HILL AUDITORIUM | 100 YEARS

UMS PROGRAM BOOK

FALL 2012 | UNIVERSITY OF MICHIGAN, ANN ARBOR

A high quality of life is critical
to attract talent, entrepreneurs
and business growth.

We're partnering with communities
to create the kind of places where workers,
entrepreneurs,
and businesses want to locate,
invest and expand.

Find your sense of place in Pure Michigan.

PURE MICHIGAN®
Michigan Economic Development Corporation

BE PRESENT.

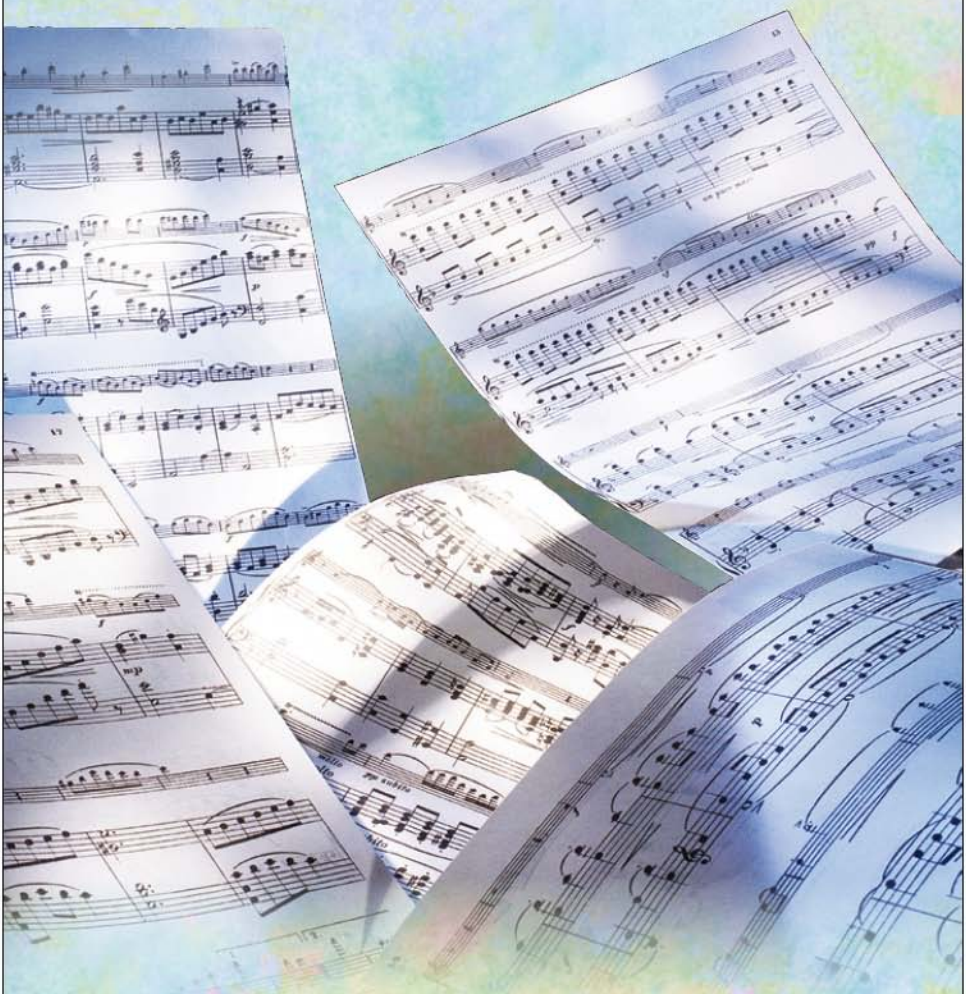
UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2012-2013 season is full of exceptional, world-class, and truly inspiring performances.

WELCOME TO THE UMS EXPERIENCE.
WE'RE GLAD YOU'RE PRESENT.
ENJOY THE PERFORMANCE.

ums

driving a **brighter future**

Ford Motor Company



For opening minds and engaging the community,
Ford salutes the University Musical Society Education
and Community Engagement Program.

www.community.ford.com

WELCOME.

"Welcome to this UMS performance. Since 1879, the people of southeast Michigan, including our students, faculty, and staff, have experienced remarkable moments through UMS's presentations of the world's finest performers of music, theater, and dance. This season, we are proud to celebrate 100 years of UMS presentations in Hill Auditorium, a historic and prized venue on our campus. Enjoy the performance."

Mary Sue Coleman
President, University of Michigan

"With exceptional performances, the 100-year anniversary of Hill Auditorium, and an amazing array of events that we hope will transform, elevate, and transcend, we think this season will be something truly special. Thank you for being present."

Kenneth C. Fischer
UMS President

"I'm delighted to welcome you to this UMS performance as chair of the UMS Board of Directors. We thank you for being here and encourage you to get even more involved with UMS through participation in our educational opportunities, by making a gift, or by adding more UMS events to your calendar. Thank you."

David J. Herzig
Chair, UMS Board of Directors

Honigman is pleased to support UMS. We believe the arts bring vibrancy, growth, and culture to our community. Honigman is a premier business law firm, working in perfect harmony with our communities and our clients in Ann Arbor and throughout the world.

For more information, please contact David Parsigian at 734.418.4250 or DParsigian@honigman.com.

Fernando Alberdi	Tom Forster	Tara Mahoney
Jennifer Anderson	Carl Herstein	Cy Moscow
Christopher Ballard	Richard Hoeg	Leonard Niehoff
Maurice Binkow	Ann Hollenbeck	David Parsigian
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Sean Etheridge	Kristopher Korvun	

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DETROIT ANN ARBOR LANSING OAKLAND COUNTY KALAMAZOO

WHAT WILL YOU DISCOVER?

We want you to use this guide as a resource. Dig deeper. Get to know the artists. Figure out how it all comes together. We believe that the performing arts are extraordinary on their own, but we encourage you to explore, gain perspective, and understand the depth behind the experience. This book is designed to help you learn more about UMS, the community, and the artists on stage.

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2012-2013 SEASON CALENDAR.

To learn more, see video previews, get in-depth performance descriptions, and buy tickets, visit www.ums.org.

SEP	21-22	Kidd Pivot: *The Tempest Replica*
	23	National Theatre Live: *The Curious Incident of the Dog in the Night-Time*
	27	Chicago Symphony Orchestra - Riccardo Muti, conductor
	28-29	Suzhou Kun Opera Theater of Jiangsu Province
OCT	4	Basiani
	6-7	Aspen Santa Fe Ballet
	10	Jerusalem Quartet
	11-13	Théâtre de la Ville: Ionesco's *Rhinocéros*
	20	Murray Perahia, piano
	27	Mariinsky Orchestra of St. Petersburg - Valery Gergiev, conductor
	28	National Theatre Live: *Last of the Haussmans*
NOV	11	Belcea Quartet
	16	Gilberto Gil
	17	Dave Holland Big Band
	28	National Theatre Live: *Timon of Athens*
DEC	1-2	Handel's *Messiah*
	8	Dianne Reeves Quartet with special guest Raul Midón

Artists, programs, and dates are subject to change. Please visit www.ums.org for an up-to-date season calendar.

Photo by Frank Stewart.

JAN	8–13	National Theatre of Scotland: *The Strange Undoing of Prudencia Hart*
	13	Detroit Symphony Orchestra – Leonard Slatkin, conductor
	17–18	Gabriel Kahane & Friends
	21	*From Cass Corridor to the World: A Tribute to Detroit's Musical Golden Age*
	25–26	Martha Graham Dance Company
	27	Mariachi Vargas de Tecalitlán
	31	Jazz at Lincoln Center Orchestra with Wynton Marsalis
FEB	1	Angélique Kidjo
	2	New Century Chamber Orchestra – Nadja Salerno-Sonnenberg, violin and leader
	9	Berlin Philharmonic Woodwind Quintet with Martin Katz, piano
	10	National Theatre Live: *The Magistrate*
	14	The King's Singers
	15	Kodo
	16	Amjad Ali Khan with Amaan Ali Khan and Ayaan Ali Khan, sarods
	17	The English Concert with David Daniels, countertenor: Handel's *Radamisto*
	20–24	Propeller: Shakespeare's *Twelfth Night* and *The Taming of the Shrew*
	23–24	New York Philharmonic – Alan Gilbert, conductor
MAR	13	Artemis Quartet
	14	Anne-Sophie Mutter, violin
	16	Yo-Yo Ma and The Silk Road Ensemble (Ford Honors Program)
	23	Hamid Al-Saadi Iraqi Maqam Ensemble and Amir ElSaffar's Two Rivers
APR	4	Darius Milhaud's *Oresteian Trilogy* University Symphony Orchestra UMS Choral Union & U-M School of Music, Theatre & Dance Choral Ensembles Kenneth Kiesler, conductor
	6	Esperanza Spalding Radio Music Society
	10–14	1927: *The Animals and Children Took to the Streets*
	12	Takács Quartet
	18	Bobby McFerrin: *spirit you all*
	20	Alison Balsom, trumpet, and the Scottish Ensemble
	24	Ragamala Dance: *Sacred Earth*
	27–28	SITI Company: *Trojan Women (after Euripides)*

WHAT CAN THE ARTS DO FOR YOU?

EDUCATION EXPERIENCES FOR EVERYONE

Learning is core to our mission, and it is our joy to provide creative educational experiences for the entire community. Each season we offer a fun and fascinating lineup of workshops, artist Q&As, screenings, conversations, and interactive experiences designed to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience.

Through our K-12 and university engagement programs, we are working to develop the next generation of global citizens and creative artists who understand and appreciate diversity, innovation, collaboration, tradition, self-expression, and craft.

Photos by Mark Gjukich Photography.

UMS EDUCATION & COMMUNITY ENGAGEMENT EXISTS TO CREATE A SPARK IN EVERYONE. WE INVITE YOU TO EXPERIENCE SOMETHING NEW, EXPLORE YOUR OWN CREATIVITY, AND GROW YOUR PERSONAL PASSION FOR THE PERFORMING ARTS.

You'll find specific Education & Community Engagement event information within the Event Program section of this book.

Visit **www.ums.org/learn**

CAN TRADITION BUILD THE FUTURE?

At UMS, we believe it can. In our 134th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s 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. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and we now present the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we have maintained our reputation for artistic distinction and innovation.

100 YEARS OF HILL AUDITORIUM

This season, we are pleased to honor 100 years of the legendary Hill Auditorium. Hill Auditorium is remarkable not only because of its rich history and incredible acoustics, but also because of the role it plays in the cultural story of the entire state. Join us for special performances held throughout the season, as well as events, celebrations, educational activities, and more.

For more information on our venues, please visit www.ums.org/venues.

University organist Earl V. Moore outside of Hill Auditorium with organ pipe, 1913.

Congratulations, Ken Fischer.

2012 Winner of the Mariam C. Noland Award for Nonprofit Leadership

Thank you for your leadership of UMS, your contributions to the nonprofit sector and to the development of the next generation of leaders in our region and beyond.

communityfoundation
FOR SOUTHEAST MICHIGAN

Visit CFSEM.org

LEADERSHIP.

UMS believes in exceptional stewardship of the performing arts, a responsibility shared by many in our community. In the following pages, you'll meet some of the individuals and organizations that help bring our season to the stage.

ums

UMS LEADERS

The following individuals, corporations, and foundations have made gift commitments of $50,000 or more for the 2012-2013 season. UMS is deeply grateful for these annual gifts.

ANONYMOUS

"UMS's presentation of *Einstein on the Beach* was both the most pleasurable for me and the most memorable I have experienced since I arrived in Michigan in September 1949...I can see now how a performance can be life-changing."

DTE Energy Foundation

DTE ENERGY FOUNDATION

Fred Shell
Vice President, Corporate and Government Affairs, DTE Energy, and President, DTE Energy Foundation

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

Ford Motor Company Fund and Community Services

FORD MOTOR COMPANY FUND AND COMMUNITY SERVICES

James G. Vella
President, 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 UMS and acknowledge the important role it plays in our community."

MAXINE AND STUART FRANKEL FOUNDATION

Maxine and Stuart Frankel

"We believe the arts are fundamental in educating the children of this country who will be the leaders of tomorrow. While math and science are critical, challenging in-depth experiences in visual and performing arts are integral to who we are, encouraging the development of critical and creative thinking skills. The University of Michigan is the ideal incubator for nurturing and fostering creative thinking and collaboration. UMS is a real treasure in our community—we want to ensure that students, faculty, and the community can experience world-class performances for generations to come."

PURE MICHIGAN
Your trip begins at michigan.org

MICHIGAN ECONOMIC DEVELOPMENT CORPORATION

Michael A. Finney
President and CEO,
Michigan Economic Development Corporation

"The arts and economic development are two sides of the same coin. MEDC is proud to support the efforts of UMS because these endeavors greatly enrich the quality of place of communities where workers, entrepreneurs, and businesses want to locate, invest, and expand."

UNIVERSITY OF MICHIGAN

UNIVERSITY OF MICHIGAN

Mary Sue Coleman
President, University of Michigan

"The University of Michigan is proud to support UMS. Our partnership began 133 years ago and remains as strong as ever today. We recognize the enormous value that UMS brings to our academic mission through opportunities for students and faculty to interact with performers, through student ticket discounts, and through UMS's contributions to the quality of life in Ann Arbor that assists us in our retention and recruitment of valuable faculty and staff."

University of Michigan
Health System

UNIVERSITY OF MICHIGAN HEALTH SYSTEM

Dr. Ora Hirsch Pescovitz
Executive Vice President for Medical Affairs,
University of Michigan, and
CEO, University of Michigan Health System

"When I was young, I contemplated becoming a concert pianist. Though I didn't pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have UMS as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture. Here's to a great year!"

UMS CORPORATE, FOUNDATION, GOVERNMENT AND UNIVERSITY SUPPORT

Special thanks to the following corporations, foundations, government agencies, and University of Michigan units that made generous financial contributions to UMS between July 1, 2011, and June 30, 2012.

PRODUCER: $500,000 AND ABOVE

University of Michigan

DIRECTOR: $100,000–$499,999

Association of Performing Arts Presenters
Maxine and Stuart Frankel Foundation
The Andrew W. Mellon Foundation

Doris Duke Charitable Foundation
Ford Motor Company Fund and Community Services
Pure Michigan — Your trip begins at michigan.org
University of Michigan Health System

SOLOIST: $50,000–$99,999

Anonymous
Community Foundation for Southeast Michigan
The Power Foundation

DTE Energy Foundation
Knight Foundation
ART WORKS. arts.gov

MAESTRO: $20,000–$49,999

Charles H. Gershenson Trust
THE MOSAIC FOUNDATION (of R. & P. Heydon)
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Bank helps
Confucius Institute at the University of Michigan
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TOYOTA

VIRTUOSO: $10,000–$19,999

Cairn Foundation

University of Michigan Center for Chinese Studies

CONCERTMASTER: $5,000–$9,999

Rosalie Edwards/Vibrant Ann Arbor Fund
GlaxoSmithKline Foundation
Eugene and Emily Grant Family Foundation
Mohamed and Hayat Issa/Issa Foundation
Pfizer Foundation
Sarns Ann Arbor Fund
The Seattle Foundation

DEVOTION TO THE ARTS, JULY 2011–JUNE 2016

To help ensure the future of UMS, the following donors have made pledges that are payable over multiple years. We are grateful to these generous donors for their commitments.

$500,000

Maxine and Stuart Frankel Foundation

$100,000

Wally and Robert Klein

$50,000

Miller, Canfield, Paddock and Stone, P.L.C.
Gilbert Omenn and Martha Darling
Linda Samuelson and Joel Howell
Jane and Edward Schulak
Dennis and Ellie Serras
Glenn E. Watkins
Marina and Robert Whitman
Ann and Clayton Wilhite

$25,000

Junia Doan
Dody Viola

UMS BOARD OF DIRECTORS

The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.

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Chair, National Council

Eileen Thacker,
Chair, Advisory Committee

Photo by Rosalie O'Connor.

UMS SENATE

The UMS Senate is composed of former members of the Board of Directors who dedicate time and energy to UMS and our community. Their ongoing commitment and gracious support of UMS are greatly appreciated.

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The UMS Staff works hard to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.

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Chorus Manager

Nancy Paul
Librarian

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Accompanist

Scott Van Ornum
Accompanist

Donald Bryant
Conductor Emeritus

UMS STUDENTS

Students in our internship and work-study program gain valuable experience in all areas of arts management while contributing greatly to UMS's continued success.

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UMS NATIONAL COUNCIL

The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.

Clayton Wilhite, *Chair*

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James Stanley
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UMS CORPORATE COUNCIL

The UMS Corporate Council is a group of regional business leaders who serve as advocates and advisors to UMS as we seek to broaden our base of corporate support throughout southeastern Michigan.

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Bruce Brownlee
Robert Buckler
Robert Casalou
Richard L. DeVore
Nolan Finley
Stephen R. Forrest
Michele Hodges
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David Herzig, *Ex-Officio*

Our environmental reporting uses hybrid technology: intelligence and insight.

The Environment Report from Michigan Radio, every Tuesday and Thursday at 8:55 a.m. and 5:45 p.m.

Understand Michigan...
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the ENVIRONMENT REPORT
Your environment. With attitude.

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UMS TEACHER INSIGHT

Through UMS Teacher Insight, we stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom.

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Jeff Gaynor
Neha Shah
Cynthia Page Bogen
Karen McDonald
Melissa Poli
Rebeca Pietrzak
Mark Salzer

UMS ADVISORY COMMITTEE

The UMS Advisory Committee advances the goals of UMS, champions the UMS mission through community engagement, provides and secures financial support, and assists in countless other ways as UMS ambassadors.

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Non-local banks think UMS is a brand of antacids.

At Bank of Ann Arbor, we know Ann Arbor inside and out. We use that knowledge to provide the products and services the people of Ann Arbor need. 734-662-1600 or boaa.com.
How can we help you?

Bank of ANN ARBOR helps

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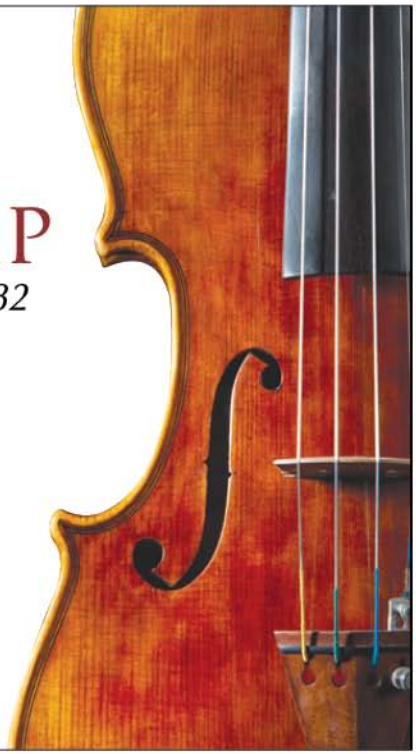
Join us in supporting the University Musical Society.



THE EXPERIENCE.

GETTING THE MOST OUT OF THE PERFORMANCE

We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the theater that allow you to be present, leave the worries of the day outside, and prepare to receive what the experience holds in store.

Be aware of your surroundings. Clearing your mind and connecting with what an artist or ensemble has to share is a very special gift, a gift which comes from a lifetime of training. One of the joys of attending live performances is the ability to share our experiences with one another, so revel in your opportunity to socialize, talk to your friends, discuss the performance, or simply say "hello" to someone new. Feel the energy that a room full of people creates. Look around and take in the entire picture. What goes on in this venue and in this community is truly unique and special, and we must all cherish and protect it.

PRELUDE DINNERS.

Enjoy a delicious meal and learn more about the evening's concert at Prelude Dinners. Park early, dine with fellow patrons, and hear about the artist, the performance, or the history of the work from our renowned guest speakers. Each evening begins at 5:30 pm with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.

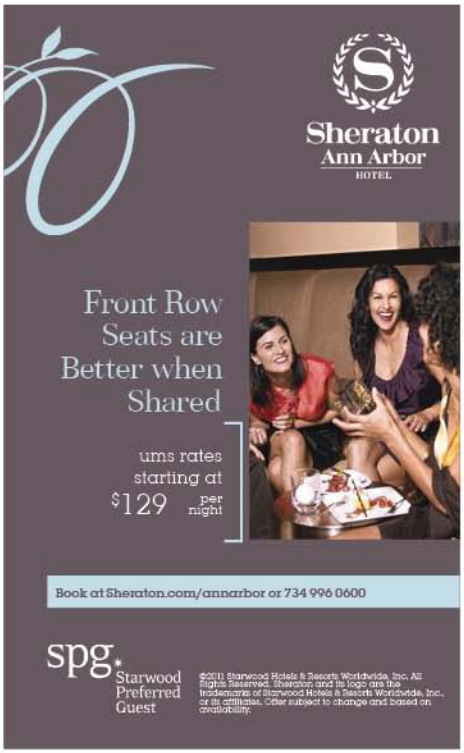
SPECIAL CELEBRATION DINNER
Chicago Symphony Orchestra
Thursday, September 27, 5:30 pm
Speaker: Ken Fischer, UMS President

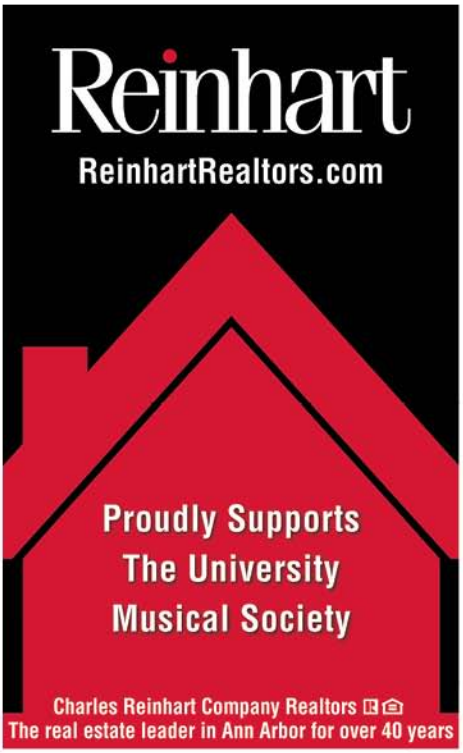
PRELUDE DINNERS
Mariinsky Orchestra
Saturday, October 27, 5:30 pm
Speaker: Inna Naroditskaya, Associate Professor of Musicology, Northwestern University

New York Philharmonic
Saturday, February 23, 5:30 pm
Speaker: Mark Clague, Associate Professor of Music, U-M School of Music, Theatre & Dance

Alison Balsom, trumpet, and the Scottish Ensemble
Saturday, April 20, 5:30 pm
Speaker: TBD

For information and reservations, call Rachelle Lesko at 734.764.8489.





PLEASE CONSIDER THE FOLLOWING:

- Turn off **cell phones and electronic devices**. We all know how terrible it is when a phone rings during a performance. It breaks that special bond between a performer and the audience. Illuminated screens on phones are also a visual distraction in a darkened theater.

- Our **volunteer ushers** are invaluable. They will show you to your seat, give you a program, help solve any problems, answer questions, and welcome you to the experience. Please do not hesitate to ask them for help.

- **Wear what you want** to the performance — this is Ann Arbor, after all! If you feel inspired to dress in some way related to the show, go for it. Express your own creativity.

- **Unwrapping candies** and cough drops *before* the performance begins cuts down on disruptive noise while the performance is in progress.

- Think about whether it is necessary to wear your favorite **perfume** tonight. Chances are that the folks sitting around you may appreciate an unscented experience.

- *The Good News*: most of our performance spaces — especially Hill Auditorium — have world-class acoustics. *The Bad News*: that means that when you **cough or sneeze** without first covering your mouth, you make an especially clear statement to fellow audience members and performers alike. Feel free to ask an usher for **cough drops** when you arrive at an event.

- Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and repertoires are subject to change at a moment's notice.

- Programs with **larger print** are available by asking an usher.

- We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. If you arrive after a performance has begun, we will get you inside the theater and to your seat as soon as it is appropriate. We work together with the artists to determine late seating breaks that will not disrupt their performance or the experience of the audience.

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THE EVENT PROGRAM.

SATURDAY, OCTOBER 20 THROUGH
SATURDAY, NOVEMBER 17, 2012

03 **MURRAY PERAHIA**
Saturday, October 20, 8:00 pm
Hill Auditorium

13 **MARIINSKY ORCHESTRA OF ST. PETERSBURG**
Saturday, October 27, 8:00 pm
Hill Auditorium

27 **BELCEA QUARTET**
Sunday, November 11, 4:00 pm
Rackham Auditorium

35 **GILBERTO GIL**
Friday, November 16, 8:00 pm
Hill Auditorium

41 **DAVE HOLLAND BIG BAND**
Saturday, November 17, 8:00 pm
Michigan Theater

We want this program book to engage you in a conversation that deepens your experience and connection to the performance both inside the theater and after you leave it.
We are always conserving resources at UMS. If you are coming to multiple performances within a program book edition, please keep your book and return with it.

UMS WOULD LIKE TO THANK THE FOLLOWING DONORS FOR THEIR GENEROUS SUPPORT OF THIS EVENING'S PERFORMANCE BY MURRAY PERAHIA:

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UMS PRESENTS

MURRAY PERAHIA

Saturday Evening, October 20, 2012 at 8:00
Hill Auditorium • Ann Arbor

15th Performance of the 134th Annual Season
134th Annual Choral Union Series

Photo: Murray Perahia; photographer: Felix Broede.

PROGRAM

Franz Joseph Haydn
Sonata in D Major, H XVI:24

Allegro
Adagio
Finale (Presto)

Franz Schubert
Moments musicaux, D. 780, Op. 94

Moderato in C Major
Andantino in A-flat Major
Allegro moderato in f minor
Moderato in c-sharp minor
Allegro vivace in f minor
Allegretto in A-flat Major

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

Adagio sostenuto
Allegretto
Presto agitato

INTERMISSION

Robert Schumann
Faschingsschwank aus Wien, Op. 26

Allegro (Sehr lebhaft)
Romanze (Ziemlich langsam)
Scherzino
Intermezzo (Mit größter energie)
Finale (Höchst lebhaft)

Frédéric Chopin
Impromptu No. 2 in F-sharp Major, Op. 36

Chopin
Scherzo No. 1 in b minor, Op. 20

This evening's recital is sponsored by the University of Michigan Health System.

Additional support is provided by Donald L. Morelock, Natalie Matovinović, Robert and Marina Whitman, and Ann and Clayton Wilhite.

Media partnership is provided by WGTE 91.3 FM, WRCJ 90.9 FM, and *Detroit Jewish News*.

The Steinway piano used in this evening's recital is made possible by William and Mary Palmer.

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

Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Mr. Perahia appears by arrangement with IMG Artists, New York, NY.

SMALL BITES

- Murray Perahia's first UMS performance was not in Hill Auditorium, but in Rackham Auditorium on October 27, 1977 as part of the UMS Debut Series.
- A contemporary Steinway concert grand piano is 11 feet long and has 88 keys made of Bavarian spruce.
- The name "Moonlight Sonata" has its origins in remarks by a German music critic and poet named Ludwig Rellstab. In 1832, five years after Beethoven's death, Rellstab likened the effect of the first movement of Op. 27, No. 2 to that of moonlight shining upon Lake Lucerne.
- The structural frame of the fortepiano for which Beethoven composed the "Moonlight Sonata" was made of wood. The modern grand piano's frame is made of steel.

Why Hill100?

The stars are ageless, aren't they?
— Norma Desmond from *Sunset Boulevard*

Norma Desmond was, of course, referring to movie stars, but her belief in the stars' enduring impact on our memory holds true for stars of the classical music world, as well. We love them. And no classical music stars shine their light more brightly across the galaxy than those of the solo concert pianist. Murray Perahia's point of light is an important and established part of today's constellation and his music making has become cherished not only in Ann Arbor but in every important international music capital. He first appeared in Ann Arbor on October 27, 1977 and has matured as an artist in front of our very eyes over 35 years. Upon reflection, his continued presence in Hill Auditorium over the course of his career echoes that of many great concert pianists who came before him. Indeed, his concert tonight stands as an icon for the extraordinary history of solo pianists on stage in Hill.

Immediately upon Hill's opening to the public, UMS invited the day's most important concert pianists to perform here, quickly establishing Ann Arbor as a community where concert-going was taken "very seriously." It is hard to imagine that within the first decade of Hill's concert life, the roster of pianists included Ignace Jan Paderewski (1914, 1916, 1923), Ferruccio Busoni (1915), Ossip Gabrilowitsch (1915), Ethel Leginska (1916)[1], Sergei Prokofiev (1918), Josef Hofmann (1920), Josef Lhévinne (1920), Sergei Rachmaninoff (1920), Percy Grainger (1920), and Alfred Cortot (1922), to name but a few. That impressive early history was strengthened over the years to support long relationships with other very gifted superstars: Van Cliburn (first UMS recital in 1960), Dame Myra Hess (1928–1958), Vladimir Horowitz (1928–1978), Arthur Rubinstein (1938–1971), Artur Schnabel (1935–46), and Rudolf Serkin (1939–1978), most notably.

To this day we hear from patrons who were actually at some of these early concerts. They wax nostalgic at the memory of these treasured musical moments. The stars continue to cast their light....

[1]Ethel was a pioneer of women's opportunity in music performance and conducting. In addition to a full performance schedule, she founded the National Women's Symphony Orchestra in New York and served as director of the Chicago Women's Symphony Orchestra.

NOW THAT YOU'RE IN YOUR SEAT...

Pianists are very fortunate indeed to have so much great music written for their instrument. And concert-goers are fortunate whenever they go to a great recital, to be treated to a veritable smorgasbord of masterworks.

For tonight's program, Mr. Perahia has brought together five composers whose work spans one of the most glorious periods in music history, a period encompassing what are commonly known as the "Classical" and "Romantic" eras. Keyboard music underwent a most spectacular evolution during those years, as did the instrument itself. Between the 1770s and the 1840s, the harpsichord of Haydn's day — a sensitive and delicate instrument — evolved into the fortepiano and then into the powerful modern piano.

Partly in response to these developments, and partly inspiring and encouraging them, the music written for the piano also changed significantly. Haydn's sonatas were written for cultivated amateurs (mostly women) who played at home for themselves, or for very small social gatherings. By the early 19th century, public recitals became more and more frequent in many important European cities and, as the technical demands grew by leaps and bounds, the music increasingly required professional virtuosos who achieved true celebrity status. Some composers, like Beethoven and Chopin, were themselves outstanding pianists (performing mostly in aristocratic salons); Schumann, too, aspired for a virtuoso career until his dreams were shattered by a hand injury. Others, like Haydn and Schubert, were no more than competent players, which didn't stop them from writing highly challenging keyboard music for others to perform.

Although 18th-century composers did write shorter works for piano, the predominant keyboard genre of the Classical era was the sonata, which had more than one movement (usually three but sometimes two or four), with the objective of creating a perfect balance among its opposing moods and tempos. The 19th century, by contrast, was the heyday of the "character piece": the *impromptu* that sought to capture the immediacy of improvisation in notated music; various dance forms that allowed for an enormous range of emotional expression while adhering to a single rhythmic pattern; or cycles of short movements arranged according to a logic that often went counter to classical ideas of balance. While Schubert, Schumann, and Chopin also composed sonatas in which they took up the challenge of the classics, they explored the character piece in multifarious ways, expressing their own unique personalities and, at the same time, a new aesthetic for a new century.

Sonata in D Major, H XVI:24 (1773)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower Austria
Died May 31, 1809 in Vienna

SNAPSHOTS OF HISTORY... IN 1773:

- The Boston Tea Party (December 16)
- The 17-year-old Mozart writes a set of six string quartets (K. 168–73), influenced by Haydn's Op. 20 cycle. (Not to be confused with the six later quartets *dedicated* to Haydn!)
- Birth of Foreign Minister Prince Klemens von Metternich, who gave his name to the repressive regime in Austria after 1815, under which both Beethoven and Schubert lived
- Captain James Cook crosses the Antarctic Circle
- Major rebellion of peasants and Cossacks in Russia, led by Yemelyan Pugachov

This sonata, and its five companions, were the very first music that Haydn, at the age of 41, submitted to a music publisher. (Other works had been printed earlier in what were essentially "pirated" editions in Paris, London, or Amsterdam — too far away for Haydn to have any input in the publication.) However, when Joseph Kurzböck of Vienna brought out "Six Sonatas for the Harpsichord Dedicated to His Most Serene Highness of the Holy Roman

Empire, Prince Nikolaus Esterházy of Galánta," the composer himself was surely behind the venture, carefully choosing the works and their order in the volume. And of course, the dedicatee was none other than his employer whom he served faithfully for almost 30 years.

Some commentators have called the six "Esterházy" sonatas "conservative" works because they don't display some of the daring innovations and proto-Romantic turbulences present in many Haydn works written just prior to this set. Yet they certainly couldn't have been written 10 or 20 years earlier, either by Haydn or anyone else. In his seminal book on the Haydn sonatas, László Somfai uses the term "court style" to characterize this group of works: there is certainly something "official" in them as Haydn pays homage to his patron, yet the composer's original genius is evident at every turn. He follows an already established pattern for the multi-movement sonata, yet he does it differently in every piece; we know where we are headed, but we never know how we are going to get there.

The D-Major work comes fourth in the set of six sonatas. Like all the other works except one, it is in three movements: fast-slow-fast. By 1773, Haydn used a more "modern" type of sonata form, with a rather lengthy development section in which the opening materials undergo extensive and often surprising transformations. The alternation between lyrical melodies in a sparse two-part texture on one hand and *toccata*-like figurations on the other ensures a great variety of expression as we move from one section to the next. The slow movement, which Somfai calls "remarkably beautiful," revisits Haydn's "proto-Romantic" style with its heartfelt minor-mode melody that acquires some lavish ornamentations as the movement progresses. Then the music abruptly stops on a half-cadence (without closure in the home key), and the final movement ensues without a break. "A bold experiment" (Somfai), this movement combines elements of the rondo (in which a main theme returns periodically, in an unchanged form) and the variation, in which the theme is altered in significant ways. Here Haydn does both and, in typically Haydnesque fashion, reserves some surprising harmonic events for the very end.

Moments musicaux, D. 780, Op. 94 (1823–28)

Franz Schubert

Born January 31, 1797 in Himmelpfortgrund (now part of Vienna)
Died November 19, 1828 in Vienna

SNAPSHOTS OF HISTORY… IN 1828:

- Noah Webster publishes his *American Dictionary of the English Language*
- Felix Mendelssohn writes his overture *Calm Sea and Prosperous Voyage*
- Thomas Cole paints *The Garden of Eden*
- Hungarian inventor Ányos Jedlik builds the world's first electric motor
- War between Russia and Turkey

The keyboard music of the Classical composers was almost entirely dominated by the multi-movement sonata. With the exception of the fantasy, most other shorter piano works (rondos, variations) could be considered to be potential sonata movements. The short, independent character piece is a 19th-century invention. Its first master—after a few lesser figures preparing the way—was Franz Schubert, with his two sets of impromptus, his magnificent *Three Piano Pieces*, and the popular *Moments musicaux*.

The six "musical moments" were written over a period of five years, and published in Vienna in 1828, the year of Schubert's death, with the faulty French title *Momens musicals*. Two of the pieces, however, had been printed separately earlier: No. 3 under the title *Air russe* in 1823, and No. 6 as, surprisingly, *Les Plaintes d'un Troubadour* (The Lament of a Troubadour) in 1824. Neither of these titles appear to have been given by Schubert, but they are an interesting indication of how 19th-century ears heard this music.

With the exception of No. 5, these short works are really "double-character" pieces, as each has a *trio* (middle section) that contrasts with the opening. (In No. 3, this contrast is not very pronounced.) In the first piece, music that constantly changes is contrasted with music that stays the same. The opening material shifts back and forth between unaccompanied and

accompanied melody, and between major and minor keys, while the trio is a single continuous melody with a constant (well, almost constant) accompaniment in triplets. The intensely lyrical second movement follows an ABABA scheme — that is, each section is repeated one extra time. Each repeat, moreover, is varied: the "A" melody is significantly expanded, and the "B" section grows from *pianissimo to forte*. The conclusion of each section, however, is invariably soft and subdued.

No. 3 is probably the best known (and also the shortest) piece in the set. A simple and uniform dance rhythm is heard throughout, and the "A" and "B" sections, as well as the concluding coda, follow one another in a completely seamless fashion. The unique charm of the piece is greatly enhanced by a typical Schubertian alternation between major and minor sonorities, which gives the little dance tune a somewhat wistful coloring.

No. 4 opens as a kind of *toccata*, a perpetual motion with an uninterrupted series of fast 16th-notes in a minor key. For his "B" section, Schubert turns to a syncopated dance melody in the major. After the recapitulation, the composer reminds us once more, ever so briefly, of the trio section, before the final closure.

No. 5 turns Schubert's favorite dactylic rhythm (long-short-short) into a galloping "Allegro vivace." This pattern changes only slightly in the course of the piece, which is kept in the minor mode throughout, except for the very end.

No. 6 is, in many ways, the most extraordinary piece in the set. Its deep melancholy and its numerous harmonic irregularities prompted musicologist Edward T. Cone to advance a bold hypothesis that can be neither proved nor disproved. Cone showed how in this work, whose main tonality is A-flat Major, the foreign note 'E' at first appears almost as an "aside," only to grow gradually in importance before it finally makes a jarring appearance in *fortissimo* that completely disrupts the flow of the harmony. (The whole procedure is repeated without any changes after the brief respite offered by the quiet, lyrical trio.) In Cone's words:

> As I apprehend the work, it dramatizes the injection of a strange, unsettling element into an otherwise peaceful situation. At first ignored or suppressed, that element persistently returns. It not only makes itself at home but even takes over the direction of events in order to reveal unsuspected possibilities. When the normal state of affairs eventually returns, the originally foreign element seems to have been completely assimilated. But that appearance is deceptive. The element has not been tamed; it bursts out with even greater force, revealing itself as basically inimical to its surroundings, which it proceeds to demolish.

From here, it is only a small step to realize that Schubert wrote this piece shortly after he found out that he had contracted syphilis. Can there be a connection, conscious or subconscious, between a "foreign element" invading the piece and the then-incurable disease invading the composer's body?

Sonata No. 14 in c-sharp minor, Op. 27/2 ("Moonlight") (1801)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna

SNAPSHOTS OF HISTORY… IN 1801:

- Thomas Jefferson becomes President of the US
- Toussaint Louverture promulgates the new constitution of Saint-Domingue (the modern Haiti)
- Leading German Romantic poet Novalis dies at the age of 28
- Haydn's oratorio *The Seasons* premieres in Vienna
- English scientist John Dalton discovers an important law governing the pressure of gases

The old story, according to which a blind girl said to Beethoven that the first movement of the c-sharp minor sonata told her what moonlight must be like, is totally apocryphal, yet it was almost inevitable that of all of the sonata movement, this one would have such a romantic story attached to it. For what other work begins with such an emotional "Adagio," replacing the usual "Allegro" in sonata form? Beethoven himself called this work *Sonata quasi una fantasia* and published it together with another "sonata-fantasy" that also opens in a "dreamy" sort of way. Yet the companion work never acquired a nickname. The right hand's peaceful, equal broken chords in triple motion, the long, quiet melodic phrases and the occasional delightful dissonances create a uniquely magical effect in the c-sharp minor sonata whose power has not diminished in more than 200 years.

In the second and third movements, moonlight gives way to sunshine and then to a ferocious storm. The gentle scherzo is kept simple melodically and harmonically, with the syncopated rhythms providing the element of irregularity that is such an important part of the scherzo genre. The trio, or middle section, continues the syncopated idea; instead of the contrast that usually exists between the scherzo proper and its trio, in this case the relationship is more one of organic extension.

It is in the final movement that the storm breaks out. The arpeggios of the first movement turn into cascading torrents of sound, erupting in chords stressed on the "wrong" part of the measure (the fourth and last beat, which is supposed to be the weakest). A second theme, while more melodic, is no less fiery; the tension is not relieved until the very end of the sonata.

The "Moonlight" is a work of uncommon emotional intensity. Although its recipient was not blind, it was definitely someone who brought out the romantic in Beethoven. Countess Giulietta Guicciardi had taken piano lessons from the composer, and it seems that she returned his feelings — but she belonged to a different social class and in 1803 married a count with whom she moved to Italy.

Faschingsschwank aus Wien, Op. 26

(Carnival Scenes from Vienna) (1839)

Robert Schumann

Born June 8, 1810 in Zwickau, Saxony
Died July 29, 1856 in Endenich, near Bonn, Germany

SNAPSHOTS OF HISTORY... IN 1839:

- Berlioz's dramatic symphony *Roméo et Juliette*, and Verdi's first opera, *Oberto*, receive their premieres
- Michael Faraday publishes his epoch-making *Experimental Researches in Electricity*
- Edgar Allan Poe writes *The Fall of the House of Usher*
- Mutiny on the Amistad
- Louis Daguerre patents the first camera

Robert Schumann lived in Vienna for a period of six months between October 1838 and April 1839. He had arrived from Leipzig (the trip took six days by mail coach), with the goal of establishing himself in the Imperial capital, as Beethoven had done before him and Brahms would do a quarter of a century later. Forcibly separated from his fiancée Clara Wieck (her father was vehemently opposed to the marriage), Schumann tried everything in his power to place his career on a solid financial footing. But whereas Beethoven and Brahms succeeded in putting down roots in Vienna, Schumann did not. After all, he could no longer pursue the career of a virtuoso pianist, having permanently injured his hand. And he failed to find a Viennese publisher for his *Neue Zeitschrift für Musik* (Journal of New Music), which he had founded in 1834.

Yet Schumann's Viennese sojourn was extremely fruitful in other ways. In addition to soaking up all that the big city could offer culturally (to say nothing of his discovery of many unpublished Schubert manuscripts, including that of the Great C-Major Symphony), he wrote a lot of music during those six months — all for piano solo, since at this time he had yet to

confront other musical genres. The one composition to have the word Vienna in its title, the *Faschingsschwank aus Wien* (Carnival Scenes from Vienna) was actually begun in Leipzig, before the trip, but was completed in Schubert's city.

The *Faschingsschwank* is one of Schumann's major cyclical piano works from his earlier years, alongside the *Carnaval* or *Kreisleriana*; some analysts have even called it the most "ambitious" among those works. (The original title of *Carnaval* had been *Fasching: Schwänke auf vier Noten* or "Carnival: Jest on four notes.") Schumann referred to his new work variously as "a great romantic sonata" or "a romantic showpiece."

The composition does, in fact, resemble a sonata in some ways — a slightly expanded one, to be sure, as there are five movements: fast-slow-scherzo-slow-fast. But the opening movement is not in the expected sonata form that would emphasize transforming materials and being constantly on the move from point A to point B and beyond. Here we have, instead, a rondo (almost never used in the opening movement of a sonata), with a robust central theme alternating with no fewer than five more lyrical episodes. Commentators have heard echoes of works by Chopin, Mendelssohn, Schubert, and Beethoven in these episodes (as if these masters appeared, one after the other, at this imaginary carnival). The only direct and unmistakable quote in the movement, however, is from the Marseillaise, a tune Schumann was particularly fond of (he quoted it three more times in later works). One should not forget that at the time, it was forbidden to sing the Marseillaise in post-Napoleonic Vienna.

A plaintive "Romanze" and a brief and playful "Scherzino" are followed by an intensely passionate "Intermezzo," whose effusive melody seems to call for a singing voice (the year following the completion of the *Faschingsschwank*, 1840, would be Schumann's "year of the song!"). Then, the composer crowned the work with an effervescent finale that completes the full trajectory of sonata form, with a brilliant coda at the end.

Impromptu No. 2 in F-sharp Major, Op. 36 (1839)
Scherzo No. 1 in b minor, Op. 20 (1831)

Frédéric Chopin

Born March 1, 1810 in Żelazowa Wola, near Warsaw, Poland
Died October 17, 1849 in Paris

SNAPSHOTS OF HISTORY… IN 1831:

- The 21-year-old Robert Schumann publishes his first music review in the *Allgemeine Musikalische Zeitung* (General Music Journal). It is about Chopin, born the same year as Schumann, and contains the famous words: "Hats off, gentlemen, a genius!"
- Nat Turner's slave rebellion in Virginia
- Charles Darwin embarks on his historic journey on the HMS Beagle
- Victor Hugo completes his novel *The Hunchback of Notre Dame*
- Vincenzo Bellini's operas *Norma* and *La sonnambula* both have their premieres

Chopin published three works for solo piano under the title "impromptu." The three do not form a set but are, rather, three separate compositions, written at different times — unlike the Schubert impromptus, which came in two groups of four. A fourth Chopin impromptu, the so-called "Fantaisie-impromptu," was published posthumously.

The word "impromptu" does not designate a specific musical form; it stands for a short work carried by a steady rhythmic motion and — in three of the four Chopin impromptus — in ABA form. The present piece is an exception, as the unfolding of its musical material does not seem to follow any set formula but is truly "improvisatory." (Some critics have seen this as a flaw.) A song-like first melody, with a characteristic chordal tag at the end, leads to a "B" section in a new key, but instead of a regular recapitulation in the home tonality, the music continues with a varied restatement of the first theme in *another* new key. The original key is eventually re-established, but then the melody loses itself in a cascade of rapid 32nd notes. Only the appearance of the chordal tag at the end of the piece balances out the form. The sketches show that Chopin hesitated somewhat over the conclusion; he finally opted for a

simple yet highly effective solution.

Before Chopin, the word *scherzo* (literally, "joke") referred to a movement in a longer symphonic or chamber work, replacing the 18th-century minuet as a fast piece before the concluding movement. It was always in ABA form and almost always in 3/4 time; it also abounded in harmonic surprises and other playful effects. In his four scherzi written between 1831 and 1843, Chopin gave the term a whole new meaning; these works are free-standing, independent pieces that retain the outline of the scherzo form yet are more serious than playful in tone (with the possible exception of No. 4).

Scherzo No. 1 in b minor was written in 1831, soon after Chopin left his native Poland. The "theme" of the work is sheer virtuosic brilliancy, though with a keen sense of harmonic adventure that already characterized Chopin at age 21. The middle section — much slower than the opening — quotes an old Polish Christmas song. Upon its return, the fiery "A" section is capped by an even more exuberant coda.

Program notes by Peter Laki.

ARTIST

In the more than 35 years he has been performing on the concert stage, American pianist MURRAY PERAHIA has become one of the most sought-after and cherished pianists of our time, performing in all of the major international music centers and with every leading orchestra. He is the Principal Guest Conductor of the Academy of St. Martin in the Fields.

Born in New York, Mr. Perahia started playing piano at the age of four, and later attended Mannes College where he majored in conducting and composition. His summers were spent at the Marlboro Festival, where he collaborated with such musicians as Rudolf Serkin, Pablo Casals, and the members of the Budapest String Quartet. He also studied at the time with Mieczyslaw Horszowski. In subsequent years, he developed a close friendship with Vladimir Horowitz, whose perspective and personality were an abiding inspiration. In 1972, Mr. Perahia won the Leeds International Piano Competition and in 1973 he gave his first concert at the Aldeburgh Festival, where he worked closely with Benjamin Britten and Peter Pears, accompanying the latter in many lieder recitals. Mr. Perahia was co-artistic director of the Festival from 1981 to 1989.

Mr. Perahia has a wide and varied discography. His most recent release, *Brahms: Handel Variations*, has been called "one of the most rewarding Brahms recitals currently available." Sony Classical released a 5-CD boxed set of his Chopin recordings, including both concerti, the *Etudes, Op. 12* and *Op. 25*, the *Ballades*, the *Preludes, Op. 28*, and various shorter works. Some of his previous solo recordings feature Bach's *Partitas, Nos. 1, 5*, and *6*, and Beethoven's *Piano Sonatas, Opp. 14, 26*, and *28*. He is the recipient of two Grammy Awards, for his recordings of Chopin's complete *Etudes* and Bach's *English Suites, Nos. 1, 3*, and *6*, and numerous Grammy nominations. Mr. Perahia has also won several *Gramophone* Awards.

Mr. Perahia is an honorary fellow of the Royal College of Music and the Royal Academy of Music, and he holds honorary doctorates from Leeds University and Duke University. In 2004, he was awarded an honorary KBE by Her Majesty The Queen, in recognition of his outstanding service to music.

UMS ARCHIVES

This evening's recital marks Murray Perahia's 12th appearance under UMS auspices. Mr. Perahia made his UMS debut in October 1977 in a recital at Rackham Auditorium. Mr. Perahia's most recent appearance in Ann Arbor was in a March 2007 recital of Beethoven, Bach, Brahms, and Chopin at Hill Auditorium.

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UMS WOULD LIKE TO THANK THE INDIVIDUALS, CORPORATIONS, AND FOUNDATIONS WHO HAVE CONTRIBUTED GENEROUSLY TO THE RENEGADE VENTURES FUND:

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We invite you to invest in the Renegade Ventures Fund to help UMS bring innovative and cutting-edge work to our community. For more information, please contact Margaret McKinley at 734.647.1177 or margiem@umich.edu.

UMS PRESENTS

MARIINSKY ORCHESTRA

Valery Gergiev
Music Director and Conductor

Denis Matsuev
Piano

Saturday Evening, October 27, 2012 at 8:00
Hill Auditorium • Ann Arbor

16th Performance of the 134th Annual Season
134th Annual Choral Union Series

Photo: Portrait of Igor Stravinsky by Jean Cocteau, created during rehearsal for *The Rite of Spring*.

PROGRAM

Richard Strauss
Ein Heldenleben (A Hero's Life), Op. 40

The Hero —
The Hero's Adversaries —
The Hero's Companion —
The Hero at Battle —
The Hero's Works of Peace —
The Hero's Retirement from this World and Consummation

All movements performed attacca, *without pause.*

Dmitri Shostakovich
Piano Concerto No. 1 in c minor, Op. 35

Allegro moderato
Lento
Moderato —
Allegro con brio

Mr. Matsuev
Timur Martynov, *Trumpet*

INTERMISSION

Igor Stravinsky
Le sacre du printemps (The Rite of Spring)

Part I: *The Adoration of the Earth*
Introduction — The Augurs of Spring (Dances of the Young Girls) — Game of the Abduction — Spring Rounds — Games of the Rival Tribes — Procession of the Sage — Kiss of the Earth — Dance of the Earth

Part II: *The Sacrifice*
Introduction — Mystic Circle of the Young Girls — Glorification of the Chosen One — Evocation of the Ancestors — Ritual of the Ancestors — Sacrificial Dance (The Chosen One)

Tonight's performance is supported by the Renegade Ventures Fund, a multi-year challenge grant created by Maxine and Stuart Frankel to support unique, creative, and transformative performing arts experiences within the UMS season.

Tonight's performance is hosted by Mainstreet Ventures, and presented with support from the Catherine S. Arcure Endowment Fund.

UMS Night School and other Hill100 Education & Community Engagement events are funded in part by a grant from Michigan Humanities Council, an affiliate of the National Endowment for the Humanities.

Special thanks to Inna Naroditskaya, associate professor of musicology, Bienen School of Music, Northwestern University, for speaking at this evening's Prelude Dinner.

Media partnership is provided by WGTE 91.3 FM, WDET 101.9 FM, WRCJ 90.9 FM, and *Detroit Jewish News*.

The Steinway piano used in this evening's performance is made possible by William and Mary Palmer.

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

Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

VTB Bank is the General Partner of the Mariinsky Theatre. Sberbank, Yoko Nagae Ceschina, Gazprom, and JTI are Primary Partners. Mariinsky Foundation of America is the North American Sponsor.

The Mariinsky Orchestra appears by arrangement with Columbia Artists Management LLC.

Valery Gergiev and the Mariinsky Orchestra record for the Mariinsky Label and also appear on Universal (Decca, Philips).

SMALL BITES

- Soon after the riotous premiere of *The Rite of Spring* in Paris (1913), the Ballet Russes production returned to Paris for a remounted presentation underwritten by another great 20th-century modernist — the couturier Coco Chanel. She and Igor Stravinsky are rumored to have carried on a love affair.
- The Mariinsky Orchestra and its home theater were named after Empress Maria Alexandrovna, wife of Tsar Alexander II.
- Valery Gergiev has demonstrated a great love for Hill Auditorium over the years. Like all great conductors, he meticulously arranges and adjusts his orchestra on stage to best show off the hall's acoustic properties.

Why Hill100?

Celebrating a storied concert auditorium which opened its doors in 1913, a hall in no small way devoted to orchestral music, almost mandates the programming of one particular work from the standard repertoire canon. Certainly one of the greatest stories in 20th-century music comes from that year. And only 15 days separated the opening of Hill Auditorium on May 14, 1913 and the world premiere of the Ballet Russes production of *The Rite of Spring*, with music by Igor Stravinsky, on May 29, 1913. While Ann Arbor audiences of the 20th Annual May Festival were feasting in the new Hill on a diet of 18th- and 19th-century masters — Wagner, Beethoven, Bruch, Verdi — audiences in Paris were unaware that they were about be hit by a bolt of 20th-century lightning two weeks later.

Knowing that we wanted to feature *Rite* as part of the Hill Centenary meant calling only one man and one orchestra — Valery Gergiev and his Mariinsky Orchestra. Their performances (and recording) of this masterwork are remarkable. Pay attention. If you turn your back on it, it will bite you.

NOW THAT YOU'RE IN YOUR SEAT...

The expectation that each new piece of music should be fundamentally different from all existing music is due largely to Beethoven's radical innovations in the early 19th century. Certainly, every Bach prelude or fugue, every Haydn string quartet or Mozart piano concerto has its own distinguishing features not found in the companion works. Yet they were all written to serve the same function, and their family resemblances were at least as important as the individual variations on the common patterns. But there can be only one work in which Fate knocks on the door or the millions are embraced (as in Beethoven's *Symphonies Nos. 5* and *9*, respectively, which are no longer interchangeable with other symphonies). The later Romantics often set themselves new goals with each new piece; program music, in which they drew inspiration from a specific literary work or philosophical idea, was a particularly effective means to achieve that goal. The fact that some composers, like Brahms, continued to emphasize "family resemblances" among works belonging to the same genre doesn't negate a tendency that grew stronger and stronger and finally came to a head in the multiple "modernist" revolutions that broke out around the turn of the last century.

More and more rules that had formerly been sacrosanct were swept away as tonality was expanded, rhythm liberated from the rules of four-square symmetry, and non-Western musical forms introduced to European theaters and concert halls. All three compositions on tonight's program, which span 35 years from 1898 to 1933, are "modern," but each is so in its own particular way, and none has much in common with the other two. Taken together, they tell a compelling story about how music changed during the years before and after World War I, in Munich, Paris, and Leningrad.

umslobby

Scan for riots! When first performed, *The Rite of Spring* famously caused a riot. We collected a list of five more music-related historical riots. Take a look and add your own.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content.

Ein Heldenleben (A Hero's Life), **Op. 40** (1898)

Richard Strauss

Born June 11, 1864 in Munich, Germany
Died September 8, 1949 in Garmisch-Partenkirchen

SNAPSHOTS OF HISTORY... IN 1898:

- Henry James publishes *The Turn of the Screw*
- The US declares war on Spain
- Emile Zola publishes his letter "J'accuse" in defense of Alfred Dreyfus, and is imprisoned as a result
- The modern New York City is formed by the unification of the five boroughs
- Marie and Pierre Curie discover radium

Nothing could have been more "modern" in the music of the 1880s and '90s than the symphonic poem, that bold attempt to create drama without words and to test music's expressive powers to the fullest. Pioneered by Franz Liszt from the 1850s on, the new genre

found a practitioner of genius in the young Richard Strauss. In a series of orchestral works that established him as one of the leading avant-gardists of the day, Strauss did not hesitate to tackle the most complex literary and philosophical topics possible. Despite the arguments of those who have continued to maintain that music is incapable of expressing such topics, even the intent to do so has an indelible impact on the music; for how could a composer write music that sounds like *Don Juan*, *Death and Transfiguration*, or *A Hero's Life* without programmatic thinking? There may be traces of sonata form in each of these works, but "Symphonies in C Major" (or any other key) they are definitely not.

Richard Strauss insisted that he himself was the hero in *Ein Heldenleben*, though commentators have found it hard to reconcile this belligerent self-portrait with Strauss's distinctly un-heroic personality, or with later, mellower self-representations in *Sinfonia domestica* and the opera *Intermezzo*. On the other hand, those who knew Strauss's wife, the former Pauline de Ahna, say the section marked "The Hero's Consort" fits her like a glove. Strauss and de Ahna, a soprano, were married in 1894; their marriage lasted until Strauss's death 55 years later. The series of magnificent, supremely capricious, and concerto-sized violin solos of the "consort" episode is peppered with directions to the soloist such as "loving," "angry," "sentimental," "nagging," "flippant" or "hypocritically languishing" — adjectives more often used to describe a person than a musical performance. In a letter to French novelist and music critic Romain Rolland, Strauss admitted having portrayed his wife in *Heldenleben*.

Yet the essence of art always lies in the way it transcends the subject matter that provided the initial impulse. The question we must ask is how Strauss used autobiographic material to create his tone poem.

Unlike the majority of Strauss's tone poems, *Heldenleben* was not based on any particular literary work. Rather, it sought to express, in the composer's words, "a more general and free ideal of great and manly heroism." This followed logically from Strauss's previous tone poem, *Don Quixote*, which, based on Cervantes, was a specific case of misguided heroism, "a crazy striving for false ideals." As Strauss pointed out, "Don Quixote is only fully and completely comprehensible when put side-by-side with *Heldenleben*."

The subject of *Ein Heldenleben* is, then, heroism in general (and not just a portrait of Mr. and Mrs. Strauss). What exactly is meant by "heroism" here? In the world of Romantic ideals which Strauss inherited, a hero is someone who confronts the whole world all by himself. The prototype of the Romantic hero, on whom Strauss modeled his protagonist, is Goethe's Faust. Like Faust, the hero of *Ein Heldenleben* fights for his ideals; falls in love; and works for the good of society. Unlike Faust, however, Strauss's hero ultimately withdraws from the world and finds fulfillment in an idyllic state that has more to do with Rousseau than with Goethe.

Besides the literary and philosophical motifs reflected in the tone poem, there are some clear musical echoes as well. The most obvious ancestor of *Ein Heldenleben* is Beethoven's "Eroica," which shares with Strauss's work the key of E-flat Major. In addition, the portrayal of the adversaries (critics) owes a great deal to Wagner's *Meistersinger*, in which the real-life music critic Hanslick was transformed into the villain Beckmesser.

Strauss was only 34 years old when he completed *Ein Heldenleben*. It was to remain the last work he called a "tone poem": the two large-scale symphonic works he was to write later, *Sinfonia domestica* and *Alpine Symphony*, have the word "symphony" in their titles. *Ein Heldenleben* closes the great cycle of tone poems that had occupied Strauss for a whole decade; in this work, he took stock of his achievements, looked back and summarized. Had Strauss died the following year (at 35, like Mozart), we would see this work as the high point of his oeuvre, and the extensive self-quotations near the end would take on an even greater symbolic significance.

But Strauss lived on for another half-century, during which time he concentrated most of his energies on an impressive series of 14 operas, including *Salomé*, *Elektra*, and *Der Rosenkavalier*. Therefore, *Ein Heldenleben* only closes one chapter in Strauss's life, though, no doubt, a very important one.

Throughout the work, straightforward E-flat Major tonality alternates with traditional tonality with a few unorthodox touches, and passages of rapidly changing (sometimes completely disappearing) key centers. The first theme, firmly in E-flat Major, has the irregularity of emphasizing minor and major sevenths in a way no classical composer would have done. The music of the adversaries, on the other hand, contains 11 of the 12 tones in a theme whose tonality is anybody's guess. The violin solo, representing Pauline or the "eternal feminine,"

again drifts in and out of tonal stability. One of the most stable areas is the tender love scene that follows the great violin solo; another is the peaceful song of the hero retired from the world. In stark contrast to these, the battle scene, which Romain Rolland called the best battle music in the entire literature, is full of abrupt key changes. The violent orchestral sounds of this section show how the extent to which Strauss expanded the vocabulary of 19th-century orchestral music in his desire to offer the most complete panorama of human emotions and characters.

In a true compositional *tour de force*, Strauss managed to combine the program of his tone poem with traditional sonata form. According to this scheme, the section about the hero's peaceful deeds comes as the recapitulation after the battle scene, which represents the development. The recapitulation, however, is enlarged by an extensive new episode with a series of self-quotations, beginning with the great theme from Don Juan, followed by themes from *Also sprach Zarathustra*, *Death and Transfiguration*, *Don Quixote*, and *Macbeth*, as well as the opera *Guntram*, and the songs "*Befreit*" (Liberated) and "*Traum durch die Dämmerung*" (Dreaming at Twilight). These references, sometimes simultaneous and sometimes successive, amount to a survey of the hero's (in this case, Strauss's) past life, followed by a final outburst, after which the music settles into the peaceful pastoral mood of the coda.

It should come as no surprise that a work as innovative as *Ein Heldenleben* should sharply divide critical reaction. Strauss's music came in for more than its share of invectives ranging from "outrageously hideous noise" to "*Hundeleben*" (A Dog's Life). Some of the best musicians of the time, however, immediately recognized the importance of the work. After the Paris premiere, Claude Debussy wrote a review in which he referred to Strauss as "close to being a genius." And there was a 20-year-old conservatory student in Budapest named Béla Bartók, whose life received new meaning from the revelations of *Zarathustra* and *Ein Heldenleben*. In 1904, he wrote his first major orchestral work, *Kossuth*, about a Hungarian hero. Bartók's Straussian fever eventually cooled off, but he, and other composers of his generation, proceeded further, in their many different ways, along the path of musical innovation that Strauss himself eventually abandoned.

Piano Concerto No. 1 in c minor, Op. 35 (1933)

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg, Russia
Died August 9, 1975 in Moscow

SNAPSHOTS OF HISTORY… IN 1933:

- Adolf Hitler is elected Chancellor of Germany
- Franklin D. Roosevelt assumes the Presidency of the United States
- Richard Strauss's opera *Arabella* premieres in Dresden
- Millions die in a famine in the Soviet Union
- Gertrude Stein writes *The Autobiography of Alice B. Toklas*

Like several great 20th-century composers — Béla Bartók, Sergei Rachmaninoff, and Sergei Prokofiev, among them — Shostakovich was also a concert pianist, and (there are recordings to prove it) an extremely good one, too, as long as his health permitted him to perform. He wrote prolifically for his own instrument, producing two concertos, two sonatas, two large collections of solo pieces (the *24 Preludes*, Op. 34, and the *24 Preludes and Fugues*, Op. 87), two piano trios, a piano quintet, and numerous smaller works.

The first concerto — *Concerto for Piano with the Accompaniment of String Orchestra and Trumpet* — shows a youthful Shostakovich, full of wit and energy but also displaying a rich lyrical vein. The early 1930s were happy times for the composer who was the darling of the Leningrad musical scene. His music was everywhere: in the concert hall, at the theater, and in films. He had just completed his most ambitious work to date, the opera *Lady Macbeth of the Mtsensk District*, and the disastrous *Pravda* editorial of January 1936, which was going to

change Shostakovich's life forever, could in no way be anticipated in 1933.

The young Shostakovich was naturally drawn to "irony, satire, parody, and the grotesque" (to quote the title of an excellent study exploring all of these concepts in Shostakovich's music, by Esti Sheinberg). The composer was profoundly influenced by such writers as Nikolai Gogol, Vladimir Mayakovsky, and Mikhail Zoshchenko, all of whom — in different ways — used the above-named forms of humor in the service of their social critique. Shostakovich followed this tradition in his first opera, *The Nose* (1928), based on a Gogol story, and in his incidental music to Mayakovsky's *Bedbug* (1929). In his non-theatrical works, too, the humor carries special meaning. As we shall see, Shostakovich mixes the most diverse styles in his *Piano Concerto* — and there was a whole school of literary thought that emphasized such multiplicity of voices as an important means of artistic expression. Shostakovich was well acquainted with these intellectual trends through his best friend, the musicologist Ivan Sollertinsky.

The *Piano Concerto* is, indeed, all about clashing musical styles, and about blurring the boundaries between joke and serious matter — with the evident goal of delighting, but also confusing, the listener. The opening, after a mini-flourish on the piano and a mini-fanfare on the trumpet, is lyrical and expressive but the melodic line keeps veering off in unexpected directions. The second theme, in a faster tempo, is more openly parodistic, and it is not long before we enter what one commentator described as "a circus-world of comic turns and raspberries ring-mastered by the trumpet." Yet the movement ends introspectively, with a quiet recall of the opening theme dying away in a peaceful duo of the piano and the trumpet.

The second movement is a melancholy waltz, with "allusions to the world of cinema," according to Elizabeth Wilson, author of the invaluable book *Shostakovich Remembered.* Its main melody is introduced by the muted string orchestra and continued by the piano in the best Romantic tradition. After a stormy but brief *più mosso* interlude, the waltz theme returns, now played by the trumpet. However, it is left to the piano to bring the movement to its ethereally soft conclusion.

The third movement, just under two minutes, is little more than a prelude to the finale. The unaccompanied piano music with which it opens could in fact come from one of Shostakovich's piano preludes, with the strings adding an expressive melodic strain of their own. But Shostakovich doesn't allow much more time for sentimentality, and launches into the wickedly funny "Allegro con brio" instead.

Here, the musical references multiply: one recognizes a quote from Beethoven's *Rondo a capriccio*, Op. 129, as well as allusions to Haydn, Mahler, a Jewish street song from Odessa, and more. Shostakovich ties all these disparate elements together with inimitable elegance. The "circus-world" evoked in the first movement returns with a vengeance as Shostakovich, to quote Elizabeth Wilson again, "manifests the daring and high spirits of youth" — a youth that would come to an abrupt end not long after the *Concerto* was completed.

Le sacre du printemps (The Rite of Spring) (1913)

Igor Stravinsky

Born June 17, 1882 in Oranienbaum, nr. St. Petersburg, Russia
Died April 6, 1971 in New York

SNAPSHOTS OF HISTORY… IN 1913:

- Hill Auditorium opens in Ann Arbor, Michigan
- The Mexican Revolution breaks out
- On March 31, a scandal erupts at a Vienna concert featuring works by Schoenberg, Berg, Webern, and Zemlinsky
- The Second Balkan War begins
- The first volume of Marcel Proust's *In Search of Lost Time* is published in Paris

It all began like just another show for Serge Diaghilev's Paris-based company, the Ballets Russes. Diaghilev's magic formula, the combination of virtuosic dancing with the exotic appeal of far-away Russia, had worked wonders with French audiences before; in addition, two

previous productions, *The Firebird* and *Petrushka*, had revealed to the world the company's young star composer, Igor Stravinsky. But this time — maybe somewhat unexpectedly even for those involved — a few important lines were crossed, with implications that did not become clear until years later.

Russian writers and artists at the beginning of the 20th century were endlessly fascinated by the Russia of pre-Christian times. Medieval literature and contemporary peasant folklore were thoroughly searched for clues about paganism, and several artists, including the poet Sergei Gorodetsky and the painter Nikolai Roerich, became experts on the subject. Stravinsky had set two poems by Gorodetsky in 1907–08, three years before the beginning of his collaboration with Roerich on what would become *The Rite of Spring*.

Thus, paganism was "in," and the possibility that the ancient Russians may have engaged in human sacrifice captured the imaginations of many at the time. (Incidentally, this hypothesis was never proven, but the burning of straw effigies, documented in modern folklore, was seen as a vestige of sacrificial practices.) Therefore, the dream that Stravinsky told about in his autobiography was a very timely one indeed:

> One day, when I was finishing the last pages of *The Firebird* in St. Petersburg, I had a fleeting vision which came to me as a complete surprise, my mind at the moment being full of other things. I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring.

As Richard Taruskin has shown in his monumental two-volume biography of Stravinsky, the composer provided the germinal idea for at least the last scene of the ballet, and Roerich, with his vast knowledge of ethnological and archeological writings, helped create an authentic scenario. It was to be a ballet "devoid of plot in the conventional sense, one that would not narrate its action but depict it pure, not represent it but present it.... [It] would not tell a story of a pagan ritual; it would *be* that ritual." Stravinsky and Roerich seem to have decided together that the "Great Sacrifice" should be preceded by a celebration of the Earth, with traditional ritual games re-enacted onstage and culminating in a wild stomping dance.

In its final form, the scenario incorporates a number of allusions to ancient Russian folk rituals, and accordingly, the music relies heavily on ancient Russian folk songs, taken from published collections. This is important to emphasize because in later years, anxious to project a "cosmopolitan" image, Stravinsky went to great lengths to deny the presence of any original folk material in *The Rite*.

The following summary of the action, apparently written by the composer himself, was published in the program for the Moscow concert premiere in 1914:

Scenes of pagan Russia, united inwardly by the mystery of the great upsurge of all the creative powers of Spring...

> *Part I: The Kiss of the Earth*. The celebrants of Spring are seated on hills. They blow *dudki* (reed pipes). Youths learn the art of divination from an old woman who knows all the secrets of Nature. Young maidens, costumed and with painted faces, come from the river in single file. They dance the Spring Dance. This is followed by the Game of Abduction and the Spring Rounds, for which the youths divide into different tribes that attack each other. An opening is cleared for the Eldest and Wisest, who enters at the head of a religious procession. The games stop and the people wait, trembling, for the blessing of the earth. The Eldest makes a sign to kiss the earth and everyone dances, stomping the earth.
>
> *Part II: The Great Sacrifice*. Night. The maidens perform secret games and group themselves in circles. One of the maidens is chosen for the Sacrifice. Fate points to her twice: twice she is caught in one of the circles without an exit. The maidens dance a martial dance honoring the Chosen One. The Invocation of the Ancestors. The maidens bring the Chosen One to the Elders, and the Sacrificial Dance begins before the Eldest and Wisest.

The Paris premiere of *The Rite of Spring*, on May 29, 1913, went down in history as one of the greatest scandals ever to have erupted over a new piece of music. The performance was nearly

drowned out by shouted insults, catcalls, slaps in the face, and a general pandemonium. (A detailed description of this remarkable evening may be found in Thomas F. Kelly's excellent book *First Nights*.) It is unclear how much of the uproar was due to the music, and how much to Nijinsky's choreography. How many people in the audience reacted to the musical and artistic revolution manifest in the work? And how many were simply being manipulated and swept away in the universal brouhaha? We will never know. Yet in this ballet the sounds of a brute force attacked the calm, apparently untroubled prosperity of the Parisian *belle époque* like an army of barbarians. A year later, that *belle époque* was shattered forever by the cannons of World War I.

After the end of the war, *The Rite of Spring* quickly became established in the West as a modern classic — a work whose time had indeed come. (In fact, its triumph had begun before the outbreak of the war, in April 1914, with the Paris concert premiere led by Pierre Monteux, who had also conducted the work at the ballet.) No composer has been able to avoid coming to terms with *The Rite*, one way or another, ever since. Yet Russia for a long time failed to appreciate this profoundly Russian work. Indeed, the work's vehement rejection by Russian critics precipitated the final break between Stravinsky and his native country. While Stravinsky became, in Taruskin's words, "the uncrowned king of French music," "as a 'Russian composer' [he] was finished."

PART I begins with a bassoon solo written in the instrument's highest register that, with its unusual tone color, immediately creates a mysterious atmosphere. The melody itself is derived from a Lithuanian folksong, but Stravinsky had totally changed the character of the original. He was obviously less interested in literal fidelity to the source than in a creative transformation of his originals into something far more profound and powerful.

The bassoon melody is answered by other woodwind instruments playing short and poignant themes. After a *fortissimo* climax, the bassoon solo returns, interrupted this time by some violin *pizzicatos* (plucked notes) that lead into the next section, "The Augurs of Spring (Dances of the Young Girls)." This movement is based on a rhythmic *ostinato* (constantly recurring rhythmic pattern) consisting of equal eighth-notes in the violins; within the groups of four eighth-notes, however, the emphasis is constantly shifting. The result is a highly irregular and totally unpredictable rhythm, over which the winds introduce their mostly symmetrical, folksong-like melodies.

The next section, "Game of the Abduction," has a pentatonic theme (playable on the piano's black keys). The notes are all of equal length but their grouping is again irregular. "Spring Rounds" starts with another pentatonic melody played by the clarinets, followed by a slow, march-like section in which a string *ostinato* is set against a highly expressive melody played by four solo violas (we heard it earlier on the trumpets, but note how orchestration and tempo change a melody's character!). Piccolo and E-flat clarinet add their piercing and doleful counterpoint. The melody is repeated *fortissimo* by the entire orchestra, only to be interrupted by a high-pitched flute signal that announces a new tempo and an intensification of the dance. The slow clarinet melody that started the movement returns at the end.

"Games of the Rival Tribes" is based on a melody that is played alternately by different groups of instruments (such as violins as opposed to horns, for example). In the midst of these relatively quick-paced melodies, a slow and ponderous theme makes its unexpected appearance in the tenor and bass tubas. It is the theme of the Eldest and Wisest, who in the next section ("Procession of the Sage") takes center stage as the entire orchestra adds various ornamental figures to the solemn and austere brass melody. After four mysterious and suspenseful measures ("Kiss of the Earth — The Wise Elder"), the "Dance of the Earth" begins. Over a relentless *ostinato* in the bass, the rest of the orchestra strikes repeated chords in irregular groupings, gradually raising the volume to a quite literally "earth-shattering" climax, at which point the music abruptly stops.

PART II ("The Sacrifice"), like Part I, begins with a slow introduction. Against a tapestry of lush woodwind sonorities, a tenderly lyrical pentatonic theme emerges that bears a certain resemblance to the great Russian melodies of *The Firebird* and *Petrushka*. This is also the main melody of the next section, "Mystical Circle of the Young Girls," which starts with six solo violas. A new theme soon appears in the alto flute, repeated, in a quite unusual manner, in parallel sevenths. It is during this mystical slow movement that one of the girls is chosen for the

sacrifice. Her selection is announced by 11 drumbeats, immediately followed by her glorification in a quick movement of great rhythmic complexity. In the "Evocation of the Ancestors," the entire wind section repeats two chords in the same rhythm, in a somewhat chorale-like fashion; the ancestors make their entrance with an eerie-sounding duo of the English horn and the alto flute to the soft rhythmic accompaniment of the strings and percussion. Musically and dramatically, this is the preparation for the grand finale, the "Sacrificial Dance," whose wild accents surpass in boldness everything heard before. The irresistible energy of this movement never lets up until the quite unexpected ending.

Program notes by Peter Laki.

ARTISTS

DENIS MATSUEV has become a fast-rising star on the international concert stage since his triumphant victory at the 11th International Tchaikovsky Competition in Moscow in 1998, and is quickly establishing himself as one of the most sought-after pianists of his generation.

Laureate of prestigious Shostakovich Prize in Music and State Prize of Russian Federation in Literature and Arts, Mr. Matsuev has appeared in hundreds of recitals at the most prestigious and legendary concert halls throughout the world.

Mr. Matsuev is collaborating with the world's best known orchestras, such as the New York Philharmonic, Chicago Symphony, Berlin Philharmonic Orchestra, London Symphony, London Philharmonic, Leipzig Gewandhaus Orchestra, Philharmonic Orchestra of London, Verbier and Budapest Festival Orchestra, Filarmonica della Scala and Zurich Opera House Orchestra, Maggio Musicale Fiorentino and Accademia Nazionale di Santa Cecilia, Orchestre National de France, Orchestre de Paris, Orchestre Philharmonique de Radio France, Israel and Helsinki Philharmonic, and the European Chamber Orchestra; he is continually re-engaged with the legendary Russian orchestras such as the St. Petersburg Philharmonic, the Mariinsky Orchestra, and the Russian National Orchestra.

Mr. Matsuev appears regularly with the most prominent conductors on the stage today, including Valery Gergiev, Zubin Mehta, Mariss Jansons, Yuri Temirkanov, Paavo Järvi, Leonard Slatkin, Myung-Whun Chung, Semyon Bychkov, Ivan Fischer, and James Conlon.

Highlights of upcoming seasons include appearances with Israel Philharmonic and Zubin Mehta in Russia followed by a tour in Israel under Yuri Temirkanov; Royal Philharmonic with Charles Dutoit; tours with the London Symphony and Mariinsky Orchestra under Valery Gergiev in the US, Europe, and Japan; the Los Angeles Philharmonic with Krzysztof Urbański; Philadelphia under Gianandrea Noseda; a US tour with the Pittsburgh Symphony under Manfred Honeck; to Canada for appearances with the Montreal Symphony under Mikhail Pletnev; in Europe with the Oslo Philharmonic and Accademia Nazionale di Santa Cecilia; the Concertgebouw under Mariss Jansons; and the Israel Philharmonic with Kurt Masur.

Early this year, recordings of Shostakovich's *Piano Concertos Nos. 1* and *2* with Valery Gergiev were released on the Mariinsky Label. Additionally, a recent recording of Rodion Shchedrin's *Piano Concerto No. 5*, also with Maestro Gergiev was granted a "Five Star" rating by *BBC Music Magazine*.

Mr. Matsuev is Artistic Director of three important International Festivals: Annecy Music Festival in Annecy, France; Stars on Baikal in Irkutsk, Siberia; and Crescendo, a series of events held in many different international cities, such as Moscow, St. Petersburg, Yekaterinburg, Tel Aviv, Kaliningrad, Paris, and New York City. These remarkable festivals present a new generation of young musicians featuring gifted soloists from around the world performing with the best Russian orchestras. The Crescendo festival has had incredible resonance in Russia and abroad. Additionally, Mr. Matsuev is the president of the charitable Russian foundation New Names that supports music education for children in regions of his native Russia.

Since 1988, VALERY GERGIEV has taken Mariinsky Ballet, Opera, and Orchestra ensembles to over 45 countries garnering universal acclaim. The Mariinsky Concert Hall opened in 2006 and the new Mariinsky Theatre is scheduled to open in 2013, alongside the historical Mariinsky Theatre.

A prominent figure in all the world's major concert halls, Valery Gergiev is also Artistic and General Director of the Mariinsky Theatre, founder, and Artistic Director of the Stars of the White Nights Festival and New Horizons Festival in St Petersburg, the Moscow Easter Festival, the Gergiev Rotterdam Festival, the Mikkeli International Festival, the Red Sea Festival in Eilat, Israel, and is Principal Conductor of the World Orchestra for Peace. Principal Conductor of the London Symphony Orchestra since 2007, Valery Gergiev performs with the LSO at the Barbican, the Proms, and the Edinburgh Festival, as well as on extensive tours of Europe, North America, and Asia.

His record releases with the Mariinsky Orchestras and London Symphony Orchestra continually win awards in Europe, Asia, and America. Recent releases include a Mahler Symphonic Cycle, Prokofiev's *Romeo and Juliet*, Massenet's *Don Quixote*, Shchedrin's *Enchanted Wanderer*, and Wagner's *Parsifal*. Mr. Gergiev has led numerous composer cycles including Berlioz, Brahms, Dutilleux, Mahler, Prokofiev, Shostakovich, Stravinsky, Tchaikovsky, and Wagner's *Ring* in New York, London, and other international cities, and he has introduced audiences around the world to several rarely performed Russian operas.

Valery Gergiev's many awards include the Dmitri Shostakovich Award, Netherland's Knight of the Order of the Dutch Lion, Japan's Order of the Rising Sun, and the French Order of the Legion of Honor.

The MARIINSKY ORCHESTRA enjoys a long and distinguished history as one of the oldest musical institutions in Russia. Founded in the 18th century during the reign of Peter the Great and housed in St. Petersburg's famed Mariinsky Theatre since 1860, the Orchestra entered its "golden age" in the second half of the 19th century under the musical direction of Eduard Napravnik, whose leadership for more than a half century (1863–1916) secured its reputation as one of the finest in Europe. Numerous internationally famed musicians have conducted the Orchestra, among them Hans von Bülow, Felix Mottl, Felix Weingartner, Alexander von Zemlinsky, Otto Nikisch, Willem Mengelberg, Otto Klemperer, Bruno Walter, Erich Kleiber, Hector Berlioz, Richard Wagner, Gustav Mahler, and Arnold Schoenberg.

Renamed the "Kirov" during the Soviet era, the Orchestra continued to maintain its high artistic standards under the leadership of Yevgeny Mravinsky and Yuri Temirkanov. The leadership of Valery Gergiev has enabled the Theatre to forge important relationships for the Ballet and Opera to appear in the world's greatest opera houses and theaters, among them the Metropolitan Opera, the Kennedy Center, the Royal Opera House in Covent Garden, the San Francisco Opera, the Théâtre du Châtelet in Paris, the Salzburg Festival, and La Scala in Milan. The success of the Orchestra's frequent tours has created the reputation of what one journalist referred to as "the world's first global orchestra." Since its US debut in 1992, the orchestra has made 16 tours of North America, including a 2006 celebration of the complete Shostakovich symphonies, a Cycle of Stage Works of Prokofiev in 2008, major works of Hector Berlioz in February/March 2010, a Centennial Mahler Cycle in Carnegie Hall in October 2010, and in October 2011, the Mariinsky Orchestra opened Carnegie Hall's 120th season with a cycle of Tchaikovsky symphonies, which was also performed throughout the US and in Canada.

Maestro Gergiev established the Mariinsky Label in 2009 and has since released over 15 recordings including Shostakovich's *Piano Concerto Nos. 1* and *2*, *Symphonies Nos. 1* and *15*, *Nos. 2* and *11*, *Nos. 3* and *10*, and *The Nose*; Rachmaninoff's *Piano Concerto No. 3* and *Rhapsody on a Theme of Paganini*, Tchaikovsky's *1812 Overture*, Shchedrin's *The Enchanted Wanderer* and *Piano Concerto No. 5*, Stravinsky's *Oedipus Rex* and *Les Noces*, Wagner's *Parsifal*, Donizetti's *Lucia di Lammermoor*, and a DVD/Blu-ray of Tchaikovsky *Symphonies Nos. 4*, *5*, and *6*, and Balanchine's ballet *Jewels*. Their most recent 2012 recording release features Massenet's *Don Quichotte*.

UMS ARCHIVES

This evening's performance marks the 10th UMS appearance of both Valery Gergiev and the Mariinsky Orchestra. The Mariinsky Orchestra made its UMS debut in November 1992 under their previous name, the Kirov Orchestra of the Mariinsky Theatre. The Mariinsky Orchestra most recently appeared under UMS auspices under the baton of Maestro Gergiev in October 2010 in a concert at Hill Auditorium featuring Mahler's *Symphony No. 5* and Rachmaninoff's *Piano Concerto No. 3*, which featured the UMS debut of piano soloist Denis Matsuev.

This evening marks Mr. Matsuev's third appearance under UMS auspices. He most recently appeared under UMS auspices in a March 2012 recital at Hill Auditorium, performing works by Schubert, Beethoven, Grieg, and Stravinsky.

MARIINSKY ORCHESTRA

Valery Gergiev
Music Director and Conductor

Denis Matsuev
Piano

FIRST VIOLINS
Roman Simovich
Principal
Stanislav Izmaylov
Leonid Veksler
Anton Kozmin
Mikhail Rikhter
Khristian Artamonov
Dina Zikeeva
Vsevolod Vasiliev
Boris Vasiliev
Anna Glukhova
Elena Luferova
Irina Vasilieva
Tatiana Moroz
Kristina Minosyan

SECOND VIOLINS
Maria Safarova
Principal
Victoria Shchukina
Anastasia Lukirskaya
Andrey Pokatov
Andrey Tyan
Svetlana Zhuravkova
Alexey Krasheninnikov
Mikhail Zagorodnyuk
Elena Shirokova
Inna Demchenko
Anna Shoka
Marina Serebro

VIOLAS
Yury Afonkin
Principal
Vladimir Litvinov
Principal
Lina Golovina
Alexander Shelkovnikov
Evgeniy Barsov
Liudmila Ketova
Yury Baranov
Olga Neverova
Andrey Petushkov
Andrey Lyzo

CELLOS
Oleg Sendetskiy
Principal
Nikolay Vasiliev
Tamara Sakar
Oxana Moroz
Ekaterina Larina
Sarkis Ginosyan
Daniil Bryskin
Vladimir Yunovich

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Kirill Karikov
Principal
Vladimir Shostak
Principal
Denis Kashin
Sergey Trafimovich
Yevgeny Mamontov
Demyan Gorodnichin
Maria Shilo

FLUTES
Nikolay Mokhov
Alexander Ozeritskiy
Ekaterina Rostovskaya
Mikhail Pobedinskiy

OBOES
Alexander Trushkov
Pavel Kundyanok
Victor Ukhalin
Leonid Sirotkin

CLARINETS
Victor Kulyk
Ivan Stolbov
Vitaly Papyrin
Yury Zyuryaev

BASSOONS
Igor Gorbunov
Rodion Tolmachev
Alexander Sharikin
Yury Radzevich

HORNS
Stanislav Tses
Dmitry Vorontsov
Vladislav Kuznetsov
Yury Akimkin
Petr Rodin
Alexey Tses

TRUMPETS
Sergey Kryuchkov
Timur Martynov
Yury Fokin
Vitaly Zaytsev
Stanislav Ilchenko

TROMBONES
Andrey Smirnov
Igor Yakovlev
Alexander Dzhurri
Nikolay Timofeev

TUBA
Nikolay Slepnev

PERCUSSION
Andrey Khotin
Arseny Shuplyakov
Yury Alekseev
Vladislav Ivanov
Evgeny Zhikalov
Mikhail Vedunkin

HARP
Sofia Kiprskaya
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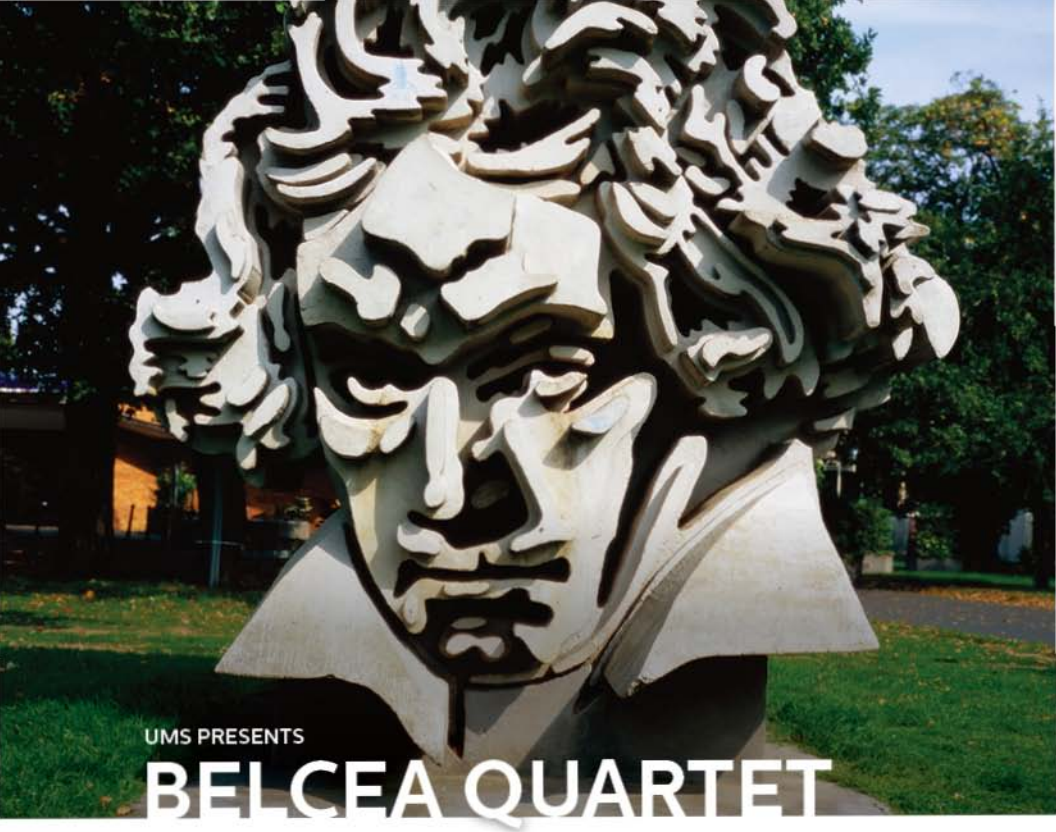

UMS PRESENTS

BELCEA QUARTET

Corina Belcea, *Violin*
Axel Schacher, *Violin*
Krzysztof Chorzelski, *Viola*
Antoine Lederlin, *Cello*

Sunday Afternoon, November 11, 2012 at 4:00
Rackham Auditorium • Ann Arbor

17th Performance of the 134th Annual Season
50th Annual Chamber Arts Series

Photo: *Beethon* by Klaus Kammerichs in Bonn, Germany. The title *Beethon* is a combination of the name Beethoven and the word, "beton," which is the German word for "concrete."

PROGRAM

Ludwig van Beethoven
String Quartet in E-flat Major, Op. 127

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

INTERMISSION

Beethoven
String Quartet in B-flat Major, Op. 130

Adagio, ma non troppo; Allegro
Presto
Andante con moto, ma non troppo
Alla danza tedesca: Allegro assai
Cavatina: Adagio molto espressivo
Grosse Fuge, Op. 133
Overtura
Fuga: Allegro — Meno mosso e moderato — Allegro molto e con brio —
Meno mosso e moderato — Allegro molto e con brio

This afternoon's performance is sponsored by Retirement Income Solutions.

Media partnership is provided by WGTE 91.3.

Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Belcea Quartet records for EMI Classics.

Belcea Quartet appears by arrangement with Arts Management Group, Inc., New York, NY.

SMALL BITES

- By the age of 26, Beethoven began to lose his hearing.
- Beethoven's *String Quartet in E-flat Major, Op. 127*, is the first of his set of string quartets commonly referred to as the Late Quartets, pillars of his great third and final compositional period.
- Igor Stravinsky described the *Grosse Fuge* (Great Fugue) as "an absolutely contemporary piece of music that will be contemporary forever."
- The fifth movement of Op. 130, "Cavatina," was selected as the final musical selection on the Golden Records of the sounds of Earth, which was sent out into space by the Voyager probes.

NOW THAT YOU'RE IN YOUR SEAT...

As confrontational and even brutal as Beethoven's *Grosse Fuge* seems to us today, it is hard to imagine the effect it must have had at time of composition. Stravinsky was fond of saying of this piece that it will forever be contemporary. This is perhaps only partly true. The unforgiving, jagged texture of much of the piece brings it close to sounds not heard again for a century hence, and the piece has an energy which will never be blunted. Its surface texture in parts could easily be taken out of context as representative of music of our own time. Still, we presently live in the age of quantum mechanics, which takes the physical world out of the realm of the completely measurable, and of Gödel's Incompleteness Theorem, which tells us that no logical system will ever be powerful enough to prove all statements we know to be true. Our faith in the invincibility of human reason and perception for explaining our world has been severely shaken. Much of the art of our era has been devoted to feelings of pessimism and despair. This is not Beethoven's world. He shares our recognition of the vulnerable fragility of man, the inadequacy of the mind to fully ponder all the enigmas of our world. And yet, his view is one which encompasses hope, and the possibility of triumph, a victorious human spirit. The turn to clarity and optimism happens late in the *Grosse Fuge*, and quickly, but it is unmistakable, regretless, and moving beyond words.

String Quartet in E-flat Major, Op. 127 (1825)

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna

SNAPSHOTS OF HISTORY...

IN 1825:

- The 16-year-old Felix Mendelssohn writes his first masterpiece, *Octet for Strings* (Op. 20) in Berlin
- Greece is in the middle of its eight-year War of Independence against Turkey
- The world's first modern railway, the Stockton and Darlington Railway, opens in England
- The Erie Canal opens, connecting the Great Lakes to the Atlantic Ocean
- Alexander Pushkin writes his drama *Boris Godunov* in internal exile in Russia
- Johann Strauss Jr., the future Waltz King, is born in Vienna

In 1822, the Russian prince Nikolas Galitzin had been greatly impressed by a performance of Carl Maria von Weber's new opera, *Der Freischütz*, and contemplated having a score made for his own use. However, the violist of the St. Petersburg String Quartet (the ensemble in which the Prince himself played cello) convinced Galitzin that the money might be put to better use by commissioning a new work from the great Beethoven, thus providing something from which the whole world might profit. Thus, Galitzin approached the aging, ailing composer with a commission for three new string quartets. It had been 12 years since Beethoven had composed his last quartet (Op. 95, in 1810), but he was eager to return to the genre and accepted the Prince's commission.

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

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

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

Beethoven takes the final low E-flat from the cello and from it builds a new chord — a dominant-seventh of 'A-flat' — for the start of the slow movement, the aesthetic centerpiece of the whole quartet. The theme in this variation movement is a sublime melodic arch of 18 measures, in a slow 12/8, so exquisite in itself that one wonders how the composer will vary it without detracting from the beauty of the original. The first variation simply adorns the theme, while the second transforms it into a carefree dance. The profoundly contemplative third variation (*Adagio molto espressivo*) is in the distant, mysterious key of E Major, arrived at not by modulation, but by simply lifting a 'C' to 'C-sharp' and on up until the new tonic is reached. The gently pulsing fourth variation returns to A-flat, again without modulation. A stern and lonely interlude touches on c-sharp minor before a chain of trills in the first violin leads back to the tonic for the final, peace-filled variation.

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

Beethoven omitted a tempo indication for the "Finale," leaving it to the discretion of the players. The movement is full of dancing rhythms, gaiety, charm, and an untroubled peasant innocence, mostly at a gentle dynamic level. The *Allegro con moto* coda is an

aviary of trills and *tremolos*, majestically concluded by the simplest of musical gestures, an unadorned authentic cadence.

Program note by Luke Howard.

String Quartet in B-flat Major, Op. 130, with Grosse Fugue, Op. 133 (1825)

Beethoven

At the premiere of Beethoven's *String Quartet in B-flat Major, Op. 130*, on March 21, 1826, the composer decided not to attend the performance in person, and waited in a nearby tavern. When Karl Holz, the second violinist in the Schuppanzigh Quartet came to him to report on the work's reception, he told the composer that the audience insisted on encores for the second and fourth movements. Beethoven replied, "Yes, these delicacies! But why not the fugue?" The Quartet's fugal finale had proven inscrutable to the performers and audience alike. Later, the publisher asked Beethoven to compose another finale more suited to the rest of the Quartet. He agreed, and the Quartet was published with this new finale the following year. The original ending was later published separately as the *Grosse Fuge* (Great Fugue), Op. 133. But in the process, Beethoven's original concept had been compromised. Separately, the revised Quartet and the *Grosse Fuge* are still monumental achievements, but when re-combined as the composer originally intended, they take on an even more impressive significance.

The Op. 130 quartet is the last of the three quartets written for Prince Galitzin, though it was the second published. The two earlier quartets for Galitzin (Op. 127 and Op. 132) also had passages of fugal writing, so it's not surprising that the composer should have included a fugue in the last one. No one expected, though, that it would be so long and relentlessly complex, or that it would come after an extra scherzo and slow movement had already been added to the quartet. The audience's lack of enthusiasm for the fugue at the work's premiere may simply have been a lack of patience. But the work has subsequently earned a reputation for requiring some extra effort or particular insight in order to be understood. While patience does help, Beethoven never intended his music to be intentionally difficult, and neither the Quartet nor the Fugue are beyond the comprehension of those willing to listen.

The first movement opens with an "Adagio," but it is not a slow introduction as such. Just after the "Allegro" proper begins, the "Adagio" returns, and the juxtaposition of two contrasting tempi (rather than contrasting motifs or keys) prove to be an essential aspect of the movement's musical argument. The tempo variations are especially prominent in the development section and the coda.

The "Presto" that follows is extremely short, though still a fully-fledged scherzo and Trio in form, complete with a somewhat leisurely re-transition to the scherzo. It shows Beethoven's wit and charm, and his facility for constructing cheerful dance-like music from repetitions of short melodic cells.

The third movement "Andante," neither slow nor fast, smoothly elides melancholy with naïve mirth. Though the pulse is leisurely, the rhythms trip along lightly. This movement avoids the depths of emotion in which the composer occasionally indulged in his slow movements.

The second scherzo — a brief "Alla danza tedesca" (in the style of a German dance) — is a swaying, rhythmic *Ländler*, with a central section that continues the rustic flavor. Originally intended for the Op. 132 quartet, it was transposed to G for this Quartet: a key somewhat related to the tonic B-flat, but curiously distant from the D-flat of the preceding "Andante." At the return of the opening section, the melody is gradually fragmented measure by measure, but is quickly reconstituted before the final cadence.

The "Cavatina" is an example of Beethoven's "interior music": intense, taciturn, but filled with an eloquence that verges on the spiritual. Karl Holz wrote of this movement, "Never did his music breathe of so heartfelt an inspiration, and even the memory of this movement brought tears to his eyes."

Beethoven composed the *Grosse Fuge* in 1825 as the final movement of his Op. 130. His publisher later asked Beethoven to substitute another last movement, to which he agreed, and the *Grosse Fuge* was issued posthumously, in May 1827, as a separate piece, Op. 133. Performance practices today differ. Most quartets perform Op. 130 with the substitute last movement and play the *Grosse Fuge* independently: a few, though, play the *Grosse Fuge* as Beethoven originally intended, as we will hear this afternoon.

The intense and often frenzied *Grosse Fuge* baffles many listeners with its giant leaps, clashing dissonances, and overwhelming rhythmic drive. Most analysts are stirred by its rage and vehemence and are awestruck by its grand proportions and symphonic elements. It is a brilliant paradigm of various fugal techniques, some harking back to the polyphony of Bach, others looking ahead to the advanced musical thinking of Liszt and Wagner.

The brief opening section, marked "Overtura" by Beethoven, resembles the introduction to an opera, but instead of presenting tunes from the opera it sets out four different statements of the main fugal subject. It is first presented in broad, loud, accented tones: the next statement is much faster and rhythmically altered. The tempo then slows for a quiet, smooth, *legato* statement of the same theme. A final presentation, first violin alone, reveals the melody in note-by-note fragmentation.

The "Overtura" is followed by the "Fuga," the fugue proper, which starts with the violin flinging out a subsidiary subject, an angular, leaping melody against which the viola pounds out the fragmented main subject. For over 125 measures of the fugue Beethoven does not drop below a relentless *fortissimo* dynamic level, with accents to add even more power to the wild music. Then suddenly the music quiets, the key changes, and another fugal episode, based on the subsidiary theme and the main subject ensues, all *pianissimo*. The third episode, faster in tempo, is based on a rhythmic transformation of the main theme. Varied sections follow, all growing from the same material though reworked and refashioned into an amazing variety of shapes and forms. The coda offers fleeting glimpses of the different subjects in a similar manner to the "Overtura" and then builds to still another climax and an abrupt ending.

Program note by Luke Howard and Melvin Berger.

ARTISTS

Established at the Royal College of Music in 1994, the BELCEA QUARTET was swiftly recognized as an outstanding ensemble by Wigmore Hall (London), where they were resident quartet from 2001 to 2006 and with which they continue to enjoy a close relationship, and by EMI Classics, with whom they recorded exclusively for many years. The Belcea Quartet is currently Quartet-in-Residence at the Guildhall School of Music and Drama (London) and has been Ensemble-in-Residence at the Vienna Konzerthaus since the 2010–11 season.

The Belcea Quartet's international engagements regularly take them to the Laeiszhalle (Hamburg), Konserthus Stockholm, Concertgebouw Amsterdam, Palais des Beaux Arts (Brussels), Gulbenkian Auditorium (Lisbon), Carnegie Hall and Alice Tully Hall (New York), and Herbst Theater (San Francisco). They also appear frequently in the Edinburgh, Aldeburgh, Bath, Cheltenham, and Salzburg festivals as well as in the Schubertiade Schwarzenberg. They made their debut at the BBC Late Night Proms in 2011 with a performance of Schubert's *String Quintet* with Valentin Erben. Other leading artists with whom they have collaborated include Thomas Adès, Piotr Anderszewski, Imogen Cooper, Paul Lewis, Michael Collins, Martin Fröst, Anne Sofie von Otter, Angelika Kirchschlager, and Ian Bostridge. They are committed to contemporary music and in recent years have given world premieres of works by Thomas Larcher, Mark Anthony Turnage, and Huw Watkins.

Last season, the Belcea embarked on an ambitious survey of Beethoven's string quartets. In the UK, the complete cycle was presented at Wigmore Hall, St. George's Hall Liverpool, The Sage Gateshead, and Aldeburgh, where the concerts were recorded

live with *Volume 1* due for release this fall. The project was also presented in full in the Laeiszhalle Hamburg, Vienna Konzerthaus (where the concerts were filmed live for DVD), and at the Schubertiade Schwarzenberg. The project will be taken to Italy, Switzerland, and Sweden.

Highlights of the Belcea Quartet's current season include a 10-city tour of the US (with three concerts of Beethoven's late string quartets at Carnegie Hall), performances of Haydn's *Seven Last Words* with Thomas Quasthoff as narrator, Shostakovich's *Piano Quintet* with Menahem Pressler, Dvořák's *Piano Quintet* with Till Fellner, and Strauss's *Metamorphosen* with Nicolas Bone, Eckart Runge, and Alois Posch to launch their 2012/13 Vienna Konzerthaus season.

The Belcea Quartet's discography for EMI includes a recording of the late Schubert Quartets and the *String Quintet* with Valentin Erben; Brahms's *String Quartet, Op. 51, No. 1* and the *String Quintet, No. 2* with Thomas Kakuska; Fauré's *La Bonne Chanson* with Ian Bostridge; Schubert's "Trout" Quintet with Thomas Adès and Corin Long; Britten's string quartets; Mozart's "Dissonance" and "Hoffmeister" quartets; and the complete Bartók quartets. Awards they have received include a *Gramophone* Award for "Best Debut Recording," Diapason d'Or, a MIDEM Cannes Award, and an Echo Kassik Award for "Chamber Music Ensemble of the Year."

For further information, please visit www.belceaquartet.com.

UMS ARCHIVES

This afternoon's performance marks the Belcea Quartet's third appearance under UMS auspices. The Quartet made its UMS debut in March 2006 in a UMS Chamber Arts Series concert at Lydia Mendelssohn Theatre featuring tenor Ian Bostridge and pianist Julius Drake. The Belcea Quartet most recently appeared in Ann Arbor in October 2009 in a program featuring Haydn, Shostakovich, Schubert, and Britten.

RENEGADE VENTURES FUND

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have made a five-year challenge grant to UMS to establish the Renegade Ventures Fund. The purpose of the fund is to ensure that UMS, through programming, has the flexibility to consider the new, the different, the innovative, and the cutting-edge.

The Frankels recognize that a national leader in the presentation of the performing arts must push the boundaries of knowledge forward by supporting new works, remounting important past works, and providing a venue and funding for artists to create.

We invite you to engage in this exciting adventure by partnering with UMS to meet the Renegade Ventures Fund challenge. For more information or to make a gift, contact Margaret McKinley at 734.647.1177 or margiem@umich.edu.

UMS PRESENTS

GILBERTO GIL

Gilberto Gil, *Vocals and Guitar*
Sergio Chiavazzoli, *Guitars*
Arthur Maia, *Bass Guitar*
Jorge Gomes, *Zabumba/Drums*
Toninho Ferragutti, *Accordion*
Gustavo di Dalva, *Percussion*
Nicholas Krassik, *Violin/ Rabeca*

Saturday Evening, November 16, 2012 at 8:00
Hill Auditorium • Ann Arbor

18th Performance of the 134th Annual Season
Global Music Series

Photo: Drawing of Brazilian folk singer Luiz Gonzaga, by Marcelo Etiene, 2010.

PROGRAM

For All

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

Tonight's performance is supported by the Renegade Ventures Fund, a multi-year challenge grant created by Maxine and Stuart Frankel to support unique, creative, and transformative performing arts experiences within the UMS season.

Tonight's performance is hosted by Gary Boren.

Media partnership is provided by Ann Arbor's 107one and WEMU 89.1 FM.

Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Gilberto Gil appears by arrangement with International Music Network.

SMALL BITES

- The capital city of Bahia is Salvador, or more properly, São Salvador da Bahia de Todos os Santos.
- Gil came to national attention together with Caetano Veloso, his friend and colleague from the University of Bahia, as leading figures in Tropicália, a short-lived but high-impact cultural movement that came together in 1968.
- Gil and Veloso were arrested by military police in São Paulo in 1968 and exiled to London for two-and-a-half years.
- *Forró* encompasses a number of Northeastern Brazilian dances, as well as a number of associated musical forms, which accompany these dances.
- The word *forró* means "burning hot" in Hungarian and may have ingrained itself in Brazilian vernacular from Hungarian immigrants arriving in South America during the 1940s. Another popular theory is that the word *forró* is a derivative of the English expression "for all" — the title of tonight's program.
- Luiz Gonzaga, a folk singer, songwriter, and poet, is credited with bringing the traditional music used to dance the *forró* to Southeastern Brazil, sharing these Bahian rhythms "for all" to enjoy.

Why Hill100?

"I'm lonely in London and London is lonely so," sang legendary tropicalist Caetano Veloso in English in 1971. For those of us in tonight's Hill Auditorium audience who may be missing "home," hopefully the language, dance rhythms and styles, and unique musical harmonies of Gilberto Gil's native Brazil will provide "a ray of sunshine" from far-away places. UMS has been bringing Michigan audiences "home" since its earliest years through the presentation of music and cultural art forms from around the world. Hill Auditorium has been the venue for many of these UMS "homecomings" for more than 50 years.

If you cannot travel the world as frequently as you may wish, it is wonderful to live in a community that "brings the world to you." Over the last decade, UMS has had the good fortune of being able to bring many of the musical superstars of Brazil — a country where rich musical and cultural traditions run through the tapestry of everyday life — to Ann Arbor and to Hill Auditorium. Bahian Daniela Mercury got the party started (and got UMS audience members on their feet!) in an Afro-Brazilian Dance Party thrown in April 2003. Compatriot Caetano Veloso made his UMS debut in 2002 and his Hill Auditorium debut in November 2007 (with his youthful Cê band). Gilberto Gil appeared alone on stage with only his guitar in a remarkable Hill debut concert in March 2007; and fellow Bahian Gal Costa made a rare US concert appearance at Hill in duets with guitarist (and Rio de Janeiro native) Romero Lubambo in November 2009. Milton Nascimento — who, along with like-minded artists in the land-locked state of Minas Gerais, altered Brazilian popular music with *Clube da Esquina* (Corner Club) — made his Hill Auditorium debut with the Jobim Trio in October 2008. The famous Brazilian guitar siblings, the Assads, vocalist Luciana Souza, guitarist and pianist Egberto Gismonti, and percussionist Cyro Baptista all have contributed to the richness of Brazilian presentations on UMS stages.

Perhaps years into the future, archivists and aficionados alike will look back upon this period of UMS global presentations in Hill with wide smiles and yearning hearts.

ARTISTS

GILBERTO GIL's musical career began playing the accordion during the 1950s, inspired by Luiz Gonzaga, the sound of the radio, and the religious parades in town. Within the Northeast of Brazil, Mr. Gil explored a rural folk sound early on, until he heard the emergent João Gilberto, the popular *bossa nova*, and composer and singer Dorival Caymmi, with his coastal beach sounds, so different from the world of wilderness he was used to. Moved by these new influences, Mr. Gil opted for a guitar over the accordion, then the electric guitar, which still harbors the particular harmonies of his present work. Beginning with his early songs, Mr. Gil portrayed and represented his country and his musicianship began to develop unique rhythmic and melodic qualities. His first LP, *Louvação* (Worship), released in 1967, concentrated his personal way of translating regional components into music, as evidenced in the renowned songs "Louvação," "Procissão," "Roda," and "Viramundo."

In 1963, after meeting his friend Caetano Veloso at the University of Bahia, Mr. Gil and Mr. Veloso began a partnership and a movement that contemplated and internationalized music, theater, visual arts, cinema, and all of Brazilian art. The so-called Tropicália, or tropicalist movement, involved talented multidisciplinary artists such as Gal Costa, Tom Zé, Rogério Duprat, Joseph Capinam, Torquato Neto, Rogério Duarte, Nara Leao, and others. The movement discontented the then current dictatorship, which considered Tropicália harmful to society with its libertarian actions and creations, and eventually exiled its primary partners.

"I knew that music was my language, that music would take me to see the world, would take me to other lands. For I thought there was the music of the Earth and the music from heaven."

— Gilberto Gil, about his childhood in the city where he lived, in Bahia, where he used to race to the first clarinet sound of the band, which started the religious celebrations, and seemed to invade everything.

Mr. Gil's exile in London contributed to an even greater influence of The Beatles, Jimi Hendrix, and the entire pop world at the time that loomed in the work of Mr. Gil, who also made a record in London, with songs recorded in both Portuguese and English.

Upon returning to Brazil, Gilberto Gil continued a prolific recording schedule, which lasts until today. He has released 52 albums in total, with 4 million copies sold worldwide, and being recognized with nine Grammy Awards. Including his most recent recording, *Fé na Festa*, Mr. Gil has created a vast and comprehensive video and musical body of work.

Each new project venture has its forms consolidated in various tours around the world. Every album becomes a tour, and many tours become live records. Always willing

umslobby

Scan for "My Encounters with Gil!" Bebete Martins (U-M Center for Latin American and Caribbean Studies, Brazil Initiatives and Outreach Program) shares her personal memories of Gilberto Gil from their time together in Salvador, Brazil.

Download a free QR code reader app on your smart phone, point your camera at the code, and scan to see multimedia content.

Photo: Jorge Bispo.

to undertake national and international tours for each new project, Mr. Gil's international presence is confirmed each year in major festivals and theaters in Europe, and he has made several tours throughout the Americas, Asia, Africa, and Oceania. He has a captive audience for his concerts abroad, since his first international public performances in 1971, and from his remarkable participation in the Montreux Festival in 1978.

In 2002, following his appointment as Minister of Culture of Brazil, Gilberto Gil continued to navigate the international socio-political, environmental, and international cultural landscape. Under the Ministry in particular, he designed and implemented new policies ranging from the creation of the Pontos de Cultura (Cultural Hotspots) to the lead presence of Brazil in forums, seminars, and conferences worldwide, working on topics ranging from new technology, copyright, cultural development, cultural diversity and the place of Southern countries in the globalized world.

Gilberto Gil's multiple activities have been recognized by various nations and international bodies, including being named Artist for Peace by UNESCO in 1999 and Ambassador of the Food and Agriculture Organization of the United Nations (FAO). Mr. Gil has been bestowed honors and awards as diverse as France's Légion d'honneur and Sweden's Polar Music Prize.

UMS ARCHIVES

This evening's performance marks Gilberto Gil's second appearance under UMS auspices. Mr. Gil made his UMS debut in a March 2007 solo concert at Hill Auditorium.

From Cass Corridor to the World:

A Tribute to Detroit's Musical Golden Age

Featuring D3:
Geri Allen, music director and piano
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special Detroit artists to be announced

Monday, January 21, 7:30 pm
Hill Auditorium

Media Partners: WEMU 89.1 FM, Metro Times, Ann Arbor's 107one, and WDET 101.9 FM

A co-presentation with the University of Michigan Office of Academic Multicultural Initiatives.

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UMS PRESENTS

DAVE HOLLAND BIG BAND

Dave Holland, *Double Bass*
Antonio Hart, *Alto Saxophone*
Mark Gross, *Alto Saxophone*
Marcus Strickland, *Tenor Saxophone*
Frank Basile, *Baritone Saxophone*
Robin Eubanks, *Trombone*
Jon Arons, *Trombone*
Josh Roseman, *Trombone*
Taylor Haskins, *Trumpet*
Alex "Sasha" Sipiagin, *Trumpet*
Duane Eubanks, *Trumpet*
Steve Nelson, *Vibraphone and Marimba*
Nate Smith, *Drums*

Saturday Evening, November 17, 2012 at 8:00
Michigan Theater • Ann Arbor

19th Performance of the 134th Annual Season
19th Annual Jazz Series

Photo: Dave Holland; photographer: Drew Goren.

PROGRAM

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

Media partnership is provided by *Metro Times*, WEMU 89.1, and Ann Arbor's 107one.

Dave Holland Big Band appears by arrangement with International Music Network.

SMALL BITES

- The double bass, also called the string bass or upright bass, is the largest and lowest-pitched bowed string instrument in the modern symphony orchestra.
- The double bass is a member of the rhythm section in jazz, complementing and contrasting rhythms and meters laid out by the drums and piano. (In tonight's concert, the vibraphone and marimba perform the traditional role of the piano!)
- Dave Holland is widely celebrated for both his impeccable rhythm and for the dark, rich tone he achieves on the double bass.
- Many upright bassists have contributed to the evolution of jazz, including Paul Chambers (raised in Detroit), Charlie Haden (best known for his work with Ornette Coleman), Ray Brown, and bassist and composer Charles Mingus, one of Dave Holland's musical role models.
- Dave Holland was a key member of Miles Davis' *Bitches Brew* band and is featured on the studio double-album of the same name released in April 1970 on Columbia Records. *Bitches Brew* was Davis's first gold record, selling more than half a million copies.

ARTISTS

A master of tone and rhythm, the bassist, composer, and bandleader DAVE HOLLAND is now in his fifth decade as a performer, and his music possesses a rich and kaleidoscopic history. His path has led him from the frontiers of free improvisation to his modern ensembles that fully embody the Sam Rivers-instilled philosophy of "playing all of it." Mr. Holland got his big break from Miles Davis at the fabled Soho jazz club Ronnie Scott's in London in 1968 and he quickly joined Davis's bands for recording and touring around the world.

Mr. Holland became a dominant voice in the 1970s, partnering with Rivers and working with folk and rock musicians such as Bonnie Raitt and John Hartford. (He even had a passing encounter with Jimi Hendrix.) He formed his first working quintet in 1983, and released *Jumpin' In* on ECM Records, and continued to develop other varied and fruitful relationships with a vast range of his peers including Anthony Braxton, Stan Getz, Cassandra Wilson, Jack DeJohnette, Chick Corea, Joe Henderson, Thelonious Monk, Betty Carter, Pat Metheny, Kenny Wheeler, Bill Frisell, Roy Haynes, and Herbie Hancock over the course of his career.

Mr. Holland has only gathered momentum with the new century. In 2005, he formed Dare2 Records, after a 34-year relationship with ECM Records, the label where he became a signature artist. Sharing the bandstand with the best of a younger generation of players, he has recently released several albums on Dare2, including the Grammy Award-winning *Overtime* (2005) featuring the Dave Holland Big Band.

With his third appearance at UMS since 2003, Dave Holland is joined by his Big Band and their rich, lively, and utterly kinetic sound.

UMS ARCHIVES

Tonight's performance marks Dave Holland and the Dave Holland Big Band's third appearance under UMS auspices. Mr. Holland made his UMS debut in February 2003 leading a double-bill concert featuring his Quintet and Big Band. He most recently appeared under UMS auspices in February 2007 in another double-bill concert featuring the Dave Holland Octet and Big Band.

Jon Arons, Duane Eubanks, Mark Gross, Antonio Hart, Steve Nelson, Josh Roseman, and Alex "Sasha" Sipiagin all make their third UMS appearances tonight following their previous UMS engagements with Mr. Holland in 2003 and in 2007.

Tonight's concert marks both Taylor Haskins' and Nate Smith's second UMS appearances following their UMS debuts with Dave Holland.

Tonight's concert marks Robin Eubanks' fifth UMS appearance. He last appeared under UMS auspices in March 2008 as a member of the SFJAZZ Collective.

UMS welcomes Frank Basile, who makes his UMS debut tonight.

UMS EDUCATIONAL & COMMUNITY ENGAGEMENT EVENTS

Through Monday, November 19, 2012

The below UMS activities are FREE, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit www.ums.org.

The post-performance party never ends at www.umsLobby.org. Check it out and let us know what you think!

Mariinsky Orchestra

Prelude Dinner

Saturday, October 27, 5:30 pm
U-M Alumni Center, 200 Fletcher Street
Enjoy a delicious meal and learn more about the Mariinsky Orchestra. Inna Naroditskaya, associate professor of musicology at Northwestern University, will give a lecture entitled "Russian Vodka, French Perfume, a Tumultuous Spring 100 Years Ago," accompanied by dinner catered by Food Art. Advance reservations are required; dinner cost is $75 per person. Contact Rachelle Lesko at 734.764.8489 or ralesko@umich.edu to make reservations.

UMS Night School: 100 Years of UMS at Hill Auditorium

UMS Night School: Riot! 100 Years of Stravinsky's *The Rite of Spring*

Monday, October 29, 7–8:30 pm
Ann Arbor District Library, Multipurpose Room, 343 S. Fifth Avenue
Stravinsky's *The Rite of Spring* debuted in Paris (15 days after the opening of Hill Auditorium) causing a now famous riot in the audience. In this session, participants will discuss the Mariinsky Orchestra's concert featuring *The Rite of Spring* and learn about what transformed *The Rite* from a riot-causing outrage to an artistic masterpiece. These 90-minute "classes" combine conversation, interactive exercises, and "lectures" with genre experts to draw you into the themes behind each performance. Sessions are designed to both deepen your knowledge of the performing arts and connect you with other audience members. Professor Mark Clague joins us again as host and resident scholar.

UMS Night School: HILL-ELUJAH! *Messiah* and UMS Traditions at Hill

Monday, November 19, 7–8:30 pm
Ann Arbor District Library, Multipurpose Room, 343 S. Fifth Avenue
Performed for the last 100 years at Hill Auditorium, the annual UMS presentation of *Messiah* has become a hallowed Ann Arbor tradition. Participants will learn about the origins of the *Messiah* in Ann Arbor, the beginnings of UMS, and other UMS traditions that make Hill Auditorium a special and unique place for our community.

In collaboration with the Ann Arbor District Library and the U-M School of Music, Theatre & Dance. Funded in part by Michigan Humanities Council, an affiliate of the National Endowment for the Humanities.

SUPPORT.

There 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 personal giving, corporate sponsorships, business advertising, 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.

For information or to make a gift, please call 734.647.1175 or visit www.ums.org/support.

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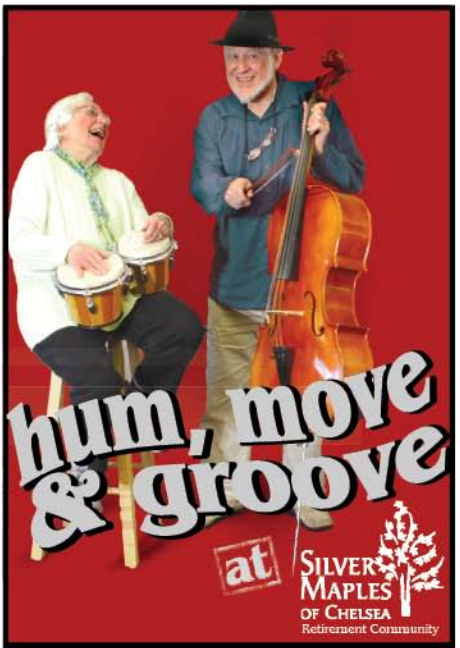

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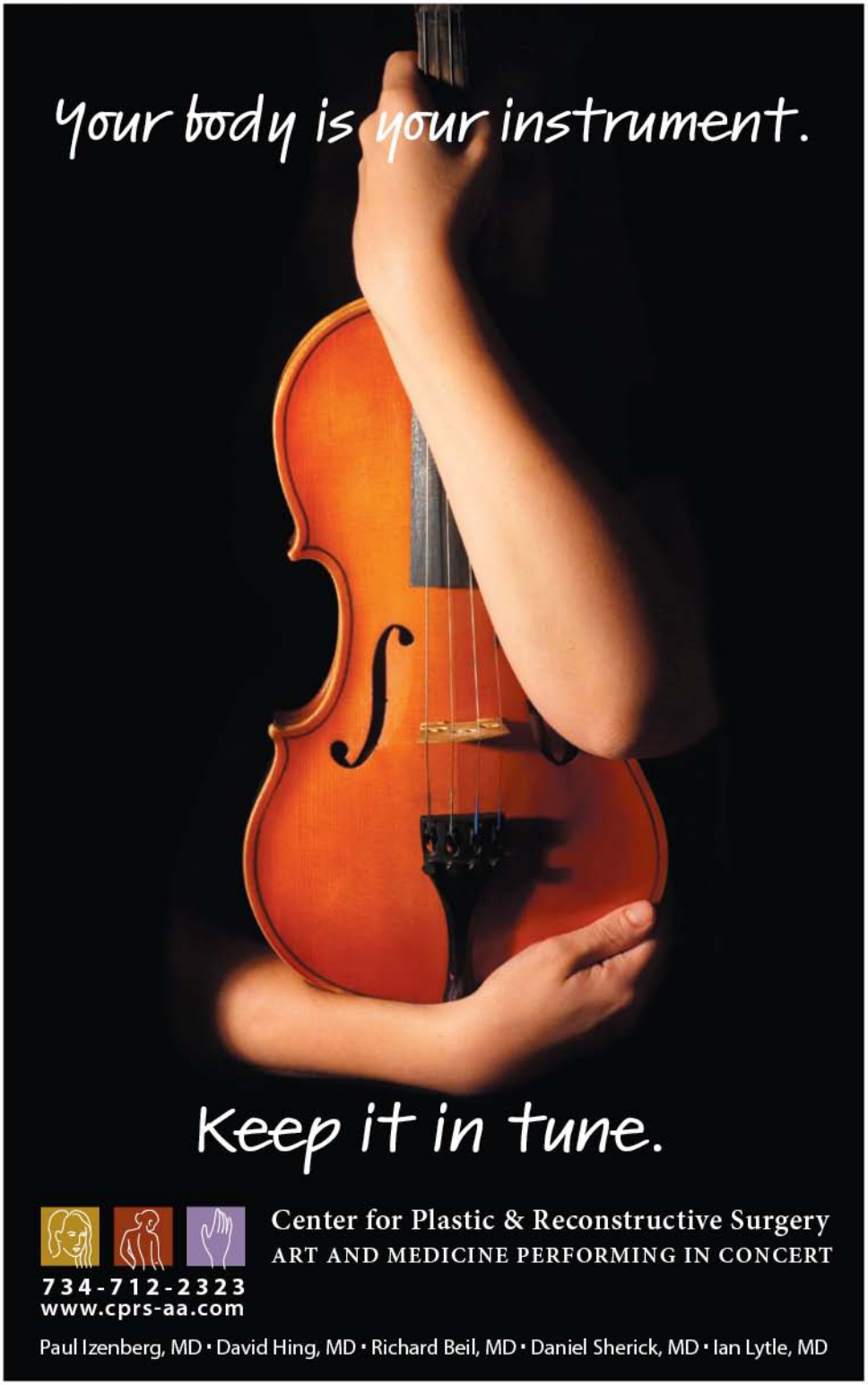
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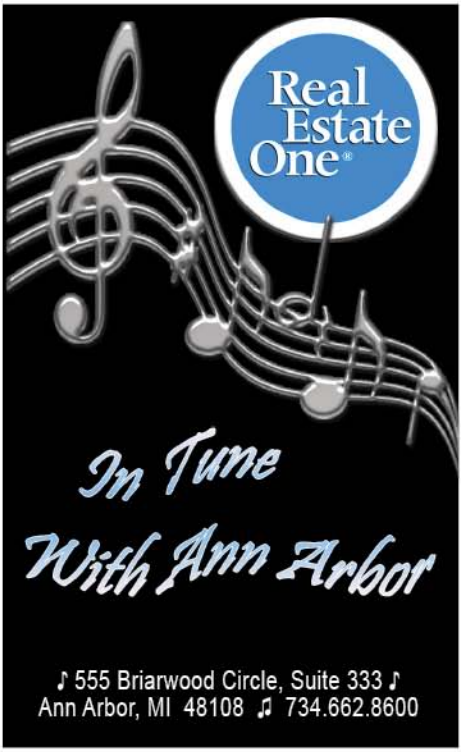

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We believe in the energy that comes with being present. Therefore, we want to ensure that you have all of the information you need to fully enjoy your experience. Look through this section to learn more about tickets, policies, accessibility, and opportunities to become more involved with UMS. We are committed to your enjoyment.

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www.ums.org

IN PERSON

UMS Ticket Office
Michigan League
911 North University Avenue
Mon–Fri: 9am–5pm
Sat: 10am–1pm

Venue ticket offices open 90 minutes before each performance for in-person sales only.

BY PHONE

734.764.2538
(Outside the 734 area code, call toll-free 800.221.1229)

BY MAIL

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

TICKET DONATIONS/UNUSED TICKETS

If you are unable to use your tickets, please return them to us on or before the performance date (accepted until the published performance time). A receipt will be issued by mail for tax purposes. Please consult your tax advisor. Ticket returns count towards UMS giving levels.

ACCESSIBILITY

All UMS venues are accessible for persons with disabilities. For information on access at specific UMS venues, call the Ticket Office at 734.764.2538. 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. For events with high sound volume, ask your usher for complimentary earplugs.

LOST AND FOUND

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

REFRESHMENTS

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and in the Michigan Theater. Refreshments are not allowed in seating areas.

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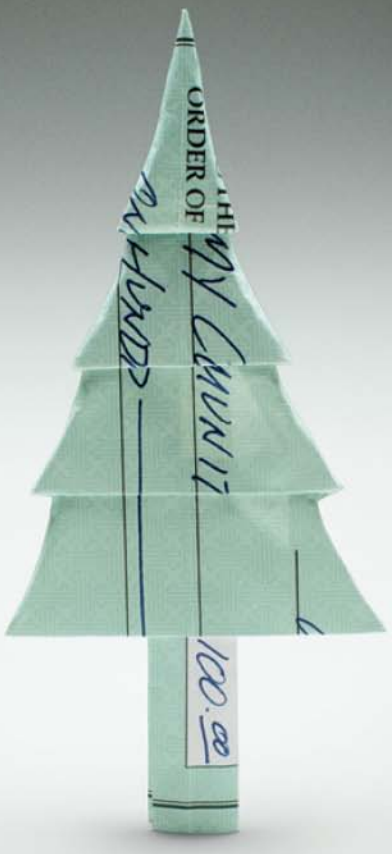

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PARKING

We know that parking in downtown Ann Arbor can be difficult and can sometimes take longer than expected. Please allow plenty of time to park. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Liberty Square structures for a minimal fee.

UMS donors at the Patron level and above ($1,000) receive 10 complimentary parking passes for use at the Thayer or Fletcher Street structures in Ann Arbor. Valet parking is available for all Hill Auditorium performances on the Choral Union Series for a fee ($20 per car). Cars may be dropped off in front of Hill Auditorium beginning one hour prior to the performance. UMS donors at the Virtuoso level ($10,000 annually) and above are invited to use the valet parking service at no charge.

FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT WWW.UMS.ORG/PARKING.

POLICIES.

SMOKE-FREE UNIVERSITY

As of July 1, 2011, the smoking of tobacco is not permitted on the grounds of the University of Michigan, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

TICKET EXCHANGES

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a $6 per ticket exchange fee up until 48 hours prior to the performance. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may send your torn tickets to us by mail, fax a photocopy of them to 734.647.1171, or email a scanned copy to umstix@umich.edu. Lost or misplaced tickets cannot be exchanged.

We will accept ticket exchanges within 48 hours of the performance for a $10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a donation.

CHILDREN/FAMILIES

Children of all ages are welcome to attend UMS Family Performances. Children under the age of three will not be admitted to regular, full-length UMS performances. All children must be able to sit quietly in their own seats throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. UMS has posted age recommendations for most performances at www.ums.org. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

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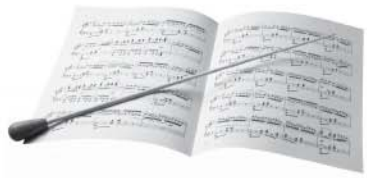

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GETTING INVOLVED.

For more detailed information on how to get involved with UMS, please visit www.ums.org/volunteer.

STUDENT WORK-STUDY/INTERNSHIP PROGRAM

Internships with UMS provide valuable experiences in all areas of arts management, including performing arts production, education, administration, ticket sales, programming, development, and marketing. For more information about available positions and how to apply, please visit www.ums.org/jobs.

UMS STUDENT COMMITTEE

The UMS Student Committee is an official U-M student organization dedicated to keeping the campus community connected to the performing arts. For more information on how to join, please email umsscboard@umich.edu.

USHERING

Usher orientation sessions are held twice annually for new and returning ushers. You must attend an orientation to be eligible for ushering. Information about upcoming sessions is available at www.ums.org/ushers as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or fohums@umich.edu.

UMS CHORAL UNION

Open to singers of all ages, the 170-voice UMS Choral Union performs choral music of every genre in presentations throughout the region. Participation in the UMS Choral Union is open to all by audition. Auditions are held in the spring and the fall of each year. To learn more, please contact Kathy Operhall at kio@umich.edu or 734.763.8997.

UMS ADVISORY COMMITTEE

If you are passionate about arts advocacy, are looking for ways to spend time volunteering, and have a desire to connect with our organization on a deeper level, the UMS Advisory Committee may be a great match for you. To learn more, please contact Cindy Straub at cstraub@umich.edu or 734.647.8009.

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