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# university musical society

Winter 08

University of Michigan • Ann Arbor

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**Cover:** Urban Bush Women and Compagnie Jant-Bi perform *Les écailles de la mémoire* (The scales of memory) at the Power Center on Friday, March 28 and Saturday, March 29, 2008.

## • FROM THE U-M PRESIDENT

Welcome to this performance of the 129th season of the University Musical Society (UMS).

All of us at the University of Michigan are proud of UMS, the nation's oldest university-related performing arts presenter that is distinctive nationally in several ways:

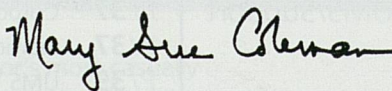
- UMS has commissioned more than 50 new works since 1990, demonstrating its commitment to supporting creative artists in all disciplines. Two of these UMS commissions featured this term are works by renowned U-M composers: MacArthur Fellow **Bright Sheng's** *String Quartet No. 5* for the **Emerson String Quartet** on January 4 and Pulitzer Prize-winning **William Bolcom's** *Octet for Double Quartet* for the **Guarneri and Johannes String Quartets** on February 9.
- In the past three seasons, 54% of UMS presentations have featured artists making their UMS debuts, a measure of UMS's commitment to new and emerging artists, and 55% have featured artists from outside the United States, highlighting UMS's belief that artistic expression can foster greater understanding and appreciation of diverse cultures. In conjunction with the University's ChinaNow Theme Year, UMS presents pianist **Yuja Wang** on January 20 and pipa player **Wu Man** on February 10, each in their UMS debut performance.
- UMS has worked in partnership with more than 50 U-M academic units and more than 150 U-M faculty members during the past three years, in addition to more than 100 community-based partners. One of the most notable partnerships for UMS this season is with our School of Music, Theatre & Dance. Together they have brought the renowned contemporary chamber music ensemble

**eighth blackbird** to the campus on four occasions during which the group has worked with hundreds of students on campus and in the community. Their residency culminates in their UMS debut performance on April 10.

- UMS is the only university-related presenter in the nation to have been honored by both the **Wallace Foundation** with its Excellence Award and the **Doris Duke Charitable Foundation** with its Leading College and University Presenter Award in the inaugural year of both endowment programs, a measure of the esteem with which UMS is regarded in the presenting field.

Thank you for attending this UMS performance. Please join us for other UMS events and for performances, exhibitions, and cultural activities offered by our faculty and students in U-M's many outstanding venues. To learn more about arts and culture at Michigan, visit the University's website at [www.umich.edu](http://www.umich.edu) and click on "Museums and Cultural Attractions."

Sincerely,



Mary Sue Coleman  
President, University of Michigan



## • FROM THE UMS PRESIDENT

**W**elcome! It's great to have you with us at this UMS performance. I hope you enjoy the experience and will come to more UMS events between now and May 10 when we close our 2007/08 season with our annual Ford Honors Program. This year's program features a recital by flutist James Galway followed by a wonderful dinner organized by our Advisory Committee. You'll find all of our performances listed on page 2 of your program insert.

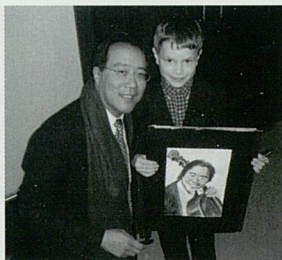
Our Fall Season included 31 performances featuring artists and ensembles representing 19 countries around the world. Wherever possible, we like to create opportunities for our audience members to meet the artists. Here is a sampling of photos from several of the events from the Fall Season:

Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu) or call me at 734.647.1174.

Very best wishes,

*Ken Fischer*

Kenneth C. Fischer  
*UMS President*



**Above:** (Clockwise from top left)

Cellist Yo-Yo Ma backstage at Hill Auditorium with 8-year-old fan Forrest Flesher, whose mother Carol Gagliardi had painted a portrait of the cellist

Cambodian dancers from the Pamina Devi performance with a young fan at the Meet & Greet in the Power Center Lobby

Canadian tenor Ben Heppner with concert sponsors Maurice and Linda Binkow at the Filarmonica della Scala afterglow on the Hill Mezzanine

Singer Dianne Reeves at the NETWORK reception hosted by Habte Dadi and Almaz Lessanework at the Blue Nile restaurant

Hungarian pianist András Schiff in the Green Room at Rackham Auditorium with Ann Arbor piano teacher Natalie Matovinovic and two of her students

*Breakin' Curfew* curators from Ann Arbor's teen center, The Neutral Zone, following a presentation to UMS staff

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## • FROM UMS CHAIRMAN, CARL HERSTEIN

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It is inspiring and humbling to serve on the Board of UMS, which is widely recognized as one of the world's leading arts presenters. UMS is committed to performance, education, and the creation of new works, and has a 128-year history of excellence in all three areas. Our task at UMS is to advance the arts, to the benefit of the national and international arts communities, the University of Michigan, our local community, and our present and future patrons.

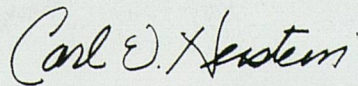
Each of us has an important role to play in this endeavor, whether as an audience member at a performance or an educational activity, a donor, or a volunteer member of the Board, Senate, Advisory Committee, or the new UMS National Council, which is enhancing our visibility around the country. We all are fortunate to have an opportunity to contribute to the special history of UMS.

Arts organizations exist because those who came before us chose to take advantage of the same kind of opportunity. To me, this is exemplified by something that I was once told by a producer before a theatrical performance. He took us into the theater and said that, despite the not insignificant cost of our tickets, we should know there was the equivalent of a \$50 bill on every seat—the contribution made by others enabling us to enjoy that presentation.

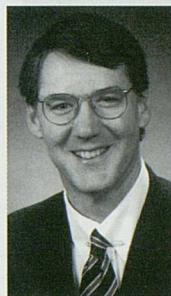
The same is true for UMS. About half of the cost of what we do comes from ticket sales. The remainder comes from you and your predecessors in this hall. Some sat in the second balcony as students and experienced the transformative power of the arts. Some sat with friends for 30 years in the same section of Hill. And some witnessed children being excited and inspired at a youth performance. All have chosen to leave money on their seats.

When you take your seat, think about what others have done that makes your experience possible. I hope you will be inspired to contribute to the UMS legacy. Consider your opportunity to “leave money on your seat,” through both your participation and financial contributions. Be an active part of UMS, and when a member of the next generation arrives, they will be thankful that they got your seat.

Sincerely,



Carl W. Herstein  
*Chair, UMS Board of Directors*



# UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS

---



**James G. Vella**

*President, Ford Motor Company Fund and Community Services*



**Ford Motor Company Fund and Community Services**

"Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free. We are proud to support the University Musical Society and acknowledge the important role it plays in our community."

---



**David Canter**

*Senior Vice President, Pfizer, Inc.*



"The science of discovering new medicines is a lot like the art of music: to make it all come together, you need a diverse collection of brilliant people. In order to get people with world-class talent you have to offer them a special place to live and work. UMS is one of the things that makes Ann Arbor quite special. In fact, if one were making a list of things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS's patrons."





**Robert P. Kelch**

*Executive Vice President for Medical Affairs,  
University of Michigan Health System*

"The arts are an important part of the University of Michigan Health System. Whether it's through performances for patients, families, and visitors sponsored by our Gifts of Art program, or therapies such as harmonica classes for pulmonary patients or music relaxation classes for cancer patients, we've seen firsthand the power of music and performance. That's why we are proud to support the University Musical Society's ongoing effort to bring inspiration and entertainment to our communities."





### Douglass R. Fox

*President, Ann Arbor Automotive*

"We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society."



### Laurel R. Champion

*Publisher, The Ann Arbor News*

"The people at *The Ann Arbor News* are honored and pleased to partner with and be supportive of the University Musical Society, which adds so much depth, color, excitement, and enjoyment to this incredible community."

THE  
ANN ARBOR NEWS



### Timothy G. Marshall

*President and CEO, Bank of Ann Arbor*

"A commitment to the community can be expressed in many ways, each different and all appropriate. Bank of Ann Arbor is pleased to continue its long term support of the University Musical Society by our sponsorship of the 07/08 season."



### 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."



### George Jones

*President and CEO, Borders Group, Inc.*

"Borders embraces its role as a vital, contributing member of the community that reaches out to connect with people. We know that what our customers read, listen to, and watch is an integral part of who they are and who they aspire to be. Borders shares our community's passion for the arts and we are proud to continue our support of the University Musical Society."

**BORDERS.**



### Claes Fornell

*Chairman, CFI Group, Inc.*

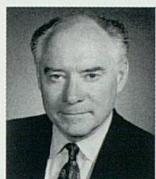
"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



### Charles E. Crone, Jr.

*Ann Arbor Region President, Comerica Bank*

"Our communities are enriched when we work together. That's why we at Comerica are proud to support the University Musical Society and its tradition of bringing the finest in performing arts to our area."



### Fred Shell

*Vice President, Corporate and Government Affairs,  
DTE Energy*

"The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community."



### Edward Surovell

*President, Edward Surovell Realtors*

"Edward Surovell Realtors and its 300 employees and sales associates are proud of our 20-year relationship with the University Musical Society. We honor its tradition of bringing the world's leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally."

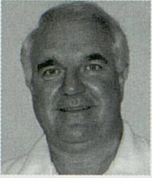


### Leo Legatski

*President, Elastizell Corporation of America*

"Elastizell is pleased to be involved with UMS. UMS's strengths are its programming—innovative, experimental, and pioneering—and its education and outreach programs in the schools and the community."





### **Kingsley P. Wootton**

*Plant Manager, GM Powertrain Ypsilanti Site*

"Congratulations on your 129th season! Our community is, indeed, fortunate to have an internationally renowned musical society. The extraordinary array of artists; the variety, breadth and depth of each season's program; and the education and community component are exceptional and are key ingredients in the quality of life for our community, region, and state. It is an honor to contribute to UMS!"



### **Carl W. Herstein**

*Partner, Honigman Miller Schwartz and Cohn LLP*

"Honigman is proud to support non-profit organizations in the communities where our partners and employees live and work. We are thrilled to support the University Musical Society and commend UMS for its extraordinary programming, commissioning of new work, and educational outreach programs."

**HONIGMAN**



### **Mohamad Issa**

*Director, Issa Foundation*

"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diversity into the music and talent of its performers."

Issa  
Foundation

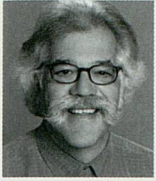


### **Bill Koehler**

*District President, KeyBank*

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for its contribution to the community. Thank you, UMS. Keep up the great work!"

**KeyBank**  

### Dennis Serras

*Owner, Mainstreet Ventures, Inc.*

"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community."

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### Sharon J. Rothwell

*Vice President, Corporate Affairs and Chair,  
Masco Corporation Foundation*

"Masco recognizes and appreciates the value the performing arts bring to the region and to our young people. We applaud the efforts of the University Musical Society for its diverse learning opportunities and the impact its programs have on our communities and the cultural leaders of tomorrow."

**MASCO**



### Erik H. Serr

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

"Miller Canfield proudly supports the University Musical Society for bringing internationally-recognized artists from a broad spectrum of the performing arts to our community, and applauds UMS for offering another year of music, dance, and theater to inspire and enrich our lives."

**MILLER  
CANFIELD**



### John W. McManus

*Regional President, National City Bank*

"National City Bank is proud to support the efforts of the University Musical Society and the Ann Arbor community."

**National City**

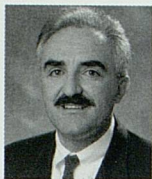


### Michael B. Staebler

*Senior Partner, Pepper Hamilton LLP*

"The University Musical Society is an essential part of the great quality of life in southeastern Michigan. We at Pepper Hamilton support UMS with enthusiasm."

**Pepper Hamilton LLP**  
Attorneys at Law



### Joe Sesi

*President, Sesi Lincoln Mercury Volvo Mazda*

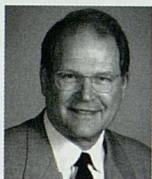
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization."



### Thomas B. McMullen

*President, Thomas B. McMullen Co., Inc.*

"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



### Robert R. Tisch

*President, Tisch Investment Advisory*

"Thank you, Ann Arbor, for being a wonderful community in which to live, raise a family, and build a successful business."



### Tom Thompson

*Owner, Tom Thompson Flowers*

"Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship."



### Yasuhiko "Yas" Ichihashi

*President, Toyota Technical Center*

"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."





### Robert K. Chapman

*Chairman and Chief Executive Officer, United Bank & Trust*

"At United Bank & Trust, we believe the arts play an important role in evolving the quality of life and vibrancy of the community. So it is with great pleasure that United supports the University Musical Society and the cultural excellence they provide to our area."



### Jeff Trapp

*President, University of Michigan Credit Union*

"Thank you to the University Musical Society for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts."



### Susan Bellinson

*Director of Marketing and Community Relations, Whole Foods*

"Whole Foods Market is delighted to support the University Musical Society. Our city is most fortunate to be the home of this world-class organization!"



## FOUNDATION AND GOVERNMENT SUPPORT

UMS gratefully acknowledges the support of the following foundations and government agencies.

### \$100,000 or more

Doris Duke Charitable Foundation  
Michigan Council for Arts and Cultural Affairs  
Michigan Economic Development Corporation  
The Wallace Foundation

### \$50,000-\$99,999

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DTE Energy Foundation  
Esperance Family Foundation  
The Power Foundation

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Maxine and Stuart Frankel Foundation  
National Dance Project of the New England Foundation for the Arts  
National Endowment for the Arts  
The Whitney Fund at the Community Foundation for Southeastern Michigan

### \$10,000-\$19,999

Chamber Music America

### \$5,000-\$9,999

Arts Midwest Performing Arts Fund  
Issa Foundations

### \$1,000-\$4,999

Eugene and Emily Grant Family Foundation  
Martin Family Foundation  
THE MOSAIC FOUNDATION (of R. & P. Heydon)  
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# • UNIVERSITY MUSICAL SOCIETY *of the University of Michigan*

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 Mark Jacobson, *Programming Manager*  
 Carlos Palomares, *Artist Services Coordinator*  
 Claire C. Rice, *Associate Programming Manager*

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 Sally A. Cushing, *Ticket Office Associate*  
 Suzanne Davidson, *Assistant Ticket Services Manager, Front-of-House Coordinator*

Jennifer Graf, *Assistant Ticket Services Manager*  
 Karen Jenks, *Group Sales Coordinator*  
 Parmiss Nassiri-Shejani, *Ticket Office Assistant*  
 Sara Sanders, *Assistant Front-of-House Coordinator/Ticket Office Assistant*  
 Stephanie Zangrilli, *Ticket Office Associate*  
 Dennis Carter, Bruce Oshaben, Brian Roddy, *Head Ushers*

**Students**

Catherine Allen  
 Gabriel Bilen  
 Greg Briley  
 Caleb Cummings  
 Elizabeth Dengate  
 Vinal Desai  
 Amy Fingerle  
 Jonathan Gallagher  
 Eboni Garrett-Bluford  
 Charlie Hack  
 William Hubenschmidt  
 Max Kumangai-McGee  
 Michael Lowney  
 Ryan Lundin  
 Michael Michelon  
 Leonard Navarro  
 Meg Shelly  
 Ian Sinclair  
 Andrew Smith  
 Trevor Sponseller  
 Liz Stover  
 Robert Vuichard  
 Julie Wallace  
 Marc Zakalic

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# UMS/Info

## • GENERAL INFORMATION

### Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit [www.ums.org/tickets](http://www.ums.org/tickets) or call 734.764.2538 for details. Ushers are available for assistance.

### Listening Systems

For hearing-impaired persons, Hill Auditorium, Power Center, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance.

### Lost and Found

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, or Rackham Auditorium please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397. For St. Francis of Assisi, call 734.821.2111.

### Parking

*Please allow plenty of time for parking as the campus area may be congested.* Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for Hill Auditorium performances in the 07/08 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before

each performance. There is a \$20 fee for this service. UMS donors at the Leader level and above (\$3,500-\$4,999) are invited to use this service at no charge.

Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State; about a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday. Maynard Street structure, entrances off Maynard and Thompson between William and Liberty, \$.80/hr, free on Sunday.

For up-to-date parking information, please visit [www.ums.org](http://www.ums.org).

### Refreshments

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium (beginning 75 minutes prior to concerts—enter through the west lobby doors), and 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.

### Start Time

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

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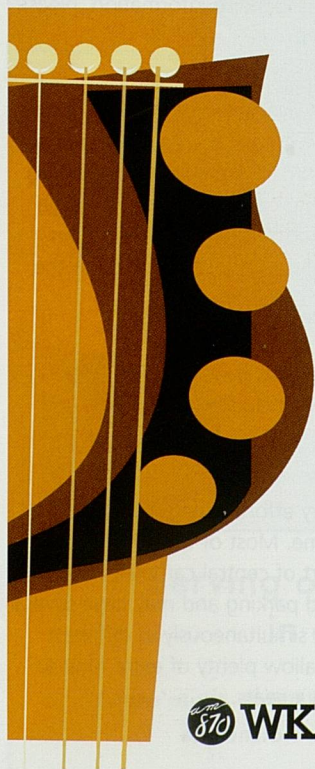
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**The Diane Rehm Show**  
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### Latecomers

Latecomers will be asked to wait in the lobby until seated by ushers. Most lobbies have been outfitted with monitors and/or speakers so that latecomers will not miss the performance.

The late-seating break is determined by the artist and will generally occur during a suitable repertory break in the program (e.g., after the first entire piece, not after individual movements of classical works). There may be occasions where latecomers are not seated until intermission, as determined by the artist. UMS makes every effort to alert patrons in advance when we know that there will be no late seating.

UMS tries to work with the artists to allow a flexible late-seating policy for family performances.

## • UMS TICKETS

### Group Tickets

Treat 10 or more friends, co-workers, and family members to an unforgettable performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

- Reserving tickets before tickets go on sale to the general public
- Discounts of 15–25% for most performances
- Accessibility accommodations
- No-risk reservations that are fully refundable up to 14 days before the performance
- 1–3 complimentary tickets for the group organizer (depending on size of group). Complimentary tickets are not offered for performances with no group discount.

For more information, please contact 734.763.3100 or e-mail [umsgroupsales@umich.edu](mailto:umsgroupsales@umich.edu).

### Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. For more information please see page P/31.

### NETWORK Tickets

Members of the UMS African American Arts Advocacy Committee receive discounted tickets to certain performances. For more information please see page P/27.

### Student Tickets

Discounted tickets are available for University students and teenagers. Information on all UMS University Student Ticketing programs can be found on page P/33. Teen Ticket information can be found on page P/31.

### Gift Certificates

Available in any amount and redeemable for any of more than 70 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season. For more information, please visit [www.ums.org](http://www.ums.org).

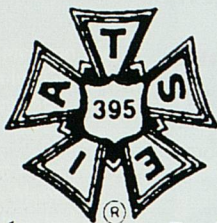
### Returns

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 Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction.

### Ticket Exchanges

Subscribers may exchange tickets free of charge. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office

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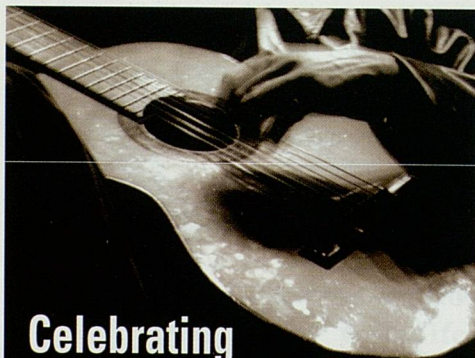


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(by mail or in person) at least 48 hours prior to the performance. The value of the tickets may be applied to another performance or will be held as UMS Credit until the end of the season. You may also fax a copy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged. UMS Credit for this season must be redeemed by May 9, 2008.

### HOW DO I BUY TICKETS?

In Person:

League Ticket Office  
911 North University Ave.

Hours:

Mon–Fri: 9am–5pm  
Sat: 10am–1pm

By Phone:

**734.764.2538**

Outside the 734 area code,  
call toll-free **800.221.1229**

By Internet:

[www.ums.org](http://www.ums.org)

By Fax:

**734.647.1171**

By Mail:

**UMS Ticket Office**  
**Burton Memorial Tower**  
**881 North University Ave.**  
**Ann Arbor, MI 48109-1011**

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

# UMS/Annals

## • UMS HISTORY

Through a commitment to Presentation, Education, and the Creation of new work, the University Musical Society (UMS) serves 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 128 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this 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 Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879 and this glorious oratorio has since been performed by the UMS Choral Union annually.

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

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. 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 50 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in five different Ann Arbor venues.

The UMS Choral Union has likewise expanded their charge over their 128-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience*, as well as performances of John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra and Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg.

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

## • UMS VENUES AND BURTON MEMORIAL TOWER

### Hill Auditorium

After an 18-month \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium re-opened to the public in January 2004. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations included the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement

of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Hill Auditorium seats 3,575.

### Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. 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. At its opening, the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000.

### Power Center

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theater for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre was too small. The Power Center was built 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

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University priorities “a new theater” was mentioned. The Powers were immediately interested, realizing that state and federal governments were unlikely to provide financial support for the construction of a new theater.

Opening in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. The lobby of the Power Center presently features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* (Arabesque) by Pablo Picasso.

The Power Center seats approximately 1,400 people.

*Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the 07/08 season.*

### Rackham Auditorium

Fifty 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 awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift is the fact that neither he nor his wife ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci,

Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

### St. Francis of Assisi Catholic Church

Dedicated in 1969, St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 1,000 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual “mechanical action” organ with 34 stops and 45 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.

### Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Designed by Albert Kahn in 1935 as a memorial to U-M President Marion Leroy Burton, the 10-story tower is built of Indiana limestone with a height of 212 feet. The carillon, one of only 23 in the world, is the world's fourth heaviest containing 55 bells and weighing a total of 43 tons. UMS has occupied administrative offices in this building since its opening, with a brief pause in the year 2000 for significant renovations.

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**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, April 10 through Tuesday, April 22, 2008

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|   |           |
|---|-----------|
| <b>eighth blackbird</b>   | <b>3</b>  |
| <i>The Only Moving Thing</i>  |           |
| Thursday, April 10, 7:00 pm   |           |
| Thursday, April 10, 9:30 pm   |           |
| Lydia Mendelssohn Theatre   |           |
| <br>  |           |
| <b>Lila Downs</b>   | <b>9</b>  |
| Saturday, April 12, 8:00 pm   |           |
| Michigan Theater  |           |
| <br>  |           |
| <b>Mehr and Sher Ali</b>  | <b>11</b> |
| Friday, April 18, 8:00 pm   |           |
| Rackham Auditorium  |           |
| <br>  |           |
| <b>An Evening with Bobby McFerrin,<br/>Chick Corea, and Jack DeJohnette</b> | <b>15</b> |
| Saturday, April 19, 8:00 pm   |           |
| Hill Auditorium   |           |
| <br>  |           |
| <b>András Schiff</b>  | <b>19</b> |
| Beethoven Sonata Project Concert 3  |           |
| Sunday, April 20, 4:00 pm   |           |
| Rackham Auditorium  |           |
| <br>  |           |
| <b>András Schiff</b>  | <b>25</b> |
| Beethoven Sonata Project Concert 4  |           |
| Tuesday, April 22, 8:00 pm  |           |
| Rackham Auditorium  |           |

# THE 129TH UMS SEASON

## Winter 2008

### January

- 4 *Fri* – Emerson String Quartet
- 16 *Wed* – Jazz at Lincoln Center Orchestra  
with Wynton Marsalis: Love Songs of  
Duke Ellington
- 20 *Sun* – Yuja Wang, piano
- 21 *Mon* – Mos Def Big Band: A Tribute to  
Detroit's J Dilla
- 27 *Sun* – Moiseyev Dance Company

### February

- 1 *Fri* – Assad Brothers' Brazilian Guitar  
Summit
- 2 *Sat* – A Celebration of the Keyboard
- 8 *Fri* – Chicago Classical Oriental Ensemble
- 9 *Sat* – Guarneri String Quartet and Jo-  
hannes String Quartet
- 10 *Sun* – Wu Man, pipa, and Chinese  
Shawm Band
- 14 *Thu* – Christian Tetzlaff, violin
- 15 *Fri* – Noism08: NINA materialize sacrifice
- 16 *Sat* – Ahmad Jamal

### March

- 5 *Wed* – Orion String Quartet and  
David Krakauer, clarinet
- 9 *Sun* – Michigan Chamber Players  
(complimentary admission)
- 12 *Wed* – Leila Haddad and the  
Gypsy Musicians of Upper Egypt
- 13 *Thu* – SFJAZZ Collective:  
A Tribute to Wayne Shorter
- 14 *Fri* – San Francisco Symphony
- 21 *Fri* – Bach's *St. Matthew Passion*
- 28-29 *Fri-Sat* – Urban Bush Women and  
Compagnie Jant-Bi: *Les écailles de la  
mémoire* (The scales of memory)

### April

- 2 *Wed* – Lang Lang, piano
- 4 *Fri* – Brad Mehldau Trio
- 5 *Sat* – Choir of King's College, Cambridge
- 10 *Thu* – eighth blackbird
- 12 *Sat* – Lila Downs
- 18 *Fri* – Mehr and Sher Ali:  
Qawwali Music of Pakistan
- 19 *Sat* – Bobby McFerrin, Chick Corea, and  
Jack DeJohnette
- 20 *Sun* – Andrés Schiff: Beethoven Concert 3
- 22 *Tue* – Andrés Schiff: Beethoven Concert 4

### May

- 10 *Sat* – Ford Honors Program:  
Sir James Galway

presents

## eighth blackbird

Tim Munro, *Flutes*  
 Michael J. Maccaferri, *Clarinets*  
 Matt Albert, *Violin and Viola*  
 Nicholas Photinos, *Cello*  
 Matthew Duvall, *Percussion*  
 Lisa Kaplan, *Piano*

for *singing in the dead of night*

Susan Marshall, *Stage Direction*  
 Mark DeChiazza, *Assistant Stage Direction*  
 Ryan Ingebritsen, *Sound Designer and Engineer*  
 Matthew Land, *Lighting Designer*  
 Mary Kokie McNaugher, *Costume Designer*  
 Barbara Whitney, *Production Stage Manager*

### Program

Thursday Evening, April 10, 2008 at 7:00  
 Thursday Evening, April 10, 2008 at 9:30  
 Lydia Mendelssohn Theatre • Ann Arbor

## THE ONLY MOVING THING

Steve Reich

### Double Sextet

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

### singing in the dead of night

David Lang

Prologue: these broken wings, one

Michael Gordon

Episode 1: the light of the dark

Lang

Episode 2: these broken wings, two (passacaille)

Julia Wolfe

Episode 3: singing in the dead of night

Lang

Epilogue: these broken wings, three

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Thanks to the U-M School of Music, Theatre & Dance and Dean Christopher Kendall for hosting this 07/08, season-long residency by eighth blackbird. Special thanks to Andrew Jennings, Amy Porter, Amy Chavasse, Christian Matijas, Andrew Bishop, Ellen Rowe, Evan Chambers, Mark Clague, Stephen Rush, Mary Simoni, Andy Kirschner, Charles Garrett, Joe Gramley, Virgil Moorefield, Ed Sarath, and Kimberley Osburn for all of their assistance.

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

*Double Sextet* and *singing in the dead of night* were commissioned by eighth blackbird through the generous support of: (for *Double Sextet*) The Carnegie Hall Corporation; The Abe Fortas Memorial Fund of the John F. Kennedy Center for the Performing Arts; Liverpool Cultural Company—European Capital of Culture 2008; The Modlin Center for the Arts at the University of Richmond\*; Orange County Performing Arts Center; The University of Cincinnati College-Conservatory of Music—Music 08 Festival\*; (for *singing in the dead of night*) The Joan W. and Irving B. Harris Theater for Music and Dance; Millennium Park, Chicago; Jebediah Foundation; Frederica and James R. Rosenfield (specifically towards work of David Lang); San Francisco Performances; and the University Musical Society of the University of Michigan. (\*indicates support of both *Double Sextet* and *singing in the dead of night*)

Matthew Duvall endorses Pearl Drums and Adams Musical Instruments.

eighth blackbird appears by arrangement with Opus 3 Artists, New York, NY.

For further information on eighth blackbird, please visit [www.eighthblackbird.com](http://www.eighthblackbird.com).

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

**Double Sextet** (2007)

Steve Reich

*Born October 3, 1936 in New York*

Steve Reich was recently called “our greatest living composer” (*The New York Times*), “America’s greatest living composer” (*The Village Voice*), and “the most original musical thinker of our time” (*The New Yorker*). From his early taped speech pieces *It’s Gonna Rain* (1965) and *Come Out* (1966) to his and video artist Beryl Korot’s digital video opera *Three Tales* (2002), Mr. Reich’s path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. He has won numerous honors, including several Grammy Awards, and his music has been commissioned, performed, and recorded by numerous orchestras and ensembles around the world. For his 70th birthday year (2006), concerts were presented throughout Europe, North America, and Asia; Nonesuch Records released its second box set of Steve Reich’s works, *Phases: A Nonesuch Retrospective*, a five-CD collection spanning the 20 years of his time on the label. About *Double Sextet*, the composer writes:

There are two identical sextets in *Double Sextet*. Each one is comprised of flute, clarinet, violin, cello, vibraphone, and piano. Doubling the instrumentation was done so that, as in so many of my earlier works, two identical instruments could interlock to produce one overall pattern. For example, in this piece you will hear the pianos and vibes interlocking in a highly rhythmic way to drive the rest of the ensemble.

The piece can be played in two ways; either with 12 musicians, or with six playing against a recording of themselves. In these premiere performances you will hear the sextet eighth blackbird, who commissioned the work, playing against their recording.

The idea of a single player playing against a recording of themselves goes all the way back to *Violin Phase* (1967) and extends through *Vermont Counterpoint* (1982), *New York Counterpoint* (1985), *Electric Counterpoint* (1987), and *Cello Counterpoint* (2003). The expansion of this idea to an entire chamber ensemble

playing against pre-recordings of themselves begins with *Different Trains* (1988) and continues with *Triple Quartet* (1999) and now to *Double Sextet*. By doubling an entire chamber ensemble one creates the possibility for multiple simultaneous contrapuntal webs of identical instruments. In *Different Trains* and *Triple Quartet* all instruments are strings to produce one large string fabric. In *Double Sextet* there is more timbral variety through the interlocking of six different pairs of percussion, string and wind instruments.

The piece is in three movements—fast, slow, fast—and within each movement there are four harmonic sections built around the keys of D, F, A-flat, and B or their relative minor keys b, d, f and g-sharp. As in almost all of my music, modulations from one key to the next are sudden, clearly setting off each new section.

*Double Sextet* is about 22 minutes long and was completed in October 2007. It was commissioned by eighth blackbird and received its world premiere by that group at the University of Richmond in Virginia on March 26, 2008. The New York premiere will be at Carnegie’s Zankel Hall on April 17, 2008.

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**singing in the dead of night** (2008)

Michael Gordon

*Born in 1956 in Florida*

David Lang

*Born January 8, 1957 in Los Angeles, CA*

Julia Wolfe

*Born December 18, 1958 in Philadelphia, PA*

Michael Gordon, David Lang, and Julia Wolfe are together the co-founders and co-artistic directors of the music organization Bang on a Can. They write:

When the three of us met to figure out how to structure this collaboration, we began by thinking about eighth blackbird. We loved that they play so well, that they are so dedicated, so musical, so friendly, but what we really loved was that they

move. They are physical; they move in space. They use their bodies on stage to show things in the music that the notes alone can't show you. This excited us, and we wondered what it would be like if we invited our friend, choreographer Susan Marshall, to shape the movements of the players. We then wrote separate and very different pieces of music, which can be played together, or on their own, with or without physical movement. What links the works is that each of us left room for Susan in the scores, giving her and the blackbirds the opportunity to do the things they all do so well. We hope you enjoy it.

David Lang writes:

The three movements of *these broken wings* concentrate on three different physical and musical challenges. The first movement consists of music that requires incredible stamina and intense concentration. Sad, falling gestures dominate the slow second movement, and I gave the vague but hopefully inspiring instruction that the players should drop things when they are not playing. In the last movement I wanted to make a music that danced and pushed forward, in the hope that it would encourage the musicians to do so as well.

In Michael Gordon's *the light of the dark*, a fast, wild, and late-night drunken jam session spirals out of control. A funky opening cello solo slips and slides around the instrument, colliding with high, jaunty wind figures, swirling virtuosic tunes and unpredictable metallic crashes. In the chaos, players grab any nearby instrument to play, including a harmonica, accordion, and guitar; at one point, a noisy Mariachi band gathers around the piano.

Julia Wolfe writes:

The title *singing in the dead of night* conjures up the still and surreal nighttime experience of being the only one awake. Out of the silence often comes inspiration—finding one's way to a human song, symphony of sound. *singing in the dead of night* is its own metaphor—beginnings

always beginning in “the dead of night”—in the void into which a creation is made. The virtuosity and intensity of the music are inspired by the high-voltage performers of eighth blackbird. The silences, sand, and density are there for the thoughtful and exquisite Susan Marshall.

Susan Marshall writes:

The composers and I felt strongly that the movement should come directly from the act of music-making; not as ornament, an unessential extra layer. This led David, Michael, and Julia to make some unusual musical choices, including the use of sand, and struck or dropped metal objects. The challenge was to find expressive imagery connected to the act of sound production, but which was also metaphorically loaded. I wanted to stay out of the literal realm, of “acting” or creating a “story.” In many ways, working with eighth blackbird was not dissimilar to working with dancers, except for the fact that we were somewhat constrained by the reality that the musicians had to be able to play the music. I found eighth blackbird open to everything I suggested—sometimes even more open than I was about how far we could go.

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**H**ailed as “friendly, unpretentious, idealistic, and highly skilled” by *The New Yorker*, eighth blackbird is widely lauded for its unusual performing style—often playing from memory with virtuosic and theatrical flair—and its efforts to make new music accessible to wide audiences. Their CD *strange imaginary animals* won two Grammy Awards in 2008, including “Best Chamber Music Performance.” Highlights of eighth blackbird's 07/08 season include *The Only Moving Thing*, a program of new works by Steve Reich, David Lang, Michael Gordon, and Julia Wolfe; new works by Stephen Hartke and Tamar Muskal; and the group's debut at Carnegie's Zankel Hall and a return visit to the Kennedy Center. The ensemble is in-residence at DePauw University and the University of Michigan during the current season, in addition to ongoing residencies at the Universities of Richmond and Chicago. Highlights of past seasons have included performances





eighth blackbird

Photo by Luke Rainey

in South Korea, Mexico, The Netherlands, Poland, and throughout the US. The group has won numerous competitions, including the Naumburg Chamber Music Award and the Concert Artists Guild Competition. eighth blackbird has been featured on CBS's *Sunday Morning* and *Bloomberg News* and is represented by Opus 3 Artists.

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*Tonight's performances mark eighth blackbird's UMS debut.*

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**A**udiences around the globe are hearing more and more of **David Lang's** (*Composer*) work. Recent projects include *The Little Match Girl Passion*, a Carnegie Hall commission for Paul Hillier and Theatre of Voices; *Writing on Water* for the London Sinfonietta, with visuals by English filmmaker Peter Greenaway; *The Difficulty of Crossing a Field*, a fully staged opera for the Kronos Quartet; *Shelter* for Trio Medieval and musikFabrik, with co-composers Michael Gordon and Julia Wolfe; and *loud love songs*, a concerto for the percussionist Evelyn Glennie and orchestra. Upcoming works include a collaboration with visual artist Mark Dion and Ridge Theater Company on an opera, entitled *Anatomy Theater*; and a complete rewriting of Beethoven's opera *Fidelio* that will premiere at the Sage Gateshead in the UK in May 2009.

**Michael Gordon's** (*Composer*) works for music theater and opera include *What To Wear*—his recent collaboration with director Richard Foreman—which recently premiered at the RedCat Theater in Los Angeles. Other works include *Aquanetta*, about the 1940s B-Movie starlet, for Oper Aachen; *Decasia*, a multimedia orchestral work with films by Bill Morrison and spectacle by Ridge Theater; *Dystopia*, a recent work for the Los Angeles Philharmonic with film by Bill Morrison; and *van Gogh*, vocal settings from the letters of Vincent van Gogh, recorded by Alarm Will Sound, soon to be released on Cantaloupe Music. Upcoming projects include a music/theater work in collaboration with Ridge Theater based on the words of Emily Dickinson (BAM Next Wave, December 2008); and *popopera*, a collaboration with the Dutch-based dance company Emio Greco/PC.

**Julia Wolfe's** (*Composer*) music is heard around the world in performances at BAM's Next Wave Festival, Settembre Musica (Italy), the Holland Festival, Theatre de la Ville (Paris), Orchestre Nationale de France, and the Brooklyn Philharmonic. Recent works include *My Beautiful Scream* for Kronos and orchestra, *FUEL* for Ensemble Resonanz with a film by Bill Morrison, *Cruel Sister* for string orchestra, *Impatience* for the Asko Ensemble to the film of the same name by early Belgian experimentalist Charles Dekeukeleire, and an accordion concerto commissioned by the Miller Theater. In November 2008 she will be the featured composer at the PRO ARTE festival in St. Petersburg, Russia. Julia Wolfe's evening-length ballad *STEEL HAMMER* for the Bang on a Can All-Stars and Trio Medieval will premiere at Carnegie's Zankel Hall in November 2009.

**Susan Marshall** (*Stage Direction*) is the Artistic Director/Choreographer of Susan Marshall & Company, which, since 1982, has performed the more than 30 dance works she has created with them including *Cloudless*, *The Most Dangerous Room in the House*, *Spectators at an Event*, *Arms*, and *Interior with Seven Figures*. Ms. Marshall has also created dances for the Lyon Opera Ballet, Frankfurt Ballet, Boston Ballet, and Montreal Danse. Her signature aerial duet, *Kiss*, is in the current repertory of Hubbard Street Dance Chicago and Pacific Northwest Ballet. Ms. Marshall recently provided the stage direction for *Book of Longing*, Philip Glass' new work, which is based on the poetry of Leonard Cohen. In her first collaboration with Philip Glass, Ms. Marshall directed and choreographed *Les Enfants Terribles*, a dance/opera. She has also directed a movie-musical for RIPFest and choreographed dances in operas staged for the Los Angeles Music Center and the New York City Opera. A 2000 recipient of a MacArthur Fellowship, Ms. Marshall is also the recipient of three New York Dance and Performance Awards (BESSIES) for Outstanding Choreographic Achievement.

presents

## Lila Downs

Paul Cohen, *Musical Director, Tenor Saxophone, and Clarinet*  
Celso Duarte, *Harp*  
Guilherme Monteiro, *Guitar*  
Rob Curto, *Accordion*  
Booker King, *Bass*  
Yayo Serka, *Drums and Percussion*

Ellen Pardo and Johnny Moreno, *Visuals*

### Program

Saturday Evening, April 12, 2008 at 8:00  
Michigan Theater • Ann Arbor

*Tonight's program will be announced by the artists from the stage and will be performed without intermission.*



55th Performance of the  
129th Annual Season

*The photographing or  
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Media partnership provided by WEMU 89.1 FM and Ann Arbor's 107one.

Lila Downs appears by arrangement with Maria Matias Music, Inc.

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

**L**ila Downs is a bi-cultural singer and songwriter raised in the Mixtec region of Oaxaca (a state of southern Mexico) and in Minnesota. Her mother is a Mixtec Indian, one of 16 native Indian groups in Oaxaca. Her father was a painter, cinematographer, and biologist who taught at the University of Minnesota. Exploring and expressing Mexico's rich culture has been a lifelong passion for Ms. Downs.

Living in such varied environments, Ms. Downs took after her mother's stage career by singing mariachi tunes at age eight. Her career continued to evolve, studying voice as a teenager in Los Angeles and then in Oaxaca City at Bellas Artes before graduating with a double degree in Voice and Anthropology from the University of Minnesota. It was only through music that Ms. Downs reconciled her heritage. "It took a long time to decide that I wanted to sing," she says. "Something needed to motivate me." That motivation was the songs and stories of the Oaxacan people. Ms. Downs' Mixtec mother spurred her to sing songs with *sentimiento*—a deep, almost empathic emotion which has left audiences of all cultures and countries spellbound.

In 1994 Ms. Downs met Paul Cohen, an ex-circus clown and jazz musician, and together they began composing works influenced by both folk traditions and contemporary music. Ms. Downs and Mr. Cohen began recording in 1999, and the CD *La Sandunga* was the result. Their following recording, *Yutu Tata/Tree of Life* (2000), inspired by the mythological account in the 16th-century Codex Vindobonesis telling of the first Mixtec people being born from trees. In 2001, *Border/La linea* was dedicated to the Mexican migrants. This collection of songs exposed the plight of migrant workers as well as the hardships and racism endured by indigenous peoples.

Ms. Downs contributed to the music in the movie *Frida*, an Oscar-winning soundtrack, leading her to perform at the Oscars ceremony with Caetano Veloso in 2003.

In 2004 Ms. Downs and Mr. Cohen moved to New York and began collaborating with musicians from New York, Chile, Cuba, and Brazil. In 2005, their album *Una Sangre/One Blood* won a Latin Grammy Award. Her most recent CD, *La Cantina: Entre Copa y Copa...* marks a unique turn as she focuses intently on the rich and familiar repertoire of Mexico's beloved *cancion ranchera* tradition, giving it her particular spin.

Ms. Downs was recently invited by PBS producer Gustavo Santaolalla to sing various arias with the Twelve Girls Band in Shanghai, China. The TV special was broadcast in June 2007. She will also be featured in Carlos Saura's upcoming film about Portugal's *fado*, a deeply soulful form of music, which has many similarities with Mexican *ranchera* music, originating from the local *taverna* or *cantina*.

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*Tonight's concert marks Lila Downs' UMS debut.*

presents

## Mehr and Sher Ali

Sher Ali, *Lead Singer I*  
Mehr Ali, *Lead Singer II*  
Jamal Akbar, *Vocalist*  
Arif Ali, *Vocalist*  
Ejaz Ali, *Vocalist*  
Mubarik Ali, *Vocalist*  
Qamar Ali Qamar, *Tabla*  
Sharafat Ali, *Accompanist*  
Qaiser Abbas, *Accompanist*

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### Program

Friday Evening, April 18, 2008 at 8:00  
Rackham Auditorium • Ann Arbor

## Qawwali Music of Pakistan

*Tonight's program will be announced by the artists from the stage and will include one intermission.*

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56th Performance of the  
129th Annual Season

Global Series: Asia

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

Mehr and Sher Ali appear by arrangement with World Music Institute,  
New York, NY.

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

## About *qawwali*

Strong voices and explosive hand-clapping characterize the devotional music known as *qawwali*. An ensemble of 12 male performers conveys a religious message through music and song based on mystic poetry by Sufi masters. The texts usually deal with divine love (*'ishq*), the sorrow of separation (*hijr*, *firaq*), and the union (*visal*), and these concepts are symbolically reinforced and illustrated by the music. *Qawwali* blends Iranian and Central Asian poetic, philosophical, and musical elements into a North Indian base, combining popular music with classical traditions. Following the same pattern of combination and blending, the texts include Arabic and Persian, but the main text body is usually in a simple idiom form of Indian languages: Urdu, Hindi, Punjabi, and Punjabi. *Qawwali* is derived from the Arabic word *qaul*, literally meaning "saying," but has taken on the meaning of "belief" or "credo" in South Asian languages. *Qawwali* is spiritual in essence; it is the devotional music of the Sufis to attain trance and mystical experience—originating in the 10th century and blossoming into its present form from the 13th century onwards.

*Qawwali* is inseparable from the name of a Persian court musician, composer, poet, and mystic of that period, Amir Khusrau (1254–1325). Amir Khusrau experimented with musical forms, combining the Indian and the Persian, the Hindu Bhakti, and the Muslim Sufi to produce the present form of *qawwali*.

*Qawwali* thus became a popular expression of Muslim devotion open to all faiths throughout Northern India. This form of music rapidly became a vehicle for the Islamic missionary movement in India, while at the same time reinforcing the faith of the Muslims. In many cases, the original Persian mystical text is followed by a translation in the local idiom sung in the same manner as the original. While the orthodoxy continues to reject what they perceive as a blasphemous mixture of music and religion, *qawwali* remains an expanding form of music enjoying universal popularity in South Asia and beyond.

An even more energetic form of *qawwali* developed around the 16th century in the middle Indus at the crossroads between Iran, Central Asia, and India. This form, called the *Punjabi ang*, presents the crystal-clear and profound texts of Punjabi Sufi poetry and folk songs woven into attractive melodies and powerful rhythms. Both Mehr Ali and Sher Ali belong to this branch of *qawwali*, as did the late Nusrat Fateh Ali Khan.

## The Setting

Although *qawwali* has today become part of mainstream music, it is traditionally a part of Sufi ritual at the shrine of a saint on a Thursday evening. Large gatherings of *qawwali* are held at the death anniversaries of Sufi saints, in which their death is celebrated as marriage with the Eternal (*'urs*). *Qawwali* groups play day and night, and the best ensembles perform at the end.

*Qawwali* are heard by "the friends," a term denoting members of Sufi orders, and by lay audiences attracted by the occasion. Both the audience and the musicians are all male (with the exception of women hiding from the view or on the roof). The musicians face the holy man (*pir*), who is flanked by learned and older members. A narrow aisle is left between the holy man and the performers for members of the audience to offer presents of money to the performers. The audience sits on the floor, and members of the outermost circle stand. The musicians sit in two roughly parallel rows on the floor at the same level as the audience on a circular sheet of white cotton. The back row consists of the chorus, whose members also rhythmically clap their hands, with one *tabla* player in the middle. The front row begins with the lead singer to the right, and two accompanying singers with harmoniums to his left.

The dialogue between the audience and the musicians is central to the performance of *qawwali*, and the performers often repeat and dwell on portions that strike a resonant chord in the audience. The impact of vigorous hand-clapping, both repetitive and forceful, tends to produce a trance-like state in the audience. Persons experiencing the trance brought on by *qawwali* often speak of an experience of flying. Flight is also the imagery used in several Sufi texts in their endeavor to achieve divine union.

Drawing and holding the attention of a heterogeneous audience is the skill that the performers of *qawwali* attain. They claim that *qawwali* breaks the barriers of language and draws people closer to divinity. They do this by attempting to alter the state of consciousness of the audience in order to make them more receptive to the content, which is of a syncretistic and mystical nature. The form has been perfected over the centuries and is claimed to lift the audience to exaltation even if they do not understand the words. Form and content are inter-linked in *qawwali* and a complete appreciation is possible only with knowledge of

both. For example, when expressing the pain of separation from a distant beloved, the lead singer changes the music to long, drawn-out pieces to emphasize the distance, while words expressing union are compressed into a rapid rendition.

## The Instruments

In the past, the instrumentation of *qawwali* was a double-headed drum (*dholak*), a bowed lute (*sarangi*, *dilruba*), and an earthenware pot. The instrumentation today consists of a pair of hand-pumped harmoniums in the front row, supported by either a *dholak* or a pair of drums (*tabla*) in the middle of the second row. The larger left drum of the *tabla* is given a coating of freshly kneaded dough (*atta*) in the center to produce more resonance. In the case of the *dholak*, the inside of the membrane on the left side is coated on the inside with a special glue mixed with oil (*bhed*) for the same effect. A large earthenware pot (*ghara*) is sometimes used for rhythm, anklets are tied to the wrist of the pot player (*ghungru*), and iron

rings are worn on the fingers to strike the side of the pot. Striking the mouth of the pot with the open hand creates a booming sound; hitting the rings against the sides of the pot makes sharp percussive sounds, and the bells tinkle by shaking the wrist in mid-air. Clapping by the performers in the second row completes the instrumentation.

*Program notes by Adam Nayyar, from the liner notes of Qawwali, the Essence of Desire.*

The music featured in tonight's concert has its origins with the Talvandi classical school of Hindustani music. **Mehr and Sher Ali** were born in the Pakistani border-town of Kasur in the early 1950s and received their early training in classical music from their father, a court singer at the small Sikh principality of Patiala (now in India). Their father then became the disciple of Fateh Ali Khan—the father of the famous Nusrat Fateh Ali Khan—and young Sher Ali was the student of Bakhshi Salamat Ali Qawwal. Mehr and Sher Ali thus acknowledge that the family of Nusrat Fateh



Mehr and Sher Ali

## Three musical sensations: together on one stage.

An evening with

Bobby McFerrin, Chick Corea, and Jack DeJohnette



Ali Khan is their *Ustad Gharana* (Teacher House), a term imbued with veneration among musician circles in Pakistan and North India. Mehr Ali was taught by Muhammad Ali Fareedi, an ordained Sufi *qawwal* of the shrine of the 13th-century Sufi Baba Farid. Mehr Ali was trained in Sufi philosophy, poetry, texts, and rituals.

All *qawwals* must have a deep knowledge of Sufi poetic texts. In practice, this often means sacrificing musical quality to retain purity of text. Mehr and Sher Ali are *qawwals* who have achieved the rare combination of both musical quality and authentic text rendition. Sher Ali is known for his ability to understand the importance of rhythm (*lai-kari*) and render classical modes in a strong voice; Mehr Ali's heart-rending high-pitched voice strikes the heart through his singing of poetry. Their *tabla* drummer, the late Amjad Ali, generated more classical detail on his *tabla* than was regularly expected of a *qawwali tabla*.

After Amjad Ali's sudden death while performing during a religious concert in Lahore in 2000, the Ali brothers immediately asked his son Qamar Ali to join their ensemble. Seven years later, 33-year-old Qamar Ali has blossomed into a musician who welds the group together with his virtuosity. Over the past decade, the traditional

practice of absorbing young musicians from the family continues. Thus Mehr Ali's son, 28-year-old Mubarak Ali and Sher Ali's son, 24-year-old Ejaz Ali, are both ensemble members. "I'm almost 60 and my younger brother Sher Ali is past 55," says Mehr Ali. "It is befitting that our children learn what we know and carry both the message and the music forward."

Mehr and Sher Ali believe that *qawwali* goes beyond the limitations of orthodox religion and is a universal invitation to all living beings to share in the feelings of the powerful emotion of pure love—the pain of separation and the joy of union.

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*This evening's concert marks Mehr and Sher Ali's UMS debuts.*



and  
KeyBank  
present

## An Evening with Bobby McFerrin, Chick Corea, and Jack DeJohnette

Bobby McFerrin, *Voice*  
Chick Corea, *Piano*  
Jack DeJohnette, *Drums*

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### Program

Saturday Evening, April 19, 2008 at 8:00  
Hill Auditorium • Ann Arbor

*Tonight's program will be announced by the artists from the stage and will be performed without intermission.*

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57th Performance of the  
129th Annual Season

14th Annual  
Jazz Series

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sound and video recording  
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sion of any device for such  
recording is prohibited.*

Tonight's performance is sponsored by KeyBank.

Additional support provided by Dennis and Ellie Serras; and Leo and Kathy Legatski and Elastizell Corporation of America.

Media partnership provided by WEMU 89.1 FM, WDET 101.9 FM, Ann Arbor's 107one, *Metro Times*, and *Michigan Chronicle/Front Page*.

The Yamaha piano used in this evening's concert is made possible by King's Keyboard, Ann Arbor, Michigan.

Bobby McFerrin and Jack DeJohnette appear by arrangement with Opus 3 Artists, New York, NY.

Chick Corea appears by arrangement with Ted Kurland Associates.

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

**Bobby McFerrin** is one of the natural wonders of the music world. A 10-time Grammy Award winner, he is one of the world's best-known vocal innovators and improvisers, a world-renowned classical conductor, the creator of "Don't Worry Be Happy"—one of the most popular songs of the late-20th century—and a passionate spokesman for music education. His recordings have sold over 20 million copies, and his collaborations including those with Yo-Yo Ma, Chick Corea, the Vienna Philharmonic, and Herbie Hancock have established him as an ambassador of both the classical and jazz worlds.

With a four-octave range and a vast array of vocal techniques, Mr. McFerrin is no mere singer; he is music's last true Renaissance man, a vocal explorer who has combined jazz, folk and a multitude of other influences—choral, a *cappella*, and classical music—with his own ingredients. As a conductor, Mr. McFerrin is able to convey his innate musicality in an entirely different context. He has worked with orchestras including the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, the Philadelphia Orchestra, and the Vienna Philharmonic.

"Unconventional" is a good way to describe the career of Bobby McFerrin. Those familiar with Mr. McFerrin's shows, whether as a conductor or a vocalist, know that each one is a unique event that resonates with the unexpected. He is that rare artist who has the ability to reach beyond musical genres and stereotypes for a sound that is entirely his own. As one of the foremost guardians of music's rich heritage, he remains at the vanguard with

his natural, beautiful, and timeless music that transcends all borders and embraces all cultures.

Visit [www.bobbymcFerrin.com](http://www.bobbymcFerrin.com) for more information, interactive games, sheet music, and merchandise.

"One of jazz's most forward-looking pianists," (*Wall Street Journal*) **Chick Corea** was born Armando Anthony Corea in 1941. He grew up in a home filled with both jazz and classical sounds: Dizzy Gillespie and Charlie Parker, Beethoven and Mozart. By age four, he was studying the piano, later becoming a master of both composition and performance. His earliest compositions emerged from his first professional stints with trumpeter Blue Mitchell (1964–66); numerous band-leading gigs and performances followed thereafter.

After accompanying Sarah Vaughan in 1967, Chick Corea went into the studio in March 1968 and recorded *Now He Sings, Now He Sobs* with bassist Miroslav Vitous and drummer Roy Haynes. That trio album is now considered a jazz classic. Mr. Corea rose to true prominence in the jazz world by joining Miles Davis's band, with whom he played electric piano. In his years with Miles, he played on the groundbreaking recordings *Bitches Brew* and *In a Silent Way*. From there, he formed his own improvisational group, Circle, with bassist Dave Holland, drummer Barry Altschul, and saxophonist Anthony Braxton.

In 1971, Chick Corea shifted his focus by creating a softer, samba-flavored ensemble called Return to Forever. In the subsequent years he began forging a unique style, spearheading the mid-70's fusion movement with innovative albums such as *No Mystery* and *Romantic Warrior*. In the mid-80s he formed the group Elektric Band, which spawned even more Grammy Award-winning albums including *Leprechaun*.

In 1992, Mr. Corea realized his lifelong goal of founding a record label, Stretch Records, which is committed to focusing on freshness and creativity rather than on a specific musical genre (though most of its records have focused on jazz).

Chick Corea continues to be an active participant in both musical and cultural realms. "My interests change and vary as the years go along, with different emphases all the time," he muses. "The more I play in different situations, the more possibilities I discover for what I can do." He continues



Photo by Stewart Cohen

Bobby McFerrin

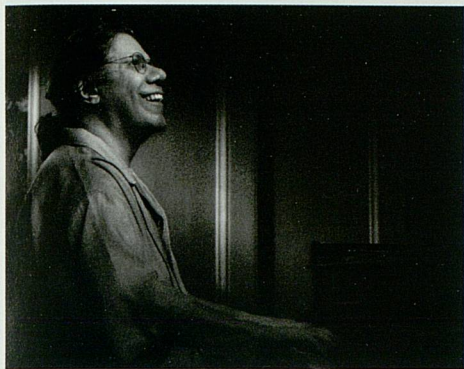


Photo by Michael Grecco

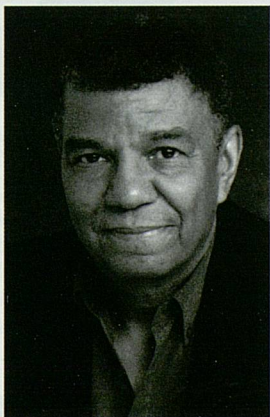
Chick Corea

to establish new groups, initiate new projects, and collaborate with many artists. In celebration of his 60th birthday in 2001, Mr. Corea brought together nine bands for a historical event at New York's Blue Note club. He reunited with friends playing in duets, trios, and larger ensembles—among them a duet with Bobby McFerrin. The sold-out, three-week event was just one display of Mr. Corea's staying power in the jazz world.

Mr. Corea composed a new piano concerto which he premiered in Austria in July 2006 (shortly after his 65th birthday) as part of the gala Mozart Year Vienna festivities being held in the birthplace of the immortal composer.

**B**orn in Chicago in 1942, **Jack DeJohnette** is widely regarded as one of jazz music's greatest drummers. He studied classical piano from age four until 14 before beginning to play drums with his high school concert band and taking private piano lessons at the Chicago Conservatory of Music.

Jack DeJohnette has collaborated with most major figures in jazz history. Some of the great talents he has worked with are John Coltrane, Miles Davis, Ornette Coleman, Sonny Rollins, Sun Ra, Thelonious



Jack DeJohnette

Monk, Bill Evans, Stan Getz, Keith Jarrett, Chet Baker, George Benson, Ron Carter, Lee Morgan, Charles Lloyd, Herbie Hancock, Dave Holland, Joe Henderson, Abbey Lincoln, and Betty Carter.

It was in 1968 that Mr. DeJohnette joined Miles Davis's group in time for the epochal upheaval marked by *Bitches Brew*, an album that changed the direction of jazz. Keith Jarrett soon followed Mr. DeJohnette into Miles' group, and the drummer's first ECM recording, the duet *Rutya and Daitya* was made in 1971.

While continuing to lead his own projects and bands, Jack DeJohnette has also been a 25-year member of the Keith Jarrett/Gary Peacock/Jack DeJohnette Trio. He has appeared on more ECM albums than any other musician; his numerous recordings for the label display his subtle, powerful playing and the "melodic" approach to drums and cymbals that makes his touch instantly recognizable.

Mr. DeJohnette's wide-ranging style and his ability to play in any idiom while still maintaining a well-defined voice, keeps him in constant demand as a sideman.

Jack DeJohnette is the winner of *DownBeat* magazine's 2006 Critics' Poll and 2006 and 2007 Readers' Poll for "Drummer of the Year," as well as *JazzTimes* magazine's 2006 and 2007 Readers' Choice for "Best Drums."

He was awarded an Honorary Doctorate of Music from Berklee College of Music in Boston in 1991.

## UMS ARCHIVES

**T**his evening's concert marks the third appearance of both Chick Corea and Jack DeJohnette under UMS auspices. Mr. Corea made his UMS debut in October 1994 leading the Chick Corea Quartet at the Power Center; he later appeared in duets with vibraphonist Gary Burton in February 1998 at the Michigan Theater. Mr. DeJohnette made his UMS debut with the Keith Jarrett/Gary Peacock/Jack DeJohnette trio in a September 2000 concert at Hill Auditorium.

Tonight's concert marks Bobby McFerrin's UMS debut.

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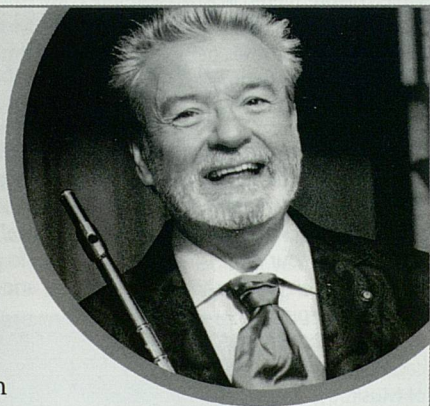
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## András Schiff

Piano

### Program

Sunday Afternoon, April 20, 2008 at 4:00  
Rackham Auditorium • Ann Arbor

## Beethoven Piano Sonatas Concert III

### Sonata No. 19 in g minor, Op. 49/1

Andante  
Rondo: Allegro

### Sonata No. 20 in G Major, Op. 49/2

Allegro, ma non troppo  
Tempo di Menuetto

### Sonata No. 9 in E Major, Op. 14/1

Allegro  
Allegretto  
Rondo: Allegro comodo

### Sonata No. 10 in G Major, Op. 14/2

Allegro  
Andante  
Scherzo: Allegro assai

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

### Sonata No. 11 in B-flat Major, Op. 22

Allegro con brio  
Adagio con molta espressione  
Minuetto  
Rondo: Allegretto

58th Performance of the  
129th Annual Season

45th Annual  
Chamber Arts Series

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

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for this afternoon's recital.

Mr. Schiff appears by arrangement with Kirshbaum Demler & Associates, Inc., New York, NY.

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

## Variety of Character and Ideas

**B**eethoven's Sonatas Opp. 49, 14, and 22: Andrés Schiff in conversation with Martin Meyer

**Martin Meyer:** *Your performance of the complete cycle of Beethoven's 32 piano sonatas proceeds chronologically, but one could also imagine an arrangement according to "thematic," or in a more general sense dramatic, considerations.*

**Andrés Schiff:** That would certainly have been possible, and there have always been pianists who have broken away from the sequence of opus numbers. My decision is intended to bring the huge progression of the sonatas to the listener's attention—not only the variety of forms and moods within a single period, but also the historical development over decades. At the same time, the early works point towards the later ones, and the late style incorporates elements of the past—each time, of course, in a specific way. In the end, it's fascinating for me, too, to reconstruct this creative arc as though I were taking an overview of it for the first time, and assembling it into a large-scale narrative. I find I make surprising discoveries myself in what seem to be the most familiar pieces.

*You begin your third program with the so-called "little" Sonatas, Op. 49, Nos. 1 and 2. Is this rather modest way-in also a nod towards chronology?*

In this case the opus numbers, as we know, are misleading and merely reflect the order of publication. The two sonatas were composed approximately between 1795 and 1798—that's to say around the time of the "Pathétique," at the latest—and they have absolutely no connection with the "Waldstein" Sonata Op. 53. They provide a good, and to a certain extent a "clean" start to the program, perhaps precisely because they have neither a strong relationship to the earlier sonatas, nor do they really look forward to the later style.

*We know almost nothing about their compositional history, nor do the Op. 49 sonatas carry a dedication. Should we understand them as occasional pieces—chippings from the sonata-workshop?*

I wouldn't go that far. But of course at the time they were addressed mainly to young players, in more or less the same way that Bach composed his Inventions, or Schumann his *Album for the Young*. They also provide a sort of preparation or introduction to what Beethoven went on to create within the "sonata" idea. On top of that, they show a very personal charm, which clearly surpasses the type of formulae adopted by such run-of-the-mill sonata composers as Tobias Haslinger or Clementi. Even if you compare these sonatas with Beethoven's so-called "Kurfürsten" Sonatas written for the Elector of Bonn, you immediately sense the superiority of their inspiration and working-out.

*The g-minor Sonata Op. 49, No. 1, particularly in its opening movement, is clearly directed inwards. The mood is lyrical and melancholy, and without strong contrasts: an example of unstrained professional music?*

You could say that, though I would put the stress on unstrained. The key of g minor is one Beethoven seldom used, and here it expresses something resigned—quite different from most of Mozart's g-minor music. Both its two-movement form—something new to Beethoven's piano sonatas—and its atmosphere are reminiscent of Haydn, especially if we call to mind Haydn's own two-movement sonata in g minor. It is dominated by soft and very soft dynamics, and the first movement doesn't go beyond *forte*. The important thing for the player is to know how to sing, because the first movement is largely a *cantabile* piece. In the development Beethoven foreshortens the material in free modulations; while the recapitulation presents the main theme very beautifully in transposed registers, with the melody appearing beneath the accompaniment, while the subsidiary theme now unfolds in the minor of the home tonality. To me, the huge melodic interval between top 'B-flat' and low 'C-sharp' in bar 92 seems altogether operatic—a touching and eloquent gesture! The Coda is extraordinary, too, allowing the music to disappear without any *ritardando* above a deep pedal-note of 'G.'

*The second movement—the “Rondo”—has a more playful mood, and offers more pianistic challenges.*

Yes, a child would probably have some technical problems with it. But again, the atmosphere is more important than the structure. The cheerful and humorous “Rondo,” with its deliberately vacillating rhythm, has to disperse the first movement’s darker clouds at a stroke. At the same time, both in its dynamics and its ideas, this movement accords well with the intimate conception of the work as a whole. The intimacy is of a different kind—as in the witty alternation of *legato* and *staccato*, the polyphonic imitations, or the chamber-like thematic fragments of its Coda. I hear something of Mozart in it—the second theme, marked *dolce*, for instance, reminds me of the finale of the *Piano Concerto*, K. 595.

*Right from the start the second of the Op. 49 sonatas introduces a bright and decisive G Major, though there are absolutely no dynamic markings. How do you solve this problem?*

The manuscript is lost, and it’s true that the first edition contains dynamic indications only at two points in the second movement. That means I have to decide myself, and I begin the first movement *poco forte* and *alla breve*, though not too fast. Above all, this “Allegro, ma non troppo” has to be understood once again as being sung, and its second subject played really *legato*. In the development, which surprisingly begins in d minor, the theme is compressed, introducing a certain element of drama. The thirds in the right hand above pulsating quavers in the left briefly introduce an orchestral tone, after which Beethoven dissipates the energy into domesticity once more, so to speak. The dynamics arise out of developments like these, and are basically unproblematic—mainly between *piano* and *forte*.

*As a concluding movement Beethoven presents a Minuet—again full of humor—but in this case music tending towards stolidity without soul-searching.*

Yes. In addition, a knowledge of the *E-flat Septet* Op. 20 is a help—it takes over the first eight bars note-for-note, and in the ensemble playing, for instance between double-bass, cello, and viola, the

rustic dance-like element becomes still clearer. As a result the upbeat, in a sharper rhythm, assumes a more important role than the following beat. Another moment that reaches beyond the pianistic is the little episode in C Major, which can easily be imagined as wind music. In short, if I disregard the very poetic Coda that dies away with an echo, the piece has a certain “earthly” conviviality and cheerfulness, and for that reason it needs a piano that can evoke a variety of moods and colors—for instance, between the *non legato* of the left hand and the phrased dotted quavers of the melody in the main subject.

*The two Sonatas Op. 14, which Beethoven composed around 1798–99, undoubtedly belong back in the “main workshop,” even though their filigree work seems to turn away from the pathos of the confessional.*

We have to differentiate here. It’s true that these works seem at first to be rather lightweight, but their inner structures—particularly as regards the *E-Major Sonata*—bring about a surprising multiplicity of events. Their personal character arises not out of grand pronouncements, but nuances, transitions, and the friction between diatonic and chromatic sequences. If we take the opening movement of the first sonata, the ethereal character that is already suggested by the key of E Major reveals itself both in the music’s rhythm and its many changes of register as something open, and almost floating: the energies of the piece are drawn upwards, and an inner *agitato* lends them impetus and intensity. But shortly afterwards the mood changes, with the chromatic lines of the bass and tenor adding an element of instability. The second subject seems at first innocently charming, but it is then contrapuntally intensified. Or again, the later indecisive wavering between major and minor, as though the harmonies had already influenced Schubert. All this happens in the shortest time-span: all Beethoven needs for an exposition so full of contrasting ideas is two pages. The development opens up new horizons—I’m thinking for instance of the yearning octaves played in an arching *legato* above an accompaniment in semiquavers, where the composer establishes a technique of phrasing and playing that neither Haydn nor Mozart used; or of the 10 bars over a dominant pedal note, again hovering between major and minor, which pave the way

for the recapitulation. All of this, right up to the Coda that disappears airily in the top register, is extremely complex and at the same time has the effect of improvisatory music.

*By contrast, the "Allegretto" and the final "Rondo" have a less dream-like and ambiguous quality—rather more of a firmly defined basic mood.*

Right. However, the "Allegretto" is not a traditionally construed slow movement, but a shadowy Intermezzo that already has a "romantic" air—almost a psychological character-study in the style of Brahms. Here the music, intensified by its many unison passages, is melancholy, introspective, searching, questioning. In addition, from bar 17 Beethoven conjures up an archaic tone, like a reminiscence of Palestrina, with *sforzatos* standing out like stabs of pain. The atmosphere is further darkened with the aid of dissonances and syncopation. In the bar that acts as a transition to the much more relaxed and straightforward middle section Beethoven conjures up a pianistic curiosity: how in heaven's name is one supposed to manage a crescendo on a held note? This unaccompanied leap of two octaves from a top 'E' down to the alto register would be just the thing for a lamenting operatic diva, but somehow I have to suggest a *portamento* with a "speaking" *legato* over the keys.... Let us also briefly mention the Coda: it returns to the theme of the middle section, and then becomes quieter and quieter, before we hear three heartbeats in *pianissimo* crotchets—a wonderful fusion of the stage, and dark intimacy.

*And finally the "Rondo," marked "Allegro comodo." Does it follow the second movement attacca?*

Without doubt. Already in his early sonatas Beethoven is a psychologist, not only as regards the organization of the movements according to their inner logic, but also in the unity between the various movements—something we may notice and feel still more acutely in later works. In the *Sonata Op. 14, No. 1* the heartbeat I mentioned is followed by a bar's rest over which Beethoven writes a fermata, which makes it absolutely clear that the upbeat of the Rondo theme has to follow immediately. But what does this actually mean? The nocturnal gives way once more to daylight, to

the brightness of E Major, which admittedly is less ethereal than playfully brilliant, and even sometimes downright virtuosic. What's important is that the brilliant passages should impart something of the flight of the Phoenix out of the ashes, and that there's a perceptible dance-like atmosphere and an air of convivial conversation. The latter also makes itself felt in the exhilaration of the central episode, which is underpinned by left-hand octaves. The manner in which Beethoven constantly varies the Rondo theme in the reprise is inspired—right up to that wild orchestral outburst in the first part of the Coda, which for the first time demands a *fortissimo*. In the second half of the Coda the Rondo theme breaks off without any *ritardando*, like a concise aphorism: that was that!

*The second work of Op. 14 doesn't open up any different worlds, which, after all, it could have done: the mood is again bright and friendly, and in the slow movement it even has hints of parody.*

To me, this G-Major sonata seems less flighty and capricious than its companion-piece—that's to say, to a certain extent more "down to earth." But in fact it, too, is composed on an intimate scale. It is predominantly lyrical: question, answer, and a sense of pleading run through the conception of the outer movements. A song-like style makes itself felt, and it has to be treated with appropriate care. It's true that the first movement's "Allegro" is a *tempo ordinario*, but its rhythmic motion is assured by the main subject's upbeat-phrase, delayed by a semiquaver rest. What's very beautiful is the way Beethoven writes the second subject in the style of a short operatic duet, with gently rocking thirds moving in semitones, and the manner in which these minor-second nuances are developed, leading to a virtuoso passage in demisemiquavers, before they are finally absorbed into the exposition's closing subject. In this last moment (from bar 47 onwards), with its polyphonic layout, the music really becomes very "romantic"...

*...we hear Schumann, and we even "read" Schumann if we look at the way this passage is notated...*

Absolutely. Even the look of the music on the page reveals the kind of complex interplay of *legato* phrasing that we find later in Schumann, and of course the music sounds accordingly: the qua-



vers of the bass melody, like small shadows, the thirds in the right hand, and then the motion in semitones that we've already mentioned—all of this sounds almost like a murmuring, and imparts an extraordinary sense of longing. By contrast, the development turns to grand, dramatic gestures: contrapuntal imitation, triplets against *pizzicato*-like semiquavers, then a false-reprise out of which virtuoso rushing scales emerge over a pedal-note of 'D'—there's no doubt that the composer is producing a kind of distant view of material that had previously been very calm.

*The "Andante" provides the first unambiguous variation movement in the piano sonatas, but the melodic exuberance of the first movement has given way to a rather dry, or at least hesitant humor.*

To me the movement, at least in its theme, is extremely humorous—one thinks of tin soldiers marching on, which even the accents would suit. At the same time the theme's second half, which Beethoven asks to be repeated, offers a surprise: for four bars the character suddenly changes to something expressively intimate, before we have to go marching on again. In so doing, the performer has to play the short notes exactly as they are written. I mention this, because I have the impression that nowadays many players are worried by short note-values, and prefer to pedal through them. The contrapuntal layout of the first variation produces a duet for violin and viola. The second is rather more pointillistic: fragmentary elements out of which the picture has to be gradually assembled; in the third and last, played *sempre legato*, the theme evaporates, and in so doing takes on the aspect of a sort of anticipatory "homage to Schumann." At the end, the Coda reprises the theme as a *marche oubliée* (forgotten march) in *pianissimo* chords until the witty box on the ears of the final *fortissimo* crotchet.

Just a word about the finale: it's headed "Scherzo," but it has elements of a rondo with refrains and rapid atmospheric interjections. It shouldn't be played too quickly, in order that the significant motivic cells can be heard. A superb stroke is the very long Coda, whose crossed-hands passages, octaves, and *sforzati* have to convey a great deal of wit, but also something dance-like and bucolic.

*You end your program with the brilliant and extrovert Sonata in B-flat Major, Op. 22—in other words, with a more obviously concerto-like piece.*

It's a sonata that's really conceived very much in pianistic terms—on the one hand, for the audience at large; and on the other, for a composer in the guise of a virtuoso, conjuring up some new technical tricks. With it, Beethoven turns away from his more chamber-like experiences, and towards the mastery of a style of piano writing that's frequently orchestral. For the first time since the *Sonata Op. 10, No. 3* we find a work that's once more in four movements. But the finale of the B-flat Sonata is laid out quite differently, and on a large scale. The opening movement calls for an "Allegro con brio"—one in which, however, the *con brio* must not disturb the impression of the 4/4 bar. As so often in Beethoven, the first extended unison passage (bar eight onwards) produces a rhetorical effect of energy that continues, to rather different effect, in broken chords. Everything, including the second subject with its tomboyish double-thirds that seem like a premonition of the "Hammerklavier" Sonata, is laid out with an emphasis on presence and strength. The only exception is the exposition's mysterious closing subject, with its long octave tremolo in the bass. And of course another mysterious moment is the long transition to the recapitulation, whose continually varied bass entries modulate over wide stretches.

*In their functions, both the slow movement and the Minuet also follow an uncomplicated philosophy.*

Yes, here too Beethoven shows himself as less innovative or convoluted than as an artist of straightforward character. That doesn't mean, of course, that the "Adagio," which is to be played *con molta espressione* (with much expression), is in any way innocuous: on the contrary, it is very Italianate, very serious, very operatic in its ornamentation. Lyricism and decoration are equally important in the many variations and shadings of the melodic line. But all this isn't merely pleasant-sounding: there are dissonances and *crescendos* of tension that need to make themselves felt, especially in the wonderful profundities of the development, which harmonically reach all the way to a-flat minor. It's not surprising that after such

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disruptions the "Minuet" is rather elegant, and slightly in the style of Haydn. Its *minore* middle section provokes a miniature storm in which the left hand plays sequences whose shape anticipates certain passages from the "Hammerklavier" Sonata, or from Schumann's *Humoreske*, Op. 20.

*The last movement rounds out the sonata not in an aphoristic manner, but with a long "Rondo" that's both thematically and pianistically rich.*

I wouldn't say that it forms the main weight of the sonata, but there's no question about its importance. It's a little reminiscent of the finale of the *Sonata Op. 7*, and of course of the Rondo of the so-called "Spring" *Sonata Op. 24* for piano and violin. And then it's possible to think of various connections with Mozart's "Kegelstatt" Trio. Now then: it's very important to play the three semiquavers of the upbeat not casually, but singing with body and soul, and also to sing in the phrased octaves—no mean task for the pianist. In the central episode there's a long and technically demanding toccata-like sequence that also contains a gruff contrapuntal parenthesis. In mo-

ments like these Beethoven really reveals himself as the outstanding master of a daring "abruptness," as he does again in the Coda, which once more begins powerfully like a fiery concert-piece, but then—again abruptly—gives way to the gentle lure of the Rondo theme.

*Translation by Misha Donat.*

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**Please refer to page 30 in your program book for a biography of Mr. Schiff.**

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## Andr s Schiff

Piano

### Program

Tuesday Evening, April 22, 2008 at 8:00  
Rackham Auditorium • Ann Arbor

## Beethoven Piano Sonatas Concert IV

### Sonata No. 12 in A-flat Major, Op. 26

Andante con variazioni  
Scherzo: Allegro molto  
Marcia funebre sulla morte d'un Eroe  
Allegro

### Sonata No. 13 in E-flat Major, Op. 27/1 ("quasi una fantasia")

Andante—Allegro—Tempo I  
Allegro molto e vivace  
Adagio con espressione  
Allegro vivace

### Sonata No. 14 in c-sharp minor, Op. 27/2 ("Moonlight")

Adagio sostenuto  
Allegretto  
Presto agitato

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

### Sonata No. 15 in D Major, Op. 28 ("Pastoral")

Allegro  
Andante  
Scherzo: Allegro vivace  
Rondo: Allegro ma non troppo

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## On the Way Towards Music of the Soul

**B**eethoven's Sonatas Opp. 26, 27, and 28: Andrés Schiff in conversation with Martin Meyer

**Martin Meyer:** *When it comes to Beethoven's sonatas we can't manage without a definite division into periods, even if they fail to do justice to the individual character of the works. For you, where does the period of the early output end?*

**Andrés Schiff:** It ends with the *Sonata Op. 28*, the so-called "Pastoral," which was written in 1801. Everything that comes later—that's to say first of all the sonata triptych Op. 31—belongs to the middle period, which also encompasses such famous pieces as the "Waldstein" *Sonata Op. 53* and the "Appassionata" *Sonata Op. 57*. The late style begins after the "Les Adieux" *Sonata Op. 81a*, that is with the works in e minor Op. 90 and A Major Op. 101. But as you said, we shouldn't let ourselves be influenced by such "period" labels, either as performers or listeners. Beethoven's piano sonatas are so utterly individual that stylistic features related to a specific time define only a small part of their substance.

*All the same the first period encompasses a total of 15 sonatas—that's to say nearly half the output. Doesn't the division into periods carry a danger of lumping too much together—or to put the question another way, what benefits do such definitions have for the performer?*

The danger undoubtedly exists, and it's precisely the Beethoven interpreter who has to take the greatest pains never to proceed in a schematic or stereotyped way. But although we can discern a rich variety of forms and material within this first group, I still think I can make out a certain basic trait: between 1795 and 1801 Beethoven establishes himself as a superb master of the art of characterization, and of a reveling in experimentation. Six years are enough to develop the genre of the piano sonata in every possible manifestation: the dramatic (Op. 2, No. 1) joins forces with the humorous (Op. 2, No. 2); the concerto-like gestures of Op. 2, No. 3 are followed by symphonic lyrical relaxation (Op. 7); confessional music like the opening movement of the "Pathétique" Op. 13 gives way to the playful filigree of the two Op. 14 *Sonatas*, and the *Sonata Op. 22* extends new invi-

tations to the virtuoso proficiency of both instrument and performer. In comparison, the middle period shows a concentration of strengths, both in dealing with thematic material and in formal design—Beethoven doesn't really become more strict, but to a certain extent more decisive. As interpreters it's our duty to make such developments in his handwriting both comprehensible and capable of being felt.

*Let's try to analyze the last four sonatas of this early period—namely Op. 26; Op. 27, Nos. 1 and 2; and Op. 28. Between 1800 and 1801 Beethoven presents pieces of the most astonishing range.*

That's almost an understatement. Not only do the contrasts and the so to speak "literary" inspirations seem to be attempting to outdo each other, but the formal innovations are astonishingly great. While the *A-flat Sonata Op. 26* for the first time places a variation movement at the start of the work, the two Op. 27 *Sonatas* are specifically described as being "quasi una fantasia." The *Sonata Op. 28* makes a return to the "classical" four-movement design, but once again we find very surprising solutions, above all in the realm of a differentiation between sonorities.

*Such diversity presents the performer with particular challenges. How do you prepare yourself for a program that contains so many different kinds of intensity, and demands the same from the player?*

It's necessary here, too, to differentiate as precisely and naturally as possible. Beethoven's notation generally gives us clear indications, and in the case of the *A-flat Sonata Op. 26* those indications are extraordinarily precise. Of course, it's not enough simply to be faithful to the text: it's even more important to bring out the character—of the work as a whole, as well as the nuances of its movements and sections. The *E-flat Major first Sonata of Op. 27* is worlds apart from its companion-piece in c-sharp minor, the so-called "Moonlight"—and in the latter case you have to sweep away all kinds of myths that have accumulated through romanticized clichés. On the other hand, such strongly characterized sonatas offer themselves to the interpreter in a way that somehow predicts where the journey must end. In any case, the journey from "somehow or other" to a successful performance can sometimes be a quite long one....

*Well, the first sonata in your fourth program is Op. 26, with the funeral march. We know, for instance, that Chopin was very fond of it and played it himself.*

Yes, yet that shouldn't allow us to be led astray and to present it—presumably in the style of Chopin—in too “murmuring” a manner. Chopin's own “Funeral March” *Sonata Op. 35* is undoubtedly influenced by Beethoven's *Op. 26*, in its finale, too. But the demands of the work are in no way met by a “romantic” approach. It is concise in design and at the same time extremely subtle in timbre, is basically over in a flash, and not even in its funeral march is it a document of an extrovert, concert-like kind. Beethoven is writing very psychologically, and we can think of various states of mind, or even—in the four-movement structure—the four temperaments. But on top of that, if we look at the variation movement, which, as I said, is a new way of beginning a sonata for Beethoven, we can see it as a “sonata within a sonata”: the theme plus the first two variations would make up the first movement, the minor-mode third variation the second movement, the third movement would be formed by the lively scherzo-like fourth variation, and the concluding fifth variation would provide the finale.

*What can the performer learn from that? Don't such classifications belong slightly to the realms of speculation and theory?*

Absolutely not. What can be learned and correspondingly drawn out of it is that already with the variation movement there's a process of strong individualization that comes to the fore. So it would be wrong, for instance, if we simply maintained the tempo of the theme or even the basic pulse through all five variations. Only with the fifth variation, headed *dolce*, with its wonderfully dissolving Coda, is the tempo of the beginning reached again; while the a-flat minor third variation is plainly slower, and on the contrary the clearly “lighter” fourth variation with its bold changes of register and the interweaving of *legato* and *staccato* has to be correspondingly more lively, almost like a scherzo. That also requires the appropriate interpretation: you have to draw out the music's “psychological” elements and at the same time prepare the transitions between the individual variations adequately.

*The scherzo that forms the second movement follows once again almost attacca, or at least out of the concluding fermata of the variations.*

It provides a dramatic virtuoso interlude, and maintains an “Allegro molto” tempo. As such, it's really interposed as a quick and strong impulse immediately after the variation movement and before the funeral march. The dynamic markings are very important here, too. The piece begins *piano*, and even in the second half the loudest moments only go as far as *forte*. The trio is in the subdominant, D-flat Major, and is played *sempre legato*, which with its widely-spaced sonorities provides a fascinating contrast to the outer sections.

*Then comes the funeral march, which with its orchestral pathos certainly sits a little uneasily within the intimate and lyrical A-flat Major landscape of the remainder.*

That may be so, especially if it's played too slowly—which, alas, not infrequently happens. We needn't speculate too much about the subheading “*sulla morte d'un Eroe*”: in painting, sculpture, and architecture the late-18th century was already familiar with a cult of mausoleums and the imagined “heroes” buried in them. The music is very “sculptural” here, too, especially in the heavy chords of its dynamically wide-ranging climaxes, but also in the more lyrical moments of the song of mourning. The whole piece puts one in mind of a procession which draws near until it dominates the space, and finally disappears again. The dotted quavers enhance the grave, almost baroque character, and then the drum-rolls of the middle section, punctuated by *fortissimo* rising double-thirds, lend it a military background.

*The Coda of this movement sounds very profound, but at the same time rather laconic in its taut severity—and once again it ends with a fermata.*

Which once again signifies that the finale has to follow immediately, as though emerging out of the post-echo of the mourning. Edwin Fischer compared it not unjustly to rain falling gently over the graves. Literary images of this kind are useful from time to time, to enable to the performer to give the piece its right atmosphere. This short “Allegro,” with its subtle modulations and rhythmic ambiguities, must not be thrown off mechani-

cally, or with empty virtuosity. It betokens reconciliation, if not actually cheerfulness in contrast to what has gone before, and it finally comes to rest *pianissimo*. The turmoil that briefly breaks loose in the central episode brings the funeral march to mind once more. The Coda is noteworthy, with its long pedal-point on a low 'A-flat' held over 16 bars, allowing the music to disappear like a breath of poetry.

*The following Sonata in E-flat, the first of the Op. 27 pair, begins in a way that's just as poetic. Beethoven himself labelled it a "Sonata quasi una fantasia."*

In its freedom, this sonata points the way forwards much more clearly than Op. 26. In its moods it is a psychological piece, but from the point of view of its formal criteria it shows an astonishing interweaving of sonata and fantasy, whereby a "classical" sonata-form movement only becomes clearly evident with the finale. All four movements, or rather sections, follow each other *attacca*, separated only by *fermatas*—which is to say that Beethoven intends the work to describe a sort of overall "life-span."

*The idea of an overarching structure of this kind was one that was later taken up by Schubert, Schumann, and Liszt.*

Beethoven himself already developed it further after this sonata—we have only to think of the *A-Major Piano Sonata Op. 101*, or the *C-Major Sonata for Piano and Cello, Op. 102, No. 1*. In fact, without these models Schubert's "Wanderer" Fantasy, the *C-Major Fantasy* of Schumann and Liszt's *b-minor Sonata* would not have been possible. In contrast, the three-movement form of the companion-piece *Op. 27, No. 2*, the "Moonlight," for all its equally fantasy-like psychological brushstrokes, is rather more Classical—not in its expressive make-up, but in its structure of movements that are complete in themselves. One advantage of a chronologically arranged cycle is that the effect of contrasts of this kind between two sonatas that were composed at more or less the same time—that's to say in 1800 to 1801—become more immediately evident.

*How, in a word, would you characterize the four movements of the Sonata Op. 27, No. 1?*

The basic mood is first of all lyrical and tender, and the key itself has something radiantly intimate. Mind you, this affects above all the introductory "Andante," whose improvisatory air seems to be shaped by a very gentle hand. If we were to take the four temperaments as a starting-point again, we could regard the relaxed song-like character as being briefly interrupted by the very surprising "Allegro" episode that bursts out like some wild toccata. So you have a lullaby plus a rude awakening, and then the lullaby again, with Beethoven exchanging the roles of the two hands in the reprise and then increasing the sense of intimacy still further in the Coda. The scherzö that's joined on in the form of an "Allegro molto e vivace" immediately requires a quite different atmosphere. The quick movement of the 3/4 bar, and the skeletal texture, with the two hands partly in unison, partly in simultaneous inversion, gives this piece in the relative minor key—c minor—a dark and even demonic quality. The chromatically moving bass-line additionally brings with it the associations of a sort of *passacaglia*. If we were to think of future developments in music of this kind, perhaps "In der Nacht" from Schumann's *Fantasiestücke Op. 12* would come to mind. I hear the A-flat Major middle section as "riding music," especially in those places where the syncopation increases the urgency still further. Again the Coda is, of course, astonishing—its long insistence on a pedal-point of C Major, and the bold and very dramatic descent into the depths.

*For the first time in his piano sonatas Beethoven didn't write a self-contained slow movement, but instead a transition to the finale consisting of no more than 26 bars.*

Once again it shows a master of experimentation at work. However much profundity and nobility this "Adagio con espressione" shows, it shouldn't linger or be too broad. We meet with a similar scenario of the slow transition in the *Sonata for Piano and Cello, Op. 69*, for instance, and again in the *Piano Sonata, Op. 101*. The movement is very song-like, but the variants of the melody are intensified by octaves, and finally in the written-out scales in 128th-notes (semihemidemisemiquavers) it becomes concerto-like. From passages like the last four bars we can gauge how wonderfully

Beethoven must have been able to improvise. As for the "Allegro vivace" finale, it at last provides us with something like a firm footing. On top of that, it's the longest movement in the work, and the only one in sonata form. Again, in contrast to the way we sometimes find in Schubert, or even Schumann and Brahms, Beethoven always reveals himself with deliberate significance in the last movements of his pieces. After the nocturnal magic of the "Adagio," the fourth and last temperament produces an upsurge—the joy of life, both musically and pianistically, in a real bravura-piece whose technical challenges have to be met little by little. It contains exuberant motifs, but also fugal passages almost in the style of Bach. As it proceeds, the piece becomes increasingly dense, and the recapitulation rises to a mood of real jubilation—and then before the Coda there's the return of the "Adagio's" theme! A "philosophical" reminiscence, so to speak, before the work somersaults into pure joy.

*There's not so much joy in the following sonata, Op. 27, No. 2, whose title has given rise to all sorts of misunderstandings.*

The nickname doesn't come from Beethoven, but from Ludwig Rellstab, who likened the work to the landscape he had seen on a moonlit night on Lake Lucerne. But this legend is not the only thing that makes it difficult to elucidate the piece. For its musical interpretation it has to be stated very clearly that the first movement must be played both *alla breve*, in two beats to the bar, and without dampers—that's to say with the sustaining pedal! That produces a character that is perhaps far from any kind of moonlit effect, and is rather more akin to a mood that Beethoven emphasized at the time in a page of his sketchbook when he copied out the slow triplet motion from the moment following the murder of the Commendatore in Mozart's *Don Giovanni*. This opening movement is in a highly disguised sonata form, based much more strongly on its *ostinato* rhythm. Of course there's also polyphony at work, and it has to be brought out accordingly. The heading of *sempre pianissimo* is also important, and superfluous *rubato* should be avoided. The performer would do well to make the modulations felt; and in the end—and to avoid any false kind of poeticizing—it could be useful to think more of a Bach prelude than a picture of nature by Liszt.

*Edwin Fischer likened the second movement to a flower between two abysses.*

It does in fact sound charming, but at the same time it's threatened by the past and the future. Here, too, Beethoven composed in a psychological way. What's important here is the correct articulation, somewhere between *legato* and *détaché*, also in dealing with the polyphony; and the middle section, with its syncopation, should even introduce something bucolic and pastoral. However, the overriding dynamic level is *piano*. The mood then becomes very serious again in the third movement, whose *furioso* quality Beethoven probably didn't equal again until the finale of the "Appassionata" Op. 57. To capture the character of the piece demands precision in pianistic fingerwork: for instance, the very precise notation in the exposition and the start of the development indicates the use of the pedal only on the *sforzato* chords, and this has to be carried out faithfully. Also, the differences between the "presto-agitato" theme and the mournful subsidiary theme have to be made quite clear. And the "orchestral" thickening of the chordal writing, the two imposing cadenza-like moments, and finally the unison outburst that emerges out of the elegiac hesitation of the Codetta—all this has to have grandeur, tragedy, and shape. As far as the proportions of the sonata as a whole are concerned, the first and second movements together form a sort of combined weight, while the third forms the powerful counterweight. If we compare it with the "Pathétique" Op. 13, for example, where the opening movement is towering and monumental, and the finale flashes by almost aphoristically, the balance in the "Moonlight" Sonata is centered at least as much on the finale as on the first two movements.

*The D-Major Sonata Op. 28 is very lyrical, with long legato developments. It has acquired the nickname of "Pastoral," and it does in fact convey the relevant associations.*

Even though the metaphor again doesn't come from Beethoven, in this case it's justified. At any rate, I don't have any trouble in detecting "nature" in it: we can immediately think of the enormous pedal-note on 'D' which sets the opening movement in motion in pastoral style. All four movements are in the tonality of 'D', with the remarkable "Andante" unfolding in the minor. This is a

work that pulsates, it's full of inner voices, opens up huge spaces of sound, and yet does without any dramatic outbursts throughout. Even the opening movement's development section, in which the harmonies darken into the minor and contrapuntal interweavings unfold, doesn't stir any evil spirits. And the way the main theme is expanded in the Coda with continually wider intervals is beautiful.

*The second movement unfolds in a dark and elegiac way, yet at the same time it summons up the rhythmic energy of a march.*

Yes, a fusion of nocturne and march, though in its D-Major middle section it suddenly softens into a kind of capriccio, or vision of springtime with bird-song. The pianist has to pay special attention to the sonority: in the outer sections the accompaniment in the bass is notated as *staccato*, while the melody that unfolds in chords has to be sustained—but, for goodness' sake, not simply with the aid of the pedal! The Coda brings something eerie into play—a numbness that calls Schubert to mind—and a curious sense of loss in the recitative-like interjections.

*The last two movements provide on the one hand cheerfulness, in the "Scherzo"; and on the other, calm narrative gestures, in the finale.*

The "Scherzo" is very short and witty. For that reason, the pianist should place a short "hole" between the right hand's quaver groups and the repeated crotchets, as Artur Schnabel alone understood correctly. The writing here is conceived in chamber music terms; and in its second half the piece tends rhythmically towards a waltz, which should be made palpable. The trio wavers between major and minor, again almost in anticipation of Schubert. To me, the finale has traces of a barcarolle, even though it's constructed as a genuine sonata-rondo. Significantly, the *fugato* at the center of the developmental episode, beginning in a mysterious *pianissimo* before eventually rising to a dramatic *fortissimo* in the minor, seems to foreshadow Beethoven's late style. In the Coda the thematic material is at first splendidly foreshortened, and only after that, with the rise and fall of the semiquaver figuration, should the music pour forth brilliantly and extrovertly.

*Translation by Misha Donat.*

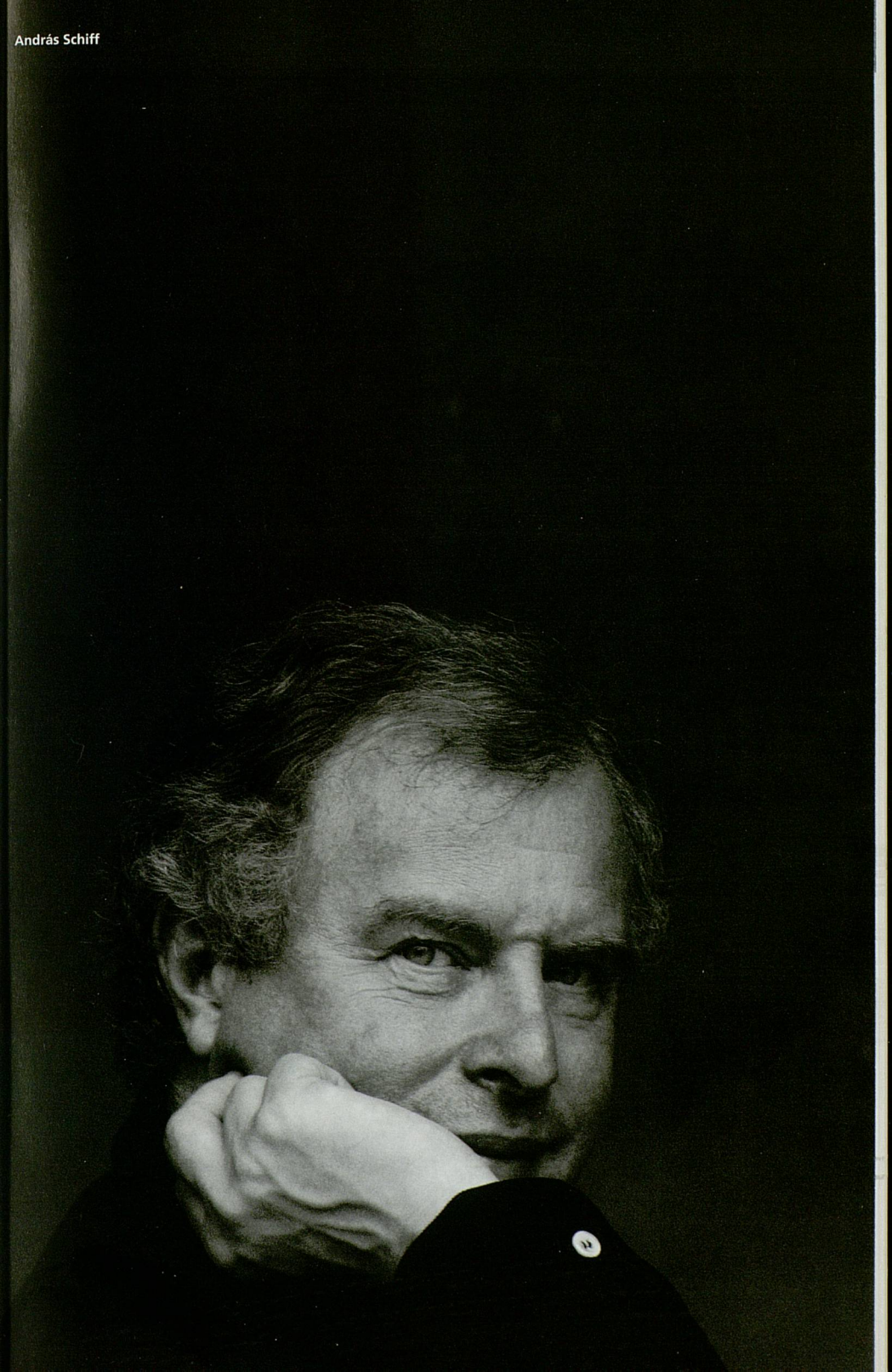
**A**ndrás Schiff was born in Budapest, Hungary, in 1953. He began piano lessons at the age of five with Elisabeth Vadász and continued his musical studies at the Ferenc Liszt Academy with Professor Pál Kadosa, György Kurtág, and Ferenc Rados. He also worked with George Malcolm in London. Recitals and special projects take him to all of the international music capitals and include cycles of the major keyboard works of Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, and Bartók. In 2004, he began a series of performances in Europe exploring the 32 Beethoven piano sonatas in chronological order—a project recorded live for ECM New Series, to be released in eight volumes though 2009. The Beethoven Sonata Project in North America begins this season.

The Beethoven Sonata Project in its entirety is slated for New York's Carnegie Hall, Los Angeles's Disney Hall, San Francisco's Symphony Hall, and Ann Arbor's Rackham Auditorium. Individual recitals are slated for Boston; Washington, DC; Princeton; Ottawa, Ontario; and Santa Barbara. Mr. Schiff makes his only North American concert appearance this season with the Boston Symphony Orchestra, under the baton of Bernard Haitink performing Bartók's *Piano Concerto No. 3*.

In 1999, Mr. Schiff created his own chamber orchestra, the Cappella Andrea Barca, for a seven-year series of the complete Mozart piano concertos, taking place at the Mozartwoche of the Internationale Stiftung Mozarteum in Salzburg. The group, consisting of international soloists, chamber musicians, and close friends, toured North America during the 05/06 and 06/07 seasons in a series of concerts at Carnegie Hall and Alice Tully Hall to commemorate the 250th anniversary of Mozart's birth. The six concerts included 12 of the Mozart piano concerti, chamber music, and symphonies.

During the next few seasons, the focus of Mr. Schiff's orchestral activities will be conducting programs of Bach, Beethoven, and Mozart from the keyboard. He has annual engagements with the Philharmonia Orchestra of London and the Chamber Orchestra of Europe as conductor and soloist. He is a regular visitor as conductor and soloist with the Philadelphia Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Staatskapelle Dresden, Budapest Festival Orchestra, and City of Birmingham Symphony Orchestra. He has conducted Bach's *Mass in b minor* and





Haydn's *Creation* with the London Philharmonia and was conductor and soloist with the Chamber Orchestra of Europe on a critically acclaimed tour of New York, Chicago, and San Francisco.

Since childhood, Mr. Schiff has enjoyed playing chamber music and was Artistic Director of Musiktage Mondsee, an internationally praised annual chamber music festival near Salzburg from 1989 until 1998. He is presently joint Artistic Director of Ittinger Pfingstkonzerte, a chamber music festival he founded in Switzerland with Heinz Holliger in 1995. In 1998, Mr. Schiff started a similar series entitled Ommaggio a Palladio at the Teatro Olimpico in Vicenza. From 2004–2007, he was Artist-in-Residence of Kunstfest Weimar in Germany.

Mr. Schiff has established a prolific discography, including recordings for Teldec (1994–1997), London/Decca (1981–1994) and, since 1997, ECM New Series. Recordings for ECM include the complete solo piano music of Beethoven and Janáček, a solo disc of Schumann piano pieces, and his second recording of the Bach *Goldberg Variations*. He has received several international recording awards, including two Grammy Awards for "Best Classical Instrumental Soloist (Without Orchestra)" for the Bach *English Suites* and "Best Vocal Recording" for Schubert's *Schwanengesang* with tenor Peter Schreier. For the 49th annual Grammy Awards, Mr. Schiff was nominated for "Best Classical Album (Without Orchestra)" for the second volume of his *Complete Beethoven Sonata* recordings for ECM.

Among other honors, Mr. Schiff was awarded the Bartók Prize in 1991 and the Claudio Arrau Memorial medal from the Robert Schumann Society in Düsseldorf in 1994. In March 1996, Mr. Schiff received the highest Hungarian distinction, the Kossuth Prize, and in May 1997 he received the Leonie Sonnings Music Prize in Copenhagen. He was awarded the Palladio d'Oro by the city of Vicenza, and the Musikfest-Preis Bremen for "outstanding international artistic work" in 2003. Recently, Mr. Schiff received two awards in recognition of his Beethoven performances: in June 2006, he became an Honorary Member of the Beethoven House in Bonn; and in May 2007, he was presented with the renowned Italian Prize, the Premio della critica musicale Franco Abbiati in recognition of his Beethoven Piano Sonata Cycle. In October, Mr. Schiff was honored by the Royal Academy of Music with the institution's presti-

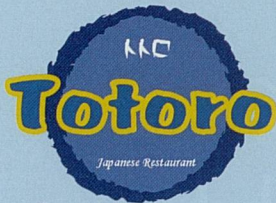
gious Bach Prize, awarded each year to an individual who has made an outstanding contribution to the performance and/or scholarly study of the music of J.S. Bach.

In 2007, Mr. Schiff and music publisher G. Henle began a unique partnership to produce special joint editions of Mozart and Bach. Mr. Schiff is currently editing the complete Mozart Piano Concerti to include his specific fingerings and cadenzas where the original cadenzas are missing. Once the Mozart project is complete, plans are set for Bach's *Well-Tempered Clavier* to be edited with Mr. Schiff's insights and fingerings.

Mr. Schiff is an Honorary Professor of Music Schools in Budapest, Detmold, and Munich. In 2001, Mr. Schiff became a British citizen; he resides in Florence and London and is married to the violinist Yuuko Shiokawa.

## UMS ARCHIVES

These third and fourth concerts of András Schiff's complete Beethoven piano sonata cycle mark his fifth and sixth appearances under UMS auspices. Mr. Schiff made his UMS debut as soloist in Bartók's *Piano Concerto No. 2* with the Budapest Festival Orchestra in 1998 at Hill Auditorium.



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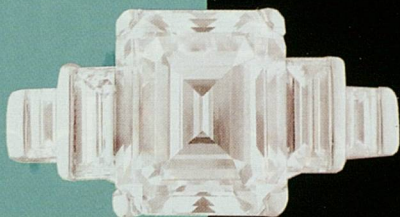
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## ADULT & COMMUNITY ENGAGEMENT

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The UMS Adult and Community Engagement Program serves many different audiences through a variety of educational events. With over 100 unique regional, local, and university-based partnerships, UMS has launched initiatives for the area's Arab-American, Asian, African, Mexican/Latino, and African-American audiences. Among the initiatives is the creation of the NETWORK, a program that celebrates

world-class artistry by today's leading African and African-American performers.

UMS has earned national acclaim for its work with diverse cultural groups, thanks to its proactive stance on partnering with and responding to individual communities. Though based in Ann Arbor, UMS Audience Development programs reach the entire southeastern Michigan region.

### Public Programs

UMS hosts a wide variety of educational events to inform the public about arts and culture.

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- **Artist-in-Residence** – Artists teach, create, and meet with community groups, university units, and schools

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 07/08 season. These programs provide opportunities for students and members of the University community to further appreciate the artists on the UMS series.



### The NETWORK: UMS African American Arts Advocacy Committee

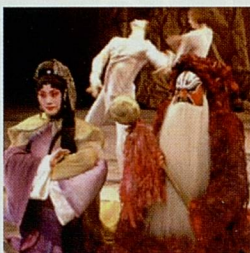
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UMS has one of the largest K–12 education initiatives in the state of Michigan. Designated as a “Best Practice” program by ArtServe Michigan and the Dana Foundation, UMS is dedicated to making world-class performance opportunities and professional development activities available to K–12 students and educators.

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*Cambodian Magic Flute*, Sphinx Competition Honors Concert, Chicago Classical Oriental Ensemble, Wu Man and the Bay Area Shawm Band, SFJAZZ Collective, and Urban Bush Women/Compagnie Jant-Bi. Tickets range from \$3-6 depending on the performance and each school receives free curriculum materials.

#### Teacher Workshop Series

UMS is part of the Kennedy Center Partners in Education Program, offering world-class Kennedy Center workshop leaders, as well as workshops designed by local arts experts, to our community. Both focus on teaching educators techniques for incorporating the arts into classroom instruction.

#### K–12 Arts Curriculum Materials

UMS creates teacher curriculum packets, CDs, and DVDs for all of the schools participating in UMS's Youth Education Program. UMS curricular materials are available online at no charge to all educators. All materials are designed to connect the curriculum via the Michigan State Benchmarks and Standards.

#### Teacher Appreciation Month!

March 2008 has been designated UMS Teacher Appreciation Month. All teachers will be able to purchase tickets for 50% off at the venue on the night of the performance (subject to availability). Limit of two tickets per teacher, per event. Teachers must present their official school I.D. when purchasing tickets. Check out the UMS website at [www.ums.org](http://www.ums.org) for March events!

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UMS is in partnership with the Ann Arbor Public Schools and the Washtenaw Intermediate School District as part of the Kennedy Center: Partners in Education Program. UMS also participates in the Ann Arbor Public Schools' "Partners in Excellence" program.

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In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this annual performance highlighting the area's best teen performers.

### UMS Family Programs

UMS is committed to programming that is appropriate and exciting for families. Please visit the family programs section of [www.ums.org](http://www.ums.org) for a list of family-friendly performance opportunities.

The 07/08 family series is sponsored by **TOYOTA**

#### Family Days

Saturday, March 8 and Sunday, March 9, 2008

Area community organizations, libraries, arts centers, museums, and performance groups collaborate on this yearly festival designed for all families. Details of Ann Arbor Family Days will be announced at <http://www.annarbor.org/familydays/>.

### Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1–8 to purchase tickets to all classical music concerts at a significantly discounted rate. Parents can purchase up to two children's tickets for \$10 each with the purchase of a \$20 adult ticket beginning two weeks before the concert. Seating is subject to availability. UMS reserves a limited number of Classical Kids Club tickets to each eligible performance—even those that sell out! For information, call 734.764.2538 or sign up for the UMS Email Club and check the box for Classical Kids Club.

### Education Program Supporters

*Reflects gifts received during the 06/07 fiscal year*



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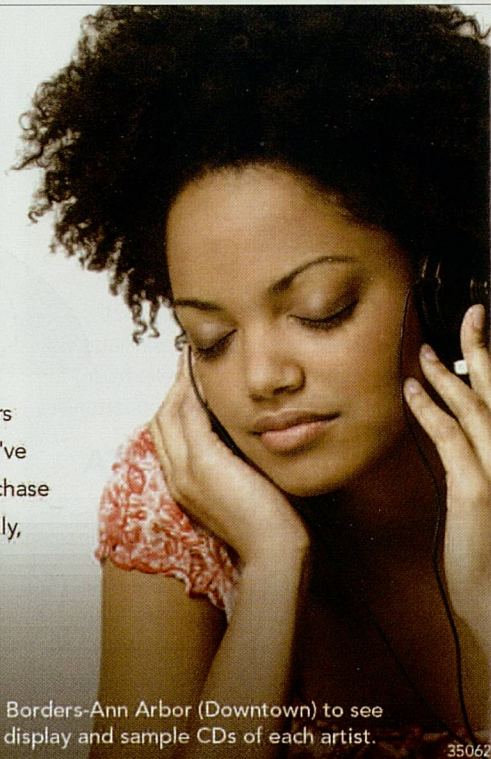
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**BORDERS.**

Also visit Borders-Ann Arbor (Downtown) to see the UMS display and sample CDs of each artist.



## • UMS STUDENT PROGRAMS

[www.ums.org/students](http://www.ums.org/students)

UMS offers five programs designed to fit students' lifestyles and save students money. Each year, 15,000 students attend UMS events and collectively save \$300,000 on tickets through these programs. UMS offers students additional ways to get involved in UMS, with internship and work/study programs, as well as a UMS student advisory committee.

### Half-Price Student Ticket Sales

At the beginning of each semester, UMS offers half-price tickets to college students. A limited number of tickets are available for each event in select seating areas. Simply visit [www.ums.org/students](http://www.ums.org/students), log in using your U-M unique name and Kerberos password, and fill out your form. Orders will be processed in the order they are received. You will pay for and pick up your tickets at a later date at the Michigan League Ticket Office.

**Winter Semester:** Begins Sunday, January 6, 2008 at 8 pm and ends Tuesday, January 8 at 8 pm.

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### Rush Tickets

Sometimes it pays to procrastinate! UMS Rush Tickets are sold to college students for \$10 the day of the performance (or on the Friday before weekend events) and \$15 beginning 90 minutes before the event. Rush Ticket availability and seating are subject to Ticket Office discretion. Tickets must be purchased in person at the Michigan League Ticket Office or at the performance venue ticket office. Just bring your valid college ID. Limit two tickets per student.

### UMS Student Card

Worried about finding yourself strapped for cash in the middle of the semester? The UMS Student Card is a pre-paid punch system for Rush Tickets. The Card is valid for any event for which Rush Tickets are available, and can be used up to *two weeks* prior to the performance. The UMS Student Card is available for \$50 for 5 performances or \$100 for 10 performances. Please visit [www.ums.org/students](http://www.ums.org/students) to order online.

### Arts & Eats

Arts & Eats combines two things you can't live without—great music and free pizza—all in one night. For just \$15, you get great seats to a UMS event (at least a 50% savings) and a free pizza dinner before the concert, along with a brief talk by a seasoned expert about the performance. Tickets go on sale approximately two weeks before the concert.

07/08 Arts & Eats Events:

- Yuja Wang, Sun. 1/20
- Christian Tetzlaff, Thurs. 2/14
- San Francisco Symphony, Fri. 3/14
- Bobby McFerrin, Chick Corea, Jack DeJohnette, Sat. 4/19

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With support from the **U-M Alumni Association**.

### Arts Adventure Series

UMS, the U-M School of Music, Theatre & Dance, and Arts at Michigan have teamed up to offer the Arts Adventure Series, a package of three events each semester for just \$35.

Arts at Michigan offers several programs designed to help students get involved in arts and cultural opportunities at the University of Michigan. Please visit [www.arts.umich.edu](http://www.arts.umich.edu) for the latest on events, auditions, contests, funding for arts initiatives, work and volunteer opportunities, arts courses, and more.



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### Internships and College Work-Study

Internships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. For more information, please call 734.615.1444.

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, ticket sales, fundraising, arts education, arts programming, and production. If you are a University of Michigan student who receives work-study financial aid and are interested in working at UMS, please call 734.615.1444.

### Student Advisory Committee

As an independent council drawing on the diverse membership of the University of Michigan community, the UMS Student Advisory Committee works to increase student interest and involvement in the various programs offered by UMS by fostering increased communication between UMS and the student community, promoting awareness and accessibility of student programs, and promoting the student value of live performance. For more information or to participate on the Committee, please call 734.615.6590.

# I am Michigan.

U-M introduced me to a whole new world of music and allowed me to discover my life's work.

Being a member of the Alumni Association is how I give back to the University that has provided me so much.

**I am proud to say,  
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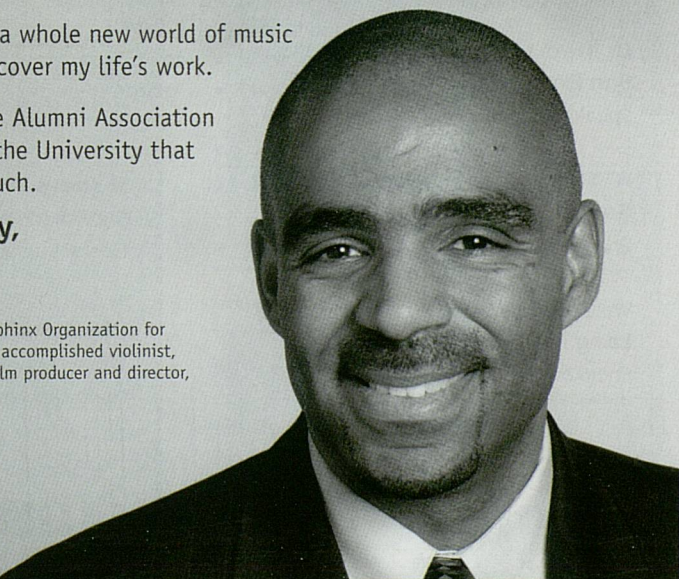
**Aaron Dworkin, '97, MM'98**

Founder and president of the Sphinx Organization for minorities in the classical arts, accomplished violinist, 2005 MacArthur Fellow, poet, film producer and director, Alumni Association member



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Join us for camaraderie, fine cuisine, and musical insights at the Prelude Dinners before these performances.

**For reservations and information, please call 734.764.8489**

Wed, Jan 16, 5:30 pm, Hill Auditorium  
**Jazz at Lincoln Center Orchestra**  
Speaker: Ellen Rowe

Sat, Feb 2, 5:30 pm, Rackham Building  
**A Celebration of the Keyboard**  
Speaker: Arthur Greene

Sat, Feb 9, 5:30 pm, Rackham Building  
**Guarneri/Johannes String Quartets**  
Speaker: William Bolcom

Thurs, Feb 14, 5:30 pm, Rackham Building  
**Christian Tetzlaff**  
Speaker: Stephen Shippo

Fri, March 14, 5:30 pm, Rackham Building  
**San Francisco Symphony**  
Speaker: Steven Whiting

Fri, March 21, 5:30 pm, Rackham Building  
**Bach's St. Matthew Passion**  
Speaker: Anne Parsons

Wed, April 2, 5:30 pm, Rackham Building  
**Lang Lang**  
Speaker: Kenneth C. Fischer



# DELICIOUS EXPERIENCES

Join us for dinner ...or wine and *hors d'oeuvres* ...or any of these delicious events! Take the opportunity to meet others or join friends in convivial homes, restaurants and other venues with gracious hosts. All proceeds support UMS educational programs.  
**Call 734.764.8489 for information**

**A Song to Remember:  
Chopin at the Kempf House**  
Friday, February 22, 2008, 7 PM  
Hosts: Ewa and Rafal Sobotowski

**A Fall Harvest Adventure—S.A.**  
Friday, March 7, 2008, 7 PM  
Hosts: Katherine and Damian Farrell

**All That Jazz**  
Saturday, March 15, 2008, 7 PM  
Hosts: Kathleen Nolan and  
Doug Kelbaugh

**Cinco de Mayo**  
Saturday, May 3, 2008, 7 PM  
Hosts: Jean and Arnold Kluge

**If These Walls Could Talk**  
Saturday, May 17, 2008, 6-8 PM  
Hosts: Sue and Jim Kern

**Rhythms of the Night**  
Friday, May 30, 2008, 6-9 PM  
Host: Newcombe Clark



# UMS/Support

**T**here are many ways to support the efforts of UMS, all of which are critical to the success of our season. We would like to welcome you to the UMS family and involve you more closely in our exciting programming and activities. This can happen through corporate sponsorships, business advertising, individual donations, or through volunteering. Your financial investment and/or gift of time to UMS allows us to continue connecting artists and audiences, now and into the future.

## • CORPORATE SPONSORSHIP AND ADVERTISING

### Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to the performance experience. Call 734.764.6833 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 treasures, and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

- Enhancing corporate image
- Cultivating clients
- Developing business-to-business relationships
- Targeting messages to specific demographic groups
- Making highly visible links with arts and education programs
- Recognizing employees
- Showing appreciation for loyal customers

For more information, please call 734.647.1176.

## • INDIVIDUAL DONATIONS

We could not present our season without the invaluable financial support of individual donors. Ticket revenue only covers half of the cost of our performances and educational events. UMS donors help make up the difference. If you would like to make a gift, please fill out and mail the form on page P/40 or call 734.647.1175.

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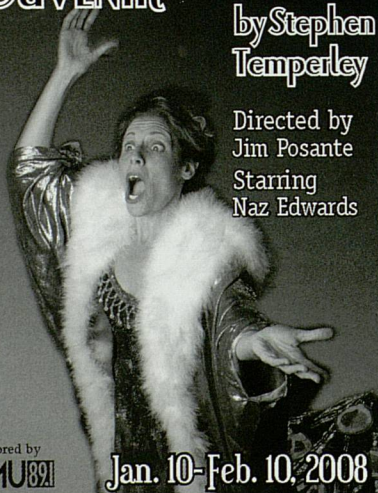
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Feb. 21-Apr. 6, 2008



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## • UMS VOLUNTEERS

### UMS Advisory Committee

The UMS Advisory Committee is an organization of over 70 volunteers who contribute approximately 7,000 hours of service to UMS each year. The purpose of the Advisory Committee is to raise funds for UMS's nationally-acclaimed arts education program through the events listed below. In addition, Advisory Committee members and friends provide assistance in ushering at UMS youth performances and assist in various other capacities throughout the season. Meetings are held every two months and membership tenure is three years. Please call 734.647.8009 to request more information.

### Delicious Experiences

These special events are hosted by friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. It's a wonderful way to meet new people!

### Ford Honors Program and Gala

May 10, 2008

This year's program will honor renowned flutist James Galway as he receives the UMS Distinguished Artist award. Following the program and award presentation, the UMS Advisory Committee will host a gala dinner to benefit UMS Education programs. Please call 734.647.8009 for more information.

### On the Road with UMS

Last September, over 300 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$80,000 to support UMS educational programs.

### UMS Ushers

Without the dedicated service of UMS's 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 apart from others.

The UMS Usher Corps is comprised of over 500 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. Orientation and training sessions are held each fall and winter, and are open to anyone 18 years of age or older. Ushers may commit to work all UMS performances in a specific venue or sign up to substitute for various performances throughout the concert season.

If you would like information about becoming a UMS volunteer usher, contact our Assistant Ticketing Manager, Front of House, Suzanne Davidson, at 734.615.9398 or e-mail [fohums@umich.edu](mailto:fohums@umich.edu).



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# SupportUMS!

The exciting presentations described in this program book are made possible by the generous support of UMS donors—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 47% of the costs associated with presenting our season of vibrant performances and educational programs. UMS donors—through their generous annual contributions—help make up the difference. In return, they receive a wide variety of benefits, including the opportunity to purchase tickets prior to public sale.

For more information, please call the Development Office at **734.647.1175** or visit **www.ums.org**.

Contact us for details on the specific benefits of each level

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Send gifts to: University Musical Society, 881 N. University, Ann Arbor, MI 48109-1011

## • ANNUAL FUND SUPPORT

September 1, 2006–November 1, 2007

**T**hank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between September 1, 2006 and November 1, 2007. Due to space constraints, we can only list those who donated \$250 or more. Every effort has been made to ensure the accuracy of this list. Please call 734.647.1175 with any errors or omissions. **Listing of donors to endowment funds begins on page P/46.**

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# Winter '08 Concerts



1.26 **Mozart's Birthday Bash**



1.27 **Babar (Family Concert)**  
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3.8 **Latin Fire**  
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3.9 **Carnival of the Animals (Family Concert)**

4.18 **La Traviata**

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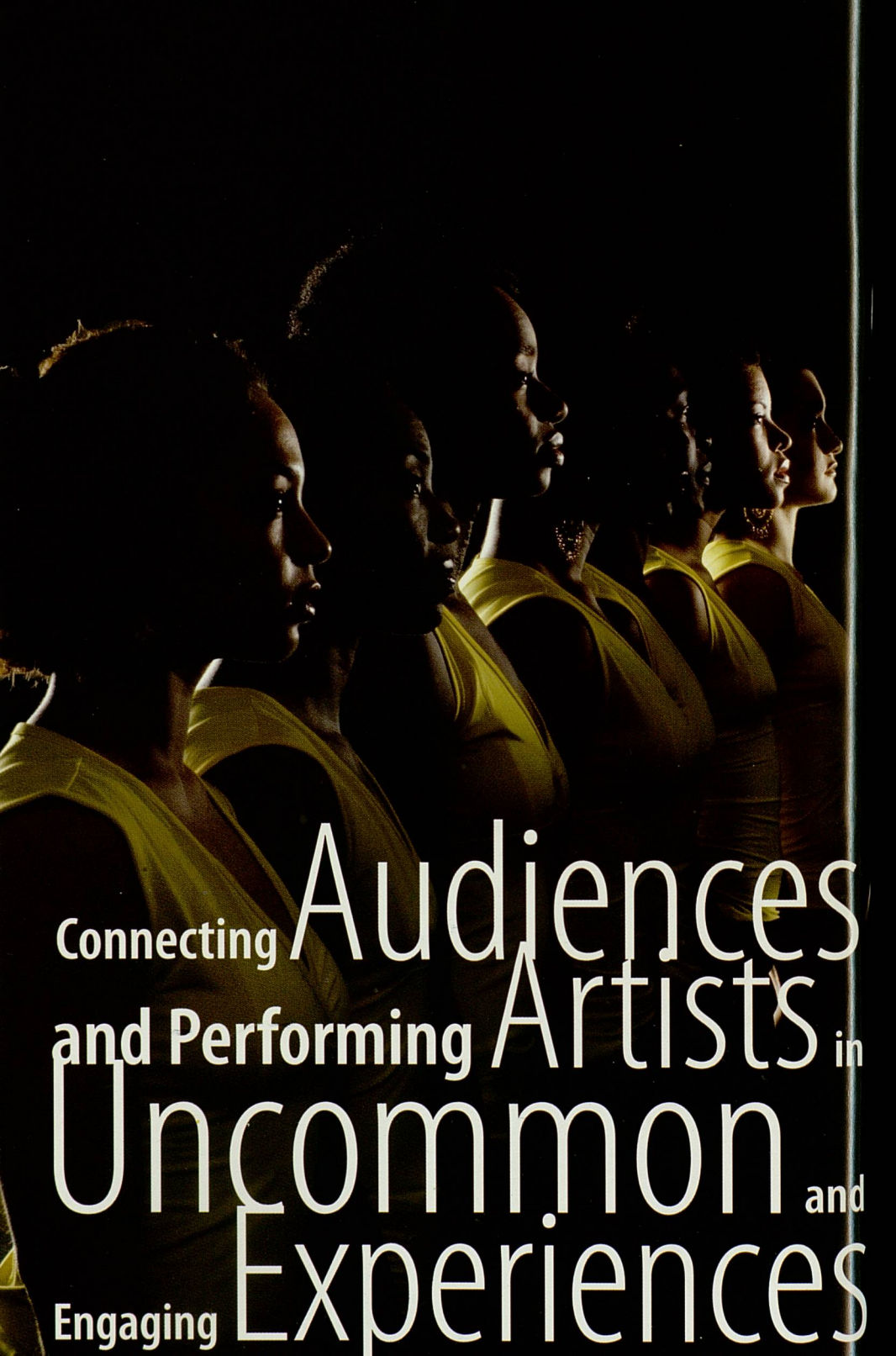
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