

UMS PROGRAM BOOK  
WINTER 2014



UNIVERSITY OF MICHIGAN | ANN ARBOR

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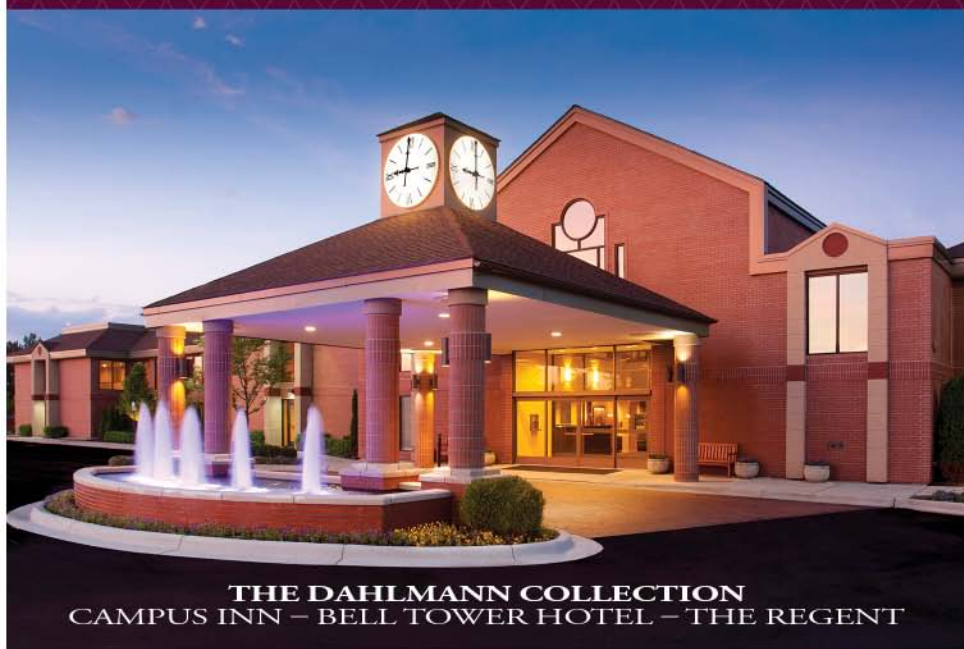
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# BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2014 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.





NEVER UNDERESTIMATE  
THE POWER OF MUSIC.

**Music and the Arts** are powerful tools in the healing process. That's why we created programs ranging from our Gifts of Art, which include bedside music and art galleries, to our harmonica class for pulmonary rehab patients. It's also why we support the University Musical Society. Because we value the arts and all they bring to our patients. That's the Michigan Difference. [UofMHealth.org](http://UofMHealth.org)



# WELCOME.



"UMS is a true jewel within the University of Michigan. Here, students, faculty, staff, alumni, and aspiring performers can see some of the most exceptional performing arts in the world. It is an integral piece of education and enrichment both in school and beyond. Thank you for being a part of this wonderful 135-year-old tradition."

*Mary Sue Coleman*

**MARY SUE COLEMAN**

*President, University of Michigan*



"UMS is about experiences. Experiences witnessing some of the world's most renowned performing artists offering daring and fresh performances. Experiences that have the ability to transform individuals, bringing more emotion, impact, and inspiration into their lives. We are glad to have you with us. Enjoy the experience."

*Ken Fischer*

**KENNETH C. FISCHER**

*UMS President*



"I am extremely honored to serve as Chair of the UMS Board of Directors. From this perspective, I see the vast extent of the impact that UMS has on our community, presenting world-class performances and offering amazing educational experiences. UMS serves as a catalyst, inspiring us to come together in a shared experience with each other and with the artists. We are delighted that you are here with us today."

*SGP*

**STEPHEN G. PALMS**

*Chair, UMS Board of Directors*

# SUPPORTING THE ARTS



As a long-time patron of the arts, Honigman is a proud partner of UMS. We wish to thank our colleagues for their leadership and support, including David N. Parsigian, member of the UMS Board of Directors and Treasurer, and Maurice S. Binkow, Carl W. Herstein and Leonard M. Niehoff, members of the UMS Senate.

For more information, please contact David Parsigian at 734.418.4250 or [DParsigian@honigman.com](mailto:DParsigian@honigman.com).

Honigman and its Ann Arbor lawyers are proud to support UMS.

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# CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

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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# VICTORS FOR UMS



## PLEASE JOIN US IN SUPPORTING UMS AS PART OF U-M'S VICTORS FOR MICHIGAN CAMPAIGN.

Although deeply integrated with the University of Michigan, UMS is an independent organization responsible for our own funding. **Independence** gives us the freedom to bring the most important international performing artists — established and emerging, traditional and contemporary — to the U-M campus. Ticket sales, however, cover less than 40% of the cost of presenting a season of world-class performances and educational programs that have a life-changing impact on our students and community.

Through the campaign, UMS will raise funds to:

- deliver **bold artistic leadership**
- create **engaged learning through the arts**
- provide **access and inclusiveness**

The world needs victors. And victors need creativity, passion, and the ability to think critically — all learned through the arts.

**Be a Victor for UMS. Be a Victor for the Arts. Be a Victor for Michigan.**

### MAXINE FRANKEL AND JAMES STANLEY

*Victors for UMS Campaign Co-Chairs*

For more information or to make a gift, please contact Margaret McKinley at 734.647.1177, or visit us online at [www.ums.org/support](http://www.ums.org/support).

#### GIFTS CAN BE MAILED TO:

UMS Development Office  
881 N. University Ave.  
Ann Arbor, MI 48109-1011





# WINTER 2014 SEASON CALENDAR.

JAN	7–12	<i>Bullet Catch</i>	MAR	14	Alfredo Rodriguez Trio and the Pedrito Martinez Group
	15–16	Colin Stetson		15	Israel Philharmonic Orchestra: Bruckner's Symphony No. 8 Zubin Mehta, music director
	17–18	Kronos Quartet		18	Elias Quartet
	26	Denis Matsuev, piano		20	Tara Erraught, mezzo-soprano
	30	Fred Hersch Trio	21	Asif Ali Khan Qawwali Music of Pakistan	
FEB	5	Ariel Quartet with Alisa Weilerstein, cello	25	Wendy Whelan: <i>Restless Creature</i>	
	6	Kremerata Baltica Gidon Kremer, violin	30	Jazz at Lincoln Center Orchestra with Wynton Marsalis Ford Honors Program	
	7	<i>One Night in Bamako</i> Bassekou Kouyaté & Ngoni Ba and Fatoumata Diawara			
	9	National Theatre Live: <i>Coriolanus</i>	APR	4	Brahms's German Requiem UMS Choral Union & Ann Arbor Symphony Orchestra Jerry Blackstone, conductor
	14	St. Lawrence String Quartet	10	Los Angeles Guitar Quartet	
	14–15	Compagnie Käfig	13	Akademie für Alte Musik Berlin	
	16	Joshua Bell, violin	23	National Theatre Live: <i>War Horse</i>	
19–22	Théâtre des Bouffes du Nord: <i>The Suit</i> Directed by Peter Brook	MAY	21	National Theatre Live: <i>King Lear</i>	
22	St. Petersburg Philharmonic Yuri Temirkanov, conductor Denis Kozhukhin, piano	JUN	15	Royal Shakespeare Company Live in HD: <i>Henry IV: Part i</i>	
		JUL	13	Royal Shakespeare Company Live in HD: <i>Henry IV: Part ii</i>	

TO LEARN MORE, SEE VIDEO PREVIEWS,  
GET IN-DEPTH PERFORMANCE DESCRIPTIONS,  
AND BUY TICKETS, VISIT [WWW.UMS.ORG](http://WWW.UMS.ORG).

Artists, programs, and dates are subject to change.  
Please visit [www.ums.org](http://www.ums.org) for an up-to-date season calendar.



# WHAT WILL YOU DISCOVER?

## 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, 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.

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

Photo: Jason Moran's Fats Waller Dance Party at Downtown Home & Garden in September 2013; photographer: Mark Gjukich.



VISIT [UMS.ORG/LEARN](http://UMS.ORG/LEARN)



UMS EDUCATIONAL &  
COMMUNITY ENGAGEMENT EVENTS



## UMS NIGHT SCHOOL: BODIES IN MOTION

Mondays, 7–8:30 pm

January 27–March 31, 2014 (except March 3)

U-M Alumni Center, 200 Fletcher Street, Ann Arbor

Can a body ask a question? Tell a joke? Create a contradiction? A dancer would answer “yes” to all of these questions. But what about you? What do you notice about how people move around you every day? Bodies are expressive, and we know things about one another based on observing bodies in motion. This series of UMS Night School events highlights how focusing on movement gives us ways to think about watching dance — and other performances. UMS Night School events are free and open to the public, no registration is required. Attend all nine events or pick and choose those you would like to attend. Hosted by Clare Croft, U-M assistant professor of dance.

January 27: Choreography of the Everyday

February 3: Dance: The Basics

February 10: Technique, Virtuosity, and Monsters

February 17: Theatrical Bodies

February 24: Body Experiments

March 10: Bodies Make Music

March 17: Dance on Camera

March 24: Making Ballet Personal

March 31: Wrap-Up and Graduation

*In collaboration with the U-M School of Music, Theatre & Dance.*

*Special dance initiatives in the 2013–2014 season are funded in part by Engaging Dance Audiences, a program administered by Dance/USA and made possible with lead funding from the Doris Duke Charitable Foundation.*

Photo: Compagnie Käfig's Agwa, photographer: Michel Cavalca.

# CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 135th 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 continue to strengthen our reputation for artistic distinction and innovation.

# 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 LEADERSHIP DONORS

The following individuals, corporations, and foundations have made gift commitments of \$50,000 or more for the 2013-2014 season. UMS is deeply grateful for these annual gifts.



### 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

**James G. Vella**

*President, Ford Motor Company Fund and Community Services*



Ford Motor Company Fund and Community Services

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



### EUGENE AND EMILY GRANT

"We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education."



### 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."



### WALLIS CHERNIACK KLEIN

"The arts are a vital part of one's education, encouraging one to appreciate complexity, to be creative, and to be inspired by excellence. Therefore, I established an endowment fund at UMS to guarantee that current and future generations of students are able to experience the arts."



### UNIVERSITY OF MICHIGAN

**Mary Sue Coleman**

*President, University of Michigan*



"The University of Michigan is proud to support UMS. Our partnership began 135 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

**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!"



### CANDIS AND HELMUT STERN

"UMS has enriched our lives for many years. In addition to benefiting us, it has enabled the University to recruit and retain talented faculty and students, making a valuable contribution to the quality of life in our community. We are delighted to have established an endowment fund to support a Chamber Arts performance at UMS each year to help preserve this treasure for future generations."

## 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 commitments to UMS between July 1, 2012, and November 1, 2013.*

### PRODUCER: \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



### DIRECTOR: \$100,000-\$499,999

Maxine and Stuart Frankel Foundation



Ford Motor Company Fund  
and Community Services



### SOLOIST: \$50,000-\$99,000

Anonymous



National  
Endowment  
for the Arts  
nea.gov

### MAESTRO: \$20,000-\$49,999

The Esperance Foundation

Charles H. Gershenson Trust

THE MOSAIC FOUNDATION (of R. & P. Heydon)

University of Michigan Office of the Vice President for Research

University of Michigan Office of the Senior Vice Provost for Academic Affairs





# JUST READ HER REVIEWS!

"I still can't believe how quickly she sold my house, as is, and over asking price! My experience with her exceeded all my expectations!" — Robin H.

"We have experienced the process of buying and selling homes 28 times over 43 years in 3 countries and Maryanne wins, hands down, as our favorite Realtor of all times!" — Chrissie and Tony C.

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## VIRTUOSO: \$10,000–\$19,000

Mohamad Issa/Issa Foundation  
The Seattle Foundation



## CONCERTMASTER: \$5,000–\$9,999



# PEOPLE.

*Those who work to bring you UMS performances each season*



Photo: Audience at Chris Thille's October 2013 performance at Rackham Auditorium; photographer: Mark Gjukich.

## 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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*Past Board Chair*

Clayton E. Wilhite  
*Chair, National Council*

Gail Ferguson Stout  
*Chair, Advisory Committee*

## 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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## UMS STAFF

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

### ADMINISTRATION & FINANCE

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*Director of Education & Community Engagement*

Shannon Fitzsimons  
*Campus Engagement Specialist*

Mary Roeder  
*Associate Manager of Community Engagement*

Omari Rush  
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*Production Director*

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*Artist Services Manager*

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*Chorus Manager*

Nancy Heaton  
*Chorus Librarian*

Jean Schneider  
*Accompanist*

Scott Van Ornum  
*Accompanist*

Donald Bryant  
*Conductor Emeritus*

## 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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Kathleen Charla  
Jacqueline Davis  
Marylene Delbourg-Delphis  
John and Betty Edman  
Janet Eilber

Barbara Fleischman  
Maxine Frankel  
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Charles Hamlen  
Katherine Hein  
David Heleniak  
Patti Kenner  
Elise Kirk  
Wallis Klein

Jerry and Dale Kolins  
Zarin Mehta  
James and Patty Read  
Herbert Ruben  
James and Nancy Stanley  
Russell Willis Taylor  
Bruce Tuchman  
Ann Wilhite

## 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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*Chair*

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Bruce Brownlee  
Robert Buckler  
Robert Casalou  
Richard L. DeVore

Nolan Finley  
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Michele Hodges  
Mary Kramer  
Maud Lyon  
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Vivian Pickard  
Ora Pescovitz

Sharon Rothwell  
Frederick E. Shell  
Michael B. Staebler  
James G. Vella  
Stephen G. Palms,  
*Ex-Officio*

## UMS STUDENTS

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

Maryam Ahmed  
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Anna Darnell  
Brandyn DeCecco  
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Haylie Stewart  
Rachel Stopchinski  
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Jocelyn Weberg  
Hannah Weiner  
George Xue



## GIVE LIKE A VICTOR.

Please join us in supporting the Victors for Michigan campaign: A University-wide effort designed to make our great university stronger than ever. The Alumni Association is asking for your help in generating support for the work we've already begun.

We will ask our alumni to support our most important campaign initiatives: **LEAD scholarships**, **club scholarships**, and **Camp Michigan**. We are also asking alumni to join **The 2017 Fund**, which celebrates the University's upcoming bicentennial. This fund provides supporters with a life membership and the opportunity to give to any of the three campaign initiatives.

Learn more about the 2017 Fund and our campaign initiatives at [www.GiveLikeaVictor.com](http://www.GiveLikeaVictor.com).

**JOIN US AND GIVE...BECAUSE AS VICTORS, IT'S WHAT WE DO.**



## UMS FACULTY INSIGHT GROUP

*As part of the UMS Mellon Initiative on Arts/Academic Integration, this group advises UMS staff on opportunities to integrate our programming more deeply and systematically into the academic life of the University of Michigan.*

Mark Clague  
Clare Croft  
Philip J. Deloria  
Gillian Eaton  
Linda Gregerson

Marjorie Horton  
Joel Howell  
Daniel Klionsky  
Lawrence La Fountain-  
Stokes

Lester Monts  
Melody Racine  
Sidonie Smith  
Emily Wilcox

## UMS TEACHER INSIGHT GROUP

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

Robin Bailey  
Jennifer Burton  
Jeff Gaynor  
Neha Shah

Cecelia Sharpe  
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.*

Gail Ferguson Stout  
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*Vice Chair*

Louise Taylor  
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We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the venue 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. Connect with the artist or ensemble. What they have to share is a very special gift that 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.

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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.

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

Programs with **larger print** are available. Ask an usher.

We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. Late seating is not guaranteed. If you arrive after a performance has begun, we will seat you if there is an appropriate late seating break in the program. 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.

**3 ARIEL QUARTET WITH ALISA WEILERSTEIN**

Wednesday, February 5, 7:30 pm  
Rackham Auditorium

**11 KREMERATA BALTICA**

Thursday, February 6, 7:30 pm  
Hill Auditorium

**25 ONE NIGHT IN BAMAKO  
FATOUMATA DIAWARA  
BASSEKOU KOUYATÉ AND NGONI BA**

Friday, February 7, 8:00 pm  
Michigan Theater

**29 ST. LAWRENCE STRING QUARTET**

Friday, February 14, 8:00 pm  
Rackham Auditorium

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.



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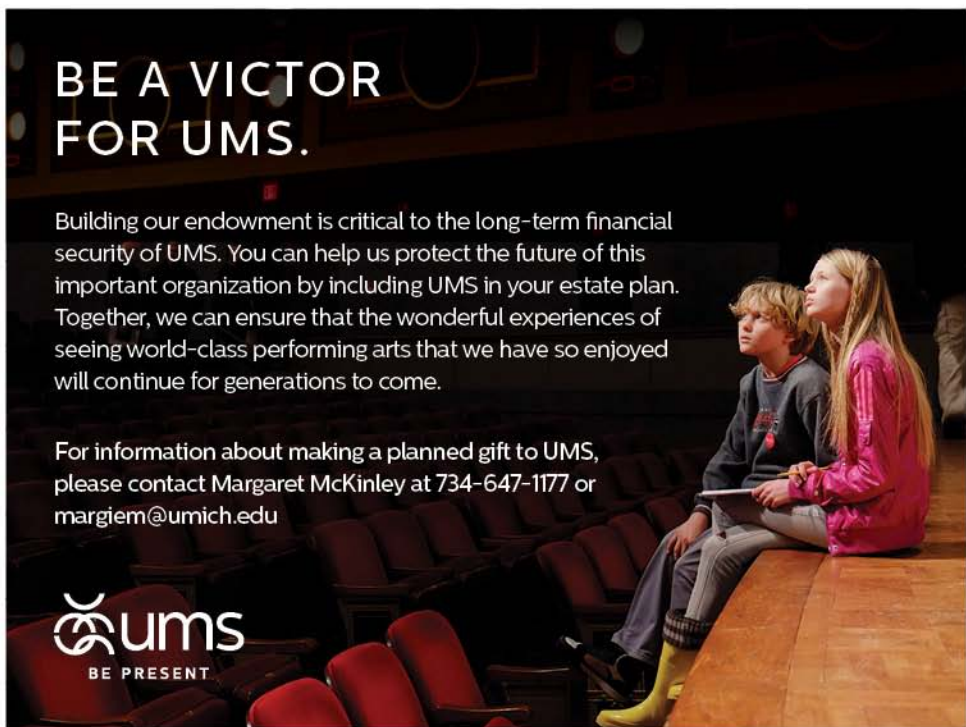
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UMS PRESENTS

# ARIEL QUARTET AND ALISA WEILERSTEIN

Gershon Gerchikov, *Violin*  
Alexandra Kazovsky, *Violin*  
Jan Grüning, *Viola*  
Amit Even-Tov, *Cello*

with

Alisa Weilerstein, *Cello*

Wednesday Evening, February 5, 2014 at 7:30  
Rackham Auditorium • Ann Arbor

46th Performance of the 135th Annual Season  
51st Annual Chamber Arts Series

Photo: Ariel Quartet.

## PROGRAM

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*Hugo Wolf*  
**Italian Serenade**

*Luigi Boccherini*  
**Quintet in E Major, Op. 11, No. 5**

Amoroso  
Allegro e con spirito  
Minuetto  
Rondeau  
  
Ms. Weilerstein, *Cello*

## INTERMISSION

*Franz Schubert*  
**Quintet in C Major, D. 956**

Allegro ma non troppo  
Adagio  
Scherzo: Presto — Trio: Andante sostenuto  
Allegretto  
  
Ms. Weilerstein, *Cello*

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This evening's performance is supported by Jerry and Gloria Abrams.

Media partnership provided by WGTE 91.3 FM and *Detroit Jewish News*.

The Ariel Quartet appears by arrangement with Melvin Kaplan, Inc., Burlington, VT.

Alisa Weilerstein appears by arrangement with Opus 3 Artists, New York, NY.

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## NOW THAT YOU'RE IN YOUR SEAT...

When four strings no longer seemed enough, Mozart, Beethoven, and Brahms augmented the quartet by a second viola. But Luigi Boccherini, a cellist, preferred a second cello, and Schubert, in his last great piece of chamber music, also opted for this darker, deeper sound. Hugo Wolf, the greatest Austrian composer of art song after Schubert, was often drawn to melancholy and even tragic moods; but in his popular *Italian Serenade*, he dreamed happy dreams about a country he never had a chance to visit in real life.

### Italian Serenade (1887)

Hugo Wolf

Born March 13, 1860 in Windischgraz, Austria  
(now Slovenj Gradec, Slovenia)

Died February 22, 1903 in Vienna

UMS premiere: *Florenzaley Quartet*, November 1927 at Hill Auditorium

#### SNAPSHOTS OF HISTORY...IN 1887:

- Verdi's *Otello* first performed
- Brahms composes his *Double Concerto*
- The Michelson-Morley experiment is performed in Cleveland, producing an empirical basis for the theory of relativity
- Vincent van Gogh begins to paint his *Sunflower* series
- Ilya Repin paints his portrait of Tolstoy

Hugo Wolf, the great master of the German art song, wrote only a few works of purely instrumental music during his tragically short life. Among these, the *Italian Serenade* for string quartet (later arranged for small orchestra) stands out both as the most brilliant and the best known. Wolf, steeped in the music of Richard Wagner and the German poetic tradition (from Johann Wolfgang Goethe to Eduard Mörike), was also strongly attracted to the Mediterranean region; witness his Italian and Spanish Songbooks. Like those song cycles, the *Serenade* seeks to capture the sunlit southern regions of Europe that Wolf himself never had a chance to visit.

The one-movement work is cast in a modified rondo form in which the contrast between the rondo theme and the two episodes is tempered by strong thematic connections. In his biography of Wolf,

Frank Walker gave a vivid description of the work, imagining a romantic story behind the music. The opening of the work clearly evokes the strumming of the guitars with which an enamored young man serenades his beloved. The expressive passage following the main theme represents the voice of the passionate lover. The cello recitative after the first return of the rondo theme is the man's thrice-repeated plea for the lady's heart, surrounded by the "mocking comments" of the other instruments. Another episode — in turn humorous and dance-like — ensues, before the final return of the rondo theme and a coda, which brings back "the twang and the drone of guitars."

Five years after completing the *Italian Serenade*, Wolf arranged it for small orchestra. At that point, he thought of expanding the work by composing additional movements, but these never progressed beyond preliminary sketches. So the *Serenade* remained what it was: a delightful single movement that shows the brightest side of this complex and tormented composer. (Having contracted syphilis as a young man, Wolf suffered a complete mental breakdown in 1897 and ended his days in an insane asylum six years later.) Romantic passion and a brooding, melancholy disposition always co-existed with an unbridled sense of humor in Wolf's music; in the *Italian Serenade* he gave the first two a day off and enjoyed the sunshine, dreaming happy dreams.

## Quintet in E Major, Op. 11, No. 5

(1771)

Luigi Boccherini

Born February 19, 1743 in Lucca, Italy

Died May 28, 1805 in Madrid, Spain

*Boccherini's Quintet in E Major, Op. 11, No. 5 has never been performed on a UMS concert*

### SNAPSHOTS OF HISTORY...IN 1771:

- An uprising in the Carolinas known as the War of Regulation, a precursor to the Revolutionary War
- The 15-year-old Mozart writes his pastoral opera *Ascanio in Alba*
- James Cook returns to England from his first voyage, having explored Australia and New Zealand
- The first edition of the Encyclopedia Britannica is completed
- Benjamin Franklin begins work on his autobiography

Eighteenth-century composer Jean-Baptiste Cartier once said, comparing two of his famous contemporaries: "If God wanted to talk to men, He would do so through Haydn's music, but if He wanted to listen to music, He would choose Boccherini." One of the great cellists of his time, Boccherini was also an extremely prolific composer, mostly of instrumental music. His work shows that all Classicism need not necessarily be Viennese. The Italian native concertized all over Europe, and for a decade, he lived in Berlin as chamber composer to Friedrich Wilhelm, the Prussian King who seems to have preferred his music to that of a certain uninvited visitor from Vienna named Mozart. Yet despite his long stint in Germany, Boccherini is mostly associated with Spain, where he resided from 1769 to the early 1780s and again from 1797 to his death.

One of Boccherini's favorite genres was the string quintet with two cellos, of which the present work stands out because its third movement was popularized in France in the second half of the 19th century, eventually becoming universally known in countless

transcriptions and arrangements as Boccherini's "Celebrated Minuet." It is rarely heard, however, in its original scoring and context as part of a multi-movement work. Certainly the entire quartet, not only its minuet, deserves to be "celebrated." It is interesting that Boccherini opened with a slow movement and placed the "Allegro" second, holding on to a vestige of the old *sonata da chiesa* (church sonata) tradition with its slow-fast-slow-fast layout.

## Quintet in C Major, D. 956 (1828)

Franz Schubert

Born January 31, 1797 in Himmelfortgrund

(now part of Vienna)

Died November 19, 1828 in Vienna

*UMS premiere: Cleveland Quartet and Norman Fischer (UMS President Ken Fischer's brother), April 1992 at Rackham Auditorium*

### SNAPSHOTS OF HISTORY...IN 1828:

- Andrew Jackson is elected President of the US
- Hungarian inventor Anyos Jedlik creates the first electric motor
- Sir Walter Scott publishes *The Fair Maid of Perth*
- Noah Webster publishes the first edition of *An American Dictionary of the English Language*
- Construction begins on the Carrollton Viaduct in Baltimore, the world's oldest railroad bridge still in use

Did the 31-year-old Schubert know in the summer of 1828 that his time was running out? With his health seriously compromised — it is no secret that he was suffering from syphilis — he composed at a feverish speed, producing a body of work in the months before his death on November 19 that is unmatched even in terms of sheer quantity. The last three piano sonatas, the monumental *Mass No. 6 in E-flat Major*, and the 14 songs later published as *Schwanengesang* ("Swan Song") were all written during this period. What is more, each of these works is a masterpiece of the very first order,

richer in both form and expression than anything Schubert had ever written.

The *Quintet in C Major*, perhaps the crowning achievement of Schubert's last year, is a composition like no other in the literature. The vastness of its concept, the extraordinary rhythmic drive, and lyrical intensity place this work in a class all by itself. By adding a second cello to the string quartet (and not a second viola as Mozart had done), Schubert gave extra weight to the bass register, increasing the resonance and creating an almost orchestral sound in the most powerful passages. (As we have seen, Boccherini had written many quintets with two cellos before Schubert; but in fact, Schubert has little in common with Boccherini in either form, sound, or the handling of the instruments.)

The wonders of the Schubert quintet begin right at the outset, with an opening that gathers its momentum gradually, rising by almost imperceptible degrees from the somewhat hesitant first measures to the great explosion that soon follows. The second theme, with its unspeakably sweet parallel thirds, is another wonder, as are the successive waves of rising and subsiding tension in the central portion of the movement.

And what is one to say about the serenely floating opening melody of the slow movement, with its *pizzicato* (plucked) accompaniment, a single and

seemingly endless melodic line that projects a beguiling image of peace and harmony (though not without a tinge of sadness)? A great surprise awaits, however, in the form of a passionately dramatic middle section, whose key, rather unusually, is a half-step above the movement's initial key (f minor as opposed to E Major). When the opening melody returns, the first violin adds some exquisite melodic filigree that enhances the excruciating beauty of the melody even more.

The third movement is a greatly expanded "Scherzo" with dance elements and highly innovative harmonies. As before, contrast is maximized in the middle section, an almost independent slow movement that strikes a tragic tone in a distant key (once more emphasizing the half-step above the main key, D-flat against C).

Contrast and ambiguity continue in the finale which is ostensibly a cheerful rondo; yet it begins in the dark key of c minor which keeps intruding throughout the movement. At the end of a spirited coda, when one would think that all the tensions have finally been resolved, the dramatic juxtaposition of D-flat against C returns to conclude the quintet in a truly startling manner.

*Program notes by Peter Laki.*

## ARTISTS

Characterized by its youth, brilliant playing, and soulful interpretations, the **ARIEL QUARTET** has quickly earned a glowing international reputation. In October 2013 the Quartet was awarded the prestigious Cleveland Quartet Award, and in January 2012 the Quartet was named quartet-in-residence at the University of Cincinnati's College-Conservatory of Music, a remarkable accomplishment for such a young ensemble and a testament to the Ariel's skill and dedication to their craft.

Formed in Israel, the Quartet moved to the US in 2004 to continue its professional studies. The resident ensemble in the New England Conservatory's prestigious Professional String Quartet Training Program through their graduation in 2010, the Ariel has won a number of international prizes, including the Grand Prize at the 2006 Fischhoff National Chamber Music Competition. After they won the Székely Prize for their performance of Bartók, as well as the overall Third Prize at the Banff International String Quartet Competition in 2007, the *American Record Guide* described the Ariel Quartet as "a consummate ensemble gifted with utter musicality and remarkable interpretive power" and called their performance of Beethoven's *Op. 132* "the pinnacle of the competition."

Highlights of the 2013-14 season include two record-setting performances of the complete Beethoven cycle, performed – for the first time ever – before all the members of a quartet turn 30 years old; a series of performances with the superstar cellist Alisa Weilerstein; a performance at New York's 92nd Street Y; a collaborative concert with the brilliant pianist Orion Weiss; and three residencies for the Perlman Music Program. The

Quartet continues to astonish with its performances of complete works by memory and has remained committed to performing extensively in Israel.

In addition to performing the traditional quartet repertoire, the Ariel Quartet regularly collaborates with many musicians and composers, including pianists Menahem Pressler and Roman Rabinovich; the American and Jerusalem String Quartets; violist Roger Tapping; and cellist Paul Katz. Additionally, the Quartet was quartet-in-residence in the Steans Music Institute at the Ravinia Festival for two consecutive years.

Taught by Paul Katz, Donald Weilerstein, Miriam Fried, Kim Kashkashian, and Martha Strongin Katz, among others, the Quartet has received extensive scholarship support for the members' studies in the US from the America-Israel Cultural Foundation, Dov and Rachel Gottesman, and the Legacy Heritage Fund. Most recently, they were awarded a substantial grant from The A. N. and Pearl G. Barnett Family Foundation. For more information, please visit [www.arielquartet.com](http://www.arielquartet.com) or visit the Quartet's Facebook page.

American cellist **ALISA WEILERSTEIN** has attracted widespread attention worldwide for playing that combines a natural virtuosic command and technical precision with impassioned musicianship. In September 2011 she was named a MacArthur Foundation Fellow and in 2010 she became an exclusive recording artist for Decca Classics, the first cellist to be signed by the prestigious label in over 30 years. Ms. Weilerstein's debut album with Decca, released in the US in November 2012, features performances



of the Elgar *Cello Concerto in e minor* and the Elliott Carter *Cello Concerto* with conductor Daniel Barenboim and the Staatskapelle Berlin. Her next album, released in January 2014, features the Dvořák *Cello Concerto* recorded with Jiří Bělohlávek and the Czech Philharmonic.

Ms. Weilerstein has appeared with all of the major orchestras and with renowned conductors throughout the US and Europe. Her 2013–14 season includes engagements with the Boston, Cincinnati, Dallas, Houston, San Francisco, and Toronto symphonies and the Chicago, Israel, and Los Angeles philharmonics. She will return to London to perform with Kirill Karabits and the Bournemouth Symphony Orchestra, and to the Concertgebouw in Amsterdam to perform with James Gaffigan and the Netherlands

Radio Philharmonic Orchestra. She will also give a recital at London's Wigmore Hall in December as part of a European tour with pianist Inon Barnatan.

Born in 1982, Ms. Weilerstein made her Cleveland Orchestra debut at age 13, playing the Tchaikovsky "Rococo" Variations. She made her Carnegie Hall debut with the New York Youth Symphony in March 1997. Ms. Weilerstein is a graduate of the Young Artist Program at the Cleveland Institute of Music, where she studied with Richard Weiss. In May 2004, she graduated from Columbia University in New York with a degree in Russian history. In November 2008 Ms. Weilerstein became a Celebrity Advocate for the Juvenile Diabetes Research Foundation.



UMS ARCHIVES

This evening's performance marks the **Ariel Quartet's** UMS debut. **Alisa Weilerstein** makes her second performance under UMS auspices this evening, following her UMS debut in October 2009 in a recital with Inon Barnatan at Hill Auditorium.



## RENEGADE VENTURES FUND

MANY THANKS TO THE INDIVIDUALS, CORPORATIONS, AND FOUNDATIONS WHO HAVE CONTRIBUTED GENEROUSLY TO THE RENEGADE VENTURES FUND, A MULTI-YEAR CHALLENGE GRANT CREATED TO SUPPORT UNIQUE, CREATIVE, AND TRANSFORMATIVE PERFORMING ARTS EXPERIENCES WITHIN THE UMS SEASON:

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UMS PRESENTS

# KREMERATA BALTICA

Gidon Kremer, *Artistic Leader and Violin*  
Alexei Mochalov, *Bass*

Thursday Evening, February 6, 2014 at 7:30  
Hill Auditorium • Ann Arbor

**47th Performance of the 135th Annual Season**  
**135th Annual Choral Union Series**

Photo: Kremerata Baltica; photographer: Christian Lutz.

## PROGRAM

Mieczysław Weinberg

### Concertino for Violin and Strings, Op. 42

Allegretto cantabile

Cadenza: Lento — Adagio

Allegro moderato poco rubato

Mr. Kremer, *Violin*

Weinberg

### Symphony No. 10 in a minor, Op. 98

Concerto grosso

Pastoral —

Canzone —

Burlesque —

Inversion

*Movements 2-5 are performed attacca (without pause).*

## INTERMISSION

Arvo Pärt

### Cantus in Memory of Benjamin Britten

This 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.

Additional support for this evening's performance provided by Penny and Ken Fischer.

Media partnership provided by WGTE 91.3 FM.

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



*Benjamin Britten*

## Variations on a Theme of Frank Bridge, Op. 10

Introduction and Theme. Variation

Adagio

March

Romance

Aria Italiana

Bourrée classique

Wiener Waltzer

Moto perpetuo

Funeral March

Chant

Fugue and Finale

*Dmitri Shostakovich,*

*Arr. Andrei Pushkarev*

## Anti-formalist Rayok

Mr. Mochalov, *Bass*



*Following this evening's concert, please feel free to remain in your seats and join us for a post-performance Q&A with musicians from this evening's performance.*

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

Special thanks to Garrett Schumann for his support of and participation in events surrounding this evening's concert.

Kremerata Baltica may be heard on ECM Records.

Kremerata Baltica appears by arrangement with Opus 3 Artists, New York, NY.

## NOW THAT YOU'RE IN YOUR SEAT...

The Kremerata's program suggests an intriguing associative chain: Pärt composed a piece in Britten's memory, Britten and Shostakovich became friends late in life, Shostakovich and Weinberg were close friends for many years. Since three of those four composers lived all or part of their lives under the Soviet regime, this program will also make us think about how one can preserve one's own artistic and human integrity in the face of tyranny.

### Concertino for Violin and Strings, Op. 42 (1948)

Mieczysław Weinberg

Born December 8, 1919 in Warsaw, Poland

Died February 26, 1996 in Moscow, Russia

Weinberg's Concertino for Violin and Strings, Op. 42 has never been performed on a UMS concert

#### SNAPSHOTS OF HISTORY...IN 1948:

- Norman Mailer publishes *The Naked and the Dead*
- The State of Israel declares its independence
- Olivier Messiaen completes his *Turangalila-Symphonie*
- Dmitri Shostakovich writes his *Violin Concerto No. 1*
- Andrew Wyeth paints *Christina's World*

Much of Mieczysław Weinberg's enormous compositional output is still to be discovered, 18 years after the composer's death. The belated stage premiere of his deeply moving 1968 opera *The Passenger* at the Bregenz Festival (2010) and then at the English National Opera (2011) seem to have sparked a renaissance of Weinberg's music, more and more of which is now available on CD. The Polish-born composer, who fled the Nazis to Soviet Russia, had to experience two totalitarian dictatorships first-hand, yet, according to those who knew him, he never lost his optimism and positive outlook on life, presumably because of his strong spiritual beliefs. (He reportedly converted from Judaism to Orthodox Christianity shortly before his death.)

Weinberg, who was also a brilliant pianist, was for many years a close

friend (and piano-duo partner) of Dmitri Shostakovich, his senior by 12 years. He used to say that meeting Shostakovich gave him new life as a composer, but the influence seemed to be mutual. (Shostakovich's *String Quartet No. 10* of 1964, dedicated to Weinberg, used a theme from one of the latter's works.) For years, the two were in a friendly competition about who could finish more string quartets: in the end, Weinberg won by two points, completing 17 quartets to his friend's 15.

The *Concertino for Violin and Strings* was written during the fateful year 1948. On January 13, Weinberg's father-in-law, the great Yiddish actor Solomon Mikhoels, was assassinated by Stalin's secret police. Soon afterwards, the Soviet Communist Party issued a resolution in which, among others, Shostakovich, Prokofiev, and Khachaturian were denounced as "formalists" and enemies of the people. (They didn't bother to denounce the 29-year-old Weinberg, they just ignored him.) In the sunny, serenade-like Concertino, there is absolutely no trace of these tragic events; it is as though the composer had gone out of his way to look calm and equanimous. A charming and lyrical work in the usual three movements, it shows the young composer in full command of his craft. After the serene opening, the second movement begins with a pensive cadenza for unaccompanied violin, which develops

into a beautiful romantic melody. The last movement – a *valse triste* of sorts – contain the only moment in the piece where the solo violin has a longer rest as the rumbling lower strings begin a *fugato* in fast-moving 16th-notes, out of which the composer fashioned a brilliant coda for the re-entering soloist.

## Symphony No. 10 in a minor, Op. 98 (1968)

Weinberg

Weinberg's Symphony No. 10 in a minor, Op. 98 has never been performed on a UMS concert

### SNAPSHOTS OF HISTORY...IN 1968:

- My Lai massacre during the Vietnam War
- Martin Luther King, Jr. and Robert F. Kennedy are assassinated
- Stanley Kubrick releases *2001: A Space Odyssey*
- Luciano Berio composes *Sinfonia*
- Major student protests in France

*If Barshai's orchestra makes a guest appearance in Leningrad, playing Weinberg's Tenth Symphony and Boris Tchaikovsky's Sinfonietta, you really have to hear them. They are two outstanding works. In general, you ought to watch out for both of these composers.*

—Dmitri Shostakovich to Isaak Glikman, February 1, 1969

Shostakovich's words of praise were well deserved. Without a doubt, the 10th of Weinberg's 20 symphonies is an extremely powerful artistic statement. Written immediately after the opera *The Passenger* which has recently created a major international sensation, the symphony displays the composer's uncanny ability to infuse very simple, almost trivial musical material with great emotional urgency and intensity.

The symphony is in five movements, of which the last four are played without pause. In the opening "Concerto grosso," a "concertino" consisting of violin, viola, cello, and double bass is contrasted with the full string orchestra. It is a vibrant and dynamic movement, in which massive chord progressions (reminiscent of a wildly distorted Tchaikovsky *Serenade for Strings*) alternate with virtuoso solo passages and exciting orchestral climaxes.

The second movement is a "Pastorale" that seems to evoke a frozen landscape. The solo instruments that formed a concertino in the first movement are featured individually here (as well as in the subsequent movements), starting with a tense violin solo over the suspenseful tremolos of the orchestral strings. The other soloists soon join in with more dramatic soliloquies and dialogs, eventually fading into silence and giving way to a "Canzone" with a sinuous melody accompanied by *pizzicato* (plucked) strings. The contrast between *legato* melodies (with notes strongly connected) and *pizzicato* notes, separated from one another, dominates the entire movement. This section ends with a great emotional buildup, leading directly into the fourth-movement "Burlesque," a grotesque dance introduced by the double bass and juxtaposing ponderous episodes with diabolical waltz strains, eerie passages with *col legno* sounds (played with the wood of the bow) and harmonics. A wild contrapuntal section and more frenzied solos follow, before the massive chords from the first movement return for a grandiose but very unsettling conclusion.

## Cantus in Memory of Benjamin Britten (1977)

Arvo Pärt

Born September 11, 1935 in Paide, Estonia

Pärt's *Cantus in Memory of Benjamin Britten* has never been performed on a UMS concert

### SNAPSHOTS OF HISTORY... IN 1977:

- Jimmy Carter is sworn in as President of the US
- The Pompidou Center opens its doors in Paris
- Woody Allen releases his film *Annie Hall*
- George Crumb's *Star Child* is performed by the New York Philharmonic
- The first Apple II home computers go on sale

It has always been difficult enough for a composer living anywhere to go against the grain and write music that breaks openly with received tradition. But it was doubly difficult to do so in the former Soviet Union, where artistic dissent was more often than not perceived as political dissidence. And it was probably 10 times more difficult for a composer such as Arvo Pärt, who – in addition to his unconventional writing – was known as a committed Russian Orthodox when all forms of religion were strongly discouraged. In his early works, Pärt employed techniques of serialism, highly controversial at the time, only to turn away from them just as serialism was becoming more widely accepted. Pärt has always followed his own path, which led him to the discovery of an intensely personal voice in the early 1970s.

Pärt himself has referred to the style of his works written since the 1970s as the “tintinnabuli” style, from the Latin word for bells. The term implies not only the frequent use of bells and bell-like sonorities, but also the preponderance of consonant sounds, employed in a way not unlike chimes playing the natural intervals of octave, fifth, and third. This return to euphony has been interpreted as a concession and a renunciation of

modernist aesthetics; it is nevertheless “modern” in the sense of creating a sound world that has not existed before. Unlike consonances in classical music, those found in Pärt’s works do not form typical harmonic progressions and rarely modulate; they remain what they are, bell-like sounds in the service of an artistic message whose spiritual nature is impossible to miss.

Singer and conductor Paul Hillier, a long-time champion of Pärt’s music, used the expression “magister ludi” (“The Master of the Game”) in the title of one of his articles on the composer. The reference is to the famous novel by Hermann Hesse, also known as *The Glass Bead Game*, whose hero, like Pärt, uses a clearly articulated musical sign system to express spiritual meanings. Pärt’s work is always inspired by his strong religious faith, and emerges from a background of introspection and silence. Hillier has pointed out that the silence preceding and following music plays a similar role in Pärt’s music as does the awareness of death surrounding life in the religious person’s mind.

Like all of Pärt’s “tintinnabuli” music, *Cantus in Memory of Benjamin Britten* is characterized by a great sense of inner peace, a strong meditative quality, and a remarkable structural clarity and simplicity. *Cantus* consists solely of “white” notes (pianistically speaking), and its musical material is limited to descending scales, with a regular alternation of longer and shorter note values. Pärt, however, avoids banality by subjecting his material to two fascinating procedures at once. First, he makes his descending scale segments longer and longer (A-G, A-G-F, A-G-F-E, etc., up to almost four octaves in the first violins). Second, he resorts to a technique known from medieval music as “mensuration

canon”: the first violins’ scales move relatively fast, the second violins proceed twice as slowly, and the violas twice as slowly as the second violins. The cellos and basses each halve the speed even further, resulting in the rhythmic proportion 1:2:4:8:16.

Throughout the whole piece, there is an overall crescendo in all voices from *ppp* to *fff*. The bell, tuned to ‘A’ above middle ‘C,’ adds to the aura of mystery by intervening at irregular intervals, first increasing and then decreasing in volume.

It may come as a surprise that Pärt should have chosen to commemorate the death of Britten, given what (at least at first sight) seems like an enormous stylistic distance separating the two composers. But it turns out that Britten’s music held a profound meaning for Pärt, who commented:

In the past years we have had to mourn many losses in the world of music. Why did the date of Benjamin Britten’s death – December 4, 1976 – touch such a chord in me? ...I had just discovered Britten for myself. Just before his death I began to appreciate the unusual purity of his music. I had had the impression of the same kind of purity in the ballads of Guillaume de Machaut...I had wanted to meet Britten personally – and now it would not come to that.

Pärt praised the “purity” of Britten’s music, a quality he also perceived in Machaut and matched admirably in his own *Cantus*. These hidden currents connecting composers who seem so different on the surface are among the most fascinating discoveries we can make in the course of our listening adventures.

## Variations on a Theme of Frank Bridge, Op. 10 (1937)

Benjamin Britten

Born November 22, 1913 in Lowestoft, Suffolk, England

Died December 4, 1976 in Aldeburgh

*UMS premiere: Yehudi Menuhin and the Bath Festival Orchestra, July 1967 at a short-lived UMS summer festival on the grounds of the Henry and Clara Ford Fair Lane estate*

### SNAPSHOTS OF HISTORY...IN 1937:

- Much of the town of Guernica is destroyed by the Luftwaffe during the Spanish Civil War; Picasso paints his iconic painting to commemorate the tragedy
- Orff’s *Carmina Burana* is first performed
- Amelia Earhart disappears in flight
- Walt Disney’s *Snow White and the Seven Dwarfs* is released
- John Steinbeck publishes *Of Mice and Men*

It was the present work, performed at the Salzburg Festival in August 1937, that first brought Benjamin Britten to the attention of the international music world. In this colorful score for string orchestra, the 24-year-old Britten paid tribute to his composition teacher Frank Bridge (1879–1941), who had turned him from a brilliant child prodigy into a seasoned professional. Bridge was a successful composer in his own time, although his fame has certainly been eclipsed by his famous pupil – the only one he ever taught. Around the time Britten was studying with him, Bridge was working in an advanced harmonic idiom that showed the influence of the Second Viennese School – a rather unusual phenomenon in England at the time. Yet the young Britten chose an early work by his teacher for his set of variations – a melody from *Three Idylls for String Quartet*, written in 1906, seven years before Britten’s birth. At the time, Bridge was still writing in a late Romantic, “Edwardian” style that had something in common with Elgar.

The young Britten's musical orientation couldn't have been more different. Yet he must have remembered Elgar's *Enigma Variations*, where the individual movements offered musical portraits of the composer's friends. For Britten, each variation represented a different facet of a single person's portrait. His model throughout the work was his teacher, and in the different variations he wanted to capture, in turn, Bridge's "integrity...energy...charm...wit...gaiety," as he noted in the sketches. In the process, he moved rather far afield from the stylistic world of the original theme. Britten prefaced the "Idyll" (a gentle melody in waltz rhythm) by an agitated introduction. Of the 11 variations that follow, the first – a hesitant "Adagio" – gives an inkling of what Britten's mature style would be like: the constant interruptions of the melodic line anticipate a much later set of variations (*Lachrymae* for viola and piano, 1950). Each subsequent variation in the string-orchestra piece contrasts strongly with its neighbors. First we hear a grotesquely chromatic march, then, in turn, a "Romance" whose sentimental effusiveness borders on parody; an "Aria Italiana" with playful allusions to the world of opera; a "Bourrée classique" with Baroque rhythms and modern harmonies; a "Wiener Walzer" that, surprisingly, is never quite allowed to get off the ground; a dashing "Moto perpetuo"; a "Funeral March" or, rather, lament where the idyll almost turns into tragedy; and a "Chant" that juxtaposes the choral recitation of Russian church polyphony with some eerie string harmonics. Finally, the melody is turned into a fugue theme; it assumes a complex form and is developed rather extensively. The concluding section features instead an "endless" string melody against a rhythmically active background

that, after a lengthy transition, leads into the work's dignified ending.

## Anti-formalist Rayok

(Completion Date Unknown)

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg, Russia

Died August 9, 1975 in Moscow

Arranged by Andrei Pushkarev

Born 1974 in Kiev, Ukraine

*Shostakovich's Anti-formalist Rayok has never been performed on a UMS concert*

### SNAPSHOTS OF HISTORY ...

- 1948: The Soviet Communist Party condemns composers Shostakovich, Prokofiev, and Khachaturian, as well as poet Akhmatova and writer Zoshchenko, as "formalists"
- 1953: Death of Stalin
- 1956: In a secret speech at the 20th Congress of the Soviet Communist Party, Nikita Khrushchev denounces Stalin's "personality cult"; Anna Akhmatova begins to publish her poetry again, after a ban of several years
- 1957: The Soviet Union launches Sputnik 1, the first artificial satellite orbiting the Earth
- 1960: Under intense pressure, Shostakovich joins the Soviet Communist Party

Shostakovich's *Anti-formalist Rayok* is, without a doubt, the most scathing political satire ever penned by a symphonic composer. It was written strictly for the drawer, where it was kept under lock and key until it emerged 14 years after the composer's death; the "Gallery" was finally revealed to the world in 1989, in a world premiere led by Mstislav Rostropovich at the Kennedy Center in Washington, DC.

The word *Rayok*, which Shostakovich used in the original title, literally means "little paradise" but it refers to the puppet shows that used to be popular at country fairs (as in Stravinsky's *Petrushka*). The story of Adam, Eve, and the serpent used to be a popular topic of these shows, hence the name. There is a remarkable satirical song by Mussorgsky entitled *Rayok* (often

rendered in English as *The Peepshow*), which, also a series of biting musical caricatures, served as a direct model for Shostakovich.

The idea of likening the meeting of the Union of Soviet Composers to a *rayok* immediately gives an idea of the wicked fun that is to follow. Here Shostakovich, behind closed doors and carefully drawn curtains, is getting back at the Communist Party apparatchiks who had brutally denounced him in 1948 as a "formalist" and an enemy of the people. The term "formalism," never clearly defined, could refer to Western musical influences or simply to anything the Party leaders didn't like. Being branded as a formalist – a fate Shostakovich had to share with Prokofiev, Khachaturian, and others – could be life-threatening, although in Shostakovich's case it "only" brought with it a temporary loss of his professorship and a ban on performances of his works. By the very next year, these sanctions were lifted; in fact, Shostakovich was forced to New York in 1949, to represent Soviet composers at an international conference). Yet it is likely that the composer never entirely lived down this brutal and deeply humiliating attack on his person and his art, and the wound didn't completely heal even after he was fully rehabilitated and new honors had been heaped upon him.

We don't know with absolute certainty when the *Rayok* was composed; the bulk of it was most likely written in 1957, although some of it may have been sketched in 1948 or soon after. Lev Lebedinsky, a close friend of the composer's at the time, claimed authorship of the text, in which three

Party dignitaries, Comrades Yedinityn, Dvoikin, and Troikin (the names translate as "Number One," "Number Two," and "Number Three" and seem to stand for, respectively, Stalin himself, his cultural henchman Andrei Zhdanov, and Zhdanov's successor Dmitri Shepilov) expound on the issue of formalism and the music that the country needs. Number One delivers his dry and pompous to the strain of *Suliko*, a song from Georgia that was the favorite of Stalin, a native of the Caucasian country. Musicologist Number Two is a sentimental aesthete with a very unfunny sense of humor to which the chorus provides a forced and strangely stilted laugh track. He intones (and imposes) another notorious Georgian melody, the *lezginka* dance which had ostensibly precipitated the 1948 crackdown when composer Vano Muradeli committed the crime of composing his own *lezginka* in his opera *The Great Friendship* instead of using the traditional melody. Comrade Number Three is an ignoramus who mispronounces the name of Rimsky-Korsakov, saying "Kórsákov" instead of "Kórsakov." Shostakovich had actually heard Shepilov make this egregious mistake at a meeting and was so incensed (and amused at the same time) that he featured it prominently in his piece. Number Three concludes his speech by calling for universal vigilance against the formalists, to which the chorus responds enthusiastically. The piece ends with a fast polka as everyone rejoices at the imminent destruction of the people's enemies.

*Program notes by Peter Laki.*



Scan to learn how Kremerata Baltica provides us with a rare window into the troubled world of art in Cold War Europe.

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## ARTISTS

In 1997, Austria's legendary Lockenhaus chamber music festival was witness to a small revolution, when the violinist Gidon Kremer presented a brand new orchestra: **KREMERATA BALTICA**, comprising 23 young players from Latvia, Lithuania, and Estonia, conquered the discerning audience, injecting new blood into the festival with their exuberance, energy, and joy in playing. Kremerata Baltica, an educational project with a long-term vision, was Kremer's 50th birthday present to himself: a way of passing on his wisdom to young colleagues from the Baltic states while making no compromises on artistic standards as he nurtured and inspired musical life in the region. The talented group of musicians developed in few years into one of the best international chamber orchestras in the world and has cemented its international reputation in major concert venues around the world.

In the last 15 years, Kremerata Baltica has played in more than 50 countries, performing in 600 cities, and given more than 1000 concerts in the world. It has released more than 20 CDs, won a Grammy Award in 2002, won the ECHO Prize in 2002, and the Praemium Imperiale Grant for Young Artists in 2009. The orchestra is supported by the governments of the three Baltic states from which all of the

orchestra's musicians originate: Latvia, Lithuania, and Estonia.

Among the celebrated soloists with whom Kremerata Baltica has played are soprano Jessye Norman; pianists Mikhail Pletnev, Yevgeny Kissin, and Oleg Maisenberg; violinists Thomas Zehetnair and Vadim Repin; and cellists Boris Pergamenshikov, Yo-Yo Ma, and Mischa Maisky. Conductors have included Sir Simon Rattle, Esa-Pekka Salonen, Christoph Eschenbach, Kent Nagano, Heinz Holliger, and Vladimir Ashkenazy. Each of these musicians have contributed to shaping the chamber orchestra. Essential to Kremerata Baltica's artistic personality is its creative approach to programming, which often looks beyond the mainstream and has given rise to numerous world premieres of works by composers such as Pärt, Kancheli, Vasks, Desyatnikov, and Raskatov.

The orchestra is prominently represented on a new ECM CD dedicated to Sofia Gubaidulina entitled *The Canticle of the Sun*, and on Nonesuch's box-set release of Gidon Kremer's complete Astor Piazzolla recordings, released in October 2013. Kremerata Baltica has its own festival in Sigula, Latvia and will celebrate the festival's 10th anniversary next summer as one of the core values of Latvian classical music life today. Kremerata Baltica's legal adviser is



LAWIN. For more information, please visit [www.kremerata-baltica.com](http://www.kremerata-baltica.com) or [www.facebook.com/kremeratabaltica](http://www.facebook.com/kremeratabaltica).

**O**f all the world's leading violinists, **GIDON KREMER** perhaps has the most unconventional career. Born in Riga, Latvia, he began studying at the age of four with his father and grandfather, who were both distinguished string players. At the age of seven, he entered Riga Music School. At 16 he was awarded the First Prize of the Latvian Republic and two years later he began his studies with David Oistrakh at the Moscow Conservatory. He went on to win prestigious awards including the 1967 Queen Elizabeth Competition and the First Prize in both the Paganini and Tchaikovsky International Competitions.

This success launched Gidon Kremer's distinguished career, in the course of which he has established a worldwide reputation as one of the most original and compelling artists of his generation. He has appeared on virtually every major concert stage with the most celebrated orchestras of Europe and America and has collaborated with today's foremost conductors. Mr. Kremer's repertoire is unusually extensive, encompassing all of the standard classical and romantic violin works, as well as music by 20th- and 21st- century masters such as Henze, Berg, and Stockhausen. He also championed the works of living Russian and Eastern European composers and has performed many important new compositions; several of them dedicated to him. He has become associated with such diverse composers as Alfred Schnittke, Arvo Pärt, Giya Kancheli, Sofia Gubaidulina, Valentin Silvestrov, Luigi Nono, Aribert Reimann, Peteris Vasks, John Adams, Victor Kissine, Michael

Nyman, Philip Glass, Leonid Desyatnikov, and Astor Piazzolla, bringing their music to audiences in a way that respects tradition yet remains contemporary.

An exceptionally prolific recording artist, Gidon Kremer has made more than 120 albums, many of which brought him prestigious international awards and prizes in recognition of his exceptional interpretative powers. Mr. Kremer actively collaborates with the ECM label, which released his last recording of all the Bach *Sonatas and Partitas*. The most recent releases are a piano trio album with Khatia Buniatishvili and Giedre Dirvanauskaite, and a CD set of Lockenhaus Live recordings celebrating 30 years of the unique festival, which Mr. Kremer relinquished in 2011.

Since founding the Kremerata Baltica in 1997, Mr. Kremer has been touring extensively with the orchestra, appearing at world's most prestigious festivals and concert halls. He has also recorded almost 25 CDs with the orchestra for Teldec, Nonesuch, DGG, and ECM. Mr. Kremer plays a Nicola Amati violin dated from 1641. He is also the author of four books, published in German and translated into many languages, which reflect his artistic pursuits.

**ALEXEI MOCHALOV** is a People's Artist of Russia and a principal soloist of the Moscow State Chamber Musical Theater under the direction of Boris Pokrovsky, where he has sung nearly all parts of the bass repertoire. Mr. Mochalov is a regular guest of Russian and international theaters and orchestras. He graduated from the Moscow State Conservatory where he studied with Professor G. Titz.

Mr. Mochalov has toured the largest cities of Europe, Southeast Asia, and Latin

America, where the press noted his talent as a wonderful combination of great singing and stage possibilities as an artful actor. After his Carnegie Hall debut, the *New York Times* stated, "Alexei Mochalov – a bass with a solid voice and good comic instincts."

Mr. Mochalov is the professor of Gnessins Russian Academy of Music and Musical College of Moscow Conservatory. He gives master classes in Russia, Brazil, and Japan and is a jury member of Russian competitions of musical theater. He has participated in many concerts and festivals including the charity concert

of World Economic Forum in Davos, the United Nations Organization in Geneva, in Yuri Bashmet's international musical festival in Tour (France), in Vladimir Spivakov's international music festival in Colmar (France), in the international festival dedicated to the 100th anniversary of Shostakovich in London, and Kremerata Baltica's international music festival in Latvia and Austria. Mr. Mochalov's recordings may be heard on Russian and Japanese labels. His 1997 CD *Shostakovich's Songs* was awarded with a Diapason d'Or from the French recording magazine *Diapason*.



UMS ARCHIVES

Tonight's concert marks **Kremerata Baltica's** second performance under UMS auspices, following its UMS debut in November 2004 at Hill Auditorium. **Gidon Kremer** makes his sixth appearance with UMS this evening. Mr. Kremer made his UMS debut in a performance of Schumann's *Violin Concerto in d minor* with the Philadelphia Orchestra under the baton of Riccardo Muti in a May Festival performance in April 1983 at Hill Auditorium. He most recently appeared with Kremerata Baltica in November 2004 at Hill Auditorium. UMS welcomes **Alexei Mochalov**, who makes his UMS debut as bass soloist this evening.

## KREMERATA BALTICA

Gidon Kremer, *Artistic Leader and Soloist*

### VIOLIN

Dzeraldas Bidva\*\*  
 Agata Daraskaite  
 Madara Jaugiete  
 Anna Maria Korczynska  
 Dainius Peseckas  
 Madara Peterson\*  
 Dainius Puodziukas\*  
 Marie-Helen Rannat  
 Lasma Taimina  
 Andrei Valigura\*  
 Simona Venslovaite  
 Sanita Zarina

### VIOLA

Ingars Girnis  
 Vidas Vekerotas  
 Santa Vizine\*  
 Zita Zemovica

### CELLO

Gunta Abele  
 Peteris Cirksis  
 Giedre Dirvanauskaite\*  
 Ruta Tamutyte

### DOUBLE BASS

Oskars Bokanovs  
 Kristaps Petersons

### PERCUSSION

Andrei Pushkarev

\*\* *Concertmaster*

\* *Group leaders*

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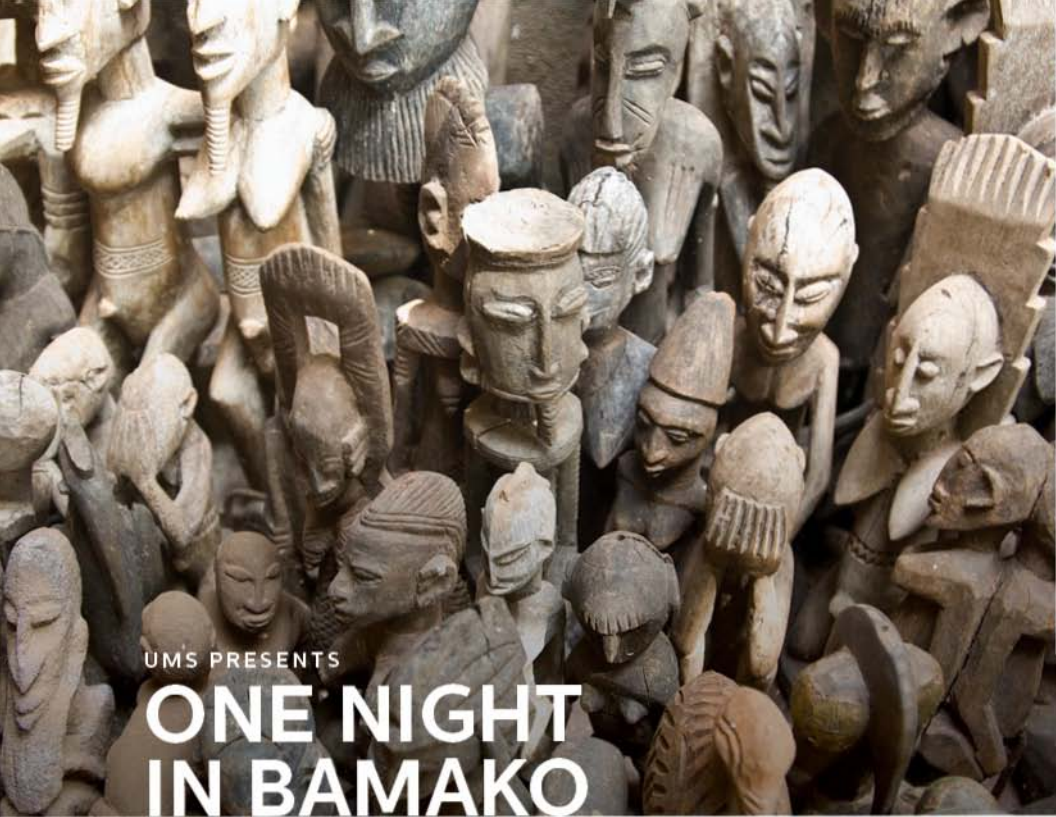


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UMS PRESENTS

# ONE NIGHT IN BAMAKO

**Fatoumata Diawara** *Lead Vocals and Guitar*

Ekoue Jean-Baptiste Gbadoe, *Drums*

Jean Alain Hohy, *Bass*

Gregory Emonet, *Guitar*

**Bassekou Kouyaté and Ngoni Ba**

Bassekou Kouyaté, *Lead Ngoni*

Aminata Sacko, *Lead Vocals*

Moctar Kouyaté, *Calebash*

Mahamadou Tounkara, *Percussion*

Abou Sissoko, *Medium Ngoni*

Moustafa Kouyaté, *Ngoni Ba*

Friday Evening, February 7, 2014 at 8:00

Michigan Theater • Ann Arbor

**48th Performance of the 135th Annual Season  
Global Music Series**

Photo: The artisanal market of Bamako; © Ocean/Corbis.

## PROGRAM

*This evening's program will be announced by the artists from the stage. There will be one intermission following Fatoumata Diawara's set.*

This evening's performance is sponsored by Comerica.

Additional support provided by Gary Boren.

Media partnership provided by WDET 101.9 FM, WEMU 89.1 FM, and Ann Arbor's 107one FM.

Bassekou Kouyaté & Ngoni Ba and Fatoumata Diawara appear by arrangement with FLI Artists.

## ARTISTS

Building on Mali's rich musical tradition, **FATOUMATA DIAWARA** presents a joyous mix of the vibrant and understated, combining songs about love, politics, and empowerment with arresting melodies soaring over intricate guitar and drum arrangements. Inspired by Wassoulou tradition, jazz, and blues, Ms. Diawara has created her own unique contemporary folk sound, with a distinctly African spin to the concept of the female singer-songwriter.

At the center of the music is Ms. Diawara's warm, affecting voice; spare, rhythmical guitar playing; and gorgeously melodic songs that draw powerfully on her own often troubled experience. Born in Côte d'Ivoire, raised in Mali, and now based in Paris, Ms. Diawara has had a life covering a whole gamut of contemporary African experience: fighting parental opposition to her artistic ambitions and the cultural prejudice faced by women throughout Africa, winning success as an actress in film and theater, before finding her feet in the medium she was always destined to make her own: music.

Damon Albarn, Toumani Diabaté, Herbie Hancock, and Led Zeppelin's John

Photo: Fatoumata Diawara; photographer: Youni Lenquette



Paul Jones are just a few of the major players who have fallen for Ms. Diawara's effortless musical charm, as her presence has lit up shows in Europe by Africa Express, AfroCubism, and Hancock's "Imagine" project. Yet her recording debut, released in North America on Nonesuch Records in 2012, is almost entirely her own work: self-composed and arranged, with her own backing vocals and percussion. It breathes with the natural warmth, confidence, and spontaneity that are the essence of Ms. Diawara herself.



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Music is a potent organizational tool that can be used as a rallying cry to action or as a soothing message bringing hope. Scan to learn about the role of music during the crisis in Mali.

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Photo: Bassekou Kouyaté and Ngoni Ba.



**BASSEKOU KOUYATÉ** is the greatest master of the *ngoni*, an ancient traditional lute found throughout West Africa. He has collaborated with many musicians in and outside of Mali: his US debut tour included 33 shows with Béla Fleck, and most recently, he has appeared on stage together with Sir Paul McCartney, John Paul Jones, Damon Albarn, and many others at the latest Africa Express events in Europe. He played in the Symmetric Trio alongside Toumani Diabaté (*kora*) and Kélétigui Diabaté (*balafon*). He was part of Taj Mahal's and Toumani Diabaté's Kulanjan project, as well as being one of the key musicians on Ali Farka Touré's posthumous album *Savane*.

The *jeli ngoni* is the traditional stringed instrument of Mande griot singers. No one on earth plays it like Bassekou Kouyaté, who runs his through a wah pedal and cranked amp, firing off

overdriven pentatonic runs which recall the electric desert blues of Tinariwen or Ali Farka Touré. Deftly balanced against the beautiful acoustic tones of his band Ngoni Ba, Mr. Kouyaté creates a striking future-ancient sound. *Jama Ko* was recorded in the midst of a military coup that has brought terrible unrest to Mali. Mr. Kouyaté's anger is palpable in the torrential *ngoni* leads and urgent rhythms of "Ne Me Fatigue Pas," and his sadness in the sparse acoustic lament "Wagadou." "Kele Magni," a duet between Ngoni Ba's lead singer Amy Sacko and the great Khaira Arby, is a stirring call for peace, while "Poye 2," a gruff, loping jam with Taj Mahal, unites African and American blues to fine effect. The *ngoni* is the key instrument for the griot culture. Unlike the *kora*, whose history goes back only a few hundred years, the *ngoni* has been the main instrument in griot storytelling, dating back to the 13th century during



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## MAINSTREET VENTURES

FOR THEIR GENEROUS SUPPORT OF THIS EVENING'S PERFORMANCE BY THE ST. LAWRENCE STRING QUARTET.

*Continued...*

the days of Soundiata Keita, the founder of the Mali Empire. The repertoire Mr. Kouyaté plays is Bambara music from the region of Segou. Bambara music is pentatonic in nature and as close to the blues as you can get in Africa.

Mr. Kouyaté's most recent and third album *Jama Ko* was released to huge acclaim, topping year-end lists in

*Uncut, Mojo, Songlines, and Froots*, and was recorded, mixed, and co-produced by Howard Bilterman (Arcade Fire) in Mali and Montreal. Andrew and Brad Barr (Barr Brothers) added drums and guitar; Mocky Salole (Feist, Jamie Lidell) plays organ and drums. *Jama Ko* guests include Tah Mahal, Khaira Arby, and Kasse Mady.



UMS ARCHIVES

This evening's performance marks **Bassekou Kouyaté and Ngoni Ba**'s second UMS appearance, following their UMS debuts in February 2010 at Hill Auditorium as part of Béla Fleck's Africa Project. UMS welcomes **Fatoumata Diawara**, who makes her UMS debut tonight.





UMS PRESENTS

# ST. LAWRENCE STRING QUARTET

Geoff Nuttall, *Violin*

Mark Fewer, *Violin*

Lesley Robertson, *Viola*

Christopher Costanza, *Cello*

Friday Evening, February 14, 2014 at 8:00

Rackham Auditorium • Ann Arbor

**49th Performance of the 135th Annual Season**  
**51st Annual Chamber Arts Series**

Photo: St. Lawrence String Quartet; photographer: Eric Cheng.

## PROGRAM

*Franz Josef Haydn***String Quartet in D Major, Op. 71, No. 2**

Adagio — Allegro  
 Adagio cantabile  
 Menuetto  
 Finale

*Bohuslav Martinů***String Quartet No. 5**

Allegro ma non troppo  
 Adagio  
 Allegro vivo  
 Lento: Allegro

## INTERMISSION

*Antonin Dvořák***String Quartet in C Major, Op. 61**

Allegro  
 Poco adagio e molto cantabile  
 Scherzo — Allegro vivo  
 Finale: Vivace

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This evening's performance is hosted by Mainstreet Ventures.

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The St. Lawrence String Quartet appears by arrangement with David Rowe Artists.

St. Lawrence String recordings can be heard on EMI Classics and ArtistShare ([www.artistshare.com](http://www.artistshare.com)).

The St. Lawrence String Quartet is Ensemble-in-Residence at Stanford University.

## NOW THAT YOU'RE IN YOUR SEAT...

This evening, we will hear three quartets from three different centuries. The three composers were all born in the old Habsburg Empire, but this same geographical concept meant very different things to each of them. The Austrian Haydn composed the national anthem for the same Empire against which Dvořák's compatriots fought so that Czechs of Martinů's generation could have their own country. Both Haydn and Dvořák had to go abroad (to England or the US) to experience the greatest successes of their lives, though both returned home, covered with glory. It was an irony of history that Martinů, a citizen of newly-independent Czechoslovakia, didn't stay there but moved to Paris. He first went on a study grant but ended up settling in France, only visiting his home country for summer vacations. (In 1941, Martinů emigrated to the US, and by the time he returned to Europe at war's end, Czechoslovakia was no longer an option for him.) Quite a bit of European history is encapsulated in these three compositions.

### String Quartet in D Major, Op. 71, No. 2 (1793)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Austria

Died May 31, 1809 in Vienna

*Haydn's String Quartet in D Major, Op. 71, No. 2 has never been performed on a UMS concert*

#### SNAPSHOTS OF HISTORY...IN 1793:

- Robespierre's reign of terror during the French Revolution
- William Blake publishes *America a Prophecy*
- Construction begins on the US Capitol in Washington, DC
- Scottish explorer Alexander Mackenzie reaches the Pacific Coast in British Columbia
- The Louvre opens its doors as an art museum in Paris

On January 19, 1794, traveling in a comfortable horse-drawn carriage borrowed from the music-loving Baron van Swieten, Haydn left Esterháza on a second journey to England. He had his viola with him and had it repaired and re-strung while in London. He also had some new symphonies and six new string quartets that were soon to become known as Opp. 71 and 74. They were different from anything he had written before.

Haydn was returning to London at the insistence of the violinist and impresario Johann Peter Salomon. This virtuoso musician who, like Beethoven, was born in

Bonn, but who now made London his home, had a fine reputation as leader of a string quartet. He introduced Haydn to a new world of public – not private – concerts that included chamber music. He also introduced Haydn to skilled musicians who could speedily come to terms with new music and to sophisticated concert audiences who craved novelty – and were willing to pay handsomely for it. This was all very different from the insular court life that Haydn had known for decades at Esterháza and different, too, from the more formal, semi-private concerts that were given in the homes of the Viennese aristocrats. The six quartets Opp. 71 and 74 were, in fact, initially commissioned by one such Austro-Hungarian friend and patron, Count von Apponyi, a freemason who had sponsored Haydn's admittance to the craft eight or nine years earlier. But Apponyi's sponsorship is not reflected in the music of the six quartets. Salomon's virtuoso violin technique comes through in every movement. In the English-speaking world, the quartets tend to be known as the Salomon quartets; in German-speaking countries, they are known as the Apponyi quartets.

The *Quartet in D Major, Op. 71, No. 2* is characteristically drawn on a broader

canvas than the more intimate, intense, and inward-looking Viennese works. It is the most brilliant of the set and the one that most clearly reflects Salomon's fine technique as quartet leader. Typically, it opens with two attention-grabbing *forte* chords, designed to tell a London audience in the Hanover Square Rooms that it was time to stop chattering and time to pay attention to the music. The "Allegro" is built upon octave leaps in the four instruments. These are the building blocks of the movement. Good humor and technical ingenuity are the chief characteristics of the opening movement. The lyrical first violin line of the slow movement, an aria for the violin, reflects Salomon's playing. "He plays quartets with more feeling and imagination, more taste, expression, and variety than we ever heard them played," a London newspaper wrote at the time. The "Menuetto" is again built upon the span of an octave, and an elegant "Finale" brings this superbly-crafted quartet to its conclusion.

### String Quartet No. 5 (1938)

Bohuslav Martinů

Born December 8, 1890 in Polička, Bohemia  
(now Czech Republic)

Died August 28, 1959 in Liestal, Switzerland

*UMS premiere: Czech Panocha Quartet,  
November 1981 at Rackham Auditorium*

#### SNAPSHOTS OF HISTORY...IN 1938:

- Anschluss: Nazi Germany annexes Austria
- Thornton Wilder's *Our Town* is first performed
- Stravinsky writes his "Dumbarton Oaks" concerto
- Marc Chagall paints *White Crucifixion*
- Benny Goodman brings jazz to Carnegie Hall for the first time

With more than 400 compositions to his name, many of them unpublished, Martinů is a difficult composer to pigeon-hole. His music is written for almost every conceivable combination of instruments

and always reveals a strong feeling for technical polish and craft. Throughout his life, he remained isolated from the mainstream and his isolation seems to be symbolized by his birthplace and home for the first 12 years of his life – in the small Bohemian town of Polička, in a church tower at the top of 193 steps. In Polička, Martinů gained some proficiency on the violin and a life-long love of chamber music.

Of his seven mature quartets, No. 5 from May 1938 is widely regarded as the finest. Like the quartet "Intimate Letters" that Janáček wrote a decade earlier, Martinů's Fifth springs from a love affair and the accompanying intensity of expression. By 1938, after almost 17 years in Paris, Martinů was married to Charlotte Quennehen, a Paris dressmaker who worked long hours to support her husband's composition. He, however, was head over heels in love with his student Vítězslava Kaprálová, a gifted Moravian composer and conductor, 25 years younger. Martinů withheld the original score for two decades, in part because of the political turbulence of the times and in part because it contains what his biographer, Brian Large, refers to as "whimsical cartoons" and "intimate marginalia recording a series of events, personal thoughts and incidents resulting from a difference of opinion or quarrel [Martinů] had had with Kaprálová and from her sudden departure to Monte Carlo." While the published score (which was only issued after the premiere of the work May 25, 1958) does not include these intimate details, the entire score is colored by the affair. "Its contents are tragic, uncompromising and harsh to the point of aggressiveness," Large concludes. "It is a work demanding much of the listener and the performer alike."

The powerful opening movement contrasts two easily distinguishable themes in a free sonata form structure,

the first vigorous and turbulent, the second ecstatic, soaring high in the strings. The music is in the fundamentally neo-classical manner through which Martinů found a distinctive musical voice. By the end, it settles on an uneasy g minor, the key that underpins the entire quartet. The intensity continues in the tragic “Adagio,” punctuated by a recurring ominous figure already previewed early in the opening movement. This brooding slow movement draws musical material from a song titled “The Farewell Handkerchief” that Kaprálová wrote in 1937. The third movement is a bitter, even sardonic scherzo that is driven unremittingly forward. The slow introduction to the finale appears to offer some consolation as it meditates on themes heard earlier. By the end of this fastidiously crafted, deeply felt quartet, however, the mood remains melancholy, tragic, and unresolved.

## String Quartet No. 11 in C Major, Op. 61 (1881)

Antonín Dvořák

Born September 8, 1841 in Nelahowzeves,  
Bohemia (now Czech Republic)

Died May 1, 1904 in Prague

UMS premiere: *Ying Quartet, February 2003 at  
Rackham Auditorium*

### SNAPSHOTS OF HISTORY...IN 1881:

- Modest Mussorgsky dies at the age of 42
- James Garfield, President of the US, dies after being shot by an assassin
- Henry James publishes *The Portrait of a Lady*
- Renoir paints *Luncheon of the Boating Party*
- The first modern Caesarean section performed in Germany

Dvořák composed his 11th string quartet for Joseph Hellmesberger, the Viennese court kappellmeister, concertmaster of the Hofoper and conservatory director – the very pillar of the Viennese musical establishment. Hellmesberger’s string

quartet had held a reputation as Vienna’s finest for over three decades when they first began to perform music by Dvořák. It was a good time for the musician from provincial Prague. After four decades of poverty and state stipends, Dvořák’s music was being championed by Brahms and the influential Viennese critic Hanslick. He now had a German publisher and the Vienna Philharmonic Society had just requested a new symphony. At the beginning of October 1881, he immersed himself in a new opera for the inauguration of the new National Theater in Prague, reassuring Hellmesberger that he would work on the opera in the mornings and the quartet in the afternoons. By the middle of November, he opened a Viennese newspaper. “I see in the papers that on December 15 Hellmesberger is to perform my new quartet which does not yet exist,” he wrote with some humor to a friend. “There is nothing left for me to do but to compose it!”

Three weeks later, the quartet was complete. The mood is at once intimate, with an affirmative theme that is rich in potential for development. It soon plunges dramatically into the minor and Dvořák explores the resulting tonal ambiguity throughout the opening movement, traveling through a range of emotions from the joyous to the wistful. The spacious slow movement, one of Dvořák’s generously romantic utterances, again successfully exploits a frequent major-minor shift in modality. It is based on a discarded sketch for his F-Major *Violin Sonata*. Similarly – probably to hasten completion of the work – the third and fourth movements incorporate themes from a Polonaise for cello and piano that Dvořák was working on a year or two earlier. The “Scherzo” brings a return to the urgency of the opening movement and an echo of a motif from its opening theme. In its brilliant trio section, Dvořák allows

his love for folk-like themes to surface, though the development of the material remains securely within the traditions of the Viennese quartet. Dvořák knew he was treading a fine line between national feeling and an international musical language. “Viennese audiences seem to be prejudiced against a composition with a Slav flavor,” he had written to conductor Hans Richter just the previous year, recognizing that political tensions could intrude on the concert hall. The rigorous development of musical motifs continues in the finale as the driving force behind its exuberant, technically demanding, Slavonic-colored music.

Joseph Hellmesberger never gave the premiere of the work that Dvořák dedicated to him. A fire at the Vienna Ringtheater one week before the concert killed hundreds, destroyed the theater and led to the cancellation of the advertised performance. The C-Major Quartet was given its première in Berlin the following year by the Joachim Quartet, followed a few days later by a performance by the Heckmann Quartet in Cologne.

*Program notes © 2013 Keith Horner. Comments welcomed: khnotes@sympatico.ca.*

## ARTISTS

**T**he **ST. LAWRENCE STRING QUARTET** (SLSQ) has established itself among the world-class chamber ensembles of its generation. Its mission: bring every piece of music to the audience in vivid color, with pronounced communication and teamwork, and great respect to the composer. Since winning both the Banff International String Quartet Competition and Young Concert Artists International Auditions in 1992, the Quartet has delighted audiences with its spontaneous, passionate, and dynamic performances. Alex Ross of *The New Yorker* writes, “the St. Lawrence are remarkable not simply for the quality of their music making, exalted as it is, but for the joy they take in the act of connection.”

Whether playing Haydn or premiering a new work, the SLSQ has a rare ability to bring audiences to rapt attention. They reveal surprising nuances in familiar repertoire and illuminate the works of some of today’s most celebrated composers, often all in the course of one evening. John Adams has written two

critically-acclaimed works expressly for the quartet, including *String Quartet* (2009), and *Absolute Jest* (2012), which they premiered with the San Francisco Symphony in 2012. In 2011, SLSQ premiered *Qohelet*, a work composed for them by Osvaldo Golijov.

SLSQ maintains a busy touring schedule. Some 2013–14 season highlights include visits to Vancouver, Princeton, Portland (OR), Toronto, Philadelphia, Ann Arbor, Palm Beach, Washington, DC, and a premiere of a new work by George Tsontakis in Carmel, California. They will perform *Absolute Jest* with the Toronto Symphony and on a European tour with the San Francisco Symphony. During the summer season, SLSQ is proud to continue its long association with the Spoleto Festival in Charleston, South Carolina.

Since 1998 the SLSQ has held the position of Ensemble in Residence at Stanford University. This residency includes working with music students as well as extensive collaborations with other faculty and departments using

music to explore myriad topics. Recent collaborations have involved the School of Medicine, School of Education, and the Law School. In addition to their appointment at Stanford, the SLSQ are visiting artists in residence at Arizona State University at Tempe. The foursome's passion for opening up musical arenas to players and listeners alike is evident in their annual summer chamber music seminar at Stanford and their many forays into the depths of musical meaning with preeminent music educator Robert Kapilow.

Lesley Robertson and Geoff Nuttall are founding members of the group, and hail from Edmonton, Alberta, and London, Ontario, respectively. Christopher Costanza is from Utica, NY, and joined the group in 2003. Mark Fewer, a native of Newfoundland, begins his first season with the quartet in 2014, succeeding violinist Scott St. John. All four members of the quartet live and teach at Stanford in the Bay Area of California. For more information, please visit [www.slsq.com](http://www.slsq.com).



## UMS ARCHIVES

Tonight's concert marks the **St. Lawrence String Quartet's** fourth appearance under UMS auspices. The Quartet made its UMS debut in November 2009 at Rackham Auditorium. The ensemble most recently appeared twice during the 2011-12 season: in March 2012 as part of the San Francisco Symphony's American Mavericks Festival in a performance of John Adams' *Absolute Jest* with the San Francisco Symphony and Michael Tilson Thomas at Hill Auditorium, and in April 2012 for a Chamber Arts Series concert at Rackham Auditorium.

UMS welcomes Mark Fewer, St. Lawrence String Quartet's new violinist, as he makes his UMS debut this evening.

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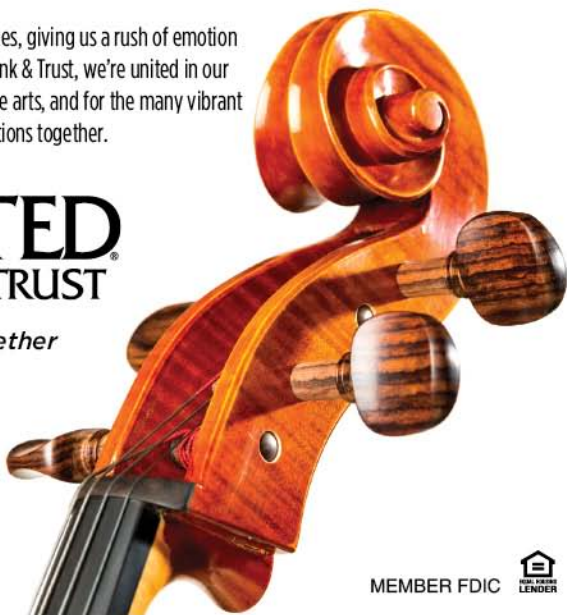


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# GENERAL INFO.

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.

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# HOW TO BUY TICKETS.

## ONLINE

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

## IN PERSON

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

*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

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## 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 or visit [www.ums.org](http://www.ums.org). There is no elevator access to Power Center, Michigan Theater, or Lydia Mendelssohn Theatre balconies. Ushers are available for assistance.

## LISTENING SYSTEMS

Assistive listening devices are available in Hill Auditorium, Rackham Auditorium, Lydia Mendelssohn Theatre, Arthur Miller Theatre, and the Power Center. Earphones may be obtained upon arrival. Please ask an usher for assistance.

## LOST AND FOUND

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, Rackham Auditorium, or Arthur Miller Theatre, please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397.

## 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.

## 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.

Valet parking is complimentary for UMS donors at the Virtuoso level (\$10,000 or more annually) for Choral Union performances at Hill Auditorium and Handel's *Messiah*. Valet parking is also available for a fee (\$20 per car) until 30 minutes prior to the concert, and then subject to availability. Cars may be dropped off in front of Hill Auditorium beginning one hour prior to the performance.

FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT  
[WWW.UMS.ORG/PARKING](http://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 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](mailto: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 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](http://www.ums.org). Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.



# GETTING INVOLVED.

For more detailed information on how to get involved with UMS, please visit [www.ums.org/volunteer](http://www.ums.org/volunteer).

## STUDENT WORK-STUDY/VOLUNTEER 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](http://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](mailto: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/volunteer](http://www.ums.org/volunteer) as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or [fohums@umich.edu](mailto:fohums@umich.edu).

## UMS CHORAL UNION

Open to singers of all ages, the 200-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](mailto:kio@umich.edu) or 734.763.8997.

## UMS ADVISORY COMMITTEE

If you are passionate about the arts, 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](mailto:cstraub@umich.edu) or 734.647.8009.

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