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or any of our social media spaces.

Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Fall 2015 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.





When you attend a UMS performance,
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Welcome to this UMS performance. We're delighted that you're joining us in our 137th season, one of the most exciting, diverse, and engaging in our history. In addition to what you'll see on stage, UMS has a robust education program serving people of all ages and also oversees the 175-voice Grammy Award-winning UMS Choral Union. We invite you to learn more about all of our programs at ums.org and to become engaged with UMS, whether it's by making a gift to our campaign, joining us at the Ann Arbor Y for a community dance class with a visiting dance company, or buying a ticket to a performance. We're always eager to hear from you, too! Join the conversation and share your thoughts after a performance at umslobby.org. If you have any comments, questions, or concerns, please be in touch with UMS President Ken Fischer at 734.647.1174 or at kenfisch@umich.edu. We hope to see you again soon.



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Table of Contents

6	2015-16 Season Calendar
9	Education
11	History
12	Leadership Donors
14	Corporate Champions
20	Foundation, Government, & University Support
23	People
31	Generous Donors
40	Ad Index



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2015-16 Season Calendar

AUGUST

8/30
NT Live in HD:
Arthur Miller's
A View from the Bridge

SEPTEMBER

9/11
UMS Season Opener!
My Brightest Diamond
with the Detroit Party
Marching Band and
special guest Shigeto

9/16
NT Live in HD: George
Bernard Shaw's
Man and Superman

9/17
Audra McDonald

9/27
Sphinx Virtuosi
with the Catalyst Quartet
and Gabriela Lena Frank,
piano

OCTOBER

10/3
L-E-V

10/7
The Gloaming

10/9-11
New York Philharmonic
Alan Gilbert, conductor

10/14-17
Antigone by Sophokles
Starring Juliette Binoche
Directed by Ivo van Hove

10/18
RSC Live in HD:
Shakespeare's *Othello*

10/21
Abdullah Ibrahim &
Ekaya

10/23-24
Sankai Juku

10/27
Hubbard Street Dance
Chicago

10/29
Chicago Symphony
Orchestra
Riccardo Muti, conductor

10/30
Tenebrae

NOVEMBER

11/6
Danish String Quartet

11/8
Chucho Valdés:
Irakere 40

11/14
Yousouf N'Dour and
Super Étoile de Dakar

11/15
NT Live in HD:
Shakespeare's *Hamlet*

11/20
Leif Ove Andsnes, piano

DECEMBER

12/2
Takács Quartet

12/5-6
Handel's Messiah
UMS Choral Union
Ann Arbor Symphony
Scott Hanoian, conductor

12/13
RSC Live in HD:
Shakespeare's *Henry V*

12/17-1/3
A Christmas Carol
National Theatre of
Scotland
Directed by Graham
McLaren

JANUARY

1/8
What's in a Song?
A song recital evening
curated by Martin Katz

1/10
Jamie Barton,
mezzo-soprano

1/11
Royal Philharmonic
Orchestra
Pinchas Zukerman,
conductor and violin

1/20
Jazz at Lincoln Center
Orchestra with
Wynton Marsalis

1/21-23

Young Jean Lee's
Theater Company
*Untitled Feminist Show &
Straight White Men*

1/22

Chamber Music Society
of Lincoln Center

1/27

Ms. Lisa Fischer and
Grand Baton

FEBRUARY

2/2

Tanya Tagaq in concert
with *Nanook of the North*

2/5

Taylor Mac
*A 24-Decade History
of Popular Music:
1960s-1980s*

2/6

Igor Levit, piano

2/13

Camille A. Brown &
Dancers

2/14

UMS Choral Union and
Organ
Love is Strong as Death
Scott Hanoian, conductor

2/16-20

Sir Andrés Schiff, piano
*The Last Sonatas
of Haydn, Mozart,
Beethoven, and Schubert*

2/19

The Triplets of Belleville
Benoit Charest,
composer-conductor

MARCH

3/5

The Chieftains

3/11-12

Nufonia Must Fall
Kid Koala, DJ, producer,
and graphic novelist

3/15

*Apollo's Fire & Apollo's
Singers*
Bach's St. John Passion

3/19

Montreal Symphony
Kent Nagano, conductor
Daniil Trifonov, piano

3/26

Gil Shaham, violin
with original films by
David Michalek
Bach Six Solos

3/31-4/3

American Ballet Theatre
The Sleeping Beauty

APRIL

4/1

Mariachi Vargas de
Tecalitlán

4/8

Jerusalem String Quartet

4/14

Mnozil Brass

4/15

*Zafir: Musical Winds
from North Africa to
Andalucía*
Simon Shaheen, music
director

4/16

Bavarian Radio Orchestra
Mariss Jansons, conductor
Leonidas Kavakos, violin

4/23

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At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and to expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we invite you to participate in events inside and outside of the theater.



[UMS.ORG/LEARN](https://ums.org/learn)

Photo: You Can Dance with Abraham.in.Motion in March 2015. Photographer: Peter Smith Photography.



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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



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Tradition Builds the Future



In our 137th 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 now presents 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.

Photo: Hill Auditorium in 1928.

Leadership Donors

We recognize the donors who have made or completed multi-year campaign commitments of \$100,000 or more during the last year. In addition, we recognize the individuals who have committed \$50,000 or more in support of the 2015–16 season.



**BERTRAM ASKWITH (1911-2015)
PATTI ASKWITH KENNER**

“The arts have made a significant difference in my life and my daughter’s life. I want every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am offering every first and second year student one free ticket – Bert’s Ticket – to introduce them to a cultural experience at Michigan.”



DALLAS AND SHARON DORT

“It could almost be said that we chose to move to Ann Arbor post-career because of UMS. Who wouldn’t want to live in a city that can attract such talent, and fill a 3,500-seat hall with so many enthusiastic audiences? Now, we enjoy each season all the more because, as donors, we’re an active part of UMS. What a privilege!”



STEVE AND ROS FORREST

“As students, we benefited from low-cost student tickets, fostering a lifelong love of the performing arts. Our donation will help to ensure that affordable tickets will be available to today’s students.”



ILENE FORSYTH

“I want to help chamber music flourish in Ann Arbor. My support for the series began with its inception in 1963 and I continue to believe that these concerts help nurture our intellectual life as they stimulate and refresh us.”



MAXINE AND STUART FRANKEL

"We are delighted to partner with UMS for the fifth year of the Renegade Series. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries."



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."



RICHARD AND SUSAN GUTOW

"We enjoy classical and contemporary music, theater, and dance, and feel privileged to add our endowment to that of others to help ensure that UMS continues to present adventuresome performances to the university and Southeast Michigan communities."



PHIL AND KATHY POWER

"Thousands and thousands of lives have been made richer and more profoundly aware through the music, theater, and dance offerings of UMS. It's hard to imagine another institution that has had such an enormous impact on so many over such a long time. UMS's work is enormously valuable and deserves generous support from anybody who believes in the liberating power of the performing arts."

Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2015–16 season.



DOUGLASS R. FOX

President, Ann Arbor Automotive

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by UMS.”



TIMOTHY G. MARSHALL

President and CEO, Bank of Ann Arbor

“We take seriously our role as a community bank. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically.”



LARRY BRYANT

Ann Arbor Region President, Comerica Bank

“As a company with a long-standing commitment to diversity and our community, Comerica is proud to continue its support of UMS. We salute UMS on its efforts to enrich our community by showcasing the talents of performing artists from around the world. Congratulations to the leader and best in the performing arts.”



FAYE ALEXANDER NELSON

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.”





NANCY AND RANDALL FABER

Founders, Faber Piano Institute

“We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community.”



JAMES G. VELLA

President, Ford Motor Company Fund

“Experiencing the world through music and the arts makes us better as individuals while bringing us together as a community. We are proud to support UMS and the important role it plays in enriching our lives.”



Ford Motor Company Fund



DAVID N. PARSIGIAN

Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP

“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm.”

HONIGMAN

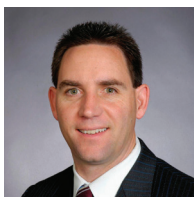


MOHAMAD ISSA

Director, Issa Foundation

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

ISSA FOUNDATION



KIRK ALBERT

Michigan Market President, KeyBank

“KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend UMS for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition.”

KeyBank 



MICHAEL CONLIN

Director of Business Development, Level X Talent

“Level X Talent enjoys supporting UMS and its ongoing success bringing world-class artistic talent to the community. Please join us in congratulating UMS. As with the arts, consistently finding and attracting exceptional talent in Advanced Technology can be difficult. Level X Talent partners with our clients to meet that challenge.”



KEITH ALLMAN

President and Chief Executive Officer, Masco

“Masco is proud to support UMS and salutes its commitment to providing excellent and diverse programs that spark a lifelong passion for creativity. Thank you, UMS, for allowing all of us to experience the transformative power of the performing arts!”



ALBERT M. BERRIZ

CEO, McKinley, Inc.

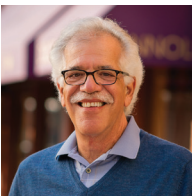
“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”



THOMAS B. MCMULLEN

President and CEO, McMullen Properties

“In the fifth grade, I began taking cornet lessons from Roger Jacobi, a young man right out of the U-M School of Music who years later would become President of the Interlochen Arts Academy. Roger gave me not only love of music, but also deep appreciation for what UMS does for school kids and adults alike.”



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Owner, Mainstreet Ventures, Inc.

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





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“Miller Canfield proudly supports UMS for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community.”

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“At Old National Bank, we’re committed to community partnership. That’s why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It’s also the reason we’re pleased to once again support UMS as a corporate sponsor for the 2015–16 season.”



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“PNC Bank is proud to support the efforts of UMS and the Ann Arbor community.”



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Managing Partner, Retirement Income Solutions, Inc.

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS’s successful history and applaud the organization’s ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community.”



SAVA LELCA

Chief Executive Officer, Savco: Hospitality

“One of Ann Arbor’s greatest assets is UMS, which brings amazing, best-in-class performances to our city season after season. Savco Hospitality is honored to support UMS and its mission of engaging, educating, transforming, and connecting the arts to our community.”





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“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



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President, Stout Systems

“Supporting UMS is really a labor of love – love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family.”



TOM THOMPSON

Owner, Tom Thompson Flowers

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



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President, Toyota Motor Engineering & Manufacturing North America, Inc.

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



TIFFANY FORD

President, University of Michigan Credit Union

“Thank you to UMS for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts.”





MARK SCHLISSEL

President, University of Michigan

“The University of Michigan is proud to support UMS as a natural extension of our academic enterprise. UMS’s outstanding performances and educational programs add tremendous value for our students, faculty, alumni, and regional community.”



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

We are proud to partner with UMS for its 2015–16 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health.”



Foundation, Government, & University Support

UMS gratefully acknowledges the support of the following private foundations, government agencies, and University of Michigan units:

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New York Philharmonic

Alan Gilbert
Music Director and Conductor

October 9–11, 2015
Hill Auditorium
Ann Arbor

CONTENT

CONCERT 1
FRIDAY, OCTOBER 9, 8:00 PM 3

CONCERT 2
SATURDAY, OCTOBER 10, 8:30 PM 15

CONCERT 3
SUNDAY, OCTOBER 11, 3:00 PM 25

ARTISTS 37

RESIDENCY ACTIVITIES 43

New York Philharmonic

Alan Gilbert
Conductor

Inon Barnatan
Piano
New York Philharmonic Artist-in-Association

Friday Evening, October 9, 2015 at 8:00

Sixth Performance of the 137th Annual Season
137th Annual Choral Union Series

Tonight's performance is supported by the Eugene and Emily Grant Family Foundation.

UMS orchestral residency programs are funded in part by a grant from The Andrew W. Mellon Foundation.

Media partnership provided by WGTE 91.3 FM, Michigan Radio 91.7 FM, and WRCJ 90.9 FM.

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

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

Special thanks to Dean Aaron Dworkin, Christopher Kendall, Melody Racine, Richard Aaron, Danielle Belen, Mark Clague, Kenneth Kiesler, Nancy Ambrose King, Jeffrey Lyman, Adam Unsworth, Emily Avers, Sarah Rau, and the U-M School of Music, Theatre & Dance; John Pasquale and the Michigan Marching Band; Jerry Davis and the U-M Interdisciplinary Committee on Organizational Studies; the U-M EXCEL Initiative; U-M Arts Enterprise; and Caryl Flinn for their support and participation in events surrounding the New York Philharmonic residency.

The New York Philharmonic This Week, nationally syndicated on the WFMT Radio Network, is broadcast 52 weeks per year; visit nyphil.org for information.

The New York Philharmonic's concert-recording series, *Alan Gilbert and the New York Philharmonic*, is available for download at all major online music stores. Visit nyphil.org/watchlisten for more information.

Follow the New York Philharmonic on Facebook, Twitter, Instagram, Tumblr, Pinterest, and YouTube.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

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

PROGRAM

Magnus Lindberg
Vivo

Ludwig van Beethoven
Piano Concerto No. 1 in C Major, Op. 15

Allegro con brio
Largo
Rondo: Allegro

Mr. Barnatan

INTERMISSION

Beethoven
Symphony No. 7 in A Major, Op. 92

Poco sostenuto – Vivace
Allegretto
Presto
Allegro con brio

On September 10, UMS received the **National Medal of Arts** from President Barack Obama at the White House. We are deeply honored to be the first university-based presenter to receive this recognition, which is the highest award given to artists and arts patrons by the US government. Please accept our sincerest thanks for your participation and generous patronage, all of which have played a critical role in UMS being recognized at the highest level. Artists tell us time and time again that “UMS audiences are the best” and we wholeheartedly agree. This medal belongs to all of us.

NOW THAT YOU'RE IN YOUR SEAT...

When major orchestras go on tour, they typically program a representative mix of standard repertory works, rarities, and new compositions, including recent commissioned works. Paired with two beloved works by Beethoven, the New York Philharmonic offers a brand-new piece by Magnus Lindberg, former Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic, and one of the most prominent orchestral composers of our time. Spanning more than 200 years, the music on this concert will make us think about the past in the present and the present in the past: Beethoven continues to resonate with us today and Lindberg, for all his modernity, builds many bridges to tradition.

VIVO (2015)

Magnus Lindberg

Born June 27, 1958, in Helsinki, Finland, where he currently lives

UMS Premiere: This piece has never been performed on a UMS concert.

Work composed: 2015, on commission from Carnegie Hall for the New York Philharmonic and by the Royal Stockholm Philharmonic Orchestra.

World premiere: earlier this week, on October 7, 2015, by Alan Gilbert and the New York Philharmonic at Carnegie Hall.

Estimated duration: eight minutes

Magnus Lindberg – who served from 2009 to 2012 as The Marie-Josée Kravis Composer-in-Residence of the New York Philharmonic – first emerged on the international music scene in the 1980s as one of a handful of groundbreaking Finnish composers of his generation who studied at the Sibelius Academy in Helsinki with the renowned composer and pedagogue Paavo Heininen. Lindberg also worked there with another senior eminence of Finnish music, the composer Einojuhani Rautavaara.

Lindberg and Esa-Pekka Salonen were involved in founding Toimii, an instrumental ensemble that helped both composers investigate novel instrumental possibilities and compositional procedures. Lindberg was also active as a pianist, appearing in concert and on recordings, especially in contemporary repertoire. In 1981 he left Finland for Paris, where he studied with Vinko Globokar and Gérard Grisey. Other formative training came from Franco Donatoni (in Siena) and Brian Ferneyhough (in Darmstadt), as well as at the EMS Electronic Music

Studio (in Stockholm). His work has been honored with such awards as the UNESCO International Rostrum for Composers (1982 and 1986), Prix Italia (1986), Nordic Council Music Prize (1988), Royal Philharmonic Society Prize (1993), and Wihuri Sibelius Prize (2003).

Apart from his former New York Philharmonic affiliation, Lindberg has served as composer-in-residence with the SWR Radio Symphony Orchestra Stuttgart (2011–12) and currently occupies an analogous position with the London Philharmonic Orchestra (2014–17) that will yield the upcoming premieres of his *Accused* for soprano and orchestra (with Barbara Hannigan) and his *Violin Concerto No. 2* (for Frank Peter Zimmermann). The New York Philharmonic will also be reuniting with its former composer-in-residence and Mr. Zimmermann, the Orchestra's Mary and James G. Wallach Artist-in-Residence, for the final year of Lindberg's tenure, for the US premiere of the latter work, which the Philharmonic co-commissioned, in January 2016.

During the 1980s Lindberg revealed a penchant for complexity, which led him to be uncompromising in the difficulties he set before his musicians. "Only the extreme is interesting," he proclaimed. "Striving for a balanced totality is nowadays an impossibility. ... An original mode of expression can only be achieved through the marginal – the hypercomplex combined with the primitive." As the decade unrolled he grew preoccupied with the intricacies of rhythmic interaction on multiple levels; this led to the composition in 1983, of his *Zona* for solo cello and chamber ensemble, which brought his investigations of rhythmic complexity to the practical limit of the unaided human mind. His next major work was the award-winning *Kraft*, for orchestra plus an ancillary ensemble playing on both traditional musical instruments and such "found objects" as chair legs and car springs. For this work he devised a computer program to assist in generating even more meticulous calculations to fuel his composition. Other computer programs would follow, keeping up with advances in technology.

Composers drawn to complexity sometimes arrive at a breaking point and then move on to create within a sound world that appears far simpler. So it is that, following the intense difficulty of *Zona* and *Kraft*, Lindberg proceeded to soundscapes that often seem more relaxed and less insistently on overload. Some might fairly be described even as smooth or spacious. That said, many of Lindberg's scores, even in the modern "classicist" mode, remain generally vigorous, colorful, dense, and kinetic,

and despite the extreme refinement of his compositional method, his scores manage to sound spontaneous.

His new work, *Vivo*, is subtitled "Concert Opener for Orchestra," which describes how it was conceived and how it is presented tonight. "Vivo" is a standard Italian tempo marking, connoting "lively"; however, when asked if one would be wrong to think of it instead as the Spanish for "I live," Lindberg expressed considerable delight over that possibility, and pointed out that he has used a number of Spanish titles over the years.

Faced with the prospect of writing such a piece, Lindberg toyed with the idea of surprising listeners by writing something slow ("like in Lohengrin"), but eventually he settled on a fast, rhythmically vibrant movement of about eight minutes, though one with an ending that listeners might not predict. In his larger works, Lindberg explains, he likes "to play around with many different characters and gradually set up a plot or story. In a case like this, you need to get directly into it."

In an interview, the composer offered these observations about his new work:

When I was asked to write a concert opener for the opening night of the Carnegie Hall season, which is obviously a special occasion, I looked to see what else would be on the concert. The program would end with Ravel's Daphnis and Chloé Suite No. 2, so I explored what I could do to connect my piece with that score, which I love so much. I've spent so much time with Daphnis, and it includes a particular sequence of chords that is one of my true favorites, near the end

of the Danse générale – G, E, C-sharp in the bass line, so Ravellian. It is almost as sophisticated as Ravel's harmony ever got. I don't quote it literally, but I almost do. Vivo is definitely linked to Daphnis and Chloé.

Since it is a short piece, I was much more constrained to keep it in very tight focus, more than I would be with a longer piece. I needed to establish immediately exactly what it is about. Using a limited palette of instrumental color, immediately I set up a contrast between a couple of different characters. They work together, but with the faster bit always prominent. This is a work for a standard big Romantic orchestra, though with four percussionists, but the colors are often grouped in instrumental families. I hope the title speaks for itself: It is a lively piece with a quite direct character.

PIANO CONCERTO NO. 1 IN C MAJOR, OP. 15 (1795/1800)

Ludwig van Beethoven

Born December 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna, Austria

UMS Premiere: Pianist Josef Lhevinne with the Chicago Symphony Orchestra conducted by Frederick Stock, May 22, 1920 in Hill Auditorium.

Work composed: Apparently in 1795, but revised to its final form for a performance in 1800. It is dedicated to Princess Barbara Odeschalchi.

World premiere: December 18, 1795, in Vienna, with the composer at the keyboard.

Cadenzas: In this performance Inon Barnatan performs cadenzas by Beethoven.

Estimated duration: 37 minutes

SNAPSHOTS OF HISTORY...IN 1795:

- The University of North Carolina opens in Chapel Hill as the first state university in the US
- The British Royal Navy makes the use of lemon juice mandatory to prevent scurvy
- The metric system is adopted in France
- The 11th Amendment to the US Constitution is passed

It is customary to point out that Beethoven's *Piano Concerto No. 1* was actually his *Piano Concerto No. 2* and that the concerto designated his Second was his First. The so-called *Piano Concerto No. 1 in C Major* appears to date from 1795 (it was premiered on December 18 of that year), while the so-called *Piano Concerto No. 2 in B-flat Major* occupied Beethoven sporadically through the decade of the 1790s and may have been premiered as early as March 29, 1795. Both works were released to the public in 1801, by different publishing houses in different cities, and both were probably revised shortly before they

were engraved; the C-Major certainly was revised in 1800. But the C-Major Concerto was brought out in print before the B-flat-Major, with the result that the C-Major, played here, was identified as the composer's *Piano Concerto No. 1* and the B-flat-Major, though composed earlier, was labeled his Second.

Beethoven was an adept keyboard player from early on. In June 1782 he had filled in as deputy court organist when his teacher, Christian Gottlob Neefe, left the loft at the court church in Bonn unoccupied during a brief trip out of town. Nine months later Neefe contributed a glowing report of his 11-year-old pupil to Cramer's

Magazine der Musik, noting that “he plays the piano very skillfully and with power, reads at sight very well, and ... would surely become a second Wolfgang Amadeus Mozart if he were to continue as he has begun.” Soon Beethoven was serving as keyboard player and violist in the court orchestra in Bonn, and in 1784 he began receiving a small salary for his efforts. In 1787 he took a trip to Vienna, where it seems that he met Mozart and may have taken piano lessons from him. He also met Joseph Haydn when that eminent figure passed through Bonn either on his way to London in 1790 or on his way back home to Austria in 1792. In November of the latter year Beethoven moved to Vienna, which would be his home for the rest of his life.

Shortly after arriving in Vienna he signed up for lessons with Haydn. The relationship turned out to be mostly cordial but not particularly fruitful, and when Haydn left Vienna for his second English residency, in 1794, Beethoven seized the opportunity to sign on as a pupil of Johann Georg Albrechtsberger, the Kapellmeister of St. Stephen’s Cathedral. A more thorough academician than Haydn was, Albrechtsberger put Beethoven through his paces in contrapuntal writing at various levels of complexity, from simple note-against-note exercises through double fugue, triple counterpoint, and strict canon. Thus did Beethoven’s native talent as a composer become refined to a degree that enabled him to master and, in his way, exceed the musical *lingua franca* of his time and place, which, thanks to Haydn and Mozart, had already achieved the

status of a Golden Age.

Anyone writing a piano concerto in Vienna in the last decade of the 18th century did so in the shadow of the late lamented Mozart, several of whose concertos Beethoven had in his performance repertoire. Indeed there is much that is Mozartian in this work, particularly in sections that make prominent use of the trumpets, horns, and timpani that Mozart was fond of using in C-Major orchestral pieces, including three of his four piano concertos in that key. Yet, on the whole, this concerto of Beethoven’s exhibits assertive originality. The first movement displays the subtlety of a profound musical intelligence, and connoisseurs can profitably investigate its structural niceties, particularly in the magical development section in its middle. The “Largo” is moody and contemplative, prefiguring such famous slow movements as that of the *Pathétique* Sonata, which would follow within a few years. But it is in the finale that we glimpse the most unmistakably Beethovenian traits, including a boisterous sense of humor, an appetite for mixing high sophistication with less elevated references, and an abiding fondness for surprise.

SYMPHONY NO. 7 IN A MAJOR, OP. 92 (1811–12)

Beethoven

UMS premiere: Boston Symphony Orchestra conducted by Arthur Nikisch, May 10, 1892 in University Hall.

Work composed: 1811 through April 13, 1812.

World premiere: December 8, 1813, at the University of Vienna, with Beethoven conducting. It is dedicated to Count Moritz von Fries.

Estimated duration: 42 minutes

SNAPSHOTS OF HISTORY...IN 1812:

- The Siege of Fort Mackinac takes place in Michigan as one of the first engagements of the War of 1812
- Charles Dickens is born
- Louisiana is admitted as the 18th US state
- The first volume of *Grimms' Fairy Tales* is published in Germany

The Age of Beethoven coincided in large part with the Age of Napoleon. At the time, it must have often seemed that Beethoven was wreaking as much havoc in the musical world of the early 19th century as Napoleon was in the political universe. Beethoven was enthusiastic about Napoleon at first, supposing that the Frenchman would abolish the aristocratic tyranny that reigned over Europe in favor of a more humanitarian social order. However, in the spring of 1804, just as Beethoven completed his Third Symphony as a symphonic tribute to Napoleon, news arrived that Napoleon had crowned himself Emperor, that the standard-bearer of republicanism had seized power as a dictator of absolutism. Beethoven's fervor collapsed, and he famously scratched Napoleon's name from the manuscript of what would from then on be re-

dubbed the *Sinfonia eroica*.

Napoleon seemed unstoppable until 1812, when the tide began to turn. His armies were repulsed from Moscow that autumn, and in June 1813 Arthur Wellesley, Duke of Wellington, engineered a decisive victory in the Battle of Vitoria, which effectively spelled French defeat in the Iberian Peninsula. On March 31, 1814, the European allies entered Paris; a week later Napoleon abdicated to his marshals and within a month he and an entourage of a thousand loyal men began their exile on the Italian island of Elba, where Napoleon was installed as Emperor and officially ruled over the locals. Nine months later he sneaked back in an attempt to conquer France again, and his forces picked up considerable steam before being squashed for good in the Battle of Waterloo in June 1815 – after

which Napoleon was sent to spend the remaining five and a half years of his life on the remote South Atlantic island of St. Helena.

Beethoven monitored all of this with great interest. On December 8, 1813, two of his works were unveiled in a concert at the University of Vienna organized for the benefit of troops wounded five weeks earlier in the Battle of Hanau: his descriptive symphonic fantasy *Wellington's Victory*, or *The Battle of Vitoria*, and his Seventh Symphony. (In between, the audience was treated to marches by other composers in which the orchestra accompanied a mechanical trumpet-playing machine, the creation of Johann Mälzel, better remembered as the inventor of the metronome.) Both of Beethoven's pieces were warmly received (as indeed was the mechanical trumpeter), so much so that the program was repeated four days later as a second benefit. The second movement of the symphony had to be encored on both occasions.

The Seventh became one of Beethoven's most popular symphonies, and it evoked admiring comment from a "Who's Who" of people who should know — beginning with Beethoven himself, who, in an 1815 letter to the impresario Johann Peter Salomon, cited his "Grand

Symphony in A" as "one of my best works." Richard Wagner proclaimed it "the Apotheosis of the Dance; the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." Vincent d'Indy objected that "in the rhythm of the first movement there is certainly nothing dance-like; it seems rather as if inspired by the song of a bird" — and if we are able to put aside Wagner's famous characterization, we may find that d'Indy was onto something. Wagner was also struck by the Seventh Symphony's extremes of expression:

But compare the roughness of the opening and the concluding movements of this work with the grace, loftiness, and even deep devotional feeling of its middle sections, and we are presented with similar puzzling contrasts to those so often found in Beethoven's life, where, in his journals and letters, we find religious and personal appeals to God worthy of one of the Hebrew Psalmists, side by side with nicknames and jokes which befitted a harlequin.

Hector Berlioz, noting that the Symphony's "Allegretto" was its most famous movement, proclaimed, "This does not arise from the fact that the other three parts are any less worthy of admiration; far from it."

Program notes by James M. Keller, New York Philharmonic Program Annotator, The Leni and Peter May Chair. Mr. Keller is also Program Annotator of the San Francisco Symphony. His book Chamber Music: A Listener's Guide was published by Oxford University Press.

Please turn to page 37–41 for complete artist biographies and an orchestra roster.

New York Philharmonic

Alan Gilbert
Conductor

Saturday Evening, October 10, 2015 at 8:30

Seventh Performance of the 137th Annual Season
137th Annual Choral Union Series

Tonight's performance is supported by the Eugene and Emily Grant Family Foundation.

UMS orchestral residency programs are funded in part by a grant from The Andrew W. Mellon Foundation.

Media partnership provided by WGTE 91.3 FM, Michigan Radio 91.7 FM, and WRCJ 90.9 FM.

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PROGRAM

Esa-Pekka Salonen
LA Variations

INTERMISSION

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

The Hero –
The Hero's Adversaries –
The Hero's Companion –
The Hero's Deeds of War –
The Hero's Works of Peace –
The Hero's Retirement

Frank Huang, Violin

On September 10, UMS received the **National Medal of Arts** from President Barack Obama at the White House. We are deeply honored to be the first university-based presenter to receive this recognition, which is the highest award given to artists and arts patrons by the US government. Please accept our sincerest thanks for your participation and generous patronage, all of which have played a critical role in UMS being recognized at the highest level. Artists tell us time and time again that "UMS audiences are the best" and we wholeheartedly agree. This medal belongs to all of us.

NOW THAT YOU'RE IN YOUR SEAT...

In pairing an iconic late Romantic tone poem with an exciting piece from the last years of the 20th century, tonight's program also brings together two great conductor-composers, who wrote orchestral music armed with a great deal of first-hand podium experience. Esa-Pekka Salonen, the New York Philharmonic's Marie-Josée Kravis Composer-in-Residence, is a noted Richard Strauss conductor himself: he led a production of *Elektra* at the Aix-en-Provence Festival in 2013 which was the last work of the great French stage director Patrice Chéreau.

LA VARIATIONS (1996)

Esa-Pekka Salonen

Born June 30, 1958 in Helsinki, Finland

Currently resides in London, England, and Los Angeles, California

UMS premiere: This piece has never been performed on a UMS concert.

Work composed: 1996, on commission from the Los Angeles Philharmonic.

World premiere: January 16, 1997, at the Dorothy Chandler Pavilion in Los Angeles, with the composer conducting the Los Angeles Philharmonic.

Estimated duration: 20 minutes

SNAPSHOTS OF HISTORY...IN 1996:

- The Summer Olympic Games take place in Atlanta, Georgia
- The O.J. Simpson civil trial begins in Santa Monica, California
- Dolly the sheep, the first mammal to be successfully cloned from an adult cell, is born in Scotland
- First Lady Hillary Rodham Clinton testifies before a grand jury concerning her investments in Whitewater

With the 2015–16 season, Esa-Pekka Salonen begins a three-year appointment as The Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic. He has served as principal conductor of the Swedish Radio Symphony Orchestra (1984–95) and music director of the Los Angeles Philharmonic Orchestra (1992–2009). He has been principal conductor and artistic advisor of the Philharmonia Orchestra in London since 2006, and in 2014–15 he held the first-ever “creative chair” at Zurich’s Tonhalle Orchestra.

Salonen studied horn, conducting, and composition at the Sibelius Academy in Helsinki during the 1970s – his composition teachers included the eminent Einojuhani Rautavaara – and pursued advanced composition

work in Italy with Niccolò Castiglioni and Franco Donatoni. His early identity as a “conducting composer” changed in 1983 when, at short notice, he took over a performance of Mahler’s Third Symphony with the Philharmonia Orchestra in London; that performance catapulted him into the major league at the podium and transformed him into “a composing conductor.” Nonetheless, in 1998 he told a reporter: “It may sound a bit crazy, but I actually think of myself more as a composer than a conductor. It just so happens that the conducting side has outweighed the composing.”

In 1996 Salonen took time out from his conducting schedule to write *LA Variations*, his first major orchestral piece in some time, and in 2000 he took a year’s sabbatical from

the podium to devote more energy to composition. He cited the need to clear his schedule for composing as a central factor in his decision to step down from directing the Los Angeles Philharmonic in 2009, at which point he was named that ensemble's conductor laureate.

Major retrospectives of Salonen's work were presented at Helsinki's Musica Nova (2003), at the Stockholm International Composer Festival (2004), and in Los Angeles and Cologne (2005). In 2006 he was named "Musician of the Year" by *Musical America*, and in 2010 he was elected a foreign honorary fellow of the American Academy of Arts and Sciences. His Violin Concerto earned him the 2012 Grawemeyer Award for Music composition, with that organization citing it as "such an exciting piece that from the first measure it grips you and doesn't let you go." His work with the Philharmonia Orchestra has included the groundbreaking *Re-Rite* and *Universe of Sound* installations, as well as the developing of the interactive iPad application *The Orchestra*, which have provided novel perspectives on selected orchestral masterworks by enabling the public to experience the sensations of conducting, playing with, and stepping inside the orchestra.

Salonen's official concert-program biography notes that he was "trained in the austere world of European modernism and [is] enjoying a close relationship with the sunny city of Los Angeles." That is a telling assessment, although even some of his compositions from the 1980s already displayed an approachability

that was unusual in new music circles at the time. One supposes that the Toimii contemporary music group, which he co-founded in 1980 with fellow composers Magnus Lindberg and Otto Romanowski, served as a laboratory for exploring his creative ideas and refining his appreciation of the practical possibilities of performance. Moving to Los Angeles in the early 1990s proved liberating. "Only after a couple of years here," he told critic Mark Swed of the *Los Angeles Times*, "did I begin to see that the European canon I blindly accepted was not the only truth. Over here, I was able to think about this rule that forbids melody. It's madness."

The works of his maturity make virtuosic but realizable demands on instrumentalists, yielding orchestration of kaleidoscopic color. Favorite composers sometimes look in from the sidelines of his scores. In *LA Variations*, the section Salonen describes (see page 21) as "Scherzando, leggiero" suggests his affection for Messiaen. Just after in the work's mid-point, we may find echoes of Stravinsky's *Three Pieces for String Quartet* in the "Canon in three different tempos," and the composer specifically acknowledges Sibelius in the brawny brass chords of the ensuing "Big Machine." Still, such stimuli are thoroughly absorbed into Salonen's distinctive language, which is marked by playful rhythms, buoyant (if sometimes quirky) melodies, and dramatic climaxes.

IN THE COMPOSER'S WORDS

LA Variations is essentially variations on two chords, each consisting of six notes. Together they cover all 12 notes of a chromatic scale. Therefore the basic material of *LA Variations* has an ambiguous character: sometimes (most of the time, actually) it is modal (hexatonic), sometimes chromatic, when the two hexachords are used together as a 12-tone structure. This ambiguity, combining serial and non-serial thinking, is characteristic of my work since the mid-80s, but *LA Variations* tilts the balance drastically towards the non-serial.

This piece is very clear in its form and direct in its expression. The two hexachords are introduced in the opening measures of the piece together in the chromatic phenotype. Alto flute, English horn, bass clarinet, and two bassoons, shadowed by three solo violas, play a melody which sounds like a kind of synthetic folk music, but in fact is a horizontal representation of the two hexachords transposed to the same pitch. Some of the variations that follow are based on this melody, others are the deeper, invisible (or inaudible) aspects of the material. There are also elements that never change, like the dactyl rhythm first heard on the timpani and percussion halfway through the piece.

This is a short description of the geography of *LA Variations*:

1. Two hexachords together as an ascending scale. Movement slows down to ...
2. Quasi folk-music episode (as described above).
3. First Chorale (winds only).
4. Big Chord I. The two hexachords are interpreted three times in three different ways in a very large chord.
5. *Scherzando, leggiero*.
6. A machine that prepares for the even semi-quaver movement of ...
7. Variation of the melody in trumpets and violin I.
8. Fastest section of the piece. First woodwinds in the highest register, then bass instruments in the lowest register. An acrobatic double bass solo.
9. Variation for winds, percussion, harp, celesta.
10. Canon in three different tempos, scored for chamber ensemble.
11. A *tutti* string passage leads to Big Machine I. Percussion prepares [a] mantra rhythm. Brass chords in the Big Machine are my homage to Sibelius.
12. Second Chorale.
13. A new aspect of the melody in unison strings.
14. Canon à 3.
15. Big Machine II. Probably the most joyful music in the piece.
16. Big Chord II. This time two different interpretations of the hexachords. Repeated mantra rhythm in timpani, roto-toms, and log drums grow to maximum power.
17. Coda. Two hexachords together as at the beginning. Scored for eight muted cellos, eight muted violins, and piccolo.

— Esa-Pekka Salonen

EIN HELDENLEBEN (A HERO'S LIFE), OP. 40 (1897–98)

Richard Strauss

Born June 11, 1864 in Munich, Bavaria

Died September 8, 1949 in Garmisch-Partenkirchen, Germany

UMS premiere: Chicago Symphony Orchestra conducted by Frederick Stock, May 12, 1934 in Hill Auditorium.

Work composed: 1897–98, completed in Berlin on December 27 of the latter year. It is dedicated to Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam.

World premiere: March 3, 1899, by the Frankfurt Museum Orchestra, with the composer conducting.

Estimated duration: 47 minutes

SNAPSHOTS OF HISTORY...IN 1898:

- New York City annexes land from surrounding counties and is geographically divided into five boroughs
- Annie Oakley promotes the service of women in combat situations with the US military
- Marie and Pierre Curie announce the discovery of radium
- The University of Michigan football team wins its first Western Conference (now Big Ten Conference) championship after an undefeated season

One of the most enduring contributions of the “Music of the Future” camp of Berlioz, Liszt, and Wagner was the orchestral genre known as the symphonic (or tone) poem. One of the circle’s ancillary figures was Alexander Ritter, an Estonian-born violinist and composer who married a niece of Wagner’s, composed six symphonic poems of his own, and served as associate concertmaster of the Meiningen Court Orchestra, which was conducted by the eminent Hans von Bülow. In Meiningen he grew friendly with the young Richard

Strauss, whom von Bülow had brought in as an assistant music director in 1885. Strauss would later say that it was Ritter who revealed to him the greatness of the music of Wagner, Liszt, and Berlioz and, by extension, opened his eyes to the possibilities of the symphonic poem.

In 1886 Strauss produced what might be considered his first symphonic poem, *Aus Italien* (it is more precisely a sort of descriptive symphony), and he continued with hardly a break through the series of tone poems that many feel represent the genre at its height: *Don Juan*

(1888–89), *Macbeth* (1888/91), *Tod und Verklärung* (*Death and Transfiguration*, 1888–89), *Till Eulenspiegels lustige Streiche* (*Till Eulenspiegel's Merry Pranks*, 1894–95), *Also sprach Zarathustra* (*Thus Spake Zarathustra*, 1896), *Don Quixote* (1897), *Ein Heldenleben* (*A Hero's Life*, 1897–98), and *Symphonia Domestica* (1902–03), with *Eine Alpensymphonie* (*An Alpine Symphony*, 1911–15) as a late pendant to this catalogue. Strauss was drawn to the idea (as he would recall in his memoirs) that “new ideas must search for new forms; this basic principle of Liszt’s symphonic works, in which the poetic idea was really the formative element, became henceforward the guiding principle for my own symphonic work.”

Ein Heldenleben is among several of Strauss’s works that can be read as musical autobiography. By this point of his career – he was 34 years old when he conducted its premiere – his sense of self-esteem was in no way underdeveloped. He had gotten his first leg up in the music business in 1885 with his Meiningen appointment, and he proceeded from there to positions at the Munich Court Opera, the Bayreuth opera house, and the Court of the Grand Duke of Saxe-Weimar-Eisenstadt. He was routinely hailed at the premieres of his new compositions, he was in demand throughout Germany as a guest conductor, he was on the verge of signing a contract to become music director of the Berlin Court Opera, and he was enjoying a deepening relationship with the soprano who would soon become his wife.

It seemed to Strauss a reasonable moment to produce a reflection on himself and on the struggles he had faced so far in achieving his considerable success while navigating the internecine politics of the musical establishment. The proper format would be a musical one, to be sure, and the genre of the symphonic poem provided a perfect framework for such an exercise. In the event, it would be a symphonic poem with strong Classical leanings in terms of its structure, a sort of expanded “Classical symphony.” It would be set in E-flat Major, a key resonant with memories of Beethoven’s *Sinfonia eroica*, which was initially supposed to be a tribute to Napoleon but ended up being re-inscribed “To celebrate the memory of a great man” – an idea not so very different from that conveyed by the title “A Hero’s Life.” And, like Beethoven’s *Eroica*, it would be a work of hefty proportions – *Ein Heldenleben* typically runs to three-quarters of an hour – and its orchestration, including eight horns and five trumpets in its imposing 18-member brass section, would leave the ears spinning.

Asked to explain the program of this piece, Strauss declined, insisting: “There is no need of a program. It is enough to know that there is a hero, fighting his enemies.” Of course there was a program of some sort, even if Strauss never tipped his hand about it, and commentators have spilled much ink speculating about the details of this huge score.

In 1924 the musicologist and early Strauss biographer Richard Specht penned an analytical foreword for a new edition of *Ein Heldenleben* published by the distinguished Eulenberg firm. At that time the work was resisting the popular acclaim that had been bestowed on others of Strauss's tone poems. "This defiant confession and portrait of himself in the form of a symphony," wrote Specht, "this satire on his opponents, this musical autobiography is even now, next to [his] *Don Quixote*, the least understood work of the composer." He continued:

It is not quite easy to understand why this should be so, for the themes in the Heldenleben are more impressive, the whole composition more concise in form, the fundamental "Eroica" idea easier to grasp than any of Strauss's earlier compositions for orchestra. ... Is it because it is so personal that this work has been so absurdly misunderstood? As if Strauss had not, just in this composition, got into closer touch with the traditional symphony than in those other works in which he has symphonically characterized some

romantic or mythical personality with all his singularities, and as if Strauss's own personality were less fascinating and important than that of Till Eulenspiegel, Don Juan, yes even of Coriolanus or Egmont. ... Of all Strauss's symphonies, there is none more classical in its glorious themes, none more closely knit together in the unity of its six movements welded into a single movement, none that is bolder in its heroic loftiness, or more touching in its final serene resignation, than this symphonic reflection of himself and his life's adventure, which in conscious pride he has called "A Hero's Life." ... The time when it is duly appreciated and loved will surely come. Be that as it may; as a musical document, as a symphonic autobiography, as a vindication of himself toward his fellow creatures, and as an expression of conscious pride and knowledge of his own worth which with the inner conviction of a noble man he impresses on the envious and indifferent, it will always retain its value. It is a free confession of a free man, and as a symphony a masterpiece.

Program notes by James M. Keller, New York Philharmonic Program Annotator, The Leni and Peter May Chair. Mr. Keller is also Program Annotator of the San Francisco Symphony. His book *Chamber Music: A Listener's Guide* was published by Oxford University Press.

Please turn to page 37–41 for complete artist biographies and an orchestra roster.

New York Philharmonic

David Newman
Conductor

On the Waterfront: Film with Live Orchestra

Sunday Afternoon, October 11, 2015 at 3:00

Eighth Performance of the 137th Annual Season

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On the Waterfront

COLUMBIA PICTURES Presents An ELIA KAZAN Production
MARLON BRANDO "ON THE WATERFRONT"
Co-starring KARL MALDEN LEE J. COBB
with ROD STEIGER PAT HENNING and introducing EVA MARIE SAINT
Music by LEONARD BERNSTEIN Screenplay by BUDD SCHULBERG
Produced by SAM SPIEGEL Directed by ELIA KAZAN



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This afternoon's concert will be performed with one intermission.

Production

Executive Producer: Paul H. Epstein for The Leonard Bernstein Office, Inc.

Producer: Eleonor M. Sandresky for The Leonard Bernstein Office, Inc.

Production Supervisor: Eleonor M. Sandresky

Technical Director: Mike Runice

Sound Engineer: Martin Bierman

Music Supervision: Garth Edwin Sunderland

Original Orchestrations by Leonard Bernstein with Marlin Skiles, and Gil Grau

Film Score Restored and Adapted by Garth Edwin Sunderland

Music Consultant: David Newman

Streamers created by: Kristopher Carter and Mako Sujishi

With special thanks to: Tom Hooper, Christopher Lane, Richard Ashton, David Jennings, Sam Baltimore, Mark Horowitz, The Leonard Bernstein Collection at the Library of Congress, and Ken Hahn and Sync Sound.



U-M student Evan Saddler spent several weeks working with the New York Philharmonic during his 21st Century Internship. Find behind-the-scenes photos of his adventures at UMSLobby.org.





NOW THAT YOU'RE IN YOUR SEAT...

Bernstein's music to the award-winning film *On the Waterfront* – the only original movie score he ever composed – is mostly known in the form of the suite he derived from it; it is a rare treat to hear the entire score performed live along with the film. The eminent Austrian-British music critic Hans Keller once described this music as about “the best film score to have come out of America.” As we watch the romance between Marlon Brando and Eva Marie Saint unfold in concert performance, we may see the point made by Bernstein biographer Burton Humphrey: *On the Waterfront* can be seen as a 20th-century equivalent of Tchaikovsky's fantasy overture *Romeo and Juliet*, with the film's principal characters, Terry and Edie, as the star-crossed lovers.

Photo (previous page): Marlon Brando in the 1954 motion picture *On The Waterfront*.

ON THE WATERFRONT (1954)

Leonard Bernstein

Born August 25, 1918 in Lawrence, Massachusetts

Died October 14, 1990 in New York City

UMS premiere: The film has never been presented on a UMS program, and Bernstein's score has never been performed on a UMS concert.

World premiere: The Columbia Pictures film *On the Waterfront* was released July 28, 1954, with the sound track conducted by Morris Stoloff.

Estimated duration: 108 minutes plus 20-minute intermission

SNAPSHOTS OF HISTORY...IN 1954:

- The first mass vaccination of children against polio begins in Pittsburgh
- The Boy Scouts of America desegregates on the basis of race
- Bill Haley & His Comets record "Rock Around the Clock," beginning the rock and roll craze
- The First Indochina War ends

Leonard Bernstein struggled to balance the competing demands on his time to a degree unusual even for musicians. Composing and conducting both laid claim to his calendar, but so did his other pursuits as a pianist, media personality, writer, educator, social activist, and all-round celebrity. Time for composition was potentially the most endangered part of the mix, and he had to take special care to see that it didn't get crowded out by his day-to-day obligations as a performer. When wearing his composer's hat Bernstein could be a chameleon, turning on a dime between music of complex modernity and pieces that plumbed a more popular vein. He was a success in a surprisingly broad spectrum of musical life, producing not only important contributions to the symphonic repertoire but also ballets, operas, and such Broadway classics as

On the Town and *West Side Story*.

Although other Bernstein dramatic scores were used in film adaptations (including both of those stage musicals), the 1954 film *On the Waterfront* represented the only time he composed expressly for the cinema. The film's scenario is a gritty tale of corruption and exploitation on the docks of New Jersey. Director Elia Kazan, working from a screenplay by Budd Schulberg, had already finished filming (with an all-star cast that included Marlon Brando, Lee J. Cobb, Karl Malden, Rod Steiger, and Eva Marie Saint) before he started worrying about the music. When the producer Sam Spiegel first approached Bernstein about the project, the composer demurred. He was no fan of Kazan, who had gained notoriety as an informant to Senator Joseph McCarthy's House Committee

on Un-American Activities in 1952, the rabid anti-Communist political incentive that exiled many performing arts luminaries to the ranks of the unemployable. Bernstein was among the 50 arts celebrities who, in 1947, had signed a manifesto condemning those very hearings. At least Kazan seemed sincere about ruing his participation in those hearings. He took out an advertisement in the *New York Times* rationalizing that he had cooperated with the dark forces in the spirit of patriotism, and *On the Waterfront*, which trains its unforgiving eye on the ethical dilemma that can pit loyalty to family and friends against the greater good, was a further step in his process of personal redemption.

Even on a strictly professional level, Bernstein did not harbor warmth for Kazan. He may have admired much of Kazan's socially conscious film achievements such as *Gentleman's Agreement* (1947, which tackled the subject of anti-Semitism in America) and *Pinky* (1949, which blazed into the topic of racism), not to mention *A Streetcar Named Desire* (1951), but there was the unavoidable fact that when Kazan was approached about directing *On the Town* back in 1944, he had flatly turned down the opportunity. One might not have predicted that the collaboration of these two creative powerhouses would yield happy results.

Nonetheless, Bernstein consented to screen the film in its scoreless, rough-cut state and was immediately won over. He later reported:

I heard music as I watched. That was enough. And the atmosphere of talent that this film gave off was exactly the atmosphere in which I love to work and collaborate. ... Day after day I sat at a movieola, running the print back and forth, measuring in feet the sequences I had chosen for the music, converting feet into seconds by mathematical formula, making homemade cue sheets.

In all, Bernstein's music accompanies about 45 minutes of the film, which reflects the propensity of all Kazan films to use music sparingly but with terrific impact. *On the Waterfront* was nominated for 12 Academy Awards, including for "Best Score," and it won eight. The film music was passed over in favor of Dimitri Tiomkin's music for *The High and the Mighty*. "I am furious about the Academy Awards," Bernstein wrote to his personal secretary, Helen Coates. "It is obviously politics, and I don't care, except that it would have jacked up my price for the next picture to double." Indefensible in retrospect, this slight may account for why *On the Waterfront* remains Bernstein's one and only film score.
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Program notes by James M. Keller, New York Philharmonic Program Annotator, The Leni and Peter May Chair. Mr. Keller is also Program Annotator of the San Francisco Symphony. His book Chamber Music: A Listener's Guide was published by Oxford University Press.

Please turn to page 37–41 for complete artist biographies and an orchestra roster.

RESTORATION AND ADAPTATION

When the Leonard Bernstein Office set out to make the full score of this magnificent film available for live performance, the first step was to determine what musical materials had been preserved. It was not a surprise to discover that no orchestral score existed. Often, films of the period were conducted from a “short score,” which may simply indicate “brass” or “strings” without any more detail about what each instrument should be playing – it’s essentially a sketch.

Happily, The Leonard Bernstein Collection at the Library of Congress includes Bernstein’s own archival materials from his work on the film. From these, I assembled a working document for the complete film. But this was just a starting point; most of the cues in the archival materials did not exactly match the movie. It’s typical for a film to be edited after the score has already been recorded, and this can lead in turn to strange edits within the music to make adjustments for new scene timings. Kazan also overrode some of Bernstein’s choices, eliminating music from some scenes to allow the dialogue to be experienced on its own terms.

Once I had reconciled the short score to the actual film, I began work on restoring the orchestration. Both the short score and Bernstein’s own concert work, *Symphonic Suite from On the Waterfront*, were helpful references, but much of the score is omitted from the Suite, or appears in a different form than it does in the film, and so much of the orchestration required careful transcription from the film sound track itself.

The next challenge was to incorporate the studio mix of the film into the re-constructed orchestration. With recorded music, passages that are played loudly can be artificially lowered in volume, usually so as not to overwhelm

spoken dialogue. The result is music that “feels” loud without actually being loud. Unfortunately, in live performance, there is no volume knob. The orchestra is either playing loudly or isn’t, and it’s not so simple as asking them to play more quietly – this would change the character of the intended sound too much. We were fortunate to have the great luxury of a technical rehearsal with the New York Philharmonic in June, allowing me to road-test possible solutions. By reducing the “density” of the orchestration – for example, using half the strings, or using three brass soloists instead of a section of 10 – I was able to maintain the “big sound” that Bernstein wanted for these passages, but without compromising Kazan’s authorial vision.

Finally, I added the detailed information that the conductor uses to keep the live orchestra in sync. The film is not a partner in this. It starts, and then it plays until it stops, and it will not wait for the orchestra. The conductor’s screen displays a sequence of colored streamers to help make sure the orchestra is keeping in sync. The different streamer colors indicate significant bars, show when the orchestra must make slight up or down “rubato” adjustments in tempo, and on which beats, and where the music shifts to a new section or changes character.

It has been enormously rewarding to delve so deeply into Bernstein’s music for this film. The power of Kazan’s striking black and white imagery and storytelling, and the performances from Marlon Brando, Eva Marie Saint, and the rest of the powerhouse cast are brought to another level entirely by the passion and power of Bernstein’s music. It is an extraordinary film and a masterful score, unlike anything else in Bernstein’s catalogue, and it is a privilege to have played a role in bringing it to new audiences.

– Garth Edwin Sunderland, vice president for project development and senior music editor for *The Leonard Bernstein Office*

UMS ARCHIVES

The New York Philharmonic performs its 16th, 17th, and 18th UMS concerts during this weekend's residency, following the orchestra's UMS debut nearly 100 years ago in March 1916 at Hill Auditorium under the baton of Josef Stránský. The Philharmonic's subsequent visits over the past century have included concerts conducted by past music directors John Barbirolli, Dimitri Mitropoulos, Leonard Bernstein, Pierre Boulez, Lorin Maazel, and guest conductor Seiji Ozawa. The Philharmonic most recently appeared under UMS auspices at Hill Auditorium in February 2013.

Alan Gilbert conducts his third and fourth UMS performances this weekend. Mr. Gilbert made his UMS debut in February 2013 at Hill Auditorium during a weekend of two performances with the New York Philharmonic.

Piano soloist **Inon Barnatan** makes his third UMS appearance on Friday evening's concert. Mr. Barnatan made his UMS debut in February 2008 at Hill Auditorium with the Chamber Music Society of Lincoln Center in a special program devoted to piano music for four hands. He most recently appeared at UMS in October 2009 in recital with cellist Alisa Weilerstein at Hill Auditorium.

UMS welcomes conductor **David Newman**, who makes his UMS debut Sunday afternoon.

ARTISTS

Alan Gilbert, the music director of the New York Philharmonic since 2009, introduced the positions of The Marie-Josée Kravis Composer-in-Residence, The Mary and James G. Wallach Artist-in-Residence, and Artist-in-Association; *CONTACT!*, the new-music series; NY PHIL BIENNIAL, an exploration of today's music; and New York Philharmonic Global Academy, collaborations with partners worldwide offering training of pre-professional musicians, often alongside performance residencies.

In the 2015–16 season Alan Gilbert conducts R. Strauss's *Ein Heldenleben* to welcome concertmaster Frank Huang and five world premieres; co-curates the second NY PHIL BIENNIAL; and performs violin in Messiaen's *Quartet for the End of Time*. He leads the Orchestra as part of the Shanghai Orchestra Academy Residency and Partnership and appears at Santa Barbara's Music Academy of the West. Philharmonic-tenure highlights include acclaimed stagings of Ligeti's *Le Grand Macabre*, Janáček's *The Cunning Little Vixen*, Stephen Sondheim's *Sweeney Todd* starring Bryn Terfel and Emma Thompson (for which he was nominated for an Emmy Award for "Outstanding Music Direction"), and Honegger's *Joan of Arc at the Stake* starring Marion Cotillard; 24 world premieres; The Nielsen Project; Verdi *Requiem*; the score from *2001: A Space Odyssey* alongside the film; Mahler's *Resurrection* Symphony on the 10th anniversary of 9/11; and nine tours around the world. In August 2015 he led the Mahler Chamber Orchestra in the US stage premiere of George Benjamin's *Written on Skin*, co-presented as part of the Lincoln Center–New York Philharmonic Opera Initiative.

Conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg's NDR Symphony Orchestra, he regularly conducts leading orchestras nationally and internationally. This season Mr. Gilbert makes debuts with four great European orchestras – Filarmonica della Scala, Dresden Staatskapelle, London Symphony, and Academy of St. Martin in the Fields – and returns to The Cleveland Orchestra and Tokyo Metropolitan Symphony Orchestra. Juilliard's director of conducting and orchestral studies, his honors include election to The American Academy of Arts & Sciences (2014) and a Foreign Policy Association Medal (2015).

Celebrated for the unique approach, probing intellect, and consummate artistry he brings to a broad range of repertoire, Israeli pianist **Inon Barnatan** currently serves as the New York Philharmonic's first Artist-in-Association. This unprecedented three-season appointment sees him appear as soloist in subscription concerts, take part in regular chamber performances, and act as ambassador for the orchestra. In the 2015–16 season, his second season with the Philharmonic, he will follow this appearance in Ann Arbor by playing Mozart, conducted by Jaap van Zweden, and Saint-Saëns on New Year's Eve, as well as chamber music collaborations with musicians of the Orchestra. Other highlights include his Disney Hall debut with the Los Angeles Philharmonic and Gustavo Dudamel, and a US tour with the San Francisco Symphony and Michael Tilson Thomas, featuring dates at the Kennedy Center and Carnegie Hall.

Awarded the Avery Fisher Career Grant in 2009, Mr. Barnatan has performed

extensively with many of the world's foremost orchestras, including those of Cleveland, Los Angeles, New York, Philadelphia, and San Francisco; the Academy of St. Martin in the Fields; Deutsches Symphonie-Orchester Berlin; Orchestre de la Suisse Romande; and the Jerusalem and Shanghai Symphony Orchestras. He has worked with such distinguished conductors as Roberto Abbado, James Gaffigan, Matthias Pintscher, David Robertson, Edo de Waart, and Pinchas Zukerman. Passionate about contemporary music, last season he premiered new pieces composed for him by Mr. Pintscher and Sebastian Currier.

Noted for his interpretation of works by Schubert, Mr. Barnatan has a critically acclaimed discography that includes Avie and Bridge recordings of the Austrian composer's solo piano works, as well as *Darkness Visible*, which appeared on *The New York Times*'s "Best of 2012" list. His Chopin and Rachmaninoff duo sonatas album, recorded with cellist Alisa Weilerstein, will be released by Decca Classics next season.

Mr. Barnatan first appeared with Philharmonic musicians as part of a February 2013 Ensembles concert at Merkin Concert Hall, and made his subscription debut with the full Orchestra in March 2015 performing Ravel's *Piano Concerto in G Major*, conducted by Alan Gilbert.

Conductor **David Newman** has scored more than 100 films, ranging from *War of the Roses*, *Matilda*, *Bowfinger*, and *Heathers* to *Tarzan* and *Serenity*. Mr. Newman's music has brought to life the critically-acclaimed dramas *Brokedown Palace* and *Hoffa*; top-grossing comedies *Galaxy Quest*, *The Nutty Professor*, and *Throw Mama From the Train*; and award-winning animated films *Ice Age*

and *The Brave Little Toaster*. His score to the animated feature *Anastasia* was nominated for an Academy Award.

Mr. Newman has conducted leading orchestras around the world. He has led subscription weeks with the Los Angeles Philharmonic at Walt Disney Concert Hall; regularly conducts the Hollywood Bowl Orchestra at the Hollywood Bowl; and leads the annual movie night at the Hollywood Bowl. In July 2011, he premiered *West Side Story* (film with live orchestra) with the Los Angeles Philharmonic at the Hollywood Bowl and has conducted the work with numerous orchestras in the US and abroad, including the New York Philharmonic. Mr. Newman has also premiered the film-with-live-orchestra projects *Back to the Future* (May 2015, Lucerne, Orchestra of the 21st Century) and *E.T. – The Extra-Terrestrial* (September 2015, Los Angeles, Los Angeles Philharmonic at the Hollywood Bowl). He has also spent considerable time unearthing and restoring film music classics for the concert hall, and headed the Sundance Institute's music preservation program in the late 1980s. He has continued that work while serving on the board of the American Youth Symphony since 2007.

The son of nine-time Oscar-winning composer Alfred Newman, David Newman was born in Los Angeles in 1954. He studied violin and piano from an early age and earned degrees in orchestral conducting and violin performance from the University of Southern California. From 1977 to 1982, he worked extensively in the motion picture and television industry.

The New York Philharmonic plays a leading cultural role in New York City, the United States, and the world. This season's projects will connect the Philharmonic

with up to 50 million music lovers through live concerts in New York City and on its worldwide tours and residencies; digital recording series; international broadcasts on television, radio, and online; and as a resource through its wide range of education programs and Digital Archives.

The Orchestra has commissioned and/or premiered works by leading composers from every era since its founding in 1842 – including Dvořák’s *New World Symphony*, John Adams’s Pulitzer Prize-winning *On the Transmigration of Souls* (dedicated to the victims of 9/11), and Magnus Lindberg’s *Piano Concerto No. 2*. Renowned around the globe, the Philharmonic has appeared in 432 cities in 63 countries – including the groundbreaking 1930 tour of Europe; the unprecedented 1959 tour to the USSR; the historic 2008 visit to Pyongyang, D.P.R.K., the first there by an American orchestra; and the Orchestra’s debut in Hanoi, Vietnam, in 2009. The New York Philharmonic serves as a resource for its community and the world. It complements its annual free concerts across the city – including the Concerts in the Parks, Presented by Didi and Oscar Schafer – with Philharmonic Free Fridays, a wide range of education programs, among them the famed, long-running Young People’s Concerts and Philharmonic Schools: an immersive classroom program that reaches thousands of New York City students. Committed to developing tomorrow’s leading orchestral musicians, the Philharmonic has established the New York Philharmonic Global Academy, collaborating with partners worldwide offering training of pre-professional musicians, often alongside performance residencies. These include the Shanghai Symphony Orchestra Academy and Residency Partnership, collaborations

with Santa Barbara’s Music Academy of the West, and The Shepherd School of Music at Rice University.

The oldest American symphony orchestra and one of the oldest in the world, the New York Philharmonic has made almost 2,000 recordings since 1917, including several Grammy Award winners. Its self-produced digital recording series continues in the 2015–16 season. Music director Alan Gilbert began his tenure in September 2009, succeeding a distinguished line of 20th-century musical giants that includes Leonard Bernstein, Arturo Toscanini, and Gustav Mahler.

THE NEW YORK PHILHARMONIC

Alan Gilbert, *Music Director*

Courtney Lewis, *Assistant Conductor*

Joshua Gersen, *Assistant Conductor*

Leonard Bernstein, *Laureate Conductor, 1943–1990*

Kurt Masur, *Music Director Emeritus*

Esa-Pekka Salonen, *The Marie Joséé Kravis Composer-In-Residence*

Eric Owens, *The Mary and James G. Wallach Artist-In-Residence*

VIOLINS

Frank Huang

Concertmaster

The Charles E. Culpeper Chair

Sheryl Staples

Principal Associate Concertmaster

The Elizabeth G. Beinecke Chair

Michelle Kim

Assistant Concertmaster

The William Petschek Family Chair

Carol Webb

Quan Ge

Hae-Young Ham

The Mr. and Mrs. Timothy M. George

Chair

Lisa GiHae Kim

Kuan Cheng Lu

Newton Mansfield+

The Edward and Priscilla Pilcher

Chair

Kerry McDermott

Anna Rabinova

Charles Rex

The Shirley Bacot Shamel Chair

Fiona Simon

Sharon Yamada

Shanshan Yao

Elizabeth Zeltser

The William and Elfriede Ulrich

Chair

Yulia Ziskel

The Friends and Patrons Chair

Lisa Kim

Acting Principal

Soohyun Kwon***

In Memory of Laura Mitchell

Duoming Ba

The Joan and Joel I. Picket Chair

Hannah Choi

Marilyn Dubow

The Sue and Eugene Mercy, Jr. Chair

Hyunju Lee

Joo Young Oh

Daniel Reed

Mark Schmoockler

Na Sun

The Gary W. Parr Chair

Vladimir Tsyppin

Jin Suk Yu

Conway Kuo++

Ji Min Lee++

Bracha Malkin++

Sarah Pratt++

David Southorn++

VIOLAS

Cynthia Phelps

Principal

The Mr. and Mrs. Frederick P. Rose

Chair

Rebecca Young*

The Joan and Joel Smilow Chair

Irene Breslaw**

The Norma and Lloyd Chazen Chair

Dorian Rence

Katherine Greene

The Mr. and Mrs. William J.

McDonough Chair

Dawn Hannay+

Vivek Kamath

Peter Kenote

Kenneth Mirkin

Judith Nelson

Rémi Pelletier

Robert Rinehart

The Mr. and Mrs. G. Chris Andersen

Chair

Robert Meyer++

CELLOS

Carter Brey

Principal

The Fan Fox and Leslie R. Samuels

Chair

Eileen Moon*

The Paul and Diane Guenther Chair

Eric Bartlett

Patrick Jee

Elizabeth Dyson

The Mr. and Mrs. James E. Buckman

Chair

Alexei Yupanqui Gonzales

Maria Kitsopoulos

The Secular Society Chair

Sumire Kudo

Qiang Tu

Nathan Vickery

Ru-Pei Yeh+

The Credit Suisse Chair in honor of

Paul Calello

Wei Yu+

Wendy Sutter++

BASSES

Timothy Cobb

Principal

Satoshi Okamoto***

The Herbert M. Citrin Chair

Max Zeugner***

The Herbert M. Citrin Chair

Randall Butler

The Ludmila S. and Carl B. Hess

Chair

David J. Grossman

Blake Hinson

Orin O'Brien

Daniel Tosky++

Ivy Wong++

FLUTES

Robert Langevin

Principal

The Lila Acheson Wallace Chair

Sandra Church*

Yoobin Son

Mindy Kaufman

PICCOLO

Mindy Kaufman

OBOES

Liang Wang

Principal

The Alice Tully Chair

Sherry Sylar*

Robert Botti

The Lizabeth and Frank Newman

Chair

Grace Shryock++

ENGLISH HORN

Grace Shryock++

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The Edna and W. Van Alan Clark

Chair

Mark Nuccio*

The Honey M. Kurtz Family Chair

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Kathryn Curran++

David Gould++

Dean LeBlanc++

Miles Jaques++

E-FLAT CLARINET

Mark Nuccio

BASS CLARINETS

Miles Jaques++

Dean LeBlanc++

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Judith LeClair
Principal
The Pels Family Chair
 Kim Laskowski*
 Roger Nye
The Rosalind Miranda Chair in
memory of Shirley and Bill Cohen
 Arlen Fast

CONTRABASSOON

Arlen Fast

HORNS

Philip Myers
Principal
The Ruth F. and Alan J. Broder Chair
 Richard Deane*
 R. Allen Spanjer
The Rosalind Miranda Chair
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 Howard Wall
 Alana Vegter++
 David Smith++
 Chad Yarbrough++
 Theodore Primis++

SAXOPHONES

Daniel Goble++
 Lino Gomez++
 Steve Kenyon++
 Lawrence Feldman++

TRUMPETS

Matthew Muckey
Acting Principal
The Paula Levin Chair
 Ethan Bendorf***
 Thomas V. Smith
 Kevin Cobb++
 Kenneth DeCarlo++

TROMBONES

Joseph Alessi
Principal
The Gurnee F. and Marjorie L. Hart
Chair
 Colin Williams*
 David Finlayson+
The Donna and Benjamin M. Rosen
Chair
 Peter Ellefson++

BASS TROMBONE

George Curran
The Daria L. and William C. Foster
Chair

TUBA

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Principal

TIMPANI

Markus Rhoten
Principal
The Carlos Moseley Chair
 Kyle Zerna**
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Principal
The Constance R. Hoguet Friends of
the Philharmonic Chair
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The Mr. and Mrs. Ronald J. Ulrich
Chair
 Kyle Zerna

HARP

Nancy Allen
Principal
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Knight III Chair
 June Han++

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Joseph Faretta

AUDIO DIRECTOR

Lawrence Rock

* Associate Principal
 ** Assistant Principal
 *** Acting Associate Principal
 + On Leave
 ++ Replacement/Extra

The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

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 Gerard Urciuoli, *Stage Crew*

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund.**

Steinway is the Official Piano of the New York Philharmonic.

Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**, the **National Endowment for the Arts**, and the **New York State Council on the Arts** with the support of Governor Andrew Cuomo and the New York State Legislature.



A NEW PARTNERSHIP

This weekend, UMS at the University of Michigan and the New York Philharmonic launch an ambitious five-year residency partnership, the centerpiece of a larger UMS program to bring the world's greatest orchestras to Ann Arbor's Hill Auditorium in extended residencies. Each residency combines performances with educational opportunities and community interactions for U-M students and the greater region. In addition to three different concert programs, Philharmonic musicians and top administrators are participating in wide-ranging educational activities including coachings, master classes, seminars, workshops, and a side-by-side chamber concert by Philharmonic musicians and U-M students. This combination of performance and instruction will also feature University and community engagement, creating a multifaceted immersion that will make the Ann Arbor campus a hub of learning and enjoyment during the New York Philharmonic's three residencies through the 2019–20 season.

THE NEW YORK PHILHARMONIC ANN ARBOR RESIDENCY

THURSDAY, OCTOBER 8, 6–7 PM

Rackham Auditorium (915 E. Washington St.)
Keynote Address by Alan Gilbert, music director, New York Philharmonic
Orchestras in the 21st Century: A New Paradigm

THURSDAY, OCTOBER 8, 7:30 PM

Rackham Auditorium (915 E. Washington St.)
Side-by-Side Chamber Concert
With Musicians from the New York Philharmonic and the U-M School of Music, Theatre & Dance

FRIDAY, OCTOBER 9, 1:30–3 PM

Ross School of Business, Room R1.240 (701 Tappan Ave.)
Lecture by Matthew VanBesien, president, New York Philharmonic
21st Century Orchestras and Social Impact

FRIDAY, OCTOBER 9, VARIOUS TIMES

Various Locations, School of Music Moore Building
Public Master Classes with Principal Musicians of the New York Philharmonic

11 AM–1 PM

Inon Barnatan, Artist-in-Association, Britton Recital Hall

2–4 PM

Concertmaster Frank Huang, Watkins Lecture Hall
Principal Viola Cynthia Phelps, Classroom 1374
Principal Cello Carter Brey, McIntosh Theatre

3–5 PM

Principal Bass Timothy Cobb, Kevreson Rehearsal Hall

4:30–6:30 PM

Principal Harp Nancy Allen, Classroom 1374

FRIDAY, OCTOBER 9, 4:30–6 PM

SMTD Moore Building, Watkins Lecture Hall (1100 Baits Drive)

Seminar with Barbara Haws, archivist/historian, New York Philharmonic

A Vision of Public Musicology: How Musicians, Composers, and Scholars Can Use Local Performance Histories to Connect to their Communities

SUNDAY, OCTOBER 11, 9:30–11 AM

SMTD Moore Building, Britton Recital Hall (1100 Baits Drive)

Interview and Discussion with Vince Ford, director of digital media, New York Philharmonic

SUNDAY, OCTOBER 11, 11 AM–1 PM

Various Locations, School of Music Moore Building
Public Master Classes with Principal Musicians of the New York Philharmonic

Principal Flute Robert Langevin, Classroom 1370

Principal Oboe Liang Wang, Classroom 1374

Principal Clarinet Anthony McGill, Britton Recital Hall

Principal Bassoon Judith LeClair, Classroom 2058

Principal Horn Philip Myers, Watkins Lecture Hall

Acting Principal Trumpet Matthew Muckey, McIntosh Theatre

Principal Trombone Joseph Alessi, Stamps Auditorium, Walgreen Drama Center (1226 Murfin Ave., North Campus)

Principal Tuba Alan Baer, Classroom 1378

Principal Percussion Christopher S. Lamb, Hankinson Rehearsal Hall

SUNDAY, OCTOBER 11, 2–2:45 PM

Hill Auditorium Mezzanine Lobby (must have a ticket to the performance to attend)

Pre-Concert Talk

Music in Character and as Character: Bernstein's Musical Score to *On the Waterfront*

THIS WEEKEND'S VICTOR FOR UMS



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*Supporter of this weekend's performances by the
New York Philharmonic.*

MAY WE ALSO RECOMMEND...

- 10/14-17 *Antigone* by Sophokles (International Theater Series, Renegade)
- 10/29 Chicago Symphony Orchestra (Choral Union Series)
- 11/6 Danish String Quartet (Chamber Arts Series)
- 11/8 Chucho Valdés: *Irakere 40* (Jazz and Global Series)

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- 10/21 You Can Dance: Sankai Juku
(U-M Dance Building, Studio A, 1310 N. University Ct., 6:30 pm)
- 10/24 You Can Dance: Hubbard Street Dance Chicago
(Ann Arbor YMCA, 400 W. Washington St., 2 pm)

Educational events are free and open to the public unless otherwise noted.

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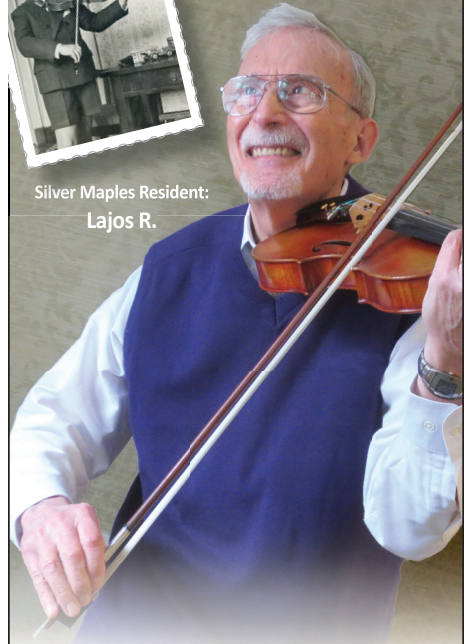


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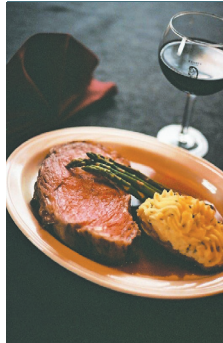
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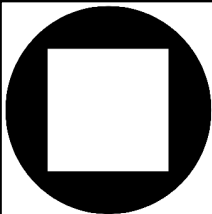


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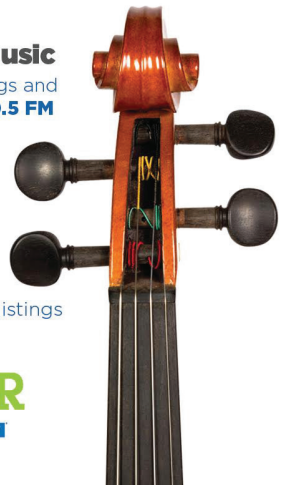
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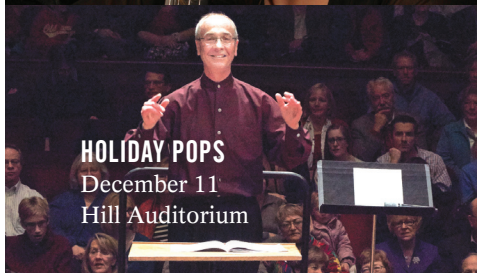
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Ad Index

2	Ann Arbor Area Community Foundation	26	Michigan Psychoanalytic Institute and Society
34	Ann Arbor Symphony Orchestra	28	Michigan Radio
5	Center for Plastic and Reconstructive Surgery	28	Miller, Canfield, Paddock and Stone, P.L.C.
8	Charles Reinhart Co. Realtors	30	Performance Network
8	Cottage Inn	32	Red Hawk and Revive + Replenish
8	Donaldson & Guenther	30	Retirement Income Solutions
10	Dykema Gossett	22	Silver Maples
10	Gilmore Keyboard Festival	32	Smith Haughey Rice & Roegge
22	Heinz C. Prechter Bipolar Research Fund	4	U-M Alumni Association
21	Honigman Miller Schwartz and Cohn LLP	IBC	WEMU
10	Iris Dry Cleaners	32	WGTE
26	Jaffe, Raitt, Heuer & Weiss PC	30	WKAR
26	Knight's Downtown		

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