

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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MICHIGAN

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Your gift will help in the following areas:

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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.



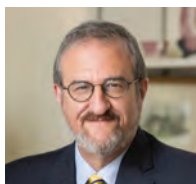
Ann Arbor Area
Community Foundation

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



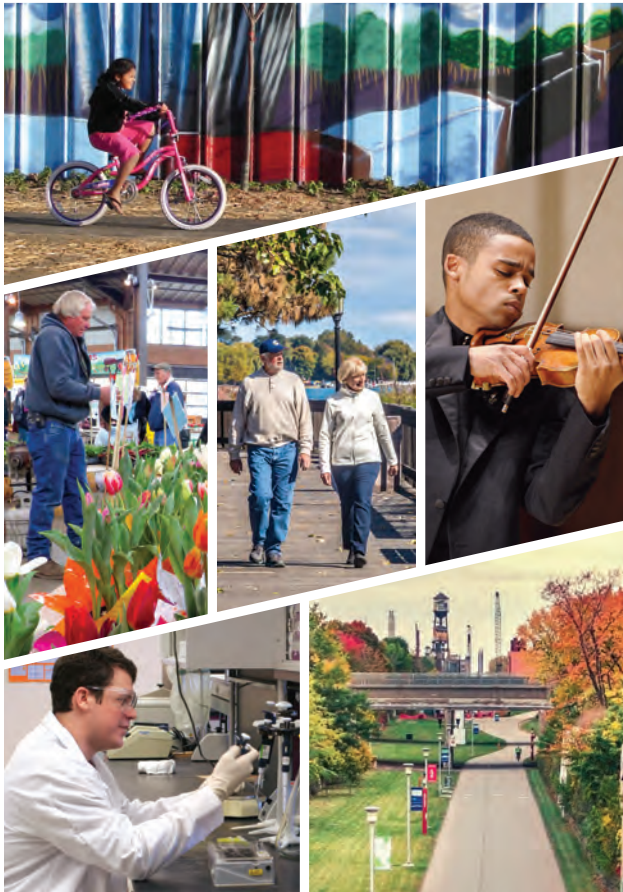
STEPHEN R. FORREST
Chair, UMS Board of Directors

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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“I have found a place where I can continue to grow and expand my horizons.”



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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



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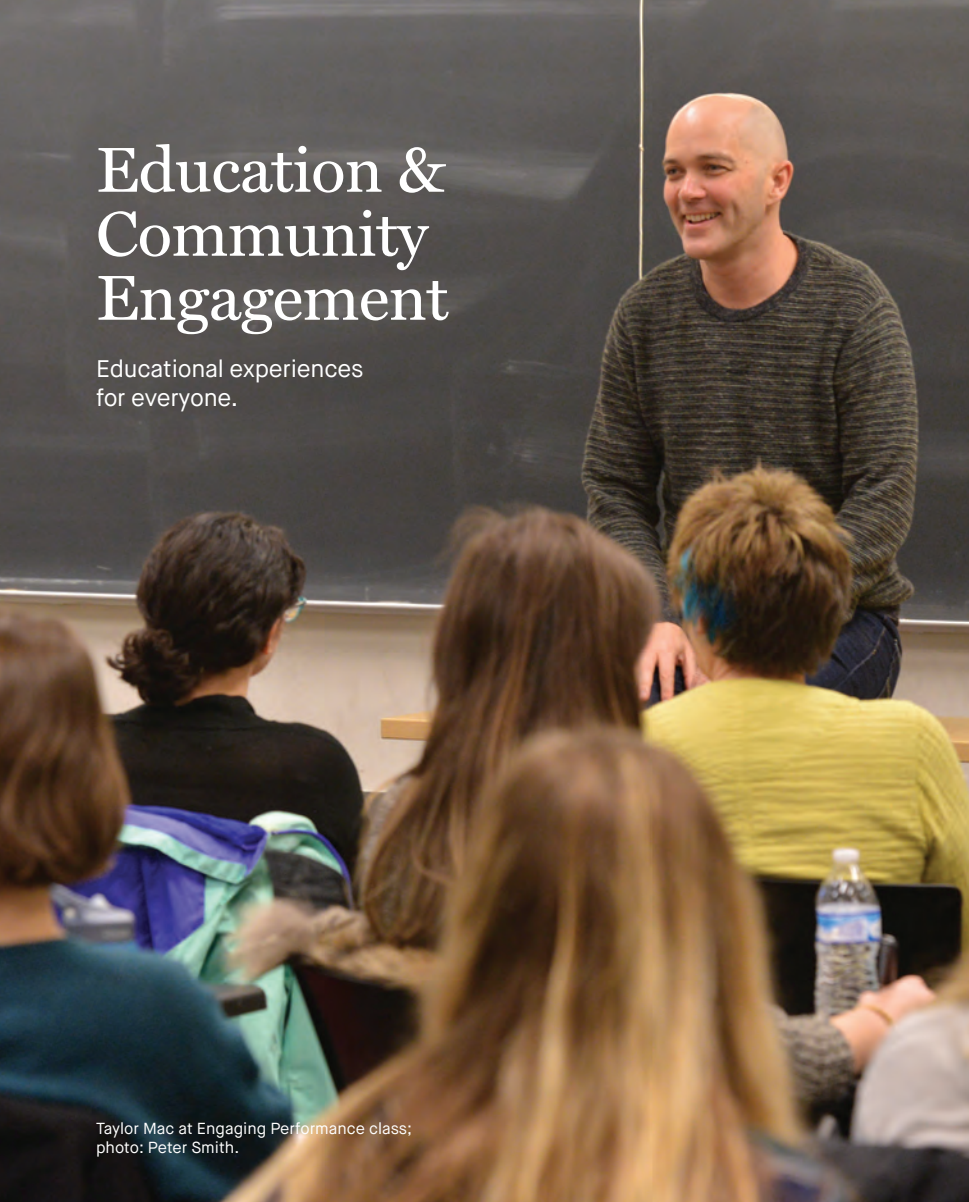
As longtime patrons of the arts,
Honigman and its Ann Arbor attorneys
are proud to support UMS.

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

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Education & Community Engagement

Educational experiences for everyone.



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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your favorite place to stay.*

Ideally located across the street from campus, Graduate Ann Arbor has 204 guest rooms and over 11,000 square feet of meeting space for banquets and events. Get ready for experiences like you've never had before, where little moments of surprise and discovery meet you down each corridor and around every corner.



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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.”



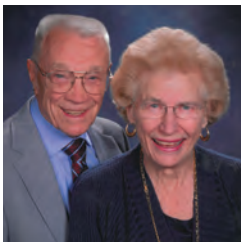
MAURICE AND LINDA BINKOW

“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.”



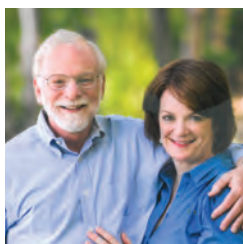
DAVID LEICHTMAN AND LAURA MCGINN

“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
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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.”

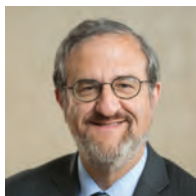


TIFFANY FORD

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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Berliner Philharmoniker

Sir Simon Rattle
Artistic Director

November 12–13, 2016
Hill Auditorium
Ann Arbor

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Berliner Philharmoniker

Concert I

Sir Simon Rattle

Artistic Director

Saturday Evening, November 12, 2016 at 8:00

Hill Auditorium

Ann Arbor

14th Performance of the 138th Annual Season
138th Annual Choral Union Series

This evening's presenting sponsor is the Eugene and Emily Grant Family Foundation.

This evening's supporting sponsor is the Michigan Economic Development Corporation.

This evening's performance is funded in part by The Andrew W. Mellon Foundation and by the Michigan Council for Arts and Cultural Affairs.

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

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

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

Special thanks to Bill Lutes for speaking at this evening's Prelude Dinner.

Special thanks to Journeys International, sponsor of this evening's Prelude Dinner.

Special thanks to Aaron Dworkin, Melody Racine, Emily Avers, Paul Feeny, Jeffrey Lyman, Danielle Belen, Kenneth Kiesler, Nancy Ambrose King, Richard Aaron, and the U-M School of Music, Theatre & Dance for their support and participation in events surrounding this weekend's performances.

Deutsche Bank is proud to support the Berliner Philharmoniker.

Please visit the Digital Concert Hall of the Berliner Philharmoniker at www.digitalconcerthall.com.

The Berliner Philharmoniker appears by arrangement with Columbia Artists Management, Inc.

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

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

In the interest of saving both dollars and the environment, please either retain this program book and return with it if you attend Sunday's performance, or return it to your usher when leaving the venue.

PROGRAM

Pierre Boulez

Éclat

Majella Stockhausena* / *Piano*
Holger Groschopp* / *Celesta*
Marie-Pierre Langlamet / *Harp*
Franz Schindlbeck / *Glockenspiel*
Simon Rössler / *Vibraphone*
Detlef Tewes* / *Mandolin*
Matthew Hunter / *Guitar*
Luigi Gaggero* / *Cymbalom*
Jan Schlichte / *Tubular Bells*
Emmanuel Pahud / *Alto Flute*
Dominik Wollenweber / *English Horn*
Gabor Tarkövi / *Trumpet*
Olaf Ott / *Trombone*
Máté Szücs / *Viola*
Bruno Delepelaire / *Cello*

**Guest of Berliner Philharmoniker*

Gustav Mahler

Symphony No. 7 in e minor

Langsam (Adagio) — Allegro risoluto, ma non troppo
Nachtmusik I: Allegro moderato
Scherzo: Schattenhaft — Trio
Nachtmusik II: Andante amoroso
Rondo — Finale: Tempo I (Allegro ordinario) — Tempo II (Allegro moderato
ma energico)

Tonight's concert will be performed without intermission.

ÉCLAT (1964–65)

Pierre Boulez

Born March 26, 1925 in Montbrison, France

Died January 5, 2016 in Baden-Baden, Germany

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

Snapshots of History...In 1965:

- Martin Luther King, Jr. and 25,000 civil rights activists successfully end the four-day march from Selma, Alabama to the capitol in Montgomery
- The Beatles perform the first stadium concert in the history of music, playing before 55,600 persons at Shea Stadium in New York City
- West Germany and Israel establish diplomatic relations

Pierre Boulez, who passed away earlier this year at the age of 90, was, for more than 50 years, one of the defining figures of contemporary classical music as a radical innovator, supreme interpreter, authoritative lawgiver, and public figure of the first magnitude. When he burst on the scene shortly after the end of World War II, he first created a whole new musical language before proceeding to make many highly original statements in that language.

Éclat, a brief work for 15 instruments from the most productive period in Boulez's life, received its first performance in Los Angeles, on March 26, 1965, under the composer's direction. The work is based on two fundamental ideas. The first of these is *resonance*. You are invited to listen to individual sounds or groups of sounds played by the various instruments as they fade, die down, and are replaced by new sounds. Instruments whose resonance quickly disappears — piano, harp, mallet percussion, guitar, mandolin, and

cimbalom, or Hungarian hammered dulcimer — occupy center stage. They all play brief sound attacks, but their timbres are extremely varied. A second group is made up of string and wind instruments (flute, English horn, trumpet, trombone, viola, and cello), where the bow or the breath can considerably prolong the sound. The short-lived sounds of the first group are contrasted with the more sustained utterances of the second. One of the generating forces of the work is, then, the "sheer love of sound," as Dominique Jameux writes in his seminal monograph on Boulez.

The second fundamental idea is the so-called *open form* which preoccupied Boulez for many years. This means that not every single aspect of the work is 100% determined by the composer; some elements are variable, so that different performances of the work may not be completely identical. The score of *Éclat* includes several "inserts," or musical modules which give the performers a number of

options in choosing pitches and the order in which those pitches are played. Some of the choices can be made by the individual players, others by the conductor who communicates his or her choices to the players in real time, during the performance. As Jameux put it, “these inserts give rise to a tension between conductor and players which contributes to the sparkle and mercurial brilliance of the work” — in other words, to its *éclat*. The French word of the title can mean either “fragment, splinter,” or else “brightness, splendor,” which is exactly how the work comes across, as a succession of bright and splendid fragments.

Boulez later considered *Éclat* as the point of departure for a larger, more complex work and, in 1970, composed *Éclat-Multiples* for a larger ensemble. Yet the later version didn’t in any way supersede the more concise original formulation.

Program note by Peter Laki.

SYMPHONY NO. 7 IN E MINOR (“SONG OF THE NIGHT”) (1905)

Gustav Mahler

Born July 7, 1860 in Kalischt, near Humpolec, Bohemia

Died May 18, 1911 in Vienna

UMS premiere: San Francisco Symphony under the baton of Michael Tilson Thomas; November 2014 in Hill Auditorium.

Snapshots of History...In 1905:

- The first Rotary Club is founded by four men in Chicago
- *Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer* are banned from the Brooklyn Public Library for setting a “bad example”
- Russia and Japan sign a treaty mediated by US President Theodore Roosevelt, ending the Russo-Japanese War

“Three night pieces; the finale, bright day. As foundation for the whole, the first movement.”

— *Mahler to the Swiss critic William Ritter*

Mahler began *Symphony No. 7* in the middle. As a glance at the program page and Mahler’s own summary for William Ritter tells us, the structure is symmetrical. The first and last movements — both on a large scale — flank three character pieces, which are themselves symmetrical in that the first and third are each called *Nachtmusik*.

It was with these two night musics that Mahler began this score in the summer of 1904. But with summer’s end, a typically busy year began for Mahler, whose work as Europe’s most famous conductor occupied him throughout the concert season. In June 1905, Mahler headed back to his summer residence at Maiernigg, on the Wörthersee, to continue work on his Seventh Symphony. He could not find the way into the composition. He took off for the Dolomites, hoping

to release his creative energies, but nothing happened. Profoundly depressed, he returned. He stepped from the train and was rowed across the lake. With the first dipping of the oars into the water, he recalled later, “the theme of the introduction (or rather, its rhythm, its atmosphere) came to me.”

From that moment forward he worked like a man possessed, as indeed he must have been to bring this gigantic structure under control, even if not finished in detail, by mid-August. His Latin message to Guido Adler was jubilant. In English translation, it reads: “My Seventh is finished. I believe this work to be auspiciously begun and happily concluded. Many greetings to you and yours, also from my wife. G.M.” Thinking about the first performance, Mahler considered the New York

Symphony, which he would be conducting in the 1907–08 season, but soon realized that this would be madness in a city and a country that knew so little of his music. A festival in Prague to celebrate the 60th year on the throne of the Emperor Franz Joseph provided a more suitable occasion. Prague offered a less than first-rate orchestra; on the other hand, Mahler had ample rehearsal time, and the worshipful young conductors — among them Artur Bodanzky, Otto Klemperer, and Bruno Walter — who attended the preparations recounted how, refusing all help, he used every night to make revisions on the basis of that day’s experience. He was always the most pragmatic of composer-conductors.

The *Nachtmusiken* and the “Scherzo” made their effect at once; the first and last movements were harder nuts to crack and in Prague the reception was more respectful than enthusiastic. Mahler himself conducted the Seventh only once more, in Munich, a few weeks after the concert at Prague. It is still the least known of his symphonies.

The Seventh is a victory symphony, not a personal narrative but a journey from night to day (it is sometimes called “Song of the Night”). The focus is on nature. If the Seventh is a Romantic symphony, one should add that the “distancing” effect produced by the outward-pointing, non-narrative character of the music can also be perceived as Classical.

The opening is music in which we may hear not only the stroke of oars, but the suggestion of cortege. Here Mahler carries us from a slow introduction into the main body of a

sonata-allegro movement, adhering to the design that afforded symphonists from Haydn through Bruckner a broad range of expressive possibilities. Settling into a new key, he brings in a gorgeous theme, a highly inflected violin melody full of yearning and verve, rising to a tremendous climax, to merge into the music of the second of the three marches we have heard. More such merges lie ahead. At the focal point of the development comes what must be the most enchanted minute in all Mahler, a transformation of the second march from focused to veiled, and an ecstatic vision of the glorious lyric theme. A sudden plunge of violins returns us, shockingly, to the slow introduction. The recapitulation has begun. It is tautly compressed. The coda is fierce and abrupt.

The opening of the first of the *Nachtmusiken* is a minute of preparation and search. A tremendous skid downwards through five-and-a-half octaves calls the proceedings to order. This artfully-stylized version of an orchestra warming up turns into a tidy presentation of the theme that has been adumbrated. The theme itself is part march, part song, given a piquant flavor by that mix of major and minor we find so often in Mahler’s music. In later years, the Dutch conductor Willem Mengelberg said that in this movement Mahler had been inspired by Rembrandt’s so-called *Night Watch*, but the composer Alphons Diepenbrock, also one of Mahler’s Amsterdam friends, both clarified and subtilized the issue:

It is not true that [Mahler] wanted actually to depict The Night Watch. He cited the painting only as a point of comparison.

[This movement] is a walk at night, and he said himself that he thought of it as a patrol. Beyond that he said something different every time. What is certain is that it is a march, full of fantastic chiaroscuro — hence the Rembrandt parallel.

The initial march theme is succeeded by a broadly swinging cello tune. Like many such themes by Mahler, this one, heard casually, seems utterly naïve; closely attended to, it proves to be full of asymmetries and surprises of every kind. Watch for the return of this tune, even more lushly scored and with a new counter-theme in the woodwinds. Distant cowbells become part of the texture, alluding to the Sixth Symphony, in which they play such a prominent part. Suddenly that great tragedy-in-music intrudes even more as a *fortissimo* trumpet chord of C Major droops into minor. This sound of major falling into minor is the expressive and sonorous signature of the Sixth. The string figurations collapse, there is a stroke of cymbals and tam-tam, and then nothing is left but a cello harmonic and a ping on the harp.

Mahler's direction for the next movement, the "Scherzo," is "schattenhaft," literally "like a shadow" but perhaps better rendered as "spectral." Drums and low strings disagree about what the opening note should be. Notes scurry about, cobwebs brush the face, and witches step out in a ghostly parody of a waltz. The "Trio" is consoling — almost. The "Scherzo" returns, finally to unravel and disintegrate.

The first *Nachtmusik* was a nocturnal patrol, the second is a serenade that Mahler marks "Andante amoroso." William Ritter, nearly alone in his time

in his understanding of Mahler, gives a wonderful description of the way the second *Nachtmusik* begins:

Heavy with passion, the violin solo falls, like a turtledove aswoon with tenderness, down onto the chords of the harp. For a moment one hears only heartbeats. It is a serenade, voluptuously soft, moist with languor and reverie, pearly with the dew of silvery tears falling drop by drop from guitar and mandolin.

Those instruments, together with the harp, create a magical atmosphere.

After these four so differentiated night scenes comes the brightness of day, with a thunderous tattoo of drums to waken us. Horns and bassoon are the first instruments to be roused, and they lead the orchestra in a spirited fanfare whose trills put it on the edge of parody. Mahler's humor gave trouble to many of his first listeners. Sometimes he maneuvers so near the edge of parody or of irony that, unless you know his language and his temperament, it is possible to misunderstand him completely, for example to mistake humor for ineptness. Few listeners here will fail to be reminded of *Die Meistersinger*.

But what is that about? Again, Ritter understood right away, pointing out that Mahler never quotes Wagner but "re-begins" the Overture to take it far beyond. The triumphant C-Major "Finale" is itself a kind of cliché stemming from the Beethoven Fifth and transmitted by way of the Brahms First and, much more significantly for this context, *Die Meistersinger*. Mahler uses *Die Meistersinger* as a symbol for a good-humored victory finale. Other *Meistersinger* references occur,

for instance the chorale to which the prize song is baptized, and even the deceptive cadence to which Wagner frequently resorts to keep the music flowing.

This “Finale” is a wild and wonderful movement. The *Meistersinger* idea turns out to be a whole boxful of ideas that, to an adroitly and wittily inventive builder like Mahler, suggest endless possibilities for combining and recombining, shuffling and reshuffling. To the city-square music of Mahlerized *Meistersinger* he adds stomping country music. No part of the harmonic map is untouched, while the rhythms sway in untamed abandon.

Then we hear music we have not heard for a long time — the fiery march from the first movement. Or rather, we hear a series of attempts to inject it into the proceedings. Just as we think the attempt has been abandoned, the drums stir everything up again, and finally the theme enters in glory.

Program note by Michael Steinberg.

Please turn to pages 31-35 for complete artist biographies and an orchestra roster.

Photo (next spread): Berliner Philharmoniker; photographer: Stefan Höderath.





Berliner Philharmoniker

Concert II

Sir Simon Rattle

Artistic Director

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Ann Arbor

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138th Annual Choral Union Series

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PROGRAM

Arnold Schoenberg

Five Pieces for Orchestra, Op. 16

Premonitions
The Past
Colors / Summer Morning by a Lake
Peripeteia
The Obligato Recitative

Anton Webern

Six Pieces for Orchestra, Op. 6b

Langsam
Bewegt
Mäßig
Sehr mäßig
Sehr langsam
Langsam

Alban Berg

Three Pieces for Orchestra, Op. 6

Prelude
Round Dance
March

*The first three pieces on this afternoon's program are played attacca (without pause).
Please withhold your applause until the end of the first half of this afternoon's concert.*

Intermission

Johannes Brahms

Symphony No. 2 in D Major, Op. 73

Allegro non troppo
Adagio non troppo — L'istesso tempo, ma grazioso
Allegretto grazioso (quasi andantino) — Presto ma non assai — Tempo primo
— Presto ma non assai — Tempo primo
Allegro con spirito

FIVE PIECES FOR ORCHESTRA, OP. 16 (1909, ORIGINAL VERSION)

Arnold Schoenberg

Born September 13, 1874 in Leopoldstadt, Vienna

Died July 13, 1951 in Los Angeles, California

UMS premiere: Philadelphia Orchestra under the baton of Robert Craft;
May 1964 in Hill Auditorium.

Snapshots of History...In 1909:

- Joan of Arc is beatified in Rome
- The last US troops leave Cuba after being there since the Spanish-American War of 1898
- The Indianapolis Motor Speedway opens in the US

Music has traditionally been analyzed according to three basic components or “parameters”: rhythm, melody, and harmony. These have been examined in great detail over a long period of time, so that we can evaluate every innovation in these domains against a firm background of traditional expectations.

There is more to musical experience, however, than rhythm, melody, and harmony. Timbre, or tone color, is another important component. We all know that the sound of the violin is very different from that of the clarinet, but we lack the exact vocabulary to describe that difference.¹ The art of orchestration depends on a recognition and exploitation of various tone colors, but the very word “orchestration” may suggest that first comes the sound, defined only by duration and pitch, and in a next stage it is “orchestrated,” that is, assigned to a particular instrument.

In the 19th and early 20th centuries,

more and more composers realized that timbre was just as fundamental in determining sound as were the other parameters. Changing the orchestration of a note is just like changing its pitch or its duration. The four wind chords at the beginning of Mendelssohn’s *Midsummer Night’s Dream Overture* are not just “orchestrations” of pitches; having them played by the strings would be tantamount to creating a different composition. The same is true of the horn solo in the finale of Brahms’ *Symphony No. 1* or the flute solo in Debussy’s *Prelude to the Afternoon of a Faun* — these are not “orchestrations” in the usual sense of the word but examples of a fully emancipated treatment of tone color.

Thus, Schoenberg, when formulating the theory of *Klangfarbenmelodie* (melody of tone colors) in his book *Harmonielehre* (A Treatise on Harmony, 1911), was merely drawing

¹ Since 1945, great efforts have been made to quantify those differences by measuring the varying ratios of the harmonics that make up the sound of each instrument. This work has important applications in electronic and computer music, but in traditional instrumental composition, timbre has rarely reached the level of organization that the other parameters have achieved.

conclusions from many years of previous developments. The idea of *Klangfarbenmelodie* is realized most fully in the third of the *Five Pieces, Op. 16*, but timbre is a crucial element in the working out of the entire cycle, written in 1909. The whole composition was conceived as a succession of tone colors, in addition to being a succession of rhythms, pitches, and harmonies.

Even though Schoenberg used rational procedures in developing the *Klangfarbenmelodie* concept (as well as, later, the technique of serialism), let it not be forgotten that his rationalizing was always controlled by his feelings. As he himself wrote in the *Harmonielehre*:

In composing, my decisions are guided solely by what I sense: my sense of form. This it is that tells me what I must write, everything else is ruled out. Each chord I introduce is the result of a compulsion; a compulsion exerted by my need for expression, but perhaps also the compulsion exerted by a remorseless, if unconscious, logic in the harmonic construction.

The *Five Pieces for Orchestra*, like Schoenberg's other works from the same period, the *Fifteen Songs on Poems by Stefan George* (1908–09) or the opera *Erwartung* (1909), are permeated by feeling and expression. Moreover, some of the ways feelings are expressed are entirely traditional. A rhythmic *ostinato* (constantly returning rhythmic pattern) that gets ever louder, for example, expresses growing tension. A *piano* melody on a solo wind instrument indicates tender or nostalgic sentiments. The changes of tempo and dynamics and the alternation of solo and *tutti* passages work much the same way as they do in earlier music.

But the musical material through which these procedures are realized have irrevocably changed. In his book on Schoenberg, pianist and musicologist Charles Rosen has written perceptively about these changes:

Between Mozart and Schoenberg, what disappeared was the possibility of using large blocks of prefabricated material in music.... Scales and arpeggios were treated as units, as were a whole range of accompaniment figures. The common language in music was, in essence, the acceptance of such very large units at certain strategic points — in general, the ends of sections, or cadences.

By the end of the 19th century, these blocks of prefabricated material were no longer acceptable to composers with styles as widely variant as Debussy, Schoenberg, and Scriabin. To employ these blocks of material resulted immediately in pastiche: giving them up, however, led to a kind of panic. It seemed as if music now had to be written note by note.... The renunciation of the symmetrical use of blocks of elements in working out musical proportions placed the weight on the smallest units, single intervals, short motifs.

In Schoenberg's music, then (and, to an even greater degree, in Webern's), these smallest units carry the same weight as much longer formal sections (phrases, periods, etc.) did in the 18th and 19th centuries. And they achieve their effect in large part precisely through their sound color, like in the muted cello theme with which the piece begins, or the short theme repeated over and over again by the celesta in the second movement.

In 1912, Schoenberg was asked by the publisher C. F. Peters to provide titles for each of the work's five movements. Schoenberg commented in his diary:

Letter from Peters, making an appointment with me for Wednesday in Berlin, in order to get to know me personally. Wants titles for the orchestral pieces — for publisher's reasons. Maybe I'll give in, for I've found titles that are at least possible. On the whole, unsympathetic to the idea. For the wonderful thing about music is that one can say everything in it, so that he who knows understands everything; and yet one hasn't given away one's secrets — the things one doesn't admit even to oneself. But titles give you away! Besides, whatever was to be said has been said by the music. Why then words as well? If words were necessary they would be there in the first place. But art says more than words. Now, the titles which I may provide give nothing away, because some of them are very obscure and others highly technical.... However, there should be a note that these titles were added for technical reasons of publication and not to give a "poetic" content.

- I. Premonitions (everybody has those)*
- II. The Past (everybody has that, too)*
- III. Chord-Colors (technical)*
- IV. Peripeteia (general enough, I think)*
- V. The Obligato Recitative (perhaps better the "fully developed" or the "endless")*

I. Premonitions: This movement is based on two ideas: the short theme on the muted cellos mentioned above, and a vigorous rhythmic *ostinato*, also

first introduced by the cellos. Within a relatively short time, the volume increases from *piano* to *fortissimo* and then recedes back to *piano*, only to conclude with a *forte* restatement of the *ostinato* theme, truly suggesting a menace or a disquieting premonition.

II. The Past: Schoenberg did not use the normal word for "past" which would have been "*Vergangenheit*," but another member of the same word family which could perhaps be rendered as "Something Past." The movement has a certain idyllic quality to it, with most of the themes having *piano* and *legato* characteristics.

III. Colors/Summer Morning by a Lake²: In a footnote printed in the score, Schoenberg wrote:

It is not the conductor's task in this piece to bring into prominence certain parts that seem to him of thematic importance, nor to tone down any apparent inequalities in the combinations of sound. Wherever one part is to be more prominent than the others it is so orchestrated and the tone is not to be reduced. On the other hand, it is his business to see that each instrument is played with exactly the intensity prescribed for it — that is, in its own proportion, and not in subordination to the sound as a whole. The changes of chords must occur so smoothly that the entrances of the individual instruments are not emphasized; the changes should be noticed only through a change in tone color.

² There are several published versions of this movement's title (in addition to some unpublished ones). In the first edition, it bears no title at all (like all the other movements). A revised edition from 1922 has "Farben"; in the 1925 arrangement for chamber orchestra (by Felix Greissle) this becomes "Farben (Sommermorgen an einem See)." Finally, Schoenberg's own 1949 version with reduced orchestration, published posthumously in 1952, reverses the order of the two parts of the title and shifts the parenthesis: "Summer Morning by a Lake (Colors) — Sommermorgen an einem See (Farben)."

The title “Summer Morning by a Lake” was explained by Schoenberg’s pupil and first biographer, the composer and musicologist Egon Wellesz, in the following way: “This change of chords, which runs through the entire [movement] without any development of theme...produces an effect comparable with the quivering reflection of the sun on a sheet of water. The piece owes its origin to such an impression at dawn on the Traunsee.” Richard Hoffmann, who was Schoenberg’s assistant during the last years of the composer’s life, disclosed that the 32nd figures played by the flutes and piccolos represented a fish jumping out of the water.

The whole movement is extremely quiet and peaceful. Most often, instruments have rests after each note they play, and every note of the melodies is played by a different instrument. This music is impossible to perform without intense listening to one another’s parts. “Farben” became one of the most influential works in 20th-century music, inspiring generations of younger composers.

IV. Peripeteia: This word means “a sudden turn of events or an unexpected reversal,” and is most frequently associated with Greek drama. Accordingly, this movement is the most dramatic of the five, characterized by sudden contrasts, wide-interval melodies, and mostly *forte* dynamics.

V. The Obligato Recitative: This title is the most mysterious of all, and musicologist Carl Dahlhaus devoted an entire article to its interpretation. “Recitative,” defined by the *Harvard Dictionary of Music* as “a vocal style designed to imitate or emphasize the natural inflections of speech,” here

stands for a free and unrestrained musical form, while “obligato” means the exact opposite, implying rigorous structure and compliance with rules (“obligations”). The combination of the two words was an attempt on Schoenberg’s part to express that within a musical form that was “free” (that is, not bound by any pre-existent rules), he wanted to be specific and precise. The movement has a fairly regular rhythmic pulse, derived from waltz patterns. This led one textbook author to call the piece, perhaps with a bit of oversimplification, “a slow waltz, redolent of Viennese nostalgia.” No doubt, there are traces of the waltz in this movement. But the articulation is free and recitative-like, far removed from the symmetry of a dance. As Dahlhaus pointed out, “The Obligato Recitative” is an early example of what Schoenberg later came to call “musical prose,” or a musical style based on asymmetrical groupings of basic rhythmic motives. And Dahlhaus concluded, “The piece is loose and rigorous at the same time.”

From the program note for the first performance in London, 1912, comments by Walter Krug:

This music seeks to express all that dwells in us subconsciously like a dream; which is a great fluctuant power, and is built upon none of the lines that are familiar to us; which has a rhythm, as the blood has its pulsating rhythm, as all life in us has its rhythm; which has a tonality, but only as the sea or the storm has its tonality; which has harmonies, though we cannot grasp or analyze them nor can we trace its themes. All its technical craft is submerged, made one and indivisible with the content of the work.

Program note by Peter Laki.

SIX PIECES FOR ORCHESTRA, OP. 6 (1910, REDUCED VERSION FROM 1928)

Anton von Webern

Born December 3, 1883 in Vienna

Died September 15, 1945 in Mittersill, Austria

UMS premiere: Vienna Symphony Orchestra under the baton of Wolfgang Sawallisch; February 1964 in Hill Auditorium.

Snapshots of History...In 1910:

- Henry Ford sells 10,000 automobiles
- George V becomes King of the United Kingdom of Great Britain and Ireland upon the death of his father, Edward VII
- The Union of South Africa is created

Anton Webern entered the University of Vienna in 1902 completing his doctorate on the works of Heinrich Adler in 1906. While at the university, he had two encounters that had an important bearing on his later work. First, he studied composition with Arnold Schoenberg, from whom he learned 12-tone composition techniques. His other significant encounter was with the music of the 15th and 16th century Flemish masters; their complicated contrapuntal style can be observed at different levels in Webern's own works. Along with their colleague Alban Berg, Webern and Schoenberg originated what now is called the "Neo-Viennese" school of serial composition, which has had such a far-reaching influence upon the development of 20th century music.

Webern recognized that the 12-note principle sanctioned a severity and virtuosity of polyphony that he could compare with that of the Renaissance masters he had studied. Unlike Schoenberg, he never again sought

to compose in any other way. Having had leftist sympathies, he lost all his public position when the Nazis came to power. The composer was shot and killed in error by a soldier who mistook him for a black marketeer after the end of the World War II hostilities, leaving a total acknowledged output of about three hours' duration.

Even in his early works, as in the *Six Pieces for Orchestra*, Webern executed his ideas with incredible persistence. Like Schoenberg, he turned persistently towards atonalism and even more so than his mentor, continued to use it in his later works. In Webern's eyes, the copiously orchestrated romanticism of Wagner's followers was a thing of a bygone era. Webern's ideal concept rested upon an infinitely refined and extremely concentrated orchestration, a condensed expression, suggestive of a musical shorthand. The result was the extreme shortness of his individual works — the longest of the *Six Pieces for Orchestra* has no more than 40 measures. The work

is not yet expressed in the terms of the 12-tone system, and no efforts to oppose the disintegration process with a new synthesis are noticeable. The *Six Pieces* are experiments of a different type: they serve to discover new melodic lines, new tonal combinations, and particularly timbre, a new dimension of composition at that time. Timbre had been explored earlier, but only as finery, ornament, or addition. Webern used timbre here as an integral element of musical structure.

The first performance of the *Six Pieces for Orchestra* took place on March 31, 1913 at a concert in Vienna, which turned into one of the most famous scandals in history. Schoenberg, to whom the work is dedicated, conducted. A riot broke out during Berg's *Altenberg Lieder* which followed, and police intervention led to a premature termination of the concert. The *Six Pieces* were performed for the first time in the United States on October 25, 1957 with William Steinberg conducting the Pittsburgh Symphony. Webern also arranged his Opus 6 for a reduced orchestra in 1928; additionally there is an unpublished arrangement by the composer for flute, oboe, clarinet, harmonium, piano, percussion, and string quartet.

*Program note by Ileen Zovluck,
Columbia Artists Management, Inc.*

THREE PIECES FOR ORCHESTRA, OP. 6 (1913–15, REVISED VERSION FROM 1929)

Alban Berg

Born February 9, 1885 in Vienna

Died December 24, 1935 in Vienna

UMS premiere: Metropolitan Opera Orchestra under the baton of James Levine;
April 1991 in Hill Auditorium.

Snapshots of History...In 1915:

- Baseball player Babe Ruth hits his first career home run
- The prototype military tank is first tested by the British Army
- The one-millionth Ford car rolls off the assembly line at the River Rouge Plant in Detroit

Alban Berg first heard of Arnold Schoenberg in 1904 when Schoenberg placed an ad in a Vienna newspaper seeking students. The relationship that resulted from this advertisement provided Berg with a mentor and father figure, and more importantly, with a composition teacher from whom he learned 12-tone techniques. Schoenberg is perhaps best known as the first composer who abandoned conventional tonality for a style called “pantonicity” by him, and “atonality” by others. Along with their colleague Anton Webern, Berg and Schoenberg originated what now is called the “Neo-Viennese” school of serial. (This method of composition involves using all the semitones of the scale in the formation of a “tone-row” which provides the motivic basis of a given piece; in strict serialism, no tone can be repeated until the other 11 have been sounded.)

At the age of 15 Berg started composing, although at an earlier age he wanted to be a poet, and

three years later began his studies with Schoenberg; at the same time he also met Webern, who would be a lifelong friend to Berg. These three men would cause quite a commotion with their music in Vienna and, led by Schoenberg, would implement changes in music that would alter its course for all-time. The audiences’ response to these changes were sometimes less than favorable: In March 1913, in Vienna, Schoenberg conducted a concert which included the premieres of Berg’s first orchestral works, Nos. 2 and 4 of the *Altenberg* songs. The performance resulted in one of the worst riots over music in the history of the city.

Berg’s early compositions had consisted of songs, piano works, and some chamber music. In 1912, he decided that he wanted to write something on a bigger scale — a symphony or perhaps an orchestral suite. In 1914 he began to compose the *Orchestrestücke*, which he intended to present for Schoenberg’s 40th birthday (September 13, 1914).

Completed in 1915, the work was neither a symphony nor a suite, but rather a combination of both.

Berg's *Three Pieces for Orchestra, Op. 6*, are scored for large orchestra with generous percussion resources and with strings divided into five sections. Dedicated to Schoenberg, they are essentially post-Romantic, despite their extreme chromaticism, unusual chord progression, and considerable dissonance. The "Prelude" is colorful and impressionistic. It grows out of the sound of unpitched percussion, settling around 'E-flat,' and offers some thematic development before retreating to its beginnings. The second movement, "Round Dance" contains both a waltz and a *Ländler*, both coexisting in a synthesis of the old and the new. Interestingly, *Reigen* was also the name of a notorious play

of the time by Arthur Schnitzler. Its subject was 10 dialogues of sordid sexual encounters and glimpses of Berg's opera *Lulu* can certainly be perceived. The final "March" is the longest and most powerfully-developed instrumental movement achieved by any of the three composers/friends in their years of free atonality. The March is grand in style, imaginative, and certainly not without chaos.

The *Three Pieces for Orchestra, Op. 6* were heard for the first time in their entirety on April 14, 1930 in Oldenburg. Previously, Webern had conducted Nos. 1 and 2 in Berlin in June of 1923.

Program note by Columbia Artists Management, Inc.

SYMPHONY NO. 2 IN D MAJOR, OP. 73 (1877)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna

UMS premiere: Chicago Symphony Orchestra under the baton of Theodore Thomas; November 1901 in University Hall.

Snapshots of History...In 1877:

- Henry Ossian Flipper becomes the first African American cadet to graduate from the US Military Academy
- Russia declares war on the Ottoman Empire
- Thomas Edison announces his invention of the phonograph, a machine that can record sound, considered Edison's first great invention

It took Brahms almost 20 years to complete his *Symphony No. 1*. After the successful premiere of that work in November 1876, however, the ice was broken, and the Second Symphony was written in a single summer the following year.

Symphony No. 2 is usually considered an "idyllic" work (musicologist Reinhold Brinkmann has called his book-length study of the symphony *Late Idyll*). Yet the usual cliché about *Symphony No. 2*, that it is Brahms's "Pastorale," is just as misleading as the one about his First, which was called "Beethoven's Tenth" (meaning some kind of continuation of the Ninth, on account of the last movement's main theme, which is reminiscent of the "Ode to Joy" melody). It is true that the Second is the happiest of the four Brahms symphonies, but there is no programmatic intent as in Beethoven's *Symphony No. 6*. Also, the rhythm of the first movement's opening theme recalls, if anything, the first theme of Beethoven's "Eroica," and the

triumphant trumpet fanfares of the closing measures resemble the end of the "Egmont" *Overture*, one of the most glorious examples of Beethoven's heroic style.

In fact, *Symphony No. 2* describes a rather unique emotional curve, from a soft-spoken and lyrical, indeed somewhat pastorale-like first movement to this exuberant ending, with a melancholy "Adagio" and a graceful "Allegretto" in between. In addition, each movement departs from its basic character to encompass others that are sometimes very different from the initial ones; so it would be hard to attach a single descriptive label to the symphony.

The first movement is mostly gentle and sweet, and contains some of Brahms's warmest melodic thoughts. But there are some "dim and spectral effects," as Karl Geiringer called them in his classic Brahms monograph, right at the beginning of the symphony, as the trombones and tuba (the latter not used in any of the other Brahms symphonies) make

their presence felt by their somber chordal progressions, punctuated by soft timpani rolls. Brahms “rocks the boat” in particular by introducing a series of rhythmical irregularities: the martial dotted rhythms, which Brahms used with some frequency in his work, are distinguished in this case by the asymmetry between the two halves of the phrase. In the development section there are moments of intense drama, but the recapitulation eases these tensions and the coda even adds a gentle smile as one of the themes receives a new accompaniment by *pizzicato* (plucked) strings.

The second-movement “Adagio non troppo” (the only full-fledged *adagio* in the Brahms symphonies) begins with an expansive cello melody that does not obey any classical rules of articulation; the listener may never be sure when the phrase will come to a rest. After the melody has been repeated in a fuller instrumentation, a haunting horn solo leads into a more animated middle section, culminating in a dense *forte* passage. The recapitulation that follows still seems to be under the spell of the excitement that has not completely passed, and includes a second outburst of emotions after which the movement dies away with a brief clarinet solo and a soft orchestral chord.

The third movement is a lyrical intermezzo, similar to the analogous movement in Brahms’s *Symphony No. 1*. The alternation of two contrasting thematic materials (ABABA) is an idea borrowed from scherzo form. The “B” section (or Trio) is in a faster tempo than the opening allegretto, and its theme is a variant of the latter. The second

time, the 2/4 meter of the Trio is changed to 3/8. The final repeat of the “Allegretto” theme is somewhat extended, with a digression to a remote key; a beautiful, bittersweet new idea appears in the violins just before the end.

The finale begins in a subdued *piano* as a unison melody; harmonies and counterpoint are added later as the full orchestra enters and the volume increases to *forte*. The broad second theme is played by violins and violas in parallel sixths. The development section opens by the main theme in its original form, giving the impression for a moment that the whole movement is starting all over again. Soon, however, the music takes a new turn and a true development follows, progressing towards a true anti-climax, getting slower and softer and finally reaching a mysterious moment with mere melodic fragments are played by the winds over tremolos of the strings. The recapitulation is shortened and contains many subtle changes; but it brings back all the important thematic material and leads into the rousing trumpet fanfare that concludes the symphony.

After hearing the symphony, the composer’s longtime friend, the eminent surgeon and accomplished amateur musician Theodor Billroth exclaimed: “How beautiful it must be at Pörtschach!” Billroth knew that the piece had been written at the resort on the Wörthersee (Lake of Wörth) in the Austrian province of Carinthia; Brahms spent three consecutive summers there between 1877 and 1879. There is no doubt that the beauty of the lake surrounded by mountains exerted a strong influence

on him, and some of the similarity in tone between *Symphony No. 2* and the *Violin Concerto*, completed at Pörttschach the following year, can probably be ascribed to the genius loci.

The premiere, conducted by Hans Richter on December 30, 1877, was one of Brahms's greatest triumphs; the third movement had to be repeated. The enthusiastic reception of his *Symphony No. 2* marked the beginning of Brahms's reconciliation with his native city.

Program note by Peter Laki.



UMS Education & Community Engagement

Berliner Philharmoniker — Ann Arbor Residency Activities

Sunday, November 13

**Presentation on the Orchestra
Academy of the Berliner
Philharmoniker**

9–10:00 am

Location is listed on www.ums.org.

Instrumental Master Classes

10:10 am–12:00 noon

*Musicians and locations are listed on
www.ums.org.*

**Presentation on the Berliner
Philharmoniker's Digital
Concert Hall**

12:10–1:00 pm

Britton Recital Hall

In conjunction with the Berliner Philharmoniker's concert residency, members of the Orchestra Academy of the Berliner Philharmoniker (all of whom are players in the orchestra) will offer a range of instrumental master classes and presentations for U-M School of Music, Theatre & Dance (SMTD) students on Sunday, November 13. Most of these activities will be open to the public for observation. Please note, classrooms have limited capacity and observers will be seated on a first-come, first-served basis. Most classes will take place in the SMTD Moore Building on U-M's North Campus (1100 Baits Drive).

ARTISTS

Sir Simon Rattle has been chief conductor of the Berliner Philharmoniker and artistic director of the Berlin Philharmonie since September 2002. In the concert hall and opera house, Simon Rattle's extensive repertoire covers compositions ranging from the Baroque era to contemporary music. Maestro Rattle is also principal guest conductor of the Orchestra of the Age of Enlightenment and works with leading orchestras on both sides of the Atlantic. Even before taking up his post as principal conductor, Maestro Rattle had already collaborated regularly with the Berliner Philharmoniker for 15 years. Of the many recordings he has made with the orchestra, several have received prestigious awards. All of these releases were recorded live at the Philharmonie.

Born in Liverpool in 1955, Maestro Rattle studied at London's Royal Academy of Music. He was 25 when he began his close association with the City of Birmingham Symphony Orchestra (CBSO), initially as principal conductor and artistic adviser, then — up until the 1998 season — as their musical director. His tireless work and visionary artistic projects helped to turn the CBSO into one of the world's top-ranking orchestras.

One of Maestro Rattle's special passions is for bringing the work and music of the Berliner Philharmoniker to young people of the most diverse social and cultural backgrounds. To that end, he has established the Education Program of the Berliner Philharmoniker, which enables the orchestra to pursue new approaches to promulgating its music.

For this commitment, as well as for his artistic work, Maestro Rattle has won many awards: in 1994, he received a knighthood from Queen Elizabeth II; in 2009, he was

awarded the Spanish Premio Don Juan de Borbón de la Música; the gold medal "Gloria Artis" from the Polish Ministry of Culture; and the Order of Merit of the Federal Republic of Germany. Furthermore, in 2010, he was also inducted into the Order of Knights of the French Legion of Honor. In February 2013, Maestro Rattle was awarded the Léonie Sonning Music Prize from the Danish Léonie Sonning Music Foundation in Copenhagen, and in December 2013, he was appointed Member of the Order of Merit by Queen Elizabeth II.

In January 2013 Maestro Rattle announced that he would not renew his contract as chief conductor of the Berliner Philharmoniker after it expires in 2018. In March 2015, he announced his appointment as music director of the London Symphony Orchestra beginning in September 2017.

Founded in 1882 as a self-governing body, the **Berliner Philharmoniker** has long been esteemed as one of the world's greatest orchestras. Sir Simon Rattle has served as its artistic director since September 2002.

The orchestra gave its first concert on October 17, 1882 under conductor Ludwig von Brenner, who was chosen by the musicians themselves. Five years later, impresario Hermann Wolff, the orchestra's financial manager from its inception, engaged as its new chief Hans von Bülow, who rapidly brought the Berliner Philharmoniker into the first rank of German ensembles. Under the leadership of Arthur Nikisch (from 1895–1922), the orchestra's repertoire grew substantially, embracing works by Bruckner, Tchaikovsky, Mahler, Strauss, Ravel, and Debussy. After Nikisch's death, the 36-year-old Wilhelm Furtwängler became the orchestra's new principal conductor. His specialties were classicism

and German romanticism, but he also included in his programs contemporary compositions by Stravinsky, Schoenberg, Bartók, and Prokofiev. Immediately after the war, when Furtwängler was forced to relinquish his position, Leo Borchard was appointed conductor. Through a tragic misunderstanding in August 1945, Borchard was shot by an American sentry. His successor was the young Romanian conductor Sergiu Celibidache. Furtwängler was formally allowed to return as principal conductor in 1952 following his denazification. Also dating from the postwar years was the founding in 1949 of the Society of Friends of the Berlin Philharmonie, which was instrumental in the building of the orchestra's new home and continues to support the Philharmonie and the activities of the Berliner Philharmoniker.

Upon Furtwängler's death in 1954, Herbert von Karajan became the orchestra's permanent conductor and artistic director. In the ensuing decades he worked with the orchestra to develop a unique tonal quality and performing style that made the Berliner Philharmoniker famous all over the world. Claudio Abbado, appointed the orchestra's chief conductor in October 1989, devised an approach contrasting traditional programs with thematic cycles that included contemporary works alongside classical pieces. An increased number of chamber recitals and concert performances of opera lent further distinction and variety to the orchestra's activities.

With Sir Simon Rattle's appointment, the orchestra succeeded not only in recruiting one of the most successful conductors of the younger generation, but also in introducing a further series of important innovations. The conversion of the orchestra into the Berliner Philharmoniker Foundation under public law provided up-to-date structural conditions, allowing a broad range of opportunities

for creative development while ensuring the ensemble's economic viability. The foundation enjoys the generous support of Deutsche Bank, its principal sponsor. One focus of this sponsorship is the Education Program, initiated when Sir Simon Rattle took the helm, by which means the orchestra is now reaching an ever wider and younger audience. In recognition of this commitment, the Pressestelle Berliner Philharmoniker and its artistic director Sir Simon Rattle were named UNICEF Goodwill Ambassadors, the first time that distinction had ever been bestowed upon an artistic ensemble.

Its partnership with Deutsche Bank enabled the orchestra to launch its innovative Digital Concert Hall in January 2009, which broadcasts the Berliner Philharmoniker's concerts live over the internet. In spring 2012, the Berliner Philharmoniker gave its last performance at the Salzburg Easter Festival. In spring 2013, the orchestra started with a new festival tradition: the Easter Festival of the Berliner Philharmoniker in Baden-Baden.

In May 2014 the Berliner Philharmoniker released one of the most important musical projects in recent years on their newly launched label, Berliner Philharmoniker Recordings: the complete symphonies of Robert Schumann, conducted by Sir Simon Rattle. This release marks the first time the orchestra has been responsible for the technical and editorial presentation of its recordings. The most recent production published in April 2016 includes recordings of all the Beethoven symphonies with Sir Simon Rattle in an exclusive hardcover edition on five CDs and three Blu-ray discs as HD video, in uncompressed audio resolution and DTS surround sound.

During an orchestra assembly on June 21, 2015 Kirill Petrenko was elected by a large majority of the members of the Berliner Philharmoniker as the chief conductor designate of the orchestra.

UMS ARCHIVES

The **Berliner Philharmoniker** made its UMS debut on March 15, 1955 in Hill Auditorium under conductor Herbert von Karajan, who appeared with the Philharmoniker three more times in Ann Arbor over the following decade. After a hiatus of almost 35 years, the Philharmoniker returned to UMS in October 1999 and again in October 2001 under the baton of Claudio Abbado. The Philharmoniker most recently appeared in Ann Arbor in November 2009 conducted by **Sir Simon Rattle** in his UMS debut. This weekend's performances mark the Philharmoniker's eighth and ninth appearances under UMS auspices, and Maestro Rattle's second and third UMS appearances.

BERLINER PHILHARMONIKER

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First Concertmaster

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First Concertmaster

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Bass Clarinet

Bassoons

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Stefan Schweigert

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Václav Vonášek

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Horns

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Principal

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Fergus McWilliam

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| 11/12–13 | Berliner Philharmoniker Residency
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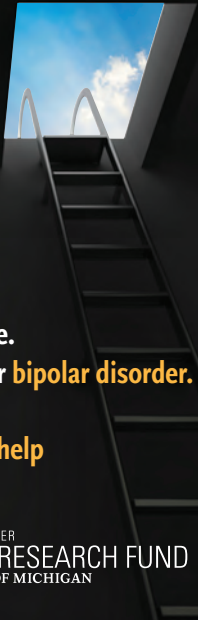


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Falling Up and Getting Down
at Ann Arbor Skatepark;
photo: Doug Coombe.



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