the pace is more relaxed, and the tone more intimate, though at the same time there is no less emphasis placed on communication and expression. Beethoven insisted on these points by abandoning generic Italian tempo markings such as *Allegro* or *Andante*, and replacing them with long and detailed descriptions of his intensions. The first movement has to be played *in a lively tempo, always with feeling and expression*—the instructions make explicit the dual demands of introspection and outward communication. The second movement, *not too fast and in a singing tone*, also stresses the need for a high level of personal involvement on the part of the performer; we are clearly on the threshold of the Romantic era here.

The first movement is a sonata form where forceful chordal passages are juxtaposed with the most tender lyrical moments. The ending, where the melodic material seems completely to dissolve, is particularly memorable.

The second movement is an expansive rondo dominated by its exquisite “singing” theme; the stormier episodes do little to change the overall character of the music, which is a model of calm, beauty and harmony.

Six Little Pieces, Op. 19 (1911)

Arnold Schoenberg

Born September 13, 1874 in Vienna

Died July 13, 1951 in Los Angeles

Commenting on Webern’s *Six Bagatelles for String Quartet*, Op. 9, Schoenberg noted:

While the brevity of these pieces is their eloquent advocate, such brevity stands equally in need of advocacy. Think what self-denial it takes to cut a long story so short. A glance can always be spun out into a poem, a sigh into a novel. But to convey a novel through a single gesture, or felicity by a single catch of the breath: such concentration exists only when emotional self-indulgence is correspondingly absent.

Written in 1924, these words may be said to have a certain autobiographical ring to them. For back in 1911, around the time Webern composed his bagatelles and other extremely short pieces, Schoenberg, too, was experimenting with musical miniatures. It is not altogether clear who got the idea from whom (Schoenberg, at any rate, insisted on his priority over his former pupil). But whereas miniature compositions make up Webern’s entire output for several years in the 1910s, for Schoenberg such compositions merely represented a transitory stage: his only work in that category besides the present *Six Pieces, Three Pieces for Chamber Orchestra*, was left unfinished.

Each one of Schoenberg's musical epigrams is a character study. The first one is delicate and rhythmic, with long *legato* melodic lines interrupted by fleeting virtuoso passages. The second piece is based on a mysterious-sounding *ostinato* rhythm. The third is dark and sad; by contrast, the fourth is light and playful, with a great deal of rhythmic contrast. The fifth piece is lyrical and flowing, while the enigmatic last piece is based on only two chords, constantly repeated with only a single, short melody interjected. This piece, which ends *wie ein Hauch* (like a whisper), is believed to commemorate Gustav Mahler, who died a few weeks before Schoenberg's work was completed. Its character is bold, austere, and mournful.

This work is "atonal" in the sense that none of the twelve tones of the scale achieve dominance over the others. In our age, the resulting floating sensation could be likened to travel in space with no gravity. The direction of the musical motion is largely unpredictable, yet the organization of the pitches is far from being arbitrary: chromaticism (ascent or descent by minor seconds) and motion by other regularly repeated intervals provide a coherent musical logic. The bass line in the first four measures of the third piece sounds like a traditional harmonic bass (the presence of octave doubling reinforces that feeling), and the symmetrical rhythmic phrases inevitably place certain notes in cadential positions, thereby making them, at least momentarily, more important than other notes. Such hierarchies among the notes would generate a tonal feeling if they didn't change so frequently from one measure to the next.

As pianist-musicologist Charles Rosen writes in his extremely perceptive book on Schoenberg:

These miniatures...do not diminish the emotions they express but enlarge them, as if fragments of feeling were blown up by a powerful microscope. They give, indeed, less the impression of fragments than of complete works, but only because the great variety of color and sound they contain implies a fierce, laconic repression that forces a large gesture into a rigid and cramped space....

"The problem of the large forms remained," Rosen adds somewhat later in his book. Schoenberg had to find a way to expand his newly-found artistic world and create compositions of larger proportions. His efforts to do so eventually resulted in the twelve-tone method elaborated in the first half of the 1920s.

Sonata in F Major, K. 533/K. 494

(1786-88)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

In June 1786, Mozart wrote a "Rondo" in F Major for piano. A year-and-a-half later he composed an "Allegro" in F and an "Andante" in B-flat; he eventually combined these movements and published them as a sonata. Some critics have claimed that because of the time that had elapsed between the composition of the "Rondo" and the rest of the sonata, there is a stylistic break between them. In fact, the "Allegro" and the "Andante" are full of daring harmonic progressions and other innovations, while the "Rondo" seems more conventional. But the truth is that even in sonatas composed in one stretch, the last movement is often more relaxed and more tension-free than the others.

The first-movement "Allegro" opens with a melody played by the right hand without accompaniment (shortly thereafter, it is repeated by the left hand alone). This unusual opening mimics the exposition of a fugue, which is not forthcoming, even though the melody is later developed in contrapuntal imitation. The movement is full of virtuosic passagework and many contrasting melodic and rhythmic ideas.

The second-movement "Andante's" memorable and richly ornamented melodies are taken through a series of uncommon key changes that enhance their highly expressive quality even more.

The third-movement "Rondo" has a cheerful and easy-going opening theme, followed by several episodes that explore minor keys and through them, darker emotional realms. It is interesting to

note that the first version of this movement, written in 1786, is shorter than the final form. Before publishing the sonata, Mozart added a cadenzalike passage that includes some surprising harmonies and a lengthy contrapuntal section, matching a corresponding passage in the first movement: Mozart evidently wanted to bring the "Rondo" closer in style to the new movements, and thereby unify a work whose parts had originally been separate and unrelated.

Fantasy in C Major, Op. 17 (1836)

Robert Schumann

Born June 8, 1810 in Zwickau, Saxony

Died July 29, 1856 in Endenich, nr. Bonn

*Durch alle Töne tönst
Im bunten Erdenraum
Ein leiser Ton gezogen
Für den, der heimlich lauscht.*

Through all the tones
in Earth's many-colored dream
there sound for the secret listener
one soft, drawn-out note.

This motto, taken from a poem by the Romantic philosopher and poet Friedrich Schlegel (1772–1829), introduces one of Schumann's most ambitious piano works, the *Fantasy in C Major*, Op. 17. It was not chosen at random: there is "one soft, drawn-out note" that the "secret listener" must recognize. It is a passage from Beethoven's song cycle *An die ferne Geliebte* (To the Distant Beloved) that is alluded to several times, and finally quoted in full at the end of the first movement. The words of the otherwise undistinguished poet Alois Jeitteles,

*Nimm sie hin denn, diese Lieder,
die ich Dir, Geliebte, sang...*

Take them now, these songs
that I sang to you, my beloved...

no doubt struck a deep nerve in Schumann, long after his own "distant beloved": the great pianist Clara Wieck, whose father had prohibited Schumann from having any contact with his daughter. (Schumann and Clara were married four years later, in 1840).

Besides the reference to the "distant beloved," the quote from Beethoven had another meaning as well. Inspired by the two fantasy-sonatas of Op. 27 (the second of which is the famous "Moonlight"), Schumann intended his work as a memorial to Beethoven, planning to call its three movements "Ruins," "Triumphal Arch," and "Wreath of Stars," respectively. Although these titles were eventually eliminated, the connections with Beethoven's music are numerous.

The sequence of movements in the *Fantasy* is most unusual. The impassioned first movement begins immediately on an emotional high point, with harmonic progressions that totally avoid the tonic (stable resting point) of C Major until the very end of the movement. The result is an atmosphere of continuous excitement, momentarily interrupted by an enigmatic passage marked "*Im Legendenton*" (in the tone of a legend). This passage starts with a simple tune whose straightforward rhythms and harmonies contrast with the effusiveness of the preceding music. However, the musical delivery of this "legend" also becomes more and more impassioned, and by the time the initial theme returns, one almost perceives more continuity than contrast between the two materials.

The energetic second movement has a march-like theme with a progression of massive chords (Schumann was always fond of such chordal writing). There is a middle section in a somewhat slower tempo, followed by a return of the march music and an animated coda of extreme technical difficulty.

The last movement, slow and quiet, seems to be more a memorial to Schubert than to Beethoven. In fact, there are several almost literal echoes from Schubert's *Impromptu in G-flat Major* (Op. 90, No. 3). Schumann had initially planned to bring back Beethoven's "distant beloved" theme at the end of this movement, but

he later rejected that idea. In the final form, the ending emphasizes the accompanying triplet figures, which become more agitated at first, before calming down in the *Adagio* tempo of the concluding measures.

Schumann dedicated his *Fantasy* to none other than Franz Liszt, for whom he had great admiration (and vice versa). When Liszt played the work for Schumann, the latter was enthusiastic about the performance. They soon had a falling out, however, and after Schumann's death, Clara removed the dedication from the printed editions. It may have been in part because of these unpleasant memories that Clara performed the *Fantasy* only once. Liszt never played it in concert at all, but in 1854 he dedicated one of his greatest piano compositions, the *Sonata in b minor*, to Schumann, perhaps as a gesture of reconciliation. But by this time it may have made little difference: it was the year of Schumann's attempted suicide and his commitment to the asylum at Eendenich where he was to die two years later.

Program notes by Peter Laki.

Twenty-five-year-old American pianist **Jonathan Biss** has already proved himself an accomplished and exceptional musician with a flourishing international reputation through his orchestral, recital, and chamber music performances in North America and Europe. Noted for his prodigious technique, intriguing programs, artistic maturity, and versatility, Mr. Biss performs a diverse repertoire ranging from Mozart and Beethoven, through the Romantics, to Janáček and Schoenberg as well as works by contemporary composers, including several commissions.

Hailed as a major new performing artist since he made his New York Philharmonic debut six years ago, Mr. Biss has appeared with the foremost orchestras of the US and Europe. He is a frequent performer at leading international music festivals and gives recitals in major music capitals both here and abroad.

An enthusiastic chamber musician, Mr. Biss has been a member of Chamber Music Society Two at Lincoln Center, a frequent participant at

the Marlboro Music Festival, has toured with "Musicians from Marlboro" on several occasions, and often collaborates with such chamber ensembles as the Borromeo and Mendelssohn quartets.

Mr. Biss represents the third generation in a family of professional musicians that includes his grandmother, cellist Raya Garbousova, for whom Samuel Barber composed his *Cello Concerto*, and his parents, violinist Miriam Fried and violist/violinist Paul Biss. He studied at Indiana University with Evelynne Brancart and at The Curtis Institute of Music in Philadelphia with Leon Fleisher.

In April 2006 EMI Classics signed Mr. Biss to a two-year exclusive contract. His first CD under this contract—an all-Schumann recital consisting of the *Fantasie in C Major*, Op. 17, *Arabeske in C Major*, Op. 18, and *Kreisleriana*, Op. 16—will be released in the US in January 2007. Mr. Biss's first commercial recording—a CD of works by Beethoven and Schumann—was issued by EMI on its "Debut" recording series in 2004.

Mr. Biss was an artist-in-residence on NPR's *Performance Today*, was the first American chosen to participate in the BBC's New Generation Artist program, and has been recognized with numerous awards including the 2003 Borletti-Buitoni Trust Award and, most recently, the 2005 Leonard Bernstein Award.

Tonight's recital marks Jonathan Biss's UMS debut.



Jonathan Biss

128th UMS SEASON 2006 | 2007



**Pablo Ziegler Quintet
for New Tango
Claudia Acuña** *vocalist*

FRIDAY, MARCH 30, 8 PM ▶ Rackham Auditorium

The marriage between jazz and tango was virtually unheard of 30 years ago — until Pablo Ziegler burst onto the music scene, unifying the two genres and cultivating a sound that seamlessly combines sultry tango rhythms with the energetic spontaneity of jazz. In 1978, Ziegler was invited to join Astor Piazzolla's New Tango Quintet. In 1990, he formed his own ensemble, blending classic tango rhythms with jazz improvisations.

The program also features a bold new spark in the jazz community, the Chilean singer Claudia Acuña. She counts Abbey Lincoln, Chick Corea, and Dianne Reeves among her mentors and creates a compelling fusion of Latin rhythms and jazz sensibilities with her sensuous alto.

Media Partners
WEMU 89.1 FM,
WDET 101.9 FM,
and **Metro Times.**



ums

734.764.2538 | www.ums.org

outside the 734 area code, call toll-free 800.221.1229



Michigan Council for
arts and cultural affairs



NATIONAL
ENDOWMENT
FOR THE ARTS

Manuel Barrueco

Guitar

and

Cuarteto Latinoamericano

Saúl Bitrán, *Violin*

Arón Bitrán, *Violin*

Javier Montiel, *Viola*

Alvaro Bitrán, *Cello*

Program

Sunday Afternoon, November 19, 2006 at 4:00
Rackham Auditorium • Ann Arbor

Carlos Guastavino

Las Presencias, No. 6

Allegretto amabile

Michael Daugherty

Bay of Pigs*

Havana Dreams

Water Fall

Anthem

Javier Alvarez

Metro Chabacano**

Cuarteto Latinoamericano

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

Agustín Barrios

La Catedral

Preludio
Andante religioso
Allegro solemne

Mr. Barrueco

Roberto Sierra

Tríptico

Tranquillo
Ritmico
Fluido

*Astor Piazzolla,
Arr. by Manuel Barrueco*

Tango Sensations

Asleep
Anxiety
Fear

*Piazzolla,
Arr. by Cesar Olguin*

La Milonga del Angel

La Muerte del Angel

*Commissioned by Music Accord in honor of Manuel Barrueco and Michael Daugherty

**Dedicated to Cuarteto Latinoamericano

37th Performance of the
128th Annual Season

44th Annual
Chamber Arts Series

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

Special thanks to Alan Aldworth and ProQuest Company for their support of the UMS Classical Kids Club.

Educational programs funded in part by the Whitney Fund at the Community Foundation for Southeastern Michigan.

Media partnership provided by WGTE 91.3 FM, and *Observer & Eccentric* newspapers, and WEMU 89.1 FM.

Mr. Barrueco records for EMI and Koch.

Cuarteto Latinoamericano records for Elan, New Albion, Dorian, Discos Ensayo, and Innova.

Mr. Barrueco and Cuarteto Latinoamericano appear by arrangement with Arts Management Group, Inc., New York, NY.

Large print programs are available upon request.

Las Presencias, No. 6 ("Jeromita Linares")

Carlos Guastavino

Born April 5, 1912 in Santa Fé, Argentina

Died October 28, 2000 in Santa Fé

Far removed from the musical avant-garde, and always relying on a classical way of thinking about music and creating music, Carlos Guastavino is a composer whose source of inspiration has always been his homeland, the landscape, and the people of Argentina to which he has remained very close. "Jeromita Linares," published in June 1965, is one of a series of works by Guastavino collectively titled *Las Presencias*—musical portraits of real or imagined characters. The composer himself has told the piece's story:

When I was a boy, there was in my hometown a good lady that lived in a very humble house, covered with flowers and carnations, where she raised a few hens. My mother sent me daily to her place to buy eggs, and since she was very shortsighted, I had to wait patiently until she counted the money, cent upon cent, before I could say good-bye until the following day. Her name was Jeromita, she was Spanish, simple, and kind. I never knew her last name, so I chose one for her. That is why I always say that Jeromita Linares is 'half yes, half no,' a character to whom I pay homage in this work.

"Jeromita Linares" is a piece that unfolds in a single movement with three distinct sections. The first one is like a song in which the guitar takes the voice's role. There follows a slower section, preceded by string *pizzicatti*, in which the melodic outlines of Latin American popular music are subtly shaded by reminiscences of the sounds of Spain. The third section, livelier than the preceding one, is propelled by a lilting dance movement that ends in an evocative guitar scale played in harmonics. "Jeromita Linares" is proof positive of Guastavino's light-hearted spirit and his attachment to the traditional sounds of his homeland.

Bay of Pigs (2006)

Michael Daugherty

Born April 28, 1954 in Cedar Rapids, Iowa

Michael Daugherty studied music composition at North Texas State University and the Manhattan School of Music, and computer music at Pierre Boulez's IRCAM in Paris. Mr. Daugherty received his doctorate in composition from Yale University in 1986. During this time he also collaborated with jazz arranger Gil Evans in New York and pursued further studies with composer György Ligeti in Hamburg, Germany.

Michael Daugherty is one of the most performed and commissioned American composers of his generation. He came to international attention when his *Metropolis Symphony*, a tribute to the *Superman* comics, was performed in 1995 at Carnegie Hall by conductor David Zinman and the Baltimore Symphony Orchestra. Other large orchestral works include *Fire and Blood*, a violin concerto commissioned and premiered by the Detroit Symphony Orchestra conducted by Neeme Järvi. Mr. Daugherty's string quartets include *Sing Sing: J. Edgar Hoover* and *Elvis Everywhere*, both performed and recorded by the Kronos Quartet.

Regarding his work on tonight's program:

Bay of Pigs for classical guitar and string quartet is a three-movement elegy for Cuba, past and present. In the first movement, "Havana Dreams," I have composed bittersweet, brooding music for Cuba before the revolution, as remembered by Cuban exiles around the world. Fidel Castro (born 1926), who commanded the revolution in 1959, has been dictator of Cuba since that time. The second movement, entitled "Water Fall," evokes the turbulent seas surrounding Cuba. Here thousands of refugees have fled by boat and battles have been won and lost, including the failed 1961 'Bay of Pigs' invasion by Cuban exiles. The ominous and angry rhythms of the final movement, "Anthem," echo the revolutionary chanting of Fidel Castro and the guerilla ghost of his communist ally, Che Guevara.

Bay of Pigs was commissioned by Music Accord for Manuel Barrueco. The first performance was given by the classical guitarist with Cuarteto Latinoamericano this past July in Patras, Greece for the Patras-European Capital of Culture 2006.

Metro Chabacano (1991)

Javier Alvarez

Born 1956 in Mexico

Javier Alvarez studied clarinet and composition in Mexico, the US, and England, where he lived during 1981–2004, when he returned to his native country. He is best known for his work in “electro-acoustic” music. His music uses elements of European musical traditions and Latin American rhythms and is atonal (not confined to a key or tonality) while simultaneously remaining more consonant rather than dissonant. Mr. Alvarez currently resides in the city of Mérida, in the state of Yucatán.

Metro Chabacano started as a 1986 piece for string orchestra which the composer revised for string quartet and dedicated to the Cuarteto Latinoamericano. The first performance took place in Mexico City in 1991 at the grand opening of a kinetic art installation by Marcos Limenes, one of Mexico’s most recognized artists, at the Metro Chabacano of the Mexico City subway system. The piece was played live for the dedication ceremonies; immediately following its première, the piece continuously repeated for the following three months through a PA system. Since then it has been performed in the subways of Toronto and Los Angeles.

Metro Chabacano has a continuous eighth-note movement of driving rhythm from which a melodic solo emerges in turn from each instrument. The repeated notes give a false sense of simplicity: though the piece is brief (and in a single movement) the rhythms, accents, and melodic fragments that emerge from the perpetual motion are intricately complex.

La Catedral

Augustín Barrios

Born 1885

Died 1944

Augustín Barrios was a Paraguayan guitarist/composer of native-Indian (Guarani) descent, famed throughout South and Central America. Early in his career, he adopted the name “Mangoré” (after a legendary Guarani chief) to honor his ancestry and dressed in full native regalia. He billed himself as the “Paganini of the guitar from the jungles of Paraguay.” His guitar technique was indeed extraordinarily virtuosic. Even though he lived well into the 20th century, Barrios was a true Romantic, combining European and popular South American influences in his music. Although Barrios made a 1935 tour of Europe, during his lifetime he remained relatively unknown outside of Latin America. Beginning in the 1950s, other guitarists began to study his music, often transcribing works from his many recordings since some of the original manuscripts had been lost.

Barrios’s folkloric side is shown in the *Danza Paraguaya* and the *Danza Chilena (Cueca)*, a lively song-dance whose popularity spread from Chile to Paraguay. Both pieces are original compositions not based on traditional material. His most famous work is undoubtedly *La Catedral*, written in three movements, which was inspired by Barrios’s visit to the cathedral in Montevideo. The “Allegro solemne” represents the animation in the streets outside it, while the “Preludio,” was added later when Barrios was visiting Havana.

Tríptico (1990)

Roberto Sierra

Born October 9, 1953 in Vega Baja, Puerto Rico

Roberto Sierra pursued early studies at the Conservatory of Music and the University of Puerto Rico. After graduation, he went to Europe to further his musical knowledge, studying first at the Royal College of Music and the University of London, and later at the Institute for Sonology in

Utrecht. Between 1979 and 1982 he did advanced work in composition at the Hochschule für Musik in Hamburg under György Ligeti. Roberto Sierra is currently the Old Dominion Foundation Professor of Composition at Cornell University.

For more than a decade, the works of Roberto Sierra have been part of the repertoire of many of the leading orchestras, ensembles, and festivals in the US and Europe. Mr. Sierra's numerous commissions include works for many of the major American orchestras as well as ensembles in Europe. In the spring of 2004, EMI Classics released his two guitar concertos *Folías* and *Concierto Barroco* with Manuel Barrueco as soloist.

Regarding *Triptico* the composer says:

Writing for the guitar is a great challenge for two main reasons. First, the repertoire is abundant in works that display a highly sophisticated writing, and precisely because of this very fact we arrive at the second reason: it is difficult not to fall into the beaten path of salon-like pieces that seems to be one of the trademarks of the repertoire. When I wrote *Triptico* in 1990, it was my intention to achieve some kind of idiomatic writing that at the same time would not be cliché-ridden. For this reason, I embarked in an exploration of the whole spectrum of the registers in unusual *timbre* combinations between the guitar and the string quartet, that in certain sections of the work acquire a nocturnal quality evocative of the Puerto Rican nights (the ubiquitous tree frog commonly known in the island as 'coquí' can be heard in the nocturnal tapestry of the quintet). Also of great interest too is the folk and popular music of the Caribbean which was the inspirational source for the last movement. The popular rhythms are abstracted and sometimes treated like vague allusions, creating transparent textures that seem to float in the air like apparitions.

Tango Sensations

La Milonga del Angel (1962)

La Muerte del Angel (1962)

Astor Piazzolla

Born March 11, 1921 in Mar del Plata, Argentina

Died July 4, 1992 in Buenos Aires

Astor Piazzolla was a prolific Argentine composer of tango and Argentine and Uruguayan urban/popular song and dance music. At first, his stylized approach to the tango generated heated controversy in his native country. Today, his music is celebrated throughout the world as a new creative stage in tango development.

In Piazzolla's words, "The only way of changing the tango is to study music seriously. First you must listen to Bach, then play all the tangos you want."

The *Five Tango Sensations* were originally recorded in Europe by Piazzolla with a German string orchestra. The work was composed as a film score for a television documentary. When the Kronos Quartet approached Piazzolla with a commission, Piazzolla slightly modified and adapted five of the seven "Sequenze" for bandoneon and string quartet. Tonight we hear three of the *Five Tango Sensations* arranged for guitar by Manuel Barrueco.

Among Piazzolla's many outstanding works are the pieces written around the subject of the "Angel." *La Milonga del Angel* (The Angel's Milonga) is a sad, sentimental piece of music in which the composer has managed to successfully stylize the basic elements of traditional *milonga*. *La Muerte del Angel* (Death of the Angel) begins with a three-part tango-fugue, followed by a passage which depicts the desperate struggle between a villain and the "angel," whom he kills. The set of two pieces form Piazzolla's Angel series, originally scored for bandoneon and orchestra and later scaled down for quintet by the composer.

Manuel Barrueco is internationally recognized as a leading figure in the guitar world. His artistry has been described as that of a superb instrumentalist and an elegant musician, possessing a seductive sound and uncommon lyrical gifts.

International tours have taken him to the most important musical centers in the world each season. Recent appearances have included New York, Los Angeles, Chicago, London, Munich, Madrid, Barcelona, Milan, Rome, Copenhagen, Athens, Seoul, Taipei, Singapore, and Hong Kong.

Highlights of the current season include concerts in Spain, Italy, Germany, Turkey, Yugoslavia, Greece and Hungary; appearances with the Baltimore Symphony and the Seattle Symphony; and a European tour with Cuarteto Latinoamericano. This fall, Mr. Barrueco performs in the US with Curateto Latinoamericano performing an all-Hispanic program. It will include a new work written for the guitarist by American composer Michael Daugherty for guitar and string quartet.

Mr. Barrueco has made well over a dozen recordings for EMI. His most recent, *¡Cuba!*, was called "an extraordinary musical achievement" by the *San Francisco Chronicle*, while his recording of Joaquín Rodrigo's *Concierto de Aranjuez* with conductor/tenor Plácido Domingo and the Philharmonia Orchestra was mentioned as a selected recording of that piece in *Classic CD* magazine. His *Nylon & Steel* is a collection of duos with guitar greats Al Di Meola, Steve Morse (Deep Purple), and Andy Summers (The Police), further demonstrating Mr. Barrueco's outstanding versatility and imaginative programming. In the spring of 2005, *Concierto Barroco* was released by EMI in Europe and Koch International in the US, presenting world-première recordings of new works for guitar and orchestra by Roberto Sierra and Arvo Pärt, as well as two guitar concertos by Antonio Vivaldi.

In addition to performing works by the aforementioned composers, Mr. Barrueco's commitment to contemporary music and to the expansion of the guitar repertoire has led him to collabora-

tions with many distinguished composers such as Toru Takemitsu, Steven Stucky, Roberto Sierra, and Arvo Pärt.

His performances have been broadcast by television stations including NHK in Japan, Bayerische Rundfunk in Germany, and RTVE in Spain. In the US, he has been featured in a Lexus car commercial, on *CBS Sunday Morning*, A&E's *Breakfast with the Arts*, and *Mister Rogers' Neighborhood*.

Mr. Barrueco began playing the guitar at the age of eight and attended the Esteban Salas Conservatory in his native Santiago de Cuba. He emigrated with his family from his home country to the US in 1967, later completing his advanced studies at the Peabody Conservatory of Music.



Manuel Barrueco

Cuarteto Latinoamericano, nominated for two Grammy Awards, is an authoritative voice in Latin American classical music. The Quartet has become an international ambassador of their repertoire, touring extensively in Europe, North, Central, and South America, as well as in New Zealand and Israel.

The Cuarteto Latinoamericano specializes in performing the works of composers from the Americas, receiving three CMA/ASCAP Awards for "Adventurous Programming." Now celebrating their 23rd season, this award-winning string quartet from Mexico has been in residence at Carnegie Mellon University in Pittsburgh since 1987. The Cuarteto is credited in Mexico with the emergence of a new generation of string players; in recognition of its distinguished career it has recently been awarded a major grant from Mexico's National Fund for Culture.

Recent residencies have included some of the world's major music festivals, universities and music centers including the Santa Fe Chamber Music Festival, the Kennedy Center in Washington, DC, the Ravinia Festival, Mainly Mozart in San Diego, Dartington Summer School in England, Dartmouth College, Cornell University, Tel Aviv University, and the 2002 New Zealand Festival.

To celebrate their 20th season, the Instituto Nacional de Bellas Artes of Mexico commissioned four new works to be created for the Cuarteto. More than 50 new works have been written for the quartet and they have presented over 100 world premières.

Guest artists having appeared with the Cuarteto have included cellists Janos Starker and Yehuda Hanani, guitarists Narciso Yepes and Sharon Isbin, flutist Julius Baker, clarinetist Joaquin Valdepeñas, pianists Santiago Rodriguez, Cyprien Katsaris, and Rudolph Buchbinder, tenor Ramon Vargas, violinist Andrés Cárdenes, and bandoneonist César Olguín.

Concerto Grosso for Quartet and Orchestra by Julian Orbón was recorded by the Cuarteto and conductor Eduardo Mata with the Simón Bolívar Orchestra of Venezuela. Performances of the piece have been presented by the Los Angeles

Philharmonic conducted by Esa-Pekka Salonen, the Seattle Symphony conducted by Gerard Schwarz, as well as the Orquesta Filarmónica de la Ciudad de México, Orquesta Filarmónica de la UNAM, the National Arts Centre Orchestra in Ottawa, and orchestras in Uruguay, El Salvador, and Argentina. The Cuarteto records for Elan, New Albion, Urtext, and Dorian Recordings. The Villa Lobos anthology of 17 string quartets is recorded on six volumes for Dorian Recordings and has recently been re-released as a box set. Volume 6 was nominated for a 2002 Grammy Award for "Best Chamber Music Recording" as well as for a Latin Grammy. The anthology has been performed in a cycle of five concerts in Mexico City and at the Festival Cervantino in Guanajuato.

UMS ARCHIVES

This afternoon's concert marks Mr. Barrueco's third appearance under UMS auspices. The guitarist made his UMS debut as a member of Guitar Summit II which featured guitarists Kenny Burrell, Stanley Jordan, and Jorma Kaukonen in March 1996.

UMS welcomes Cuarteto Latinoamericano in their UMS debut.

128th UMS SEASON 2006 | 2007

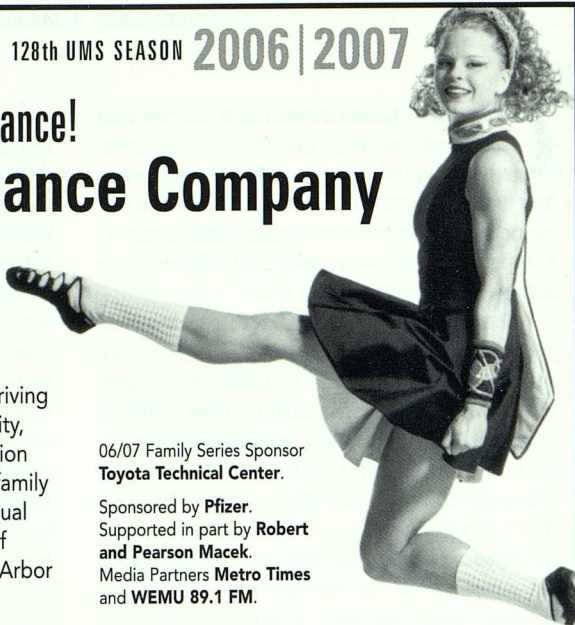
One-Hour Family Performance! Trinity Irish Dance Company

Mark Howard artistic director
SATURDAY, APRIL 21, 1 PM
Power Center

Trinity Irish Dance Company dazzles audiences of all ages with the hard-driving percussive power, lightening-fast agility, aerial grace, and awe-inspiring precision of its dancers. This special one-hour family performance is part of the fourth annual Ann Arbor Family Days, a weekend of activities devoted to families by Ann Arbor cultural organizations.

06/07 Family Series Sponsor
Toyota Technical Center.

Sponsored by **Pfizer.**
Supported in part by **Robert and Pearson Macek.**
Media Partners **Metro Times** and **WEMU 89.1 FM.**



ums 734.764.2538 | www.ums.org

outside the 734 area code, call toll-free 800.221.1229



michigan council for
arts and cultural affairs



NATIONAL
ENDOWMENT
FOR THE ARTS

128th UMS SEASON 2006 | 2007

Check it out!

The UMS website has a fresh new look! Full of new functionality designed to improve your online experience, the site boasts many improvements such as an easy-to-use event calendar, audio and video clips, and a search tool. Watch for even more new features in the coming months, including an "Everyone's a Critic" message board, an "Invite a Friend" tool, a collection of UMS archives and a series of podcasts.



ums Log on to www.ums.org today and start clicking!