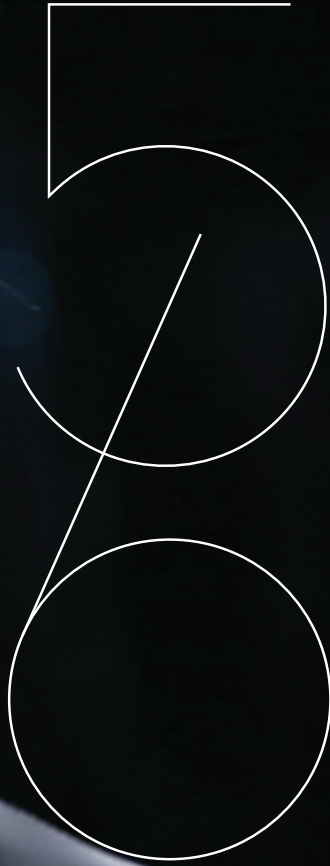


1 3 7 T H S E A S O N





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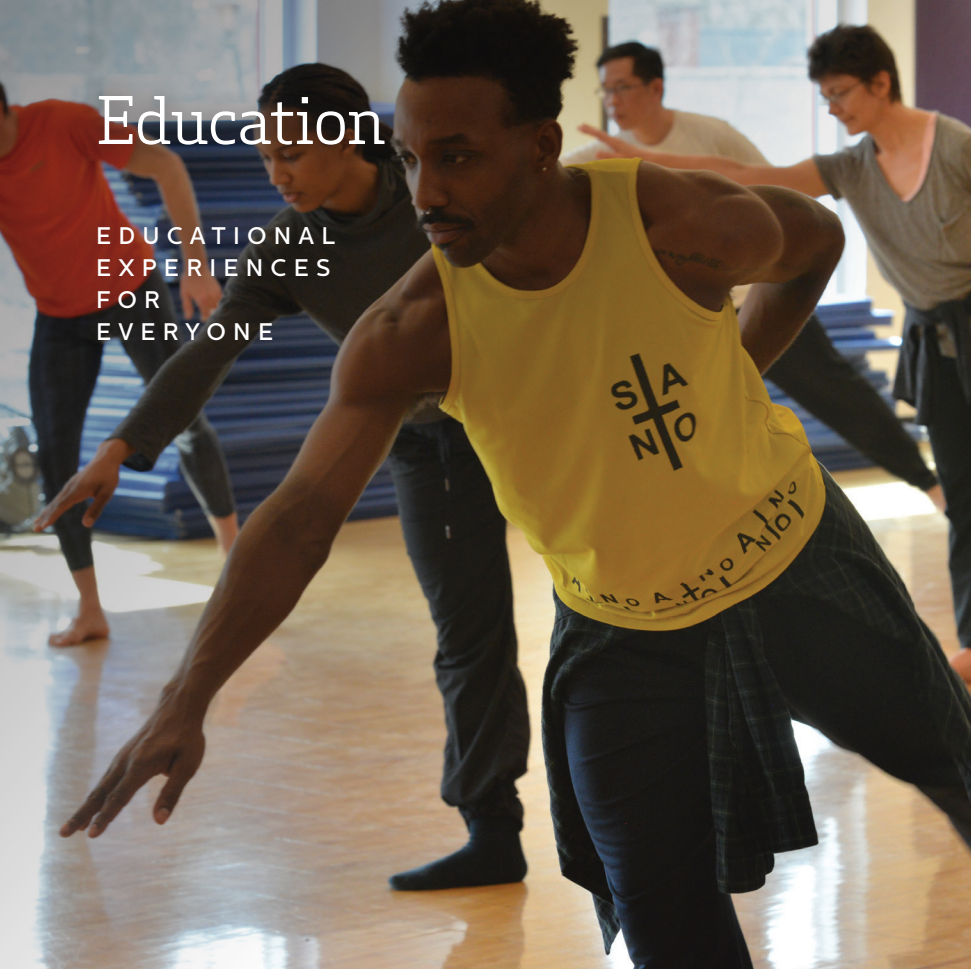
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Photo: You Can Dance with Abraham.in.Motion in March 2015. Photographer: Peter Smith Photography.



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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



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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.



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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.”



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“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!”



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“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.”



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“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."



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"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."



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"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."



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"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.



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President, Ann Arbor Automotive

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



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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.”



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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

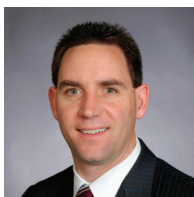


MOHAMAD ISSA

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



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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.

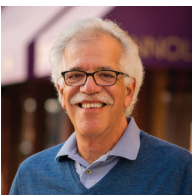
“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”



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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“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.”



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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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President, Sesi Lincoln Volvo Mazda

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



JOHN W. STOUT

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.”



OSAMU “SIMON” NAGATA

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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Leif Ove Andsnes

Friday Evening, November 20, 2015 at 8:00
Hill Auditorium
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22nd Performance of the 137th Annual Season
137th Annual Choral Union Series

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.

Tonight's performance is supported by Ann and Clayton Wilhite and Bob and Marina Whitman.

Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM

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

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

Mr. Andsnes appears by arrangement with Enticott Music Management, in association with IMG Artists.

PROGRAM

Jean Sibelius

Kyllikki – Three Lyrical Pieces, Op. 41

Largamente – Allegro

Andantino

Commodo

Sibelius

Five Pieces for Piano, Op. 75 (excerpts)

The Birch, No. 4

The Spruce, No. 5

Five Esquisses, Op. 114 (excerpts)

The Forest Lake, No. 3

Song in the Forest, No. 4

Spring Vision, No. 5

Ludwig van Beethoven

Piano Sonata No. 18 in E-flat Major, Op. 31, No. 3

Allegro

Scherzo. Allegretto vivace

Menuetto. Moderato e grazioso

Presto con fuoco

INTERMISSION

Claude Debussy

Estampes (excerpt)

La soirée dans Grenade

Études (excerpts)

Étude 7 (pour les degrés chromatique)

Étude 11 (pour les arpèges composés)

Étude 5 (pour les octaves)

Frédéric Chopin

Impromptu in A-flat Major, Op. 29

Trois nouvelles études (excerpt)

Étude in A-flat Major

Nocturne in F Major, Op. 15, No. 1

Ballade No. 4 in f minor, Op. 52

WHY THIS PROGRAM AND REPERTOIRE...?

We asked Leif Ove Andsnes why he chose this repertoire and what he was thinking about when he constructed this program:

First, this is all music I love!

I try to put together programs that are contrasting, and often I like to include pieces that might not be familiar, even to music lovers. In tonight's program, the Sibelius pieces and maybe, also, the Debussy studies, belong to that category.

Sibelius is not known for his piano music, so here I am on a little bit of a mission to introduce this music to general audiences. The Beethoven sonata is new to me this season, and I have had such pleasure in learning this work which is so full of charm, humor, and vitality. Personally, Debussy and Chopin belong to the same world, although inhabiting very different tonal languages. It is a sensual sensation for my hands to play this music, so perfectly fit for the piano. And one can play with colors and phrasings endlessly.

The last piece in the program, Chopin's fourth ballade, is undoubtedly one of his great masterpieces. It's a work made of heartbreaking melodies and harmonies, full of suffering. And one of his most complex scores – the polyphony is overwhelming, and it shows his love for Bach.

– *Leif Ove Andsnes*

**KYLLIKKI — THREE LYRICAL PIECES, OP. 41 (1904)
FIVE PIECES FOR PIANO, OP. 75 (EXCERPTS) (1914)
FIVE ESQUISSES, OP. 114 (EXCERPTS) (1929)**

Jean Sibelius

Born December 8, 1865 in Hämeenlinna, (Russian-occupied) Finland

Died September 20, 1957 in Järvenpää, Finland

UMS premieres: *Kyllikki*, *Five Pieces for Piano*, and *Five Esquisses* have never been performed on UMS concerts.

SNAPSHOTS OF HISTORY...IN 1904:

- Henry Ford sets a new automobile land speed record of 91.37 mph
- American musician and bandleader Count Basie is born in August
- The first underground line of the New York City Subway opens

SNAPSHOTS OF HISTORY...IN 1914:

- Ford Motor Company announces an eight-hour workday and a daily wage of \$5
- World War I: Antwerp (Belgium) falls to German troops
- Charlie Chaplin makes his film debut in the comedy short *Making a Living*

SNAPSHOTS OF HISTORY...IN 1929:

- Karl Benz, the creator of the first automobile, dies
- The Dow Jones Industrial Average peaks at 381.17, a height it will not reach again until 1954
- The first Academy Awards are presented in a 15-minute ceremony at the Hollywood Roosevelt Hotel

Kyllikki is a three-movement suite that takes its title from the *Kalevala*, the great Finnish epic poem that inspired so many of Sibelius's works. *Kyllikki* was the name of a girl whom Lemminkäinen, the roguish hero of the epic, abducted and took home to his village to be his wife. According to the story, he promised her not to go to war again as long as she promised not to go to village dances. But one day when Lemminkäinen was late coming home from fishing, *Kyllikki* broke her vow and went to a village dance. Furious, Lemminkäinen left her behind and went off to war, ending

up in Pohjola where he wooed the beautiful Daughter of the North...

The connection between the *Kalevala* story and Sibelius's music is unclear. On one occasion, the composer even denied that there was any connection at all; however, he kept the title. It doesn't seem too much of a stretch to relate the tempestuous first movement, with its nervous *tremolos* and wayward modulations, to the abduction scene, the brooding second movement to a portrait of the unhappy wife, or the light-hearted polonaise rhythms of the last movement to

Lemminkäinen's departure in search of new adventures.

Critics have charged that some of Sibelius's shorter piano works are little more than "salon music." That is certainly not true of the five pieces about trees published as Op. 75, which are quite innovative both harmonically and structurally. They date from 1914, a time in Sibelius's career marked by a major artistic renewal in the wake of the modernistic Fourth Symphony of 1911.

Of the five pieces of Op. 75, No. 4 ("Björken," or "The Birch") portrays a tree that is particularly beloved in Finland, populated by vast birch forests. The first tree to grow in the North after the end of the last ice age, it was associated in Nordic mythology with spring, love, and fertility. Sibelius repeats an upbeat melody three times, each time with more embellishments; the ending is surprising in its tonal ambiguity. (In his 2007 monograph on Sibelius, Andrew Barnett writes: "It is as though we are looking at the reflection of the tree in rippling lake water.")

The last piece of the cycle ("Granen," or "The Spruce") is a *valse triste*, revisiting the character of one of Sibelius's most famous works a decade later. Surprisingly, the waltz is interrupted, half-way through, by a brief passage of fast *arpeggios*, after which the *valse triste* returns.

1929 was the last year from which there is any surviving music by Sibelius (he was still working on his Eighth Symphony after that year, but the symphony was eventually destroyed). The *Five Esquisses* (Sketches), Op. 114, are his final work

for piano. Surprisingly, they were turned down by the publisher Carl Fischer in New York and were not printed until 1973.

Here is another nature cycle set in the forest – perhaps Sibelius's more peaceful answer to Schumann's *Waldszenen*, Op. 82, from a distance of 80 years. Unlike Schumann, Sibelius lived surrounded by trees in Ainola, the home he inhabited for more than half a century, and the trees provided. His last orchestral work, the tone poem *Tapiola* (1926), was also inspired by the great forests of Finland.

The titles of the individual *Esquisses* are given in Finnish, not in Swedish as before. No. 3 ("Mätsalampi," or "Forest Lake") is a Romantic reverie that is interrupted by a brief flourish, as if we suddenly woke up with a start, only to sink back into the dream. No. 4 ("Mätsalaulu," or "Song in the Forest") continues this contemplative mood, with the inclusion this time of a lyrical, songful melody in the middle. No. 5 ("Kevät näky," or "Spring Vision"), in a more traditional style, brings the set to an idyllic close.

**PIANO SONATA NO. 18 IN E-FLAT MAJOR, OP. 31, NO. 3
("THE HUNT") (1802)**

Ludwig van Beethoven

Born December 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

UMS premiere: Adele aus der Ohe; February 26, 1890 at University Hall.

SNAPSHOTS OF HISTORY...IN 1802:

- Elias Lönnrot, Finnish folklorist and philologist who created the Finnish national epic, the *Kalevala*, is born
- US Patent and Trademark Office established
- William Wordsworth composes the poem "Westminster Bridge" in London
- Ludwig van Beethoven publishes his *Piano Sonata No. 14* ("Moonlight") in Vienna

Around the time he penned his intensely moving Heiligenstadt Testament, the famous un-mailed letter in which he poured out his heart about his encroaching deafness, Beethoven told his pupil Carl Czerny: "I am not very well satisfied with the work I have done thus far. From this day on I shall take a new path." That "new path" is readily apparent in the three piano sonatas published as Op. 31, which include, in addition to the sonata heard tonight, another highly innovative piece in G Major and the famous "Tempest" Sonata (d minor).

These sonatas are novel even in the way they open: instead of fully formed phrases that get a certain steady motion going, each begins somewhat hesitatingly, with motivic elements whose connection becomes obvious only gradually. The E-flat-Major sonata doesn't even state its tonality clearly at the beginning; the key is not established until the end of the phrase, reached after a number of surprising interruptions. Beethoven

devised a special technique called "fragmentation" which consists, essentially, in isolating the components of a theme and working with them individually. In the present case, this results in an alternation between "bouncing" and "singing" episodes throughout the movement.

The second movement is called scherzo but is very different from most Beethoven scherzos: it is in duple, not triple meter, and lacks a central trio section. A lively melody with a jaunty accompaniment undergoes a rather eventful motivic development, with frequent harmonic displacements typical of Beethoven.

In most cases, the scherzo movement was a substitute for the minuet dance that was part of many multi-movement instrumental works by Haydn and Mozart. In this sonata, Beethoven chose to retain both and to follow his innovative scherzo with a gentle minuet that takes a nostalgic look at the past, but does so with quite a few interesting modern twists.

The finale is a perpetual motion in the rhythm of the tarantella, originally a dance of southern Italian origin. The fast dance is enlivened by hand-crossings, abrupt key changes, and powerful accents, and ends, true to form, with a series of playful spin-offs on the main theme, cut off by a few powerful concluding chords.

ESTAMPES (EXCERPT) (1903)

ÉTUDES (EXCERPTS) (1915)

Claude Debussy

Born August 22, 1862 in St. Germain-en-Laye, nr. Paris

Died March 25, 1918 in Paris

UMS premieres: "La soirée dans Grenade," by pianist Josef Hofmann; February 10, 1920 at Hill Auditorium. "Étude No. 7" by pianist György Sándor; September 24, 1963 at Hill Auditorium. "Étude No. 11" by pianist Monique Haas; July 10, 1967 as part of the Fourth Annual Summer Concert Series at Rackham Auditorium. "Étude No. 5" has never been performed on a UMS concert.

SNAPSHOTS OF HISTORY...IN 1903:

- The first west-east transatlantic radio broadcast is made from the US to England
- First Tour de France bicycle race takes place
- Mark Rothko, Latvian-born painter, is born

SNAPSHOTS OF HISTORY...IN 1915:

- Kiwanis is founded in Detroit, as The Supreme Lodge Benevolent Order Brothers
- The US House of Representatives rejects a proposal to give women the right to vote
- The 1 millionth Ford car rolls off the assembly line at the River Rouge Plant in Detroit

For a long time, French composers were fascinated by the sounds of Spain, and they even taught their southern neighbors how to use their own musical heritage to create truly innovative music around the turn of the last century. Both Isaac Albeniz and Manuel de Falla spent time in Paris where they met Claude Debussy and Maurice Ravel, who had merged the Spanish idioms with their own impressionistic harmonic idiom and pianistic style. It was an example from which the Spaniards could (and did) learn a great deal.

Debussy composed the three movements of *Estampes* (Engravings)

in 1903 for the superb Catalan pianist Ricardo Vines who lived in Paris and who was a prime exponent of new music at the time. Like the later *Preludes* or Ravel's *Miroirs*, *Estampes* is a set of pieces inspired by visual images. The Spanish movement, "La soirée dans Grenade" (Evening in Granada) is the second in the set. It is a fantasy on the rhythm of the Habanera dance in which, in the words of French music specialist Roger Nichols, "[he] threw together a series of impressions and out of their friction grows an understandable excitement."

The 12 *Études* may be regarded as Debussy's last will and testament

for the piano. The last of his many sets of piano works, they sum up 20 years of intense involvement with the instrument as a composer and a performer. In his earlier piano works, such as the *Estampes*, the *Images*, and especially the 24 *Preludes*, Debussy had revolutionized the technique of the piano and created a new sound whose influence few 20th-century composers were able to resist.

Similarly to the *Preludes*, Debussy's etudes re-invented a genre which had become practically synonymous with the work of Chopin. In fact, Debussy had been working on a new edition of the Chopin etudes for the publisher Jacques Durand shortly before composing his own set. The year was 1915; World War I was raging in Europe, and Debussy was showing the first signs of a fatal illness that would claim his life three years later. For Debussy, it was a time of reckoning and re-assessing his relationship with the musical past. Besides Chopin, he became deeply involved with French music of the past, especially the keyboard works of François Couperin. His last completed compositions – for the first time in his life, he composed three sonatas – show a distinct neo-classical tendency that is evident in the *Études* as well, even though harmonically and technically this is certainly the most innovative of his piano cycles.

One of the most interesting aspects of the *Études* is precisely this duality of tradition and innovation. Literally, an "etude" (study) is an exercise that serves to develop a player's technical skills; as Debussy wrote to his publisher, he intended to "prepare pianists to understand better that

one can only enter into music with efficient hands." Accordingly, he concentrated on traditional technical issues such as the playing of various parallel intervals (thirds, fourths, sixths, octaves), or other challenges including ornaments, repeated notes, and chords. Yet as in Chopin's etudes, what really matters is what is beyond technique, and it is here that Debussy points to the future, creating an ever-more refined world of piano sound and occasionally stretching tonality almost to the breaking point.

Mr. Andsnes will play three of the 12 etudes at this evening's concert. In "Étude No. 7" (*pour les degrés chromatiques* [for the chromatic degrees]), Debussy placed the chromatic runs over a jaunty, dance-like theme in the left hand, giving the entire etude a playful, light-hearted character.

"Étude No. 11" (*pour les arpeges composés* [for complex *arpeggios*]) glorifies the broken chord, that mainstay of pianistic technique used and sometimes abused by composers. In this piece there are slow *arpeggios*, fast *arpeggios*, pentatonic and diatonic ones, and hardly a measure goes by without one; yet it seems that *arpeggios* are not really what the etude is all about. They should not detract our attention from the beautiful romantic melodies that – in the middle section – suddenly make way for a fleeting memory of popular entertainment music of the time, for a moment recalling "Minstrels" from the first book of *Preludes*.

"No. 5" (*pour les octaves* [for the octaves]) is a tempestuous piece which one commentator has called "a Debussyan vision of the style of the *valse-caprice*." It is based on variants

of a single melodic motif, developed first in full harmonies and later in one voice, with alternating hands. Before the end – in a slightly slower tempo – the octaves are combined with a short *legato* melody, before the music regains its initial speed for the powerful final bars.

IMPROMPTU IN A-FLAT MAJOR, OP. 29 (1837)
TROIS NOUVELLES ÉTUDES (EXCERPT) (1839)
NOCTURNE IN F MAJOR, OP. 15, NO. 1 (1830–31)
BALLADE NO. 4 IN F MINOR, OP. 52 (1842)

Frédéric Chopin

Born March 1, 1810 in Żelazowa Wola, nr. Warsaw, Poland

Died October 17, 1849 in Paris

UMS premieres: *Impromptu in A-flat Major*, Op. 29 by pianist William H. Sherwood; February 1, 1883 in the General Lecture Room of University Hall (presently the site of Angell Hall). “Étude in A-flat Major,” the second Chopin study published in the anthology *Trois nouvelles études*, by pianist Louis Lortie; February 4, 2006 at Hill Auditorium. *Nocturne in F Major*, Op. 15/1 by pianist Ossip Gabrilowitsch; December 12, 1916 at Hill Auditorium. *Ballade No. 4 in f minor* by pianist Ignacy Jan Paderewski; March 15, 1933 at Hill Auditorium. (Note: Sergei Rachmaninoff performed one of the four Chopin ballades on a November 1920 recital at Hill Auditorium, selected by the pianist/composer himself from the stage. There is no reliable historical record as to which ballade was performed.)

SNAPSHOTS OF HISTORY...IN 1831:

- The French Foreign Legion is founded
- Charles Darwin embarks on his historic voyage aboard HMS *Beagle*

SNAPSHOTS OF HISTORY...IN 1837:

- Michigan becomes the 26th state admitted to the US
- Charles Dickens' *Oliver Twist* begins publication in serial form in London

SNAPSHOTS OF HISTORY...IN 1839:

- Slaves aboard the *Amistad* rebel and capture the ship
- First Anglo-Afghan War: British forces capture the fortress city of Ghazni, Afghanistan

SNAPSHOTS OF HISTORY...IN 1842:

- Income Tax Act establishes the first peacetime income tax in the UK
- Verdi's third opera, *Nabucco*, premieres at La Scala in Milan

Chopin published three works for solo piano under the title “Impromptu.” The three do not form part of a set but are, rather, three separate compositions, written at different times – unlike the Schubert impromptus, which came in two groups of four. (A fourth Chopin impromptu, the so-called

“Fantaisie-impromptu,” was published posthumously.) The word “impromptu” does not designate a specific musical form but rather stands for a short work carried by a steady rhythmic motion and – in three of the four Chopin impromptus – in A-B-A form.

In the A-flat-Major work, the

earliest of the impromptus, the lively triplets of the beginning are contrasted with a more relaxed melody, which receives some lavish ornamentations before yielding to the returning triplets.

After the two celebrated sets of etudes (Op. 10 and Op. 25, with 12 etudes in each set), Chopin composed three more etudes for an anthology edited by Ignaz Moscheles and François-Joseph Fétis, to which Liszt, Mendelssohn, and many others also contributed etudes. Those by Chopin later became known as *Trois nouvelles études* (Three New Etudes); the A-flat-Major etude we are going to hear this evening is the second of the three. It is a rhythmic study in “three against two”; that is, the right hand plays groups of triplets while the left hand plays eighth-notes. The challenge is to keep both kinds of motion going simultaneously for the entire duration of the etude.

The nocturne, as a genre of piano music characterized by long, lyrical melodies in a slow tempo and accompanied by gentle arpeggios, was invented by Irish composer John Field. In Chopin’s hands, it became much more than that: by his unique sense of harmony and ornamentation, the Polish master turned the nocturne from simple diversion into a profound emotional utterance.

In the early F-Major nocturne, the accompaniment is made up of repeated notes in triplet rhythm, whose detached character conflicts with the cantabile (singing) melody in the right hand. Surprisingly, the piece has an extended middle section in f minor, marked *Con fuoco* (With fire) and completely un-nocturne-

like; it is followed, of course, by a full recapitulation of the cantabile melody.

The last of Chopin’s four ballades is one of the composer’s culminating achievements – unique in the way it modifies classical musical form to express a whole new world of emotions. Some of the other ballades have been linked, at least putatively, to the ballads of the great Polish poet Adam Mickiewicz, but no such programmatic interpretation has ever been put forth with regard to the f-minor ballade. It is truly a “story without words:” the narrative is abstract, which does not make it any less powerful.

The main theme of the ballade, arriving after a brief introduction, keeps repeating the same short melodic idea, but each repeat adds something new and carries the “narrative” forward. The ornamentation becomes more and more elaborate, and there is a gradual crescendo that finally attains fortissimo level. At this point, there is a 180-degree turn in the music: a second theme is introduced. The volume becomes soft again, the melody simple with a straightforward chordal accompaniment. This theme is developed and intensified in its turn before the first theme is heard again with even more dazzlingly virtuosic variations than earlier. A second climax is reached, much more dramatic than the first. Then a group of quiet and mysterious chords leads to the tempestuous closing section.

Program notes by Peter Laki.

UMS ARCHIVES

This evening's recital marks **Leif Ove Andsnes's** fourth appearance under UMS auspices. Mr. Andsnes made his UMS debut in January 1997 as piano soloist in Rachmaninoff's *Concerto for Piano and Orchestra, No. 3* with the Detroit Symphony Orchestra under the baton of Neeme Järvi at Hill Auditorium. Mr. Andsnes most recently appeared in January 2006 as conductor/piano soloist with the Norwegian Chamber Orchestra in a program of Mozart and Beethoven at Hill Auditorium.

ARTISTS

The *New York Times* has called **Leif Ove Andsnes** “a pianist of magisterial elegance, power, and insight.” With his commanding technique and searching interpretations, the celebrated Norwegian pianist has won acclaim worldwide.

This fall sees the release of *Concerto – A Beethoven Journey*, a documentary by award-winning British director and filmmaker Phil Grabsky that chronicles Mr. Andsnes’s *The Beethoven Journey*: his epic four-season focus on the master composer’s music for piano and orchestra, which took him to 108 cities in 27 countries for more than 230 live performances. Highlights of the coming season also include major European and North American solo recital tours with a program of Beethoven, Debussy, Chopin, and Sibelius, as well as Schumann and Mozart concerto collaborations with the Chicago, Cleveland, and Philadelphia Symphony Orchestras, Bergen Philharmonic, Zurich Tonhalle, Leipzig Gewandhaus, Munich Philharmonic, and London Symphony Orchestra. The pianist also looks forward to touring Brahms’s *Three Piano Quartets* with his frequent musical partner, Christian Tetzlaff, together with Tabea Zimmermann and Clemens Hagen.

Last season brought the conclusion of *The Beethoven Journey*, perhaps Mr. Andsnes’s most ambitious achievement to date. With the Mahler Chamber Orchestra he led complete Beethoven concerto cycles from the keyboard in high-profile residencies in Hamburg, Bonn, Lucerne, Vienna, Paris, New York, Shanghai, Tokyo, Bodø, and London. The partnership was also captured on disc by Sony Classical with both the *New York Times* and *Suddeutsche Zeitung* hailing the final box

set release as the “Best of 2014.”

Mr. Andsnes now records exclusively for Sony Classical. His previous discography comprises more than 30 discs for EMI Classics spanning repertoire from the time of Bach to the present day. He has been nominated for eight Grammy Awards and awarded many international prizes, including six Gramophone Awards.

Mr. Andsnes has received Norway’s distinguished honor, Commander of the Royal Norwegian Order of St. Olav. In 2007, he received the prestigious Peer Gynt Prize, awarded by members of parliament to honor prominent Norwegians for their achievements in politics, sports, and culture. He is the recipient of the Royal Philharmonic Society’s Instrumentalist Award and the Gilmore Artist Award, and, saluting his many achievements, *Vanity Fair* named Mr. Andsnes one of the “Best of the Best” in 2005.

Leif Ove Andsnes was born in Karmøy, Norway in 1970, and studied at the Bergen Music Conservatory under the renowned Czech professor Jirí Hlinka. He has also received invaluable advice from the Belgian piano teacher Jacques de Tiège who, like Hlinka, has greatly influenced his style and philosophy of playing. He currently lives in Bergen and in June 2010 achieved one of his proudest accomplishments to date, becoming a father for the first time. His family expanded in May 2013 with the welcome arrival of twins.

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- 12/1 Artist Interview: composer/pianist Timo Andres (McIntosh Theater, U-M Earl V. Moore Building, 1100 Baits Dr., 7:30-9 pm)
- 1/18-2/22 UMS Night School: Constructing Identity (U-M Alumni Center, 200 Fletcher St., Mondays, 7-8:30 pm)

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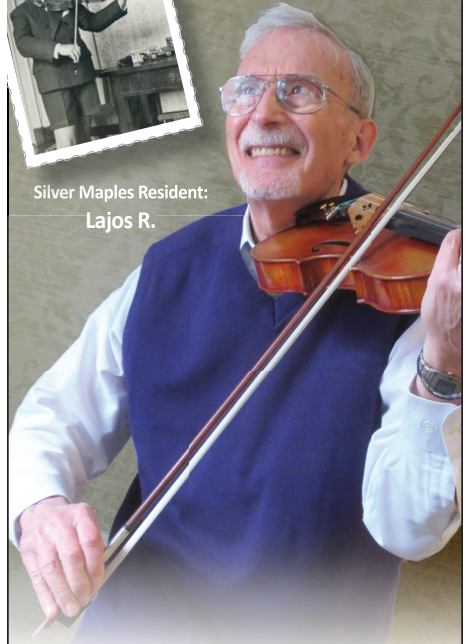


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Photo: UMS patrons attend a San Francisco Symphony concert at Hill Auditorium, November 2014;
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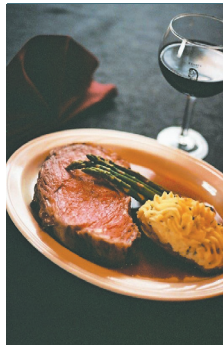
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Through an annual think tank, UMS brings together K-12 educators and administrators to help us stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom. The following individuals participated in May 2015:

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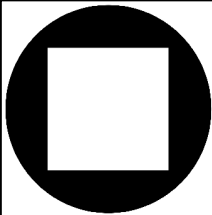


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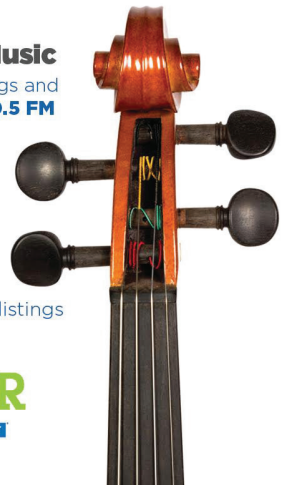
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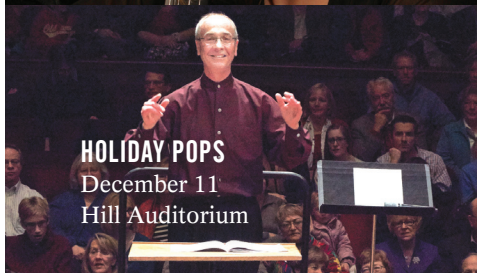
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