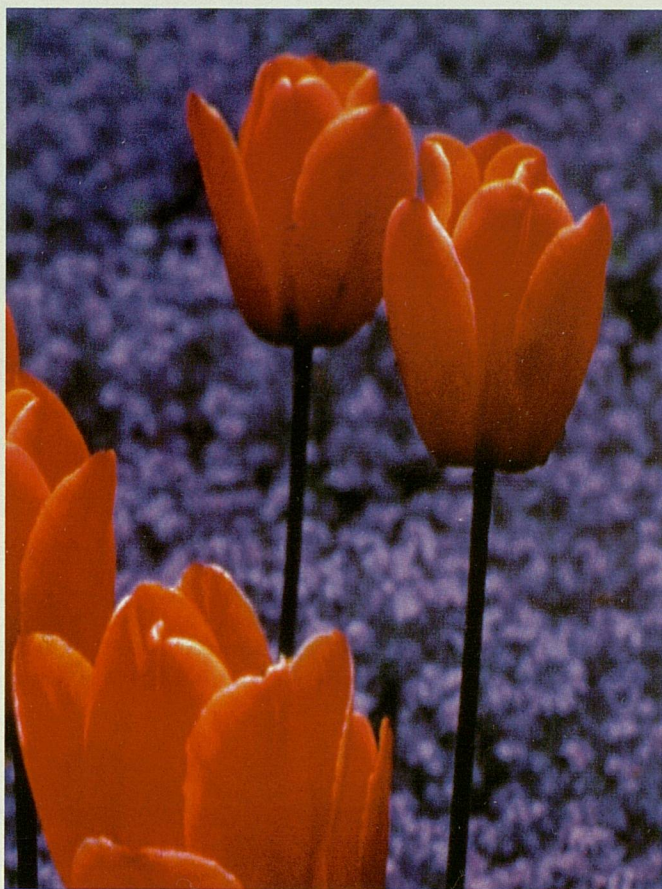
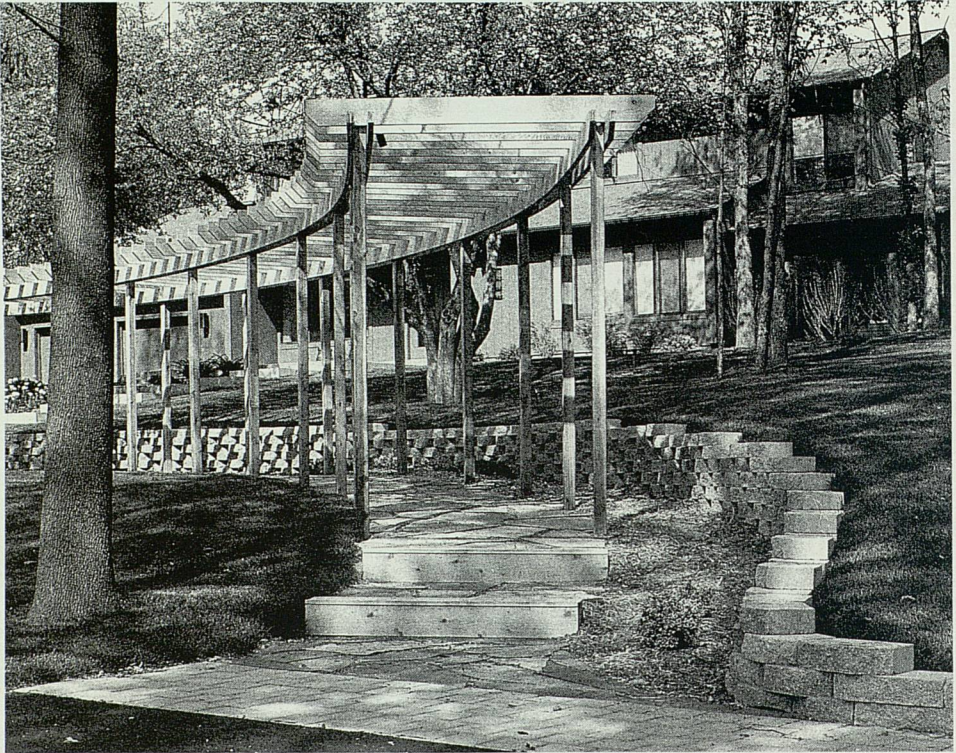


101st Ann Arbor *May*
festival
May 12-14, 1994



The University Musical Society
of the University of Michigan
Ann Arbor

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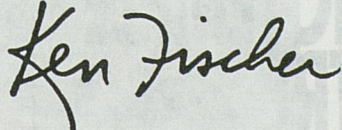
Greetings!

Greetings, and welcome to the 101st Ann Arbor May Festival.

It is always a special occasion to witness the beginning of something extraordinary. As we look to our next century of May Festivals, we are delighted to bring to the Hill Auditorium stage the remarkable Orchestra of St. Luke's and some of the most acclaimed young artists performing today. We are particularly pleased to present the Ann Arbor debut of a conductor held in many eyes as the premier maestro of the future — Robert Spano.

This is indeed a Festival of splendor, and it is a pleasure to have you with us for this exciting celebration of the performing arts. We extend our heartfelt thanks to you for being with us throughout this season and during this 101st May Festival, and we look forward to sharing many more memorable performances with you in the seasons to come.

Enjoy!



Kenneth C. Fischer
Executive Director
University Musical Society
of the University of Michigan



Tools of the trade ready and waiting for a performance of the Leipzig Gewandhaus Orchestra last October.

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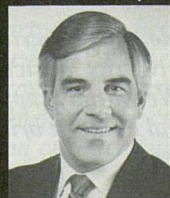
On behalf of the University Musical Society, I am privileged to recognize the companies whose support of UMS through their major corporate underwriting reflects their position as leaders in the South-eastern Michigan business community.

Their generous support provides a solid base from which we are better able to present outstanding performances for the varied audiences of this part of the state.

We are proud to be associated with these companies. Their significant participation in our underwriting program strengthens the increasingly important partnership between business and the arts. We thank these community leaders for this vote of confidence in the Musical Society and for the help they provide to serve you, our audience, better.

*Kenneth C. Fischer
Executive Director*

*University
Musical Society*



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and Greg Alf
Owners, Curtin & Alf

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Chief Executive
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Board and Chief
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"The University Musical Society has always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."

A Salute To Our Corporate Angels . . .



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President, Dobson-McOmber Agency

"In honor of our shared centennial year, Dobson-McOmber Agency is pleased to express its appreciation for the vital cultural contribution UMS makes to the city of Ann Arbor."



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"We are proud to help sponsor this major cultural group in our community which perpetuates the wonderful May Festival."



Alex Trotman
Chairman, Chief Executive Officer
Ford Motor Company

"Ford takes particular pride in our longstanding association with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan. The Society's May Festival, now entering its second century, has become one of our region's major assets, and last year, we were pleased to underwrite its centenary."



William E. Odom
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Ford Motor Credit Company

"The people of Ford Credit are very proud of our continuing association with the University Musical Society. The Society's long-established commitment to Artistic Excellence not only benefits all of Southeast Michigan, but more importantly, the countless numbers of students who have been culturally enriched by the Society's impressive accomplishments."



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"As a long-standing member of the Ann Arbor community, Great Lakes Bancorp and the University Musical Society share tradition and pride in performance. We're pleased to continue with support of Ann Arbor's finest art showcase."



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"Wolverine Staffing began its support of the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community."



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"We are pleased to share a pleasant relationship with the University Musical Society. Business and the arts have a natural affinity for community commitment."



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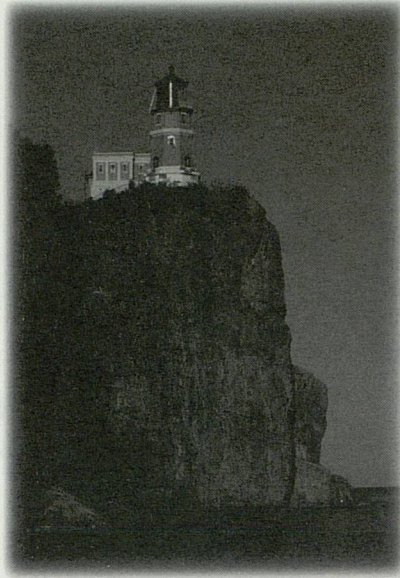
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Lisa O'Brien, Agency Secretary;
Michael C. Creal.

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General Information

University Musical Society
Hill Auditorium Information

Coat Rooms

Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.

Drinking Fountains

Drinking fountains are located throughout the main floor lobby, as well as on the east and west sides of the first and second balcony lobbies.

Handicapped Facilities

All University of Michigan auditoria now have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

Lost and Found

Call the Musical Society Box Office at 313.764.2538.

Parking

Parking is available in the Thayer and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free reserved parking is available to members at the Guarantor, Leader, Concertmaster, and Bravo Society levels.

Public Telephones

A wheelchair-accessible public telephone is located at the west side of the outer lobby.

Restrooms

Men's rooms are located on the east side of the main lobby and the west side of the second balcony lobby. Women's rooms are located on the west side of the main lobby and the east side of the first balcony lobby.

Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

UMS/Member Information Table

A wealth of information about events, the UMS, restaurants, etc. is available at the information table in the lobby of each auditorium. Volunteers and UMS staff can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.



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Longley
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*Our best wishes to the
University Musical Society's
101st May Festival*

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Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time. You will be given a receipt for an income tax deduction as refunds are not available. Please call (313) 764-2538, weekdays 10 A.M. to 6 P.M. Saturday 10 A.M. to 1 P.M.



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COMMERICAL & RESIDENTIAL INTERIORS

Concert Guidelines

To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society has implemented the following policies and practices:

Starting Time for Concerts

The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

Children

We welcome children, but very young children can be disruptive to a performance. Children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket, regardless of age.

A Modern Distraction

Please turn off or suppress electronic beeping and chiming digital watches or pagers during performances.

Cameras and Recorders

Cameras and recording devices are strictly prohibited in the auditoria.

Odds and Ends

A silent auditorium with an expectant and sensitive audience creates the setting for an enriching musical experience. To that desired end, performers and patrons alike will benefit from the absence of talking, loud whispers, rustling of program pages, foot tapping, large hats (that obscure a view of the stage), and strong perfume or cologne (to which some are allergic).

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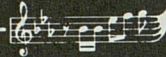
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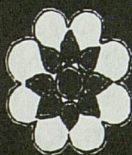
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University Musical Society

of the University of Michigan

Now concluding its 115th season, the University Musical Society is one of the oldest continuing performing arts presenters ranking with Carnegie Hall, Lincoln Center, Boston Celebrity Series, and the Washington Performing Arts Society at the Kennedy Center as among the finest presenters in the country.

The Musical Society began in 1879 when a group of singers from Ann Arbor churches gathered together to study and perform the choruses from Handel's *Messiah* under the leadership of Professor Henry Simmons Frieze and Professor Calvin B. Cady. The group soon became known as "The Choral Union" and gave its first concert in December 1879. This tradition continues today. The University Choral Union performs this beloved oratorio each December.

The Choral Union led to the formation in 1880 of the University Musical Society whose name was derived from the fact that many members were affiliated with the University of Michigan. Professor Frieze, who at one time served as acting president of the University, became the first president of the Society. The Society comprised the Choral Union and a concert series that featured local and visiting artists and ensembles. Today, of course, the Choral Union refers not only to the chorus but the Musical Society's acclaimed ten-concert series in Hill Auditorium.

Through the acclaimed Choice Series, Chamber Arts Series, Choral Union Series, and the annual May Festival celebration, the Musical Society now hosts approximately 60 concerts each season of the world's most acclaimed dance companies, chamber ensembles, recitalists, symphony orchestras, opera, theater, popular attractions and presentations from diverse cultures.

The Musical Society has flourished these 115 years with the support of a generous music-and arts-loving community, which has gathered in Hill and Rackham Auditoria and Power Center to experience the artistry of such outstanding talents as Leonard Bernstein, the Vienna Philharmonic Orchestra, Sweet Honey in the Rock, Enrico

Caruso, Jessye Norman, James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andrés Segovia, Betty Carter, Beaux Arts Trio, Alvin Ailey, Cecilia Bartoli, and the Chicago Symphony Orchestra.

In May of 1993, the Musical Society celebrated its 100th Ann Arbor May Festival with performances by the Metropolitan Opera Orchestra led by Maestro James Levine, Itzhak Perlman, Eartha Kitt, the Detroit Symphony Orchestra, the University Choral Union, and other artists.

Under the leadership of only five directors in its history, the Musical Society has built a reputation of quality and tradition that is maintained and strengthened through educational endeavors, commissioning of new works, programs for young people, and collaborative projects.

While it is proudly affiliated with the University of Michigan and is housed on the Ann Arbor campus, the Musical Society is a separate, not-for-profit organization, which supports itself from ticket sales, corporate and private contributions, and endowment income.

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University Choral Union

One hundred fifteen years ago, a group of Ann Arbor church choir members met to sing choruses from Handel's *Messiah*. The singers called themselves the University Choral Union, and from their efforts the University Musical Society was created.

The University Choral Union remains best known for its annual performances of *Messiah* each December. This year, the Choral Union will enhance this tradition, adding performances with the Detroit Symphony Orchestra in Orchestra Hall as well. The chorus also has a new music director and conductor, Dr. Thomas Sheets.

The University Choral Union is open to all university and community singers by audition. Auditions are held throughout the concert season. In addition to *Messiah*, this year the University Choral Union joined the Detroit Symphony Orchestra in performances of Beethoven's Ninth Symphony, Tchaikovsky's incidental music from the *Snow Maiden*, and a program of "Great Opera Choruses" in Ann Arbor and Detroit. For audition information, call (313) 763-8997.

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Hill Auditorium

Completed in 1913, this renowned concert hall was inaugurated by the 20th Annual Ann Arbor May Festival and has since been home to thousands of Musical Society concerts, including the annual Choral Union series, throughout its distinguished 81-year history.

Former U-M regent Arthur Hill saw the need at the University for a suitable auditorium for holding lectures, concerts, and other university gatherings, and, with his bequest of \$200,000, construction of the 4,169-seat hall commenced. Charles Sink, then UMS president, raised an additional \$150,000.

Upon entering the hall, concertgoers are greeted by the gilded organ pipes of the Frieze Memorial Organ above the stage. UMS obtained this organ in 1894 from the Chicago Columbian Exposition and installed it in old University Hall (which stood behind the present Angell Hall). The organ was moved to Hill Auditorium for the 1913 May Festival. Over the decades, the organ pipes have undergone many changes of appearance, but were restored to their original stenciling, coloring, and layout in 1986.

Currently, Hill Auditorium is part of the U-M's capital campaign, the Campaign for Michigan. Renovation plans for Hill Auditorium have been developed by Albert Kahn and Associates to include elevators, green rooms, expanded bathroom facilities, air conditioning, artists' dressing rooms, and many other necessary improvements and patron conveniences.

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---Friedrich Nietzsche (1844-1900)***

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Thursday Evening, May 12, 1994 at 5:30
Dow Atrium, Ann Arbor, Michigan

Join us for a festive buffet supper just before the opening concert of the 101st May Festival. Last year, after 19 years of May Festival Prelude Suppers held in the Power Center, the UMS Advisory Committee (who planned and hosted these events) decided that something different was needed to help celebrate the 100th May Festival. Thus the Prelude Picnic Buffet was born. This year the Advisory Committee decided to continue this popular new tradition to usher in a new century of May Festivals.



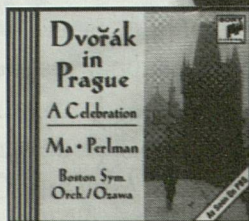
Chair: Susan Ullrich

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The Orchestra of St. Luke's

Robert Spano, conductor

Yo-Yo Ma, cello

Thursday Evening, May 12, 1994 at 8:00

Hill Auditorium, Ann Arbor, Michigan

PROGRAM

Some Aspects of Peltoniemi Hintrik's Funeral March (1969)AULIS SALLINEN

Marcia Funebre

Variation I

Variation II

Intermezzo

Variation III

Variation IV

Variation V

Symphony No. 6 in D minor, Op. 104 SIBELIUS

Allegro molto moderato

Allegretto moderato

Poco vivace

Allegro molto

INTERMISSION

Cello Concerto in B minor, Op. 104 DVORÁK

Allegro

Adagio ma non troppo

Finale: Allegro moderato

Yo-Yo Ma, Cello

The University Musical Society extends a special note of gratitude to Mrs. Elizabeth Kennedy for her support of these May Festival Concerts.

The pre-concert carillon recital was performed by Judy Ogen,
U-M Lecturer in Public Health Law.

Large print programs are available from an usher.

Some Aspects of Peltoniemi Hinrik's Funeral March

(*Marche Funebre with five Variations
for String Orchestra*)

Aulis Sallinen

Born in Salmi, Finland, on April 9, 1935.

Sallinen was a student of Merikanto and Kokkonen in his native Finland. He began composing with a free serial style, but as the 1960s progressed he found his individual voice in a fusion of tonal and atonal elements. Sallinen's great achievement lies in the vitality of his solution: the new and the old co-exist.

Notable among his output are Sallinen's operas — *Ratsumies* (*The Horseman*), and *Punainen viiva* (*The Red Line*).

The present work's original form was for string quartet (No. 3, Op. 19), and was completed in 1969. Sallinen adapted the piece for string orchestra in 1981; yet he has asked that the opening remain with four solo instruments, with the orchestra joining later. The theme itself is an old Finnish folk tune that was not put into written form until the 1950s, and even its original tempo may have been very different. This music was composed with the young listener in mind, and hence the theme is never too hard to find. Sallinen's opposition of the utter tonality of the folk tune against harmonies that pull us away from that tonal center is remarkable. Particularly telling is the use of at-the-bridge bowing for an otherworldly effect of color.

The sections: Marcia Funebre - Variation I - Variation II - Intermezzo - Variation III - Intermezzo - Variation IV - Variation V. The work lasts approximately 13 minutes.

Symphony No. 6 in D minor, Op. 104

Jean Sibelius

Born in Hämeenlinna, Finland, on December 8, 1865. Died in Järvenpää, Finland, on September 20, 1957.

A mood of simplicity and serenity hovers about Sibelius' last two symphonies, and perhaps this has kept them from ever reaching the popularity of his earlier works. Yet they must be ranked among his most perfect creations.

This symphony's refined detachment is all the more remarkable when we review the hardships in the composer's life just prior to its conception. Sibelius underwent 14 major operations before a malignant tumor of the throat was removed; and had to give up smoking and drinking. The Bolsheviks came to Järvenpää (Sibelius' home), with the Germans in pursuit. Many of the composer's neighbors were murdered, and Sibelius was placed under house arrest. After Red Guards searched his house twice in February of 1918, Sibelius managed to get his family to Helsinki where his brother was senior physician at a mental hospital. The worst was yet to come: after Dr. Sibelius insulted the Communists, the hospital's rations were cut to nothing, and the composer lost 40 pounds in the fast that followed.

Yet, the Sixth Symphony was finished in February of 1923, and was first performed in Helsinki that year. It sometimes carries the subtitle "Dorian", as the use of the note B-natural gives its D minor harmonies a modal shading. Analysts have not had an easy time with this piece, with disagreement as to such essentials as whether the first movement is in sonata

form. At times it isn't clear just where an introduction has ended and an initial theme begun, since Sibelius' development follows a compelling organic logic of its own.

But understanding the symphony's formal structure is only a beginning; a participation in this symphony's world of feeling is essential. As Sibelius said of Beethoven: "I am affected as powerfully by the human side of the man as by his music. He is a revelation. A titan. Everything was against him, and yet he triumphed."

The movements: I - Allegro molto moderato; II - Allegretto moderato; III - Poco vivace; IV - Allegro molto. The composition calls for 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, timpani, harp, and strings. The playing time is approximately 24 minutes.

INTERMISSION

Concerto for Cello and Orchestra in B minor, Op. 104

Antonin Dvořák

Born in Mühldhausen, on September 8, 1841.
Died in Prague, on May 1, 1904.

This glorious piece dates from the end of Dvořák's period of office as Director of the American National Conservatory of Music in New York (1892–95), and has virtually eclipsed all other cello concertos, even his own earlier effort of 1865, in popularity. Possibly the concert given in March 1894 at which Dvořák heard the première of Victor Herbert's Second Cello Concerto spurred the composition of this work; Dvořák praised it highly. The composer's friend Hans Wihan suggested that Dvořák write such a piece (Wihan

ultimately got the dedication), and Alwyn Schroeder of the Boston Symphony Orchestra offered advice on some of the solo passages and made some revisions in the finished part.

Brahms once said that Dvořák's leavings would keep other composers going for years, and though the concerto begins with what seems a long formal orchestral introduction, it has tunes to spare. In fact, some themes are used only once. Are we reading too much into the piece by detecting a great nostalgia for his homeland?

The concerto was performed for the first time at a concert of the London Philharmonic Society at Queen's Hall on March 19, 1896 with the cellist Leo Stern under Dvořák's baton. The American première was with Schroeder and the Boston Symphony on December 19, 1896.

There is an intriguing quote in the central section of the second movement: Dvořák based this on his song "Leave Me Alone", Op. 82, written in 1887. This had been a particular favorite of his wife's sister, Josefina Kaunitzove, whose early death had caused the composer much grief. By way of contrast, the finale is rather bumptious, a sort of free rondo — but listen closely to Dvořák's masterly ending.

The movements are I - Allegro; II - Adagio ma non troppo; III - Finale: Allegro moderato. The running time is approximately 39 minutes. Dvořák calls for a fairly small orchestra of woodwinds in pairs, 2 trumpets, 3 horns, 3 trombones, tuba timpani, percussion, and strings.

Notes by Joseph Laibman



Orchestra of St. Luke's

The Orchestra of St. Luke's evolved from the St. Luke's Chamber Ensemble founded by Artistic Director Michael Feldman in 1974 at the historic Church of St. Luke-in-the-Fields, in New York's Greenwich Village. The Orchestra was first organized for the Caramoor Music Festival in the summer of 1979, with Ensemble members forming the Orchestra's core as principal chairs and section leaders. Since its inception, the Orchestra of St. Luke's has become one of the most highly visible and critically acclaimed ensembles in New York, recognized for its mastery of a diverse repertoire spanning the Baroque to contemporary periods.

Roger Norrington was appointed the Orchestra's first music director in March 1990 and led his inaugural concert in that position in December of 1990. Recent highlights of Maestro Norrington's collaboration with the Orchestra of St. Luke's include conducting a nationally televised gala concert celebrating the 200th birthday of Rossini and featuring several distinguished opera artists including Marilyn Horne, Samuel Ramey, Frederica von Stade and Thomas Hampson; leading the world premières of a flute concerto by Krzysztof Penderecki and a violin concerto by Nicholas Maw, performed by Jean-Pierre Rampal and Joshua Bell respectively; and completing a successful tour of the midwest United States. Last summer, Roger Norrington conducted the Orchestra in its debut at the Tanglewood Music Festival and, in December, at Boston's Symphony Hall.

The Orchestra achieved major recognition in 1984 for its performances in the Handel Opera and Bach festivals at Carnegie Hall, and for the world première of Andrew Lloyd Webber's *Requiem*, broadcast on PBS. During the next few years prominent engagements included the New York première of John Adams' opera

Nixon in China; the world première of John Adams' *Fearful Symmetries*, commissioned by St. Luke's; a concert version of Gershwin's *Of Thee I Sing/Let 'Em Eat Cake* at the Brooklyn Academy of Music; and the Broadway production of *The Threepenny Opera*. In subsequent seasons, the Orchestra appeared regularly at Carnegie Hall, both in its own series and as a special guest. As part of Carnegie Hall's Centennial Season, it appeared in concerts with Plácido Domingo, Grace Bumbry and Robert Shaw. The Orchestra returns regularly for special concerts and events and appears each year with Robert Shaw as part of the Carnegie Hall choral project.

Next season, the Orchestra of St. Luke's will perform its four-concert subscription season at Carnegie Hall. The series features soloists Marilyn Horne, Jon Kimura Parker, Alicia de Larrocha and James Morris, and conductors André Previn, Roger Norrington, Raymond Leppard, and Julius Rugel. In addition, the Orchestra will tour Europe and the U.S. in November of 1994 with the Chapelle Royale Choir, Philippe Herreweghe, conducting. In April of 1995, it will undertake a three-week, thirteen-city American tour with André Previn.

In addition to its subscription series, the Orchestra was heard this season at Avery Fisher Hall on Lincoln Center's "Great Singers in Recital" series. A concert with soprano Mirella Freni, bass Nicolai Ghiaurov and conductor Roberto Abbado opened the series in February. A gala performance by Jessye Norman and the Orchestra was telecast on PBS as a *Live from Lincoln Center* program. A recital by Dame Kiri Te Kanawa with conductor Juilius Rudel concluded this month.

The Orchestra made its debut on the nationally televised *Live From Lincoln Center* series in 1990 in a concert with Frederica von Stade, Samuel Ramey and

Jerry Hadley. It has also appeared on several PBS specials, including *A Carnegie Hall Christmas* with André Previn, Kathleen Battle, Frederica von Stade, and Wynton Marsalis. A recording and video of this concert has been released by Sony Classical. In October 1992, the Orchestra made its first international tour to Japan, performing with guest soloist and conductor Jaime Laredo.

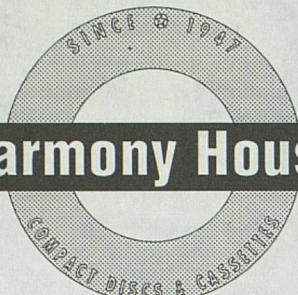
The Orchestra's discography of over 50 recordings includes two Grammy-award winning releases from Nonesuch: John Adams' *Nixon in China* and Samuel Barber's *Knoxville: Summer of 1915* with Dawn Upshaw. Also on Nonesuch are Adam's *Fearful Symmetries* and *American Elegies*. Musicmasters has released Kurt Weill's *Lost in the Stars*, conducted by Julius Rudel and the first five volumes of a major Stravinsky recording project conducted by Robert Craft. Other releases include Vivaldi's *Four Seasons* led by Nadja Salerno-Sonnenberg on Angel/EMI, *The Bach Album* with Kathleen Battle and Itzhak Perlman on Deutsche Grammophon, Handel's *Water Music* and Haydn symphonies conducted by Sir Charles Mackerras on Telarc, Beethoven's *Eroica* Symphony with Michael Tilson Thomas and *Baroque Duet* with Kathleen Battle and Wynton Marsalis both on Sony Classical. This past summer, André Previn and Alicia de Larrocha recorded Mozart's double piano concerto for RCA. Later this year, Deutsche Grammophon will release André Previn's *Honey and Rue*, a song cycle commissioned by Carnegie Hall and premièred and recorded by the Orchestra and Kathleen Battle.

This 101st May Festival marks the Orchestra of St. Luke's second appearance under UMS auspices.



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Robert Spano

Conductor

Robert Spano concluded a three year appointment as Assistant Conductor of the Boston Symphony Orchestra at the end of the 1992-93 season. This 1993-94 season has included appearances with the Cleveland Orchestra, the Los Angeles Philharmonic, the National Symphony in Washington, D.C., the Zurich Tonhalle Orchestra, the Atlanta Symphony, the Dallas Symphony, the Rochester Philharmonic, the Orchestre National du Capitole du Toulouse, the Honolulu Symphony, the Orchestre de Quebec, the City of Taipei Symphony, and the Sydney Symphony in Australia.

He conducted his first subscription concert in Boston in February, 1991. The Boston Globe called it: "not another honorable assistant conductor concert; this was in a different league, the league of the real thing." In November of 1991 he made his Philadelphia Orchestra debut, substituting on short notice for the ailing Klaus Tennstedt. In that same year he made debut appearances with the Toronto Symphony, the Chicago Symphony Orchestra, the Baltimore and Columbus

Symphonies and the Opera Theater of Saint Louis where he was re-engaged to conduct Benjamin Britten's *Billy Budd* after critical acclaim for his 1992 performance of Britten's *A Midsummer Night's Dream*. He has also appeared with the Boston Lyric Opera, the Utah and New Jersey Symphonies, the Louisiana Philharmonic, and the Saint Louis Symphony.

Mr. Spano is a graduate of the Oberlin Conservatory where he studied conducting with Robert Baustian, as well as violin, piano, and composition. He continued his conducting studies at the Curtis Institute of Music with Max Rudolf. He remains on the faculty at Oberlin where he has been Music Director of the Opera Theater since 1989. He is also an accomplished pianist. He has performed as soloist with the Saint Louis Symphony and has partnered many of his Oberlin and Boston Symphony colleagues in chamber music concerts.

These performances mark Mr. Spano's UMS debut.



Yo-Yo Ma

Cello

Yo-Yo Ma gave his first public recital at age 5 and by the time he was 19 was being compared with such masters as Rostropovich and Casals. One of the most sought-after cellists of our time, Mr. Ma has appeared with eminent conductors and orchestras in all the music capitals of the world. He has also earned a distinguished international reputation as an ambassador for classical music and its vital role in society.

Highly acclaimed for his ensemble playing, Mr. Ma takes special pleasure in performing chamber music with a wide circle of colleagues. Over the past several seasons, he has joined Emanuel Ax, Isaac Stern and Jaime Laredo for performances and recordings of the piano quartet repertoire, including the complete works of Brahms and Faure, which are available on Sony Classical. During the 1993–94 season, these artists will again come together for concerts and a recording, featuring the two Mozart Piano Quartets. They will also tour in Europe for the first time as an ensemble in May of 1994. Mr. Ma's long-standing partnership with Emanuel Ax is one of the music world's most successful collaborations. Together they regularly perform duo-recitals and have produced many recordings, including the complete cello sonatas of Beethoven and Brahms as well as works of Britten, Rachmaninoff, Prokofiev, and Strauss. In addition to appearing with Mr. Ax during the 1993–94 season, Mr. Ma also gives recitals with three other favorite collaborators, pianists Jeffrey Kahane, Peter Serkin and Kathryn Stott.

An exclusive Sony Classical recording artist, Yo-Yo Ma is an eight-time Grammy award winner. He earned two of these Grammys in 1993, for his recording of the Brahms Cello Sonatas with Mr. Ax and his coupling of Prokofiev's *Sinfonia Concertante* and Tchaikovsky's *Rococo Variations* with the Pittsburgh Symphony under Lorin



Maazel. His latest release is an all-American album, featuring the Ives Piano Trio and works by Bernstein, Kirchner and Gershwin. His other recent projects in the studio have included a program of string quintets, with Mr. Stern, Cho-Liang Lin, Mr. Laredo, Michael Tree and Sharon Robinson; an album of clarinet trios by Beethoven, Brahms and Mozart with Mr. Ax and Richard Stoltzman; and a disc of three works with orchestra — Stephen Albert's recent Concerto, Bartók's Viola Concerto and Bloch's *Schelomo* — with the Baltimore Symphony led by David Zinman.

Contemporary music, particularly by American composers, has for many years been an important part of Mr. Ma's repertoire. In recent season, he has premiered works by William Bolcom, Ezra Laderman, David Diamond, Peter Lieberman, Tod Machover, Stephen Albert and Leon Kirchner, many of which have been written for him and with his active participation in their creation. During the 1992–93 season, he gave the world premiere of the Kirchner Cello Concerto with the Philadelphia Orchestra, and at Tanglewood gave the American premiere of Lieberman's *King Gesar*, which was also recorded, with a

chamber ensemble including Emanuel Ax and Peter Serkin. Mr. Ma's plans for 1993-94 have included premières of concertos by John Harbison, with the Boston Symphony under Seiji Ozawa, and Christopher Rouse, with the Los Angeles Philharmonic under David Zinman. His future commissions will include works by Richard Danielpour and Ivan Tcherepnin.

Additional highlights of Yo-Yo Ma's schedule for 1993-94 have included concerts with the Chicago Symphony, the Houston Symphony, the Montreal Symphony, the Leipzig Gewandhaus Orchestra, the London Philharmonic and the Orchestre National de Paris. Last September, he gave two performances at the Berlin Festival: an unaccompanied Bach program and a piano trio concert with Peter Serkin and Pamela Frank. This past December he traveled to Prague for a televised, all-Dvořák gala concert with Itzhak Perlman, Frederica von Stade, Seiji Ozawa and the Boston Symphony.

Alongside his extensive performing and recording, Yo-Yo Ma devotes time each season to work with young musicians. He seeks to include educational outreach activities in his touring schedule, through both master classes and more informal interaction with

student audiences. He also spends part of every summer at Tanglewood, where in addition to playing with the Boston Symphony and in chamber ensembles, he works closely with students at the Tanglewood Music Center. His experiences at Tanglewood during the summer of 1989, as both teacher and performer, were chronicled in a documentary seen on the Arts & Entertainment Network and BBC Television, now available on laser disc and video cassette from Sony.

Born in Paris in 1955 of Chinese parents, Yo-Yo Ma began his cello studies with his father at age 4. Later, he studied with Janos Scholz and in 1962 he began his studies with Leonard Rose at The Juilliard School. A graduate of Harvard University, he was accorded by his *alma mater* the special distinction of an honorary doctorate in music in 1991. Mr. Ma and his wife, Jill, have two children, Nicholas and Emily.

He currently plays a Montagnana cello from Venice made in 1733 and a Davidoff Stradivarius made in 1712.

Tonight marks Yo-Yo Ma's seventh UMS performance.



The Orchestra of St. Luke's

Roger Norrington, *Music Director*
Michael Feldman, *Artistic Director*

Violin

Krista Bennion Feeney*
Mayuki Fukuhara*
Mitsuru Tsubota*
Robin Bushman
Karl Kawahara
Anca Nicolau
Ellen Payne
Marilyn Reynolds
Robert Shaw
Susan Shumway
Mineko Yajima
Adam Abeshouse
Christoph Franzgrote
Aloysia Friedmann
Hanne-Berit Hahnemann
Hong-Ying Ho
Naomi Katz
Fritz Krakowski
Rebecca Muir
Sara Parkins
Laura Seaton
Leonid Yanovsky

Viola

Louise Schulman*
Ronald Carbone
David Cerutti
Stephanie Fricker
Ronald Lawrence
Eufrosina Raileanu
Ann Roggen
Liuh-Wen Ting

Cello

Myron Lutzke*
Rosalyn Clarke
Daire Fitzgerald
Karl Bennion
Loretta O'Sullivan
Lutz Rath

Bass

John Feeney*
Lewis Paer
Melanie Punter
John Carbone
Anthony Falanga

Flute

Elizabeth Mann*
Sheryl Henze

Oboe

Melanie Feld*
Richard Dallessio

Clarinet

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Thomas Sefcovic

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Daniel Grabois
Scott Temple
David Wakefield

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Chris Gekker*
Carl Albach
Susan Radcliff

Trombone

Michael Powell
Michael Hosford
John Rojak

Tuba

Marcus Rojas

Timpani

Maya Gunji

Percussion

Barry Centanni

Harp

Stacy Shames

Organ

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**Member of St. Luke's Chamber Ensemble*

Louise Schulman
Associate Music Director

Jeffery Cotton
Composer-in-Residence
St. Luke's Chamber Ensemble

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The Orchestra of St. Luke's

Robert Spano, conductor

University Choral Union

Thomas Sheets, director

Christiane Oelze, soprano Richard Clement, tenor
Susanne Mentzer, mezzo-soprano James Patterson, bass

Friday Evening, May 13, 1994 at 8:00

Hill Auditorium, Ann Arbor, Michigan

Works of Wolfgang Amadeus Mozart

PROGRAM

Divertimento in D Major, No. 2, K. 131

for Flute, Oboe, Bassoon, Four Horns, and Strings

[Allegro]

Adagio

Menuetto

Allegretto

Menuetto

Adagio; Allegro molto

INTERMISSION

Mass in C minor, K. 427

I. Kyrie

II. Gloria

Gloria

Laudamus te

Gratias

Domine

Qui tollis

Quoniam

Jesu Christe

Cum Sancto Spiritu

III. Credo

Credo

Et incarnatus est

IV. Sanctus

V. Benedictus

The University Musical Society extends a special note of gratitude to Mrs. Elizabeth Kennedy for her support of these May Festival Concerts.

The pre-concert carillon recital was performed by Erven Thoma, a U-M Physics Dept. staff member.

Large print programs are available from an usher.

Divertimento in D Major, No. 2, K. 131

Wolfgang Amadeus Mozart

Born in Salzburg on January 27, 1756. Died in Vienna on December 5, 1791.

In Mozart's day, Muzak™ did not exist. Instead, the upper classes and well-to-do private citizens of Europe commissioned their own background music. The thirty-odd Divertimenti, Serenades, and Cassations by Mozart are examples. These multi-movement works were usually written for some specific social occasion such as a garden party, a wedding celebration, a reception, or a banquet. The musicians played while people moved about, talked, ate, and drank. It was considered "wallpaper music" and usually earned little notice.

Some of Mozart's compositions for social functions are appropriately bland, though they always show impeccable technique. Others, on the other hand, could easily have drawn the attention of their first hearers, for they are distinctive and artistically attractive. The *Divertimento in D*, written in June 1772, is such a work. One feature that immediately captures the ear is the *concertante* (soloistic) use of woodwinds and horns, in contrast with the string orchestra. This divertimento is a blend of symphonic and concerto forms, involving a flute, oboe, and bassoon, and no fewer than four horns—rare in Mozart's day.

This festive instrumentation is effectively displayed in the three Trios to the first Menuetto. The first of these features the horns, the second the woodwinds, and in the third both groups play in dialogue. Just before the Menuetto's close, the *concertante* instruments insert one

further comment. The surrounding movements are complementary. The "Adagio" features a long violin *cantilena*, the instrumental counterpart to an operatic aria. The "Allegretto" is a witty march in the best serenading tradition. In the final movement, Mozart devotes a slow introduction entirely to the *concertante* instruments by themselves, and they appear again just before the unexpected "street song" tune (Alfred Einstein calls it) of the final "Allegro assai."

Notes by Dr. Michael Fink

INTERMISSION

Mass in C minor, K. 427

In 1782 Mozart was in Vienna, eager for an opportunity to serve his Emperor and country. Ignored and neglected by both,¹ he wrote serenades, piano concerti, sonatas, and other incidental works. Discouraged with the lack of opportunity afforded him in his own country, and hurt by his Emperor's neglect, he addressed the following letter to his father, August 17, 1782:

... In regard to Gluck, my ideas are precisely the same as yours, my dearest father. But I should like to add something. The Viennese gentry, and in particular the Emperor, must not imagine that I am on this earth solely for the sake of Vienna. There is no monarch in the world whom I should be more glad to serve than the Emperor, but I refuse to beg for any post. I believe that I am capable of doing credit to any court. If Germany, my beloved fatherland, of which, as you know, I am proud, will not accept me, then in God's name let France or England become the richer by another talented German, to the disgrace of the German nation. You know well that it is the Germans who have always excelled in almost all the arts. But where did they make their fortune and reputation? Certainly not in Germany! Take

1. Although the Emperor had named him chamber composer, he gave him no commissions to write either for the palace chapel or St. Stephen's Cathedral.

even the case of Gluck. Has Germany made him the great man he is? Alas no! Countess Thun, Count Zichy, Baron von Swieten, even Prince Kaunitz, are all very much displeased with the Emperor, because he does not value men of talent more, and allows them to leave his dominions. . . I cannot afford to wait indefinitely, and indeed I refuse to remain hanging on here at their mercy. . .

In this mood of discouragement and hurt, he began the composition of the C-minor Mass. It was not because he was commissioned to do so, or that he had any official connection with a church that he turned to this work; it was the fulfillment of a vow he made to his betrothed, Constanze Weber, that brought it into being. He had promised her before their marriage, that when she became his wife and they had returned to Salzburg, he would have a newly composed Mass performed for her. They were married, however, before the Mass was completed. The inception of the work came then not from an outside stimulus, but from an inner need and a sense of moral obligation. In a letter of January 4, 1783, he wrote to his father:

It is quite true about my moral obligation and indeed I let the word flow from my pen on purpose. I made the promise in my heart of hearts and hope to be able to keep it. When I made it, my wife was not yet married; yet, as I was absolutely determined to marry her after her recovery, it was easy for me to make it — but, as you yourself are aware, time and other circumstances made our journey impossible. The score of half a mass, which is still lying here waiting to be finished, is the best proof that I really made the promise.

When Mozart returned to Salzburg with his new wife at the end of July, 1783, he brought with him for performance, the parts he had completed.² On August 25, the Mass

was performed in St. Peterskirche. Constanze, it is believed, sang the soprano solos. It is assumed that for this occasion, Mozart borrowed the missing parts from one or more of his fifteen previously composed masses. Einstein wrote:

For its unfinished state, several reasons can be advanced. It owed its origin to a solemn vow by Mozart that he would write a mass when he had led his Constanze to the altar — and Mozart already had his Constanze. It was composed at a time when Mozart was beginning to take an interest in Freemasonry; and at a time of crisis in Mozart's creative activity — the years between 1782 and 1784. At no other time did fragments accumulate to such an extent — beginnings of fugues and fugati, and of other contrapuntal experiments.³

This "time of crisis" was brought about when Mozart under the influence of Baron von Swieten⁴ began to study the scores of Bach and Handel and to experiment in contrapuntal and fugal writing. In a letter to his father, April 10, 1782, he writes:

I have said nothing to you about the rumour you mention of my being certainly taken into the Emperor's service, because I myself know nothing about it. It is true that here too the whole town is ringing with it and that a number of people have already congratulated me. I am quite ready to believe that it has been discussed with the Emperor and that perhaps he is contemplating it. But up to this moment I have no definite information.... A propos, I have been intending to ask you, when you return the rondo, to enclose with it Handel's six fugues and Eberlin's toccatas and fugues. I go every Sunday at twelve o'clock to Baron von Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach — not only of Sebastian, but also of Emanuel and Friedemann. I am also collecting Handel's and should like to have the six I mentioned.

2. In the original Mozart score, only the Kyrie, Gloria, Sanctus and Benedictus were completed; these are authentic down to the smallest detail. Only two parts of the Credo were sketched out — the first section ending with the words *descendit de coelis* and the *Et incarnatus est*. In 1840, J.A. André prepared an edition in which he remained close to the original work. In 1901, Alois Schmitt published another which he had reconstructed for the Mozartverein of Dresden. He filled in the gaps of the Credo from other Mozart masses, and for the *Agnus Dei* (omitted by Mozart) he brought back the music of the opening *Kyrie*. The *Agnus Dei* is omitted from tonight's performance.

3. Einstein, *op. cit.*, p. 30.

4. To this Director of the Imperial Court Library in Vienna we owe Haydn's *Creation* and *Seasons*. It was through him also that Beethoven became familiar with the oratorios of Handel. Beethoven dedicated the Fifth Symphony to von Swieten.

The music of Bach absorbed Mozart's interest throughout 1782, and in the unfinished C minor Mass, the first major work written as a direct result of his studies, is to be found the most eloquent traces of its influence.⁵ Mozart's sudden discovery and intense interest in the polyphonic heritage of Baroque Germany caused him great mental and spiritual concern. He had by temperament, taste, and training followed the rococo "gallant" manner of his great Italian predecessors, Alessandro Scarlatti, Caldara, Porpora, Durante, and others. Now aware of the superhuman grandeur of the contrapuntal Baroque masters, and shaken by his contact with Bach, he had temporary misgivings about his own style. Out of this conflict, however, came a synthesis in which he more or less reconciled the stylistic dualism of his period. Just as he had harmonized in *Don Giovanni* the "opera seria" and "opera buffa," so in the C-minor Mass he reconciled the conflicting idioms and transformed the musical language of his century. In the *Kyrie*, *Gratias*, and especially in the incredibly beautiful *Qui tollis* with its eight-part double chorus, in the extended fugue of the *Cum sanctu spiritu*, in the vast form of the *Sanctus* and in the ecstatic double fugue of the *Osanna*, Bach's spirit is felt. But behind them all is the transparency and charm of the Italian style. The brilliant *Gloria* contains a reference to Handel's "Hallelujah" chorus on the words *in excelsis*, and is, in general, written in the broad Handelian idiom. The very essence of the Neopolitan operatic aria, however, is to be heard in the mezzo-soprano solo *Laudamus te*, with its long ornate vocal runs, and in the soprano aria *Et incarnatus est* with its siciliano⁶ rhythm and extreme bravura vocal cadenza.

To the purist, these passages indicate a lack of religious sincerity in Mozart — a degradation of ecclesiastical composition and a vulgar mixture of styles. A large part of the church music of the seventeenth- and eighteenth-centuries was thus censured and condemned by nineteenth-century critics. Pergolesi's *Stabat Mater*, the masses, litanies, and motets of the Italians, as well as the religious works of Haydn and Mozart, were considered to be inappropriate and unliturgical.⁷ Absence of austerity was taken for lack of respect, by these critics who in their incredible seriousness failed to sense the childlike piety, the humanity and directness of these works, or to realize that these artist were writing in the style and reflecting the taste of their period. They failed to recognize that in such artists, religious feeling and artistic impulse were one and the same thing. If music like Mozart's *C minor Mass*, Pergolesi's *Stabat Mater* and Haydn's *Creation* are to be excluded from the church, then, as Einstein points out, so should the circular panels of Botticelli depicting the Infant Christ surrounded by Florentine angels:

This work is his entirely personal coming to terms with God and with his art, with what he conceived to be true church music. It has rightly been said that his torso is the only work that stands between the *B minor Mass* of Bach and the *D Major Mass* of Beethoven. The name of Bach is not used here thoughtlessly for if it had not been for the crisis that the acquaintance with Bach caused in Mozart's creative career, and the surmounting of this crisis, the *C minor Mass* would never have taken the shape it did.

Notes by Glenn McGeoch



5. Mozart had previously made attempts at writing in the so-called "strict" or "learned" style: 1765, a short four-part chorus (K. 20); 1766, the final figure of the *Galimathias Musicum* (K. 32); 1767, fugues for clavier (lost); 1769, Cassation in G major (K. 63); 1776, studies with Padre Martini in Bologna.

6. A seventeenth- and eighteenth-century dance type of Sicilian origin in moderate 6/8 or 12/8 meter, with a flowing dotted rhythm melody. It is often found in the slow instrumental movements of Corelli, Bach, and Padre Martini (Mozart's teacher) and in the pastoral scenes from opera of the time.

7. The mixture of the "galant" and "learned" styles, as evidenced in such works as Pergolesi's *Stabat Mater* remained a guiding principle for the entire eighteenth-century, especially in church music.

I. KYRIE

Kyrie eleison
Christ eleison.
Kyrie eleison.

II. GLORIA

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.

Laudamus te

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Gratias

Gratias agimus tibi propter magnam gloriam
tuam.

Domine

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.

Quoniam

Quoniam tu solus Sanctus, tu solus
Dominus,
tu solus, Altissimus.

Jesu Christe

Jesu Christe

I. KYRIE

Lord, have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

II. GLORIA

Glory be to God on high,
and in earth peace, good will towards men.

Laudamus te

We praise Thee. We bless Thee.
We worship Thee. We glorify Thee.

Gratias

We give thanks to Thee for Thy great glory.

Domine

O lord God, heavenly King,
God the Father Almighty;
the only begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father.

Qui tollis

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the
Father, have mercy upon us.

Quoniam

For Thou only art holy; Thou only art the
Lord;
Thou only art most high.

Jesu Christe

Jesus Christ.

Cum Sancto Spiritu

Cum Sancto Spiritu in gloria Dei Patris,
amen.

III. CREDO

Credo in unum Deum, Patrem
omnipotentem,
factorum coeli et terrae,
visibilium omnium et invisibilium.

Credo, et in unum Dominum, Jesum
Christum, Filium,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero, genitum, non
factum,
consubstantialem Patri, per quem omnia
facta sunt.

Credo, qui propter nos homines et propter
nostram salutem descendit de coelis.

Et incarnatus est

Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.

IV. SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

V. BENEDICTUS

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Cum Sancto Spiritu

With the Holy Ghost in the glory of God the
Father, Amen.

III. CREDO

I believe in one God, the Father Almighty,
Maker of heaven and earth, and of all things
visible and invisible.

I believe in one Lord, Jesus Christ,
the only begotten of His Father before all
worlds,
God of God, Light of Light,
very God of very God, begotten, not made,
being of one substance with the Father, by
whom all things were made.

Who for us men, and for our salvation,
came down from heaven.

Et incarnatus est

And was incarnate be the Holy Ghost
of the Virgin Mary, and was made man.

IV. SANCTUS

Holy, Holy, Holy,
Lord God of Sabaoth!
Heaven and earth are full of Thy glory.
Hosanna in the highest.

V. BENEDICTUS

Blessed is He who cometh in the name of the
Lord.
Hosanna in the highest.

Christiane Oelze

Soprano

A native of Cologne, Germany, Christiane Oelze attended the Musikhochschule in her native city, where she had the opportunity to participate in master classes held by Elisabeth Schwarzkopf, Mitsuko Shirai and Hartmut Holl, which gave her a strong foundation in oratorio and in the *lieder* literature. Christiane Oelze has won several lieder competitions since, including the Hugo Wolf Competition in 1987. Soon afterwards invitations to a number of international festivals began to appear: Schleswig-Holstein, Bodensee, Würzburger Mozartfest, Schubertiade Hohenems and the Berlin Festwochen, as well as tours to Japan, South America and the USA.

Her concert work brought her collaborations with many of the important conductors of our time, among them Sir Colin Davis, Sir Neville Marriner, Vaclav Neumann, Frans Brüggen, Helmuth Rilling, Roger Norrington, Horst Stein and Christoph Eschenbach.

Miss Oelze's operatic career has developed very quickly. She made her operatic debut in 1990 as Euridice in *Orfeo ed Euridice* (with Jochen Kawalski) at the Komische Oper Berlin in a production by Harry Kupfer, and later in the same year she appeared as Despina in *Così fan tutte* at the National Arts Centre in Ottawa. A highlight in the summer of 1991 was her debut in the role of Constanze in *Die Entführung aus dem Serail* at the Salzburg Festival in the Schaaf/Stein production. She later repeated this role in Zurich under the baton of Nikolaus Harnoncourt. She sang her first



Pamina to great acclaim in Leipzig under the baton of Yehudi Menuhin.

Her recordings to date include a Webern cycle with the Ensemble Intercontemporain and Pierre Boulez for DG, a lieder recording and Handel's *Jephtha* for Berlin Classics, Mozart's *C minor Mass* for Harmonia Mundi, Ulmann's *Kaiser von Atlanta* for Decca, and Mozart concert arias for EMI.

Tonight's performance marks Ms. Oelze's UMS debut.

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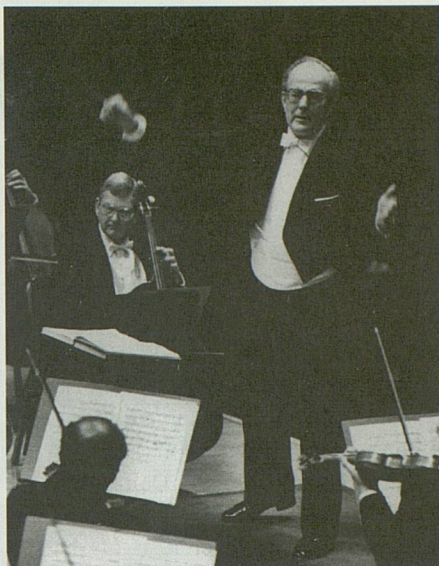
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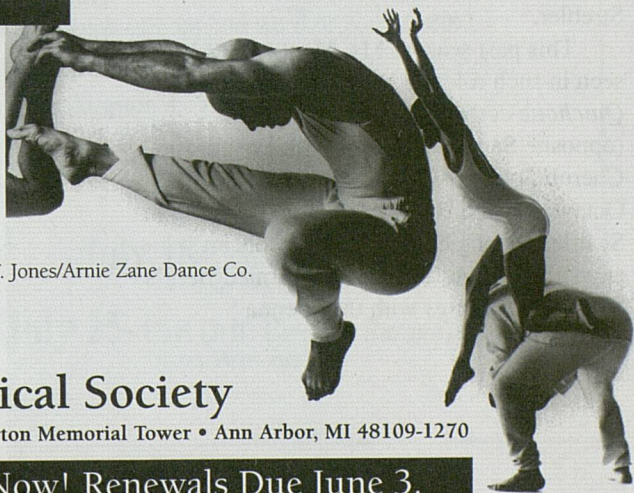
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Susanne Mentzer

Mezzo-soprano

Susanne Mentzer is today an international star who appears regularly at any of the following opera houses — the Metropolitan, the Chicago Lyric Opera, Milan's La Scala, London's Covent Garden, the Vienna State Opera, the Paris Opera, the San Francisco Opera, the Canadian Opera, in addition to Barcelona's Liceo, and the companies of Washington, Bonn, Cologne, Dallas, Houston, Munich, and San Diego. She is also a frequent guest at such festivals as the Salzburg Festival, the Rossini Festival in Pesaro, the Santa Fe Opera, Tanglewood, Ravinia, and various Mostly Mozart Festivals, including that of New York's Lincoln Center.

Ms. Mentzer has collaborated with the majority of today's celebrated conductors including James Levine, Riccardo Muti, Neville Marriner, Wolfgang Sawallisch, Pierre Boulez, Daniel Barenboim, Kurt Masur, Sir Georg Solti, Sir Colin Davis, Zubin Mehta, Kent Nagano, Jeffrey Tate, Giuseppe Sinopoli, Bernard Haitink, Michel Plasson, Günther Herbig, Richard Bonyngé, John Nelson and Seiji Ozawa. She has also worked with several of the most acclaimed stage directors, including the late Jean Pierre Ponnelle, Luc Bondy and Giorgio Strehler.

This past season, Ms. Mentzer has been seen in such roles as Dulcinee in *Don Quichotte* at the Chicago Lyric Opera (opposite Samuel Ramey), both Rosina and Cherubino at the Metropolitan Opera, Octavian at the Hamburg Opera, Adalgisa in Seattle. Among her many other concert appearances, Ms. Mentzer performed Berg's *Seven Early Songs* with the Vienna Philharmonic.



On recording, Ms. Mentzer can be heard as Jane Seymour (opposite Joan Sutherland), Zerlina in *Don Giovanni* (conducted by Muti), and Rosina in *Il Barbiere di Siviglia*.

Born in Philadelphia, she studied at New York's Juilliard School of Music.

Tonight's performance marks Ms. Mentzer's second UMS appearance

Richard Clement

Tenor

For Richard Clement, the 1993–94 performance season has held a rich and exciting variety of musical experiences. Operatic engagements have included Bruno in the Naples version of Bellini's *I Puritani* with Boston Lyric Opera and Don Ottavio in *Don Giovanni* with Vancouver Opera. His orchestral engagements have included performances of the Mozart *Requiem* with the Long Island Philharmonic and Marin Alsop, Handel's *Messiah* with Robert Shaw and the Atlanta Symphony and Britten's *War Requiem* in New York's Carnegie Hall with the Orchestra of St. Luke's, also with Robert Shaw.

Last summer Mr. Clement sang the role of Tamino in *Die Zauberflöte* with the Opera Festival of New Jersey. In the 1992–93 season he appeared in the title role of Britten's *Albert Herring* with the Atlanta Opera, and sang Brighella in *Ariadne auf Naxos* with Houston Grand Opera, Lockwood in Carlisle Floyd's *Wuthering Heights* with Boston Lyric Opera Company (directed by the composer) and the roles of Ariel and Pater Extaticus in Schumann's *Scenes from Goethe's Faust* with the Cincinnati Symphony and Jesús Lopez-Cobos. In the summer of 1992 Mr. Clement returned to the Tanglewood Festival for a performance of Rossini's *Petite Messe Solennelle*.

Other past engagements include Bach's *B minor Mass* with the Atlanta Symphony and Robert Shaw (recorded for Telarc), several appearances with the Boston Symphony and Seiji Ozawa, including Tchaikovsky's *Pique Dame* (recently released on BMG Classics), appearances



with the Cincinnati Symphony, including the Mozart *Requiem* with Jesús Lopez-Cobos conducting and Bruckner's *Tota pulchra es* with James Conlon conducting, Bach's *Magnificat* with the Atlanta Bach Society, both Handel's *Messiah* and Bach's *St. John Passion* with the Pittsburgh Bach Choir and Bach's *St. Matthew Passion* and the Mozart *Requiem* with the Cincinnati Philharmonic Orchestra.

Richard Clement studied voice at Georgia State University and at the Cincinnati Conservatory, where he received his Master of Music degree. He was a Tanglewood Music Festival Fellow in the summers of 1990 and 1991, and a member of the Houston Grand Opera Studio during the 1991–92 season.

Tonight's performance marks Mr. Clement's UMS debut.

James Patterson

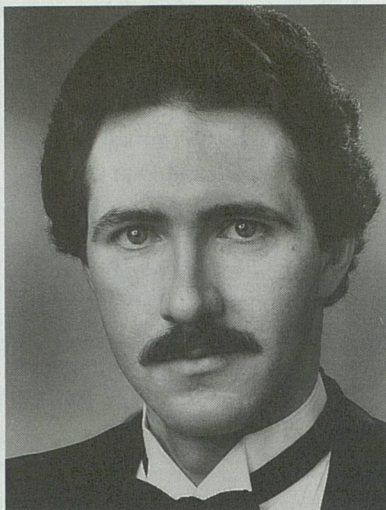
B a s s

A native of Toronto, James Patterson is widely recognized as one of North America's most brilliant operatic basses. Highlights of the 1993-94 season include his return to the Canadian Opera Company for performances in *Carmen*, Ramfis in *Aida* with the Greensboro Opera, and Balthazar in *Amahl and the Night Visitors* with the Atlanta Opera. His concert appearances will include Beethoven's Ninth Symphony with the Seattle Symphony.

In the 1992-93 season Mr. Patterson returned to Canadian Opera for performances as Le Bailli in *Werther* and made his debut with De Nederlandse Opera as the Doctor in Birtwistle's *Punch and Judy*. He also appeared with Opera Hamilton as Alidoro in *La Cenerentola* and with Michigan Opera Theatre as Colline in *La Bohème* and the King in *Aida*.

Other opera performances include Sarastro in Mozart's *Die Zauberflöte* (Opera Lyra, Ottawa), Nettuno in Monteverdi's *Il Ritorno d'Ulisse in Patria* (San Francisco Opera), Commendatore in *Don Giovanni*, Basilio in *Il Barbiere di Siviglia*, and Lodovico in *Otello*. In the 1988-89 and 1989-90 season, Mr. Patterson was seen as the Commendatore in the Peter Sellers production of *Don Giovanni* in Paris and on videotape (Plaza Media) in Vienna.

The San Francisco Opera has been James Patterson's home company since he joined the Merola program in 1981 and became an Adler Fellow with the company shortly thereafter. With Western Opera Theatre, the touring wing of the San Francisco Opera, he toured the U.S. as Sparafucile in *Rigoletto*. He made his San Francisco Opera debut in *La Bohème*. He has been heard there in many roles since,



including Auniga in *Aida*, Trulove in *The Rake's Progress*, The Old Convict in *Lady Macbeth*, and Fafner in the celebrated 1985 production of Wagner's *Ring*, as well as roles in *Lear*, *Der Rosenkavalier*, *Werther* and *Un Ballo in Maschera*.

Mr. Patterson is also acclaimed as a soloist with orchestra, and has appeared in the Verdi *Requiem* and the Bach *St. Matthew Passion* with Robert Shaw; as Hunding in Act I of *Die Walküre* with the Montreal Symphony under Edo de Waart; as well as with the Minnesota Orchestra, the Pacific Symphony and the San Jose Symphony.

James Patterson received both his baccalaureate and Master's Degrees from the University of Michigan.

Tonight's performance marks Mr. Patterson's UMS debut.

Thomas Sheets

Director, University Choral Union

An accomplished and versatile conductor whose achievements in community chorus leadership, academic instruction, and opera place him in the forefront of all areas of choral artistry, Thomas Sheets was appointed Music Director of the University Choral Union in 1993. He is the tenth conductor to hold this position in the ensemble's 115-year history. Since this past September, he has prepared the Choral Union for last month's Opera Choruses concert, performances of Beethoven's Symphony No. 9, and a recording of Tchaikovsky's *The Snow Maiden* all with the Detroit Symphony Orchestra under the direction of Neemi Järvi, as well as preparing and conducting his first Ann Arbor performance of Handel's *Messiah* for the University Musical Society.

Before moving to Ann Arbor, Mr. Sheets was Associate Conductor of two prominent Southern California choruses, the William Hall Chorale and the Master Chorale of Orange County, both conducted by his mentor, the distinguished choral conductor William Hall. During that time, he assisted in preparing all the choral/orchestral works in the current repertoire, in some instances for performances led by Robert Shaw, Jorge Mester, Joann Faletta, and Michael Tilson-Thomas. In 1988, he served as chorusmaster for Long Beach Opera's highly-acclaimed American premiere of

Szymanowski's *King Roger*, where his efforts on behalf of the chorus received accolades from critics on four continents. He was engaged in the same role in 1992 for that company's avant-garde staging of *Simon Boccanegra*, where the chorus again received singular plaudits.

Thomas Sheets received the degree Doctor of Musical Arts from the University of Eichenberger; he has also studied voice with Michael Sells, Jonathan Mack, and Thomas Cleveland. Dr. Sheets has held appointments as Director of Choral Activities at several colleges and universities, and is a frequent conference leader and clinician. His editions of choral music are published by Augsburg-Fortess, and he is the author of articles on choral music performance.





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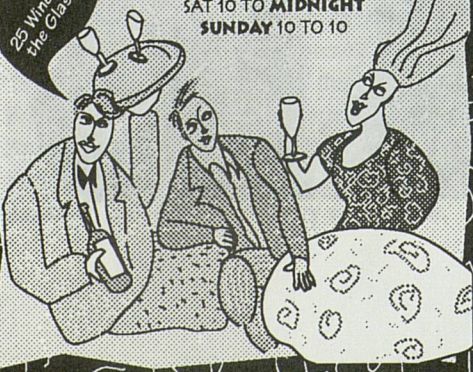
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In recent years, the chorus has sung under the direction of Kurt Masur, Eugene Ormandy, Robert Shaw, Neeme Järvi, André Previn, Michael Tilson-Thomas, Seiji Ozawa and David Zinman in performances with the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Detroit Symphony Orchestra and other noted ensembles.

Based in Ann Arbor under the aegis of the University Musical Society, the University Choral Union remains best known for its annual performances of Handel's *Messiah* each December. This year, the Choral Union has further enriched that tradition through its appointment as resident large chorus of the Detroit Symphony Orchestra. In addition, the Choral Union recently collaborated with Maestro Järvi and the DSO in the chorus' first major commercial recording, Tchaikovsky's *Snow Maiden*, scheduled for release by Chandos Records early next fall.

The long choral tradition of the University Musical Society reaches back to 1879, when a group of local church choir members and other interested singers came together to sing choruses from Handel's *Messiah*, an event that signaled the birth of the University Musical Society. Participation in the Choral Union remains open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion — a love of the choral art.



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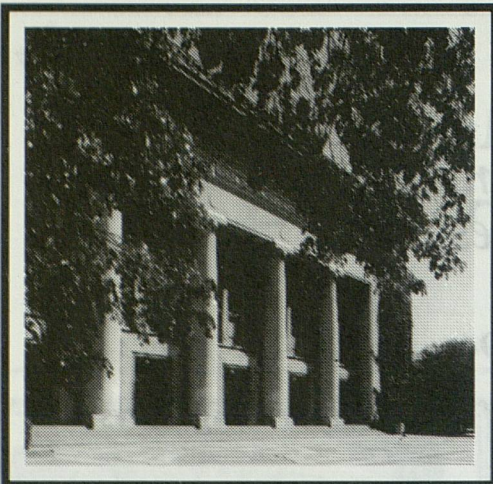
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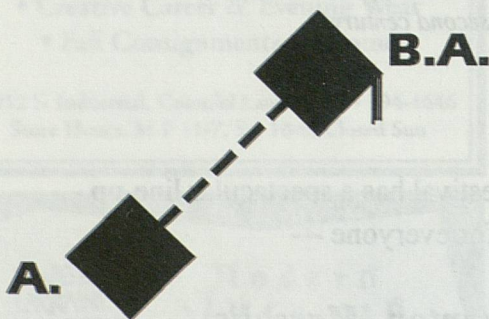
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May Festival Dinner

Saturday Evening, May 14, 1994 at 6:00
Horace C. Rackham Building, Ann Arbor, Michigan

This elegant dinner, served in the Reading Room of the magnificent Rackham Building, is a very special event commemorating the second century of May Festivals. At the Maestro level, the evening begins with a Presidents' Reception on the Hill Auditorium stage. Then, all join together for a cocktail party in the Rackham lobby. Dinner follows and all May Festival Dinner guests receive a special memento with special thanks to Ford Audio and Sony Classical.

Cabaret Ball

Saturday Evening, May 14, 1994 at 8:30
Michigan League, Ann Arbor, Michigan

An Evening of Celebration

FEATURING

Julie Wilson in the Lydia Mendelssohn Theatre
The Jimmy Dorsey Orchestra with Jim Miller in the Ballroom
The Michele Ramo Jazz Quartet in the Vandenberg Room
Motor City Beat in the Hussey Room
John Utterback, harpsichordist, in the Kalamazoo Room

An evening of entertainment, dancing, and socializing bring the 101st May Festival to its close. Throughout the evening guests may move from room to room to partake in the many different sights and sounds of the Cabaret Ball.

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Julie Wilson

Last seen on Broadway in the Peter Allen musical *Legs Diamond*, Ms. Wilson is currently performing at Michael's Pub in New York. She returned to the New York theatre after a 15-year absence when she appeared at the Kaufman Theatre in *From Weill to Sondheim*. She made her Broadway debut in the chorus of *Three to Make Ready*, which was followed by starring as Bianca in *Kiss Me Kate* on Broadway, in London and in the national tour. Then came another starring role, both on Broadway and on tour — that of Lalume in *Kismet*. Miss Wilson turned down the initial offer to play the lead in *The Pajama Game*, but eventually went into the part on Broadway, succeeding Janis Paige. In London, Julie had many triumphs starring in such shows as *Bells Are Ringing*, *South Pacific*, and *Bet Your Life*. During the sixties and seventies, Julie starred in national tours of *Company*, *Follies* and *A Little Night Music*. Regional theatres have been witness to Julie's performances in almost every great American musical, from *Show Boat* to *Dames at Sea*, from *Gypsy* to *Pal Joey*. In 1970 alone Julie appeared on Broadway in both *Jimmy* and *Park*; both performances garnered her outstanding personal acclaim.

Julie Wilson began her career in her native state, where she was crowned Miss Nebraska at the age of 17. When the *Earl Carroll Vanities* came to Omaha, she auditioned and suddenly found herself in the chorus, and six months later arrived in New York City. There she began what would be a life-long love affair with the nightclub scene. Over the years, she has sung in every major club in America, including the Latin Quarter, the Mocambo in Hollywood (she won a gig there on a Mickey Rooney radio show), the Maisonette at the St. Regis, the Copacabana, Basin Street East, the Persian Room at the Plaza and the Palmer House in Chicago. In the seventies, she enjoyed a huge success at Brothers and Sisters and recorded two "live" albums there. She starred on television in *Kiss Me Kate* and for 19 weeks was Brook



Lawrence in *Secret Storm*. Among scores of television variety and interview programs, she was visited by Edward R. Murrow on *Person to Person* and guested frequently on the *Ed Sullivan Show*. In films, she was seen in *The Strange One* with Ben Gazzara and in *This Could Be the Night* starring Jean Simmons and Paul Douglas.

In 1976, Julie decided to quit working to raise her two teen-age sons, Holt and Michael, and help her ailing mother and father. Back in Nebraska, she became a nurses aide in order to properly care for her parents, and found herself living back in the home in which she grew up. Manhattan was a long way away, but its allure was strong. By 1984, both her parents had died and her children were grown up, so when she received an offer to return to New York for a starring engagement at Michael's Pub singing Cole Porter songs, she accepted. It became such a triumph that she stayed 10 weeks and followed that with a Stephen Sondheim show. Since then she has been the unquestioned queen of the New York composers. Julie Wilson is a sensation wherever she goes. Whether in London, San Francisco, Los Angeles or Dallas, or when appearing at Carnegie Hall under the auspices of the Newport Jazz Festival.

Tonight's performance marks Ms. Wilson's UMS debut.

Jim Miller & the Jimmy Dorsey Orchestra



When The Dorsey Brothers Orchestra first began in the spring of 1934 at Nuttings-On-The-Charles in the small town called Waltham, Massachusetts, most people speculated that these two brothers would be around for a while. But few people would have guessed that sixty years later Jimmy Dorsey's name would still be on music stands in ballrooms and concert theatres throughout the country. Still fewer would have guessed that the Orchestra would be playing to sell-out crowds of devoted followers.

Today, alongside the familiar name of "The Jimmy Dorsey Orchestra," is a face and name that has become increasingly familiar throughout the years, that of the Orchestra's director, Jim Miller.

Jim Miller, a 43-year veteran of the music industry, injects his warm and enthusiastic personality into every note of the standards The Jimmy Dorsey Orchestra has been associated with during nearly six decades of performance. He has written

music for and performed as a trombonist with the Glenn Miller, Tex Beneke, Les and Larry Elgart and Guy Lombardo Bands. He has also worked with entertainers such as Bob Hope, Liberace, Red Skelton and the Pied Pipers.

A native of Hollywood, California, Miller got his first break with a latin band in Phoenix, Arizona. In 1953, Jim got the call to join The Dorsey Brothers Orchestra. Thus began a relationship that has continued through some forty years. In 1955, he joined the U.S. Navy and spent the next twenty-four years playing in and leading Navy bands before audiences that included five United States Presidents and leaders from every South American country.

In 1970, Miller was selected to lead the NORAD Commanders, the only multi-service, bi-national band ever formed in America, with band members from the U.S. Army, Navy and Air Force, as well as the Canadian Armed Forces. Miller led this incredible 18-piece band during featured performances on *The Tonight Show* and at Carnegie Hall.

In March of 1992, Jim Miller added another hat to those of band leader and Lead Trombonist; he became the new owner of The Jimmy Dorsey Orchestra as well. As owner, Jim decided to create a vehicle which allowed the country to hear the new sound of The Jimmy Dorsey Orchestra, and recorded the band's first album since the 1970's, entitled, "On Tour — Down Memory Lane."

On June 2, 1992, Nancy Knorr, formerly the lead singer with The Pied Pipers, became the featured singer with the Jimmy Dorsey Orchestra, uniting the sounds of two of the most popular groups of an era that is still going strong today.

Tonight's performance marks the second consecutive appearance by the Jimmy Dorsey Orchestra at the UMS Cabaret Ball



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Michele Ramo

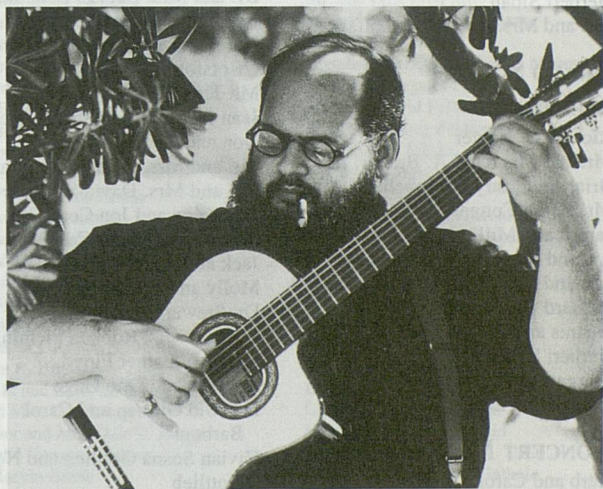
Jazz Quartet

Michele Ramo, guitarist, violinist, mandolinist and composer, is one of the most versatile musicians performing for the public today. He was born in Mazara del Vallo, Italy in 1964. At the age of 13, he began his musical studies and earned his Masters Degree in violin with the highest honors in 1985 from the Conservatory of Caltanissetta in Italy. In 1982 he recorded for R.A.I., The Italian Ragio Network, and toured most of Europe with The National Philharmonic of Tirreno, Le Juness du Mediterranee, The Lyric Symphonic Orchestra of Teatro Massimo and The Sicilian Symphonic Orchestra. He also has toured broadly in Europe as a recitalist.

Michele Ramo's career is now centered in the United States and Canada. His advanced studies were with the world's top guitarists, among them Joe Pass, Alirio Diaz and Carlos Barbosa-Lima. He has released five albums under his own MRG Records Label — *Tina*, a compilation of American show tunes, Neapolitan songs and Brazilian classics, *Essence of Romance*, a showcase of Michele's "specialty" of ingenious compositions in the Classical and Latin styles, *Jealousy* a compilation of singular arrangements of popular and original songs, *Live at Kerrytown*, a one-of a kind live performance of the Michele Ramo Latin Jazz Quartet and *Earth and Sun*, a duo performance with Canadian percussionist Jamie Rusling. His own Ramo Music Publishing has recently published *The Art of Bossa Nova*, a collection of eight inventive compositions for all instruments.

Lately, Michele appeared with great accolades in prestigious clubs as a soloist, with the Marcus Belgrave Quintet, and with his own Latin Quartet. His programs feature his innovative works which the critics characterize as "Music from the heart and soul of a true artists." Since 1989 Michele has performed with "Omniarts in Education, Inc. On February 23, 1993, Michele received *Best Acoustic Guitar Award* and was winner of the *Jazz Hall of Fame Award*, presented by Metropolitan Music Cage and Record Time during the 1st Annual Jazz Award of Metropolitan Detroit. Currently, he is a professor of guitar, mandolin and violin at the Royal Music Center in Royal Oak, Michigan and continues to perform and write.

Tonight's performance marks Michele Ramo's second consecutive UMS Cabaret Ball performance.



Thank You!

Great music, theater and dance is presented by the University Musical Society because of the much needed and greatly appreciated gifts of UMS supporters.

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UMS 1993–94: Moments to Remember...

Photos by David Smith



Soprano Jessye Norman taking one of many curtain calls following her Hill Auditorium recital on September 29, 1993. Three encores later, the enchanted audience finally allowed the singer to leave the stage.

Stratford Festival Residency

November 16–21, 1993



At a post-performance chat following the opening night performance, Stratford Festival Artistic Director David William and Acting Company member Barbara Bryne answer audience questions from the set of *The Importance of Being Earnest*, while UMS Executive Director Ken Fischer looks on.



Stratford Actress Lucy Peacock cheers on the home team from the pressbox at the Michigan/Ohio State football game shortly before being whisked back to the Power Center at halftime for a matinee performance of *A Midsummer Night's Dream*.



Shakespeare's befuddled lovers wander through the night, lost in a forest bewitched by mischievous faeries in the Stratford Festival production of *A Midsummer Night's Dream*. Pictured left to right are Acting Company members Sean Power, Stephanie Morgenstern, Marc Ruel, and Sheila McCarthy.

UMS 1993–94: Moments to Remember...

A Day in the Life of a Recital

November 7, 1993



3:00 PM Baritone Thomas Hampson begins his Musical Society day by speaking to a capacity crowd at a Philips Pre-Concert presentation immediately preceding his recital. The topic of the singer's speech was new research he had recently completed on the Schumann-Heine song cycle *Dichterliebe*.



4:15 PM Hampson performs *Dichterliebe* on stage in Hill Auditorium.



6:30 PM Hampson greets audience members and signs autographs in the Hill Auditorium Lobby immediately following his recital. The light to the left is from a camera crew for the *CBS Sunday Morning* program, which accompanied the singer to Ann Arbor for a feature story on his career.



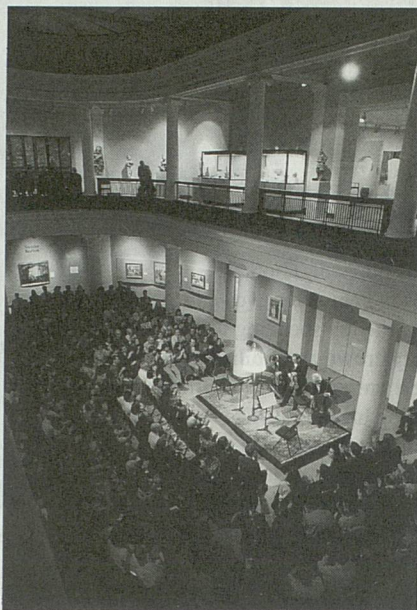
7:45 PM Hampson confers with his youngest fan, Margot McGowan, at a reception at Margot's home following his recital. Also pictured is Margot's mother, UMS Board Member Becky McGowan.

UMS 1993–94: Moments to Remember...

The Borodin String Quartet/Shostakovich cycle



Violist Dmitri Shebalin (*r*) makes a point to second violinist Andre Abramenkov (*l*) as the Borodin String Quartet rehearses before the first performance of the Shostakovich cycle in Rackham Auditorium.



On the second night of the Shostakovich cycle, the Quartet takes the stage for their first performance at the University Museum of Art.



After fifteen string quartets in five nights, the Quartet finally gets a well-earned chance to relax at the home of UMS Board Member and Shostakovich Cycle underwriter Ed Surovell. Pictured left to right are: UMS Executive Director Ken Fischer, original Borodin String Quartet first violinist Rostislav Dubinsky, Mrs. (Luba) Dubinsky, violinist Andre Abramenkov, cellist Valentin Berlinsky, violist Dmitri Shebalin, Surovell, and violinist Mikhail Kopelman.



Choral Union Director Thomas Sheets leads the Ann Arbor Symphony Orchestra, the Choral Union, soloists and audience through the “Hallelujah Chorus” during his first UMS performance of Handel’s *Messiah*.

Acknowledgements

In an effort to help reduce distracting noises and enhance the concertgoing experience, the Warner-Lambert Company is providing complimentary Halls Mentho-Lyptus Cough Suppressant Tablets to patrons attending University Musical Society concerts. The tablets may be found in specially marked dispensers located in the lobbies.

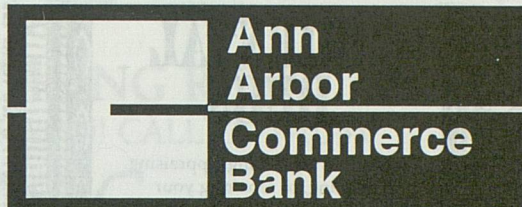
Thanks to Ford Motor Company for the use of a 1994 Lincoln Town Car to provide transportation for visiting artists.

The University Musical Society would like to give special thanks to all who have helped to make the 1993-94 season a great success.

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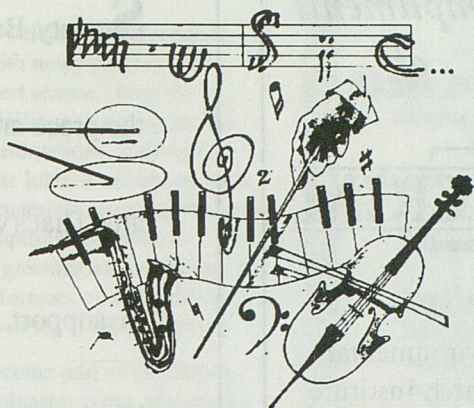
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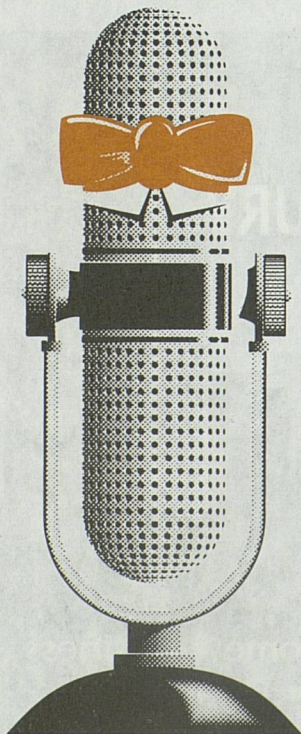
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Volunteers are always welcome and needed to assist the UMS staff with many projects and events during the concert season. Projects include helping with mailings, ushering for the Philips Educational Presentations, staffing the Information Table in the lobbies of concert halls, distributing publicity materials, assisting with the Youth Program by compiling educational materials for teachers, greeting and escorting students to seats at performances, and serving as good-will representatives for UMS as a whole.

If you would like to become part of the University Musical Society volunteer corps, please call (313) 747-1175 or pick up a volunteer application form from the Information Table in the lobby. We look forward to hearing from you!

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More than 25,000 school children have attended UMS concerts as part of the UMS Youth Program, which began in 1990 with special one-hour performances for local fourth graders of Puccini's *La Bohème* by the New York City Opera National Company. Now in its fifth year under the Education Department, the UMS Youth Program continues to expand, with a performance by the Stratford Festival for high school students, two fourth-grade opera performances, a dance program tailored for sixth- through eighth-graders and discounted tickets to virtually every concert in the UMS season.

The Stratford Festival residency included many workshops and seminars on the U-M campus, as well as a special full-length performance of Shakespeare's *A Midsummer Night's Dream* for high school students on Friday, November 19, 1993.

The New York City Opera National Company's one-hour performance of Puccini's *Madama Butterfly* for fourth graders was held Thursday, March 3, 1994.

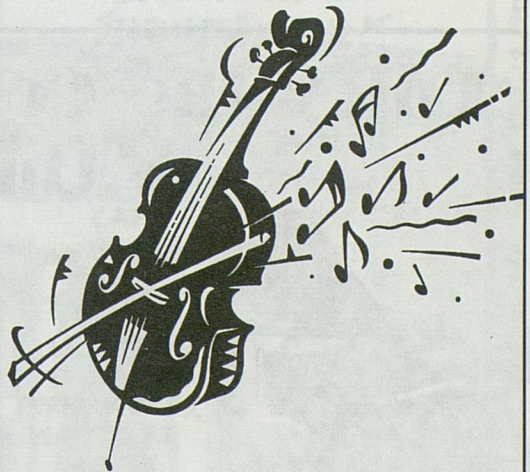
The African-American Dance Troupe, Urban Bush Women, presented a performance for sixth- through eighth-graders combining elements of the African origins of popular social dance with the African-American singing traditions and vocalization styles, followed by a question and answer session. The Youth Dance Performance was held in the Power Center on Thursday, March 10, 1994.

Discounted tickets are also available as part of the Youth Program to encourage students to attend concerts with their teachers as a part of the regular curriculum. Parents and teachers are encouraged to organize student groups to attend any UMS events, and the UMS Youth Program Coordinator will work with you to personalize the students' concert experience, which often includes meeting the artists after the performance.

Although only in its fifth year, the UMS Youth Program has been widely praised for its innovative programs and continued success in bringing students to the performing arts at affordable prices. To learn more about how you can take advantage of the various programs offered, call 313.936.0430.

Underwriters of the Youth Program for the 1993/94 season are ERIM, the Benard L. Maas Foundation, and McKinley Associates, Inc.

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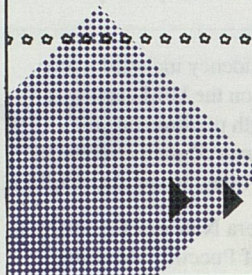
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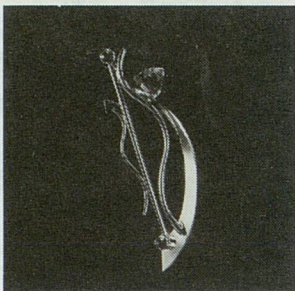
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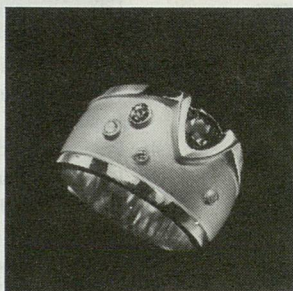
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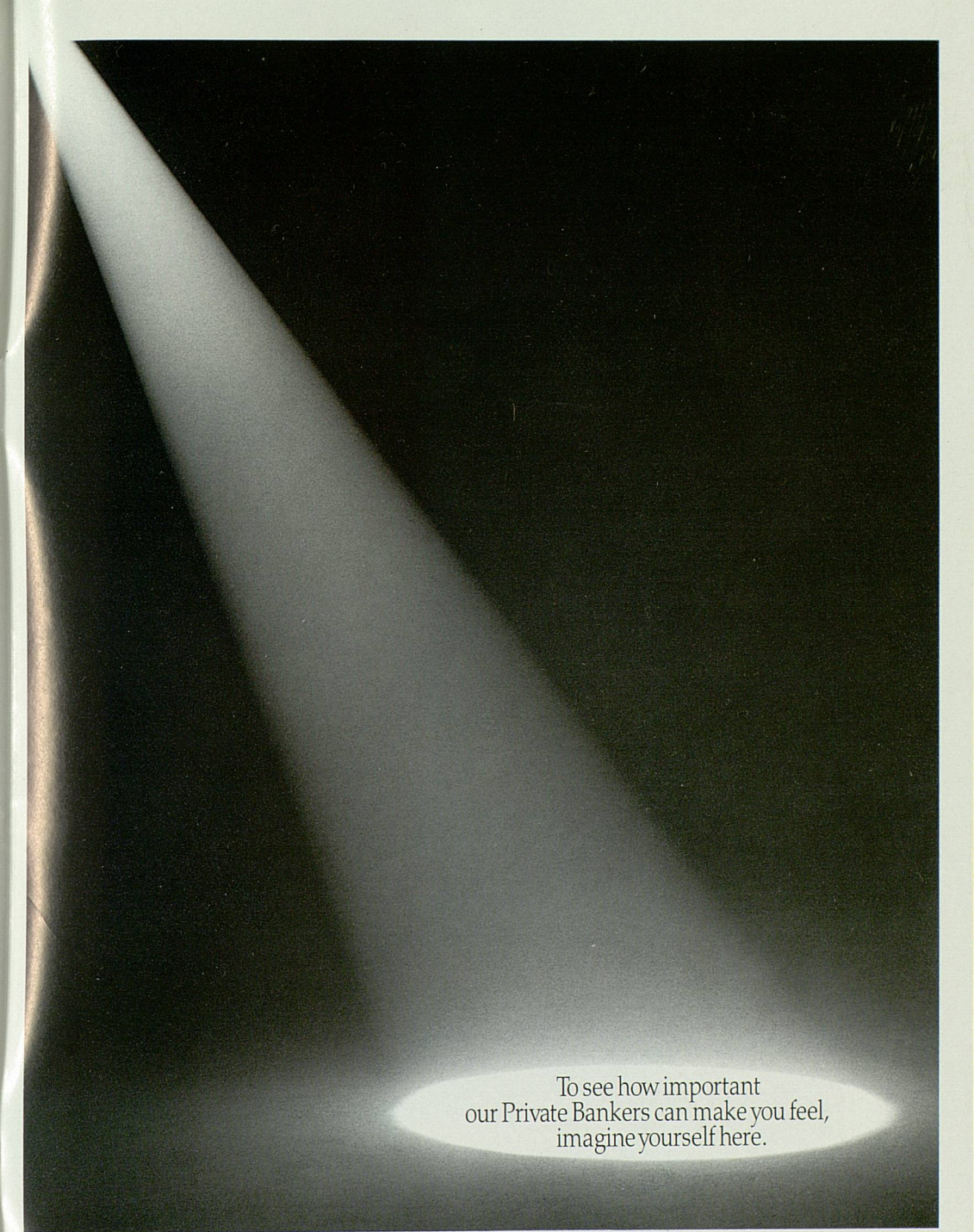
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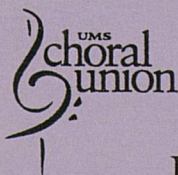


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