



PROGRAM BOOK WINTER 2016

1 3 7 T H S E A S O N

150



UNIVERSITY OF MICHIGAN | ANN ARBOR



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U M S L O B B Y



Did you like it? Did it move you? Did it change you?
Did it disappoint? Tell us what you think at umslobby.org
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 Winter 2016 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,
you're part of a larger equation:

nonprofit **ARTS**
+ **CULTURE**
= **ECONOMIC**
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in the greater Ann Arbor Area
\$100 million annually

Together, we invest in our local community's vibrancy.



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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.



**MARK
SCHLISSSEL**

*President,
University of Michigan*



**KENNETH C.
FISCHER**

UMS President



**STEPHEN R.
FORREST**

*Chair,
UMS Board of Directors*

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This is where you belong. Join today at umalumni.com



To reveal the age
you feel,
stay on
your toes.

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Winter 2016 Season Calendar

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

1/17

NT Live: Shakespeare's
Hamlet

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

1/24

NT Live: Charlotte
Brontë's *Jane Eyre*

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

2/19

The Triplets of Belleville
Benoit Charest,
composer-conductor

2/24

NT Live: Christopher
Hampton's *Les Liaisons
Dangereuses*

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

4/3

NT Live: Shakespeare's
As You Like It

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

The Bad Plus
Joshua Redman

Education

EDUCATIONAL
EXPERIENCES
FOR
EVERYONE



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)

UMS Night School: Constructing Identity

Mondays 1/18–2/15, 7–8:30 pm

(U-M Alumni Center, 200 Fletcher St.)

In our ongoing Night School series, UMS explores the dynamic quality of how human and social identities are constructed and explored in this season's artistic program. How do artists' personal identities inform their work? Do audiences' own identities shape what they see on the stage? UMS Night School invites participants to discover the intersections of performance and identity in music, theater, and dance, and to meet others who share a similar interest. The Night School curriculum will include attendance at and discussion of Young Jean Lee's Theater Company's *Untitled Feminist Show & Straight White Men*, Tanya Tagaq, Taylor Mac, and Camille A. Brown & Dancers *Black Girl—Linguistic Play*. These 90-minute classes combine conversation, interactive exercises, and lectures with genre experts to draw you into the themes related to identity and performance. Drop in to just one session, or attend them all. Events are free, and no pre-registration is required.



Taylor Mac by Kevin Yatarola

Monday, 1/18

“Thinking about Identity and Performance”

(Young Jean Lee's Theater Company)

Monday, 1/25

“Acting and Dancing Identity”

(Young Jean Lee's Theater Company, Tanya Tagaq, Taylor Mac)

Monday, 2/1

“Constructing Identity Onstage: An Interview with Taylor Mac and Tanya Tagaq”

(Tanya Tagaq, Taylor Mac)

Monday, 2/8

“Constructing Identity Together: Artists and Audiences”

(Camille A. Brown & Dancers)

Monday, 2/15

“Reflection & Graduation”



Bravo!

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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.”



EMILY BANDERA

“One of the delights of living in Ann Arbor is the opportunity to attend the many and varied programs brought to us by UMS. We don’t need to travel world-wide to experience these ‘big city’ events. I feel honored to help make this possible.”



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.



ALICIA M. TORRES

Senior Vice President & Chief Financial Officer, Altarum Institute

“The Arts stimulate the mind and inspire creativity. Hence, we at Altarum are thrilled to support UMS and provide inspiring and enjoyable cultural opportunities for our team and our community. Altarum Institute serves the public good by solving complex systems problems to improve human health through objective research, technology, analysis, and consulting leadership skills.”



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.”





CHRIS CONLIN

President, Conlin Travel, Inc.

“Conlin Travel has been a proud supporter of UMS for over 50 years. I will never forget attending one of my first UMS concerts in 1975, listening to Vladimir Horowitz perform Chopin, Rachmaninoff, Schumann, and others. UMS makes Ann Arbor the most vibrant cultural community in Michigan today.”



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.”





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.”

LEVELXTALENT



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!”

MASCO



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.”

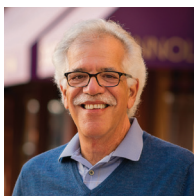
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THOMAS B. MCMULLEN

President and CEO, McMullen Properties

“A Michigan–Ohio State football ticket is still the best ticket in all of sport. However, a UMS ticket always provides the best in educational and artistic entertainment.”



DENNIS SERRAS

Owner, Mainstreet Ventures, Inc.

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



STEPHEN G. PALMS

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

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



TODD CLARK

Regional President, Old National Bank

“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.”



RICHARD L. DEVORE

Detroit and Southeast Michigan Regional President, PNC Bank

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





BROCK HASTIE

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 LELCAJ

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.”



JOE SESI

President, Sesi Lincoln Volvo Mazda

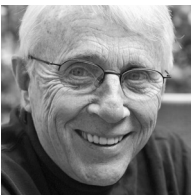
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



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.

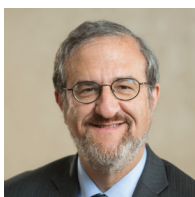
"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."



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."



MARSCHALL RUNGE

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:

\$500,000 AND ABOVE

The Andrew W. Mellon Foundation



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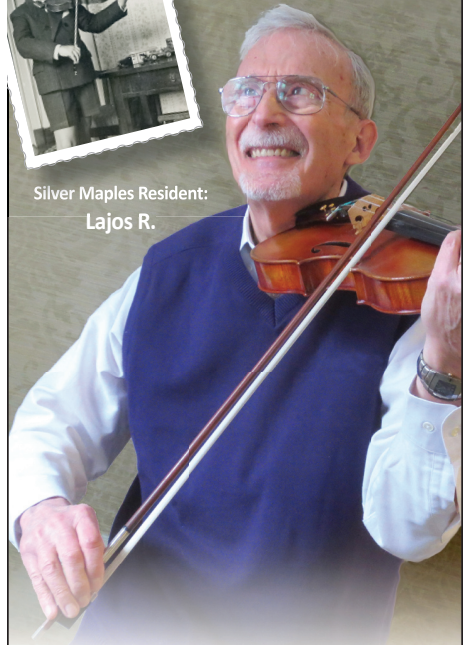


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Chamber Music Society of Lincoln Center

Wu Han / *Piano*
Benjamin Beilman / *Violin*
Kristin Lee / *Violin*
Sean Lee / *Violin*
Richard O'Neill / *Viola*
Nicholas Canellakis / *Cello*

Friday Evening, January 22, 2016 at 8:00
Rackham Auditorium
Ann Arbor

61st Performance of the 137th Annual Season
53rd Annual Chamber Arts Series

Tonight's performance is hosted by Ken and Penny Fischer and by Randall and Nancy Faber and the Faber Piano Institute.

Endowed support provided by the Charles A. Sink Memorial Fund.

Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM.

Chamber Music Society of Lincoln Center appears by arrangement with David Rowe Artists.

PROGRAM

Wolfgang Amadeus Mozart

Quartet in E-flat Major for Piano, Violin, Viola, and Cello, K. 493

Allegro

Larghetto

Allegretto

Wu Han, Ms. Lee, Mr. O'Neill, Mr. Canellakis

Franz Schubert

Rondo in A Major for Violin and Strings, D. 438

Mr. Lee, Mr. Beilman, Ms. Lee, Mr. O'Neill, Mr. Canellakis

INTERMISSION

Felix Mendelssohn

Concerto in d minor for Violin, Piano, and Strings

Allegro

Adagio

Allegro molto

Mr. Beilman, Wu Han, Ms. Lee, Mr. Lee, Mr. O'Neill, Mr. Canellakis

NOW THAT YOU'RE IN YOUR SEAT...

Tonight's program brings together three of our most beloved classical composers, all three of whom died tragically when only in their 30s. The works of these child prodigies and young adults of genius bristle with youthful energy and enthusiasm, and one can't help but wonder what their music – and music history in general – would have looked like, had they only had another decade to live and create.

QUARTET IN E-FLAT MAJOR FOR PIANO, VIOLIN, VIOLA, AND CELLO, K. 493 (1786)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

UMS Premiere: Festival Quartet; February 13, 1960 in Rackham Auditorium.

SNAPSHOTS OF HISTORY...IN 1786:

- The third Treaty of Hopewell was signed between the US and the Choctaw
- Caroline Herschel discovered a comet (the first discovered by a woman)
- James Rumsey tested his first steamboat on the Potomac River at Shepherdstown, Virginia
- The oldest choral organization in the US, the Stoughton Musical Society, was founded

As Mozart reached his full maturity in the years after arriving in Vienna in 1781, his most expressive manner of writing, whose chief evidences are the use of minor modes, chromaticism, rich counterpoint, and thorough thematic development, appeared in his compositions with increasing frequency. Among the most important harbingers of the shift in Mozart's musical language was the g-minor *Quartet for Piano, Violin, Viola, and Cello* (K. 478), which he completed on October 16, 1785 in response to a commission for three such works from the publisher Franz Hoffmeister. Hoffmeister had only entered the business a year earlier, and Mozart's extraordinary and disturbing score, for which the publisher saw little market, threw a fright into him. "Write more popularly, or else I can neither print nor pay for anything of yours!" he admonished. Mozart cast some quaint expletives upon the publisher's head and said it was fine with him

if the contract was canceled. It was. (Composer and publisher remained friends and associates, however. The following year, Hoffmeister brought out the *Quartet in D Major*, K. 499, which still bears his name as sobriquet.) Rather surprisingly, then, Mozart completed another piano quartet, one in E-flat Major (K. 493), eight months later in Vienna, on June 3, 1786, without any known prospect of commission or publication. The new work was somewhat lighter in mood than its g-minor predecessor but was every bit as rich (and challenging to the contemporary Viennese taste) in its harmonic daring and contrapuntal elaborations. Artaria & Co., proving more bold than Hoffmeister, acquired the piece and published both of the piano quartets a year later; there are hints in contemporary documents that they enjoyed a number of performances in Vienna. Mozart played K. 493 at the palace of his host in Prague, Count Joseph Thun, when he visited that city in January 1787 to

observe for himself the wild success there of his *Marriage of Figaro*.

The E-flat Piano Quartet opens with a broad, dramatic statement in chordal texture that serves as preface to the half-dozen motives comprising the first theme group. The complementary subject is a graceful tune with a turn-figure initiated by the piano and quickly taken over by the violin. It is this motive that is used, through modulation and instrumental dialogue, as the exclusive material of the development section. The recapitulation provides both formal balance and further elaborations of the themes, with the turn-figure motive serving as the subject for a brief coda. The "Larghetto" melds sonata-form balance, wistful grace, and melodic suavity with audacious harmonic invention (almost every phrase in the movement is immediately repeated with some unexpected change of harmony) and expressive intensity. The finale is a large rondo with sonata elements based on a subject that Mozart authority Alfred Einstein deemed "the purest, most childlike, and godlike melody ever sung." The movement tries to break into unrestrained jubilation, but it is always held back by a certain inner tension expressed through the chromaticism of its harmony.

RONDO IN A MAJOR FOR VIOLIN AND STRINGS, D. 438 (1816)

Franz Schubert

Born January 31, 1797 in Vienna

Died November 19, 1828 in Vienna

UMS Premiere: Cologne Chamber Orchestra; February 22, 1969 in Rackham Auditorium.

SNAPSHOTS OF HISTORY...IN 1816:

- Gioachino Rossini's *opera buffa* *The Barber of Seville* premieres at the Teatro Argentina in Rome
- In Philadelphia, the African Methodist Episcopal Church is established by Richard Allen and other African American Methodists, the first such denomination completely independent of white churches
- The Treaty of St. Louis is signed in St. Louis, Missouri
- René Laennec invents the stethoscope

Schubert's interest in orchestral music first became apparent while he was a student at the Choir School of the Imperial and Royal Court Chapel in Vienna, where his talents were recognized both by his teachers, Wenzel Ruzicka ("I can't teach him anything else, he learned it all from God himself") and the celebrated Antonio Salieri ("You can do everything, you are a genius"), and his fellow students. Schubert wrote his First Symphony in 1813, the year that his voice broke and he left the Royal Chapel. The following year, he reluctantly took up a teaching position at his father's school in the Viennese suburbs as a way of avoiding conscription into military service, but he continued composing, frequently writing works for the amateur musical soirées that he organized at his house. A family string quartet, comprising his brothers Ferdinand and Ignaz on violins, his father on cello, and Franz on viola, attracted

other players and soon evolved into a small orchestra. They rehearsed at first in the Schubert household, but as the membership grew, new quarters had to be found for their activities and they moved in 1816 to the apartments of Leopold von Sonnleithner in central Vienna. It was for those informal evenings that Schubert composed his first six symphonies and the A-Major *Rondo for Violin and Strings*.

The *Rondo*, which dates from June 1816, was probably written for Schubert's brother Ferdinand, a competent violinist, organist, and teacher, who is largely remembered for his fine job of organizing and preserving the unsorted piles of his brother's manuscripts after Franz's death. (The composer himself dabbled with the violin, but never evinced enough skill on the instrument to be more than a section player.) Schubert's only other concerted works for violin, a *Concertstück* (1816) and a

Polonaise (1817), were probably also written for Ferdinand. The *Rondo* is modeled in spirit and structure on the music of Mozart, whom Schubert revered. It opens with an elaborate slow introduction, balancing soft and loud gestures by the strings, before the violin enters with its own wide-ranging melody. The main body of the piece is disposed in rondo form, with the returns of the principal theme, an infectious tune of dance-like vivacity, separated by episodes of contrasting character. The *Rondo* is a delightful souvenir of the *Hausmusik* of a by-gone time, a work brought into being by a young Franz Schubert for no other reason than the love of family and the love of his art.

CONCERTO IN D MINOR FOR VIOLIN, PIANO, AND STRINGS (1823)

Felix Mendelssohn

Born February 3, 1809 in Hamburg, Germany

Died November 4, 1847 in Leipzig

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

SNAPSHOTS OF HISTORY...IN 1823:

- The congress of Central America declares absolute independence from Spain, Mexico, and any other foreign nation, including North America, and a republican system of government is established
- Simón Bolívar is named President of Peru
- James Monroe first introduces the Monroe Doctrine in the State of the Union address, declaring that any European attempts to recolonize the Americas would be considered a hostile act towards the US

In addition to being born with the proverbial silver spoon, Felix Mendelssohn was virtually bestowed a golden baton as a natal gift. His parents' household was among the most cultured and affluent in all of Berlin, but his family saw to it that his privilege was well balanced by discipline and responsibility. Young Felix arose at 5:00 every morning (6:00 on Sundays), and spent several hours in private tutoring with the best available teachers. When his musical talents became obvious in his early years, he was first given instruction in piano, and soon thereafter in theory and composition by the distinguished pedagogue Carl Friedrich Zelter. Mendelssohn's earliest dated composition is a cantata completed on January 3, 1820, three weeks before his 11th birthday, though that work was almost certainly preceded by others whose exact dates are not recorded. To display the boy's blossoming musical abilities, the Mendelssohn mansion

was turned into a twice-monthly concert hall featuring the precocious youngster's achievements. A large summer house was fitted as an auditorium seating several hundred, and every other Sunday morning the city's finest musicians were brought in to perform both repertory works and the latest flowers of Mendelssohn's creativity.

A frequent participant in the Mendelssohn Sunday matinees was Eduard Rietz, a close friend of young Felix and a violinist of excellent talent and taste. Rietz, born in Berlin in 1802 (just seven years before Mendelssohn), was the son of a musical family – his father was a musician at the Prussian court; his brother, Julius, a noted cellist, conductor, and composer, succeeded Mendelssohn as director of the Leipzig Gewandhaus concerts upon the composer's death in 1847 and edited his complete works for publication in the 1870s. Mendelssohn began violin lessons

in 1816 with Carl Wilhelm Henning, a respected member of the Berlin Opera orchestra, but soon thereafter requested that his instruction be taken over by Rietz. In appreciation and friendship, he composed a violin concerto in d minor for Rietz in 1822 and three years later presented him with the superb *Octet for Strings* as a birthday gift. (Young Felix is thought to have played one of the viola parts at the premiere in October.) The year 1823 yielded a spate of new works in whose performances Rietz participated: *Piano Quartet in f minor*, Op. 2; *String Quartet in E-flat* (published posthumously); the last three of the string sinfonias; *Sonata in f minor for Piano and Violin*, Op. 4; and the present *Double Concerto in d minor for Violin and Piano*, completed on May 6, 1823, three months after his 14th birthday, in which the composer joined Rietz as soloists. It was Rietz who wrote out Mendelssohn's study score of the *St. Matthew Passion* from Bach's original manuscript (to which the composer's musically knowledgeable maternal grandmother, who had known Bach's son Carl Philipp Emanuel when she grew up in Berlin, had gained access), and who both copied out the parts for his friend's epochal revival of the work in 1829 and acted as concertmaster, refusing payment for any of his services. Rietz and Mendelssohn remained close, and Felix was deeply grieved by Eduard's premature death from consumption in January 1832, at the age of 30. "He was my favorite violinist," Mendelssohn wrote. "The knowledge that there was such a man in the world, one in whom you could repose, and who lived to love you, and

whose wishes and aims were identical with your own – that is all over. It is the most severe blow I have ever received. Never can I forget him." As a memorial to Rietz, he composed the touching "Adagio" that became the slow movement of the *String Quintet in A Major*, Op. 18.

The ambitious d-minor *Concerto for Violin and Piano* of 1823, whose duration rivals that of Beethoven's "Emperor" Concerto, joins Mendelssohn's thorough training in Bachian counterpoint and Classical form with his feeling for the fashionable mannerisms of 19th-century virtuoso string and keyboard performance. The 14-year-old composer showed off his precocious skill at polyphony with the main theme, which consists of a rudimentary motive comprising a step and a falling fifth intoned above a chugging contrapuntal accompaniment. An arching lyrical melody in a brighter tonality provides contrast before the main theme and its melodramatic mood return to round out the introduction. The piano and violin announce their entry with rocket *arpeggios*, which they continue as an elaborate filigree strewn upon the repetition of the main theme. The violin reiterates the second theme from the introduction above the piano's background while the orchestra remains largely silent, establishing the primacy that the soloists enjoy throughout the concerto. The expansive development section, nicely balanced between figuration and motivic elaboration, is interrupted twice by recitative-like cadenza passages, the second of which serves as the bridge to the

recapitulation. (Mendelssohn revived this formal technique in his e-minor *Violin Concerto*, written 21 years later.) The complete return of the earlier themes and a cadenza, a sort of miniature sonata for violin and piano, end the movement. The “Adagio,” a set of free variations on the tender theme presented at the outset by the orchestra, uses a wealth of inventive and carefully devised solo figurations that attest to Mendelssohn’s knowledge of both piano and violin. The sonata-form finale, all bustle and brilliance, resumes the contrapuntal interplay and restless mood of the opening movement. A coda based on the second theme turns temporarily to the radiance of D Major, but the work’s home tonality proves irresistible, and the concerto ends with ribbons of scales in the anxious principal key of d minor.

Program notes by Dr. Richard E. Rodda.

ARTISTS

Benjamin Beilman (*violin*) captured First Prize in the 2010 Montréal International Music Competition and the Young Concert Artists International Auditions in New York. His honors include a 2014 Borletti-Buitoni Trust Fellowship, a 2012 Avery Fisher Career Grant, and the 2012 London Music Masters Award. This season's highlights include appearances with the Albany Symphony, the New Haven Symphony Orchestra, and the Orquesta Sinfónica de Tenerife in Spain, as well as recitals at the Louvre in Paris and the Vancouver Recital Society. He has performed as soloist with the New York Youth Symphony at Carnegie Hall and with the Orchestra of St. Luke's at Alice Tully Hall, as well as with the London Philharmonic, L'Orchestre Métropolitain de Montréal, the Zürich Tonhalle Orchestra, the Philadelphia Orchestra, and the San Francisco Symphony. He has given recitals at Carnegie's Weill Recital Hall, the Louvre, Boston's Isabella Stewart Gardner Museum, Ravinia's "Rising Stars" Series, and the Krannert Center for the Performing Arts. He has appeared at Music@Menlo, Caramoor, the Mostly Mozart Festival, Music from Angel Fire, the Young Concert Artists Festivals in Tokyo and Beijing, and Chamber Music Northwest. His debut album on Warner Classics, which includes works by Schubert, Janáček, Stravinsky, and Kreisler, will be released in March 2016. Mr. Beilman studied with Ida Kavafian and Pamela Frank at the Curtis Institute of Music, and Christian Tetzlaff at the Kronberg Academy. A former member of CMS Two, he plays on a Peter Greiner violin made in 2002.

Hailed as a "superb young soloist" (*The New Yorker*), **Nicholas Canellakis** (*cello*) has become one of the most sought-after and innovative cellists of his generation, captivating audiences throughout the US and abroad. In the *New York Times* his playing was praised as "impassioned" and "soulful," with "the audience seduced by Mr. Canellakis's rich, alluring tone." In the spring of 2015 he made his Carnegie Hall concerto debut, performing Leon Kirchner's *Music for Cello and Orchestra* with the American Symphony Orchestra in Isaac Stern Auditorium. A former member of CMS Two, he performs regularly with the Chamber Music Society in Alice Tully Hall and on tour. He performs numerous recitals throughout the country each season with his duo partner, pianist/composer Michael Brown, and has been a guest artist at many of the world's leading music festivals, including Santa Fe, La Jolla, Music@Menlo, Ravinia, Bridgehampton, Verbier, Mecklenburg, Moab, and Bowdoin. He is also the co-artistic director of the Sedona Winter MusicFest in Arizona. He is a graduate of the Curtis Institute of Music and New England Conservatory, where his teachers included Orlando Cole, Peter Wiley, and Paul Katz. He is on the faculty of the Brooklyn College Conservatory of Music. Filmmaking is a special interest of Mr. Canellakis. He has produced, directed, and starred in several short films and music videos, including his popular comedy web series "Conversations with Nick Canellakis."

Kristin Lee (*violin*), winner of a 2015 Avery Fisher Career grant, enjoys a vibrant career as a soloist, recitalist, and chamber musician. Her recent engagements include recitals in New York's Merkin Concert Hall

and Washington DC's Phillips Collection, and appearances with the Philadelphia Orchestra, Milwaukee Symphony, and the St. Paul Chamber Orchestra. As a recitalist, she has performed at Ravinia's Rising Stars Series, the Salon de Virtuosi at Steinway Hall, The Metropolitan Museum of Art, the Louvre in Paris, the Kumho Art Gallery in her native Seoul, and throughout northern Italy. A winner of Juilliard's Concerto Competition and the Aspen Music Festival's Violin Competition, she was a top prize winner of the 2012 Naumburg Competition, Astral Artists Auditions in 2010, and Italy's Premio di Trieste Competition in 2011. As a chamber musician, she has made appearances at the Ravinia Festival, Music@Menlo, La Jolla, Sarasota, El Sistema in Caracas, and Festicamara de Medellin. Ms. Lee earned a master's degree from The Juilliard School in 2010 under Itzhak Perlman and Donald Weilerstein and served as an assistant teacher in Mr. Perlman's studio. She is a former member of CMS Two and on the faculty at the Aaron Copland School of Music in Queens College.

With performances described by the *New York Times* as "breathtakingly beautiful," **Sean Lee** (*violin*) is quickly gaining recognition as one of today's most talented rising artists. His debut album featuring the Strauss *Violin Sonata* was released by EMI Classics and reached the Top 20 of the iTunes "Top Classical Albums" list. Having received prizes in the Premio Paganini International Violin Competition and the Young Concert Artists International Auditions, he has appeared as a soloist with the Jerusalem Symphony, Utah Symphony, Orchestra Del Teatro Carlo Felice, Westchester Symphony, Peninsula Symphony, and The Juilliard Orchestra. As a recitalist, he has performed at

Carnegie Hall's Weill Hall, Los Angeles County Museum of Art, Lincoln Center's David Rubenstein Atrium, Festival di Carlo Paganiniano, and Wiener Konzerthaus. A former member of Chamber Music Society Two, he has performed with The Chamber Music Society of Lincoln Center at Alice Tully Hall, as well as on tour at the LG Arts Center in Seoul, Korea, the St. Cecilia Music Center, and the Naumburg Bandshell in Central Park. Mr. Lee currently teaches chamber music at the Pre-College Division of The Juilliard School, and joined the violin faculty of the Perlman Music Program in 2010. He performs on a violin originally made in 1999 for violinist Ruggiero Ricci, by David Bague.

Richard O'Neill (*viola*) is an Emmy Award winner, two-time Grammy nominee, and Avery Fisher Career Grant recipient. He has appeared as soloist with the London, Los Angeles, Seoul, and Euro-Asian Philharmonics; the BBC, KBS, and Korean Symphonies; the Moscow, Vienna, and Württemberg Chamber Orchestras; and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, and Yannick Nézet-Séguin. Highlights of this season include collaborations with Gidon Kremer, concertos with Kremerata Baltica, his first tour to China with Ensemble DITTO and a European tour and complete Beethoven quartet cycle with the Ehnes Quartet. As recitalist he has performed at Carnegie, Avery Fisher, Kennedy Center, Wigmore, Louvre, Salle Cortot, Madrid's National Concert Hall, Tokyo's International Forum and Opera City, Osaka Symphony Hall, and Seoul Arts Center. A Universal/DG recording artist, he has made eight solo albums that have sold more than 150,000 copies. Dedicated to the music of our time, he has premiered works composed for him by Elliott Carter, John Harbison,

Huang Ruo, and Paul Chihara. In his 10th season as artistic director of DITTO he has introduced tens of thousands to chamber music in South Korea and Japan. The first violist to receive the artist diploma from Juilliard, he was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as Goodwill Ambassador for the Korean Red Cross, The Special Olympics, and UNICEF; runs marathons for charity; and teaches at UCLA. He is a former member of CMS Two.

at Aspen Music Festival and School with David Finckel, and under the auspices of The Chamber Music Society of Lincoln Center, Wu Han and David Finckel lead the LG Chamber Music School. Recent recording releases include *Wu Han LIVE* (December 2014), and *Piano Quartets*, a Deutsche Grammophon release recorded live at Alice Tully Hall with cellist David Finckel, violinist Daniel Hope, and violist Paul Neubauer, featuring the piano quartets of Brahms, Schumann, and Mahler.

Co-artistic director of the Chamber Music Society, **Wu Han** (*piano*) is among the most esteemed and influential classical musicians in the world today. She was named *Musical America's* "2012 Musician of the Year," one of the highest honors granted to musicians from the music industry in the US, and has risen to international prominence through her wide-ranging activities as a concert performer, recording artist, educator, arts administrator, and cultural entrepreneur. In high demand as a recitalist, soloist, and chamber musician, Wu Han has appeared at many of the world's most prestigious venues, and performs extensively as duo partner with cellist David Finckel. Wu Han has also established a reputation for her dynamic and innovative approach to the recording studio: in 1997, Wu Han and David Finckel launched ArtistLed, classical music's first musician-directed and Internet-based recording company, whose catalogue of 17 albums has won widespread critical acclaim. Along with David Finckel, she is the founder and artistic director of Music@Menlo Chamber Music Festival and Institute and serves as artistic director for Chamber Music Today in Seoul, Korea. In 2013, she inaugurated a chamber music workshop

UMS ARCHIVES

This evening's concert marks the **Chamber Music Society of Lincoln Center's** 12th performance under UMS auspices. UMS chamber music concerts produced by Chamber Music Society of Lincoln Center were first presented in October 1978 at Rackham Auditorium, and most recently appeared under UMS auspices in February 2008.

Tonight marks **Wu Han's** fourth appearance under UMS auspices. She made her UMS debut in September 2006 with the Emerson String Quartet and most recently appeared under UMS auspices in February 2010 at Rackham Auditorium. UMS welcomes the other artists appearing on tonight's program who make their UMS debuts this evening.

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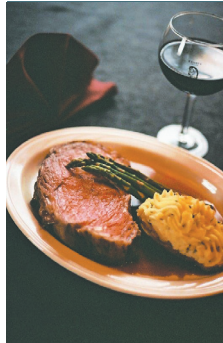
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Through an annual think tank, UMS brings together K-12 educators and administrators to help us stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom. The following individuals participated in May 2015:

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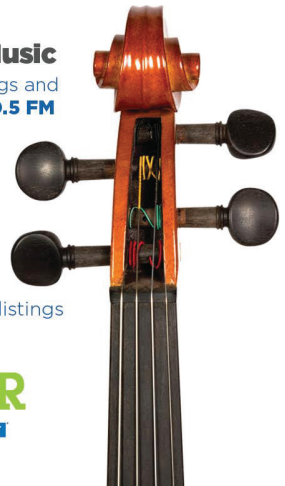
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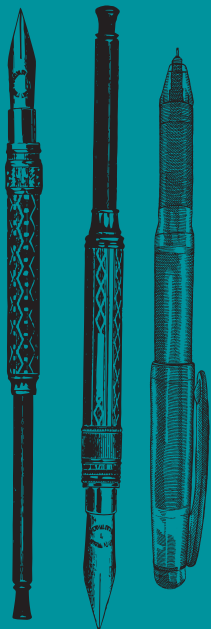
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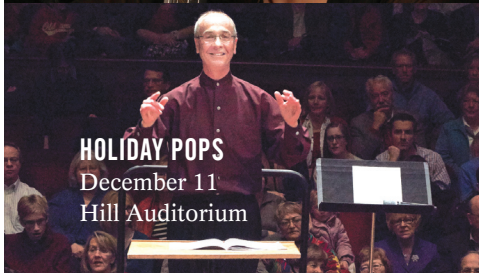
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