

2016-17 FALL PROGRAM BOOK



138TH SEASON // UNIVERSITY OF MICHIGAN | ANN ARBOR

You have a part to play.

Uncommon and engaging experiences. A sense of connection between audience and artist. Moments of clarity, inspiration, and reflection. The performing arts provide us with these elemental experiences, offering a shortcut to our creative selves.



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Your gift will help in the following areas:

ACCESS AND INCLUSIVENESS

Helping make tickets more affordable. Helping create free educational events and community-building activities. Providing opportunities for all to experience the transformative power of the arts.

ENGAGED LEARNING THROUGH THE ARTS

Integrating performing arts into the student experience. Creating meaningful connections between the arts and life. Encouraging creative thinking, collaboration, and experimentation.

BOLD ARTISTIC LEADERSHIP

Commissioning work that reflects our commitment to tradition and innovation. Solidifying and elevating our position as a recognized national and international artistic leader. Unique and bold programming.

As a Leader and Best among arts presenters, UMS wants anyone and everyone, students and community alike, to experience the transformative power of the performing arts. We seek generous partners who want to help us achieve our goal.

Visit us online or call the UMS Development Office to make your gift today.

Be Present

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



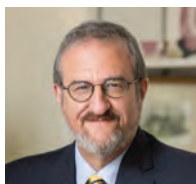
Ann Arbor Area
Community Foundation

aaacf.org



Welcome to this UMS performance.

We're delighted that you're joining us in our 138th season, one that will be marked by significant change as we celebrate UMS President Ken Fischer's 30 years of transformative leadership and welcome a new president to continue Ken's superlative work. This season has been planned with Ken's retirement in mind and includes several exciting, diverse, and engaging events that are particularly meaningful for him. As expected, 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 welcome you to learn more about all of our programs at the new 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 the now-easier and more-connected ums.org. And if you have any comments, questions, or concerns, we know that Ken would be pleased to receive them at 734.647.1174 or at kenfisch@umich.edu. We hope to see you again soon.



MARK SCHLISSSEL
President, University of Michigan



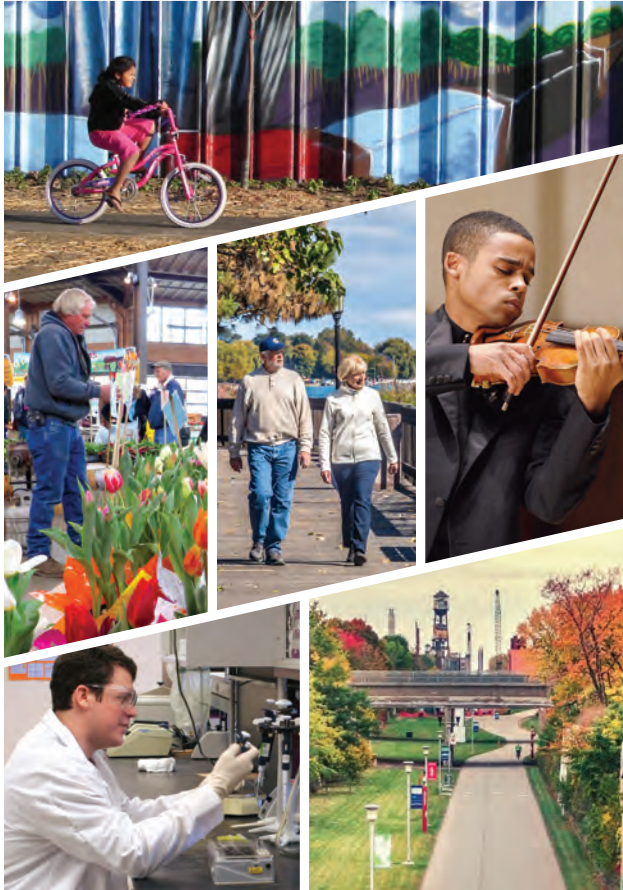
STEPHEN R. FORREST
Chair, UMS Board of Directors

Community Foundation

FOR SOUTHEAST MICHIGAN

Thanks to thousands of generous individuals, families and businesses, the Community Foundation for Southeast Michigan is a permanent source of community capital, dedicated to creating lasting positive benefit in our region. Through grantmaking, education and leadership on community issues, we help improve the quality of life for all residents of Southeast Michigan.

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GENEROUS DONORS

2016-17

Season

September

- 9/11** *Falling Up and Getting Down*
Jason Moran &
The Bandwagon with
Skateboard Masters
- 9/18** HD Broadcast
(Almeida Theatre, London)
Shakespeare's *Richard III*
- 9/29-10/1** The TEAM: *Roosevelt*
- 9/30** Kamasi Washington &
The Next Step



Kamasi Washington



Dorrance Dance

November

- 11/12-13** Berlin Philharmonic
- 11/15** Gabrieli:
A Venetian Coronation 1595
- 11/16** Jake Shimabukuro, ukulele
- 11/17-20** Nora Chipaumire
*portrait of myself as
my father*

October

- 10/8-9** Takács Quartet
Beethoven String Quartet
Cycle, Concerts 1 & 2
- 10/9** HD Broadcast
(National Theatre, London)
Terence Rattigan's
The Deep Blue Sea
- 10/13-15** *Layla and Majnun*
Mark Morris Dance Group
The Silk Road Ensemble
- 10/16** Denis Matsuev, piano
- 10/20-21** Dorrance Dance

December

- 12/3-4** Handel's *Messiah*
UMS Choral Union
Ann Arbor Symphony
Orchestra
- 12/4** HD Broadcast
(Royal Shakespeare
Company)
Shakespeare's *King Lear*
- 12/10** The King's Singers
Christmas Songbook

January

- 1/7-8** Batsheva Dance Company
- 1/12-14** Igor and Moreno
Idiot-Syncrasy
- 1/19** Prague Philharmonia with Sarah Chang, violin
Andrew Von Oeyen, piano
- 1/20** Meredith Monk & Vocal Ensemble
On Behalf of Nature
- 1/21-22** Takács Quartet
Beethoven String Quartet
Cycle, Concerts 3 & 4
- 1/29** Inon Barnatan, piano
Anthony McGill, clarinet
Alisa Weilerstein, cello

February

- 2/2** Bruckner Orchester Linz
with Angélique Kidjo
- 2/3** Estonian Philharmonic
Chamber Choir
- 2/5** M-Prize Winner:
Calidore String Quartet
- 2/10** Budapest Festival Orchestra
with Richard Goode, piano
- 2/18** Ping Chong + Company
*Beyond Sacred: Voices of
Muslim Identity*
- 2/19** *Jelly and George*
Aaron Diehl and
Cécile McLorin Salvant

March

- 3/4** Jazz at Lincoln Center
Orchestra with
Wynton Marsalis
- 3/9-11** Druid
*The Beauty Queen of
Leenane*
- 3/11** Beethoven's
Missa Solemnis
- 3/16** Snarky Puppy
- 3/17-18** Kidd Pivot and
Electric Company Theatre
Betroffenheit
- 3/18** Steve Reich @ 80
Music for 18 Musicians
- 3/24** Mitsuko Uchida, piano
- 3/25-26** Takács Quartet
Beethoven String Quartet
Cycle, Concerts 5 & 6
- 3/29** DakhaBrakha
- 3/30-4/1** Complicite
The Encounter



April

- 4/1** Michael Fabiano, tenor
Martin Katz, piano
- 4/12** A Far Cry with
Roomful of Teeth
- 4/15** Sanam Marvi
- 4/21** King Sunny Adé
- 4/22** Yo-Yo Ma, Edgar Meyer &
Chris Thile
- 4/25** Handel's *Ariodante*:
Opera in Concert



THE
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SEASON

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& RISING STARS

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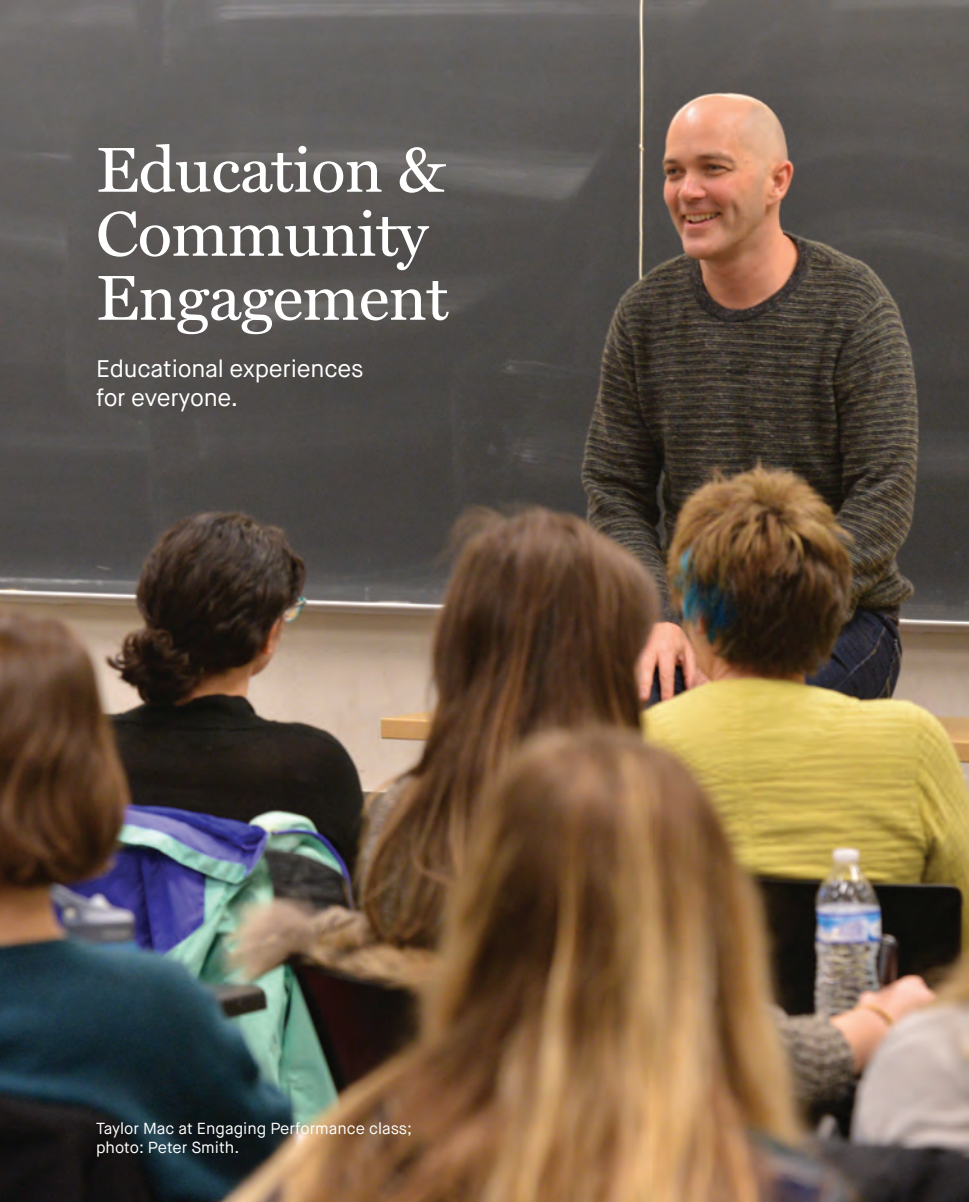
As longtime patrons of the arts,
Honigman and its Ann Arbor attorneys
are proud to support UMS.

For more information, please contact David Parsigian
at 734.418.4250 or DParsigian@honigman.com.

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Education & Community Engagement

Educational experiences
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Taylor Mac at Engaging Performance class;
photo: Peter Smith.

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.



WELCOME TO GRADUATE ANN ARBOR—

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M I

Tradition Builds the Future



In our 138th 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.

Leadership Donors

We recognize the donors who have made multi-year campaign commitments of \$100,000 or more during the last year.



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

“The arts made a significant difference in my father’s life and in my life, too. My father wanted every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am continuing to offer every first- and second-year student one free ticket — Bert’s Ticket — to introduce them to a cultural experience at Michigan and keep my father’s passion for the arts alive.”



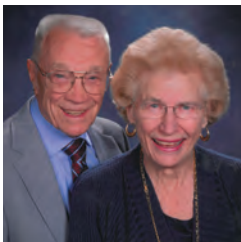
MAURICE AND LINDA BINKOW

“Our love of opera and the human voice, rivaled only by our affection for the Brooklyn Dodgers and Jackie Robinson, began nearly 70 years ago as teenagers in New York City. That’s why we are so pleased to create an endowment that will bring song recitals to UMS audiences for generations to come.”



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 AND KARL HAUSER

“An endowment is a gift which keeps on giving forever, so it is rewarding to know — while we are yet living — that our gift will still be giving when we’re not here.”



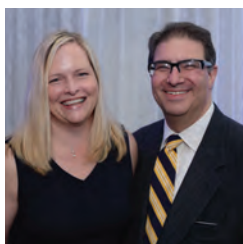
MAXINE AND STUART FRANKEL

“We are delighted to partner with UMS for the sixth year of Renegade. 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.”



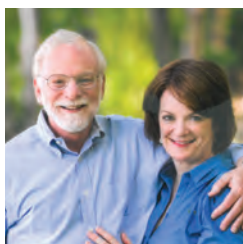
DAVID LEICHTMAN AND LAURA MCGINN

“UMS is an inspiration — from the Big House of the Arts to the master classes taught to University students by the New York Philharmonic. This organization contributes significantly to the culture of Ann Arbor and to the University we love. We are pleased to support its mission.”



STUART AND LINDA NELSON

“Our connection to the University of Michigan is through our grandson’s incredible experience as a student. We are dazzled by the array of cultural events available to everyone on campus and beyond. At the heart of this phenomenon is UMS, where Ken Fischer’s legacy will continue its magic long after his retirement. We feel privileged to participate in the UMS Endowment Fund in his honor.”



MAX WICHA AND SHEILA CROWLEY

“We are delighted and proud to support UMS and the rich, diverse programs they offer each season. The arts play a vital role in enhancing the quality of life in our community, while bringing beauty and meaning to everyday life. UMS is a gem we treasure and will continue to do so, for many years to come.”

Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2016–17 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.”



SCOTT DAWSON

Vice President of Engineering, Arbor Networks

“Ann Arbor is a thriving hub for both the arts and technology. With the arts playing such a critical role fostering innovation and creativity, we are delighted to support UMS this season.”



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.”



ALMAZ LESSANEWORK

Owner, Blue Nile Restaurant

“At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor.”





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.”



JOHN AND JACKIE FARAH

Owners, Imagine Fitness & Yoga

“My wife Jackie and I share a deep devotion to our hometown of Ann Arbor and all the opportunities it presents. UMS is a huge part of this community. The programming that UMS offers is internationally recognized and Ann Arbor would not be the same without it. Imagine Fitness & Yoga is honored to support such a great organization and community.”



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



ROBIN WEBER POLLAK

President, Journeys International

“Journeys International and UMS have a lot in common: we both provide opportunities for powerful and impactful experiences. Founded and based in Ann Arbor, Journeys has been crafting life-changing international travel adventures for nearly four decades. We are thrilled to support UMS and its programs that change people through the performing arts.”



JAMES HOFFMAN

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.”




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.”

LEVEL X TALENT


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.”

MAIN STREET
— DELICIES —
DISTINGUISHED CATERING


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


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.”

MCMULLEN
PROPERTIES
FOUR GENERATIONS IN ANN ARBOR REAL ESTATE


STEVE ARWOOD

CEO, Michigan Economic Development Corporation

“We are proud to support UMS, an outstanding organization bringing world-class artists to Michigan. By partnering with UMS to bring the Berlin Philharmonic to our state, we are showing once again the wide variety of offerings Michigan has that enhance our quality of life and help to make our state an amazing place to live, work, and do business.”

M E D C
MICHIGAN ECONOMIC
DEVELOPMENT CORPORATION
PURE MICHIGAN



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 2016–17 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.”



TODD KEPHART

Managing Partner, Retirement Income Solutions

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We salute Ken Fischer on his marvelous stewardship and applaud his team’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 and CEO, University of Michigan Credit Union

“The University of Michigan Credit Union is excited to launch “Arts Adventures” with UMS and UMMA! With this endowment, we promote the celebration of the arts through amazing experiences and exceptional learning opportunities for the entire community.”





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 2016–17 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health."



MILLER CANFIELD APPLAUDS THE
UNIVERSITY MUSICAL SOCIETY
Congratulations on Your 138th Season!

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Denis Matsuev

Sunday Afternoon, October 16, 2016 at 4:00
Hill Auditorium
Ann Arbor

11th Performance of the 138th Annual Season
138th Annual Choral Union Series

This afternoon's presenting sponsor is the Masco Corporation Foundation.

This afternoon's supporting sponsors are Retirement Income Solutions and the Catherine S. Arcure Endowment Fund.

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

The Steinway piano used in this afternoon'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 afternoon's recital.

Mr. Matsuev gratefully acknowledges The AVC Charity (Andrey Cheglakov, Founder) as a Strategic Partner of this afternoon's performance.

Mr. Matsuev appears by arrangement with Columbia Artists Management, Inc.

In consideration of the artist 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

Ludwig van Beethoven

Piano Sonata No. 31 in A-flat Major, Op. 110

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo

Robert Schumann

Symphonic Etudes, Op. 13

Theme: Andante

Etude I: Un poco più vivo

Etude II: Marcato il canto

Etude III: Vivace

Etude IV: Allegro marcato

Etude V: Vivacissimo

Posthumous Variation No. 4

Posthumous Variation No. 5

Etude VI: Agitato

Etude VII: Allegro molto

Etude VIII: Andante

Etude IX: Presto possibile

Etude X: Allegro

Etude XI: Andante

Etude XII: Allegro brillante

Intermission

Franz Liszt

Mephisto Waltz No. 1, S. 514

Piotr Ilyich Tchaikovsky

Méditation, Op. 72, No. 5

Sergei Prokofiev

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

Allegro inquieto

Andante caloroso

Precipitato

PIANO SONATA NO. 31 IN A-FLAT MAJOR, OP. 110 (1822)

Ludwig van Beethoven

Born December 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna, Austria

UMS premiere: Myra Hess; January 1933 in Hill Auditorium.

Snapshots of History...In 1822:

- The Rocky Mountain Fur Company (“Ashley’s Hundred”) leave from St. Louis, Missouri, setting off a major increase in fur trade
- The first group of freed slaves from the US arrive to the west coast of Africa, founding Monrovia on April 25
- The Chippewas turn over a huge tract of land in Ontario to the United Kingdom

This work, one of the most lyrical and second-to-last of his 32 piano sonatas, was written in 1822, when Beethoven had already begun his Ninth Symphony and was working on the enormous *Missa Solemnis*. It is one of the three sonatas written between 1820 and 1822, a set of works highly diverse in content but similar in their precision and economy of development, the distillation of a lifetime’s musical experience. Aided by developments that within the span of his career had considerably expanded the range of the fortepiano, Beethoven took the inherited structure of the sonata form crystallized by Haydn and transformed it into a spacious framework for the expression of grand ideas. He did this by employing important innovations, such as frequent key changes, and by reintroducing into it fugal elements.

The first movement of this sonata, which is lyrical, friendly, and informal in construction, begins “*con amabilità*” (amiably, graciously). Like a foreboding of romanticism, an

ecstatic beauty of melody dominates the movement, which seems to have grown out of the tone colors that are peculiar to the pianoforte, partaking neither of the quartet nor the orchestral style. The music glides along, now disporting itself in graceful curves, arabesques, or trills, now speaking in eloquent declamation.

The second movement, scherzo-like, mixes the soft dialogue sounds with harder accents. It is a kind of fantastic march, with suspended rhythms, mobile basses, light and heavy, delicate and opulent, high and low, loud and soft. A trio-intermezzo in ‘D-flat’ flutters along, following a capriciously drawn line.

A subdued recitative at the beginning of the next movement leads to the deeply-moving *arioso*, filled with prayerful expression. Deep, melancholy shadows descend upon this sorrowful a-flat-minor piece. But it would not be worthy of Beethoven to remain in this mood long. Building a rampart against it, piling stone upon stone, the fugue follows, liberating

and elevating. Once again, in the middle portion, the beautiful *arioso* raises its plaintive voice. Hesitatingly, the fugue resumes its progress with an inner unrest, from which only the final sections bring release.

*Program note © Columbia Artists
Management Inc.*

SYMPHONIC ETUDES, OP. 13 (1834)

Robert Schumann

Born June 8, 1810 in Zwickau, Germany

Died July 29, 1856 in Eendenich

UMS premiere: Louis Mass; April 1884 in a general lecture room.

Snapshot of History...In 1834:

- York, Upper Canada, is incorporated as Toronto
- Anti-abolitionist riots in New York City begin
- The Office of Indian Affairs is organized in the US

Robert Schumann is a central figure in musical Romanticism; his music is infused with much self-expression, potent lyricism, and extra-musical associations — both personal and literary — thus making him one of the quintessential Romantic composers. Though Schumann was above all a composer of piano music and art songs, the concert literature of the 19th century would be greatly impoverished without his orchestral works.

Son of a bookseller, publisher, and author, Schumann demonstrated such talent in both musical and literary spheres while still a schoolboy that his father thought to send him to study composition with Carl Maria von Weber in 1826. Unfortunately, both Weber and Schumann's father died before this plan could be realized, and in 1828, Robert's mother sent him to the University of Leipzig to matriculate as a law student. After a rather dilatory pursuit of legal studies in both Leipzig and Heidelberg, he finally won his parent's permission to devote himself solely to music in 1830.

Much of this was due to the support of the renowned piano pedagogue Friedrich Wieck, who later, after much

resistance and a court battle, would become Schumann's father-in-law. Wieck told Frau Schumann that three years of solid study could see her son one of the foremost pianists of the day. His share of Robert's tutelage however, dropped to naught when his daughter Clara showed promise as a concert pianist herself and required his presence on concert tours.

The *Symphonic Etudes, Op. 13*, is not only one of Schumann's greatest works, but a landmark in the history of piano literature. The title of the work underwent several metamorphoses: Schumann had originally intended to call it *12 Davidsbündleretuden* in reference to the League of David which he had invented as a symbol of his battle with musical philistines. Later he thought of the more portentous title of *Etudes in Orchestral Character*, finally settling for the double title of *Etudes en forme de Variations, or XII Etudes symphoniques*.

The theme is, in fact, not by Schumann, but Baron von Fricken, an amateur composer and the father of Ernestine von Fricken (Schumann's fiancée at the time). In 1834, the Baron asked Schumann to look at a set of

variations he composed. Schumann, impressed with the theme, used it for his own *Symphonische Etüden*. But he felt that the somber character of the theme was too prevalent in the Baron's work (a problem Schumann eventually solved by giving his work a triumphant conclusion). As he explained in a letter to the Baron:

No doubt the subject ought to keep in view but it ought to be shown through different colored glasses, just as there are windows of various colors which make the country look rosy like the setting sun, or as golden as a summer morning...I am now really arguing against myself, as I have actually been writing variations on your theme, and am going to call them "pathetic." Still, if there is anything pathetic about them I have endeavored to portray it in different colors.

Strangely enough, Schumann struggled all his life to find the perfect version of this work. He was not only interested in composing variations with the utmost variety, but variations that united structurally to form a work of symphonic proportions.

The first version contained 18 variations, but when it was published in 1837, it had just 12 variations. In 1852, Schumann published a second edition in which numbers three and nine were deleted and the finale revised. After Schumann's death, Clara Schumann and Brahms published five variations of the six that had been left out of the first edition. This afternoon's program presents the first edition, as well as the last two so-called posthumous variations.

Etude No. 1 is a rhythmically tense march confined almost exclusively to the middle and lower half of the

keyboard. No. 2 pits an assertive and massive triplet accompaniment against a canto in duple time. The wide-spaced "violin" *arpeggios* in the right hand of No. 3 provide a background for the left hand's elegant melody. No. 4 is another march, with full chords in both hands separated from one another by eighth-note rests; it leads directly into No. 5, a scherzo handled in pseudo-canonic fashion. The fourth of the posthumous variations is a waltz setting with a prominent accent on the second beat of the measure. The final variation of this set combines brilliant finger work with the melody hidden in the offbeats. Returning to the first edition, No. 6, marked *agitato*, gets its tumbling, fluttering quality by a complicated figuration divided between the two hands. No. 7 starts with both hands moving close together, in parallel motion, but the right hand gradually gains a separate identity. No. 8, with its persistent dotted rhythm and ascending-descending slides, resembles the opening of a baroque overture. No. 9 is another puckish scherzo, to be played *presto possibile*. There is never a pause in the massive, 16th-note progression of No. 10. The left hand is equally persistent in the following etude, but above it the right hand spins out an expressive nocturne.

The finale is more than three times the length of any of the preceding etudes and tends to overshadow them by its brilliance and melodic appeal. As a tribute to the young Englishman William Sterndale Bennet, a close friend of Schumann's to whom the work is dedicated, Schumann used the theme "*Du stolzes England, Freue*

dich" (Proud England, rejoice) from a Marschner opera, *Der Templer und die Jüdin*, as the theme for the finale.

Though one of Schumann's most brilliant works, the *Etüden* were received with so much hostility when first performed by Clara, that Schumann advised her not to play it in public again. He said it was written not to please the public but for its own sake.

Program note © Columbia Artists Management Inc., edited by Mark Williams.

MEPHISTO WALTZ NO. 1, S. 514 (1860)

Franz Liszt

Born October 22, 1811 in Raiding, near Sopron, in the Austro-Hungarian Empire

Died July 31, 1886 in Bayreuth, Germany

UMS premiere: Harold Bauer; January 1902 in University Hall. Orchestral performance by the Chicago Symphony Orchestra under the baton of Frederick Stock, May 1921 in Hill Auditorium.

Snapshots of History...In 1860:

- Christians and Druzes clash in Damascus, Syria
- Shoe-making workers of Lynn, Massachusetts, strike successfully for higher wages; the strike spreads throughout New England and eventually involves 20,000 workers
- The Pony Express begins its first run from St. Joseph, Missouri to Sacramento, California with riders carrying a small bible

The *Mephisto Waltz* is the first of four such title works Liszt wrote, this one in 1860. Goethe's *Faust*, one of his favorite pieces of literature, inspired these and many of Liszt's compositions, but this music is based on a scene from Nicolaus Lenau's poetic setting of the legend. Subtitled "The Dance in the Village Tavern," the story inscribed at length in Liszt's score follows in brief:

Faust and Mephistopheles enter a village tavern where a wedding celebration is in progress. Faust becomes enamored of a dark-eyed beauty, while Mephistopheles takes over the fiddle-playing. The dancers become intoxicated by his demonically inspired music-making and the party becomes a bacchanalia. The dancers trip to the meadows, with Mephistopheles' laughter echoing from time to time as a double-note trill. Finally, the nightingale's song is heard. The heavy desire pulls them down. And they are swallowed in the boiling sea of ecstasy.

Liszt scored this work first for full orchestra, then later transcribed it for piano solo and for two pianos. The *Mephisto Waltz* is a grand showpiece; it presents the performer with technical problems that are truly diabolical. There are few compositions that offer such a wealth of dazzling pyrotechnics in so few minutes.

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MÉDITATION, OP. 72, NO. 5 (1892–93)

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Votkinsk, Russia

Died November 6, 1893 in St. Petersburg

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

Snapshots of History...In 1893:

- Thomas Edison finishes construction of the first motion picture studio in West Orange, New Jersey
- The 1893 World's Fair, also known as the World's Columbian Exposition, opens to the public in Chicago; the first US commemorative postage stamps are issued for the Exposition
- New Zealand becomes the first country in the world to grant women the right to vote

Tchaikovsky's works do not exhibit the raw national and folk-song idiom to the extent of Mussorgsky's music, for instance, and his colors are not quite as brilliant as Rimsky-Korsakov's; yet, more than those by either of these two composers, Tchaikovsky's works are considered by musicians over the world to be the epitome of Russian music. While he adhered to Western European forms of technical skill and lyric style, in his essentials Tchaikovsky remains a Russian of the most classic tendencies — his language is emotionally Slavic. His music glows with the peculiar fire that burned in his soul; rapture and agony, and gloom and joy seem in perpetual struggle for expression.

Tchaikovsky's piano works often take a backseat compared to his orchestral and vocal works. This is curious when one realizes the praise they were given by both Bülow and Rubinstein. Nevertheless, his works are infrequently played, and little gems like his *Méditation, Op. 72, No. 5* are quite

deserving of inclusion in the recital repertoire. Its grand tune, interesting figurations, and strong sense of direction paired with its strong Russian roots and contemplative nature make this piece the well-deserved respite in a virtuosic recital.

Program note © Columbia Artists Management Inc, by Elizabeth E. Torres.

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

Sergei Prokofiev

Born April 23, 1891 in Sontsovka, Ukraine

Died March 5, 1953 in Moscow

UMS premiere: Vladimir Horowitz; January 1945 in Hill Auditorium.

Snapshot of History...In 1942:

- Daylight savings time goes into effect in the US
- The first African-American seamen are taken into the US Navy
- On her 13th birthday, Anne Frank makes the first entry in her new diary

Not many contemporary composers write music that has such an unmistakable identity as that of Prokofiev. What is particularly interesting is that Prokofiev's music stylistically changed little over the decades; the same qualities and mannerisms by which his later works are recognized can be found in many of his earlier compositions. In his autobiography, Prokofiev stated that five principal factors dominated his art; these are: 1) the influence of Baroque and Classical forms, 2) the desire to innovate new harmonies into his expressive music, 3) strong rhythms, 4) elements of lyricism, and 5) the jesting and mocking characteristics so typical of his symphonies, concertos, and stage works.

In his keyboard works, Prokofiev sought freedom from typical 19th-century techniques. He used the piano's full sonority, at the same time treating it as a basically percussive instrument. This music, which has become extremely popular, often suggests strange, psychological elements.

Prokofiev wrote more than 100 piano pieces, of varying lengths and in many styles; however, his finest

keyboard writing is exhibited in the nine piano sonatas. Their composition covers a span of over 40 years. The Seventh Piano Sonata was begun in 1939 and completed three years later in Tbilisi, where and when he also completed the opera *War and Peace*. The composer entitled this sonata, along with the Sixth and Eighth, the "War Sonatas," as they were written during the period when the impact of the Nazi invasion was most strongly felt by the Russian people, and especially by Prokofiev.

The first performance of this work was given by Sviatoslav Richter in Moscow, January 18, 1943; the pianist described the Sonata in these terms:

The Sonata throws us immediately into the anxious atmosphere of a world off-balance. Disorder and uncertainty reign. Man watches the play of death-bearing forces. That which made up his life has ceased to be. He feels, he loves. The fullness of this feeling is now directed toward all men. He, together with all men, protests and keenly experiences the general grief. The impetuous offensive rush, full of the will of victory, sweeps all in its path. He gains strength in the

battle, acquiring gigantic power, and this becomes an affirmation of life.

In his biography of the composer, Israel Nestyev writes as follows about the Seventh Sonata:

They were correct who sense in the tempestuous, precipitate rhythms of the first movement, in its “percussive” harmonies, in the Cyclopean might of its finale — music of gigantic, thundering tension, as if overturning everything in its path — a reflection of the shattering events endured by the Soviet Union in these years. The Sonata has no program, but the storms of the war years are surely reflected in its general emotional tonality. For a brief moment at the beginning of the second movement the nervous dynamics give way to the charm of a live-lyrical minuet theme. But soon this oasis of pure lyricism is engulfed by the steely pressure of the B-flat Major finale, courageously uniting in itself the Russian monumentalism of Borodin with sharp, modern, “machine” rhythms.

One of the landmarks of 20th-century piano literature, the Seventh Piano Sonata brought the composer the award of the Stalin Prize.

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ARTIST

Denis Matsuev has enjoyed a stellar career since his triumphant victory in the 11th International Tchaikovsky Competition in Moscow and is now one of the most sought-after musicians of his generation. He appears regularly with world-famous orchestras such as the Chicago Symphony Orchestra, the Pittsburgh Symphony, the London Symphony Orchestra, New York Philharmonic, Philadelphia and Los Angeles Philharmonic, Concertgebouw, Berliner Philharmoniker, the Bavarian Radio Symphony Orchestra, Leipzig Gewandhaus Orchestra, the BBC Symphony Orchestra, and the Orchestra of the Mariinsky Theatre. He has successful creative partnerships with the world's most prominent conductors, including Valery Gergiev, Yuri Temirkanov, Mariss Jansons, Zubin Mehta, Kurt Masur, Paavo Jarvi, Antonio Pappano, Charles Dutoit, Alain Gilbert, Leonard Slatkin, Myung-Whun Chung, Semyon Bychkov, Iván Fischer, Adam Fisher, Gianandrea Noseda, Jukka-Pekka Saraste, James Conlon, Vladimir Spivakov, Mikhail Pletnev, Vladimir Fedoseyev, Yury Bashmet, and others.

Mr. Matsuev is a frequent guest of musical festivals such as the Ravinia Festival and the Hollywood Bowl in the US; BBC Proms and Edinburgh International Festival in Great Britain; Schleswig-Holstein, Rheingau, and Festspielhaus Baden-Baden in Germany; Chopin Festival in Poland, Maggio Musicale Fiorentino in Italy; Les Chorégies d'Orange and Festival de la Rogue d'Antheron in France; Verbier and Montreux Festivals in Switzerland; and Stars of the White Nights Festival in Russia.

For many years, Mr. Matsuev has led numerous musical festivals and educational projects which have added to his role as a prominent public figure. Since 2004 he has organized Stars of Baikal in Irkutsk, Siberia (in 2009 he was awarded the title

of Honorary Citizen of Irkutsk), and since 2005 he has been the artistic director of the music festival Crescendo (a series of events held in international cities such as Moscow, St. Petersburg, Yekaterinburg, Tel Aviv, Kaliningrad, Paris, and New York). In 2010 he became the artistic director of Annecy Music Festival in Annecy, France, with the goal to bring together Russian and French music cultures. In 2012 he became the artistic director of the first international Astana Piano Passion festival and competition, and in 2016 serves as the artistic director of the competition and chairman of the organizing committee that started the Grand Piano Competition, a new competition for young pianists in Moscow. Mr. Matsuev is the president of the charitable Russian foundation New Names, which discovers and supports talented children and helps to develop music education. More than 10,000 children have received monetary grants and/or the opportunity to perform on the professional stage.

Awards include The Presidential Council for Culture and Art's Honored Artist of Russia, the titles People's Artist of Republic of North Ossetia-Alania and People's Artist of Republic of Adygea. He is a laureate of the prestigious Shostakovich Prize in Music and State Prize of Russian Federation in Literature and Arts and is a People's Artist of Russia. He is also honorary professor of Moscow State University and became the head of The Public Council under The Ministry of Culture of the Russian Federation. Mr. Matsuev was viewed by millions of spectators around the globe while performing excerpts from Rachmaninoff's Second Piano Concerto at the closing ceremony of the Sochi Olympic Games. In April 2014, UNESCO designated Denis Matsuev as a UNESCO Goodwill Ambassador.



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This afternoon marks **Denis Matsuev**'s fifth performance under UMS auspices, following his UMS debut in October 2010 as soloist with the Mariinsky Orchestra and Maestro Valery Gergiev at Hill Auditorium. He most recently appeared in Ann Arbor in January 2015 with Maestro Gergiev and the Mariinsky Orchestra at Hill Auditorium in a performance of Tchaikovsky's First Piano Concerto.

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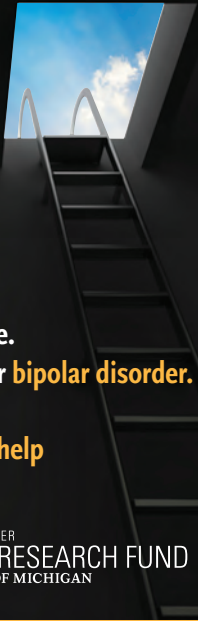


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Michigan Theater

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