



PROGRAM BOOK WINTER 2016

1 3 7 T H S E A S O N

150



UNIVERSITY OF MICHIGAN | ANN ARBOR



U M S . O R G

U M S L O B B Y . O R G

U M S R E W I N D . O R G

# 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](http://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**  
**PROSPERITY**  
in the greater Ann Arbor Area  
**\$100 million annually**

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



**Ann Arbor Area**  
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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](http://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](http://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](mailto:kenfisch@umich.edu). We hope to see you again soon.



**MARK  
SCHLISSSEL**

*President,  
University of Michigan*



**KENNETH C.  
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*UMS President*



**STEPHEN R.  
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*Chair,  
UMS Board of Directors*

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

# Table of Contents

7	Winter 2016 Season Calendar
8	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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# 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”



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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



## Pedal to the metal.

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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.”

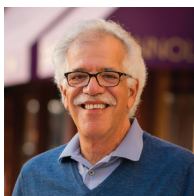
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### THOMAS B. MCMULLEN

*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*

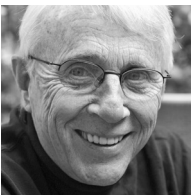
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



**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 SCHLISSSEL

*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:

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## \$500,000 AND ABOVE

The Andrew W. Mellon Foundation



## \$20,000 - \$499,000

Anonymous  
Charles H. Gershenson Trust



## \$5,000 - \$19,999

Benard L. Maas Foundation  
The Seattle Foundation  
University of Michigan Third Century Initiative



# SUPPORTING THE ARTS

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# Igor Levit

Saturday Evening, February 6, 2016 at 8:00  
Hill Auditorium  
Ann Arbor

66th Performance of the 137th Annual Season  
137th Annual Choral Union Series



This evening's recital is supported by the Ilene H. Forsyth Choral Union Endowment Fund, which supports the annual presentation of a solo recital on the Choral Union Series in perpetuity.

Media partnership provided by WGTE 91.3 FM.

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

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

Mr. Levit is an exclusive recording artist of Sony Classical.

Mr. Levit appears by arrangement with IMG Artists, LLC.

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.

## **PROGRAM**

*Johann Sebastian Bach*

### **Partita No. 4 in D Major, BWV 828**

Ouverture

Allemande

Courante

Aria

Sarabande

Menuet

Gigue

*Franz Schubert*

### **Six Moments Musicaux, D. 780**

Moderato in C Major

Andantino in A-flat Major

Allegro moderato in f minor

Moderato in c-sharp minor

Allegro vivace in f minor

Allegretto in A-flat Major

## **INTERMISSION**

*Ludwig van Beethoven*

### **Sonata No. 17 in d minor, Op. 31, No. 2**

Largo – Allegro

Adagio

Allegretto

*Sergei Prokofiev*

### **Sonata No. 7 in B-flat Major, Op. 83**

Allegro inquieto

Andante caloroso

Precipitato





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

At the end of November, Igor Levit performed in a special "Refugees Welcome" concert in Hannover, where he lives, to which recent refugees were invited alongside native-born residents of the city to enjoy a performance of Saint-Saëns's *Carnival of the Animals* together. Mr. Levit has frequently emphasized that music-making has to address the here and now; there can be no separation between music and other areas of our lives. This conviction lends special urgency to his performances, and may have something to do with the succinct statement music critic Mark Swed made about Mr. Levit in the *Los Angeles Times* just a few months ago: "He is the future."

## PARTITA NO. 4 IN D MAJOR, BWV 828 (1729)

Johann Sebastian Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

UMS premiere: Alan Curtis; March 1977 in Rackham Auditorium.

### SNAPSHOTS OF HISTORY...IN 1729:

- The city of Baltimore is founded
- The Comet of 1729, possibly the largest comet with the highest apparent magnitude on record, is discovered by Fr. Nicholas Sarrabat, a professor of mathematics at Marseille
- Completion of the first (wooden) Putney Bridge as the only fixed crossing over the River Thames between London Bridge and Kingston in England
- Jonathan Swift (anonymously) publishes his satire *A Modest Proposal*

In the world's first dictionary of music, published by Johann Gottfried Walther (1732), the entry on Johann Sebastian Bach includes mention of only one set of compositions: the six partitas for keyboard, the only works by Bach then in print. Walther was a cousin of Bach's and therefore had more knowledge about Bach's works than he let on in his dictionary entry. Yet for many music-lovers outside Leipzig, who had never heard the Thomaskantor improvise on the organ or direct one of his cantatas on Sunday morning, the 1731 publication of the six partitas, as "Op. 1," provided the first glimpse of the 46-year-old master whose virtuosity on the keyboard was already legendary throughout the German lands.

Actually, the publication of the partitas had begun in 1726. Bach had been bringing out one partita every year, printed at his own expense, and eventually issued a collected edition when the set was complete.

The title-page read: "Keyboard Practice [Clavir-Übung] consisting of Preludes, Allemandes, Courantes, Sarabandes, Giges, Minuets, and other Galanteries composed for the pleasurable diversion of music-lovers by Johann Sebastian Bach, Acting chapel master to the Court of Saxe-Weisenfels and Conductor of the Leipzig Musical Choir." Bach eventually published three more volumes of *Keyboard Practice* which include such masterpieces as the *Italian Concerto* and the *Goldberg Variations*; a fifth volume, containing *The Art of Fugue*, was left unfinished at the time of Bach's death.

The partitas are akin to Bach's earlier English and French suites for keyboard, but in the words of David Schulenberg (*The Keyboard Music of J.S. Bach*, Schirmer, 1992), "the technical demands are greater...most of the dances are longer and diverge even farther from the traditional models than in the previous set[s]."

In this D-Major work, which Schulenberg calls “the most splendid of the Partitas,” Bach took greater liberties with the traditional dance forms than anywhere else. In several of the partitas, the opening prelude has been expanded into a larger form, as in the “Sinfonia” of No. 2 or the “Toccatà” of No. 6. The “Overture” of No. 4 is perhaps the most elaborate of them all, beginning with a grandiose slow introduction featuring the typical dotted rhythms of French baroque overtures and continuing with an extended fugal section. The “Allemande” and the “Courante” are both highly unusual: the first, instead of moving in equal 16th-notes as allemandes normally do, presents a beautifully ornamented and freely meandering melodic line, while the second enlivens the pattern of the French *courante* with many metric ambiguities (which would make it very difficult indeed to dance to!) and with a persistently returning “trumpet-call” motif. Next comes an “Aria,” a short piece that is not a dance but similar in style to the first movement of the *Italian Concerto*. The “Sarabande” becomes another richly ornamented instrumental song. The dance character is much clearer in the “Menuet,” even though this movement also has its share of ornamental figurations. The “Gigue,” like many of Bach’s giges, is a fugal movement whose energetic theme is elaborated in three-part counterpoint.

*Program note by Peter Laki.*

## SIX MOMENTS MUSICAUX, D. 780 (1828)

Franz Schubert

Born January 31, 1797 in Alsergrund, Vienna, Austria

Died November 19, 1828 in Vienna

UMS premiere: Artur Schnabel; March 1935 in Hill Auditorium.

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

- Michigan's oldest cultural institution, the Historical Society of Michigan, is established by territorial governor Lewis Cass and explorer Henry Schoolcraft
- Brazil and Argentina recognize the independence of Uruguay
- Simón Bolívar declares himself dictator of Gran Colombia
- Henrik Ibsen, Norwegian playwright, is born

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

The six “musical moments” were written over a period of five years, and published in Vienna in 1828, the year of Schubert's death, with the faulty French title “Momens musicaux.” Two of the pieces, however, had been printed separately earlier: No. 3 under the title “Air russe” in 1823, and No. 6 as, surprisingly, “Les Plaintes d'un Troubadour” (The Lament of a Troubadour) in 1824. Neither of these titles appears to have been given by Schubert, but they are

an interesting indication of how 19th-century ears heard this music.

With the exception of No. 5, these short works are really “double-character” pieces, as each has a trio (middle section) that contrasts with the opening. (In No. 3, this contrast is not very pronounced.) In the first piece, music that constantly changes is contrasted with music that stays the same. The opening material shifts back and forth between unaccompanied and accompanied melody, and between major and minor keys, while the trio is a single continuous melody with a constant (well, almost constant) accompaniment in triplets. The intensely lyrical second movement follows an ABABA scheme – that is, each section is repeated one extra time. Each repeat, moreover, is varied: the “A” melody is significantly expanded, and the “B” section grows from *pianissimo* to *forte*. The conclusion of each section, however, is invariably soft and subdued.



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

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

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

No. 6 is, in many ways, the most extraordinary piece in the set. Its deep melancholy and its numerous harmonic irregularities prompted musicologist Edward T. Cone, in an article first published in 1982, to advance a bold hypothesis that can be neither proved nor disproved. Cone showed how in this work, whose main tonality is A-flat Major, the foreign note ‘E’ at first appears almost as an “aside,” only to grow gradually in importance before it finally makes a jarring appearance in *fortissimo* that completely disrupts the flow of the harmony. (The whole procedure is

repeated without any changes after the brief respite offered by the quiet, lyrical trio.) In Cone’s words:

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

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

*Program note by Peter Laki.*

## SONATA NO. 17 IN D MINOR, OP. 31, NO. 2 (1802)

Ludwig van Beethoven

Born December 16 or 17, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna, Austria

UMS premiere: William H. Sherwood; February 1883 in the General Lecture Room of University Hall (presently the site of Angell Hall).

### SNAPSHOTS OF HISTORY...IN 1802:

- Ohio is admitted to the Union
- Haitian revolutionary Toussaint Louverture is seized by French troops and imprisoned at the Fort de Joux
- Marie Tussaud first exhibits her wax sculptures in London, having been commissioned during the Reign of Terror in France to make death masks of the victims
- United States Patent and Trademark Office is established within the Department of State

Beethoven's suggestion that in order to comprehend his d-minor Sonata (completed in 1802) one should "read Shakespeare's *Tempest*" has, in subsequent years, opened the floodgates of conjecture and fanciful interpretation. Some claim to have identified particular *leitmotifs* for each of the major characters in Shakespeare's drama, or point to specific passages in the work as "scene-painting" for the story. While Beethoven's own words should not be totally disregarded, the effort to find such direct and literal correlations with the play seems misguided; the drama in the "Tempest" Sonata does not hinge on Shakespeare's story at all, but is inherent in Beethoven's own music. The tragic power, bitter conflict, and mastery of pacing evident in the sonata shows that Beethoven's sense of drama, even at this early stage of his career, was every bit as keen as the Bard's.

Perhaps the composer meant to suggest that reading Shakespeare would help illustrate his sonata, rather than intending the sonata to illustrate the play.

The relatively intimate genre of the piano sonata provided Beethoven with a testing ground for many of his musical experiments. In that regard, the formal elements of Beethoven's mature style – cyclic references between movements, extended motivic development, the expanded role of the coda – generally appear in the piano sonatas before being incorporated into more public works such as a symphony or concerto. While this d-minor Sonata theoretically belongs to Beethoven's "early" period, the ingenuity of its formal structure, and the skill with which the composer manipulates the materials to suit his dramatic ends, will find expressive fruition in later works such as the "Eroica" and *Symphony No.5*.

The first three measures of the first movement already establish the elements of conflict in both formal expectation and dramatic concept. Beginning with a gentle A-Major arpeggio, played *lento*, the first-time listener would expect that this is the start of a slow introduction. But already in the second measure Beethoven introduces one of the most agitated motifs in his entire oeuvre. Before this motif has much chance to develop, it brakes suddenly to an Adagio half-cadence. At this point classical formal structure has given way to pure theater, and the audience (as is true with any well-conceived drama) is left in suspense, not knowing what to expect next. What does follow is a sonata-form movement, but one in which the dramatic premise supercedes all other considerations. The exaggerated emotion, stark contrasts of effect, even the inclusion of several passages that sound like unaccompanied recitative, make this movement almost operatic in its conception.

For the slow movement (in the key of the submediant, B-flat), Beethoven again resorts to a sonata form, but one without a development section: a fairly common practice among composers of the time. Not only would a development section make a slow movement unwieldy in length, it would be redundant since the slow tempo allows a composer to elaborate on the themes *while* they are being presented in the exposition. Some writers have suggested that the second subject of this exposition is supposed to represent Miranda (from Shakespeare's play). As Donald Tovey

has remarked, there is no harm in making this association, but whether it contributes anything to the musical experience is questionable. If one wishes to continue the theatrical analogy through this movement, it may be more useful to consider it an intermission, giving the audience a chance to reflect on the preceding encounter in preparation for a resumption of activity in the final act.

The *moto perpetuo* finale returns to the tonic d minor. With a continuous flow of 16th-notes, the composer liberally invokes irregular accents and rhythmic ambiguity to propel the music forward. Though written in a 3/8 time signature, numerous passages include cross-rhythms that give the momentary impression of 2/8 (Haydn had earlier used this same rhythmic device to represent an earthquake in the conclusion of his *Seven Last Words from the Cross*, setting a ready precedent for its disruptive associations). In both of the main motifs of this movement the harmonic emphasis is on the dominant rather than the tonic, perpetually delaying the sense of resolution. But once the themes are recapitulated in the tonic at the end of the movement, the harmony remains firmly entrenched there, providing a sense of structural finality even if the dramatic element of the sonata as a whole remains tantalizingly unresolved.

*Program note by Michael Steinberg.*

## SONATA NO. 7 IN B-FLAT MAJOR, OP. 83 (1942)

Sergei Prokofiev

Born April 23, 1891 in Krasne, Ukraine

Died March 5, 1953 in Moscow, Russia

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

### SNAPSHOTS OF HISTORY...IN 1942:

- The first African-American seamen are taken into the US Navy
- Anne Frank's family goes into hiding in an attic above her father's office in an Amsterdam warehouse
- Legislation approves the US Coast Guard Women's Reserve to help fill jobs and free men to serve during the war effort. They are known as the SPARS (Semper Paratus, Always Ready!)

Prokofiev's seventh sonata is, without a doubt, one of the peaks of 20th-century piano literature. It is an intensely emotional statement, written in a harmonically advanced style and making exceptional technical demands on the performer.

Like the sixth and the eighth sonatas, the seventh is a product of the war years. Even more than its companions, it conveys, as pianist Boris Berman has put it in his seminal book on the Prokofiev sonatas, "the anguish and the struggle of the war years as they were experienced in real time." The first performance was given by Sviatoslav Richter in Moscow on January 18, 1943, while the Battle of Stalingrad was raging 600 miles to the southeast (it would end with a decisive Soviet victory two weeks later).

Richter found particularly poetic words to describe the sonata:

*With this work we are brutally plunged into the anxiously threatening atmosphere of a world that has lost its balance. Chaos and uncertainty reign.*

*We see murderous forces ahead. But this does not mean that what we lived by before thereby ceases to exist. We continue to feel and love. Now the full range of human emotions bursts forth. Together with our fellow men and women, we raise a voice in protest and share the common grief. We sweep everything before us, borne along by the will for victory. In the tremendous struggle that this involves, we find the strength to affirm the irrepressible life-force.*

The first movement follows classical sonata form in its broadest outlines, but the contrast between its two themes is extreme, emphasized by the tempo change from a nervous "Allegro inquieto" to a much slower, delicate *andantino*. The wild dissonances of the first theme make way for a plaintive song, and these two opposite poles define the expressive range of the movement.

Marked "Andante caloroso" (Andante with warmth), the second movement begins with a beautiful, romantic opening melody and

becomes darker and darker until the music explodes in a cry of great anguish. Berman describes this moment as a “picture of complete devastation” and the stubborn repeat of a descending minor-second figure as “bells ringing in the belfry of a burned-out village.” The recapitulation is interrupted after just a few measures: one feels that the peaceful mood of the beginning is out of place after the tragedy we have just witnessed.

The celebrated final movement, “Precipitato,” is a wild toccata in 7/8 time, with relentless, dissonant *ostinato* chords. Although the tempo never changes, there is a brief moment when the texture thins out for a brief *espressivo* moment, after which the chords return with even more power than before.

*Program note by Peter Laki.*

## ARTIST

Lauded for his rare technical sophistication, refinement of tone, and keen programmatic explorations, **Igor Levit** continues to make his mark on the classical music world as “one of the most probing, intelligent, and accomplished artists of the new generation” (*New York Times*) and as a true artist “authentic in the most profound meaning of the word” (*London’s Sunday Times*).

The 2015–16 season introduces Mr. Levit’s work on three of the piano literature’s most paramount cyclic works – Bach’s *Goldberg Variations*, Beethoven’s *Diabelli Variations*, and Frederic Rzewski’s variation cycle *The People United Will Never Be Defeated*. Mr. Levit performed all three variation cycles at Frankfurt’s Alte Oper in September before presenting the Bach in New York’s Park Avenue Armory in collaboration with Marina Abramovic, the Beethoven in London’s Wigmore Hall, and the Rzewski in Hamburg and Birmingham. In October 2015, Sony Classical released Mr. Levit’s third solo album for the label featuring all three variation works in cooperation with the Festival Heidelberger Frühling.

This season marks Mr. Levit’s debuts with the Israel Philharmonic Orchestra (Kirill Petrenko), National Symphony Orchestra (Jiří Bělohávek), Tonhalle-Orchester Zurich (Bernhard Haitink), and NDR Sinfonieorchester (Thomas Hengelbrock). Return engagements reunite him with Deutsche Kammerphilharmonie Bremen (Sir Roger Norrington), Deutsches Symphonieorchester Berlin (Osmo Vänskä), and the Royal Scottish National Symphony (Thomas Søndergård). In spring 2016 he will debut with the Irish Chamber Orchestra (Jörg Widman) both in Ireland and at the Festival Heidelberger Frühling – a collaboration that will extend into

2017 featuring Mendelssohn’s *Piano Concerto No. 1* and three Mozart concerti. Mr. Levit continues his close relationship with the Heidelberger Frühling as the artistic director of the Festival’s Chamber Music Academy in April 2016.

An exclusive recording artist for Sony Classical, Mr. Levit’s debut disc of the five last Beethoven sonatas won the *BBC Music Magazine* “Newcomer of the Year” 2014 Award, the Royal Philharmonic Society’s Young Artist Award 2014, and the ECHO 2014 for “Solo Recording of the Year” (19th Century Music/Piano). His second recording for Sony – Johann Sebastian Bach’s *Six Partitas* – was released in August 2014.

Born in Nizhni Novgorod in 1987, at age eight, Mr. Levit moved with his family to Germany where he completed his piano studies at Hannover Academy of Music, Theatre, and Media in 2009 with the highest academic and performance scores in the history of the institute. Mr. Levit has studied under the tutelage of Karl-Heinz Kämmerling, Matti Raekallio, Bernd Goetze, Lajos Rovatkay, and Hans Leygraf.

In Hannover, where he makes his home, Mr. Levit plays on a Steinway D Grand Piano kindly lent to him by the Trustees of Independent Opera at Sadler’s Wells. He is an exclusive recording artist of Sony Classical.

*UMS is pleased to welcome Mr. Levit in his UMS debut this evening.*

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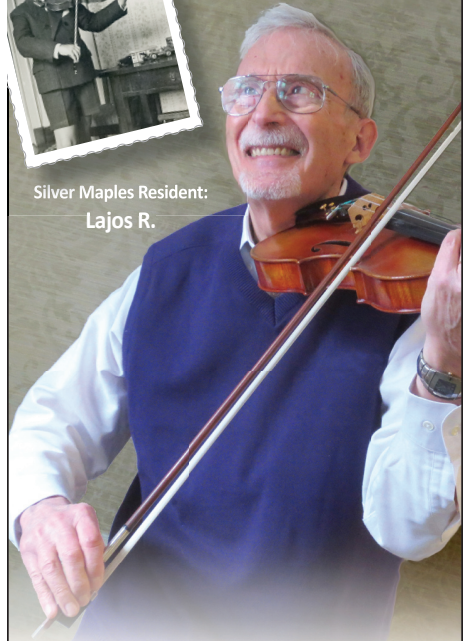


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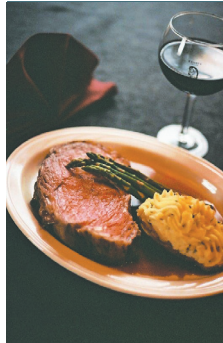
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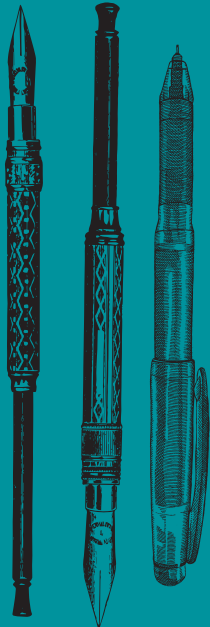
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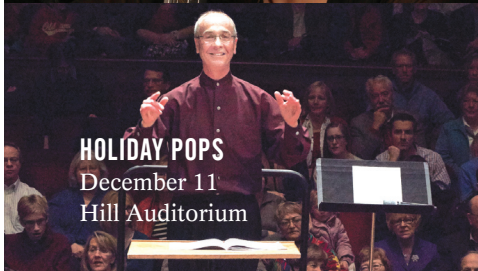
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## Ad Index

- |    |   |     |   |
|----|---|-----|---|
| 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.   |
| 6  | Charles Reinhart Co. Realtors                 | 32  | Red Hawk and Revive + Replenish               |
| 6  | Cottage Inn                                   | 30  | Retirement Income Solutions                   |
| 6  | Donaldson & Guenther                          | 22  | Silver Maples                                 |
| 10 | Dykema Gossett                                | 32  | Smith Haughey Rice & Roegge                   |
| 10 | Gilmore Keyboard Festival                     | 4   | U-M Alumni Association                        |
| 22 | Heinz C. Prechter Bipolar Research Fund       | IBC | WEMU  |
| 21 | Honigman Miller Schwartz and Cohn LLP         | 32  | WGTE  |
| 10 | Iris Dry Cleaners                             | 30  | WKAR  |
| 26 | Jaffe, Raitt, Heuer & Weiss PC                | 33  | Zell Visiting Writers Series                  |
| 26 | Knight's DOWNTOWN                             |     |   |

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