



# 2016-17 WINTER 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:

#### **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 Winter 2017 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](http://aaacf.org)



# Thank You, Ken...

Welcome to this UMS performance! We are delighted that you are joining us in our 138th season, a season that is bittersweet for the UMS staff and family; UMS President Ken Fischer will retire at the end of June, following 30 years of leadership and service to UMS, the University of Michigan, and to our community.

Ken has fostered a culture of openness, honesty, and out-of-the-box thinking at UMS — a supportive professional environment that can be measured in part by the 21-year average tenure of the UMS management team.

Beyond Ken's lasting contributions to UMS, which include an organizational commitment to Education and an increased focus on commissioning new work, Ken has had an impact that isn't always apparent outside of the organization. His dedication to mentorship and service is vast, and includes hosting weekend tours to prospective University students interested in the arts; tirelessly serving on boards of directors within the arts industry regionally, nationally, and internationally; and generously offering his time and knowledge in connecting others.

He has achieved some of the highest recognitions in our field, including the 2016 Chamber Music America Richard J. Bogomolny National Service Award, the 2011 Association of Performing Arts Presenters Fan Taylor Distinguished Service Award, and UMS's recognition as a 2014 National Medal of Arts recipient. From the Vienna Philharmonic concerts led by Leonard Bernstein in 1988, to the first Royal Shakespeare Company residency in 2001, through the remounting of *Einstein on the Beach* in 2012, Ken has held true to his lifelong motto: "Everybody In, Nobody Out."

Ken, we wish you all of the best in the final few months of your tenure. Thank you for all that you've done for our community!

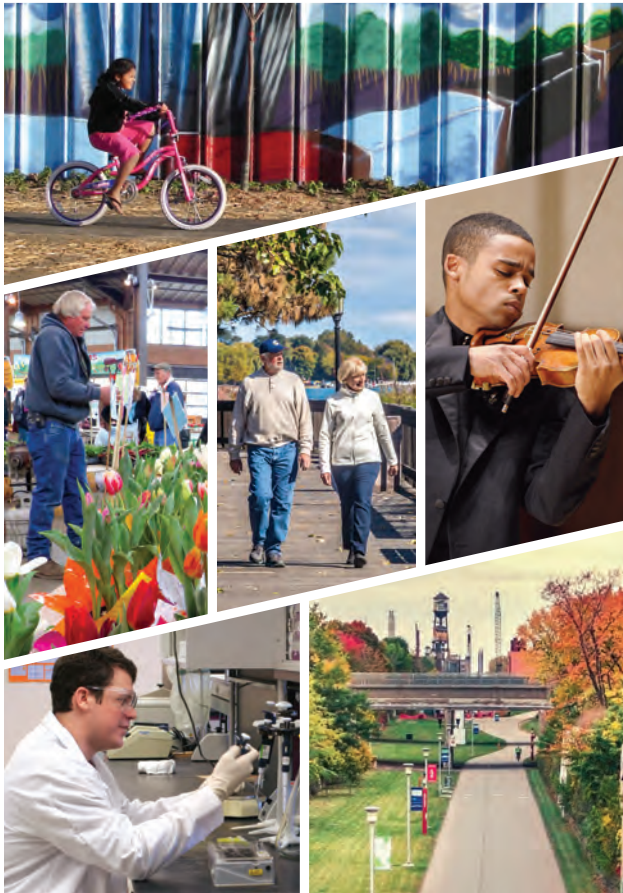
## The UMS Family

# 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.

cfsem.org. 1-888-WeEndow





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Druid



Bruckner Orchester Linz  
with Angélique Kidjo

Sarah Chang



Batsheva Dance Company

Snarky Puppy





# Winter 2017 Season

## January

- 1/7-8** Batsheva Dance Company
- 1/12-14** Igor and Moreno  
*Idiot-Syncrasy*
- 1/15** NT Live: Harold Pinter's  
*No Man's Land*
- 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
- 1/22** NT Live: *The Audience*
- 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

## May

- 5/21** NT Live: Ibsen's  
*Hedda Gabler*



*Ann Arbor, we're*  
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Chris Ballard  
Christine Phillips  
Tom Forster

Not pictured:  
Rick Manczak  
Jack Panitch

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**University Musical Society**

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# Education & Community Engagement

Educational experiences for everyone.



Berliner Philharmoniker principal flutist Emmanuel Pahud leads a master class at the U-M School of Music, Theatre & Dance; photo: Peter Smith/UMS.

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.



THE  
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SEASON

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## SUPPORTING THE ARTS

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](mailto:DParsigian@honigman.com).

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## EDUCATION

## Pre-Concert Lecture Series: Exploring Beethoven's String Quartets

**Saturday, January 21 // 7 pm**

Rackham Amphitheatre  
915 E. Washington St.  
Fourth Floor

Join Beethoven scholar and U-M professor of musicology Steven Whiting for a series of lectures in conjunction with the Takács String Quartet's complete Beethoven cycle.

**Saturday, March 25 // 7 pm**

Michigan League  
Koessler Room  
911 N. University Ave.  
Third Floor

*In collaboration with the U-M School of Music, Theatre & Dance.*



## EDUCATION

## You Can Dance

Ever wonder what it's like to be a dancer? Join dancers from each company on the UMS season for beginner movement workshops exploring each of the company's movement styles. No dance training or experience necessary, and all levels, ages 13 and up, are welcome. Free, but first come, first served until studio reaches capacity. Sign-up begins at the Y 45 minutes prior to the start of class.

*Educational events are free and open to the public unless otherwise noted.*

### **Batsheva Dance Company**

Saturday, January 7 // 12 noon–1:30 pm  
Ann Arbor Y  
400 W. Washington St.

### **Igor and Moreno**

Saturday, January 14 // 2-3:30 pm  
Ann Arbor Y  
400 W. Washington St.

### **Meredith Monk & Vocal Ensemble**

Saturday, January 21 // 2-3:30 pm  
Ann Arbor Y  
400 W. Washington St.

### **Kidd Pivot**

Saturday, March 18 // 2-3:30 pm  
Ann Arbor Y  
400 W. Washington St.



## WELCOME TO GRADUATE ANN ARBOR—

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ANN ARBOR | 48104  
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.”



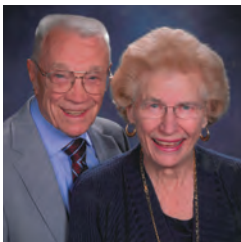
**MAURICE AND LINDA BINKOW**

“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. 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.”



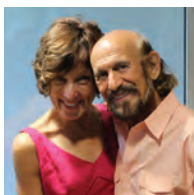
Ford Motor Company Fund



**DAVID N. PARSIGIAN**

*Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP*

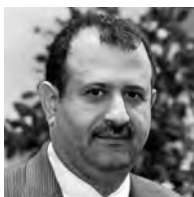
“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural 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.”

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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 FITZPATRICK

*President, StoryPoint*

“At StoryPoint we strive to inspire and enable seniors to shine every day. Our mission to create the absolute best experiences does not end within our buildings; we aim to enrich the communities we serve. Music is a language that every person — young and old — understands and enjoys. We are proud to support UMS, who inspires our community through artistic expression and talented performers.”

STORYPOINT  
Shine. Everyday.



### 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.”







# Mitsuko Uchida

Friday Evening, March 24, 2017 at 8:00  
Hill Auditorium  
Ann Arbor

50th Performance of the 138th Annual Season  
138th Annual Choral Union Series

Tonight's presenting sponsor is KeyBank.

Tonight's supporting sponsors are Randall and Nancy Faber and the Faber Piano Institute, Ken and Penny Fischer, Ann and Clayton Wilhite, and Bob and Marina Whitman.

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

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

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

Ms. Uchida records exclusively for Decca.

Ms. Uchida appears by arrangement with Arts Management Group, 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**

*Wolfgang Amadeus Mozart*  
**Piano Sonata in C Major, K. 545**

Allegro  
Andante  
Rondo – Allegretto

*Robert Schumann*  
**Kreisleriana, Op. 16**

Ausserst bewegt  
Sehr innig und nicht zu rasch  
Sehr aufgeregt  
Sehr langsam  
Sehr lebhaft  
Sehr langsam  
Sehr rasch  
Schnell und spielend

## **Intermission**

*Jörg Widmann*  
**Sonatina facile**

Allegro  
Andante  
Rondo

*US premiere*

*R. Schumann*  
**Fantasy in C Major, Op. 17**

Durchaus phantastisch und leidenschaftlich vorzutragen  
Mässig: Durchaus energisch  
Langsam getragen: Durchweg leise zu halten

## PIANO SONATA IN C MAJOR, K. 545 “SONATA FACILE” (1788)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg

Died December 5, 1791 in Vienna

UMS premiere: Andrés Schiff; February 2016 in Hill Auditorium.

### Snapshot of History...In 1788:

- The first edition of *The Times*, previously *The Daily Universal Register*, is published in London
- Day of the Tiles occurs in France, which some consider the beginning of the French Revolution
- American pioneers establish the town of Marietta (in modern-day Ohio), the first permanent American settlement outside the original Thirteen Colonies

This sonata has acquired the nickname *facile* (easy) because its technical demands are rather modest, and many students can get through it reasonably well after only a few years of study. (Mozart himself, when he entered the piece in his catalog on June 26, 1788, noted that it was “for beginners”). Yet when we hear the sonata performed by a master, we realize that in Mozart, simple doesn’t mean primitive and what is easy is never unsubstantial. This sonata is a product of Mozart’s highest maturity, a close contemporary of the last three

symphonies. In those final years of his short life, Mozart did nothing out of routine; every piece represented a fresh start and a new challenge.

In the “Sonata facile,” the challenge consisted in providing a model of clarity and concision, demonstrating the essence of what a sonata was — a lesson for aspiring composers and pianists alike. The three movements flow effortlessly, melody after graceful melody, not requiring a lot of explanation but giving great pleasure even at the 100th hearing.

## KREISLERIANA, OP. 16 (1838)

Robert Schumann

Born June 8, 1810 in Zwickau, Germany

Died July 29, 1856 in Eendenich, near Bonn, Germany

UMS premiere: William H. Sherwood; February 1883 in a General Lecture Room.

### Snapshots of History...In 1838:

- The people of the Cherokee Nation are forcibly relocated during The Trail of Tears in the US
- Coronation of Queen Victoria takes place at Westminster Abbey in London
- Dissolution of the Federal Republic of Central America: Honduras and Costa Rica follow the example of Nicaragua and secede from the federation

The wild and eccentric *Kapellmeister* Johann Kreisler was a character in several works by E.T.A. Hoffmann (1776–1822), that central figure of German Romanticism (poet, musician, critic) who was an all-important inspiration for Robert Schumann. In a way, Kreisler embodies the traits of both Eusebius and Florestan, the two alter egos the composer created and used in such earlier piano cycles as *Davidsbündlertänze* and *Carnaval* — in other words, Kreisler can be fiery and impetuous in one moment, dreamy and emotional the next. (Or did Schumann try to duplicate Hoffmann's feat in his novel *Kater Murr* [Murr the Cat], where the memoirs of the fictitious musician are interspersed with those of his cat?) In his eight brilliant "fantasy-pieces" published under the title *Kreisleriana*, Schumann didn't attempt to follow any storyline or to portray any particular episodes from Hoffmann's writings, but rather to articulate a creative artistic response to them. It is significant that the

pieces tend not to stay in one mood throughout; most of them move back and forth between contrasting sections, in turn fast and slow, passionate and lyrical. The tempo markings of almost all the movements contain the word *sehr* (very) or *äusserst* (extremely), which indicates that, for Schumann, the polarity of the emotions was crucial.

Our first impression of Kreisler is that he is quite a ball of fire, bursting onstage "*äusserst bewegt*" (extremely lively) with some very dramatic music in the key of d minor whose tragic connotations Schumann had inherited from Mozart. Contrast is immediately provided in a more reflective middle section in B-flat Major. In the second movement, this pattern is both turned inside out and greatly expanded: the beginning and the end are *innig* (intimate), and there are not one but two contrasting sections, marked *intermezzi* — one playful and the other sweepingly melodious. At the last return of the *innig* main section

Schumann adds some extremely “modern” chromatic harmonies.

“*Sehr aufgeregt*” (very excited), the third piece has a breathless, hectic melody, in a way anticipating the last movement. Here, however, it is completed by an extended lyrical middle section with long, singing *legato* lines.

Pianist-musicologist Charles Rosen called the extremely slow fourth movement “the lyrical center” of the entire work. The music reaches unprecedented depths of feeling; even the middle section, which is only slightly faster, offers little contrast this time. The fifth movement, on the other hand, is clearly a scherzo from beginning to end, dominated by a striking rhythmic pattern and some highly adventurous harmonic progressions. Movement six is another slow piece, yet, without any warning, it suddenly turns into a dance in the second half, with the slow melody returning only in part.

Two brief but memorable episodes close the work: a scherzo in the manner of the later Second Symphony but ending here, unexpectedly, with a slow chorale; and a brilliant *Reiterstück* (horseback-riding piece) in a light-hearted 6/8 meter, at the end of which the music, and Kreisler’s figure with it, seem to vanish into thin air.

## SONATINA FACILE (2016)

Jörg Widmann

*Born June 19, 1973 in Munich, Germany*

UMS premiere: This evening's performance marks the US premiere of this work.

*Sonatina facile*, jointly commissioned by Mitsuko Uchida, Carnegie Hall, and the brand-new Elbphilharmonie in Hamburg, was first performed at the latter venue on January 18, 2017, just a week after it opened its doors to the public. The website of Widmann's publisher, Schott Music, contains the following description of the work:

As implied by the title *Sonatina facile*, this piano piece is an homage to Mozart's famous *Sonata in C Major, K. 545*. Not only are the movement headings "Allegro" — "Andante" — "Rondo" identical, but Jörg Widmann also explores Mozart's stylistic qualities, while playing with the ideals of Neoclassicism. In the outer movements, the themes from K. 545 appear repeatedly alongside typical figures from the Mozart's time such as the famous Alberti bass in the accompaniment.

From time to time, the piece distances itself far from the concept of simplicity: the complexity of the piano texture, the wild and expressive tempo, and dynamic changes sporadically lead the "facile" *ad absurdum*.

## FANTASY IN C MAJOR, OP. 17 (1836)

R. Schumann

UMS premiere: Harold Bauer; January 1902 in University Hall.

### Snapshots of History...In 1836:

- Davy Crockett arrives in Texas
- Charles Darwin returns to England aboard the HMS *Beagle* with biological data he will later use to develop his theory of evolution
- Spain recognizes the independence of Mexico

*Durch alle Töne tönest  
Im bunten Erdenraum  
Ein leiser Ton gezogen  
Für den, der heimlich lauschet.*

*Through all the tones  
around the many-colored earth,  
one soft, drawn-out note  
sounds for him who listens in secret.*

This motto, taken from a poem by the Romantic philosopher and poet Friedrich Schlegel (1772–1829), introduces one of Schumann’s most ambitious piano works, the *Fantasy in C Major, Op. 17*. The poetic lines were not chosen at random: there is “one soft, drawn-out note” running through the work that “he who listens in secret” will surely recognize. It is a passage from Beethoven’s song cycle *An die ferne Geliebte* (To the Distant Beloved) that is alluded to several times, and finally quoted in full at the end of the first movement. The words of the otherwise undistinguished poet Alois Jeitteles:

*Nimm sie hin denn, diese Lieder,  
die ich Dir, Geliebte, sang...*

*Take them now, these songs  
that I sang to you, my beloved...*

...no doubt struck a deep nerve in Schumann, longing after his own “distant beloved,” the prodigious pianist Clara Wieck, whose father had prohibited Schumann from having any contact with the young girl. (Schumann and Clara were married four years later, in 1840.)

Besides the reference to the “distant beloved,” the quote from Beethoven had another meaning as well. Inspired by the two fantasy-sonatas Op. 27 (the second of which is the famous “Moonlight”), Schumann intended his work as a memorial to Beethoven, planning to call its three movements “Ruins,” “Triumphal Arch,” and “Wreath of Stars,” respectively. Although these titles were eventually eliminated, the connections with Beethoven’s music are numerous.

The sequence of movements in the Fantasy is most unusual. The impassioned first movement begins immediately on an emotional high point, with harmonic progressions that avoid the tonic (stable resting point) until the very end. The result is an atmosphere of continuous excitement, momentarily interrupted by an enigmatic passage marked



*“Im Legendenton”* (in the tone of a legend). This passage starts with a simple tune whose straightforward rhythms and harmonies contrast with the effusiveness of the preceding music. However, the musical delivery of this “legend” also becomes more and more impassioned, and by the time the initial theme returns, one almost perceives more similarity than contrast between the two materials.

The energetic second movement has a march-like theme with a progression of massive chords (Schumann was always fond of such chordal writing). There is a middle section in a somewhat slower tempo, followed by a return of the march music and an animated coda of extreme technical difficulty.

The last movement, slow and quiet, seems to be more a memorial to Schubert than to Beethoven. In fact, there are several almost literal echoes from Schubert’s *Impromptu in G-flat Major*. Schumann initially planned to bring back Beethoven’s “distant beloved” theme at the end, but he later rejected that idea. In the final form, the ending emphasizes the accompanying triplet figures, which become more agitated at first, before calming down in the *adagio* tempo of the concluding measures.

Schumann dedicated his Fantasy to none other than Franz Liszt, for whom he had a great admiration (and vice versa). When Liszt played the work for Schumann, Schumann was enthusiastic about the performance. They soon had a falling out, however, and after Schumann’s death, Clara removed the dedication from the printed editions. It may have been in part because of these unpleasant

memories that Clara performed the fantasy only a single time. Liszt never played it in concert at all, but in 1854 he dedicated one of his greatest piano compositions, the *Sonata in b minor*, to Schumann, perhaps as a gesture of reconciliation. By that time it may have made little difference: 1854 was the year of Schumann’s attempted suicide and his commitment to the asylum at Endenich where he died two years later.

*Program notes by Peter Laki.*





## UMS ARCHIVES

This evening's recital marks **Mitsuko Uchida**'s second performance under UMS auspices. Ms. Uchida made her UMS debut in November 1998 at Hill Auditorium in a recital performing works of J.S. Bach and Chopin.

Photo (previous spread): Mitsuko Uchida; photographer: Richard Avedon.

## ARTIST

Legendary pianist **Mitsuko Uchida** brings a deep insight into the music she plays through her own quest for truth and beauty. Renowned for her interpretations of Mozart, Schubert, Schumann, and Beethoven, she has also illuminated the music of Berg, Schoenberg, Webern, and Boulez for a new generation of listeners.

In 2016 Ms. Uchida was appointed an artistic partner to the Mahler Chamber Orchestra and began a series of concerts directing Mozart concerti from the keyboard in extensive tours of major European venues and Japan. Other recent highlights included an acclaimed performance of the Schoenberg Piano Concerto with the London Philharmonic and Valdimir Jurowski at the 2015 BBC Proms, play-directing the Cleveland Orchestra in performances at Severance Hall and Carnegie Hall, and two appearances at the 2016 Baden-Baden Festival with the Berlin Philharmonic and Sir Simon Rattle. Recital tours in 2016 included the Amsterdam Concertgebouw, Théâtre des Champs Elysées, the Vienna Konzerthaus, the Royal Festival Hall, and Carnegie Hall. With a strong commitment to chamber music, Ms. Uchida collaborates closely with the world's finest musicians. Following concerts with Dorothea Röschmann, the Ebène Quartet, and Magdalena Kožená in 2015, she also appeared in chamber music programs with members of the Chicago Symphony Orchestra in the US, and with Jörg Widmann and members of the Mahler Chamber Orchestra in a residency at the Alte Oper in Frankfurt.

In 2017 Ms. Uchida will embark on a Schubert Sonata series, featuring 12 of Schubert's major works which she will tour throughout Europe and North America. She will also return to the Salzburg and Edinburgh Festivals and appear with the

Berlin Philharmonic and Simon Rattle, the Chicago Symphony and Riccardo Muti, and the Orchestra of Santa Cecilia and Antonio Pappano.

Ms. Uchida's loyal relationship with the finest orchestras and concert halls has resulted in numerous residencies. She has been artist-in-residence at the Cleveland Orchestra and at the Berlin Philharmonic, the Vienna Konzerthaus, Salzburg Mozartwoche, and Lucerne Festival. Carnegie Hall dedicated to her a *Perspectives* series entitled *Mitsuko Uchida: Vienna Revisited* and was featured in the Concertgebouw *Carte Blanche* series.

Ms. Uchida records exclusively for Decca. Her extensive discography includes the complete Mozart and Schubert piano sonatas. Since 2011 she has been recording Mozart's piano concerti with the Cleveland Orchestra live in concert and directing from the piano. The first release won a Grammy Award in 2011. The last installment featuring concerti K. 453 and K. 503 was released in fall 2016. Her recording of the Schoenberg Piano Concerto with Pierre Boulez and the Cleveland Orchestra won four awards, including the *Gramophone* Award for "Best Concerto."

Highly committed to aiding the development of young musicians, Mitsuko Uchida is a trustee of the Borletti-Buitoni Trust and director of the Marlboro Music Festival. In June 2009 she was made a Dame Commander of the Order of the British Empire. In May 2012 she was awarded the Royal Philharmonic Society's Gold Medal and in 2014 received an honorary degree from the University of Cambridge. A guest of honor at the Salzburg Mozartwoche in 2015, Ms. Uchida was awarded the Golden Mozart Medal. In October 2015, she received the Premium Imperiale Award from the Japan Arts Association.

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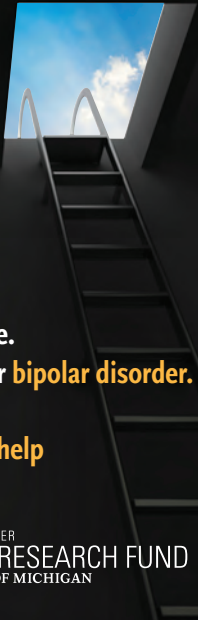


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