

*this* ..... *is*  
*the moment*

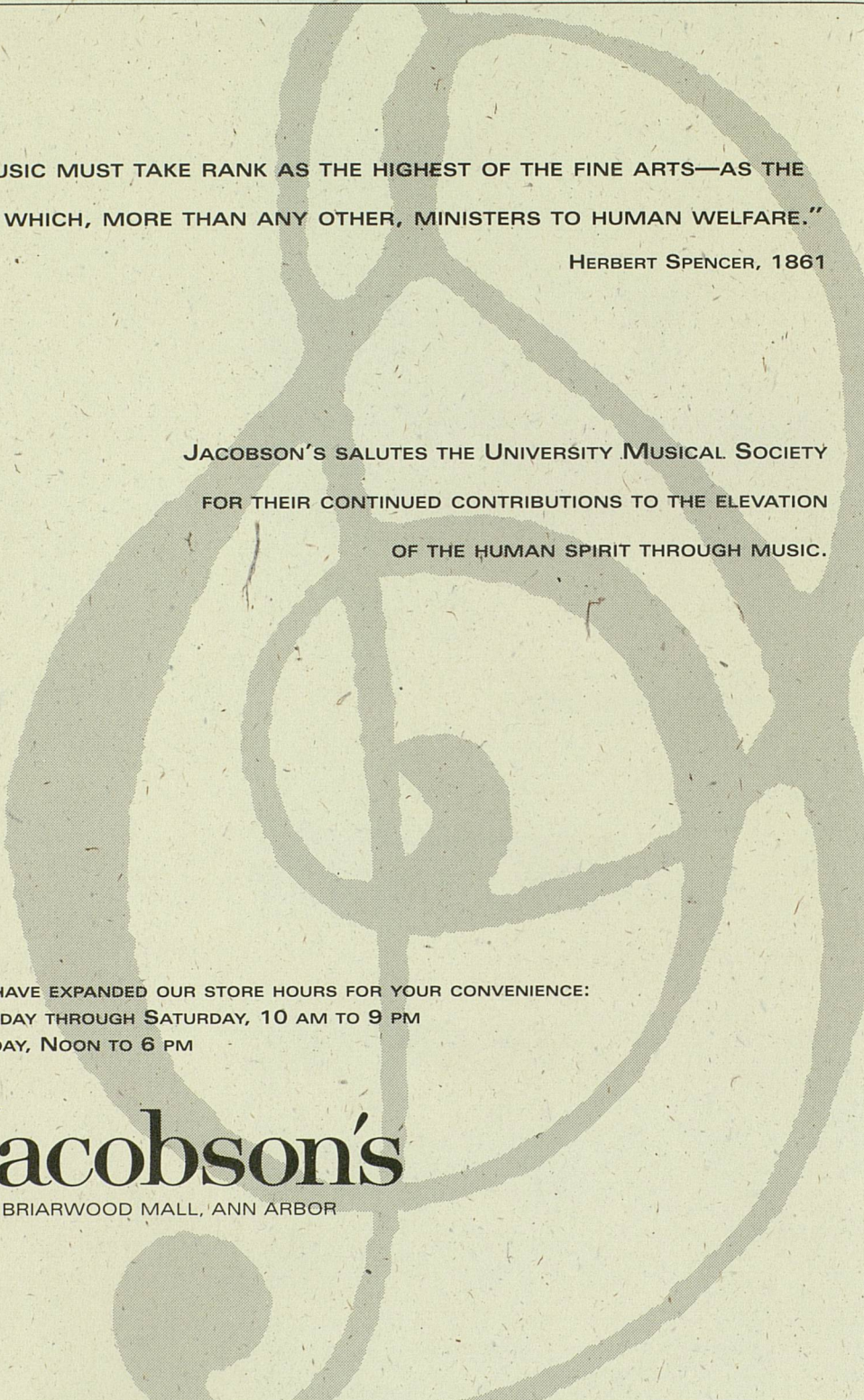
THE 1994/1995 SEASON

UNIVERSITY MUSICAL SOCIETY

OF THE UNIVERSITY OF MICHIGAN

ANN ARBOR





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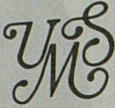
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University Musical Society  
 The University of Michigan  
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Dear UMS Patrons,

Thank you very much for attending this event and for supporting the work of the University Musical Society. By the time this 1994-95 season comes to a close in May, the UMS will have brought to the community 65 performances featuring many of the world's finest artists and ensembles. In addition, the UMS will have sponsored more than 100 educational events aimed at enhancing the community's understanding and appreciation of the performing arts. Your support makes all of this possible, and we are grateful to you.

My colleagues throughout the country are continually amazed at how a midwest community of 110,000 can support the number and quality of performances that the UMS brings to Ann Arbor. They want to know how we do it, and I'm proud to tell them. Here's what I say:

- First, and most important, the people of Ann Arbor and the surrounding region provide great support for what we do by attending events in large numbers and by providing generous financial support through gifts to the UMS. And, according to our artists, they are among the most informed, engaged, and appreciative audiences in the country.
- It has been the tradition of the University Musical Society since its founding in 1879 to bring the greatest artists in the world to Ann Arbor, and that tradition continues today. Our patrons expect the best, and that's what we seek to offer them.
- Many years ago enlightened leaders of both the University of Michigan and the University Musical Society determined that the UMS could best serve the community if the UMS had a measure of artistic and financial independence from the University. While the UMS is proudly affiliated with the University, is housed on the campus, and collaborates regularly with many University units, it is a separate not-for-profit organization with its own Board of Directors and supports itself solely from ticket sales, other earned income, and grants and contributions. This kind of relationship between a presenting organization and its host institution is highly unusual, but it has contributed significantly to our being able to be creative, bold, and entrepreneurial in bringing the best to Ann Arbor.
- The quality of our concert halls means that artists love to perform here and are eager to accept return engagements. Where else in the U.S. can Yo-Yo Ma, James Galway, Kathleen Battle, Itzhak Perlman, or Cecilia Bartoli perform a recital before 4,300 people and know that their pianissimos can be heard unamplified by everyone?
- Our talented, diverse, and dedicated Board of Directors, drawn from both the University and the regional community, provides outstanding leadership for the UMS. The 200-voice Choral Union, 35-member Advisory Committee, 275-member usher corps, and hundreds of other volunteers contribute thousands of hours to the UMS each year and provide critical services that we could not afford otherwise.
- Finally, I've got a wonderful group of hard-working staff colleagues who love the Musical Society and love their work. Bringing the best to you brings out the best in them.

Thanks again for coming. And let me hear from you if you have any complaints, suggestions, etc. Look for me in the lobby or give me a call at (313) 747-1174.

Sincerely,

*Ken Fincher*



# A Salute To Our Corporate Angels . . .

## Thank You Corporate Underwriters



*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 Southeastern 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*

**James W. Anderson, Jr.**  
President, The Anderson Associates Realtors


*"The arts represent the bountiful fruits of our many rich cultures, which should be shared with everyone in our community, especially our youth. The UMS is to be commended for the wealth of diverse talent they bring to us each year. We are pleased to support their significant efforts."*




**Carl A. Brauer, Jr.**,  
Owner  
Brauer Investment Company

*"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."*

### CHELSEA MILLING COMPANY



**Howard S. Holmes**  
President  
Chelsea Milling Company

*"The Ann Arbor area is very fortunate to have the most enjoyable and outstanding musical entertainment made available by the efforts of the University Musical Society. I am happy to do my part to keep this activity alive."*




**Curtin & Alf**  
**Joseph Curtin and Greg Alf**  
Owners, Curtin & Alf

*"Curtin & Alf's support of the University Musical Society is both a privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."*

### DETROIT - WINDSOR TUNNEL




**Donald M. Vuchetich,**  
President  
Detroit & Canada Tunnel Corporation

*"The Detroit and Canada Tunnel Corporation is proud to be a partner with the University of Michigan Musical Society in their success of bringing such high quality performances to the Southeast Michigan region."*




**Douglas D. Freeth**  
President  
First of America Bank-Ann Arbor

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



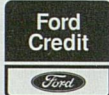
# A Salute To Our Corporate Angels . . .

## Conlin — Faber Travel



**L. Thomas Conlin**  
Chairman of the Board and Chief Executive Officer  
Conlin-Faber Travel

*"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."*



**William E. Odom**  
Chairman  
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."*



**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."*



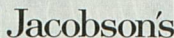
**Robert J. Delonis**  
President and Chief Executive Officer  
Great Lakes Bancorp

*"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."*



**John Psarouthakis Ph.D.**  
Chairman and Chief Executive Officer  
JPEinc.

*"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."*



**Mark K. Rosenfeld**  
President, Jacobson Stores Inc.

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



**Dennis Serras**  
President  
Mainstreet Ventures, Inc.

*"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."*




**John E. Lobbia**  
Chairman and Chief Executive Officer  
Detroit Edison

*"The University Musical Society is one of the organizations that make the Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."*





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associates, inc.

**Ronald Weiser**  
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Chief Executive  
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*"McKinley Associates is proud to support the University Musical Society and the cultural contribution it makes to the community."*



**Iva M. Wilson**  
President, Philips  
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*"Philips Display Components Company is proud to support the University Musical Society and the artistic value it adds to the community."*



**REGENCY TRAVEL INC.**

**Sue S. Lee,**  
President  
Regency Travel  
Agency, Inc.

*"It is our pleasure to work with such an outstanding organization as the Musical Society at the University of Michigan."*



 **O'neal**  
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**Joe E. O'Neal**  
President, O'Neal  
Construction

*"A commitment to quality is the main reason we are a proud supporter of the University Musical Society's efforts to bring the finest artists and special events to our community."*



**Society**

**George H. Cress**  
Chairman,  
President, and  
Chief Executive  
Officer  
Society Bank,  
Michigan

*"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."*

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**Ronald M. Cresswell, Ph.D.**  
Vice President and  
Chairman  
Pharmaceutical  
Division,  
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*"Warner-Lambert is very proud to be associated with the University Musical Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."*

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**Michael Staebler**  
Managing Partner  
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& Scheetz

*"Pepper, Hamilton and Scheetz congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."*



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**Edward Surovell**  
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*"Our support of the University Musical Society is based on the belief that the quality of the arts in the community reflects the quality of life in that community."*

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Chairman and CEO,  
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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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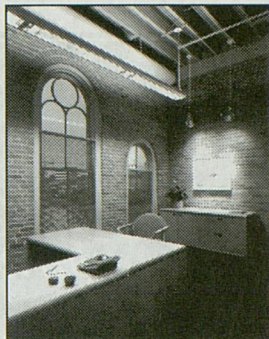
The University Musical Society is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, or handicap.

The University Musical Society is supported by the Michigan Council for Arts and Cultural Affairs, and Arts Midwest and Friends in Partnership with the National Endowment for the Arts.



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spirit of  
a nation is  
expressed  
through its  
music,  
and music  
acts  
reciprocally  
upon the  
nation's  
very soul."*

Walt Whitman

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## General Information

University Musical Society  
Auditoria Directory and Information

### Coat Rooms

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

**Rackham Auditorium:** Coat rooms are located on each side of the main lobby.

**Power Center:** Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels.

**Michigan Theater:** Coat check is available in the lobby.

### Drinking Fountains

**Hill Auditorium:** 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.

**Rackham Auditorium:** Drinking fountains are located at the sides of the inner lobby.

**Power Center:** Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.

**Michigan Theater:** Drinking fountains are located in the center of the main floor lobby.

### Handicapped Facilities

All 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 Tally Hall, Church Street, Maynard Street, Thayer Street, 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

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

**Rackham Auditorium:** Pay telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby.

**Power Center:** Pay phones are available in the ticket office lobby.

**Michigan Theater:** Pay phones are located in the lobby.



## Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

## Restrooms

**Hill Auditorium:** 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.

**Rackham Auditorium:** Men's room is located on the east side of the main lobby. Women's room is located on the west side of the main lobby.

**Power Center:** Men's and women's rooms are located on the south side of the lower level. A wheelchair-accessible restroom is located on the north side of the main lobby and off the Green Room. A men's room is located on the south side of the balcony level. A women's room is located on the north side of the balcony level.

**Michigan Theater:** Men's and women's restrooms are located in the lobby on the mezzanine.

Mobility-impaired accessible restrooms are located on the main floor off of aisle one.

## Smoking Areas

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

## Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call (313) 763-3100 for details.

## 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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## 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 under three years of age will not be admitted to any 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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# Ticket Services ical Society

## Phone Orders and Information:

University Musical Society Box Office  
Burton Memorial Tower  
Ann Arbor, MI 48109-1270  
on the University of Michigan campus

**313.764.2538**

From outside the 313. area code, call toll-free  
1.800.221.1229.

Weekdays 10 A.M. to 6 P.M.

Saturday 10 A.M. to 1 P.M.

## Fax Orders

313.747.1171

## Visit Our Box Office in Person

At our Burton Tower ticket office on the  
University of Michigan campus. Performance  
hall box offices are open 90 minutes before  
performance time.

## Gift Certificates

Tickets make great gifts for any occasion.  
The Musical Society offers gift certificates  
available in any amount.

## 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, 10 A.M. to 6 P.M.  
Monday – Friday and 10 A.M. to 1 P.M. Saturday.



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# University Musical Society

of the University of Michigan

Now in its 116th season, the University Musical Society ranks as one of the oldest and most highly-regarded performing arts 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 UMS Choral Union performs this beloved oratorio each December.

The UMS 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 Chamber Arts Series, Choral Union Series, Choice Events, and the annual May Festival celebration, the Musical Society now hosts over 60 concerts and more than 100 educational events each season featuring the world's finest dance companies, chamber ensembles, recitalists, symphony orchestras, opera, theater, popular attractions and presentations from diverse cultures. The Musical Society has flourished these 116 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, Vienna Philharmonic Orchestra, Sweet Honey in the Rock, Enrico Caruso, Jessye Norman, James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andrés Segovia, the Stratford Festival, 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.

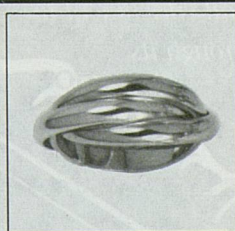
Under the leadership of only five directors in its history, the Musical Society has built a reputation of quality and tradition that is maintained and strengthened through educational endeavors, commissioning of new works, programs for young people, and collaborative projects.

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# UMS Choral Union

Thomas Sheets, conductor

Throughout its 116-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

The chorus has sung under the direction of Neeme Järvi, Kurt Masur, Eugene Ormandy, Robert Shaw, Igor Stravinsky, André Previn, Michael Tilson Thomas, Seiji Ozawa, Robert Spano, and David Zinman in performances with the Detroit Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Orchestra of St. Luke's and other noted ensembles. In 1993, the UMS Choral Union was appointed the resident large chorus of the Detroit Symphony Orchestra.

A highlight of the UMS Choral Union's 1993/1994 season was the performance and recording of Tchaikovsky's *Snow Maiden* with the Detroit

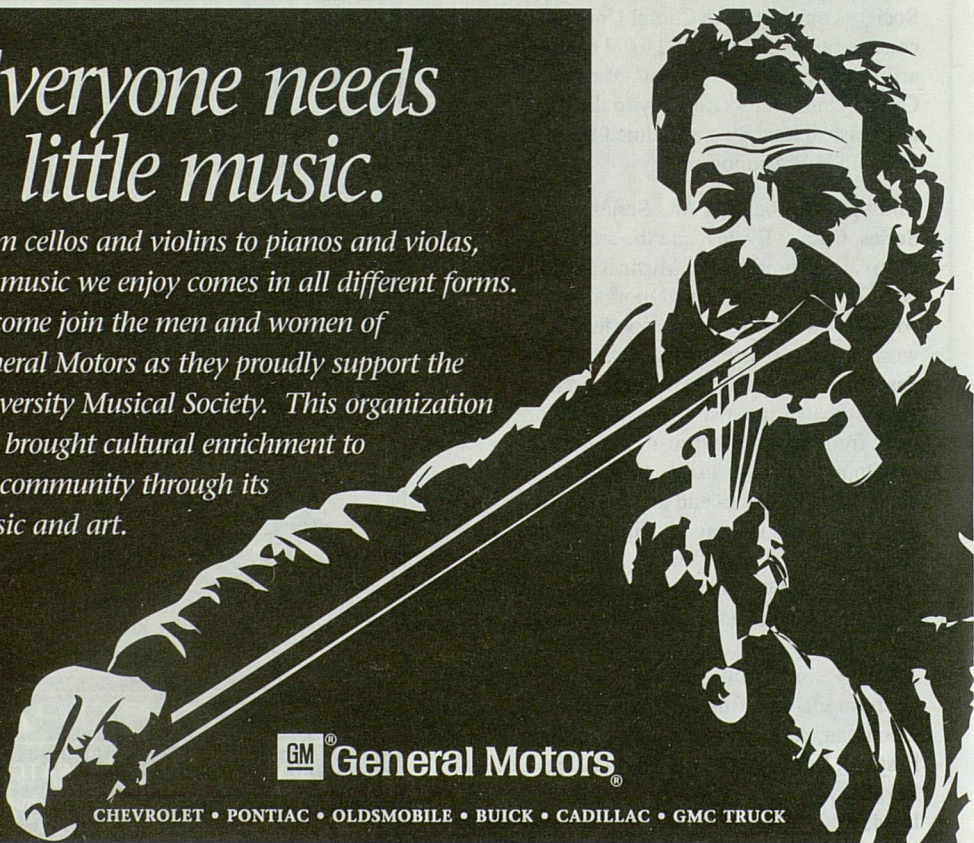
Symphony Orchestra conducted by Neeme Järvi, to be released this November by Chandos International.

During this season the UMS Choral Union will join the Detroit Symphony Orchestra and conductor Neeme Järvi in performances of Ravel's *Daphnis et Chloé*, present *A Celebration of the Spiritual* with Dr. Jester Hairston, and perform the Mahler Symphony #2 (*Resurrection*), again with the DSO, under conductor Jerzy Semkow. In April 1995, the Choral Union will join the Toledo Symphony Orchestra in commemorating the 50th Anniversary of V-E Day, performing Britten's *War Requiem* in Toledo under the direction of Andrew Massey.

Established in 1879 when a group of local church choir members and other interested singers came together to sing choruses from Handel's *Messiah*, the ambitious founders of the Choral Union went on to form the University Musical Society the following year. Representing a mixture of townspeople, students, and faculty, members of the UMS Choral Union share one common passion — a love of the choral art.

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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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The fall of 1991 marked the twentieth anniversary of the Power Center. The Power Family — Eugene B. Power, a former regent of the University of Michigan, his wife Sadye, and their son Philip — contributed \$4 million toward the building of the theater and its subsequent improvements. The Center has seating for 1,414 in the auditorium, as well as rehearsal spaces, dressing rooms, costume and scenery shops, and an orchestra pit.

UMS now hosts its annual week-long theater residency in the Power Center, welcoming the esteemed Shaw Festival of Canada, November 15–20, 1994.

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For over 50 years, this intimate and unique concert hall has been the setting for hundreds of world-acclaimed chamber music ensembles presented by the University Musical Society. Before 1941, chamber music concerts in Ann Arbor were few and irregular. That changed dramatically, however, when the Horace H. Rackham School of Graduate Studies came into being through the generosity of Horace H. and Mary A. Rackham.

The Rackham Building's semi-circular auditorium, with its intimacy, beauty, and fine acoustics, was quickly recognized as the ideal venue for chamber music. The Musical Society realized this potential and presented its first Chamber Music Festival in 1941, the first organized event of its kind in Ann Arbor. The present-day Chamber Arts Series was launched in 1963. The Rackhams' gift of \$14.2 million in 1933 is held as one of the most ambitious and liberal gifts ever given to higher education. The luxurious and comfortably appointed 1,129-seat auditorium was designed by architect William Kapp and architectural sculptor Corrado Parducci.

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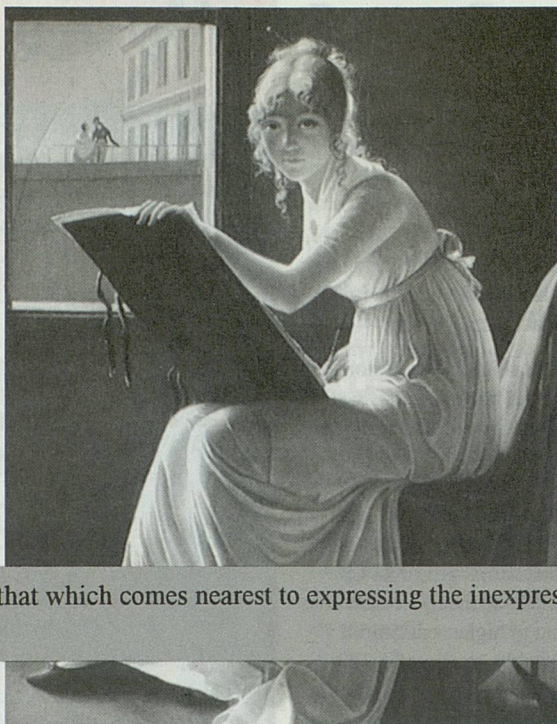
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Friday, December 2, 1994  
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Saturday, December 3, 1994  
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**SWEET HONEY IN THE ROCK** 41  
Friday, January 6, 1995  
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PROGRAM

*Tuesday Evening,  
November 29, 1994  
at 8:00*

*Hill Auditorium  
Ann Arbor, Michigan*

*Ludwig van Beethoven*

## LEONORE OVERTURE NO. 3 IN C MAJOR, OP. 72A

*Béla Bartók*

## CONCERTO NO. 1 FOR PIANO AND ORCHESTRA

Allegro moderato  
Andante  
Allegro molto

YEFIM BRONFMAN, *soloist*

INTERMISSION

*Dmitri Shostakovich*

## SYMPHONY NO. 9 IN E-FLAT MAJOR, OP. 70

Allegro  
Moderato  
Presto  
Largo  
Allegretto - Allegro

*Maurice Ravel*

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## LEONORE OVERTURE, NO. 3, IN C MAJOR, OP. 72A (1806)

Ludwig van Beethoven

Born December 16, 1770 in Bonn

Died March 26, 1827 in Vienna

4 BEEHOVEN WROTE FOUR overtures for the opera that he originally composed in 1804-05 and called *Leonore*, though it was billed as *Fidelio* at the first performance, at Vienna's Theater an der Wien on November 20, 1805, when it was preceded by the overture known as *Leonore* No. 2. *Leonore* No. 3 was written for the somewhat revised version of the opera introduced at the same theater on March 29, 1806. When *Fidelio* was next revived, in 1814, Beethoven composed a more concise overture, now known as the *Fidelio Overture*.

*Fidelio*, the only opera Beethoven brought to fruition, certainly cost its composer more trouble than any ten operas of Donizetti cost their maker. The libretto, based on a "rescue opera" set during the French Revolution, celebrated two themes dear to the composer: political freedom and conjugal devotion. To free Florestan, a nobleman imprisoned for political reasons, his wife Leonore disguises herself as a boy ("Fidelio") and is hired by the jailer Rocco. When a visit of inspection by a royal minister is announced, the prison governor Don Pizarro plans to kill Florestan to prevent discovery of his arbitrary incarceration. "Fidelio" and Rocco dig a grave in the dungeon, but when Pizarro arrives and is about to kill the prisoner, Leonore intervenes with a pistol, crying, "First kill his wife!" At this moment of maximum tension, an offstage trumpet call signals the arrival of the minister, who in the opera's final scene grants Leonore the privilege of releasing her husband from his chains, as the populace praises her exalted example of wifely love.

Some of the opera's dramatic troubles stemmed from a lightweight subplot involving the jailer's daughter, who falls in love with "Fidelio", and the turnkey, who in turn loves the daughter; in the opera's first versions, exposition of this material excessively delayed the unfolding of the central plot line, a problem compounded by the expansiveness of Beethoven's music. Another problem was the overtures (*Leonore* No. 2 in 1805, *Leonore* No. 3 in 1806), which incorporated the opera's musico-dramatic climax — the offstage trumpet call — anticipating and therefore detracting from its impact later on. So Beethoven abandoned both these overtures. In 1807, for a projected Prague staging, Beethoven composed still another overture, which confusingly became known as *Leonore* No. 1; in this less monumental work, he replaced the trumpet-call with an episode based on the melody of Florestan's aria used in the introductions to the earlier overtures. But the Prague performance never materialized, and in 1814, when the opera's opening scenes were more drastically overhauled and curtailed, the key structure required an overture in E major (all the *Leonores* are in C major), and Beethoven wrote the one now familiar as the *Fidelio* overture, which quotes no material from the opera.

Despite Beethoven's rejection of it as an overture, *Leonore* No. 3 has remained closely associated with the opera, for conductors have understandably been unable to resist the temptation to play it. The custom of playing it between the two scenes of the opera's second act — that is, after the scene in which the trumpet-call saves Florestan's life — dates back at least to the turn-of-the-century, perhaps even further. For certain, it was a standard practice in Mahler's celebrated Vienna and New York productions. (It has the incidental advantage of allowing plenty of time for a change of scenery). Though no longer an anticipation of the opera's climax,



*Leonore* No. 3, with its extensive and explosive celebration of C major, now immediately precedes a scene itself devoted to similar celebrations of the same key and sonorities, which the overture can easily render anticlimactic (not least because the finale, almost superhuman in its demands on the two principle singers, is rarely realized as effectively as the instrumental overture).

But *Leonore* No. 3 soon acquired an independent life in the concert hall as well, where the features that are defects in its original context were transformed into virtues. Its powerful, concise tonal drama, as well as its high energy, enabled it to stand alone with great success, and it became a model for the new genres of concert overture and symphonic poem cultivated by the later Romantics, from Liszt and Wagner to Richard Strauss.

The overture begins with a massive G six octaves deep, from which a scale descends to a distant region. From this emerges the opening phrases of Florestan's aria in A-flat, a key that becomes the locus of a brief, massive climax that subsides and returns us to the threshold of C Major.

Pianissimo violins and cellos commence the aspiring, arpeggio-based Allegro theme. The second theme, also based on the melody of Florestan's aria (begun by the horns and handed over to flute and violins), arrives in the unusual key of E Major (as distant from C as was A-flat, in the other direction). The stormy development is interrupted by the off-stage trumpet call and the music of astonished, relieved reaction that follows it in the opera, after which the flute and bassoon, using the first theme, lead back to the recapitulation, now *fortissimo*. The flute is again prominent at the end of the recapitulation, suspensefully preparing

for the Presto coda, which is introduced by a string cadenza begun by "two or three violins," then adding the lower instruments. Syncopated *sforzando* accents add to the dynamism of the coda, which embodies Beethoven's unequalled mastery at deploying repetitions of the most common chords in patterns governed by an acute sense of rhythm, proportion, and harmonic tension.

Note by David Hamilton

5

## PIANO CONCERTO NO. 1 (1926)

Béla Bartók

Born March 25, 1881 in Nagyszentmiklós,

Hungary (now Sînnicolau Mare, Romania)

Died September 26, 1945 in New York City

BARTÓK WAS A PROLIFIC composer of concertante works. In addition to his six concertos for soloist and orchestra — three for piano, two for violin and one for viola —

he also wrote the Scherzo-Burlesque, Sz 27 and the Rhapsody, Sz 28 (both of which are large scale compositions for piano and orchestra), the two Rhapsodies for violin and orchestra (Sz 87 and 90), and the magnificent Concerto for Orchestra which constantly highlights different instruments, alone and in multiple combinations, as soloists.

The First Piano Concerto was written in 1926, one of his most productive years. About to embark on an extended series of concerts,

he saw the need to create new works for this purpose, among them the Piano Sonata, the *Suite Out of Doors*, and the Nine Little Piano Pieces. In addition to the Concerto, he also



BÉLA BARTÓK



began work that year on his extensive series of short piano works, *Mikrokosmos*.

The First Piano Concerto received its première performance at the International Society for Contemporary Music Festival in Frankfurt, on July 1, 1927. For the occasion, Wilhelm Furtwängler conducted the orchestra with the composer as soloist. The work was first heard in America at a concert of the Cincinnati Symphony under Fritz Reiner, with Bartók, once again, at the piano.

6 Not unlike some of the great composer-pianists of the past — Mozart, Beethoven, Liszt, Rachmaninoff — Bartók wrote his first two piano concertos as vehicles for his own virtuosity, designing them specifically to fit his talents as a pianist. Moreover, in Bartók's concertos, the soloist often determines the character of the musical proceedings within the tightly-organized symphonic frameworks.

Stylistically, in the First Piano Concerto one can observe a certain diatonicism and contrapuntal clarity, both of which are derived from Bartók's interest in Pre-Bachian composers. The harmonic framework, however, firmly grounds the work in the twentieth-century, as there is abundant and frequent use of minor seconds and ninths, and major sevenths; there is also extensive employment of tone clusters. With its typical Bartókian *martellato* (hammered), the piano writing takes on a percussive nature often producing harsh and violent sonorities. The orchestra frequently joins the piano in this biting harshness as many passages contain blocks of sound rather than chords in the traditional sense. The use of *ostinatos* or insistent motor rhythms deploys the compellingly relentless, and often barbaric energy which suffuses the work.

While Bartók described the concerto as being in the key of e minor, this key is merely a point of departure. Tonality is treated with great freedom throughout the work. The first movement begins with an "Allegro moderato" introduction in which a tonally

ambiguous pedal point on B and A is heard. From this pedal point emerges the principal theme of the movement, composed of a number of motivic gestures. A second motivic group is distinguished by its polyrhythmic structure. The development and recapitulation are both characterized by their motoric drive and constant meter shifts.

The second movement foreshadows the composer's own Sonata for Two Pianos and Percussion of 1937. With stringed instruments conspicuously absent, the piano is pitted against a battery of percussion requiring three players in addition to a timpanist. In the score, Bartók meticulously indicates various methods for the percussionists to produce the desired effects. He also stipulates exact placement of these instruments, directly behind the piano. The principal thematic material is derived from a motivic cell of three eighth notes followed by a chord in fourths. Polytonality plays an important factor in this movement as a contrapuntal background is woven toward the end of the movement by groups of wind instruments playing in different modes and keys, resulting in progressively thickened tone clusters.

After a brief transition, a trombone glissando leads directly into the third movement. This Finale is notable for its relentless rhythmic pulse. Over a string *ostinato*, the piano presents the main theme of the movement. A series of episodes ensues, all of which utilize portions of the main theme in a quasi-variational treatment. As distinctive rhythmic motifs come and go in the orchestra, the soloist hammers away in a brilliant display of virtuosity, bringing the concerto to its thunderous conclusion.

*Note by Edgar Colón-Hernández*



## SYMPHONY NO. 9 IN E-FLAT MAJOR, OP. 65 (1945)

*Dmitri Shostakovich*

*Born September 25, 1906 in St. Petersburg*

*Died August 9, 1975 in Moscow*

DMITRI DMITRIYEVICH SHOSTAKOVICH was the first major Russian composer to receive his entire musical education under the Soviet regime. He first achieved international recognition (and Party approval) with his First Symphony. Written as a graduation piece, it was acclaimed at its première in May of 1926 in Leningrad, its first Western performance in May of 1927 in Berlin (conducted by Bruno Walter) and its American Philadelphia première in November of 1928 (led by Leopold Stokowski). Throughout his lifetime, however, Shostakovich went in and out of favor with the authorities, even as his loyalties remained unquestioned. Even after his opera *Lady Macbeth of the Mtsensk District* (1934) had been internationally recognized as a masterpiece, *Pravda*, in a 1936 editorial entitled "Chaos Instead of Music," denounced the score as "fidgety, screaming, neurotic," as well as "coarse, primitive and vulgar." This assault — in which many of Shostakovich's fellow composer-colleagues colluded — was meant as a warning against "modernism," "formalism" (music which seemingly was comprehensible only to a composer's inner vision) and other perceived transgressions against "socialist realism." One year later he was declared "rehabilitated" upon the première of the Symphony No. 5 in D minor, Op. 47, which was deservedly hailed as a masterpiece and described by the authorities as "the creative reply of a Soviet

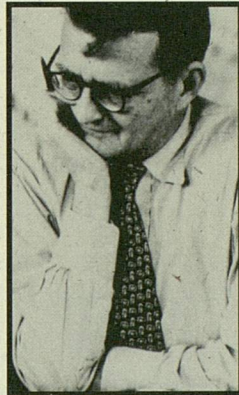
artist to justified criticism." In 1948, he was named a People's Artist of the Republic of Russia, only again to be denounced that same year. He was eventually named Composer Laureate of the Soviet Union.

Shostakovich's fame rests largely upon a specific few of his fifteen symphonies which regularly appear on today's concert programs: Nos. 1, 5, and 10. Heard less frequently, the three symphonies (Nos. 7-9) written while World War II was raging are an important segment of the composer's symphonic output, and an interesting part of twentieth-century music history. Collectively, the three symphonies form a mighty trilogy.

The Seventh Symphony (1941) was written when the Nazi armies besieged and bombarded Shostakovich's native city of Leningrad, where he lived at the time. Ill health and poor eyesight prevented Shostakovich from his dream of joining the armed forces. As consolation, he served his country through his musical talents. As the composer once stated, ". . . that was the least I could do. The war was raging all around. I had to be together with the people, and wanted to picture our country at war, to

give it musical expression. I was eager to compose a work about our times, about my contemporaries who spared no efforts, not even their lives, for the sake of our victory over the foe."

While the Seventh Symphony — known as the *Leningrad* — depicts the determination of a people united in the defense of their homeland, the Eighth Symphony (1943) is about the horrors of war and its wake of devastation and bitterness. It is dominated by a feeling of anger and tragic anguish. This dark work was followed at the end of the war by the short but exuberant Ninth Symphony — a bright affirmation of life after a victory over the enemy.



DMITRI SHOSTAKOVICH



Shostakovich wrote his Symphony No. 9 in E-flat major, Op. 65 during a period of six weeks in the summer of 1945. It was completed on August 30, just three months after the unconditional surrender of Nazi Germany. The work was first heard on November 3 of the same year in Leningrad. As was the case with many of the composer's works, the performance was conducted by Yevgeny Mravinsky leading the Leningrad Philharmonic Orchestra.

8

The composer himself described the Ninth Symphony as "a merry little piece," and went on to say: "Musicians will love to play it and critics will delight in blasting it." Indeed; the Soviet press classified it as "a sorry hodgepodge of tiny, archaic, simplified forms... a fanciful trifle of toy instrumentation, with an abundance of high whistling and screaming timbres." The Symphony was denounced for its "ideological weakness" and its failure "to reflect the true spirit of the Soviet people." The press even went as far as posing the question: was it time for the composer of such a Soviet masterpiece as the Leningrad Symphony "to take a vacation to rest from modern problems?" If Shostakovich was correct in predicting the bad reviews, he was also right in saying that "musicians will love to play it," as the work was soon presented successfully by orchestras around the world, and continues to claim a place in the repertoire.

Shostakovich cast his Ninth Symphony in five movements, the last three of which are performed *attacca* (without a pause.) This unorthodox five-part pattern was seen before in the composer's Eighth Symphony as well as in the Piano Quintet, and the Third and Eighth String Quartets. Unlike these other works, however, the Ninth Symphony is uncomplicated and jovial. Not only is it the shortest of the composer's symphonic works, it also reflects the victorious atmosphere from whence it sprang.

The opening "Allegro" exhibits a Haydnesque simplicity in its purity of form and thematic development. The first theme is capricious while the secondary theme presented by the flutes is tinged with a certain buffoonery. After the double exposition, the movement follows a classical sonata form, suffused by a light-hearted, scherzo-like joviality.

A mood of warm and gentle lyricism is introduced in the second movement, marked "Moderato." It opens with a bittersweet melody on the clarinet; the flute soon joins in duet, with commentaries from the rest of the woodwinds. The strings introduce a disturbing and ominous sounding figure; this figure is then combined with portions of the clarinet theme and a further elaboration on both themes ensues. The woodwinds have the last say, ending the movement in a mood of peaceful quiet.

The rhythmically seething Scherzo of the work is marked "Presto." Here, several dance-like melodies and a boisterous trumpet fanfare are elaborated through variation. But just as swiftly as it began, the movement's momentum slows down and we go directly into the "Largo" fourth movement. Memories of the are evoked in this short episode through a darkly ominous fanfare for the trombone and a funereal, recitative-like passage for the bassoon.

The bassoon recitative gradually gives way to the quirky main theme of the "Allegretto" that comprises the Finale. The strings then take up the bassoon's uncomplicated melody for further commentary. The theme and several related motifs pass through the different families of the orchestra for some masterfully inventive elaborations. Gradually the proceedings gather speed as the mood grows progressively carefree and joyous. A whirlwind codá brings the Symphony to its exhilarating conclusion.

*Note by Edgar Colón-Hernández*



## LA VALSE (1921)

Maurice Ravel

Born March 7, 1875 in Ciboure, Basses Pyrénées

Died December 28, 1937 in Paris

MAURICE RAVEL WAS BORN in the Basque region of France, but three months later his family moved to Paris. At the age of seven he began to study the piano, and in 1889 he entered the Paris Conservatoire, where he spent fifteen years, proving himself an exceptional student. He wrote his first composition, a piece for the piano, in 1893. His first success came with the

*Pavane pour une infante defunte*, written in 1899. Best known for his orchestral and piano compositions, Ravel's output is outstanding in its command of forms, harmonic manipulation and textural counterpoint. A case in point is the work now known as *La valse*.

Ravel's love for the Viennese waltz is evident in this composition. While Schubert's *Valses nobles et sentimentales* provided the stimulus for this French composer's work of the same name, *La valse* originated as a tribute to Johann Strauss II. The thematic material originated from the musical sketch of an orchestral piece entitled *Wien* (Vienna) which Ravel began — but abandoned — in 1906. In reference to this work, he wrote to a friend, music critic Jean Marnold: "It is not subtle, what I am undertaking at the moment. It is a Grand Valse, a sort of homage to the memory of the Great Strauss, not Richard, the other — Johann! You know my intense sympathy for its [the waltz'] admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist Puritanism. . ."



MAURICE RAVEL

When a commission for a new ballet came from impresario Serge Diaghilev, Ravel revisited his abandoned waltz project. The "choreographic poem" *La valse* exists in three versions: two preparatory versions, for piano solo and two pianos respectively, and the well-known orchestral setting heard in this performance. All three of these versions were written between December 1919 and March 1920. The pre-war working title of *Wien* was abandoned as it was not considered appropriate to the French preparing to embark on the Great War. Ravel described this work as a "sort of apotheosis of the Viennese waltz."

Oddly enough, Diaghilev never staged the score, as he considered that it lacked choreographic possibilities. The work, however, was premièred in a concert of the Lamoureux Orchestra on December 12, 1920 to great acclaim. Vindication for the work as a dance piece came some years later when Ida Rubenstein successfully incorporated the work into the repertoire of her ballet company.

The preface to the score, includes the following descriptive note: "Whirling clouds give glimpses, through rifts, of couples dancing. The clouds scatter, little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth, fortissimo. An imperial court, in or about 1855."

The work begins with vague murmurings in the bass register, from which a waltz rhythm is established. This evolves into a great Viennese waltz, in the tradition of Johann Strauss.

After a while, however, the music becomes somewhat bitter as notes of discord interrupt the general merriment and the waltz now

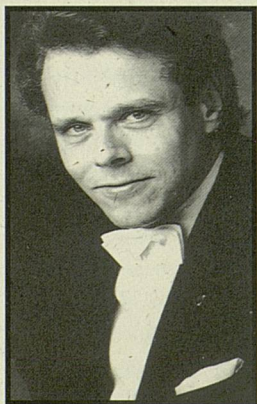


becomes harsh and dissonant. In this passage Ravel seems to have portrayed war-time Vienna, once light-hearted with frivolous abandon, now suddenly full of a sense of dread and despair, brought on by the futility and agony of war. The music then grows more and more feverish. Some of the earlier merriment returns as we reach the apotheosis of the waltz, bringing the work to its explosive conclusion.

10 *Note by Edgar Colón-Hernández*

**Mariss Jansons** was born in Riga in 1943, son of the renowned conductor Arvid Jansons. He studied violin, piano and conducting at the Leningrad Conservatory where he graduated with honors. He continued his training in Vienna with Professor Hans Swarowsky and in Salzburg with Herbert von Karajan, winning the Herbert von Karajan Competition in 1971.

In 1973 Evgeny Mravinsky, Music Director of the Leningrad Philharmonic (now the St. Petersburg Philharmonic),



MARISS JANSONS

invited Mariss Jansons to assist him as Associate Conductor and in 1985 he appointed him Associate Principal Conductor, the post which he continues to hold under the Music Directorship of Yuri Temirkanov. Since his appointment at the St. Petersburg Philharmonic, Mariss Jansons has conducted the orchestra on many of its successful tours to

Europe, America and Japan. In 1989 his recording of Shostakovich's Symphony No. 7 with this orchestra won the Eddison award in Holland.

Since 1979, Mariss Jansons has held the post of Music Director of the Oslo Philharmonic, which, under his leadership, has grown to become internationally acknowledged as one of the world's finest orchestras. They have had great successes both on the concert platform and in the recording studio, including outstanding reviews for their complete Tchaikovsky Symphonies which were released on the Chandos label and also featured in a BBC Wales Television series entitled *Jansons Conducts*.

The very well received tours of Mariss Jansons and the Oslo Philharmonic have in the last few years taken them to the main musical centers in Europe, America and Japan, including the Salzburg and Edinburgh Festivals.

*The University Musical Society is happy to welcome Maestro Jansons back for his fifth UMS appearance.*

**Yefim Bronfman** is widely regarded as one of the most talented virtuoso pianists performing today. His commanding technique and exceptional lyrical gifts have won him consistent critical acclaim and enthusiastic audiences worldwide, whether for his solo recitals, his prestigious orchestral engagements or his rapidly growing catalogue of recordings.

During the summer of 1993, Mr. Bronfman made festival appearances at Riverbend with the Cincinnati Symphony and in Aspen and Saratoga with the Philadelphia Orchestra. Following concerts and recording sessions with the Israel





YEFIM BRONFMAN

Philharmonic Orchestra and Zubin Mehta, he joined the orchestra on tour for concerts at the Ravinia Festival and the Hollywood Bowl as well as in Mexico City.

Mr. Bronfman's schedule for the 1993-94 season included extensive American tours with both the Saint Paul Chamber Orchestra and the Bournemouth Symphony. Other engagements included London's Philharmonic Orchestra under Esa-Pekka Salonen, the Montreal Symphony under Charles Dutoit, the NHK Symphony under Herbert Blomstedt and the New York Philharmonic under Mariss Jansons. Past seasons have found Mr. Bronfman with the Berlin Philharmonic and conductor Kurt Sanderling, the Chicago Symphony with Daniel Barenboim, the Cleveland Orchestra with Franz Welser-Moest, l'Orchestre de Paris with Lawrence Foster, the Pittsburgh Symphony with Lorin Maazel, The Philadelphia Orchestra with Charles Dutoit and the National Symphony with Yuri Temirkanov.

A devoted chamber music performer, Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri and Juilliard quartets, as well as the Chamber Music Society of Lincoln Center. With violinist Cho-Liang Lin and cellist Gary Hoffman he has both concertized and recorded; the trio's debut on Sony Classical features works of Tchaikovsky and Arensky.

Yefim Bronfman emigrated to Israel

with his family in 1973, and made his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in May 1978, his Washington recital debut in March 1981 at the Kennedy Center and his New York recital debut in January 1982 at the 92nd Street Y.

Mr. Bronfman was born in Tashkent, in the Soviet Union, on April 10, 1958. In Israel he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at The Juilliard School, Marlboro and the Curtis Institute, and with Rudolf Firkusny, Leon Fleisher and Rudolf Serkin.

Yefim Bronfman became an American citizen in July 1989.

*Tonight's concert marks Mr. Bronfman's UMS debut.*

**The Oslo Philharmonic** is Norway's most celebrated orchestra and has, under the leadership of Mariss Jansons, won worldwide recognition as an ensemble of high international stature.

The orchestra can trace its roots back to the last century, to the era of Edvard Grieg and Johan Sveridsen. Edvard Grieg was one of the founders and first conductors of the orchestra, which was established in 1871. However, it was not until 1919 that the orchestra was established as an independent and permanent organization. The Oslo Philharmonic is currently celebrating its jubilee anniversary during this 1994-1995 season.

Over the last 25 years the orchestra has gone through tremendous artistic growth with the help of a number of outstanding conductors: Herbert Blomstedt, Miltiades Caridis, Okko Kamu and, currently, Mariss



Jansons, who has been Principal Conductor of the orchestra since 1979. The working environment of the orchestra has also been improved: in 1977 the Oslo Concert Hall was completed, a multi-million dollar complex which is now the home of the Orchestra.

The orchestra gives more than 60 concerts annually — mainly in Oslo, most of which are broadcast by Norwegian National Radio and Television. The list of guest conductors with whom they have performed includes

<sup>12</sup> Paavo Berglund, who has a permanent contract with the orchestra, Yevgeny Svetlanov, Walter Weller, Kurt Sanderling, Eduardo Mata, Hans Vonk, Kent Nagano, Charles Dutoit, Luciano Berio, Esa-Pekka Salonen, and André Previn. Among the soloists they have performed with are Yuri Bashmet, Midori, Ingrid Haebler, Elizabeth Norberg-Schultz, Dennis O'Neill, Anne Sofie von Otter, Frank Peter Zimmermann, Leif Ove Andsnes and Truls Mørk.

The Oslo Philharmonic's touring activities during the last decade has included visits to Austria, France, Germany, Holland, Hong Kong, Italy, Japan, Spain, Switzerland, the United Kingdom and the United States.

The orchestra is regularly invited to the major international festivals such as the BBC Proms, the Edinburgh Festival, and the Salzburg Festival. Their 1993 Summer Festival's tour included performances in Antwerp, Edinburgh, Lucerne, Salzburg and at the London Proms. In October they appeared as part of the Berliner Festwochen and Europa Musicale in Munich.

During the next year, the orchestra's touring schedule will include performances in Spain, Italy, France, Switzerland, Austria, and Germany. Tonight's Ann Arbor appearance is part of a U.S. tour which includes New York, Chicago, Pittsburgh, and Washington, D.C.

*Tonight's concert marks the third appearance of the Oslo Philharmonic under UMS auspices.*



OSLO PHILHARMONIC  
ORCHESTRA

Mariss Jansons

*Music Director***First Violins**

Stig Nilsson  
*Concertmaster*  
Terje Tønnesen  
*Concertmaster*  
Pauls Ezergailis  
Elise Båtnes  
Eileen Siegel  
John Arne Hirding  
Wanda Beck  
Jørn Halbakken  
Arild Solum  
Helge Stang Aas  
Kristina Kiss  
Noralf Glein  
Sharon Harman  
Andrè Orvik  
Øyvind Fossheim  
Kjell Arne Jørgensen  
Kristin Skjølås  
Nora Skreien

**Second Violins**

Arne Jørgen Øian  
Dagny Bakken  
Vegard Johnsen  
Bernard Wilt  
Signy Hauge Larsen  
Zygmunt Marciuch  
Wanda Michalska Sprus  
Berit Sem  
Tove Halbakken Resell  
Ann Charlotte Ohlsson  
Niels Aschehoug  
Ragnar Heyerdahl  
Tore Hovland  
Hans Morten Stensland  
Ingrid Jostad  
Carl Anders Sponberg

**Violas**

Otto Berg  
Oddbjørn Bauer  
Mikhail Iakovlev  
Oddvar Mordal  
Geoffrey Gotch  
Stephanie Riekman  
Inger Slåttebrekk Orestad  
Roger Olstad  
Eirik Sørensen  
Angelika Faber Karsrud  
Dorthe Dreier  
Stig Ove Ose  
Marie Opsahl  
John Westbye

**Cellos**

Anne Britt Sævig Årdal  
Bjørn Solum  
Hans Chr. Hauge  
Geir Tore Larsen  
Ørnulf Jemtland  
Zbigniew Subocz  
Ania Szaniawska  
Tove Sinding-Larsen  
Gudmund Sevåg  
Ole Morten Gimle  
Hans Josef Groh  
Lars Inge Bjørlestam

**Double Bases**

Svein Haugen  
Dan Styffe  
Kenneth Ryland  
Odd Hansen  
Johnny Folde  
Einar Schøyen  
Karel Netolicka  
Erling Sunnarvik  
Tor Balsvik  
Frank Nesse

**Flutes**

Torkil Bye  
Per Flemstrøm  
Karl Th. Enge  
Andrew Cunningham

**Picclos**

Andrew Cunningham  
Karl Th. Enge

**Oboes**

Erik Niord Larsen  
Simon Emes  
Matz Pettersen  
Håvard Norang

**English Horns**

Håvard Norang  
Matz Pettersen

**Clarinets**

Leif Arne Pedersen  
Hans Christian Bræin  
Terje Nymark  
Ole Jorgen Strømberg

**E-flat Clarinet**

Terje Nymark

**Bass Clarinet**

Ole Jorgen Strømberg

**Bassoons**

Per Hannisdal  
Eirik Birkeland  
Knut Bjærke  
Frode Carlsen

**Contrabassoons**

Knut Bjærke  
Frode Carlsen

**Horns**

Inger Besserudhagen  
Kjell Erik Arnesen  
Nicholas Korth  
Aksel Strøm  
Inge H. Eriksen  
Nina Jeppesen

**Trumpets**

Jan Fr. Christiansen  
Arnulf Naur Nilsen  
Jonas Haltia  
Knut Aarsand

**Cornets**

Arnulf Naur Nilsen  
Knut Aarsand

**Trombones**

Aline Nistad  
Terje Midtgård  
Thorbjørn Lønmo

**Bass Trombone**

Ola Rønnow

**Tubas**

Marcus Knight  
Knut Riser

**Timpani**

Andrew Simco  
Trygve Wefring

**Percussion**

Christian Berg  
Trygve Wefring  
Per Erik Thorsen  
Bjørn Løken  
Morten Belstad  
Einar Fjærvoll

**Harp**

Elisabeth Sønstevold  
Ellen Bødtker

**General Management**

IMG Artists Europe  
Stephen Wright  
*Director*



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the moment

# Guitar Legends!



The Romeros

## *The Romeros,* guitar family

Friday, January 27, 8:00 PM  
Rackham Auditorium

After astonishing a sold-out Rackham audience at last season's "Guitar Summit," Pepe Romero returns with father Celedonio, brother Celin, and nephew Celino for the second installment of the UMS *Six Strings* guitar series. "Collectively, they are the only classical guitar quartet of real stature in the world today; in fact, they virtually invented the format" (*The New York Times*).

**Philips Educational Presentation:** Julie Jaffee Nagel, Ph.D., Arts Psychology Program, McAuley Outpatient Mental Health Services. "Stage Fright: Nature or Nurture?" Michigan League, 7:00 PM.



Julian Bream

## *Julian Bream,* guitar

Tuesday, April 25, 8:00 PM  
Rackham Auditorium

With the third and final installment of the UMS *Six Strings* guitar series, superb English guitarist and lutenist Julian Bream presents a recital in Rackham Auditorium. *The New York Times* describes this six-time Grammy winner as a performer who "scarcely needs more praise at this point for he has won all the encomiums in the book and still deserves them."

Made possible by a gift from Thomas B. McMullen Co.

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of the University of Michigan  
Burton Memorial Tower  
Ann Arbor, MI 48109-1270



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UNIVERSITY  
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*presents*

# ROBERTO AUSSEL

*guitar*

15

PROGRAM

*Friday Evening,  
December 2, 1994  
at 8:00*

*Rackham Auditorium  
Ann Arbor, Michigan*

*Giovanni Zamboni*

SUITE NO. 6 IN A MINOR

Preludio  
Alamande  
Sarabanda  
Gavotte — Giga

*J.S. Bach*

SUITE NO. 2 FOR LUTE

Prelude  
Fugue  
Sarabande  
Gigue

*Mauro Giuliani*

GRANDE OBERTURA, OP. 61

INTERMISSION

*Leo Brouwer*

VARIATIONS ON A THEME OF  
DJANO REINHARDT

Introduction  
Theme  
Bourée  
Sarabande  
Gigue  
Intermezzo  
Toccata

*continued*



*Agustin Barrios Mangore*

JULIA FLORIDA  
MAZURKA  
DANZA PARAGUAYA

*Alberto Ginastera*

SONATA OP. 47  
Esordio  
Scherzo  
Canto  
Finale

---

*Twenty-Fourth Concert of the  
116th Season*

*24th Annual Choice Series*

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## SUITE NO. 6 IN A MINOR

*Giovanni Zamboni**Lived in Rome during the early eighteenth-century*

GIOVANNI ZAMBONI WAS a master of counterpoint and a virtuoso of the theorbo, lute, guitar and mandolin. He is the author of *Sonata de la Tablatura de Laud* published in Lucca in 1718. This Suite shows how with simple dance airs a serious musical work, full of contrasts and atmosphere, can be created.

## SUITE NO. 2 FOR LUTE,

BWV 997

*J. S. Bach**Born March 21, 1685 in Eisenach**Died July 28, 1750 in Leipzig*

THIS IS ONE of the most difficult and beautiful works in the literature for lute. Many musicians have transcribed this work and in different ways have tried to deal with its technical difficulties. Different versions have different changes in the voices; especially in the Fugue. This version is the result of much research. The fingerings make it possible to easily distinguish each voice as well as do the articulations.

## GRANDE OBERTURA, OP. 61

*Mauro Giuliani**Born July 27, 1781 in Bisceglie (near Bari), Italy**Died May 8, 1829 in Naples*

MAURO GIULIANI WAS an Italian singer, guitarist and composer who lived in Vienna from 1807 to 1819 and made himself known as both virtuoso and teacher. While in Vienna he became associated with Hummel, Moscheles, and Diabelli; Beethoven became so interested in him that he wrote some guitar music expressly for his performances. He then traveled to England, Russia and Italy. Upon visiting London in 1833, he won extraordinary fame spawning a special publication in his name — *The Giulianad* — which was devoted to reports about his activities. Only a few issues appeared. He invented *la ghitarra di terza*: a guitar tuned a third higher than the standard. His over 200 compositions are almost all for solo guitar or for guitar with various instruments.

To the general lyrical quality of this *Grande Obertura*, Giuliani adds a classicism where the perfection of form serves an aristocratic musicality. The work has a penetrating orchestral quality that places it in a universal arena.

VARIATIONS ON A THEME OF  
DJANGO REINHARDT*Leo Brouwer**Born March 1, 1939 in Havana*

LEO BROUWER IS the most famous of the Cuban composers. He received his education in the U.S. with Vincent Persichetti and Stefan Wolpe at the Juilliard School and with Isadore Freed at Hartt College in Hartford. Upon returning to Cuba,



Brouwer occupied various administrative post on Havana Radio while traveling abroad as a concert guitarist. Most guitar enthusiasts know him as the composer of a number of fine pieces for guitar which are played by most of our present-day classical guitarists. The one played tonight is a set of variations on Django Reinhardt's wistful and world-famous theme Nuages. Brouwer dedicated it, appropriately enough, to Robert Vidal who was largely responsible for introducing his work to the general public.

18

## JULIA FLORIDA

### MAZURKA

### DANZA PARAGUAYA

*Agustin Barrios Mangore*  
Born in 1885 in Paraguay  
Died in 1944 in El Salvador

AGUSTIN BARRIOS MANGORE was a prolific composer for the guitar which he could play brilliantly. He traveled a great deal in Latin America giving concerts to earn his living. Barrios Mangore made friends everywhere and rewarded their hospitality by giving them compositions written for the occasion. Between 1934 and 1936 he made a European tour of concerts. Since at the time the guitar was virtually unknown as a concert instrument — and classical guitarists even less so — he dressed as an American Indian to attract the public, even going so far as to write his name backwards — “Nitsuga” — to make his disguise, seemingly, more realistic. He was the first classical guitarist to make a recording.

## SONATA, OP. 47

*Alberto Ginastera*  
Born April 11, 1916 in Buenos Aires  
Died June 25, 1983 in Geneva

THE SONATA PARA GUITARRA, Op. 47, the sole work for guitar by Alberto Ginastera, is dedicated to the Brazilian guitarist Carlos Barbosa-Lima. It was written in Geneva in 1976.

Resolutely exploring the varied resources of the guitar, the composer provides a key to the score explaining the different signs he has used to signify special effects such as a whistling sound, a slow vibrato, an undetermined chord as high as possible, a gradual *ritardando* or *accelerando*.

The first movement (“*Esordio*”), an unmeasured piece of a solemn nature, gives way to the second movement (“*Scherzo fantastico*”) for which the composer recommends an interpretation of great dynamic contrasts, while constantly maintaining a triple rhythm. Passages of rigorous gestures alternate with sections *senza* (without) tempo. There are also special effects such as the *pizzicato ribattuto* (snapping), playing on the peg box or on the bridges, as well as *glissandi* on single note chords.

The third movement (“*Canto rapsodico*”) is conceived in a very free style. Like the first movement, it is an unmeasured piece with frequent changes in tempo, dynamics and timbres. In the “*Finale, presto e fogoso*,” which follows the “Canto,” the composer asks the guitarist to observe strictly the percussive effect combining *rasgueado* and *tambora*. This idiomatic style of chord playing came out of the popular Argentinean style dear to Ginastera. The interpreter is encouraged to maintain a passionate atmosphere in this movement — here *sforzatissimo*, there *frenetico* — working up to the *delirante*.



**B**orn in Buenos Aires, **Roberto Aussen** began studying the guitar with Jorge Martinez Zarate when he was seven and gave his first concert six years later. In 1975, two years before moving to Paris, he won first prize in Radio France's International Guitar Competition, and first prize in both the Porto Alegre (Brazil) and the Alirio Diaz (Caracas, Venezuela) competitions.

Actively concerned with contemporary music, several composers have dedicated works to him: Marius Constant, Francis Kleynjans, Astor Piazzolla, Francis Schwartz, José Luis Campana and Raoul Maldonado. Aussen has also devoted much serious study to the interpretation of music of the Baroque era.

He is frequently invited as the guest of honor to perform during various guitar competitions such as the yearly International Guitar Competition in Paris as well as to premiere new works during these events. He is invited to sit on juries for competitions and to give master classes throughout Europe.

Performing in the important cities of Europe and Latin America, Aussen has been featured with the Philharmonic Orchestra of Radio France, the National Orchestra of Belgium, the BBC Orchestra of London and the Buenos Aires Symphony. His recitals



ROBERTO AUSSEL

include Wigmore Hall of London, the Concertgebouw of Amsterdam and the Festival Extival of Paris. He also performs chamber music with various groups including Pierre Boulez' Ensemble Intercontemporain.

Along with Alberto Ponce, Narcisso Yepès and Alexandre Lagoya, Roberto Aussen was invited to play at the Albi Festival's Summer Music Academy in France where he was also asked to create a yearly guitar class. He was one of the three guitarists chosen by the French government to play at André Segovia's 90th birthday celebration.

*Tonight's recital marks Mr. Aussen's UMS debut.*



# The Society Bank Cleveland Orchestra Weekend

Christoph von Dohnányi, music director

February 3, 4 & 5, 1995



**T**he University Musical Society, along with Society Bank, Michigan, welcome the distinguished members of The Cleveland Orchestra to Ann Arbor for three spectacular days. Led by music director Christoph von Dohnányi, The Cleveland Orchestra has earned its place "alone at the top" of American orchestras (*Los Angeles Times*). *The Wall Street Journal* calls the ensemble a "world-class orchestra, which outshines all competitors these days except the Vienna Philharmonic on a good night..."

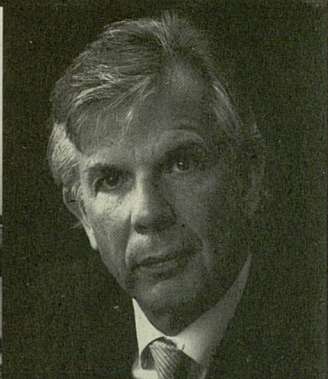
Over the course of a full weekend, Ann Arbor audiences have the unique opportunity to witness the unmatched sense of ensemble and skill that marks this most stellar symphonic group. Friday evening, Dohnányi leads the Orchestra in a program featuring Brahms' Symphony No. 1 in C minor, Op. 68. On Saturday evening, acclaimed pianist Emanuel Ax joins Dohnányi and the Orchestra for a special concert featuring Brahms' beloved Piano Concerto No. 1 in D minor, Op. 15. The weekend closes with a delightful concert of chamber music by members of The Cleveland Orchestra in Rackham Auditorium on Sunday afternoon. (Order all three performances and save 10% off the box office price.)

It will be a rare chance to experience, in full, the majesty and depth of the nation's leading orchestra. Join us as Ann Arbor proudly welcomes the illustrious Cleveland Orchestra for a memorable weekend of music!

Made possible by a gift from Society Bank, Michigan. This project is also supported by Arts Midwest members and friends in partnership with the National Endowment for the Arts.



Emanuel Ax



Christoph von Dohnányi

## Friday, February 3, 8:00 PM

Hill Auditorium

### Program

Schnittke: *(K)ein Sommernachtstraum*  
Schoenberg: Kammer-symphonie No. 1, Op. 9b  
Brahms: Symphony No. 1 in C minor, Op. 68

### Philips Educational Presentation:

Glenn Watkins, Earl V. Moore Professor of Music, will discuss the music of Schnittke and Schoenberg being performed as part of this evening's concert. Michigan League, 7 PM.

## Saturday, February 4, 8:00 PM

Emanuel Ax, piano

Hill Auditorium

### Program

Brahms (arr. Schoenberg): Piano Quartet in G minor, Op. 25  
Brahms: Piano Concerto No. 1 in D minor, Op. 15

## Sunday, February 5, 4:00 PM

Chamber Music with Members of The Cleveland Orchestra  
Rackham Auditorium

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ANN ARBOR SYMPHONY ORCHESTRA

UNIVERSITY MUSICAL SOCIETY CHORAL UNION

THOMAS SHEETS, *conductor*

PROGRAM

*Saturday Evening,  
December 3, 1994  
at 8:00*

*Sunday Afternoon,  
December 4, 1994  
at 2:00*

*Hill Auditorium  
Ann Arbor, Michigan*

DOMINIQUE LABELLE, *soprano*

DAVID DANIELS, *alto*

JONATHAN MACK, *tenor*

DEAN PETERSON, *bass-baritone*

CHERRY RHODES, *organ*

LADD THOMAS, *harpsichord*

21

*Twenty-Fifth & Twenty-Sixth  
Concerts of the 116th Season*

*Thank you to Dr. James R. Irwin, President of Wolverine Temporaries  
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*Thank you to WUOM for its cooperation with the Sunday afternoon live  
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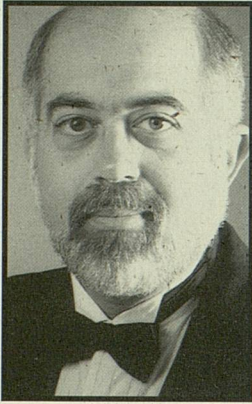
*The pre-concert carillon recital, an all-Handel program, was performed  
by Brandon Blazo, a junior majoring in Political Science and English.*

*24th Annual Choice Series*

*Thanks to Ron Miller and Cherie Rehkopf / John Ozga, Fine Flowers,  
Ann Arbor for the donation of this season's holiday decorations.*



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 Musical



THOMAS SHEETS

Society Choral Union in 1993. He is the tenth conductor to hold this position in the ensemble's 116-year history. Since this past September, he has prepared the Choral Union for last month's Celebration of the Spiritual with Jester Hairston and October's

performances of Ravel's complete ballet music from *Daphnis and Chloë* with the Detroit Symphony Orchestra under the direction of Neemi Jarvi.

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.

*These performances mark Dr. Sheet's third appearance under UMS auspices.*

SOPRANO **Dominique Labelle** is known for the luminous beauty of her voice, her committed stage presence and impeccable musicianship which she brings to her appearances in opera, concert and recital.

Engagements in Ms. Labelle's 1994-95 season include the role of Gilda in *Rigoletto* with Boston Lyric Opera, performances of Brahms' *German Requiem* with the St. Louis Symphony under the baton of Franz Welsch-Möst, Orff's *Carmina Burana* with the Long Island Philharmonic and Marin Alsop, and these Ann Arbor performances of Handel's *Messiah* as well as performances with the

Houston Symphony.

In addition, she will sing concerts this month at New York's Avery Fisher Hall in a program including works of Mozart, Schubert and Richard Strauss with the American Symphony Orchestra and at Carnegie Hall in a program of Honneger's



DOMINIQUE LABELLE

*Jeanne d'Arc au*



*bûcher* with Charles Dutoit and The Philadelphia Orchestra.

Last season, Dominique Labelle appeared as Micaela in *Carmen* with Boston Lyric Opera, and in performances of the Mozart *Requiem* and Schubert Mass in E-flat with the Indianapolis Symphony and Richard Hickox, Haydn's *The Seasons* with Nicholas McGegan and the Houston Symphony, Haydn's *The Creation* with the Philharmonica Baroque and in recital with the New York Festival of Song in both New York and at that company's debut in London's Wigmore Hall in March 1994. In the summer of 1994 she will appear with the Minnesota Orchestra and Eiji Oue singing Mozart's *Ch'io mi scordi di te* as part of their "Viennese Sommerfest '94" and with the Houston Symphony and Manfred Honeck in an evening of works by Johann Strauss and Franz Lehár at the Woodlands Pavillion.

A native of Montreal, Canada, Dominique Labelle attended Boston University on a Dean's Scholarship and in the summer of 1988 was a Vocal Fellow at the Tanglewood Music Center. She was a winner of the 1989 Metropolitan Opera National Council Competition.

*These performances mark Ms. Labelle's UMS debut.*

IN AUGUST 1994, **David Daniels** achieved international prominence for his singing and acting in his debut as Emperor Nero in Glimmerglass Opera's production of Claudio Monteverdi's *L'Incoronazione di Poppea*. Directed by Jonathan Miller, critics unanimously praised Mr. Daniels as a virtually flawless countertenor. As an actor, the accolades were equally superb: "Just this side of madness, a virtuosic dramatic performance. . . a starturn, positively incendiary, particularly striking as the love-struck, power-mad Nero."



DAVID DANIELS

Mr. Daniel's 1994-95 season is highlighted by his Washington Opera debut as Athamas in Handel's *Semele*, and performances of Monteverdi madrigals conducted by Nikolaus Harnoncourt in Vienna. This summer, he returns to Glimmerglass

Opera where he will appear in the title role of Handel's *Tamerlano*, again directed by Jonathan Miller.

David Daniels will begin his 1995-96 season in San Francisco performing with the Philharmonia Baroque Orchestra in Handel's *Saul*, conducted by Nicholas McGegan. He will also sing *Israel in Egypt*, led by Nikolaus Harnoncourt at Vienna's Musikverein. Other plans include a European tour in the Spring of 1996 followed by a Philips Classics recording of Bach's *St. Matthew Passion* with the Orchestra of the 18th-Century and Franz Bruggen. Mr. Daniels will make his debut at the Glyndebourne Festival Opera in the Summer of 1996, as Didymus in Peter Sellars' production of Handel's *Theodora*, William Christie conducting. Future engagements for Mr. Daniels include *L'Incoronazione di Poppea* with the Miami Opera, Handel's *Julius Caesar* with the Nice Opera and a reprise of *Theodora* with Glyndebourne in 1997.

David Daniels holds a Master's Degree in Music from the University of Michigan and was the recipient of two Metropolitan Opera National Council Audition awards in 1993. He makes his home in Ann Arbor.

*These performances mark Mr. Daniel's UMS debut.*



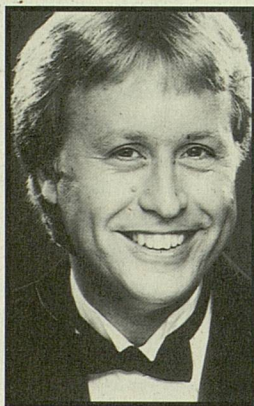
SINCE GRADUATING FROM the University of Southern California with degrees in voice and french horn, **Jonathan Mack**'s career as a lyric tenor has taken him throughout the United States, Europe, and Australia as a recital, concert, and opera singer.

For four years Mr. Mack lived in Germany with his family where he was the leading lyric tenor for the opera houses of Kiel and Dortmund. His guest engagements took him throughout West Germany and France including Hamburg, Heidelberg, Stuttgart, and Clermont-Ferrand.

Now in his eighth season with the Los Angeles Music Center Opera, Jonathan has performed twenty-four roles in 145 perfor-

mances. Included among them are Ferrando in Mozart's *Così fan tutte*, Kudryas in Janáček's *Kát'a Kabanová*, Quint in Britten's *The Turn of the Screw*, and Orpheus in Offenbach's *Orpheus in the Underworld*.

Appearances with other companies include Belmonte



JONATHAN MACK

in Mozart's *Die Entführung aus dem Serail* for Netherlands Opera, Lysander in Britten's *A Midsummer Night's Dream* with Kentucky Opera, Ottavio in Mozart's *Don Giovanni* for Opera Columbus, and Tamino in Mozart's *Die Zauberflöte* for Utah Opera.

His concert work includes engagements with the London Symphony Orchestra, Chautauqua Festivals, the Carmel Bach Festival, the Los Angeles Philharmonic, and the Minnesota Orchestra with conductors including Carlo Maria Giulini, Zubin Mehta,

André Previn, Pierre Boulez, Simon Rattle, Christopher Hogwood, and Michael Tilson Thomas. Recent performances include Britten's *Nocturne* with the Santa Fe Symphony and Weill's *Mahagonny* Songspeil conducted by John Adams for the Ojai Festivals.

Mr. Mack is featured on six recordings, most recently William Kraft's *Contextures II* with André Previn and the Los Angeles Philharmonic and John Bigg's *Songs of Laughter, Love and Tears* for the Crystal label.

*These performances mark Mr. Mack's UMS debut.*

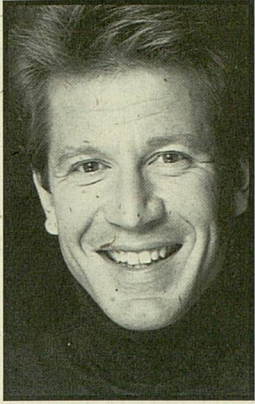
ONE OF OPERA'S most sought-after artists, **Dean Peterson** has performed in Europe on the stages of Teatro alla Scala, L'Opera de Nice, Malaga and Palma de Mallorca, Spain in roles as varied as Don Fernando in *Fidelio*, Colline in *La Bohème*, Raimondo in *Lucia di Lammermoor*, to Mephistopheles in *Faust*.

Engagements during this past season included debuts in Dallas as Basilio in *Il Barbiere di Siviglia* and in Geneva for *Fidelio*. He returned to Florence for Mendelssohn's oratorio *St. Paul* under Gavazzeni, Palma de Mallorca for the Four Villains in *Les Contes d'Hoffmann*, and to Cincinnati for *Il Trovatore*. He concluded the season with the Chicago Symphony in Rossini's *Stabat Mater* under Riccardo Chailly and *Carmen* in San Sebastian.

Notable future engagements include the title role in *Mefistofele* at La Scala under Riccardo Muti, Mephistopheles in *Faust* in Fort Worth, Leporello in *Don Giovanni* and Escamillo in New Orleans, a debut at the Netherlands Opera as Figaro in *Le Nozze di Figaro*, Maggio Musicale Fiorentino in the Italian stage premiere of Franz Schubert's *Fierrabras*, Santa Fe Opera Festival as Mozart's Figaro, plus a debut in Trieste as Escamillo.

In America, he is a featured artist with the New York City Opera, where he has sung





DEAN PETERSON

the title role in *Le Nozze di Figaro* (telecast on PBS's *Great Performances*). Escamillo in *Carmèn*, Basilio in *Il Barbiere di Siviglia*, Sparafucile in *Rigoletto*, Plunkett in *Martha*, and Colliné.

On the concert stage, Mr. Peterson has performed at La Scala the title

role in Mendelssohn's *Elijah* conducted by Loren Maazel and Rossini's *Petite Messe Solenne* conducted by Neville Mariner, in Valencia and Cuenca for Rossini's *Stabat Mater*, Handel's *Messiah* in Florence under Zubin Mehta, *Elijah* under Colin Davis and at the Ravenna Festival under Gavazzeni. He has also sung *Messiah*, *Elijah*, Brahms' *Requiem* and the Verdi *Requiem* with the Fort Lauderdale Symphony, and Beethoven's Ninth with the Orchestre Filarmonique de Nice.

Dean Peterson is the recipient of the Richard Gold Debut Artist of the Year Award and the Tausend Award from the New York City Opera.

*These performances mark Mr. Peterson's UMS debut.*

ORGANIST **Ladd Thomas** has been presented in recitals and concerts throughout the United States, Canada, Germany, Austria, France, Yugoslavia, Italy and Mexico. Appearing in the famed music festivals of Spoleto, Italy and Dubrovnik, Yugoslavia, he has also been featured recitalist at Bach Festivals in Honolulu and Carmel as well as national and regional conventions of the American Guild of Organists. His two solo recitals at

the International Organ Festival in Mexico City were televised live and recorded for use on Mexican Educational Television. He frequently appears with numerous ensembles, playing continuo on both harpsichord and organ.

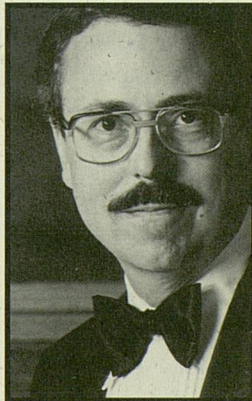
Dr. Thomas has appeared as soloist with numerous orchestras including the Los Angeles Philharmonic at the Hollywood Bowl, Dallas Symphony Orchestra, Hamilton Philharmonic Orchestra (in Ontario, Canada), Pasadena Chamber Orchestra, and the Pasadena, Long Beach and Glendale Symphony Orchestras, performing with conductors Zubin Mehta, Gennady Rozhdestvensky, Roger Wagner, William Hall, Richard Lert, Jorge Mester, Eduardo Mata, Boris Brott and Robert Duerr.

Ladd Thomas is Professor of Music and Chair of the Organ Department at the University of Southern California. He is in demand for workshops and master classes for numerous chapters of the American Guild of Organists as well as for various colleges and universities throughout the country.

Thomas holds two degrees from Occidental College — a Bachelor of Arts and an honorary Doctor of Music (D.Mus.). He also received the degree, Master of Theology (M.Th.) from the School of Theology at Claremont, California. He studied piano with Gustav Riherd and Muriel

Kerr, and the organ with Max Miller, David Craighead and Clarence Mader.

Since 1960 Dr. Thomas has served as the organist of the first United Methodist Church of Glendale, California. In 1980 his twenty years of service to



LADD THOMAS



the church were recognized by the establishment of the Ladd Thomas Fund for Church Music at the School of Theology at Claremont, California.

*These performances mark Dr. Thomas' second appearance under UMS auspices.*

with the South German Radio Orchestra, the Chamber Orchestra of the French National Radio, the Pasadena Chamber Orchestra, the Los Angeles Philharmonic, and the Phoenix Symphony.

Miss Rhodes has premiered many contemporary works and numerous composers have written and dedicated works to her. Many of her performances have been broadcast throughout the United States, Canada, and abroad. She has recorded for Columbia Records with Eugene Ormandy and the Philadelphia Orchestra. *Everyone Dance*, Miss Rhodés critically acclaimed solo recording on the Pro Organo label, has been hailed by *The American Organist* as "a joyous celebration of unrivaled artistry."

A graduate of Philadelphia's Curtis Institute of Music, where she studied under Dr. Alexander McCurdy, Cherry Rhodes received Fulbright and Rockefeller grants for study in Munich and Paris with Karl Richter, Marie-Claire Alain, and Jean Guillou. For two years she was Jean Guillou's assistant at St. Eustache in Paris.

Miss Rhodes, a member of the organ faculty, is Adjunct Professor of Music at the University of Southern California. Many of her students have won awards, grants, and top prizes in competitions both in the United States and Europe. Cherry Rhodes has served as a national and international adjudicator for numerous organ-playing competitions.

*These performances mark Ms. Rhodes' second appearance under UMS auspices.*

26 **Cherry Rhodes** is the first American to win an international organ competition. This honor, awarded in Munich, was followed by another top prize in Bologna. She has played recitals at the Cathedral of Notre Dame in Paris and at international organ festivals in Bratislava and Presov (Czechoslovakia),

Freiburg, Munich, Nuremberg, Paris, St. Albans, Luxembourg, and Vienna. In addition to performances in International Bach Festivals in Paris and Marburg, Miss Rhodes has given Bach recitals throughout the United States and has performed at numerous national and regional con-



CHERRY RHODES

ventions of the American Guild of Organists.

Miss Rhodes performed the opening recital of the new organ at the Kennedy Center in Washington, D.C. She has presented other solo recitals at Royal Festival Hall (London), Lincoln Center (New York City), Orchestra Hall (Chicago), and the Performing Arts Center in Milwaukee.

Cherry Rhodes has appeared several times as soloist with the Philadelphia Orchestra, with whom she made her debut at age seventeen. She has also been a soloist



The **University Musical Society Choral Union** has performed throughout its 116-year history with many of the world's distinguished orchestras and conductors.

In recent years, the chorus has sung under the direction of Kurt Masur, Eugene Ormandy, Robert Shaw, Neeme Järvi, Igor Stravinsky, 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. Last year, the Choral Union has further enriched that tradition through its appointment as resident large chorus of the Detroit Symphony Orchestra (DSO). In addition, this past January the Choral Union collaborated with Maestro Järvi and the DSO in the chorus' first major commercial recording, Tchaikovsky's *Snow Maiden*, released by Chandos Records last month. In October, the ensemble joined forces once again with the DSO for subscription performances of Ravel's complete ballet music from *Daphnis and Chloë*. This coming year, the Choral Union will be involved in performances of Britten's *War Requiem* with the Toledo Symphony and an additional DSO collaboration under the direction of Jerzy Semkow in performances of Mahler's Symphony No. 2.

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.



# CHORAL UNION of the UNIVERSITY MUSICAL SOCIETY

Thomas Sheets, *conductor*  
David Tang, *associate conductor*  
Donald Bryant, *conductor emeritus*  
Jean Schneider-Clayton, *accompanist*  
Edith Leavis Bookstein, *chorus manager*

**Soprano I**

Marie Ankenbruck-Davis  
Patsy Auiler  
Janet L. Bell  
Janelle Bergman  
Edith Leavis Bookstein  
Ann K. Burke  
Susan F. Campbell  
Young Cho  
Cassandra Cooper  
Kathy Neufeld Dunn  
Erica Dutton  
Kathryn Foster Elliott  
Laurie Erickson  
Lori Kathleen Gould  
Doreen J. Jessen  
Julia Jones  
Mary B. Kahn  
June Krebs  
Carolyn Leyh  
Kathleen Lin  
Elizabeth Macnee  
Julie L. Mansell  
Loretta I. Meissner  
Madelyn Nichols  
Carole Lynch Pennington  
Sarah S. Pollard  
Margaret Dearden  
Robinson  
Susan E. Topol  
Rita Whitcomb  
Mary Wigton  
Linda Kaye Woodman  
Karen Woollams

**Soprano II**

Debra Joy Brabeneck  
Cheryl Clarkson  
Kristin DeKoster  
Patricia Forsberg-Smith  
Marci Gilchrist  
Doreen Jessen  
Ann Kathryn Kuelbs  
Loretta Lovalvo  
Gabrielle McNally  
Marilyn Mecker  
Audrey Murray  
Trisha Neff  
Lydia Nichols  
Sara Peth  
Virginia Reese  
Anne Ruisi  
Mary A. Schieve  
Cynthia Schloesser  
Denise Scramsted

Beth Shippey  
Leslie Smith  
Patricia Tompkins  
Jean Marion Urquhart  
Catherine Wadhams  
Barbara Hertz Wallgren  
Rachelle Barcus Warren  
Margaret Warrick

**Alto I**

Anne Lampman Abbrecht  
Yvonne M. Allen  
Martha Ause  
Leslie Austin  
Carol A. Beardmore  
Nancy Wilson Celebi  
Alice Cerniglia  
Laura A. Clausen  
Margaret Couñihan  
Mary C. Crichton  
Lynne De Benedette  
Deborah A. Dowson  
Anna Egert  
Anne Facione Russell  
Marilyn Finkbeiner  
Jacqueline Hinckley  
Carol Hurwitz  
Cinzia Iaderosa  
Catherine June  
Lisa Lava-Kellar  
Susanne Stepich Lewand  
Jessica Lind  
Jeanette Luton  
Patricia Kaiser McCloud  
Carol Milstein  
Joan Morrison  
Holly Ann Muenchow  
Lisa Murray  
Lotta Olvegård  
Marianne Page  
Jari Smith  
Joan Stahman  
Patricia Steiss  
Karen Tsukada  
Jane Van Bolt  
Marianne Webster  
Janet E. Yoakam

**Alto II**

Loree Chalfant  
Ellen Chien  
Anne C. Davis  
Andrea Foote  
Carol Hohnke  
Nancy Houk

Olga Johnson  
Katherine Klykylo  
Sally A. Kope  
Frances Lyman  
Cheryl MacKrell  
Patricia Marine  
Lois Nelson  
Anne Ormand  
Irene Peterson  
Lynn Powell  
April Pronk  
Carren Sandall  
Margaret Sharemet  
Beverly N. Slater  
Cynthia Sorensen  
Kathryn Stebbins  
Nancy Swauger  
Alice Warsinski

**Tenor I**

Charles Cowley  
Fr. Timothy J. Dombrowski  
Michael J. Dunn  
John Etsweiler III  
Arthur Gulick  
Alfred Hero  
Douglas Keasal  
Robert E. Lewis  
Paul Lowry  
Robert MacGregor  
Eric Millegan  
Alan Weirick

**Tenor II**

Steve Billcheck  
Stephen Erickson  
John W. Etsweiler III  
Albert P. Girod, Jr.  
David A. Jaeger  
Thomas Jameson  
Marius Jooste  
Henry Johnson  
Benjamin Kerner  
Robert Klaffke  
Martin G. Kope  
Michael Needham  
Dean McFarlane Parrott  
David M. Rumford  
Henry C. Schuman  
Scott Silveira  
Carl R. Smith  
Daniel Sonntag  
Richard E. Ward

**Bass I**

Thomas Bress  
John M. Brueger  
Edward Curtis  
John Dryden  
C. William Ferguson  
K. John Jarrett  
Joseph J. Kubis  
Carsten Kipping  
George Lindquist  
Thomas Litow  
Lawrence Lohr  
Charles Lovelace  
John Luginsland  
Robert A. Markley  
Joseph D. McCadden  
Thomas Morrow  
John Penrod  
William. B. Ribbens  
Sheldon Sandweiss  
James C. Schneider  
Edward Schramm  
John T. Sepp  
Alan Singer  
Benjamin Williams

**Bass II**

James David Anderson  
William Guy Barast  
Howard Bond  
Mark Bonnell  
Kee Man Chang  
Don Fáber  
Philip J. Gorman  
Charles T. Hudson  
Gene Hsu  
Andrew Jordan  
Steve Jones  
Donald Kenney  
Mark K. Lindley  
William McAdoo  
Gerald Miller  
Mark C. Persiko  
Marc Ricard  
Richard Rupp  
David Sandusky  
Marshall S. Schuster  
William A. Simpson  
Jeff Spindler  
Robert Stawski  
Robert D. Strozier  
Kevin M. Taylor  
Terril O. Tompkins  
John Van Bolt  
C. Peter Younie



## ANN ARBOR SYMPHONY ORCHESTRA

Samuel Wong, *Music Director***Violin I**

Jennifer Ross  
 Concertmaster  
 Elizabeth Rusz  
 Val Jaskiewicz  
 Priscilla Johnson  
 Linda Etter  
 Gayle Zirk  
 Katie Rowan  
 Karen Land

**Violin II**

Barbara Sturgis-Everett  
 Laura McGreer  
 Scott Esty  
 Mari Sato  
 Amy Natzke  
 Anne Alwin  
 Jackie Livesay

**Viola**

Jessia Nance  
 Nathan Peters  
 Carolyn Tarzia  
 Stephen Dyball  
 Catherine Franklin  
 Caroline Stuart

**Cello**

Richard Mattson  
 Vladimír Babin  
 Margot Amrine  
 Carrie Dunning

**Bass**

Gregg Emerson Powell  
 James Alberts  
 Jennifer Bilbie  
 John Kennedy

**Oboe**

Lorelei Crawford  
 Kristin Reynolds  
 Martha Couto  
 Sarah Dow

**Bassoon**

Dean Zimmerman  
 Nora Schankin

**Trumpet**

Christopher Hart  
 Christopher Bubolz

**Timpani**

James Lancioni

**The Ann Arbor Symphony Orchestra**, founded in 1928, celebrates its sixty-sixth season in 1994-95. The AASO had enjoyed a meteoric transformation over the past eight years, going from a small ensemble that performed modest programs for free to an orchestra that is "in excellent hands and . . . on the cutting edge" (*Ann Arbor News*). Samuel Wong was appointed Music Director of the AASO in 1992 and is considered one of the most exciting conductors of his generation. The Ann Arbor Symphony Orchestra performs subscription concerts approximately once a month from September through May in the historic Michigan Theater, as well as collaborating with other local organizations such as the University Musical Society and the Ann Arbor Cantata Singers.



PART I

30

1 SINFONIA

2 ARIOSO

*Isaiah 40: 1*

*Isaiah 40: 2*

*Isaiah 40: 3*

MR. MACK

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord; make straight in the desert a highway for our God.

3 AIR

*Isaiah 40: 4*

Every valley shall be exalted, and every mountain and hill . . . made low: the crooked . . . straight, and the rough places plain:

4 CHORUS

*Isaiah 40: 5*

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

5 ACCOMPANIED

RECITATIVE

*Haggai 2: 6*

*Haggai 2: 7*

*Malachi 3: 1*

MR. PETERSON

. . . thus saith the Lord of hosts: Yet once, . . . a little while, and I will shake the heavens and the earth, the sea and the dry land; And I will shake all nations, and the desire of all nations shall come: . . .

. . . the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.

6 AIR

*Malachi 3: 2*

MR. DANIELS

But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, . . .



7 CHORUS

*Malachi 3: 3*

... and he shall purify the sons of Levi, ... that they may offer unto the Lord an offering in righteousness.

8 RECITATIVE

*Isaiah 7: 14*

MR. DANIELS

Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."

9 AIR and CHORUS

*Isaiah 40: 9*

MR. DANIELS

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

*Isaiah 60: 1*

10 ARIOSO

*Isaiah 60: 2*

MR. PETERSON

For behold, ... darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.

*Isaiah 60: 3*

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

11 AIR

*Isaiah 9: 2*

MR. PETERSON

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

12 CHORUS

*Isaiah 9: 6*

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder, and his name shall be called Wonderful, Counselor, The Mighty God, The Everlasting Father, The Prince of Peace.



32

13 PIFA *(Pastoral Symphony)*

14 RECITATIVE  
*Luke 2: 8*

MS. LABELLE

... there were ... shepherds abiding in the field, keeping watch over their flock by night.

15 ARIOSO  
*Luke 2: 9*

And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

16 RECITATIVE  
*Luke 2: 10*  
*Luke 2: 11*

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

17 ARIOSO  
*Luke 2: 13*

And suddenly there was with the angel a multitude of the heavenly host praising God and saying,

18 CHORUS  
*Luke 2: 14*

Glory to God in the highest, and peace on earth, good will toward men.

19 AIR  
*Zechariah 9: 9*

MS. LABELLE

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, ...

*Zechariah 9: 10*

... and he shall speak peace unto the heathen: ...



## 20 RECITATIVE

MR. DANIELS

*Isaiah 35: 5*

Then shall the eyes of the blind be opened, and the ears of the deaf . . . unstopped.

*Isaiah 35: 6*

Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .

## 21 AIR

MR. DANIELS and MS. LABELLE

*Isaiah 40: 11*

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young.

*Matthew 11: 28*

Come unto Him, all ye that labour and are heavy-laden, and He will give you rest.

*Matthew 11: 29*

Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.

## 22 CHORUS

*Matthew 11: 30*

. . . His yoke is easy, and His burden is light.

INTERMISSION



PART II

34

23 CHORUS

*John 1: 29*

... Behold, the Lamb of God, that taketh away the sin  
of the world! ...

24 AIR

*Isaiah 53: 3*

*Isaiah 50: 6*

He was despised and rejected of men; a man of sorrows, and  
acquainted with grief: ...

He gave his back to the smiters, and His cheeks to them that  
plucked off the hair: He hid not His face from shame  
and spitting.

MR. DANIELS

25 CHORUS

*Isaiah 53: 4*

*Isaiah 53: 5*

Surely he hath borne our griefs, and carried our sorrows: ...  
... he was wounded for our transgressions, he was bruised for  
our iniquities: the chastisement of our peace was upon him;  
and with his stripes are we healed.

26 CHORUS

*Isaiah 53: 4*

All we like sheep have gone astray; we have turned every one to  
his own way; and the Lord hath laid on him the iniquity  
of us all.

27 ARIOSO

*Psalms 22: 7*

All they that see him laugh him to scorn: they shoot our their  
lips, and shake their heads, saying:

MR. MACK

28 CHORUS

*Psalms 22: 8*

He trusted in God that he would deliver him: let him deliver  
him, if he delight in him.



29 ACCOMPANIED  
RECITATIVE  
*Psalm 69: 20*

MR. MACK

Thy rebuke hath broken his heart; he is full of heaviness: he  
looked for some to have pity on him, but there was no man;  
neither found he any to comfort him.

30 ARIOSO  
*Lamentations 1: 12*

... Behold and see if there be any sorrow like unto his sorrow ...

31 ACCOMPANIED  
RECITATIVE  
*Isaiah 53: 8*

... he was cut off out of the land of the living: for the  
transgressions of thy people was he stricken.

32 AIR  
*Psalm 16: 10*

But thou didst not leave his soul in hell; nor didst thou suffer  
thy Holy One to see corruption.

33 CHORUS  
*Psalm 24: 7*

Lift up your heads, O ye gates; and be ye lift up, ye everlasting  
doors; and the King of glory shall come in.

*Psalm 24: 8*

Who is this King of glory? The Lord strong and mighty, the  
Lord mighty in battle.

*Psalm 24: 9*

Lift up your heads, O ye gates; and be ye lift up, ye everlasting  
doors; and the King of glory shall come in.

*Psalm 24: 10*

Who is this King of glory? The Lord of hosts, he is the King  
of glory.

34 RECITATIVE  
*Hebrews 1: 5*

MR. MACK

... unto which of the angels said he at any time, Thou art my  
son, this day have I begotten thee? ...



- 36 35 CHORUS  
*Hebrews 1: 6* . . . let all the angels of God worship him.
- 36 AIR MR. PETERSON  
*Psalm 68: 18* Thou art gone up on high, thou has lead captivity captive: and  
received gifts for men; yea, even for thine enemies, that the  
Lord God might dwell among them.
- 37 CHORUS  
*Psalm 68: 11* The Lord gave the word: great was the company of the preachers.
- 38 AIR MS. LABELLE  
*Isaiah 52: 7* How beautiful are the feet of them that preach the gospel of  
peace, and bring glad tidings of good things . . .
- 39 CHORUS  
*Romans 10: 18* Their sound is gone out into all lands, and their words unto the  
ends of the world.
- 
- 40 AIR and ACCOMPANIED MR. PETERSON  
RECITATIVE  
*Psalm 2: 1* Why do the nations so furiously rage together, . . . why do the  
people imagine a vain thing?  
*Psalm 2: 2* The kings of the earth rise up, and the rulers take counsel  
together against the Lord and his anointed, . . .
- 41 CHORUS  
*Psalm 2: 3* Let us break their bonds asunder, and cast away their yokes  
from us.



42 RECITATIVE

MR. MACK 37

*Psalm 2: 4*

He that dwelleth in heaven shall laugh them to scorn: the  
Lord shall leave them in derision.

43 AIR

*Psalm 2: 9*

Thou shalt break them with a rod of iron; thou shalt dash  
them in pieces like a potter's vessel.

44 CHORUS

*Revelation 19: 6*

*Revelation 11: 15*

*Revelation 19: 16*

Hallelujah; for the Lord God omnipotent reigneth.  
... The kingdom of this world is become the kingdom of our  
Lord, and of his Christ; and he shall reign for ever and ever.  
... King of Kings, and Lord of Lords.

*You are invited to join the Choral Union in singing the "Hallelujah"  
chorus. Please leave the music at the door when exiting the auditorium.  
Thank you.*



## PART III

38

## 45 AIR

*Job 19: 25**Job 19: 26**I Cor. 15: 20*

MS. LABELLE

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.

And though . . . worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, . . . the first fruits of them that sleep.

## 46 CHORUS

*I Cor. 15: 21**I Cor. 15: 22*

. . . since by man came death, by man came also the resurrection of the dead.

For as in Adam all die, even so in Christ shall all be made alive.

## 47 ACCOMPANIED

RECITATIVE

*I Cor. 15: 51**I Cor. 15: 52*

MR. PETERSON

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed,

In a moment, in the twinkling of an eye at the last trumpet:

## 48 AIR

*I Cor. 15: 52**I Cor. 15: 53*

. . . the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

For this corruptible must put on incorruption, and this mortal must put on immortality.

## 49 RECITATIVE

*I Cor. 15: 54*

MR. DANIELS

. . . then shall be brought to pass the saying that is written,  
Death is swallowed up in victory.



50 DUET

MR. DANIELS and MR. MACK 39

*I Cor. 15: 55*

*I Cor. 15: 56*

O death, where is thy sting? O grave, where is thy victory?  
The sting of death is sin; and the strength of sin is the law.

51 CHORUS

*I Cor. 15: 57*

But thanks be to God, who giveth us the victory through  
our Lord Jesus Christ.

52 AIR

MS. LABELLE

*Romans 8: 31*

*Romans 8: 33*

*Romans 8: 34*

If God be for us, who can be against us?  
Who shall lay anything to the charge of God's elect?  
It is God that justifieth.  
Who is he that condemneth? It is Christ that died, yea rather,  
that is risen again, who is . . . at the right hand of God,  
who . . . maketh intercession for us.

53 CHORUS

*Revelation 5: 12*

*Revelation 5: 13*

. . . Worthy is the Lamb that was slain and hath redeemed  
us to God by His blood to receive power, and riches, and  
wisdom, and strength, and honour, and glory, and blessing.  
. . . Blessing, and honour, . . . glory, and power, be unto  
Him that sitteth upon the throne, and unto the Lamb  
for ever and ever.

Amen.



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Part of the University of Michigan's 1995 Rev. Dr. Martin Luther King, Jr. Day Symposium. The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.



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*Founder and Artistic Director*

YSAYE MARIA BARNWELL

NITANJU BOLADE CASEL

SHIRLEY CHILDRESS JOHNSON

AISHA KAHLIL

CAROL MAILLARD

---

## PROGRAM

*Friday Evening,  
January 6, 1995  
at 8:00*

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---

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Officer, Great Lakes Bancorp for helping to make this performance  
possible.*

---



## SWEET HONEY IN THE ROCK

*A Profile*

42 *Singing is not a luxury, it is a requirement. For me it is like eating, breathing, and sleeping; I could not survive without the sounds of singing in my life.*

- Bernice Johnson Reagon

**S**wet Honey embarks on her twenty-first year after a whirlwind Twentieth Anniversary Season that included a twelve-month tour which took her to over fifty U.S. cities; including her first series of performances in Hawaii and international audiences in London, Australia, and Singapore. The twentieth season also saw the release of her first book, *We Who Believe In Freedom: Sweet Honey In The Rock: Still On The Journey* (Anchor Books), and her Twentieth Anniversary recording, *Still On The Journey* (EarthBeat Records/Warner). She just released her second recording for younger audiences, *I Got Shoes* (Music For Little People/Warner). The twenty-first year includes more than sixty concerts (domestic and international), performing music for the film score *Frederick Douglas: When The Lion Wrote History* produced for PBS by Roja Productions and work on a new recording beginning in December.

Sweet Honey In The Rock is not just a singing group; she is a traveling and community-based cultural institution, dedicated

to the preservation and celebration of African American culture through her performances. It is a sense of the essential, a special quality of urgency brought to vocal music that is the real driving power behind the music force created by Sweet Honey In The Rock, Washington, D.C.'s internationally renowned African American women *a capella* quintet.

Performing with voice and hand and foot percussions, this ensemble challenges and refreshes contemporary concepts of an evening of concert music. It is vocal music, wonderful harmonies, texts that question, challenge, stir, embrace and comfort. One of her extraordinary features is the different genres of song in her repertoire: spirituals and hymns from the nineteenth-century, classic gospel and quartet songs, love songs that range from soothing sultry ballads and hot torchy declarations, to heartbreaking blues, and the songs that chronicle, and document events and issues of the day! These women are poets who are serious about bringing an acknowledgment of the issues that crowd our daily lives through their soul-stirring songs. Don't be surprised if you find yourself talking as much about the issues presented in the texts as the singing, because in Sweet Honey In The Rock they are inseparable.

Sweet Honey In The Rock was awarded Best Women's Album (1979), and Best Gospel Album (1985) by NAIRD (National Association of Independent Record Distributors). In 1989, the group received a Grammy for her performances on the Smithsonian Folkways/Columbia recording, *Vision Shared: A Tribute to Woody Guthrie and Leadbelly*. That same year, Evelyn Harris's Composition, "State of Emergency" from their *Live At Carnegie Hall* recording (Flying Fish Records) was nominated for a Grammy in the Contemporary Folk category. Their first recording for younger audiences *All for Freedom* (1989) on the Music For Little People label received



three national awards for outstanding children's music. Sweet Honey has received top awards as a singing group in 1993 and 1994 by CASA (Contemporary A Capella Society of America).

**Ysaye Maria Barnwell** joined Sweet Honey In The Rock in 1979, and in her first year, she provided leadership for the group's practice of making their concerts accessible to the deaf. Barnwell has a wide base of experiences in health and information technology as well as vocal and instrumental music traditions. As a singer, she brings an extraordinary vocal range — bottom and top — and has composed some of the ensembles most popular songs, including "Breaths" and "More Than A Paycheck." Recent compositions, including those which appear on Sweet Honey's new release were commissioned for collaborative works with choreographer David Rousseve. These commissions, as well as a collaboration with choreographer Liz Lerman and a symphonic work for The Women's Philharmonic of San Francisco, now in progress, have been supported by awards from Meet The Composer. An experienced choral director, Barnwell conducts vocal workshops based in African American songs and singing traditions. Barnwell holds a doctorate in Speech Pathology and a post doctoral degree in Public Health. From this reservoir of experience she has administered several D.C. based projects in health, computer technology, and the arts, and continues to pursue an acting career.

**Nitanju Bolade Casel**, since her arrival in 1985, has brought the group ever expanding riches in vocal work in African traditional repertoire, jazz, rap, and improvisational rhythm styles. Belonging to those pioneering communities of young African Americans

who during the late '60s and '70s led the way toward the redefinition and accessibility of African expressive culture within the USA., Casel has extensive training, research, teaching and performance experience in African dance, song, and drumming traditions. She came to Sweet Honey after four years of studying, performing and cultural organizing in Senegal. She is currently co-director, with her sister Aisha Kahlil, of First World Productions, a cultural and educational organization in the performance arts.

43

**Shirley Childress Johnson** joined the group as its sign language interpreter in 1980. Since that time, she has worked to make the connection between Sweet Honey In The Rock, local producers, and deaf communities. As a professional sign language interpreter, she has conducted workshops and lectures. Childress Johnson has also worked to ensure minority representation in the sign language interpreter networks.

**Aisha Kahlil** joined the group in 1981. With her experience in jazz, African dance and song performance traditions, she has moved the ensemble into new ground in its explorations of vocal improvisation. She is Sweet Honey's strongest blues singer, a genre of song she had not previously explored before coming to the group. Some of the group's most innovative and experimental work occurs in the performance of her compositions, including "Fulani Chant" and her newest work on the group's latest recording, "Still On The Journey," (Earthbeat! Records). In 1993, Kahlil was named by the Contemporary A Cappella Society of America (CASA) best soloist in contemporary a capella music for the vocal performances of "See See Rider" and "Fulani Chant" on the group's recording,



*In This Land* (EarthBeat! Records). In her work as a performing artist and master teacher in voice and dance, Kahlil specialized in the integration of traditional and contemporary forms of music, dance and theatre. She is co-director with Nitanju Bolade Casel of First World Productions.

44

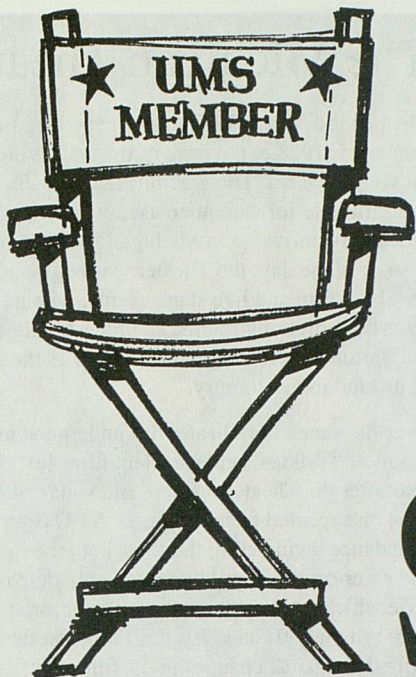
**Carol Maillard**, an original member of Sweet Honey In The Rock, is a versatile actress and singer. A graduate of Catholic University, she began her professional performance career in Washington, D.C. at the D.C. Black Repertory Company. Relocating to New York in 1977, Carol Maillard appeared in numerous on and off Broadway productions including *Beehive*, *Eubie*, *Home*, *Don't Get God Started*, *Spunk*, and *For Colored Girls*. . . (She also appeared in the made-for-television film for PBS American Playhouse). In December, 1993, she was featured in the American Playhouse original production, *Hallelujah*, directed by Charles Lane. Using her talents to help train others, Maillard works as a vocal coach and has served as musical director for choral groups and several theater and film productions. She balances her busy schedule singing, teaching and acting with her most precious work and rewarding time, being mother to her wonderful son, Jordan Maillard Ware.

**Bernice Johnson Reagon**, founder of Sweet Honey In The Rock, and artistic director for its twenty-one years, is a composer of many of the group's contemporary songs and has provided the rich African American traditional song repertoire that makes the group so distinct. She is curator emeritus at the Smithsonian Institution's National Museum of American History and professor of history at American University. Her publications

include the three album set, *Voice of the Civil Rights Movement: African American Freedom Songs—1960-1965* a landmark collection by Smithsonian Collection of Classic Recordings; and more recently, her publication, *We'll Understand It Better By and By: African American Pioneering Composers* was released by Smithsonian Press. Reagon also served as editor and writer for the group's 1993 Anchor Books anthology. She has served as consultant, composer and performer for several film and video projects, including two award-winning programs for PBS, *Eyes On The Prize* produced by Blackside Productions and *We Shall Overcome* produced by Ginger Productions. She was also featured in the 1992 Emmy-nominated, *The Songs Are Free: Bernice Johnson Reagon with Bill Moyers*. She recently completed work as scholar, and host narrator on a major Smithsonian Institution and National Public Radio series, *Wade In The Water: The History of African American Sacred Music*; she is currently working on an exhibition on the same subject.

*Tonight's performance marks Sweet Honey In The Rock's second appearance under UMS auspices.*





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In many ways, the real stars of UMS performances are UMS members.

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## The Michigan Theater

The historic Michigan Theater opened its doors January 5, 1928 at the peak of the vaudeville/movie palace era. The gracious facade and beautiful interior were then as now a marvel practically unrivaled in Michigan. As was the custom of the day, the Theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country.

Over the years, the Theater has undergone many changes. "Talkies" replace silent films just one year after the Theater opened, and vaudeville soon disappeared from the stage. As Theater attendance dwindled in the '50s, both the interior and exterior of the building were remodeled in a style which was architecturally inappropriate. Through the '60s and '70s the 1800-seat theater struggled against changes in the film industry and audiences until the non-profit Michigan Theater Foundation stepped in to operate the failing movie house in 1979.

After a partial renovation which returned much of the Theater to its prior glory, the Michigan Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. The Michigan Theater is also the home of the Ann Arbor Symphony Orchestra.

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<b>Candlelight Concert</b> Ann Arbor Cantata Singers, Judy Dow Alexander, M.C.	Dec 18, 6 pm
<b>Dances Around the World</b> Jobe Christiansen, Tap Dancer	Jan 21
<b>Eastern Tapestry</b> Jeanne Baxtresser, Flute, & Friends	Mar 25
<b>Season Finale</b> Glenn Dicterow, Violin	Apr 29

All concerts at the Michigan Theater  
at 8 pm (except December).

Tickets: Call 994-4801

## Burton Memorial Tower

A favorite campus and Ann Arbor landmark, Burton Memorial Tower is the familiar mailing address and box office location for UMS concertgoers.

In a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles, be built in the center of campus to represent the idealism and loyalty of U-M alumni. Burton served as president of the University and as a Musical Society trustee from 1920 until his death in 1925.

In 1935 Charles M. Baird, the University's first athletic director, donated \$70,000 for a carillon and clock to be installed in a tower dedicated to the memory of President Burton. Several organizations, including the Musical Society, undertook the task of procuring funds, and nearly 1,500 individuals and organizations made contributions. The gift of the UMS totalled \$60,000.

Designed by Albert Kahn, Burton Memorial Tower was completed in 1940, at which time the University Musical Society took residence of the first floor and basement.

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, the UMS now has refurbished offices on three floors of the tower, complete with updated heating, air conditioning, storage, lighting, and wiring. Over 230 individuals and businesses contributed to this project.

The remaining floors of Burton Tower are arranged as classrooms and offices used by the School of Music, with the top reserved for the Charles Baird Carillon. During the academic year, visitors may observe the carillon chamber and enjoy a live performance from noon to 12:30 P.M. weekdays when classes are in session and most Saturdays from 10:15 to 10:45 A.M.

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# Group Tickets

It's easy to impress your group when you take them to a UMS event! No matter what your group — company, family, club, religious congregation — the University Musical Society has an event to make you smile. And when you purchase your tickets through the UMS Group Sales Office, you'll be smiling all the way to the bank, with terrific discounts available for nearly every performance:

- Adult Groups of 20 to 46 receive a 15% discount per ticket and 1 complimentary ticket
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- For select performances, adult groups of 20 or more and student or senior groups of 10 or more receive a 25% discount per ticket and 1 complimentary ticket
- Senior groups (65+) of 10 or more receive a 20% discount per ticket and 2 complimentary tickets.
- College Student Groups of 10 or more receive a 20% discount per ticket and 2 complimentary tickets.

Your Group Sales representative offers many benefits to your group including block seating, free promotional materials, assistance with group dining arrangements, free bus parking, Philips Educational Presentations, and more. During its five-year history, the UMS Group Sales Program has brought more than 500 groups numbering over 10,000 people to UMS performances at Hill Auditorium, Rackham Auditorium, and the Power Center. Estimated Savings: \$50,000. Now that's a discount! For information, call your UMS Group Sales Coordinator at (313) 763-3100.



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*Our best wishes to the  
University Musical Society*

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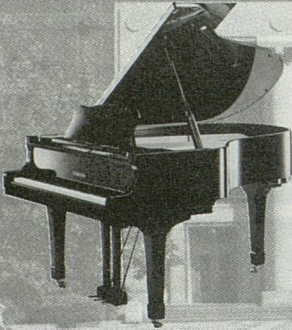


# Arts Midwest Minority Fellow

The University Musical Society is pleased to have been selected as a host site for its second Arts Midwest Minority Arts Administration Fellow. Morning Bishop, founder and director of the Morning Bishop Theater Playhouse in Gary, Indiana, is spending four months at UMS this fall to enhance her present arts administration skills, to develop a network of new contacts, and to increase her awareness of the challenges facing persons of color in the field of arts administration. Arts Midwest works in partnership with private and public arts supporters throughout the Midwest to translate human and financial resources into enriching arts experiences for Midwestern residents.

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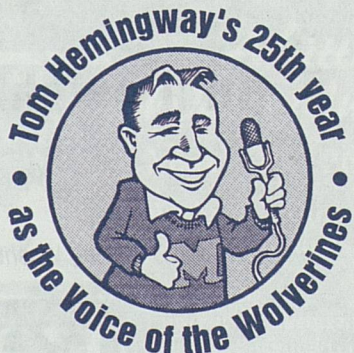
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## Volunteers & Internships

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.

Internships with the University Musical Society provide experience in performing arts management, marketing, journalism, publicity, and promotion. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. Those interested in serving as a UMS Intern should call (313) 764-6199 for more information. We look forward to hearing from you!

## UMS Ushers

Absolute chaos. That is what would ensue without ushers to help concertgoers find their seats at UMS performances. Ushers serve the essential function of assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

The UMS Usher Corps comprises 275 individuals who volunteer their time to make concertgoing easier. Music lovers from the community and the university constitute this valued group. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power, or Rackham) for the entire concert season.

The ushers must enjoy their work, because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer. Bravi Ushers!

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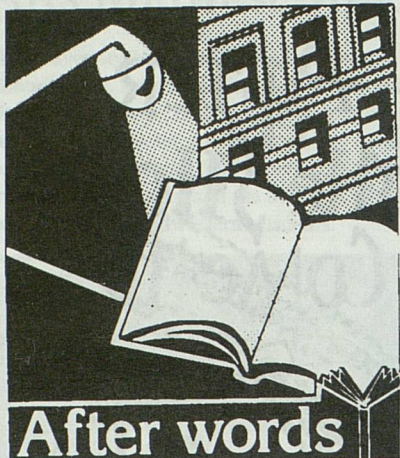
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## "Desert Island Discs"

Co-produced by the University Musical Society and Michigan Radio. Desert Island Discs is heard every Saturday morning from 8:00 A.M. to 10:00 A.M. Each program features a distinguished castaway who is asked, "If you were stranded on a desert island, which recordings would you like to have with you and (perhaps most revealingly) why?" Tune in Saturday mornings. WUOM-91.7 FM, Ann Arbor; WVGR-104.1 FM, Grand Rapids; WFUM-91.1, Flint.

## College Work-Study

Students working for the University Musical Society as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, and event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 764-2538.

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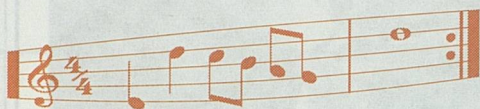
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1994/1995 Season

## Concert Schedule

**The Chick Corea Quartet\*+**  
Saturday, October 1, 8PM

**Guarneri String Quartet\***  
Sunday, October 2, 4PM

*Made possible by a gift from Edward Surovell Company/Realtors.*

**The Michael Nyman Band\***  
Saturday, October 8, 8PM

*Made possible by a gift from Drs. Carol and Irving Smokler*

**The Philadelphia Orchestra**  
Wolfgang Sawallisch, conductor  
Tuesday, October 18, 8PM

*Made possible by a gift from First of America Bank-Ann Arbor.  
This concert is presented in honor of Dr. and Mrs. Harlan Hatcher*

**Uptown String Quartet\*+**  
Friday, October 21, 8PM

*Made possible by a gift from Mary Steffek-Blaske and Thomas Blaske and a grant from CHAMBER MUSIC AMERICA's Presenter-Community Residency Program. This project is also supported by Arts Midwest members and friends in partnership with the National Endowment for the Arts.*

**Michigan Chamber Players**  
**Faculty Artists Concert\***

*The Music of Martha Graham*  
Sunday, October 23, 4PM

*In the American Grain:*

**The Martha Graham Centenary Festival**

**The Martha Graham Dance Company**

Friday, October 28, 8PM (Program I)\*

Saturday, October 29, 8PM (Program II)

Sunday, October 30, 2PM\*

(Program III — *Appalachian Spring*: Celebration of an American Masterwork)

Saturday, October 29, 2PM (Family Show)\*

*This project is made possible in part by a grant from the Lila Wallace-Reader's Digest Arts Partners Program which is administered by the Association of Performing Arts Presenters.*

*This project is also made possible by grants from The Grayling Fund and support by Arts Midwest members and friends in partnership with the National Endowment for the Arts. In addition, we are grateful to the Ford Motor Company for making possible the Saturday, October 29, afternoon family show which is a part of the Ford Family Series.*

**Whirling Dervishes of Turkey\***

Friday, November 4, 8PM

**A Celebration of the Spiritual\***

**Jester Hairston, conductor**

with the UMS Choral Union

Sunday, November 6, 4PM

*Made possible by a gift from The Anderson Associates/Realtors*

*In addition, we are grateful to the Ford Motor Company for making possible the Sunday, November 6, afternoon family show which is a part of the Ford Family Series.*

**Tnuatron Dance Troupe**

Tuesday, November 8, 7 PM

*This program is part of the Mid East/West Fest International Community Exchange sponsored by Lufthansa and the W. K. Kellogg Foundation, major sponsors, and Hudson's and the Dayton-Hudson Foundation.*

*In addition, we are grateful to the Ford Motor Company for making possible this performance which is a part of the Ford Family Series.*



**Ute Lemper, vocalist**

Friday, November 11, 8PM

**Frederica von Stade, mezzo-soprano\***

Martin Katz, piano

Sunday, November 13, 4PM

**The 2nd Annual****UMS Theatre Residency:****The Shaw Festival***The Front Page*

Wed., November 16, 8PM

Friday, November 18, 8PM\*

Saturday, November 19, 2PM

*Arms and the Man*

Tuesday, November 15, 8PM

Thursday, November 17, 8PM\*

Saturday, November 19, 8PM

Sunday, November 20, 2PM

*Made possible by gifts from TriMas and the Detroit & Canada Tunnel Corporation.***Oslo Philharmonic****Mariss Jansons, conductor****Yefim Bronfman, piano**

Tuesday, November 29, 8PM

**Roberto Aussel, guitar**

Friday, December 2, 8PM

**Handel's Messiah**

UMS Choral Union

Ann Arbor Symphony Orchestra

Thomas Sheets, music director  
and conductor

Saturday, December 3, 8PM

Sunday, December 4, 2PM

*Made possible by a gift from Wolverine  
Temporaries Inc***Sweet Honey in the Rock\***

Friday, January 6, 8PM

*Made possible by a gift from Great Lakes  
Bancorp***The Complete Piano Music of  
Frederic Chopin, Part I**

(1st of 3 installments)

**Garrick Ohlsson, piano**

Friday, January 13, 8PM\*

**Ruth Brown\* +**

Saturday, January 14, 8PM

*Part of the University of Michigan's 1995 Rev.  
Dr. Martin Luther King, Jr. Day Symposium.***Spiritual Ensemble of Harlem**

Sunday, January 15, 7PM

Free and open to the public.

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*Co-presented with the University of Michigan  
Office of the Vice Provost for Academic and  
Multicultural Affairs as part of the University's  
1995 Rev. Dr. Martin Luther King, Jr. Day  
Symposium.***Academy of St. Martin-in-the-Fields****Iona Brown, conductor/violinist**

featuring Vivaldi's The Four Seasons

Sunday, January 22, 7PM

*Made possible by a gift from British Airways/Contin-  
Faber Travel***Jean-Pierre Rampal, flute\***

John Steele Ritter, piano

Wednesday, January 25, 8 PM

**The Romeros, guitar family\***

Friday, January 27, 8PM

**Noa, vocalist, and Gil Dor, guitar\***

Thursday, February 9, 8PM

*This program is part of the Mid East/West Fest  
International Community Exchange sponsored  
by Lufthansa and the W. K. Kellogg Foundation,  
major sponsors, and Hudson's and the Dayton-  
Hudson Foundation.***The Society Bank Cleveland  
Orchestra Weekend**

The Cleveland Orchestra

Christoph von Dohnányi, music director

Friday, February 3, 8PM\*

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Christoph von Dohnányi, music director

Emanuel Ax, piano

Saturday, February 4, 8PM

**Chamber Music with Members  
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Sunday, February 5, 4PM

*Made possible by a gift from Society Bank,  
Michigan. This project is also supported by Arts  
Midwest members and friends in partnership  
with the National Endowment for the Arts.***Anne-Sophie Mutter, violin**

Lambert Orkis, piano

Saturday, February 11, 8PM

*Made possible by a gift from Parke-Davis  
Pharmaceutical Research.***Freiburg Baroque Orchestra****Drew Minter, countertenor**

Sunday, February 12, 7PM

**Kodo Drummers\***

Monday, February 13, 8PM

Tuesday, February 14, 8PM

**Hagen String Quartet\***

Thursday, March 2, 8PM

*Made possible by a gift from Curtin & Alf  
Violinmakers.***New York City Opera National  
Company**Rossini's *Il Barbiere di Siviglia*

(The Barber of Seville)

Tuesday, February 28, 7PM

(Family Show)

Wednesday, March 1, 8PM

Friday, March 3, 8PM\*

Saturday, March 4, 8PM

Sunday, March 5, 2PM

*Made possible by a gift from JPEinc. We are  
grateful to the Ford Motor Company for making  
possible the Tuesday, February 28, family show  
which is a part of the Ford Family Series.***Warsaw Sinfonia\*****Krzysztof Penderecki, conductor**

Allison Eldredge, cello

Saturday, March 11, 8PM

**The Complete Piano Music  
of Frederic Chopin, Part I**

(2nd of 3 installments)

**Garrick Ohlsson, piano**

Sunday, March 12, 4PM\*

**Lincoln Center Jazz Orchestra+**

Wednesday, March 15, 8PM

*Presented in conjunction with U-M Office of  
Major Events (MEO).***Berlin Philharmonic Woodwind  
Quintet**

Friday, March 17, 8PM

**Maurizio Pollini, piano**

Monday, March 20, 8PM

**Bill T. Jones/Arnie Zane Dance  
Co. — Still/Here\***

Friday, March 24, 8PM

Saturday, March 25, 8PM

**Cleveland String Quartet\***

Giora Feidman, clarinet

Sunday, March 26, 4PM

*Made possible by a gift from Edward Surovell  
Company/Realtors***Michigan Chamber Players****Faculty Artists Concert**

Tuesday, March 28, 8pm

**The Complete Piano Music  
of Frederic Chopin, Part I**

(3rd of 3 installments)

**Garrick Ohlsson, piano**

Friday, March 31, 8PM

**Anonymous 4, vocal quartet\***

Saturday, April 1, 8PM

**Royal Concertgebouw Orchestra  
of Amsterdam\*****Riccardo Chailly, conductor**

Thursday, April 6, 8PM

**Julian Bream, guitar**

Tuesday, April 25, 8PM

**Detroit Symphony Orchestra\***

Jerzy Semkov, conductor

Edith Wiens, soprano

Florence Quivar, mezzo-soprano

UMS Choral Union

Sunday, May 14, 4PM

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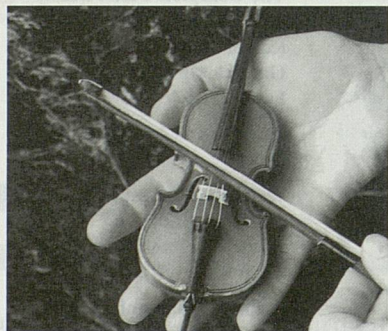
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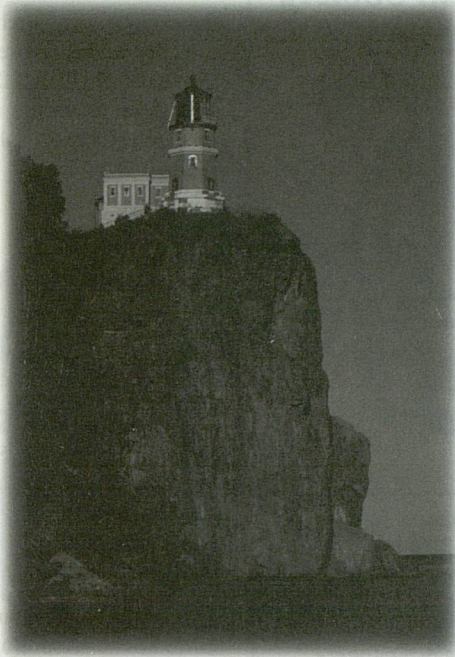


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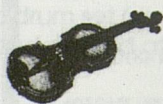


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 Theresa Santiago

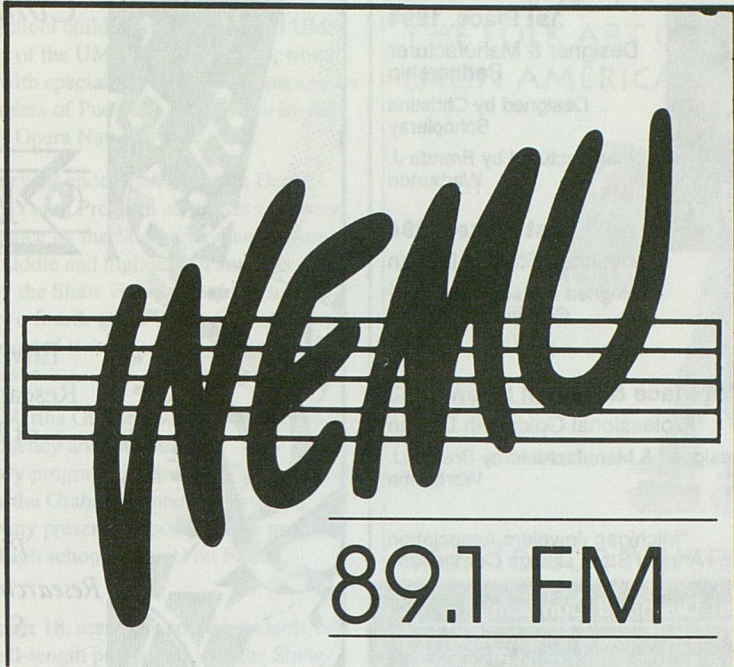
**March 18, 8pm**  
**March 19, 4:30pm**  
 Bach's Brandenburg  
 Concerti, Part I

**December 2, 8pm**  
 The Lafayette  
 String Quartet

**April 1, 8pm**  
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# Youth Program

Thousands of school children annually attend 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 Boheme* by the New York City Opera National Company.

Now in its sixth year under the Education Department, the UMS Youth Program continues to expand, with a performance by the Martha Graham Dance Company for middle and high school students, a performance by the Shaw Festival for high school students, and two fourth-grade opera performances, as well as discounted tickets to nearly every concert in the UMS season.

As part of the Martha Graham Dance Company's Ann Arbor residency and the four-day multidisciplinary program entitled "In The American Grain: The Martha Graham Centenary Festival," the Graham Company presents a special youth program to middle and high school students on Friday, October 28.

Friday, November 18, area high school students will experience a full-length performance of the Shaw Festival's production of Shaw's *Arms and the Man*.

On Friday, March 3, 1995 2700 fourth-graders will visit the Power Center for abbreviated one-hour performances of Rossini's *Barber of Seville*. These performances allow children to experience opera that is fully-staged and fully-costumed with the same orchestra and singers that appear in the full-length performances.

Discounted tickets are also available for UMS concerts 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. Many teachers have used UMS performances to enhance their classroom curriculums.

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 Education Coordinator Helen Siedel at 313.936.0430.

*The 1994/1995 UMS Education Program is underwritten in part by the McKinley Foundation, ERIM, the Bernard L. Maas Foundation, the Anderson Associates, Ford Motor Company, David and Tina Loesel, Thomas H. and Mary Steffek Blaske, and the Michigan Council for the Arts and Cultural Affairs.*

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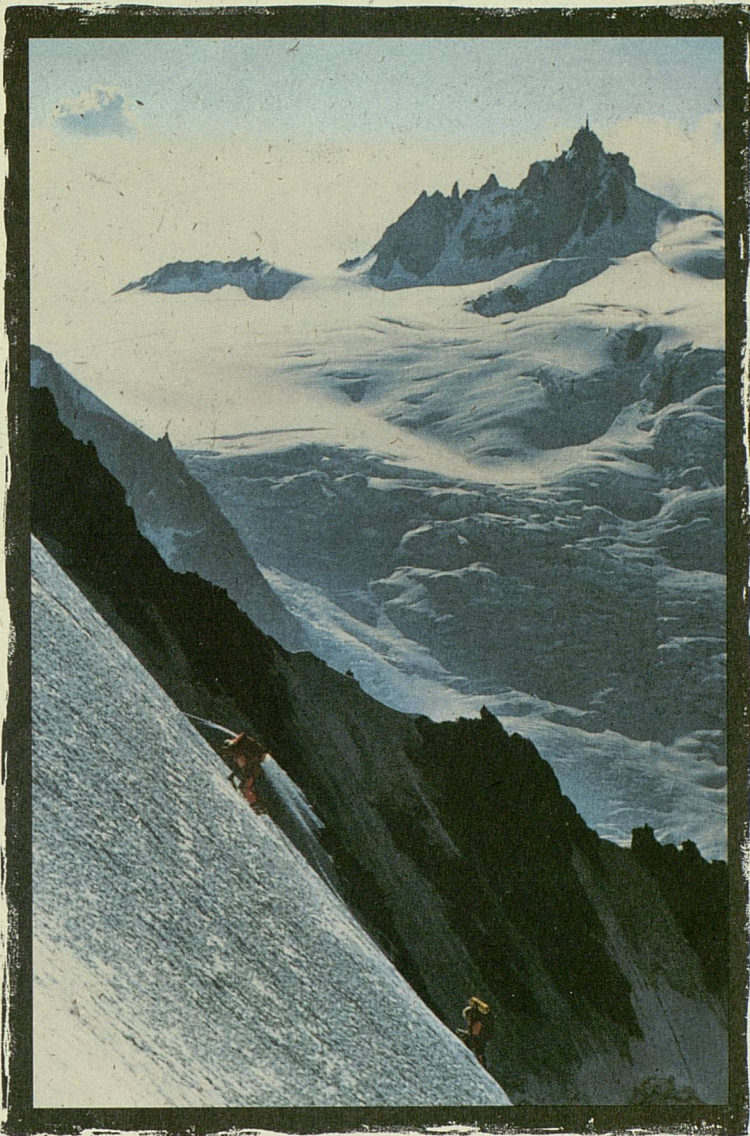


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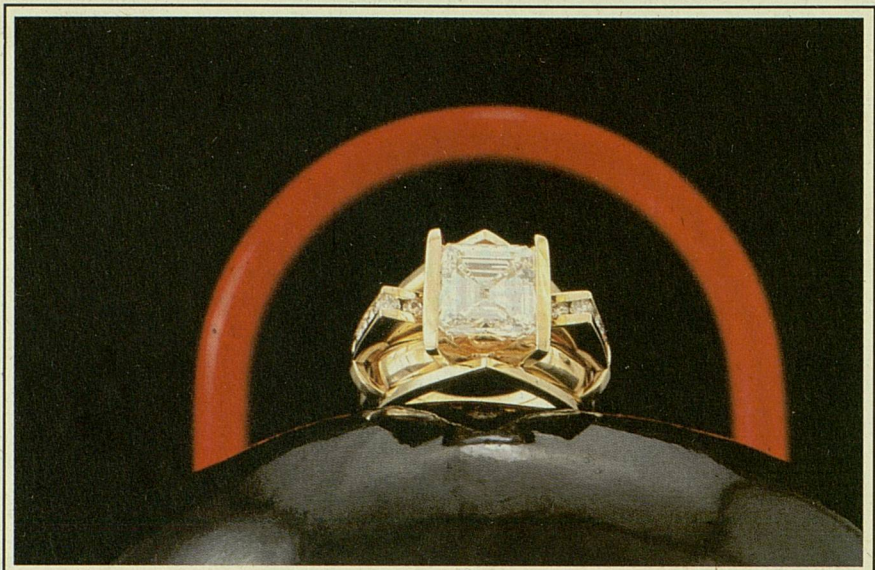
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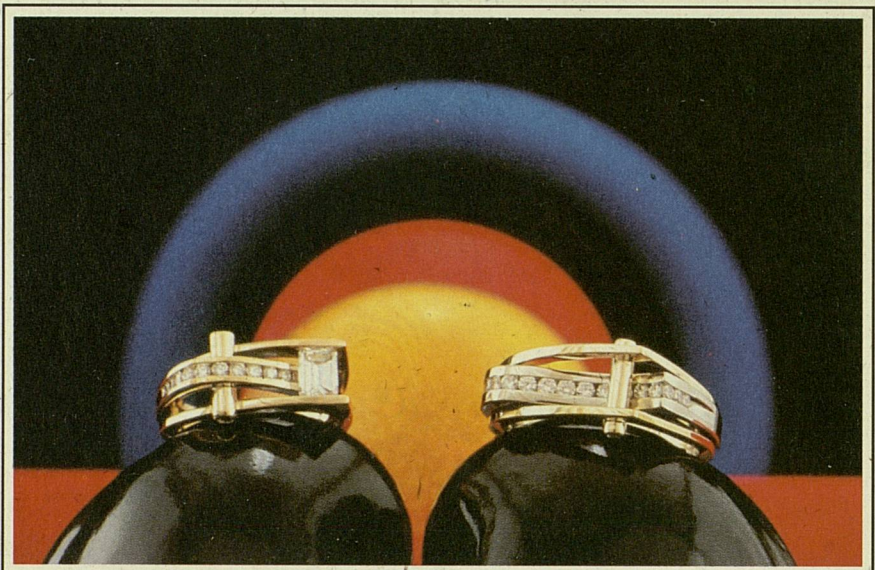
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