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UNIVERSITY MUSICAL SOCIETY

OF THE UNIVERSITY OF MICHIGAN

ANN ARBOR



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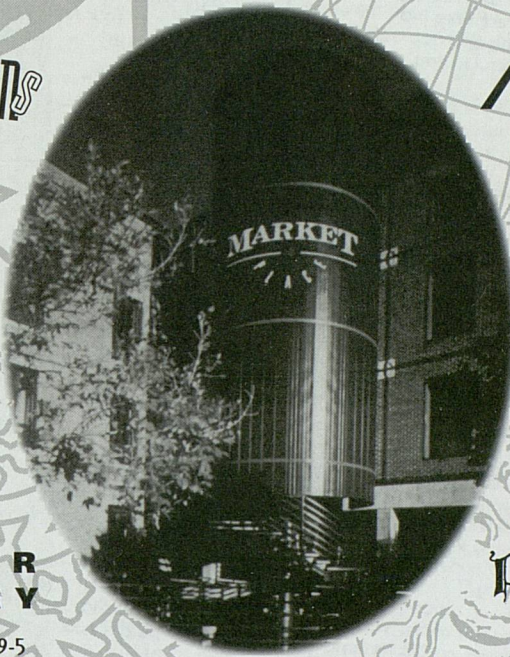
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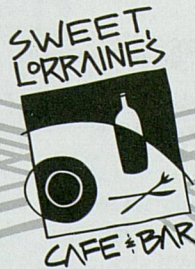
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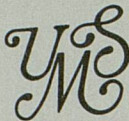
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University Musical Society

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,

A Salute To Our Corporate Angels . . .

Thank You Corporate Underwriters

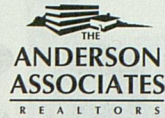

On behalf of the University Musical Society, I am privileged to recognize the companies whose support of UMS through their major corporate underwriting reflects their position as leaders in the Southeastern Michigan business community.

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."

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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 we are once again pleased to be its underwriter this year."



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."



Jacobson's

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
Chairman and
Chief Executive
Officer, McKinley
Associates, Inc.

"McKinley Associates is proud to support the University Musical Society and the cultural contribution it makes to the community."



Iva M. Wilson
President, Philips
Display
Components
Company

"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**
construction inc

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,
Warner Lambert
Company

"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."

PEPPER, HAMILTON & SCHEETZ
ATTORNEYS AT LAW



Michael Staebler
Managing Partner
Pepper, Hamilton
& 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."



**EDWARD
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Edward Surovell
President
The Edward
Surovell Co./
Realtors

"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."


**Wolverine
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Dr. James R. Irwin
Chairman and CEO,
The Irwin Group of
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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."

WHEN IT COMES TO OUR COMMUNITIES,
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AT FORD MOTOR COMPANY, we believe in giving back to our communities. To do that, we support the ARTS, by sponsoring concerts and art exhibits, and by providing financial support to museums and public radio and television. We support EDUCATION, by working with schools to improve adult literacy, and through many other programs. We support SOCIAL ENDEAVORS, by contributing to local hospitals, charities, minority activities and humanitarian organizations. At Ford, we depend on our COMMUNITIES, and our communities know they can depend on us.

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Marjorie Schriber
Lisa Vogen

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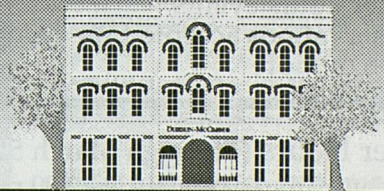
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Judy Fry, *Staff Liaison*

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 a member of the International Society for the Performing Arts, Association of Performing Arts Presenters, Chamber Music America, Arts Action Alliance, and Washtenaw Council for the Arts.

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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.





Breakfast & Lunch

Enjoy our casual table service with your own pot of coffee. We serve a distinctive blend of meats, poultry, seafood, vegetables, and cheeses in varying combinations of eggs benedict, omelettes, skillet dishes, and gourmet blends. Lunch items include soups, salads, sandwiches & a wide variety of burgers & chicken sandwiches.

- ◆ Cafe Marie is a proud sponsor of UMS youth programs
- ◆ Remember to use your UMS Card at Cafe Marie
- ◆ Cafe Marie is a smoke-free restaurant
- ◆ Ask about gift certificates or after hours events
- ◆ Reservations accepted for groups of 6 or more

Winter Hours (Through March 5th)

Monday - Thursday 7:00 am - 2:00 pm

Friday - Sunday 7:00 am - 3:00 pm

Breakfast served all day

Lunch items served after 11:00 am

1759 Plymouth Road

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GENERAL INFORMATION

*University Musical Society
Auditoria Directory & 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. UMS volunteers can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.

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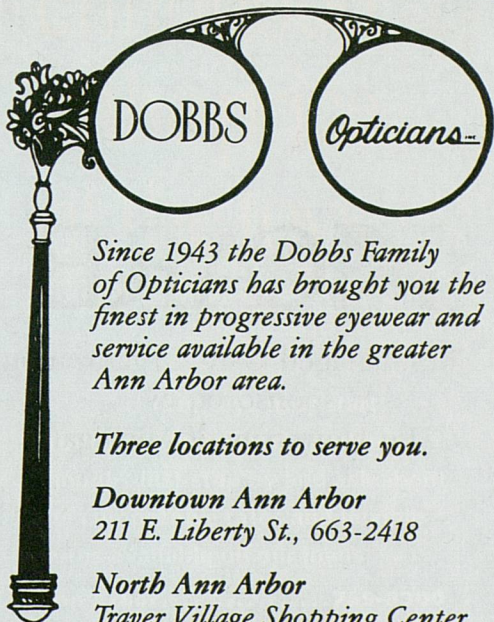
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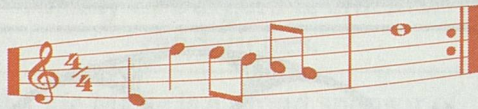
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CONCERT GUIDELINES

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 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).

TICKET SERVICES

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 University 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 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, 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 University 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, the Vienna Philharmonic Orchestra, Sweet Honey in the Rock, the Martha Graham Dance Company, Enrico Caruso, Jessye Norman, James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andrés Segovia, the Stratford Festival, the Beaux Arts Trio, 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, artists' residencies, programs for young people, and collaborative projects.

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



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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, released this past November by Chandos International.

During this season the UMS Choral Union joined the Detroit Symphony Orchestra and conductor Neeme Järvi in performances of Ravel's *Daphnis et Chloé*, presented *A Celebration of the Spiritual* with Dr. Jester Hairston, and in May of 1995 will 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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HILL AUDITORIUM

COMPLETED IN 1913, this renowned concert hall was inaugurated at the 20th Annual Ann Arbor May Festival and has since been home to thousands of Musical Society concerts, including the annual Choral Union series, throughout its distinguished 80-year history.

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

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

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

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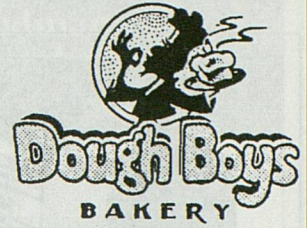
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RACKHAM AUDITORIUM

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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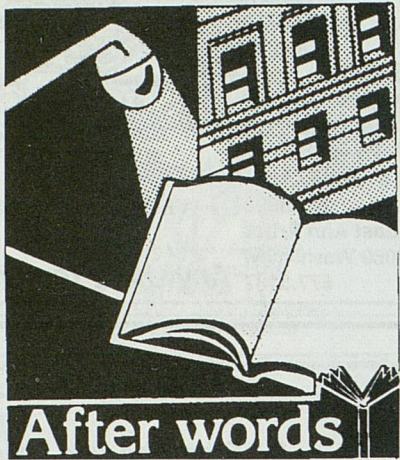


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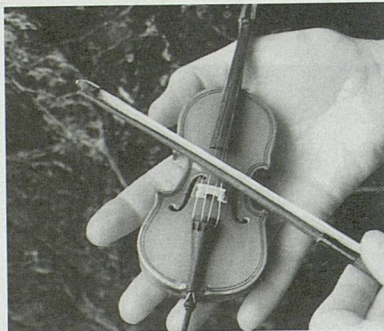
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POWER CENTER for the Performing Arts

THE DRAMATIC mirrored glass that fronts the Power Center seems to anticipate what awaits the concertgoer inside. The Power Center's dedication occurred with the world premiere of Truman Capote's *The Grass Harp* in 1971. Since then, the Center has been host to hundreds of prestigious names in theater, dance, and music, including the University Musical Society's first Power Center presentation —Marcel Marceau.

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

In October 1994, UMS, the Martha Graham Dance Company, and ten institutional partners hosted "In the American Grain: The Martha Graham Centenary Festival" commemorating the 100th anniversary of Martha Graham's birth. The Power Center was the site of open rehearsals, exhibits, workshops, and performances, including the 50th anniversary celebration of the premiere of the Martha Graham / Aaron Copland collaboration "Appalachian Spring (Ballet for Martha)."

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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Spring Season

Dances Around the World

Saturday, January 21, p.m.
Job Christenson, *Tap Dance Soloist*
Dvorak *Slavonic Dance #8*,
Brahms *Hungarian Dance #1*,
Morton Gould *Tap Dance Concerto*,
Rachmaninoff *Symphonic Dances*

Eastern Tapestry

Saturday, March 25, 8 p.m.
Carol Wincenc, *Flute*; Mark Beudert, *Tenor*
Schoenfield *Klezmer Rondos*, Halévy *La Rachel*
Quand du Seigneur, and Dvorak *Symphony #7*

Season Finale

Saturday, April 29, 8 p.m.
Glenn Dicterow, *Violin*
Stravinsky *Scherzo à la Russe*, Brahms *Violin*
Concerto, Prokofiev *Symphony #5*

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UNIVERSITY MUSICAL SOCIETY 1995 WINTER SEASON

Sweet Honey in the Rock

Friday, January 6, 8PM
Hill Auditorium

Made possible by a gift from Great Lakes Bancorp.

The Complete Solo Piano Music of Frédéric

Chopin, Part I
Garrick Ohlsson, piano
Friday, January 13, 8PM
Rackham Auditorium
(1st of 3 installments)

Philips Educational Presentation:
Roland J. Wiley, Professor of Music
History & Musicology. *A Patriot in
Exile*. Michigan League, 7PM.

SKR Classical will sponsor a series of
3 in-store lectures, "Chopin: Virtuoso
& Poet," 7PM on Sunday evenings,
January 8, March 5 & March 26.

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This project is part of the U-M
Copernicus Endowment's theme
semester. From Polonaise to
Penderecki: Polish Music at the
University of Michigan.

Ruth Brown, blues vocalist

Saturday, January 14, 8PM
Power Center

Philips Educational Presentation:
Michael G. Nastos, Program Host,
WEMU; Ann Arbor News Writer,
Detroit Correspondent for Downbeat,
Cadence & Arts Midwest; Jazz Editor
and General Contributor, All Music
Guide; Jazz Panelist for Michigan
Council for the Arts. Between Bessie,
Billie & Baker, a discussion of the
lineage of great jazz and blues singers.
Michigan League, 7PM.

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.

Harlem Spiritual Ensemble

**François Clemmons,
founder/director**
Sunday, January 15, 7PM
Hill Auditorium
Free Concert

This concert is co-presented with the
Office of the Vice Provost for
Academic and Multicultural Affairs
of the University of Michigan 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/ violin

featuring Vivaldi's
The Four Seasons
Sunday, January 22, 7PM
Rackham Auditorium

Made possible by a gift from
Conlin-Faber Travel, Inc. and
British Airways.

Jean-Pierre Rampal, flute
John Steele Ritter, piano
Wednesday,
January 25, 8PM
Hill Auditorium

Philips Educational Presentation:
Penelope Fischer, Board Chair,
National Flute Association and
Director, Ann Arbor School for the
Performing Arts. "Rampal: The
World's First Famous Fluter."
Michigan League, 7PM.

The Romeros, guitar family

Friday, January 27, 8PM
Rackham Auditorium

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

The Society Bank Cleveland Orchestra Weekend

**Christoph von Dohnányi,
music director**
Emanuel Ax, piano
February 3, 4 & 5, 1995

Friday, February 3, 8PM
Hill Auditorium

Free Philips Educational
Presentation: Glenn Watkins, Earl
V. Moore Professor of Music. *The
Music of Schmittke and Schoenberg
Included in This Evening's
Performance* Michigan League,
Friday, February 3, 7PM.

Saturday, February 4, 8PM
Hill Auditorium
Emanuel Ax, piano
An Evening of Brahms
Sunday, February 5, 4PM
Rackham Auditorium
**Chamber Music with
Members of the
Cleveland Orchestra**

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.

**Noa, vocalist, and
Gil Dor, guitar**
Thursday, February 9, 8PM
Power Center

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

Anne-Sophie Mutter, violin
Lambert Orkis, piano
Saturday, February 11, 8PM
Hill Auditorium
Works by Stravinsky,
Beethoven, Currier, and
Schumann

Made possible by a gift from Parke-
Davis Pharmaceutical Research.

Freiburg Baroque Orchestra

Drew Minter, countertenor
Sunday, February 12, 7PM
Rackham Auditorium
Works by Purcell, L.G.
Zavateri, D. Scarlatti, and A.
Corelli

Kodo Drummers

Monday,
February 13, 8PM
Tuesday,
February 14, 8PM
Power Center

Philips Educational Presentation:
The KoNami Ensemble. *A Lecture/
Demonstration on Japanese Festival
Music*. Michigan League, 7PM.

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
Power Center
In Italian with English
supertitles.

Philips Educational Presentation:
Ede Bookstein, Costume Designer,
will discuss designing costumes for
opera. Michigan League, 7PM

Made possible by a gift from JPEinc.
In addition, we are grateful to the
Ford Motor Company for making
possible the Tuesday, February 28
family show which is part of the Ford
Family Series.

Hagen Strung Quartet
Thursday,
March 2, 8PM
Rackham Auditorium
Works by Mozart, von
Webern, and Schubert

Made possible by a gift from
Curtin & Alf Violinmakers.

Warsaw Sinfonia Krzysztof Penderecki, conductor

Allison Eldredge, cello
Saturday, March 11, 8PM
Hill Auditorium
Works by Beethoven,
Penderecki, and
Mendelssohn

Philips Educational Presentation:
Krzysztof Penderecki, composer
and conductor, will present the
University of Michigan's Annual
Copernicus Lecture on Friday,
March 10, 8PM in the Rackham
Building.

This concert is part of the U-M
Copernicus Endowment's theme
semester. From Polonaise to
Penderecki: Polish Music at the
University of Michigan.

Made possible by a gift from the
estate of William Kinney

The Complete Solo Piano Music of Frédéric Chopin, Part I

Garrick Ohlsson, piano
Sunday, March 12, 4PM
Rackham Auditorium
(2nd of 3 installments)

Philips Educational Presentation:
Garrick Ohlsson, "Chopin's Piano
Literature from the Performer's
Point of View." Saturday, March
11, 4PM. Location TBA.

Made possible by a gift from
Regency Travel, Inc..

Lincoln Center Jazz Orchestra

*The Majesty of Louis
Armstrong*
Wednesday,
March 15, 8PM
Hill Auditorium

Presented in conjunction with
U-M Office of Major Events
(MEO). The UMS Jazz Directions
Series is presented with support
from WEMU, 89.1 FM, Public
Radio from Eastern Michigan
University.

Berlin Philharmonic

Woodwind Quintet

Friday, March 17, 8PM
Rackham Auditorium
Works by Mozart, Franz Danzi, Samuel Barber, Andre Jolivet, Paul Taffanel

Philips Educational Presentation:
Post-performance chat with members of the Quintet.

Maurizio Pollini, piano

Monday, March 20, 8PM
Hill Auditorium

Bill T. Jones/Arnie Zane Dance Co. - Still/Here

Friday, March 24, 8 PM
Saturday, March 25, 8PM
Power Center

This project is supported by Arts Midwest members and friends in partnership with the National Endowment for the Arts.

Cleveland String Quartet

Giora Feidman, clarinet
Sunday, March 26, 4PM
Rackham Auditorium
Works by Schubert, Joaquin Turina, Osvaldo Golijov, and Dvorak

Philips Educational Presentation:
Pre-concert conversation with members of the Cleveland String Quartet. Michigan League, 3PM.

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

U-M School of Music

Faculty Artists Concert

Tuesday, March 28, 8PM
Rackham Auditorium
Free Concert

Works by Schulhoff, Beethoven, and Dvorak.

The Complete Solo Piano Music of Frédéric Chopin, Part I

Garrick Ohlsson, piano
Friday, March 31, 8PM
Rackham Auditorium
(3rd of 3 installments)

Made possible by a gift from Regency Travel, Inc.

Anonymous 4

Saturday, April 1, 8PM
St. Andrews Episcopal Church, Ann Arbor
A Marian passion through 12th- to 14th-century music from the British isles.

Royal Concertgebouw Orchestra of Amsterdam
Riccardo Chailly, conductor

Thursday, April 6, 8PM
Hill Auditorium
Works by Stravinsky, Prokofiev, and Strauss

Philips Educational Presentation:
An interview with Martijn Sanders (U-M M.B.A. '69), Managing Director of the Het Concertgebouw. Michigan League, 7PM.

Julian Bream, guitar

Tuesday, April 25, 8PM
Rackham Auditorium

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

Detroit Symphony Orchestra

Jerzy Semkow, conductor
Edith Wiens, soprano
Florence Quivar, mezzo-soprano

UMS Choral Union
Thomas Sheets, music director

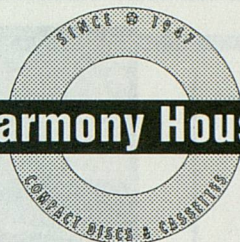
Sunday, May 14, 4PM
Hill Auditorium
Mahler: Symphony No. 2 ("Resurrection")

Philips Educational Presentation:
Jim Leonard, Manager, SKR Classical. *Death and Resurrection*, a discussion of Mahler's Symphony No. 2.

102nd Annual Ann Arbor May Festival

Thursday, May 11 -
Sunday, May 14

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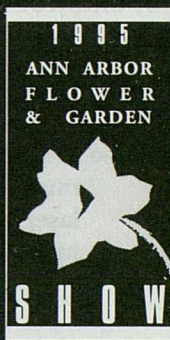
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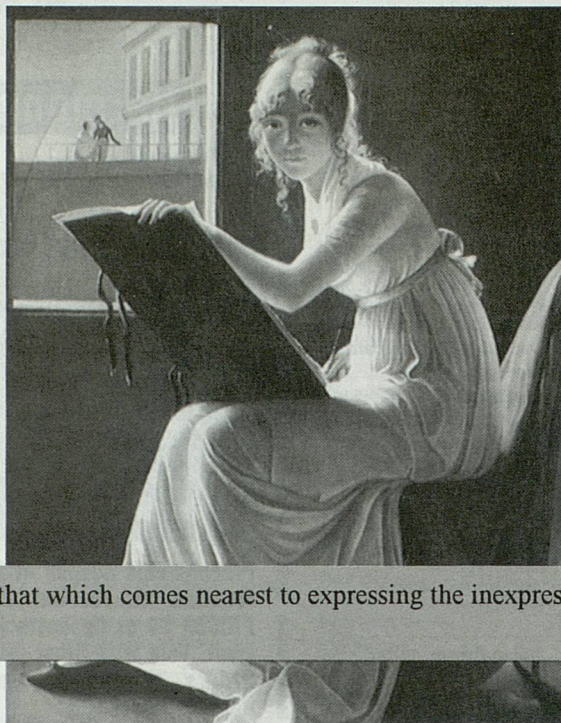
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1994-1995 Winter Season

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Friday, January 13, 1995
through
Friday, January 27, 1995

*The Complete Solo Piano Music of
Frédéric Chopin, Part I*

GARRICK OHLSSON 3
Friday, January 13, 1995
Rackham Auditorium

116th Annual
Choral Union Series
Hill Auditorium

RUTH BROWN 11
Saturday, January 14, 1995
Power Center

32nd Annual
Chamber Arts Series
Rackham Auditorium

HARLEM SPIRITUAL ENSEMBLE 15
Sunday, January 15, 1995
Hill Auditorium

24th Annual
Choice Events Series

THE ACADEMY OF
ST. MARTIN-IN-THE-FIELDS 27
Sunday, January 22, 1995
Rackham Auditorium

JEAN-PIERRE RAMPAL 37
Wednesday, January 25, 1995
Hill Auditorium

THE ROMEROS 45
Friday, January 27, 1995
Rackham Auditorium

General Information

We welcome children, but very young children can be disruptive to some performances. When required, 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.

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Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

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pianist

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PROGRAM

*Friday Evening,
January 13, 1995
at 8:00*

*Rackham Auditorium
Ann Arbor, Michigan*

*First Concert
of Six*

RONDO IN C MINOR, OP. 1

FOUR MAZURKAS, OP. 6

- No. 1 in F-sharp minor
- No. 2 in C-sharp minor
- No. 3 in E Major
- No. 4 in E-flat minor

BOLERO IN C MAJOR, OP. 19

TWELVE ETUDES, OP. 10

- No. 1 in C Major
- No. 2 in A minor
- No. 3 in E Major
- No. 4 in C-sharp minor
- No. 5 in G-flat Major
- No. 6 in E-flat minor
- No. 7 in C Major
- No. 8 in F Major
- No. 9 in F minor
- No. 10 in A-flat Major
- No. 11 in E-flat Major
- No. 12 in C minor

INTERMISSION

INTRODUCTION & VARIATIONS
IN B-FLAT MAJOR, OP. 12

WALTZ IN A-FLAT MAJOR, OP. 42

FANTASY IN F MINOR, OP. 49

TWO NOCTURNES, OP. 27

No. 1 in C-sharp minor

No. 2 in D-flat Major

SCHERZO NO. 3 IN C-SHARP MINOR,
OP. 39

*Twenty-eighth Concert of the
116th Season*

*Special Thanks to Sue Lee for her assistance in making this
performance possible.*

*Thanks to Roland J. Wiley, Professor of Music History and
Musicology, speaker at this evening's Philips Educational
Presentation.*

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Zelazowa Wola near Warsaw

Died October 17, 1849 in Paris

Almost a century and a half has passed since the death of Chopin yet his life and works continue to exercise their hold on people everywhere. More than 10,000 books and articles have appeared in print, countless recordings have been made and issued, and several motion pictures inspired — yet the mystery of Chopin's appeal remains.

There is no explaining how a composer's combination of melodies, harmonies, rhythms, textures, timbres and tempos works within us so tellingly to arouse our emotions until we remember the element of *genius*. Once this concept is recalled, we accept the mystery and relish all the more our experience of it. These recitals (each of which presents a panoramic sixth of Chopin's piano works — with early, middle and late pieces on every program) allow us not only to survey Chopin's musical terrain through the shared experience of the recital hall but also to savor the gamut of our individual feelings as each piece is performed for us by a man whose identification with this literature is total.

The *Rondo in C minor*, which was published in 1825 as Op. 1, belongs to the tradition of Clementi and Hummel. This glittering, bravura work, whose opening figure (with its rocking motion) recurs in the finale to Chopin's *Concerto in E minor* (also in the same 2/4 meter), introduces us to the sensational abilities of a boy who was only 15 years old.

The *Four Mazurkas*, Op. 6 belong to Chopin's twentieth and twenty-first years,

when he was a new arrival in Paris and welcomed by its Polish emigre community. They open our ears to the influence of the young man's native land, where the mazurka was a rustic, or country dance. Epigrams in 3/4 time, they provide kaleidoscopic moments of insight into Chopin's feelings for his homeland and its people.

The *Bolero in C Major*, Op. 19 appeared when the composer was twenty-four. Its Spanish rhythmic pattern was in vogue among salon pianists in the 1830s, so Chopin was in pace with current taste when he penned this elaborate novelty. The work's curious effect of "local color" lies in its shifts of key between C and A, which occur throughout.

The *Twelve Etudes*, Op. 10 were published in a single volume in 1833, when Chopin was twenty-three (although four of them had been completed as early as 1829). Here, Chopin's genius is evident from first note to last, for the world of music had never before known any etudes as original, as musical, or as difficult. The work is dedicated to his friend Franz Liszt, of whom Chopin said, "In my etudes, he is king." Since their ink was fresh on the page, these works (with their companions of Op. 25) have represented for many pianists the alpha and omega of keyboard technique after Bach and Beethoven. Even though virtuosi as eminent as Gilels, Horowitz, Michelangeli, Richter and Rubinstein did not play them publicly or record them *en bloc*, others have done so — to the edification and delight of their audiences.

No. 1 ripples perilously (for the player) and excitingly (for the listener) from one end of the keyboard to the other, its extended arpeggios requiring a stretch of as many as six notes between adjacent fingers and the use of the index finger as a pivot. Its musical reality is that of a 4/4 chorale the harmonies of which are spread from bass to treble — rather like an expansion of the first prelude from Bach's *Well-Tempered Clavier*. Chopin

told a pupil, "If you study it as I intended, it widens the hand and enables you to play runs of wide broken chords, like bow strikes;" adding laconically, "But often, unfortunately, instead of making people learn all that, it makes them unlearn it."

No. 2, with its chromatic scale for the weak fingers 3, 4 and 5 of the right hand (whose other two fingers are occupied with simultaneous chord tones), was minutely calculated by Chopin to afford maximum poise in arm work while producing effects of delicate transparency and crisp clarity. A fine performance of it suggests the wind blowing — and it may have been the inspiration for Alkan's etude, *Le Vent* (The Wind) as well as Rimsky-Korsakoff's *Flight of the Bumble Bee*.

No. 3, subtitled "Tristesse" (Sadness) by one of its publishers, displays a cantilena melody so beautiful that Chopin said he had never written another to equal it. "A study in expression" (Von Bulow), it never fails to move its hearers, particularly when the haunting theme returns after the middle section's dramatic outbursts. By the end, all is serene once more. To get the expression just right, Chopin changed his tempo marking three times—each successive indication being slower than the preceding one. This music must have had a special, private meaning for the composer for, when one of his pupils played it at a lesson, Chopin sighed sadly, "Oh, my homeland."

No. 4 — a whirling dervish of closely packed pianism — is meant to follow almost immediately, for Chopin wrote in the manuscript *Attacca il Presto*. This requirement, unique among his etudes and suppressed in most editions, means that these two were conceived as a pair for performance together. So, the latter sweeps away the sentiment of the former in a cloud of fury.

No. 5, the celebrated "Black Key" etude, features entirely pentatonic right hand triplets (that is, on the black keys only) with ingratiating effect. How exotic it must have

seemed to audiences in the 1830s! Although Chopin considered it insignificant, posterity has found it irresistible. Early in the twentieth century, Leopold Godowsky transcribed it for the left hand alone and even made a contrapuntal combination of it with its counterpart in Op. 25, the "Butterfly" etude.

No. 6, like **No. 3**, is almost a nocturne, its elegiac character resulting from a long-line melody being poised above a melodic counterpoint whose "insistent, recurrent fluctuations . . . which are like human breathing or a gentle throbbing . . . constantly envelop the melody like an aura" (Schmitz). Striking harmonies, subtly conceived, underline the prevailing mood. Time stands still during the few minutes of its duration as Chopin conveys feelings for which there are no words.

No. 7 is a toccata, or "touch piece," based on the technical problem of alternating right-hand thirds and sixths, the lower note of which requires changing fingers, while the left hand occupies itself with an underlying accompaniment as melodic as it is witty and charming. Again, Chopin proves himself a magician, as he directs our attention away from the technique and towards the music. No wonder that Hunekeer asked, "Were ever Beauty and Duty so mated in double harness?"

No. 8 once more marries two dissimilar ideas, one fluid and sparkling in the right hand, the other rhythmical and lyric in the left. This piece unfurls like a ribbon in the breeze, to flutter exuberantly before disappearing with a bravura flourish.

No. 9 has a character so agitated as to suggest a dramatic situation built around the experience of frustration. Its insistent repeated notes call out like cries of yearning and anxiety which are never assuaged. "The conveyance of such emotional content," Schmitz tells us, "cannot be realized by mere variations of finger touch; it requires also a very careful phrasing and pedal use."

No. 10, composed with **No. 9** as a pair,

alternates sixths with broken octaves in an intricate and bewildering variety of manners of articulation (usually ignored by most pianists). Close attention reveals how "modern" the writing is and how it anticipates the future by flirting with the whole-tone scale (bar 54) and its cross-accents. Chopin intended it as an expression of sweetness and lightness. Von Bulow said of it, "He who can play this etude in a really finished manner may congratulate himself on having climbed to the highest point of the pianists' Parnassus."

No. 11, paired by Chopin with the preceding study, is known to all as the "Revolutionary" etude. Supposedly inspired by news that the Russians had invaded Chopin's Polish homeland, its dramatic, martial sweep results from a reversal of the technical demands of *No. 8*: arpeggiated figures now roar up and down the bass of the piano while impassioned, sharply rhythmic motives in the right "cry out in revolt . . . animated by a mysterious and terrible force" (Cortot). So suggestive is this music that listeners have no difficulty in imagining it as an expression of patriotic pride, defiance and rage. Certainly, it ends the set of etudes with a degree of bravura dynamism beyond the capabilities of any other twenty-three-year-old composer in the Romantic Era.

THE *Introduction and Variations*, Op. 12, based on the much-loved rondo, *Je vends des scapulaires* (from Herold and Halevy's opera *Ludovic*), displays the young genius' incomparable keyboard technique as well as his already refined, sometimes novel sense of harmony. Published the year it was composed, 1833 (the year of the *Twelve Etudes*), its theme follows a broad introduction and is succeeded by treatments which are as varied as flowing notes, quick chords, a pretend-nocturne, and a scherzo finale — all charm and finesse, perfect for the milieu of the salons frequented by Chopin as he boosted himself to the highest levels of Parisian society.

The *Waltz in A-flat*, Op. 42, known as the 2/4 waltz, features a brilliantly conceived cross-rhythm as the principal idea of its musical fabric. It dates from 1840, two years into his passionate relationship with writer George Sand (pen-name of the pants-wearing, cigar-smoking Baroness Aurore Dudevant.)

The commanding *Fantasy*, Op. 49 was composed in 1841 at Sand's estate in Nohant. In company with his other large-scale works of his last years, it extends beyond the limits of the salon. "Organically," wrote James Lyons, "it is a marvel, from the march-like opening (which is not recapitulated; otherwise, the form is clearly A-B-A) to the stunning climax [and on] to the incredible repose at the end. But no 'analysis' could do proper justice to this unfoldment. It is as close to alchemy as anything in music."

Two Nocturnes, Op. 27 were written in 1835. They represent Chopin's ascendancy over the genre which the Irish pianist John Field invented. As a pair, they exhibit the contrast of "morbid pessimism" and "the soul at peace with itself and with a starlit world," according to Hutcheson.

The *Scherzo No. 3*, Op. 39 was published in 1840, after being composed the year before as Chopin was putting final touches to his *Twenty-four Preludes* and *Sonata No. 2*. Still in thrall with his lover George Sand, the tubercular composer was enjoying one of the most productive periods in his too-short, illness-ridden life (he would die in 1849, at thirty-nine). His inspiration ran high but composing was never easy: "I toil like the devil over every composition. Sometimes I think I have a complete, beautiful idea in my head but, once I have written it down, I see it is full of holes. When one thing is not right, another looks differently on paper, it makes me despair . . . Often I put completed compositions aside for a long time, leaving it to time to pick and choose."

With this in mind, we note that it was

with uncommon speed that the *Scherzo No. 3* was conceived, sketched, refined, completed and dispatched for engraving. But no trace of haste has ever been evident to audiences who, as Chopin intended, succumb to the mysterious ambiguity of the first 30 bars (What is the key? What is the meter? Where is it going?) and to the contrasting, sphinx-like pseudo-chorale which is delicately interrupted again and again from the high treble. Tempted by Chopin's silence on the matter and by the score's vivid drama, James Huneker sensed that "irony lurks in its bars and there is fever in its glance — a glance full of enigmatic and luring scorn."

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*Notes by Frank Cooper
Coral Gables, Florida, 1994*

Winner of the 1994 Avery Fisher Prize, **Garrick Ohlsson** is one of the premier pianists of our time. He appears regularly as both recitalist and orchestral soloist in the great concert halls of the world and his repertoire and recordings cover the entire spectrum of piano literature. The 1994-95 season has him giving the astonishing number of thirty solo recitals throughout the globe. The first public performances of his Chopin cycle take place this season in Ann Arbor, New York's Lincoln Center, and SUNY Purchase.

As orchestral soloist, Mr. Ohlsson gave the world première of Hans Henkeman's *Third Piano Concerto* at the Holland Festival in July 1994. Other scheduled orchestral performances in the 1994-95 season include



GARRICK OHLSSON

concerts with the Cleveland Orchestra, the Minnesota Orchestra, the Orchestra of the Teatro Colon (Buenos Aires), the Radio Orchestra of Berlin, the Warsaw Philharmonic, the Indianapolis and Utah Symphonies, and the Los Angeles Chamber Orchestra.

During the 1992-93 season Garrick Ohlsson played thirteen different piano concertos in twenty-four orchestral engagements, and gave fourteen solo recitals and four chamber concerts. Three Chopin CDs, beginning a complete Chopin cycle for Arabesque Records were released in March 1992. His 1993 releases include the Haydn "London" sonatas. Volume IV of the Chopin cycle (Scherzos), and three Beethoven sonatas. Volume V (Polonaises and Impromptus) of the complete Chopin cycle was released in 1994. Volume VI (Nocturnes) is scheduled for release in early 1995.

Mr. Ohlsson's first Arabesque recording, the *Complete Sonatas of Carl Maria von Weber*, was nominated as "Solo Instrumental Record of the Year" by *Ovation* magazine in 1989. His Telarc recording of the Busoni concerto with the Cleveland Orchestra under Christoph von Dohnányi was Grammy-nominated as "Best Classical Album of the Year" in 1990; and his Delos International recording of

Henri Lazarof's *Tableaux for Piano and Orchestra* with the Seattle Symphony under Gerard Schwarz was Grammy-nominated in 1991 as "Best Classical Performance by an Instrumentalist with Orchestra."

Along with many recitals and chamber appearances, Mr. Ohlsson's 1993-94 season was distinguished by engagements with the Philadelphia, Minnesota, Berlin Radio, Radio France, Hague Residentie, RAI Naples and RAI Turin Orchestras; the Royal Liverpool, Buffalo, and Calgary Philharmonics, and the symphony orchestras of St. Louis, San Francisco, Kansas City, New Jersey, Milwaukee, and Baltimore, among others. He also made his recital debut at La Scala, Milan.

Garrick Ohlsson was born in White Plains, New York where he began piano study at age eight. At thirteen he entered The Juilliard School. In high school, a distinct aptitude for mathematics and languages placed him in accelerated classes, but his earliest career objective remained the concert stage. Although he won First Prizes at the 1966 Busoni Competition in Italy and 1968 Montreal Piano Competition, it was his Gold Medal at the 1970 Chopin Competition in Warsaw that assured his international stature.

Chopin has always been and continues to be an important composer for Mr. Ohlsson, but his repertoire ranges throughout the piano literature. He has an active concerto repertoire of 70 works. Each season he performs not only Beethoven, Brahms, Mozart, Prokofiev and Rachmaninoff, but also Dvorák, Reger, Bartók, Barber, Ravel, et al. Perhaps his extraordinary range can be somewhat attributed to his six major piano teachers/coaches, each of whom enriched him differently: Claudio Arrau and Olga Barabini (the Classical tradition starting with Haydn and Beethoven); Tom Lishman (the French-Italian school of Debussy and Busoni), Sacha Gorodnitzki and Rosina Lhevinne (the Russian school of Anton Rubinstein), and Irma Wolpe (the Classic-

Contemporary tradition coming down from Leschetizky and Schnabel.)

As a chamber musician, Garrick Ohlsson has collaborated with such artists as sopranos Jessye Norman and Magda Olivero, clarinetist Richard Stoltzman, cellist Heinrich Schiff, violinist Gil Shaham, and the Cleveland, Emerson, Guarneri, Takacs and Tokyo String Quartets. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, Mr. Ohlsson is a founding member of the San Francisco-based FOG Trio.

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Tonight's concert marks Garrick Ohlsson's second performance under UMS auspices.

RUTH BROWN



UNIVERSITY
MUSICAL
SOCIETY
presents

RUTH BROWN AND FRIENDS

PROGRAM

*Saturday Evening,
January 14, 1995
at 8:00*

*Power Center
Ann Arbor, Michigan*

Ruth Brown, *Vocals*
Robert Forrester, *Keyboards/Band Leader*
Rodney Jones, *Guitars/Band Leader*
Clarence "Tootsie" Bean, *Drums*
Victor Goines, *Alto and Tenor Sax*
Earl Swanson, *Road Manager*

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*Twenty-ninth Concert of the
116th Season*

Booking representation by Stanley Weinstein/Arts Management

*Thanks to Michael G. Nastos, Program Host, WEMU; Ann
Arbor News Writer; Detroit Correspondent for Downbeat,
Cadence & Arts Midwest; speaker at tonight's Philips
Educational Presentation.*

*The Steinway piano used in tonight's performance is made possible
by Mary and William Palmer and by Hammell Music Inc.,
Livonia, Michigan.*

24th Annual Choice Series

*The UMS Jazz Directions Series is presented
with support from WEMU, 89.1 FM, Public
Radio from Eastern Michigan University.*



Ruth Brown, the original queen of rhythm 'n' blues, has been on a remarkable roll. She's been racking up a steady stream of accolades (including a Tony Award and a Grammy Award) for her work in film, television, and the Broadway stage as well as her more traditional bastion of records and nightclubs.

"The girl with the tear in her voice," as she was dubbed early in her career, was born Ruth Weston on January 12, 1928 in Portsmouth, Virginia, the oldest of seven children. She began singing at the local Emmanuel AME Church, where her father was the choir director. Initially inspired to sing jazz by Billie Holiday, Dinah Washington, and Sarah Vaughan, she ran away from home, much to the father's dismay, in 1945 to go on the road with singer-trumpeter Jimmy Brown. They were soon married.

Brown was singing at the Frolic Show Bar in Detroit late in 1946 when she was spotted by big band leader Lucky Millinder. Although he already had two vocalists in his orchestra, Annisteen Allen and Bullmoose Jackson, he added Brown only to fire her a month later for having fetched some drinks for musicians in the band during an engagement. As an afterthought, she recalls, he told her she couldn't sing.

Stranded in D.C., she landed a gig at the Crystal Caverns, a club operated by Cab

Calloway's sister Blanche, in order to raise enough money for bus fare back to Portsmouth. Patrons, however, were taken with her unique blue note-dropping delivery of ballads, and she stayed on. Miss Calloway became her manager. One night, Duke Ellington and deejay Willis Conover came to the club. Impressed by what he heard, Conover called two friends in New York, Herb Abramson and Ahmet Ertegun, who were in the process of launching a new label called Atlantic.

En route to New York for her Atlantic audition, as well as a debut at the Apollo Theater, Brown (and Calloway) were seriously injured in an auto accident. Her leg mangled, Brown was hospitalized for nine months. Finally, on May 25, 1949, she stood on crutches to record "So Long," an old Russ Morgan ballad, for Atlantic, backed by an all-star jazz band assembled by guitarist Eddie Condon. An immediate sensation, eventually going to number six on Billboard's new R&B chart, "So Long" became the company's second major hit, after Stick McGhee's "Drinkin' Wine, Spo-Dee-O-Dee," and established Brown as a national star.

More blues-tinged ballad hits followed, but it was 1950's "Teardrops from My Eyes," an uptempo blues by Atlantic housewriter Rudy Toombs, that set Brown's course for the remainder of the decade and for the very course of the music that would soon be named rock 'n' roll. It was the first fast number that Brown had recorded and, during the session, her voice cracked to produce a

squeal-like sound. Co-producer Abramson liked what he heard, calling it a "tear," and it became Brown's trademark. "Teardrops" skyrocketed to number one, and later that year, pop song belter Frankie Laine, then known as "Mr. Rhythm," dubbed her "Miss Rhythm" during an engagement in Philadelphia. More number ones followed — "5-10-15 Hours," "(Mama) He Treats Your Daughter Mean," "Oh What a Dream," and "Mambo Baby" — making Brown the topselling black female recording artist in America between 1951 and 1954.

BROWN'S SUCCESS CONTINUED in the rock 'n' roll era with such hits as "Lucky Lips" in 1957 and "I Didn't Know" in 1959, and she appeared on all-star package shows produced by deejay Alan Freed. During the Sixties, she maintained a lower profile, returning to ballads and jazz, performing on the Playboy Club circuit, and even retiring for a period to raise her two sons, Ronald and Earl.

Brown left New York for Los Angeles in 1976 to play the role of Mahalia Jackson in *Selma*, a civil rights musical produced by Redd Foxx. From there, she moved to Las Vegas, where she sang at Circus Circus and acted in local theater productions. Television producer Norman Lear spotted her in one of those and, impressed by her natural comedic timing, cast her as Leona in the popular sitcom *Hello, Larry*. More acting roles followed, including parts in the series *Checkin' In* (with Maria Gibbs) and the motion picture *Under the Rainbow* (with Chevy Chase).

Since moving back to New York in 1982, Brown has continued singing and has acted in such off-Broadway productions as *Amen Corner*, *Champeen*, and *Stagger Lee*. In 1985, she appeared in Paris for eight months as part of the cast of *Black and Blue*, and played her first major role in a motion picture, as zany sock-hop emcee Motormouth Mabel, in *Hairspray*, John Waters's rock 'n' roll comedy. She was featured on Atlantic Records' 40th

anniversary television special as well as a documentary, *That Rhythm, Those Blues*, that aired on PBS after being screened at several major film festivals.

THE 1988 RELEASE of *Have a Good Time*, Ruth's first album for Fantasy, heralded her return to recording after a six-year hiatus. In January '89 she made her Broadway debut in *Black and Blue*, in an all-star cast that included vocalists Linda Hopkins and Carrie Smith. By June she had become the proud recipient of a Tony Award for "Best Performance by a Leading Actress in a Musical" and an Outer Critics Circle Award in the same category. Her second Fantasy album, *Blues on Broadway*, was released in September of that year and earned her a Grammy for "Best Female Jazz Vocalist."

In 1993, Ruth Brown was inducted into the Rock and Roll Hall of Fame on her sixty-fifth birthday and also performed at President Bill Clinton's inauguration. For *The Songs of My Life*, released the same year, Ruth selected songs that, as producer Rodney Jones noted, represented "her life in music . . ." — a life that takes in "Stormy Weather" and "I Wonder Where Our Love Has Gone" as well as Rodney Jones's title composition and Eric Clapton's "Tears in Heaven."

Ruth is adamant about the preservation of her music and the recognition of its masters. "I don't know what it is that makes us want to let this great music die, and that's what's gonna happen eventually, but not as long as I can holler and scream about it, anyway." As long as Ruth Brown continues to make records like *The Songs of My Life*, the future of her music is secure.

Tonight's performance marks Ruth Brown's UMS debut.

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THE HARLEM SPIRITUAL ENSEMBLE

FRANÇOIS CLEMMONS, *Founder/Director*

Janet Jordan, *Soprano*
Stephanie Beadle, *Lyric Soprano*
La'Shelle Allen, *Mezzo-Soprano*
François Clemmons, *Tenor*
Raymond Frith, *Baritone*
Richard Bellazzin, *Bass*
Jeffrey Marder, *Piano*
Donald Eaton, *Percussion*

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PROGRAM

*Sunday Evening,
January 15, 1995
at 7:00*

*Hill Auditorium
Ann Arbor, Michigan*

Traditional

INTRO-PROCESSIONAL

MOTHERLES' CHILE

arr. William Farley-Smith

GO DOWN MOSES

arr. F. Clemmons

STEAL AWAY

Soloists: Clemmons, Beadle, Frith

arr. Harlem Spiritual Ensemble

AH WANNA BE READY

Soloist: Beadle

arr. Louis Smart

WADE IN DUH WATER

Soloist: Clemmons

arr. Louis Smart

SIT DOWN SERVANT

Soloist: Jordan

arr. Clemmons/Smart

O WHAT A BEAUTIFUL CITY

Soloists: Clemmons, Bellazzin

arr. Clemmons

AIN'T GONNA LET NOBODY
TURN ME AROUND

Soloist: Allen

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INTERMISSION

Linda Twine

**This work is dedicated to
Maestro François Clemmons
and the Harlem Spiritual
Ensemble and all those sisters
who gave their lives for the
cause of Freedom.*

"SISTERS OF FREEDOM" (A Cantata)*

I Tol' Jesus It'd Be Alright If He Changed Ma Name

Soloists: Beadle, Bellazzin

The Auction

Soloists: Jordan, Bellazzin

In Dat Good Old Righteous Way

Soloist: Clemmons

Go Down Moses: If He Changed Ma Name - Reprise

Soloist: Beadle

The Runaway

Tis The Ole Ship of Zion

Soloist: Beadle

Finale: Ah'm Goin Through

Swing Down Chariot

Tis The Old Ship of Zion

In Dat Great Gettin' Up Mornin'

I Gotta Song

If He Changed Ma Name

Soloists: Beadle, Allen, Clemmons

*Thirtieth Concert of the
116th Season*

*"Sisters of Freedom" was commissioned by the American Negro
Spiritual Research Foundation, Inc. Co-commissioners are William
Jewell College, Rockhurst College, Oklahoma State University, the
Black Liberated Arts Center of Oklahoma City, the Emporia Kansas
Arts Council, and Austin College.*

*Funding for this project has been provided by the co-commissioners,
the Mid-American Arts Alliance, the Missouri Arts Council, the
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Foundation and the American Negro Spiritual Research Foundation.*

*The Steinway piano used in tonight's performance is made possible by
Mary and William Palmer and by Hammell Music, Inc., Livonia, MI.*

24th Annual Choice Series

Large print programs are available upon request.

THE HARLEM SPIRITUAL ENSEMBLE

History and Purpose

The spiritual, blues, minstrel and work songs of black Americans today are deeply rooted in the African music and songs of yesterday. The first shipload of African slaves to the United States arrived in Jamestown, Virginia. They were quickly dispatched to all parts of the new world where they experienced on a grand level what we would term today as "massive culture shock."

The natives of all different parts of Africa were abruptly thrown together, without regard to family ties or tribal affiliation, to live and work side by side, not all speaking the same language. In this alien civilization, completely cut off from any trace of their former culture, they soon learned that communication through music would be one of their main means of psychological and physical survival. From these slaves sprang noble music, which is now internationally recognized as one of the most outstanding contributions of American culture to the world.

Functional music was the tradition of Africans. They had songs and dances for all milestones in life, such as birth, weddings, planting, harvesting, long journeys, war, death and funerals. Because all of their instruments were primitive, except for the great variety of drums, the real strength of African music came from the passion and vocal quality of the singers.

European music with its beautiful

melodies and harmonies was composed mainly for listening, while African music with its strong rhythms was made for swaying, dancing, and acting out stories. In this new land, the Africans had an unprecedented opportunity to experiment with music by adding the melodies and harmonies they liked to the strong rhythms they felt. Thus, a distinctive American music was born.

At first, however, only the slaves profited from this union. Slaves had no rights or personal freedom. Everything was chained except their thoughts and desires for a better life. The masters eventually began to encourage them to sing aloud while working because much more work was completed, and everyone enjoyed the soothing sounds floating over the fields and throughout the many plantation buildings.

As decades passed and new generations of slaves were born, the culture and traditions of Africa were forgotten and the new American culture was accepted along with its religion, Christianity. Slaves heard biblical stories and put them to music to help themselves through daily hardships. These new ritual songs became known as spirituals. But spirituals also came to be used as conveyance of hidden messages. These were codes used by the "Underground Railroad" to help those slaves who were planning to escape and go north. For example, "One Mo' Ribber tuh Cross" signaled an escapee that he needed to cross one more river before the Underground Railroad would end and he would be free. "Go Down Moses" sung in the presence of the masters, openly encouraged those bold enough to rebel to do so. Today, "Go Down Moses" has become one of the songs sung by groups in many parts of the world who are fighting for their freedom. In fact, it is one of the unofficial anthems of Israel.

With respect to the history of American Negro Spirituals, the Harlem Spiritual Ensemble attempts to sing these songs as

closely as possible to the original interpretations. Researchers have studied the musical history and sociological background of those times to recreate not only the same style and pronunciation but also to grasp the vital spirit behind the desires and dreams expressed in the songs. The Ensemble studies all aspects of every piece it performs as any serious artists would, say, in tackling a role in an Italian opera. In our opinion, many established artists strip spirituals of their dignity by "correcting" the original pronunciation. But the Harlem Spiritual Ensemble makes sure that none of its members "slip" into using modern pronunciations or "The King's English!" "Lord", for example, is pronounced "Lawd"; "river" = "ribbuh"; "brother" = "brudduh"; "that" = "dat"; "these" = "dees"; "them" = "dem"; "R" and "th" sounds are always omitted except when used initially.

THE HARLEM SPIRITUAL ENSEMBLE is not attempting to establish the worth of Negro spirituals. The world accepted them instantly after hearing them sung by such great artists as Marian Anderson, Paul Robeson, Roland Hayes and the Fisk Jubilee Singers. These great performers, along with composers Hall Johnson, J. Rosamond and J. Weldon Johnson, H. T. Burleigh, to name just a few, brought this outstanding music into the concert hall. But social influence caused some performers to render spirituals with "highfalutin" interpretations. It is Harlem Spiritual Ensemble's aim to "clean up" this stylization that has been left in many peoples' mind. We want to demonstrate that it is more beautiful to sing the long vowel "Lawd" than to interrupt the flow of sound by trying to insert an "r", and instead, sing "Lord." We want to show that it is wiser to sing "dat" than to sing "that", and so on. And further, we would like to show fellow Americans that it is as natural and exciting to begin our vocal studies with a spiritual as it is to begin them with a foreign classic.

The Harlem Spiritual Ensemble also wants to make a distinction between a Negro spiritual and a gospel song. Can you imagine what it might be? Think back to where the spirituals were born: in the fields. The slaves composed them, oftentimes together, in a rural setting. Thus, spirituals are folk music. Gospels are much more modern and were composed in the city by individuals and, therefore, are not folk music. Spirituals can stand alone without any instrumental accompaniment, but gospels always need accompaniment because the instruments are as important as the voices. Spirituals, though, can be performed in the style of gospels and frequently are. But it is our aim to show you the difference between the two types of songs. To our knowledge, there are no other professional performing groups dedicated to presenting the original stylization of Negro spirituals. And so, the Harlem Spiritual Ensemble has found its *raison d'être*.

SISTERS OF FREEDOM

A Cantata

Linda Twine

ISABELLA BAUMFREE HARDENBERG (1797-1883) born in Hurley, New York, alias Sojourner Truth; Araminta Ross Broadus, (1826-1913) born in Dorchester County, Maryland, alias Harriet Tubman Davis. Both were born into slavery and dared to take the mantle of freedom from the jaws of injustice to chart the course of their own lives. Long before the voices of women's liberation and "free choice" were heard, and long before our modern-day civil rights movement was launched, these courageous women were determined to direct the course of their own destiny in a society, and indeed a world, which not only denied them basic freedom, but their God-given right to "human-ness." The efforts of both women on behalf of the anti-slavery movement and

among the abolitionist community were legendary long before President Abraham Lincoln and his supporters found the political clout and will to enact the Emancipation Proclamation. The Emancipation Proclamation of 1863 would free all the slaves of the southern states in opposition to the Officers of the Confederacy: Pres. Jefferson Davis, General Lee and their supporters.

SOJOURNER TRUTH

Armed with her Bible and a "mission" from God, the young Sojourner Truth traveled all over America as she eloquently railed against the abuses heaped on her people by a methodical and insidious slave system. She witnessed the slaves' Pinkster rituals, during which music, masquerades, spectacle, and intensely symbolic dances took place which were reminiscent of African festivals. These experiences transformed the young Isabella. In the form of God's breath, the Holy Ghost commissioned her to travel, to "sojourn the land" and "speak God's truth," and therefore to call herself "Sojourner Truth."

This telling of the "truth" took her before many hostile crowds that booed, heckled, and even attacked her physically for her out-spokenness. Efforts to silence her were useless and served only to intensify her dedication to her mission. She persisted in spreading her brand of oratory throughout the land.

Sojourner Truth's oratory consisted of part singing and part lecture mixed with spicy, coarse epithets, pithy retorts, and liberal biblical quotations. Her extemporaneous exhortations took place on street corners and in meeting houses. Wherever she addressed a crowd, she challenged them to rise up and end this abominable institution of slavery. She was blessed with an embarrassingly generous supply of optimism. Her daily anthem seemed to be: "Ain't gonna let nobody turn me 'round." Sojourner Truth

was one of the first black women to speak not only at abolitionist meetings, but also at women's rights rallies during the slave era. It's a great irony that such an outspoken woman who was at the age of sixty-seven when she met the equally great and eloquent Harriet Tubman during a trip to Boston, implored the younger Harriet to be more patient towards our embattled President Lincoln who was doing the best he could to "free the slaves."

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HARRIET TUBMAN

What could be fraught with more karmic weight than to be labeled the "Moses" of your people. Is such a title earned by accepting the insurmountable challenges of life and somehow overcoming them victoriously; or is it an outgrowth of some incident during one's youth or some wrong one has committed unwisely and perhaps, unknowingly? Or is it a destiny thrust upon one which one endures patiently and earnestly with dignity and without complaint, and looks towards the day when this burden will be lifted from one's shoulders and one's soul shall be set free? Rhetorical though these questions may be, they are, nevertheless, at the seat of the mighty accomplishments and struggles attributed to the name of Harriet Tubman.

In eighteenth- and nineteenth-century America it was unthinkable for a woman not to stay in her "place" assigned by greater society. Women were supposed to yield to the will of the superior male species, whose duties were to protect womanhood, preserve her "femininity," and direct her in all important issues affecting her daily life. However, these gracious airs did not extend to the slave women. On the surface one would think a slave woman was relieved of these tiresome, limiting customs of societal gentility. Not so: in reality, a slave woman was even more limited and restricted, and had far fewer privileges and opportunities, if any, to express her sense of individuality and creativity than the

average, "imprisoned" white woman.

Given this historical and social context, where did this "Harriet Tubman" come from? What motivated her to be so uncontainable, so singularly directed in her mission and why, in God's name, was she so lucky? She was never caught by the "pattyrollers" in her work on the underground railroad, and never lost a passenger in her often dangerous journeys through the backwoods and swamps on her way to the north . . . to freedom. She was not born with the financial means of a white lady of society, and was not educated, formally or informally, in any sense of the word. There were no protectors for her and no one to advise her on important decisions. The only solution to these baffling questions for the historian and/or sociologist is Harriet Tubman's unshakable and abiding faith in God.

When Harriet walked . . . walked and ran away from that Broadus plantation, in Dorchester County, Md. on that long hot day in September 1849, she was not alone as has so often been reported, surmised and speculated by those who think they see the obvious answer. Harriet was traveling with the great company of angels and heavenly hosts as she was cradled in the arms of the Lord, her Comforter and Protector. To the end of her days, she never lost the feeling that "Someone" was with her, "Someone" was talking to her, telling her "to go this way" or "not to go this day," or "wait and travel over the water this time," "wait until Saturday night before you leave," "follow the north star," etc. This invisible force advised her, a force only she could hear, and sometimes feel and sense.

SISTERS OF FREEDOM

Music was an important part of the lives of both Harriet Tubman and Sojourner Truth. The texts of many of the psalm tunes of the time, if not the melodies, as well as many spirituals were often referred to in their biographies as "signal songs." These songs

sent messages to would-be escaping slaves and white abolitionists who often volunteered their cellars and basements as well as barns and sheds to conceal the whereabouts of the fleeing slaves en route to freedom on the Underground railroad. Both women sang in deep, rich, resonant voices. Though unlearned, and innately humble and at the same time proud, they mesmerized audiences easily with their eloquence and ability to spin a tale. Clearly these ladies were neither careless nor brash. So much of what they did was well thought out, courageous, and daring. It seems that they were not only armed with moral righteousness but also, with an indomitable will and self-knowledge. They were not willing to sit passively by and wait for someone else to direct the course of their lives. To quote the gospel song, they set about "to make a way out of no way!" and gain their Divinely ordained freedom.

The cantata *Sisters of Freedom* is a dramatic musical presentation based on spirituals and the lives of these two extraordinary women: Sojourner Truth and Harriet Tubman. It opens with the tune, "I Told Jesus It'd Be Alright If He Changed Ma Name!" These words address the basic theme of their lives: that the change of one's name is akin to a change of one's nature and purpose in life; their recognition of their goal and purpose changed their station in life. They no longer felt or acted like slaves. This spiritual indicates that one is no longer under the laws of men, but takes orders directly from God Almighty. The edicts from 'on high' are to be obeyed at the peril of one's soul, a threat far more effective than any harm that could be done to one's body or possessions by mortal man. As a nine-year-old slave, Sojourner Truth was sold for \$100. She witnessed the sale of all her brothers and sisters. In spite of these obvious trials and humiliations she was not defeated or overwhelmed, but rather was able to stand tall and say, "I am who I say I am. I am Sojourner Truth."

THE "AUCTION" TEXT by Frances Harper (1825-1911) depicts the degrading public practice of the buying and selling of human flesh to the highest bidder. Slave traders routinely ignored family units. Slave families were often separated: mother from children, or husband from wife, father from children, etc. The ethics of the day did not recognize familial bonds. The prevailing thought was that these half-human, half-animal beings would soon recover and completely forget about the superficial relationship adults may presume to have with their offspring or with one another. Frances Harper's auction text refutes this sentiment. Truth freed herself from slavery in 1849 one year earlier than New York State law would legally have done so. Her master promised her that he would free her a year earlier if she worked hard. She did, he didn't, she left.

The hymn 'Bless the Lawd, I got my seal' was sung by Sojourner Truth at a huge tent revival meeting where an unruly crowd had gathered. Out of all the ministers present, she was the only one who had the courage to confront them. After she calmed the people with her preaching and singing for about an hour, the group promised to disperse quietly if she would sing one more song. She chanted: Will you go quietly if I sing? They responded, 'Yes!' She began her song.

Upon hearing that she might be sold, Harriet Tubman ran away to freedom and later made nineteen dangerous journeys back to the south. She helped over 300 slaves escape to the north and Canada. "I have reasoned this out in my mind: There was one of two things I had a right to; Liberty or death. If I could not have one, I would have the other. For no man would take me alive. I shall fight for my liberty as long as my strength lasted. And when the time come for me to go, the Lawd will let them take me."

"Tis the Old Ship of Zion": Before one of her trips to the south, Tubman wrote a coded letter to a free black who could deliver

the message to her brothers that she would be in the area soon and to be ready to leave. "Read my letter to the old folks and tell my brothers to always be watching unto prayer, and when the old ship of Zion comes along, be ready to step aboard." The signal to leave was this song.

"Ain't I a Woman": A speech given by Sojourner Truth in 1852 at the Women's Rights Convention in Akron, Ohio.

Finale: "Swing Down Chariot". Harriet Tubman was frequently referred to as the Chariot. She was coming down to get them. It culminates triumphantly: Tis the old ship of Zion! Come on and get on board!

It is our sincerest wish that the presentation of this dramatic musical cantata will serve to enlighten, inspire, and enfold our audiences into a deeper and sympathetic understanding of the profound legacy of these two great black women. It would, indeed, be a tragedy for future generations all over the world in their struggles for equal rights and the right of self-determination to miss the opportunity to understand the clear vision of those giant footsteps that paved the way. Truly, we are the lucky ones. Through the heroic efforts of Sojourner Truth and Harriet Tubman, so eloquently recognized by their contemporary abolitionists, freedom fighters, biographers, and journalists, both black and white, we can also bear witness to their great impact on American and world history. It is an honor to have been involved in such an inspiring project.

Notes by Maestro Francois Clemmons and Ms. Linda Twine; August 1994, New York City.

SISTERS OF FREEDOM

1. I TOLD JESUS IT'D BE ALRIGHT IF HE CHANGED MA NAME!

- A. I told Jesus It'd be alright if He changed ma name!
- B. Jesus told me the world would turn against me if He changed ma name.
- C. Ma Mother may not know me;
Ma Father may not know me;
Ma sister may not know me;
Ma brother may not know me:
If He changed ma name!
- A. I told Jesus It'd be alright if He changed ma name!

2. IF HE CHANGED MA NAME

- A. Sojourner Truth Speaks:
"Ma family called me Isabella.
We were owned by Colonel Charles Hardenburgh of Ulster County, New York.
The Lord named me Sojourner Truth because I was to travel up and down the land telling the nation its sins and telling the people the Truth"

3. THE AUCTION

- A. The Auctioneer:
Bid 'em in, bid 'em in, bid 'em in!
Can I git three hundred for this young man?
Bid 'em in, bid 'em in, bid 'em in!
He's strong got good bones, good teeth,
can work like a mule.
Whatcha gonna give me?
Whatcha gonna give me?
Three hundred here? The man says 300!
Do I hear three twenty five?
Bid 'em in, etc.
- B. The Mother speaks:
The sale began, young girls were there defenseless in their wretchedness whose stifled sobs of deep despair revealed their anguish and distress. And mothers stood with streamin' eyes an' saw their dearest children sold.

Unheeded rose their bitter cries,
while tyrants bartered them for gold.

- C. Chorus: Mama! Mama! Mama!
- D. The Mother speaks:
Pleading cries rise in the air.
A mother's heart breaks in despair.
And men whose sole crime was their hue,
the impress of their Maker's hand,
And frail and shrinking children too are gathered in that mournful band.
Pleading cries rise in the air.
A mother's heart breaks in despair.
Ye who have laid your love to rest
And wept, above their lifeless clay
know not the anguish of that breast
whose love was rudely torn away.
- E. The Auctioneer:
Bid 'em in, bid 'em in, bid 'em in!
Whatcha gonna give me for this young girl?
Twelve years old. She'll make a good breeder.
Do I hear a hundred? Do I hear a hundred?
Sold! I said, 'Sold!!'

4. BLESS THE LAWD I GOT MA SEAL

- A. Bless the Lawd I got ma seal
today and today
To slay Goliath in the field
today and today
The good ole way is the righteous way
The right, right, righteous way.
I mean to take the kingdom in dat
good ole righteous way. Hum!!
Sojourner: "Chilren, I talks to God and God talks to me. This mornin' I was walkin' in the wheat a-holdin' up its head, looking very big. I go up and take holt (hold) of it.
You b'lieve it, there was no wheat there. I say, "God, what is the matter with this wheat?" And He says to me, "Sojourner, there is a little weasel (weevil) in it!"
Now I hear talkin' about the Constitution and the rights of man. I come up and I take hold of this Constitution. It looks mighty

big, and I feel for my rights, but there ain't any there. Then I say, "God, what ails this Constitution?" He says to me, "Sojourner, there is a little weasel in it." I can't read a book, but I can read the people.
 Shall I run and hide from the Devil?
 Me, a servant of the living God?
 I'll go to the rescue and the Lawd shall go with and protect me.

- B. Man: "Ole woman, do you think your talk about slavery does any good? Why, I don't care any more for your talk than I do for the bite of a flea."
 Sojourner: "Perhaps not, but the Lawd willin' I'll keep you scratchin'."

5. IF HE CHANGED MA NAME — REPRISE

- A. Harriet Tubman Speaks:
 "I tol' Jesus, it'd be alright if he changed ma name.
 Go down Moses, way down in Egypt land.
 Tell ole Pharaoh to let my people go.
 When I was a child I was called both Araminta and Harriet. After my marriage to John Tubman, I became known as Harriet Tubman. John Brown addressed me as 'The General'; General Tubman. Others simply called me Moses.
 There was one of two things I had a right to, liberty, or death. If I could not have one, I would have had the other.
 For no man should take me alive!"

6. THE RUNAWAY

Run, run, run, run, hide!
 Run, run, run, run, hide!
 Movin' fast, movin' quiet, danger lies ahead, I can't turn back.
 Bloodhounds bayin', master trailin',
 Slave patrol on our heels,
 I can't turn back.

No more auction block for me.
 No more, No more.

No more auction block for me
 Many thousand gone.

Wanted! Six foot Jim, scar on his right cheek,
 Considered dangerous!
 Ellen, the cook from Kentucky,
 Known to use poison.

Gotta get to freedom.
 Gotta get to freedom land.
 Harriet Tubman speaks:
 "You go or you die. Dead man tell no tales."
 No more driver's lash for me
 No more, No more
 No more driver's lash for me
 Many thousand gone.

Gotta get to freedom.
 Gotta get to freedom land.

Harriet Tubman, Liberator of slaves,
 Alias Moses.
 A forty thousand dollar reward,
 she's wanted
 Dead or alive.
 Harriet Tubman speaks:
 "I never run my train off the track.
 I never lost a passenger.
 Read my letter to the old folks.
 Tell my brothers to be always watchin' unto prayer. And when the good old ship of Zion comes along, be ready to step aboard."

7. TIS THE OLD SHIP OF ZION

- A. Tis the old ship of zion
 Tis the old ship of zion
 Tis the old ship of zion
 Get on board, get on board.

It has landed many a thousand
 It has landed many a thousand
 It has landed many a thousand
 Get on board, get on board

There's no danger in the water
There's no danger in the water
There's no danger in the water
Get on board, get on board.

It will take you home to glory
It will take you home to glory
It will take you home to glory
Get on board, get on board.

Where did your Christ come from?
From God and a woman!
Man had nothing to do with him!
If the first woman God ever made
was strong enough to turn the world
upside down, all alone
together women ought to be able to turn it
rightside up again.

**This speech was given by Sojourner Truth in
1852 at the Women's Rights Convention in
Akron, Ohio.*

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AIN'T I A WOMAN?

Sojourner Truth
(1797-1883)

That man over there say
a woman needs to be helped into carriages
and lifted over ditches
and to have the best place everywhere.
Nobody ever helped me into carriages
or over mud puddles
or gives me a best place. . . .
Look at me
Look at my arm
I have plowed and planted
and gathered into barns
and no man could head me...
And ain't I a woman?
I could work as much
and eat as much as a man—
when I could get to it—
and bear the lash as well
and ain't I a woman?
I have born 13 children
and seen most all sold into slavery
and when I cried out a mother's grief
none but Jesus heard me...
and ain't I a woman?
that little man in black there say
a woman can't have as much rights as a man
cause Christ wasn't a woman

Sisters of Freedom composer **Linda Twine**,
earned a Bachelor of Music Degree from
Oklahoma City University and a Master of
Music from the Manhattan School of Music.
Songs she has composed for the Boy's Choir
of Harlem are featured in their current
national tour. She also has a major career as
a Broadway conductor, and has conducted
the New York productions of *The Wiz*, *Ain't
Misbehavin'*, *Lena Horne: The Lady and Her
Music*, *Big River* and *Jelly's Last Jam*. She is
currently the Music Director of the national
touring company of *Jelly's Last Jam*.



THE HARLEM SPIRITUAL ENSEMBLE

François Clemmons, Tenor and Founder/Director of the Harlem Spiritual Ensemble, received his degrees in music from Oberlin College and Carnegie-Mellon University. He has recorded *Porgy and Bess* for London Records. This talented singer has performed with the New York City Opera, the Houston Grand Opera, the Los Angeles Civic Opera, and many other companies. A true international performer, he has made a permanent place for himself in America through his regular appearances on the television program, *Mister Rogers' Neighborhood*. He has worked as a chorus master for the Berlin Opera under Professor Goetz Friedrich and taken his other chorus, The Harlem Choral Ensemble, all over the world. Mr. Clemmons is the Founder/Director of The American Negro Spiritual Research Foundation, Inc.

Janet Jordan, Soprano, born in Brooklyn, New York, earned her Bachelor of Music Education from Peabody Conservatory in Baltimore, Maryland, and her Master of Music degree from Manhattan School of Music in New York City. She has toured throughout the United States and Europe as soloist, and with Yul Brynner in *The King and I*.

Stephanie Beadle, Lyric Soprano, nurtured her talents in Philadelphia, Pennsylvania where she sang in several church choirs and ensembles before enrolling at Atlantic

Union College. There she was featured as Soprano Soloist on several international tours which took her to Europe, Africa and North America. Later she polished her artistry at Mannes School of Music where she studied with Jane Olion and Kelly Wyatt. When not performing with the Harlem Spiritual Ensemble she spends her time traveling to ancestral sites in the South and researching her heritage.

La'Shelle Allen, Mezzo Soprano, hails from Baltimore, Maryland, where her enormous talent was nurtured at the Baltimore School for the Arts, and later at Mannes School of Music, in New York City. She has appeared as soloist with the Baltimore Symphony Orchestra at the Myerhoff Concert Hall and with the Juilliard Gospel Quartet. When not touring with the Harlem Spiritual Ensemble she volunteers her time to work with young children and writes poetry and short stories.

Raymond Frith, Baritone, is a graduate of Manhattan School of Music in New York City. He has appeared with numerous symphony orchestras throughout the United States and Canada. Also a longtime member of the Harlem Spiritual Ensemble, Mr. Frith has appeared on Broadway and has toured the United States, Europe, and Israel with different performing companies.

Richard Bellazzin, Bass, was born in Louisiana and received his BM degree from Southern University in Baton Rouge. He has performed the role of the Undertaker in George Gershwin's *Porgy and Bess* and toured extensively in Europe, the Far East, and America. He was featured in *Faith Journey* as Dr. Martin Luther King Jr. and in *Little Shop of Horrors* as the voice of the Plant. His most recent Broadway appearance was in Oscar Hammerstein's *Showboat*, where he sang *Old Man River*. When not performing with the Harlem Spiritual Ensemble, he is an avid weight lifter and reads historical novels.

Jeffrey Marder, Pianist, was born in Philadelphia, Pennsylvania, and earned a Bachelor of Music degree from William Paterson College and a Master of Arts degree from New York University. He has appeared as a Concerto Soloist with the Philadelphia Orchestra and the Warminster's Symphony Orchestra. Jeff enjoys composing, arranging, and performing as a jazz pianist when not concertizing with the Harlem Spiritual Ensemble.

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Donald Eaton, Percussion, was born in Harlem, New York, and earned his B.A. degree at City College of New York. He has performed with the Dance Theatre of Harlem, the Alvin Ailey Dance Company, Miss Patti La Belle, the Last Poets, Director/ Actor, Geoffrey Holder, and Choreographer, Maurice Hines. When not performing and touring with the Harlem Spiritual Ensemble, he directs the African and Latin Percussion Ensemble, which he founded. Mr. Eaton also serves as coordinator for the OLE Program at the Thurgood Marshall School.

The Harlem Spiritual Ensemble, founded and directed by Francois Clemmons, was created in order to keep alive the American Negro Spiritual as both a valid and important art form and an integral part of American history. Comprised of six singers and two instrumentalists, the Harlem Spiritual Ensemble has achieved great success in the United States and abroad. Each member of the Ensemble is a professional musician, well versed in the classic repertoire, yet equally well known for their ability to capture the art, style and character of the Negro Spiritual while maintaining its human nobility.

Francois Clemmons, Founder/Director of the Ensemble and an outstanding interpreter of the Negro Spiritual, keenly sensed the need to keep this art form alive. He arranged a group of traditional spirituals, gathered his finest colleagues and presented

a debut concert at the Harlem School of the Arts. The impact of that debut led to immediate performances at St. John the Evangelist Church, and concert for the U.S. Department of the Interior.

The Harlem Spiritual Ensemble has experienced great success throughout the United States and abroad since their inception in 1986. Some of the U.S. cities where the Ensemble has appeared include Washington, D.C., Chicago, Pittsburgh and New York City where they made their Carnegie Hall debut in 1991.

Internationally, the Ensemble has toured Italy five times since their first phenomenal success there in 1989. They have also sung throughout Germany, Austria, France and Finland in cities that include Berlin, Paris, Leipzig, and Vienna. Moreover, the Ensemble has toured Japan and Korea and will return to the Far East next season.

The Harlem Spiritual Ensemble has recorded on the Arcadia Label since 1990.

This evening's performance marks the UMS debut of the Harlem Spiritual Ensemble.

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PROGRAM

*Sunday Evening,
January 22, 1995
at 7:00*

*Rackham Auditorium
Ann Arbor, Michigan*

George Frideric Handel

CONCERTO GROSSO IN A MAJOR,
OP. 6, NO. 11

Andante larghetto e staccato

Allegro

Largo

Andante

Allegro

Benjamin Britten

VARIATIONS ON A THEME OF FRANK BRIDGE
FOR STRING ORCHESTRA, OP.10

Introduction and Theme

Adagio

March

Romance

Aria Italiana

Bourée classique

Wiener Walzer

Moto perpetuo

Funeral March

Chant

Fugue and Finale

INTERMISSION

Antonio Vivaldi

LE QUATTRO STAGIONI
(THE FOUR SEASONS) OP. 8, NOS. 1-4
from *Il cimento dell'armonia e dell'invenzione*

La primavera (Spring)

Allegro

Largo

Allegro

L'estate (Summer)

Allegro

Adagio

Presto

L'autunno (Autumn)

Allegro

Adagio

Allegro

L'inverno (Winter)

Allegro

Largo

Allegro

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CONCERTO GROSSO IN A MAJOR, OP. 6. NO. 11

George Frideric Handel

Born February 23, 1685 in Halle

Died April 14, 1759 in London

HANDEL WAS PRIMARILY a composer of vocal music; consequently, many of his instrumental pieces were not intended to be performed independently, but to be incorporated into an opera or oratorio. The twelve *Concerti grossi*, Op. 11, as well as the organ concerti, were written to be performed during intermissions of oratorios.

The twelve concerti of Op. 6 were all composed between September 30 and October 30, 1739. They were published in London, 1740, under the title *Twelve Grand Concertos in 7 Parts*. Many of Handel's instrumental pieces were restatements of material from overtures, sinfonias and even arias, and this principal holds for these twelve works. *The Concerto grosso in A major*, Op. 6, No. 11 is largely a re-working of material from an organ concerto (No. 14) in the same key written in 1738. Only the first movement consists of entirely new material.

Handel wrote primarily for the English aristocracy, whose taste was decidedly conservative. Nevertheless, he eschewed the prevailing *ritornello* style that was favored by Bach, in favor of a system of unpredictable, frequently loose-patterned pieces typified by Corelli. He was not bound to any system in particular, however, and in his twelve *Concerti grossi*, managed to imitate virtually every European compositional style of his day.

The first movement, marked *Andante larghetto e staccato*, is in the form of a French overture. Its rhythms are jerky and the movement plays on the opposition of two themes. The fugal *Allegro* is also built on contrast. The *Largo*, like the opening movement, is built on an unusual rhythmic scheme, while the *Andante* is a minuet in which a pre-classical development section is tied to

Baroque variation by virtuosic ornamentation. The concluding *Allegro* employs the *ritornello* style which was preeminent in its day.

VARIATIONS ON A THEME OF FRANK BRIDGE, OP. 10

Benjamin Britten

Born November 22, 1913 in Lowestoft, Suffolk

Died December 4, 1976 in Aldeburgh

BRITTEN, WHOSE MOTHER was an amateur singer, began his music studies at home and started composing at the age of five. When he was eleven, his performance at a music festival attracted the attention of the composer Frank Bridge (1879-1941), with whom he was to study for six years. Britten was the only composition student that Bridge would ever have. Bridge was at that time moving away from Romanticism to a more experimental style *à la* Schoenberg and Bartók. He required his student to have a keenly developed ear, believing a familiarity with compositional theories to be secondary. At the same time, he encouraged Britten to listen to the music of other composers, in order to enhance his development.

In 1930, Britten received a scholarship to the Royal Academy of Music. He found the Academy less than stimulating, however, following the intensive study with Bridge, although he did enhance his pianistic skills under Harold Samuel and Arthur Benjamin.

The Variations on a Theme of Frank Bridge, Op. 10 was completed in 1937, and was premièred that year in Salzburg, conducted by Boyd Neel. It is a brilliant pastiche of musical styles, and is a delightful example of musical parody.

The dramatic *Introduction* leads into the *Adagio* theme, wherein a chromatic bass line is the foundation for "sighing" violins. The March which follows has a phantasmagorical quality which puts the melancholy of the Romance into relief.

Aria italiana parodies an Italian mandolin choir, with an amusing allusion to the vanities of virtuoso singing. Following a chordal *Bourrée classique* is the jolly *Wiener Walzer*, which seems closer in character to a Bavarian beer hall than a Viennese ballroom, and leads into the virtuosic *Moto perpetuo*.

The dramatic *Funeral March* is a parody of Chopin, and *Chant* is similar in style to Japanese Noh music. The piece closes with a spirited *Fugue and Finale*, in which the Bridge's theme is reharmonized into D major, carried over into a rhapsodic middle section, and brought to a close in a swelling arpeggio.

Although this is an early work, the *Variations on a Theme of Frank Bridge* is a well-written and enjoyable piece that reflects a young man taking obvious pleasure in his craft.

THE FOUR SEASONS, OP. 8, NOS. 1-4

from *Il cimento dell'armonia e dell'invenzione*

Antonio Vivaldi

Born March 4, 1678 in Venice

Died July 28, 1741 in Vienna

ANTONIO VIVALDI WAS without a doubt the most original and influential Italian composer of his generation. His contributions to musical style, violin technique, and the practice of orchestration were substantial. Vivaldi could also be credited as being one of the pioneers in the creation of programmatic orchestral music, his Op. 8 "Four Seasons" concerti being the most salient example. His most important achievement, however, was laying the foundations for the mature Baroque concerto. Vivaldi's influence on the form was so strong that even many of the older, established composers of the time felt obliged to modify their style in mid-career to conform with Vivaldi's developments. Practically all of the composer's concerti are in three movements — quick, slow, quick. This "Vivaldian mode"

was adopted in most of Italy and in France by 1725 and remains to this date as the standard form throughout Western music.

As Vivaldi's fame spread throughout Europe, his loftily titled collection *Il cimento dell'armonia e dell'invenzione*, Op. 8 (The Contest between Harmony and Invention) was first published in Amsterdam in 1725; this Opus encompasses twelve concerti in all.

The concerti for violin solo, orchestra and continuo known as "The Four Seasons" are the first four in this collection. These seasonal concerti are programmatic as each one describes the events in an anonymous sonnet, poems suspected of having been written by the composer himself. Vivaldi, while not the first to employ such a device, was unique in his care to make the music agree with the subject matter of the poetry, within the stylistic parameters of the day. The murmuring stream, the approaching storm indicated by lightning and thunder, the oppressive atmosphere of the summer heat, the melody depicting the hunter's call, or the snow propelled by freezing winds — all this is made a living experience by Vivaldi's music.

Structurally, the concerti conform to the Vivaldian fast-slow-fast pattern of movements. There is a marked reliance on the *ritornello* principle in the flanking movements of each concerto, providing a sense of cohesiveness. The interior, slow movements are more like arias, often scored for reduced forces.

The following are brief descriptions of the sonnets, corresponding to the movements of the concerti.

SPRING

Spring is here, with joyous bird songs and the murmuring of fountains to the breath of zephyrs. Then there is lightning and thunder. The storm over, the birds resume their singing.

On the flowering meadow, to the rustling of the foliage, the goatherd sleeps, while the guard dog keeps watch.

At the sound of the pastoral pipe, nymphs and shepherds dance to celebrate spring.

SUMMER

Man languishes under the summer heat. The cuckoo is heard, followed by the turtle-dove and the goldfinch. The gentle zephyr sighs, but the north wind suddenly picks a quarrel with it.

The little shepherd weeps. He fears the merciless squall and the rigors of fate. Dread of the lightning and the hail prevents his rest.

Terror justified! The sky thunders and the lightning bolts strike down the proud ears of corn.

AUTUMN

The peasants dance and sing to celebrate the rich harvest. They drink and their joy ends in the sleep of the drunkard.

Each man gives up his song and sleeps.

At dawn the hunter advances with his horn, his gun and his dog to the pursuit of the game. The hunted, frightened by the shouts, is overpowered and finally dies.

WINTER

The horrible wind and the freezing snow causes one to stamp the feet and teeth to chatter.

While the storm strikes the walls of the house, the fireside of peaceful days is sought.

To walk on ice, to stumble and get up again, to run until the ice breaks and cracks, to hear all the furious winds battling: such is winter with its joys.

"The Four Seasons" represents the peak of Vivaldi's work. Most likely introduced by the composer (who was a virtuoso violinist himself), these concerti became immediately successful throughout Europe. With the combination of descriptive detail, the outpouring of melody and the brilliant, virtuosic writing for the violin, all within an elegant formal framework, it is no wonder that "The Four Seasons" is one of the best-loved works of all time.

Notes by Edgar Colón-Hernández

Iona Brown, Artistic Director, was born in Salisbury, England, into a highly musical family. She went on to study in Rome, Brussels, Vienna, and in Paris with Henryk Szeryng. Iona Brown has been a member of the Academy since 1967, and in 1974 was appointed Artistic Director of the Academy of St. Martin-in-the-Fields Chamber Orchestra.

In 1981 Iona Brown became Artistic Director of the Norwegian Chamber Orchestra. Since that time she has made several recordings and many successful tours with the orchestra in countries such as Germany, Holland, Spain, Norway, Sweden and the United States, and has made numerous

tours of the United Kingdom, including performances at the Henry Wood Promenade Concerts in the Royal Albert Hall.

From 1985 to 1989, Iona Brown was Guest Director of the City of Birmingham Symphony Orchestra, and from 1987 to 1992 was Music Director of the Los Angeles Chamber Orchestra. She has also conducted orchestras in the U.S. and Europe, including the San Francisco Symphony, St. Louis Symphony, National Symphony, San Diego Symphony, St. Paul Chamber Orchestra, Philadelphia Soloists, Bournemouth Sinfonietta, Halle, Stuttgart Chamber Orchestra, Leipzig MDR Chamber Philharmonic, Stockholm Sinfonietta, and Nieuw Sinfonietta Amsterdam.

Iona Brown's numerous recordings with the Academy of St. Martin-in-the-Fields include her performances as soloist in Vivaldi's *Four Seasons*, violin concertos of Bach and Mozart, the Beethoven *Violin Concerto*, Vaughan Williams' *Lark Ascending*, and Handel's *Concerti Grossi*. She has also directed the Academy in recordings with such distinguished soloists as Mstislav Rostropovich, Maurice André, George Malcolm, Michaela Petri, Heinrich Schiff, Sabine Meyer and Heinz Holliger. In addition to the recordings made with the Academy, Iona Brown has recorded David Blake's *Violin Concerto No. 2*

IONA BROWN



with the London Philharmonia under the direction of Simon Rattle.

In 1986 Iona Brown was awarded the Order of the British Empire for her services to music. In 1991 she was honored by King Harald of Norway with an award of Knight of the First Class of the Order of Merit, in recognition of her contribution to Norway's musical life.

Iona Brown plays on The Booth Stradivari, dating from 1716.

Founded in 1959, the **Academy of St. Martin-in-the-Fields** was originally conceived by Sir Neville Marriner as a small, conductorless, string ensemble to reflect the performance practice of the baroque era. Since those early days, when its concerts took place at the eighteenth-century church of St. Martin-in-the-Fields on Trafalgar Square, the Academy has expanded and experimented widely. Today, this versatile ensemble performs at home and abroad as a small ensemble, chamber orchestra or symphony orchestra. Sir Neville Marriner is the orchestra's Artistic Director and Music Director; Kenneth Sillito and Iona Brown are Artistic Directors of the chamber orchestra. Kenneth Sillito also directs the Academy of St. Martin-in-the-Fields Chamber Ensemble.

The Academy of St. Martin is the most recorded chamber orchestra in the world, with almost 1,000 recordings and a repertoire that ranges from the seventeenth- to the twentieth-century. Among its international awards are eight Edisons, the Canadian Grand Prix and innumerable "gold discs." Under the direction of Sir Neville Marriner, the Academy received thirteen "gold discs" alone for its soundtrack for Milos Forman's award-winning film, *Amadeus*, and recorded the soundtrack for

this... is
the moment

Freiburg Baroque Orchestra

Drew Minter, countertenor

Sunday, February 12, 7:00PM

Hill Auditorium

One of the world's leading early-music ensembles, the Freiburg Baroque Orchestra is praised for a character of sound that is "brimful of personality... uncomplicatedly ebullient" (*Gramophone*). The ensemble is joined by Drew Minter, "a young American who has clearly emerged as the world's finest countertenor" (*Pulse Classical Supplement*).



Program

- Purcell: Suite from *Dido and Aeneas* (includes D. Minter)
- L.G. Zavateri: Concerto, Op. 1, No. 10 (*Pastorale*)
- D. Scarlatti: "Salve Regina" for Countertenor and Strings
- A. Corelli: Concerto Grosso in D Major, Op. 6, No. 1.



Drew Minter

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Valmont, a film adaptation of *Les Liaisons Dangereuses*.

34 The Academy records for Philips Classics, EMI/Angel, Chandos, Collins Classics, and Capriccio. Its recordings of the works of Mozart form the majority of the first complete Mozart Edition recently released by Philips Classics in celebration of the Mozart Bicentennial. Among the Academy's many CDs to be released this season are Handel's *Messiah*, recorded live at the 250th anniversary concert of its world première in Dúblin, Ireland; the final installments in Capriccio's Tchaikovsky Symphonic cycle; Rossini's choral *Messa di Gloria* and two CDs of Gilbert and Sullivan, recorded to mark Sullivan's 150th anniversary.

Last season, Iona Brown and the Academy of St. Martin-in-the-Fields' tours included highly acclaimed performances in Scandinavia, Spain, Holland, Germany and a sold-out tour in the United States. This season, Iona Brown and the Academy perform at the Bergen and Schleswig-Holstein Festivals, and tour Germany, Spain and Norway. In London, Iona Brown gives concerts at St. John's Smith Square for the Charity Music Aid and at the Barbican Centre as part of the Academy's Summer Series.

In response to its enormous popularity with American and Canadian audiences, the Academy of St. Martin-in-the-Fields has performed in North America every season since its first tour here in 1980.

This evening's performance marks the third UMS appearance of the Academy of St. Martin-in-the-Fields under the direction of Iona Brown.

ACADEMY of ST. MARTIN - in-the-FIELDS

IONA BROWN, Artistic Director

Violin

Iona Brown
Robert Atchison
Harvey De Souza
Josef Frohlich
Helen Paterson
Miranda Playfair
Jonathan Rees
Simon Smith
Declan Daly

Viola

Anthony Jenkins
Rachel Bolt
Judith Busbridge

Cello

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Joanne Cole
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The Society Bank Cleveland Orchestra Weekend

Christoph von Dohnányi, music director

February 3, 4 & 5, 1995



The 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..."

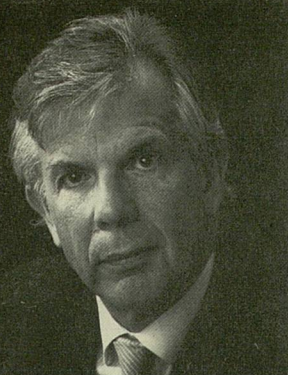
Over the course of a full weekend, Ann Arbor audiences have the unique opportunity to witness the unmatched sense of ensemble and skill that marks this most stellar symphonic group. Friday evening, Dohnányi leads the Orchestra in a program featuring Brahms' Symphony No. 1 in C minor, Op. 68. On Saturday 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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JEAN-PIERRE RAMPAL

flute

JOHN STEELE RITTER, *harpsichord and piano*

PROGRAM

*Wednesday Evening,
January 25, 1995
at 8:00*

*Hill Auditorium
Ann Arbor, Michigan*

Georg Philip Telemann

SONATA IN F MINOR

Andante cantabile
Allegro
Andante
Vivace

Jean-Phillippe Rameau

THIRD CONCERT IN A MAJOR, FROM
PIÈCES DE CLAVECIN EN CONCERT

La Poplinière
La Timide
Tambourin

Johann Sebastian Bach

SONATA IN B MINOR, BWV 1030

Andante
Largo e dolce
Presto

INTERMISSION

Francis Poulenc (1899-1963)

SONATA FOR FLUTE AND PIANO

Allegro malinconico

Cantilena

Presto giocoso

Cesar Franck (1822-1890)

SONATA IN A MAJOR

Allegro bon moderato

Allegro

Recitativo-Fantasia (Bon moderato)

Allegretto poco mosso

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*Thirty-second Concert of the
116th Season*

*Thanks to Penelope Fischer, President, National Flute Association
and Director, Ann Arbor School for the Performing Arts, speaker
at this evening's Philip's Educational Presentation.*

*The Steinway piano used in tonight's performance is made possible
by Mary and William Palmer and by Hammell Music Inc.,
Livonia, Michigan.*

*The pre-concert carillon recital was performed by Judy Ogden,
Lecturer in Public Health*

*116th Annual
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an usher

SONATA IN F MINOR FOR FLUTE AND CONTINUO

Georg Philipp Telemann

Born March 14, 1681 in Magdeburg

Died, June 25, 1767 in Hamburg

TELEMANN'S *Sonata in F minor* was originally published in the First German musical periodical, *Der Getreue Musicmeister*, (The Faithful Music Master,) a remarkable bi-weekly devoted to the publication of new music. Co-founded by Telemann himself, the publication naturally contained a great deal of this prolific composer's music. Since the issues were not dated, however, scholars have been unable to determine the dates of its contents, except to place them "after 1728," the date of the first issue. We do know that the present work was originally scored for bassoon, with the stipulation that it could also be played two octaves higher on the recorder—or, in accordance with custom, on the violin, oboe, or cross-blown flute.

The publication format is not the only unusual aspect of this Sonata. It has a distinctive gravity and expressiveness, qualities not always associated with Telemann's chamber music. Especially memorable are the hauntingly lyrical opening movement, marked *Triste*, and the mournful little *Andante* preceding the *Vivace* finale. The longest movement, an *Allegro*, offers in its middle section a brief, lively respite from the work's prevailing minor-key mood.

Note by Jack Sullivan

THIRD CONCERT IN A MAJOR, FROM *PIECES DE CLAVECIN EN CONCERT*

Jean-Philippe Rameau

Born September 25, 1683, in Dijon

Died September 12, 1764 in Paris

RAMEAU WAS ONE of the great musicians of the age of Bach and Handel. French composers of the time had a powerful influence on such Germans as Telemann and Bach, but the music they wrote has not traveled to our time and place with equal effect. As a child prodigy, Rameau was trained in his father's profession of church organist and succeeded at it, but for years the theater tempted him too. At the age of fifty, he composed the first of his dozens of operas and ballets of every kind.

In 1741, Rameau published his *Pièces de clavecin en concert avec un violon ou une flûte* (Pieces for Harpsichord in Concert with a Violin or a Flute.) The curiously titled first movement of this third set of pieces is *La Poplinière*, was named for the wife of the wealthy patron of music, Monsieur Le Riche de la Poplinière. The second is *La Timide* (The Timid Girl.) The third movement is a pair of *Tambourins*, echoing a popular French dance of the time that took its name from the *tambour*, or drum, that was originally used in its accompaniment.

Note by Leonard Burkat

SONATA IN B MINOR FOR FLUTE AND HARPSICHORD, BWV 1030

J. S. Bach

Born March 21, 1685, in Eisenach

Died July 28, 1750, in Leipzig,

40 THE MUSIC OF Bach, writes Albert Schweitzer, springs from an intensely "conceptual imagination." In Bach "the poetic idea is embedded in the theme," rather than in specific properties of texts or instruments. Ironically, this quality of abstraction often resulted in spectacular virtuoso vehicles for performers, even though virtuosity for its own sake was foreign to the Bachian esthetic.

A striking example of this paradox is the set of eight flute sonatas that Bach composed for a flutist named Würdig while he was court composer and conductor for Prince Leopold. These pieces are conceived more in abstract than in "flute" terms. Filled with chromatic passages fiendishly difficult to execute on the Baroque transverse flute, they are, as Daniel Waitzman points out, "exceedingly difficult even on the modern flute, which confronts the player with a different set of problems." As far as Bach was concerned, the music was all-important; the performer could take care of himself.

Musically as well as technically, the *Sonata in B minor*, composed at Cöthen in 1720, is the most ambitious in the set. It is also the longest, indeed twice as long as the other flute sonatas. Bach did apparently make the concession, years later, of transposing the piece (originally in G minor) up to a more comfortable B minor. On the other hand, part of his motivation may have been personal: For Bach, B minor was a key that signaled a work of special seriousness and sublimity.

Such is certainly the case with this work. In the introspective, almost mystical *Andante*

opening, the flute arcs over a densely chromatic keyboard part. The lyrical *Largo e dolce* which follows sets an exceptionally eloquent aria for flute written over a written-out continuo part. A three-voice *Presto* fugue, as enigmatically chromatic as the first movement, opens the finale, followed immediately by a breathless *Gigue* related thematically to the fugue subject. This two-part movement is at once spirited and complex, yielding no breathing space for either players or audience. The remarkable depth and intensity of this sonata make it a cornerstone of the flute repertory. Philipp Spitta, among others, has called it "the finest flute sonata in existence."

Note by Jack Sullivan

SONATA FOR FLUTE AND PIANO

Francis Poulenc

Born January 7, 1899 in Paris

Died January 30, 1963 in Paris

IT WAS JEAN-PIERRE RAMPAL who premièred the Poulenc *Sonata for Flute and Piano*, a concise but major work in the flute repertory. The première took place in 1957 at the Strasbourg Festival, with the composer at the piano. The piece was dedicated to the memory of American music patroness Elizabeth Sprague.

Always fond of woodwind sonorities, Poulenc wrote chamber music for winds from the beginning of his career to the very end, including pieces for clarinet, oboe, and horn. His musical style, with its clear lines, bright colors, and urbane lyricism, seems especially well suited for flute, and it is no surprise that the Flute Sonata quickly became one of his most widely praised chamber pieces. The piano writing in the Sonata is equally felicitous, providing both the kind of bitter-sweet chordal accompaniment and perky dance-hall sounds that were a hallmark of

his earlier sonatas and concertos for piano, duo-piano, and harpsichord.

The sonata opens with a plaintive, trilling flute tune that suddenly spurts upward in energy and spirit — a microcosm of the subtle emotional ambiguities so common in Poulenc works. The second theme, equally refined and graceful, offers distant echoes of the Sonata for Flute, Viola, and Harp by Debussy (a composer Poulenc admired for his “sensuality” and accused modern interpreters of “sanitizing”). A further deepening of the sonata’s gently serious mood is found in the arching melodic lines of the cantilena slow movement frequently regarded as the emotional center of the work.

In the rondo finale, the bumptious, satiric side of Poulenc emerges in high gear, with delectable virtuoso passages for the flute. Near the end, the composer brings back ghostly snatches of the two memorable themes from the opening movement, briefly re-asserting the lyrical personality of the piece before the brilliant close.

Note by Jack Sullivan

SONATA IN A MAJOR

César Franck

Born December 10, 1822 in Liège

Died November 8, 1890 in Paris

ORIGINALLY COMPOSED FOR violin and piano, the *Sonata in A Major* was published not only for violin but for flute, cello and four-hand piano as well, although it is unclear whether it was Franck or one of his students who made the transcriptions. Written in 1886 as a wedding present for the great Belgian violinist Eugene Ysaÿe (1858-1931), it was issued the same year by Hammelle, Schott and Litolf, three of Europe’s leading firms. This keen interest amongst publishers was in part the result of the work’s dramatic première at the Musée Moderne de Peinture in Brussels.

Part of an overly long program, the Sonata was not begun until the sun was setting. Forced by a wildly appreciative audience to continue, Ysaÿe and the noted French pianist Madame Bordes-Pene completed the work from memory in a totally darkened room as the Museum would not permit a match to be struck.

Encompassing a wide range of moods, the *Sonata in A Major* is an uncontested masterpiece of cyclic structure, a form in which themes and their derivations recur throughout. Franck’s treatment is cumulative and each succeeding movement utilizes themes from its predecessors. The two themes of the placid opening *Allegretto*, the first in the flute and the second in the piano which plays it solo, constitute the basic embryo of the work. The suddenly quiet descent in the flute in the turbulent second *Allegro* movement, for example, is derived from the first of these themes. Similarly, the third movement, *Fantasia*, opens with a disguised version of that theme and is followed by the melody which began the development of the second movement.

For the final *Allegretto poco mosso* Franck evolves a new rondo form consisting of four themes in canon rendered in three different keys.

Note by Barbara Block

CONSIDERED “the father of the current flute boom” which began over thirty years ago, **Jean-Pierre Rampal** was the first flutist to attract worldwide audiences equal to those drawn by virtuoso pianists and string players. With his numerous performances, recordings, premières, revivals and commissions, he has figured prominently in restor-

ing the instrument to the exalted position it held during the eighteenth-century. In recent years, Mr. Rampal's popularity on stage has extended to conducting. His successful television appearances include NBC's *Tonight Show*, *Merv Griffin*, *Dick Cavett*, *The Muppets*, CBS's *60 Minutes* and PBS's *Gala of Stars*.

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Jean-Pierre Rampal has performed with virtually every major orchestra in the country, including the Boston Symphony Orchestra, the Chicago Symphony, The Cleveland Orchestra, The New York Philharmonic and The Philadelphia Orchestra. Since his American conducting debut at Lincoln Center with the Mostly Mozart Orchestra, Mr. Rampal has conducted orchestras on both sides of the Atlantic, and the critics employ the same superlatives used to describe his flute playing. On February 3, 1992, he celebrated his 70th birthday in concert on the stage of Avery Fisher Hall at Lincoln Center with his friends and colleagues Isaac Stern and Mstislav Rostropovich.

During the 1994-95 season, along with continued touring in Europe and the Orient, Mr. Rampal returns to the United States for a three-month tour highlighted by recital appearances in Boston with the Bank of Boston Celebrity Series; the Great Performers Series at Lincoln Center with I Solisti Veneti and various cities throughout Alaska. He also performs with the Toledo Symphony and the Indianapolis Symphony Orchestra. Summer of 1994 saw him perform with the San Francisco Symphony, the National Symphony Orchestra and New York's Mostly Mozart Festival at Lincoln Center.

While he is particularly known as a champion of the Baroque, Mr. Rampal's programs range from the seventeenth-century to the present day, with the excursions into English folk songs, Japanese classics, and the music of India. He has inspired numerous



JEAN-PIERRE RAMPAL

composers to write for the flute. Among composers who have dedicated works to Mr. Rampal are Pierre Boulez, Jean Françaix, André Jolivet, Jean Martinon and Francis Poulenc. Jean-Pierre Rampal has also performed world premières by Ezra Laderman, David Diamond and Aaron Copland.

Perhaps the most recorded classical instrumentalist in history, Jean-Pierre Rampal has been awarded *The Grand Prix du Disque* for a number of his recordings. Many in his discography continue to be universal best sellers. His most recent release is with Sony Classical and is entitled *Jean-Pierre Rampal and Kathleen Battle, Live in Concert!* Sony Classical's recent releases include *The Art of Jean-Pierre Rampal* (a set of 11 CD's) and a special 70th Birthday Tribute: *The Great Flute Concerts* (re-release). Within the last three years, the following recordings have been released: *Music, My Love* (in conjunction with his autobiography of the same name published by Random House); trios with Mstislav Rostropovich and Isaac Stern; *Music for Flute and Harp*; *Music of Rameau*; an all Vivaldi album; an album of concertos for two flutes by Mozart, Cimarosa, Vivaldi, and Stamitz with Shigenori Judo and the Mozarteum Orchester Salzburg with Rampal conducting; Rampal and Kodu play Telemann,

Kuhlau, Bach Mozart and Doppler, with John-Steele Ritter; an all Mozart album with the Pasquier Trio; and an Italian Baroque Flute Concertos album with Solisti Veneti, Scimone conducting. *Music, My Love*, his autobiography, has been translated in Korean, Japanese, German and French.

Born in Marseilles, Jean-Pierre Rampal began studying the flute with his father, who was principal flutist with the Symphony and professor for flute at the Conservatory. Mr. Rampal's decision to make the flute his life's work came about under dramatic circumstances during World War II. He was in his third year of medical school when the Nazi occupation forces drafted him for compulsory labor in Germany. Refusing to comply, he went underground and headed for Paris. Once there, he decided to attend classes at the National Conservatory and five months later graduated with first prize in flute playing. After the liberation of Paris, he became the first flutist with the Paris Opera, gave solo recitals on the radio and, with harpsichordist Robert Veyron-Lacroix, toured the musical capitals of Europe.

Many honors have been bestowed upon Jean-Pierre Rampal in the course of his career; among them are the Leonie Sonning Prize, the *Prix du Président de la République* and the *Académie Charles Cros* for his total discography. He has been made a *Commander de la Légion d'Honneur*, a *Commandeur des Arts et des Lettres* and a *Commandeur de L'Ordre National du Mérite*. In the Spring of 1994, Mr. Rampal was honored with two international awards, the *Trophée des Arts* Award from France and the Order of the Sacred Treasure from Japan.

Tonight's performance marks Jean-Pierre Rampal's seventh concert with UMS.

John Steele Ritter, pianist and harpsichordist, was born in Louisiana where he began to study the piano at the age of six. At the age of twelve he made his first public appearance with Shreveport Symphony Orchestra. He later attended The Curtis Institute of Music in Philadelphia, where he was a student of Mieczysław Horszowski. His graduate studies in music were completed at Northwestern University, the University of Southern California and Yale University as a student of Ralph Kirkpatrick.

A resident of Los Angeles since 1960, Mr. Ritter has performed in Southern California at the Hollywood Bowl, with the Los Angeles Philharmonic and in chamber music festivals.

Since 1974, John Steele Ritter has played annually in North America with Jean-Pierre Rampal. The artists also tour together abroad; their globe-spanning concert tours have taken them to Japan, Europe, Australia, Mexico and South America. Mr. Ritter has made numerous recordings with Rampal and other artists for CBS Masterworks and SONY Classical. In January 1995, Mr. Ritter joins the faculty campuses of the University of California at Irvine and Santa Barbara.

Tonight's concert marks John Steele Ritter's second UMS appearance.

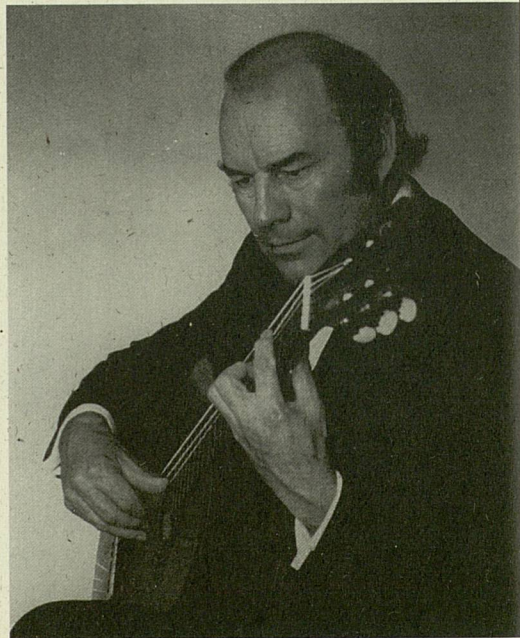
this... **is**
the moment

Julian Bream

Tuesday, April 25, 8:00PM

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.”



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THE ROMEROS

CELEDONIO, CELIN, PEPE, and CELINO ROMERO
Guitar Quartet

45

PROGRAM

*Friday Evening,
January 27, 1995
at 8:00*

*Rackham Auditorium
Ann Arbor, Michigan*

- I *Georg Philipp Telemann*
CONCERTO IN D MAJOR
The Romeros
- II *Gaspar Sanz*
SUITE ESPAÑOLA
Celino Romero
- III *Johann Kaspar Mertz*
FANTASIE, OP. 28
(on themes from the opera *Don Giovanni*)
Pepe Romero
- IV *Enrique Granados*
ORIENTAL
from *Danzas españolas*
- INTERMEZZO
from *Goyescas*
Celin and Celino Romero
- V *Luigi Boccherini*
INTRODUCTION AND FANDANGO
The Romeros

INTERMISSION

Joaquin Turina

VI LA ORACIÓN DEL TORERO

The Romeros

Manuel de Falla

VII HOMENAJE (*Le tombeau de Debussy*)

Isaac Albéniz

RUMORES DE LA CALETA

Celin Romero

Enrique Granados

VIII ANDALUZA from *Danzas españolas*

Manuel de Falla

DANZA DEL CORREGIDOR

from *El sombrero de tres picos*

Celedonio and Pepe Romero

Celedonio Romero (b. 1913)

IX DOS PRELUDIOS

Celedonio Romero

Manuel de Falla

X DANZA DEL MOLINERO

from *El sombrero de tres picos*

DANZA DEL FUEGO FATUO

from *El amor brujo*

The Romeros

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116th Season*

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CONCERTO IN D MAJOR

Georg Philipp Telemann

Born March 14, 1681 in Magdeburg

Died June 25, 1767 in Hamburg

GEORG PHILIPP TELEMANN was considered one of the greatest German composers of his day and enjoyed a popularity far greater than his friend and contemporary, Johann Sebastian Bach. His list of compositions is so long as to preclude enumeration, and the publication of his entire work is still far from complete; many of his works are still being rediscovered. Especially noted as a highly skilled contrapuntalist, he wrote with ease and fluency in all styles from opera and church music to instrumental works of the greatest variety.

SUITE ESPAÑOLA

Gaspar Sanz

Born 1640 in Calanda (Aragón)

Died 1710

DURING THE SECOND half of the seventeenth century, the first great renaissance period of the guitar, Gaspar Sanz was the outstanding virtuoso of the late Spanish school of guitarists. His didactic work, *Instrucción de música sobre la guitarra española*, published in Zaragoza in 1674, is a jewel in the literature of the guitar. Sanz's solo pieces for the guitar were among the first music to be published; the guitar was one of the instruments, along with the lute, organ and vihuela, for which the first written music was published in tablature.

FANTASIE, OP. 28

(on themes from the opera *Don Giovanni*)

Johann Kaspar Mertz

Born August 17, 1806 in Pressburg (Bratislava)

Died October 14, 1856 in Vienna

JOHANN KASPAR MERTZ — born in Pressburg, now Bratislava, of poor parents — was a child prodigy. By 1840 he was living in Vienna where he was under the patronage of Empress Caroline Augusta and where he had great success. Mertz toured extensively and was heard in concert throughout Moravia, Poland, Russia, and such capital cities as Berlin and Dresden. In addition to being a guitar virtuoso and playing the flute, mandolin, cello and zither, he was an accomplished and prolific composer.

47

ORIENTAL

Intermezzo

Andaluza

Enrique Granados

Born July 27, 1867 in Lérida

Died March 24, 1916 at sea

THE TRIUMVIRATE OF Enrique Granados, Isaac Albéniz and Manuel de Falla was not only responsible for establishing a new direction for Spanish music in the early twentieth-century, but also for spreading its heritage and spirit abroad. Granados, an accomplished pianist and composer, drew his inspiration from the numerous examples of popular dances and songs found in the different provinces of Spain. To this material, he added elements of nineteenth-century keyboard style and technique, and transformed the whole into an art music of striking individuality. When he perished in his forty-ninth year, during the sinking of the English steamship *Essex* by a German submarine, he left a legacy of works that are rich in both tradition and color. Among his most famous

compositions are the *Twelve Spanish Dances*, published in 1900. This music, written to please the listener, exhibits elegance and nobility as well as its folk origins.

INTRODUCTION AND FANDANGO

Luigi Boccherini

Born February 19, 1743 in Lucca

48 *Died May 28, 1805 in Madrid*

OF THE ITALIAN composers who devoted themselves to instrumental music, Luigi Boccherini was one of the greatest. His father was either a cellist or bass player, and as a child he studied the cello and composition. From an early age, the boy's prodigious talents were obvious; he made his public debut as a cellist at age thirteen. Boccherini's reputation grew with his progress as performer as well as composer, and he gained appointments at Vienna in 1757, and at Lucca in 1763. In 1766, he undertook an extensive concert tour that lasted for several years, and in 1770 the composer was appointed to the service of the Infante Don Luis as exclusive composer and as performer. He subsequently served appointments to the King of Prussia and at Potsdam before returning to Madrid, where he remained for the rest of his life.

LA ORACIÓN DEL TORERO

Joaquín Turina

Born December 9, 1882 in Seville

Died January 14, 1949 in Madrid

NEXT TO MANUEL DE FALLA, Joaquín Turina plays the most significant role in Spanish impressionistic music. Educated in Spain, Turina left his native country to spend a decade in Paris where he was exposed to the French impressionistic school. It was here he made the fortunate acquaintance of Isaac

Albéniz, who provided the stimulus for directing Turina's efforts towards the writing of Spanish nationalistic music. The one-movement *La oración del torero* ("The Bullfighter's Prayer") begins with a reverent prayer-like melody. The music grows increasingly agitated and the principal melody unfolds spaciouly. A climax ensues and the first thematic material returns. A reappearance of the principal theme brings the composition to a subdued conclusion.

HOMENAJE

Manuel de Falla

Born November 23, 1976 in Cádiz

*Died November 14, 1946 in Alta Gracia,
Córdoba, Argentina*

Homenaje, subtitled "Le tombeau de Debussy" (Debussy's Tomb,) is the only work Falla ever wrote for solo guitar. It was composed as part of a special issue of the *Revue Musicale* dedicated to Debussy who died in 1918. Other composers who contributed to this 1921 issue were Dukas, Roussel, Bartók, Stravinsky, Ravel, Satie, Goosens, Malipiero and Schmitt. The *Homenaje* (Homage) contained rhythms characteristic of the habenera and quotations from Debussy's work for piano, *La soirée dans Grenade*.

RUMORES DE LA CALETA

Isaac Albéniz

Born May 29, 1869 in Camprodón

Died May 18, 1909 at Cambo-les-Bains, Pyrénées

ISAAC ALBÉNIZ BEGAN the important modern movement in Spanish music and is largely responsible for its extraordinary popularity. His music usually portrays, colorfully, the spirit of his native Spain. After an adventurous youth in which he ran away from home and toured as a pianist

almost everywhere in the Americas, Albeniz settled down to serious study and became one of the great artists of his time. *Rumores de la caleta* (Rustlings of the Brook), written as a *malagueña*, is from Albeniz' *Recuerdos de viaje*, Op. 71 (Travel Souvenirs). This work was written in 1887 after the composer toured in Spain.

DANZA DEL CORREGIDOR

DANZA DEL MOLINERO

Falla

MANUEL DE FALLA, the gifted Spanish composer, was born in Cadiz in 1876. Along with Isaac Albéniz, Enrique Granados and Joaquín Turina, he is credited with contributing to the renaissance of a national Spanish School of music at the beginning of the twentieth-century. Falla's music is extremely individualistic and is distinguished from that of other Spanish composers by its concession, rapid logic and sense of form. Andaluz (from Southwest Spain) on his father's side and Catalan (on the east coast) on his mother's, Falla seems to combine the imagination of the Spaniard with the formal perfection of the man of the Mediterranean.

Falla wrote the ballet *El sombrero de tres picos* ("The Three-Cornered Hat") as the direct outcome of a visit of Serge Diaghilev's Ballet Russe to Spain in 1919. The slender plot, concerning the miller, his wife and the amorous Corregidor (governor), is based on the popular novel of the same name by Alarcon.

DOS PRELUDIOS

Celedonio Romero

Born in 1913

DURING HIS LONG career as a virtuoso guitarist, Celedonio Romero has found the time to write over 150 works for the guitar, including nine concertos. (Two of these concertos will soon be released in a Philips recording with Sir Neville Marriner conducting the Academy of St. Martin-in-the-Fields.) Romero's style of composition is derived from the synthesis of a vast palette of impressionistic sounds and the folklore of his native Spain. These two preludes reflect the composer's free musical inspiration without structural restrictions, utilizing primitive rhythms as well as a sense of the profundity so prevalent in all things Andalusian.

49

DANZA DEL FUEGO FATUO

Falla

Based on an Andalusian gypsy tale, *El amor brujo* (Love, the Magician) is a ballet with songs which was first produced in Madrid in 1915. It was inspired by Falla's avid interest in Spanish folk music and in particular, his thorough study of *cante jondo*, the most serious and complex form of flamenco music.

To some fortunate musicians, it is given to rise to the peak of a musical art form; to some very few musicians, it is given to originate an art form.

The Romeros have achieved both. In a lengthy feature article, *The New York Times* said: "Collectively, they are the only classical guitar quartet of real stature in the world today; in fact, they virtually invented the format."

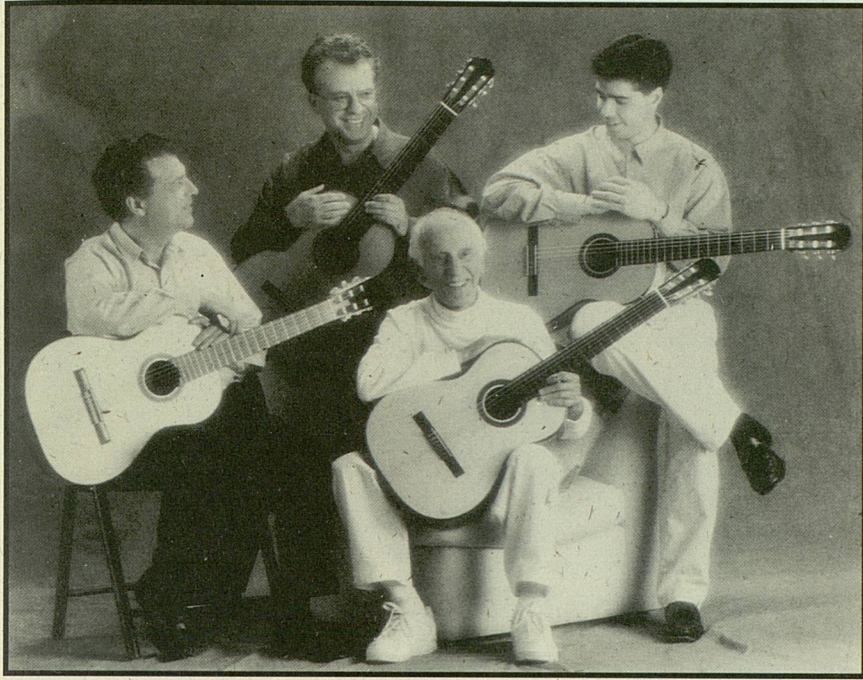
Upcoming events in The Romeros' 1994 schedule include the release of their newest recording on the Philips label in the fall (which will include newly recorded works and compositions composed for the quartet), an appearance on New York City's prestigious Metropolitan Museum series in the spring, and an extended tour of Europe in the fall.

The illustrious career of The Romeros is unmistakably a milestone of twentieth-century music. Celedonio Romero, with his sons Celin, Pepe and Angel, founded the internationally renowned ensemble known to millions as "The Royal Family of the Guitar." With the introduction of Celin's son, Celino, in 1990 (replacing Angel, who left to pursue other interests), The Romeros encompass three generations. Proud to carry on the tradition, Celino displays the virtuosity synonymous with the name Romero. To have so many virtuosos of the same instrument in one family is unique in the music world, and in the realm of the classical guitar it is

absolutely without precedent. Since the Romero family came to the United States in 1958, they have consistently dazzled audiences everywhere and have inspired enthusiastic praise from critics coast to coast. Whether performing as a quartet, duo or as soloists in recital and with symphony orchestra, the Romeros prevail as champions in the realm of classical guitar.

Celedonio was a soloist in Franco's Spain. As each of his sons reached the age of two or three, they began learning the guitar from their father. All his sons made their debuts in Spain by the time they were seven years old. Finally in 1958, the family came to the United States where they began performing as a quartet while the sons were still in their teens. Since then The Romeros have given hundreds of concerts all over the world; today, they continue to produce music which is extraordinary.

AS RECOGNITION FOR his contributions to Spanish culture, Celedonio Romero was recently presented with the highest civilian honor granted by His Majesty, the King of Spain, Don Juan Carlos I—*Comendador de Numero de la Orden de Isabel la Católica* (Great Knight Commander of the Order of Isabel la Católica). Then in the summer of 1989, Celedonio Romero and his entire family were honored in a week-long celebration and tribute from the city of Málaga, Spain, concurrent with the opening of the Celedonio Romero Foundation and Guitar Museum in that city. Celedonio Romero continues to



THE ROMEROS

receive innumerable honors. In 1991, he received a very special title from the Vatican—*Caballero de Santa Sepulchro* (Knight of the Holy Sepulchre) — for which he is now addressed as Sir Celedonio Romero. For Celedonio Romero's 80th birthday in 1993, the city of San Diego declared March 27 Celedonio Romero Day (for the second time in three years!) At the celebration held in his honor, numerous faxes and telegrams were read, including ones from President Bill Clinton and California Governor Pete Wilson.

The sterling reputation of the Romeros has further been earned by repeated appearances with virtually every major symphony orchestra in the United States including those of Boston, Cleveland, Chicago, Philadelphia, Los Angeles, San Francisco, Pittsburgh, Detroit, and many others. The family has twice been invited to perform at the White House, in 1983 they appeared at

the Vatican in a special concert for Pope John Paul II, and in 1986 they performed for His Royal Highness Prince Charles, Prince of Wales. Regular festival appearances include the Hollywood Bowl, Blossom, Wolf Trap, Saratoga, Flagstaff and Garden State.

THE ROMEROS ARE extremely popular with college audiences and make regular appearances on university series throughout the country as well as on the fine arts series of major cities. In New York they have appeared several times at Carnegie Hall, at Alice Tully Hall in Lincoln Center, at the Metropolitan Museum of Art's Grace Rainey Rogers Auditorium, at the Cloisters in upper Manhattan's Fort Tryon Park and on the Distinguished Artists Series at Rockefeller University. In addition to their extensive concertizing throughout the United States, they also regularly tour Europe and the Far East playing in every major city. Their most

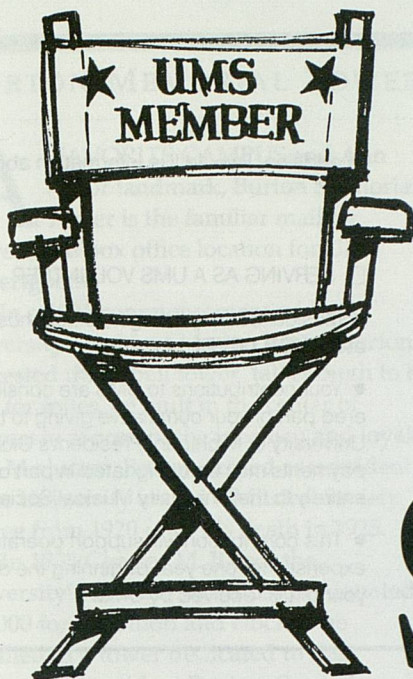
recent tours of Europe and the Orient included more than forty concerts; virtually all of the performances were sold out, and one concert in Taipei was attended by over 10,000 people.

5 2 A number of important additions to the guitar repertoire have been written for the Romeros by such distinguished composers as Joaquin Rodrigo, Frederico Moreno Torroba, Morton Gould, Father Francisco de Madina and others. Television fans have seen and heard the Romeros many times on interview shows including the *Tonight* and *Today* shows as well as on PBS specials and PBS's telecast of *Evening at the Boston Pops* with The Romeros performing Vivaldi and Rodrigo.

Recordings have done much to spread the international fame of The Romeros. Their voluminous discography spans the repertoire of the classical guitar from the works of its earliest composers to those of today's masters—Rodrigo and Moreno Torroba, as well as compositions by the Romeros themselves.

Those who are privileged to hear these world-renowned musicians perform have the delightful opportunity to experience a musical phenomenon: "One of the enduring mysteries of musical talent is how skills seem to flow genetically from musical parent to musical child. In the Romero family the flow has been swift and unimpeded. The virtuosity of the four Romeros was uniformly solid and finely considered, as if these techniques had derived from a single mold" (The New York *Times*).

Tonight's concert marks the third UMS performance of the Romeros.



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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 donated labor, materials, and funds 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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UNIVERSITY MUSICAL SOCIETY
HIGHLIGHTS FROM THE 1994 FALL SEASON

Photos by David Smith

THE PHILADELPHIA ORCHESTRA

October 18, 1994



Maestro Wolfgang Sawallisch leads the Philadelphia Orchestra in their triumphant return to Hill Auditorium — their 267th concert in Ann Arbor under the auspices of the Musical Society.

IN THE AMERICAN GRAIN:
THE MARTHA GRAHAM CENTENARY FESTIVAL

October 27-30, 1994

Ron Protas, Artistic Director of the Martha Graham Dance Company, responds to a question at a seminar session of the Graham Festival as Graham Company Executive Director Barbara Groves, U-M Dance Department Chair and former Principal Graham Dancer Peter Sparling, and UMS Executive Director Ken Fischer look on.

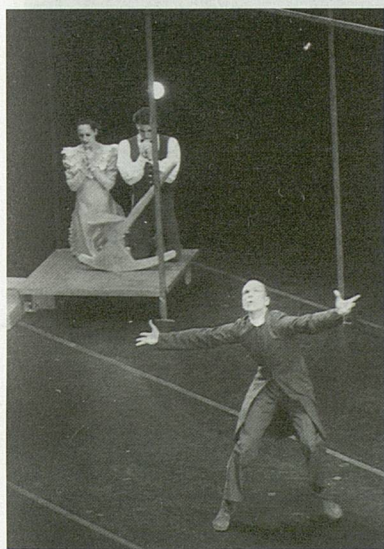


HIGHLIGHTS FROM THE 1994 FALL SEASON
UNIVERSITY MUSICAL SOCIETY

IN THE AMERICAN GRAIN: THE MARTHA GRAHAM CENTENARY FESTIVAL

October 27-30, 1994

Members of the Martha Graham Dance Company direct a participatory workshop, "A Chance to Dance with Graham," in the Power Center Rehearsal Room, offering participants an opportunity to experience some of the same movements featured in Graham Company performances.



Dancers from the Ann Arbor Community perform Martha Graham's reconstructed *Panorama*.

Peter Sparling dancing the role of the Revivalist (Joyce Herring, Ethan Brown background) in the performance of Martha Graham and Aaron Copland's masterpiece *Appalachian Spring* (*Ballet for Martha*) on the 50th anniversary of its première at the Library of Congress in Washington, DC.

UNIVERSITY MUSICAL SOCIETY
HIGHLIGHTS FROM THE 1994 FALL SEASON

A CELEBRATION OF THE SPIRITUAL

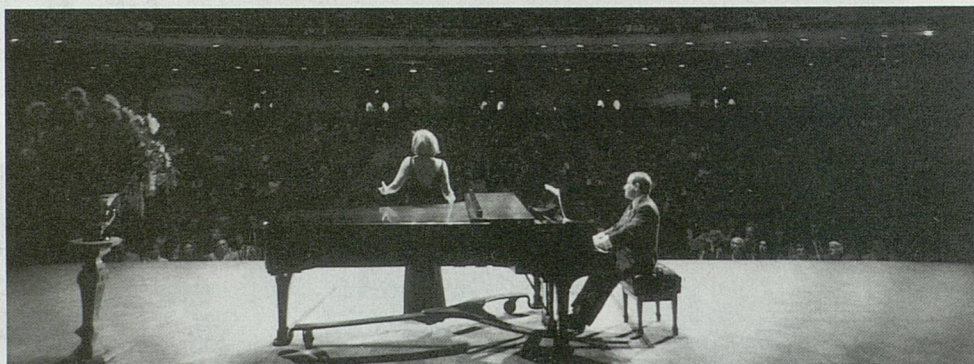
November 6, 1994

Chorus master and American music legend Dr. Jester Hairston directs the combined UMS Choral Union and Our Own Thing Chorale in *A Celebration of the Spiritual* in Hill Auditorium.



FREDERICA VON STADE

November 13, 1994



World-renowned mezzo-soprano Frederica von Stade makes her Ann Arbor debut before an enthusiastic Hill Auditorium audience with pianist Martin Katz.

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YOUTH PROGRAM

THOUSANDS OF school children annually attend UMS concerts as part of the UMS Youth Program, which began in the 1989/1990 season 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, two fourth-grade opera performances, in-school workshops with the Uptown String Quartet, and Dr. Jester Hairston, 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 presented a special youth program to middle and high school students, "A Chance to Dance with Graham" workshop, and a family performance.

On Friday, November 18, 1994, area high school students experienced a full-length performance of the Shaw Festival's production of *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 *The 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 Benard L. Maas Foundation, the Anderson Associates, Ford Motor Company, David and Tina Loesel, Thomas H. and Mary Steffek Blaske, the Michigan Council for Arts and Cultural Affairs, and Norma and Richard Sarns..

GROUP TICKETS

IT'S EASY TO impress your group when you take them to a UMS event! No matter what your group — friends, 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:

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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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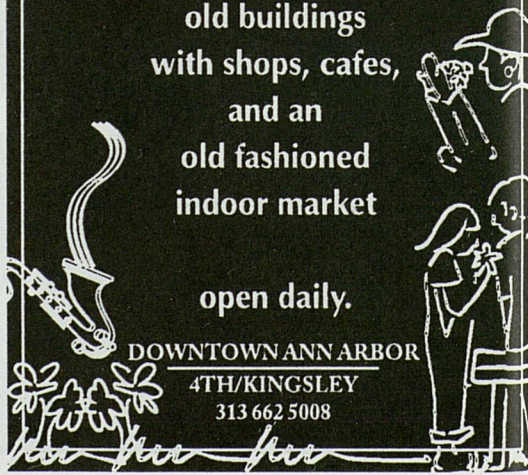


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If you would like to become part of the University Musical Society volunteer corps, please call (313) 747-1175 or pick up a volunteer application form from the Information Table in the lobby.

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!

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Alfred Wotquenne. Belgian musicologist and compiler of the Carl Philipp Emanuel Bach catalog, e.g. W. (or Wq.) 98.

Wolfgang Schmieder. German musicologist and cataloguer of J.S. Bach's works. Schmieder's numbers conform to BWV (Bach Werke Verzeichnis) listings, e.g., S. 1064 = BWV 1064.

Anthony van Hoboken. Dutch music bibliographer and cataloguer of the works of Franz Josef Haydn, usually listed by volume, followed by a number, e.g.; H. (or Hob.) XVI, 17.

Ludwig von Köchel. Austrian musicologist and cataloguer of the works of Mozart, e.g., K. 612.

Ralph Kirkpatrick. American harpsichordist and musicologist, cataloguer of the keyboard music of Domenico Scarlatti, e.g., K. 67. (Alessandro Longo's earlier catalog has been superseded by that of Ralph Kirkpatrick.)

Otto Erich Deutsch. Viennese musicologist and specialist in Schubertian research, responsible for the catalog of Schubert's music, e.g., D. 378.

Minos Dounias. Greek musicologist and cataloguer of the works of Giuseppe Tartini, e.g., D. 16.

Peter Ryom. The music of Antonio Vivaldi is still difficult to sort out, and there have been several catalogues of his works. The most recent is by Peter Ryom (Leipzig 1974), numbered with the prefix RV (Ryom-Verzeichnis). Another cataloguer of Vivaldi's music was noted French musicologist Marc Pincherle, e.g., P. 685.



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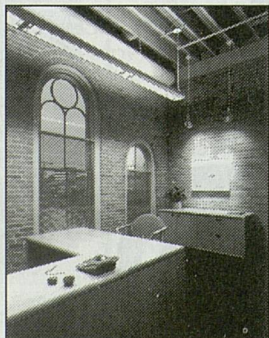
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MUSICAL SIGNPOSTS

MUSICAL TERMS that appear on concert program pages indicate various movements of a work, but they actually do much more than that. Many terms denote tempo or speed, and, when combined with descriptive words, they give special insights into the character of the music. So that you may take full advantage of these musical signposts, we offer the following brief glossary of terms that appear most often.

- accelerando.* Faster.
- adagio.* Slow, at ease.
- allegro.* Quick, lively.
- allegretto.* Graceful.
- andante.* An even, walking pace.
- appassionata.* Impassioned.
- assai.* Very.
- ausdruck, mit.* With expression.
- bedächtigt.* Deliberate, slow.
- beweglich.* Nimble.
- bewegt.* Moving, agitated.
- cadenza.* An elaborate passage performed by a soloist near the end of a movement (especially in a concerto or other work with accompanying ensemble).
- cantabile.* Singing.
- coda.* A passage ending a movement.
- con brio.* With spirit.
- con fuoco.* With fire.
- con moto.* With motion.
- divertimento.* A light, instrumental piece.
- doch.* Yet, still, nevertheless.
- dolce.* Sweet, usually soft.
- dolente.* Sad.
- einfach.* Simple.
- empfindung.* Feeling, sentiment.
- entschieden.* Decided, resolute.
- feierlich.* Festive, solemn.
- fliessend.* Flowing.
- forte.* Loud, strong.
- gemächlich.* Comfortable, slow.
- gemessen.* Moderate, sedate.
- giocosio.* Humorous
- grazioso.* Gracefully.
- innig.* Heartfelt, sincere.
- kräftig.* Forceful, energetic.
- ländler.* Alpine dance in the character of a slow waltz.
- langsam.* Slow.
- largo.* Very slow, broad.

lebhaft. Lively.
lento. Slow.
lustig. Merry.
ma. But.
maestoso. Majestically.
marcato. Stressed, emphasized.
mässig. Moderate.
mehr. More.
meno. Less.
minuet. Moderate, stately dance.
moderato. Moderate.
molto. Very, much.
mosso. Moved, agitated.
moto. Motion.
nicht. Not.
non troppo. Not too much.
ohne. Without.
ostinato. A short, musical pattern repeated throughout a composition or section of one.
più. Some, a little.
pizzicato. On stringed instruments, plucked notes rather than bowed.
poco. Little.
presto. Very fast.
quasi. Nearly.
rondo. A form in which the leading theme is repeated in alternation with other themes.
rubato. An expressive nuance (accelerating or slowing down), subject to the performer's discretion.
ruhig. Calm, peaceful.
scherzo. Vivacious, often humorous movement with marked rhythms and sharp contrasts.
schleppen. To drag.
schnell. Fast.
sehr. Very.
semplice. Simple, without ornament.
sonata. An instrumental composition usually in three or four extended movements, contrasted in theme, tempo, and moods.
sonata-form. The usual form of the first movement of a sonata or symphony, with sections of exposition, development, and recapitulation of themes.
sostenuto. Sustained, prolonged.
spiccato. A short stroke on bowed instruments, played at rapid tempos so that the bow bounces slightly off the string after each note.
stürmisch. Stormy, passionate.
symphonic poem. Also called a tone poem; orchestral music based on an extra musical idea, either poetic or realistic.
troppo. Too much.
vivace. Lively.
ziemlich. Rather.
zingarese, alla. In the gypsy style.

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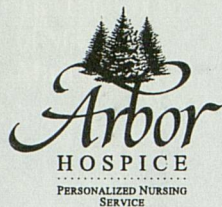


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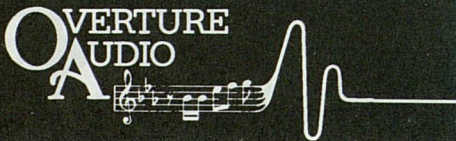
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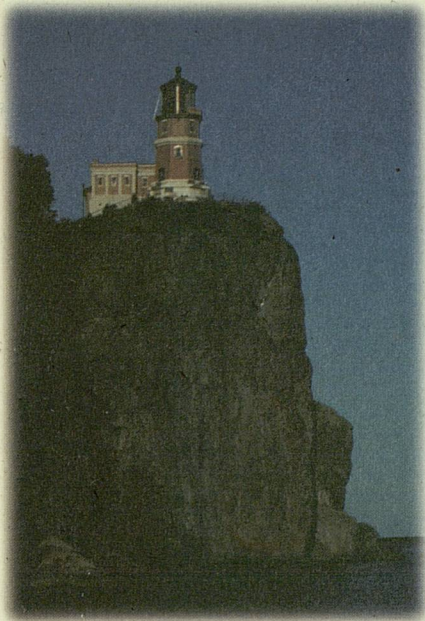
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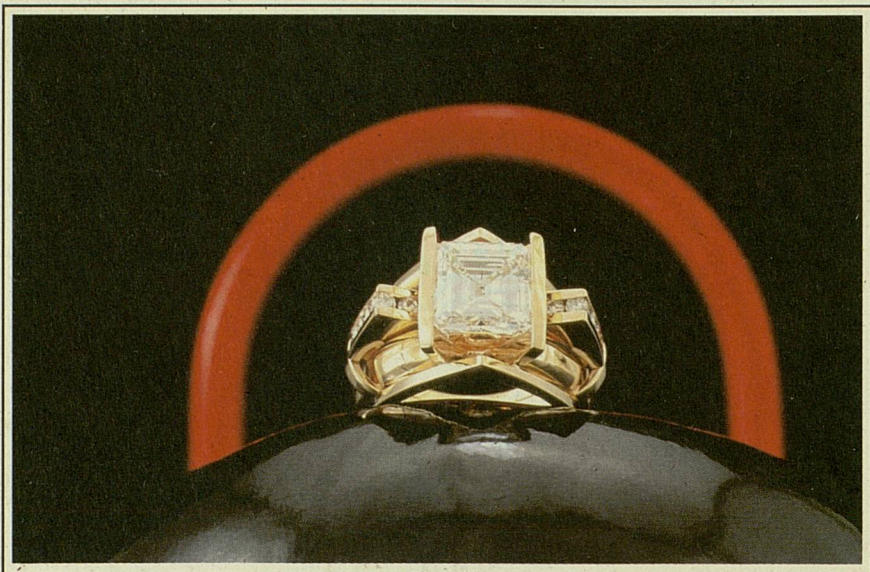
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