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THE 1995 WINTER SEASON

UNIVERSITY MUSICAL SOCIETY

OF THE UNIVERSITY OF MICHIGAN

ANN ARBOR



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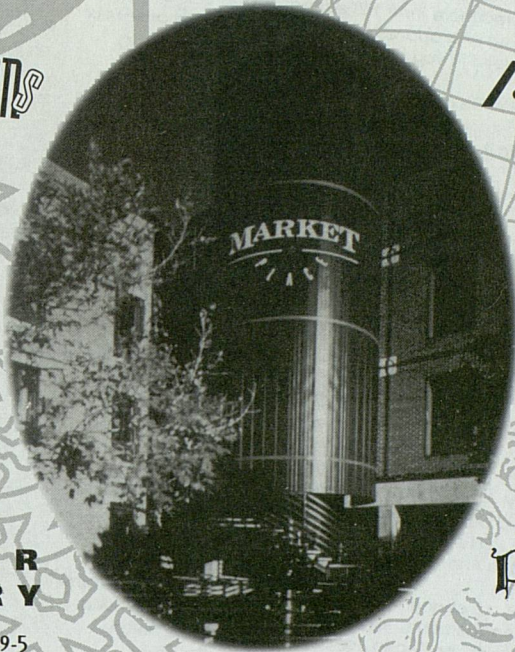
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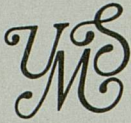
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University Musical Society

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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."

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ATTORNEYS AT LAW



Michael Staebler
Managing Partner
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& Scheetz

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



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


**Wolverine
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Dr. James R. Irwin
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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."

A Salute To Our Corporate Awards

WHEN IT COMES TO OUR COMMUNITIES, QUALITY OF LIFE IS JOB 1.



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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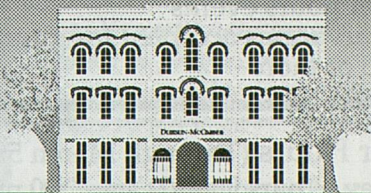
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Milli Baranowski
Janice Stevens Botsford
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Chen Oi Chin-Hsieh
Phil Cole
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Judy Fry, *Staff Liaison*

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

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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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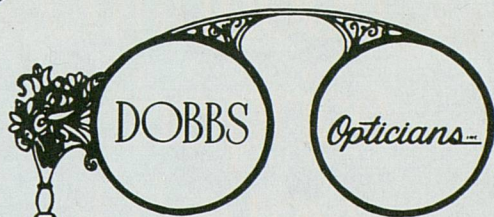
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CONCERT GUIDELINES

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

Starting Time for Concerts

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

Children

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

A Modern Distraction

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

Cameras and Recorders

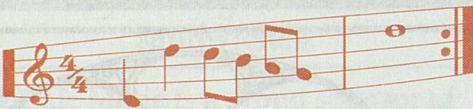
Cameras and recording devices are strictly prohibited in the auditoria.

Odds and Ends

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



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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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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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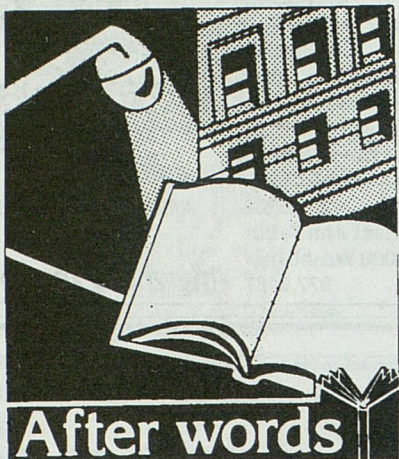


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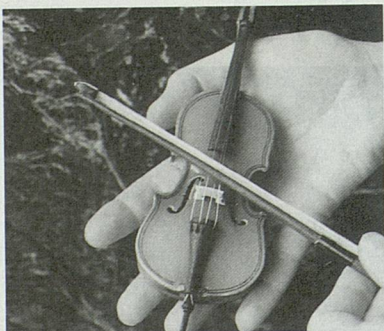
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THE DRAMATIC mirrored glass that fronts the Power Center seems to anticipate what awaits the concertgoer inside. The Power Center's dedication occurred with the world premiere of Truman Capote's *The Grass Harp* in 1971. Since then, the Center has 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.



Sunday, April 23, 1995
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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*

All concerts at the Michigan Theater

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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.

Made possible by a gift from Regency
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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 Proost 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
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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 Schmitke 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 String Quartet

Thursday,
March 2, 8PM
Rackham Auditorium
Works by Mozart, von
Webern, and Schubert
Made possible by a gift from
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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 Dvorák

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 Dvorák.

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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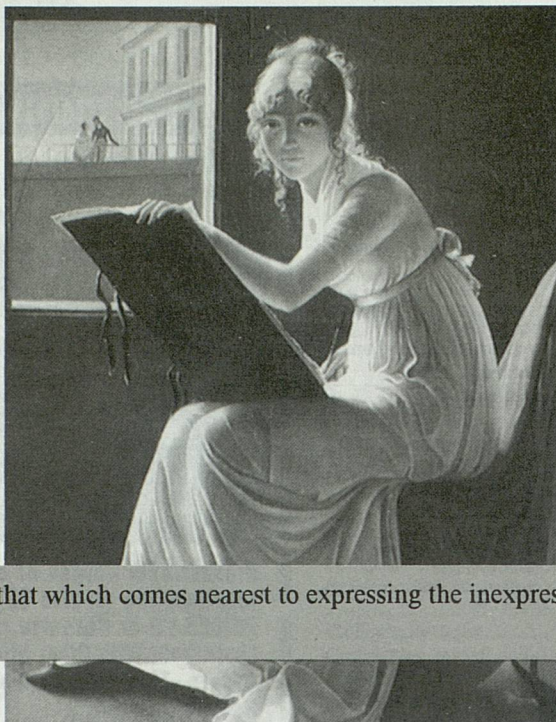
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UNIVERSITY MUSICAL SOCIETY

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1994-1995 Winter Season

Event Program Book

Thursday, February 9, 1995
through
Tuesday, February 14, 1995

*116th Annual
Choral Union Series
Hill Auditorium*

*32nd Annual
Chamber Arts Series
Rackham Auditorium*

*24th Annual
Choice Events Series*

NOA/GIL DOR 3
Thursday, February 9, 1995
Power Center

ANNE-SOPHIE MUTTER 7
Saturday, February 11, 1995
Hill Auditorium

FREIBURG BAROQUE ORCHESTRA 15
with DREW MINTER
Sunday, February 12, 1995
Rackham Auditorium

KODO DRUMMERS 23
Monday, February 13, 1995
Tuesday, February 14, 1995
Power Center

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.

Remember, everyone must have a ticket, regardless of age.

While in the Auditorium

Starting Time

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.

Cameras and recording equipment are not allowed in the auditorium.

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Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event:

Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 763-1131.

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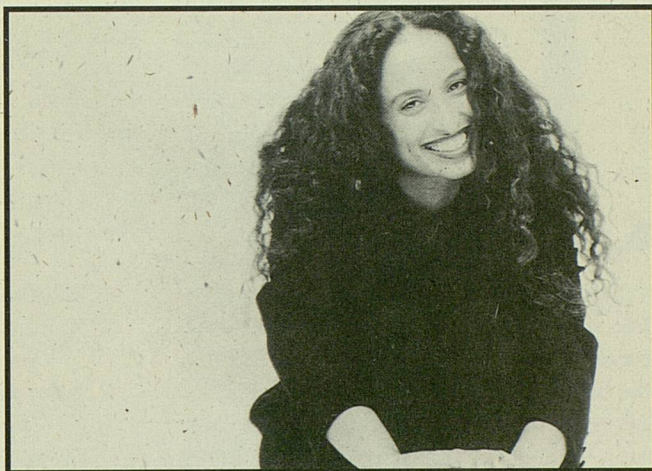
NOA/GIL DOR

3

PROGRAM

*Thursday Evening,
February 9, 1995
at 8:00*

*Power Center
Ann Arbor, Michigan*



NOA

*Thirty-Seventh Concert of the
116th Season*

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



24th Annual Choice Series

*A post-concert discussion with Noa and Gil Dor will take place in
the theatre immediately following this performance.*

NOA — (ACHINOAM NINI): WILDFLOWER OF SONG

4 “**J**oni Mitchell meets Oum Khaltoum,” sums up 25-year-old Achinoam Nini — Israeli born and Bronx raised. She has performed with the Israel Philharmonic, with string quartets and to the accompaniment of a single guitar. She can sing delicate poems of lost love one moment, come on as a brash cabaret singer the next, and then suddenly begin chanting in Hebrew to a traditional Yemenite folk melody. Nini’s and her eclectic style have achieved solid success in Israel. Together with her collaborator, Gil Dor, she has toured Europe and the States, where last Spring she released an international album on the prestigious Geffen label, using a shortened form of her name, Noa.

Shortly after Nini’s birth, her family moved from Israel to New York. At home (Riverdale, Bronx) she spoke Hebrew and Yemenite. She learned English in school and on the street and attended Jewish day schools and New York’s Performing Arts High School. But as the only Yemenite-Israeli in a world of American Ashkenazim, she felt like an outsider. Nini began singing and putting her poetry and music together when she was seven and made her first recording at the age of 12.

Music wasn’t the only love Nini discovered at a tender age. When she was 15, she spent the summer in Israel. One of the leaders of her hiking group was Asher Barak, a 21-

year-old medical student. The two became pen pals after she went back to America and the correspondence which “began as friendly ended up as love letters.” Nini’s desire to be near Barak led her to Aliya at 16. She enrolled in boarding school and spent every free moment with Barak. After completing high school, Nini won a coveted spot in one of the army’s singing groups that travel the country playing for the troops. “The army was tough,” she says, “We did everything ourselves and I was in charge of the electricity. It was a great education.” Nine years after their first hike together, she is married to Barak, now a pediatrician at Kaplan Hospital in Rehovot. Nini knows Israel is where she wants to live and raise her family when the time comes, even though she has already spent long periods abroad in the interests of the career.

*Wildflower, growing in all the wrong places
Wildflower, so lowly 'neath
that lovely rosebush
Proper garden's nightmare,
Queen of open fields
Tell me who will love this wildflower
for exactly what she is.*

— from an autobiographical song by Nini

*Excerpts from an article on Noa in Hadassah Magazine
(April 1994)*

This evening's performance marks Noa's UMS debut.

Gil Dor is a highly accomplished guitarist, who adds to his list of talents those of composer, arranger, and teacher. He has played at many jazz festivals, both in Israel and in Europe. Gil studied in Boston at the Berklee College of Music and at Queens College in New York. He toured

Europe with the guitar virtuoso Al Dimeola. In Israel, Gil co-founded the Rimon School of Contemporary Music, where Noa was a student. It was there that they met and began their musical partnership. Since then, they have performed in concerts and festivals all over the world, and have produced three albums together.

Everywhere that Noa and Gil have performed they have received ecstatic reviews. Their music is a special blend of many styles and sounds which combine to produce a unique result. The influence of Noa's Israeli-Yemenite-American background comes through strongly in her composition, movement, singing and playing (guitar and percussion). Add Gil's rich experience in playing a wide range of guitar styles, which runs the whole spectrum from classical and acoustic through jazz and rock, and you have something special.

Tonight's concert marks Gil Dor's UMS debut.

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Hagen String Quartet

Thursday, March 2, 8:00PM

Rackham Auditorium

Making its Ann Arbor debut, this award-winning ensemble has won praise and devoted fans in the Quartet's native Salzburg and throughout Europe, South America, and the United States. "If chamber music can be called the art of conversation, they are certainly persuasive talkers" (*Toronto Star*).

Program:

Mozart: Quartet in F Major, K. 590

von Webern: Six Bagatelles, Op. 9

Schubert: Quartet in G Major, Op. 161, D. 887

Made possible by a gift from Curtin & Alf Violinmakers.



Cleveland String Quartet

Giora Feidman, clarinet

Sunday, March 26, 4:00 PM

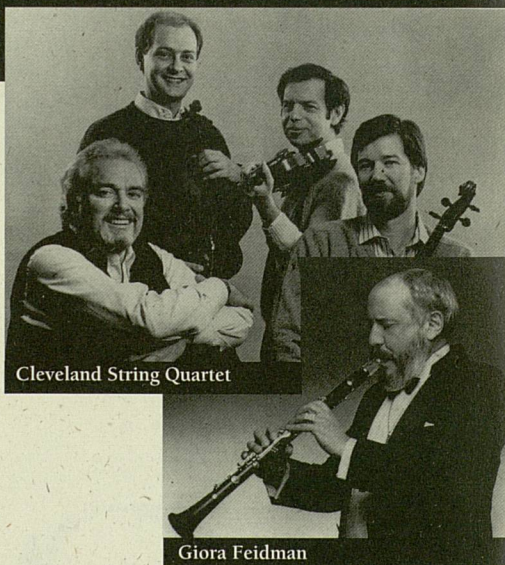
Rackham Auditorium

After 26 years of music-making together, the award-winning Cleveland String Quartet has announced its plans to disband in 1995, making this Rackham Auditorium appearance possibly their final engagement with Ann Arbor audiences. The Quartet is hailed as one of the world's premier chamber ensembles, offering "chamber music to perfection...unbelievable virtuosity, formal clarity, and tonal beauty" (*Berliner Morgenpost*). Renowned klezmer clarinetist Giora Feidman joins the Quartet for the premiere of a new work by Osvaldo Golijov, co-commissioned by the University Musical Society. Featured on the soundtrack to Steven Spielberg's Oscar-winning film, *Schindler's List*, Feidman's clarinet becomes "a voice that sings and sighs, laughs and snickers in an amazing repertoire that ranges from the great classics...to Jewish 'soul'" (*The New York Times*).

Works by Schubert, Dvorák, Joaquin Turina, and Osvaldo Golijov

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

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



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ANNE-SOPHIE MUTTER

violin

LAMBERT ORKIS

piano

PROGRAM

*Saturday Evening,
February 11, 1995
at 8:00*

*Hill Auditorium
Ann Arbor, Michigan*

Igor Stravinsky

SUITE FROM *PULCINELLA* (*Spalding Version*)

Introductione

Serenata

Tarantella

Gavotta con due variazioni

Minuetto e finale

Ludwig van Beethoven

SONATA NO. 10 IN G MAJOR, OP. 96

Allegro moderato

Adagio espressivo

Scherzo: Allegro

Poco allegretto

INTERMISSION

**This work was written for and premiered by Miss Mutter as part of her 1994-95 season.*

Sebastian Currier

AFTERSONG (1993)*

Bold — Intense
Distant, but expressive

Robert Schumann

SONATA NO. 2 IN D MINOR, OP. 121

Ziemlich langsam — Lebhaft
Sehr lebhaft
Leise, einfach
Bewegt

*Thirty-Eighth Concert of the
116th Season*

Thanks to Dr. Ronnie Cresswell for his support on behalf of Parke-Davis Pharmaceutical Research which helped to make this performance possible.

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

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Anne-Sophie Mutter is generously donating a portion of her fee from tonight's performance to Classical Action: Performing Arts Against AIDS.

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SUITE FROM *PULCINELLA*

after themes of Giambattista Pergolesi (1925)

Igor Stravinsky

Born June 17, 1882 in Oranienbaum

(now Lomonosov)

Died April 6, 1971 in New York

THE SUCCESS OF Leonid Massine's ballet *The Good-Humored Ladies* to music of Scarlatti, gave Serge Diaghilev, the legendary impresario of the Ballets Russes, the idea of producing something else to the music of another illustrious Italian composer, Giambattista Pergolesi. Pergolesi, a superbly gifted composer, died in 1736 at the age of 26. In September, 1917, Diaghilev suggested to Stravinsky that he write a ballet based on the music of Pergolesi.

Stravinsky was originally reluctant to undertake the delicate task of breathing new life into the scattered fragments of Pergolesi's music collected by Diaghilev, and to create a whole from the pages of a musician for whom he felt special liking and tenderness. However, the Russian composer soon became fascinated by these melodies and utilized some of them as thematic material for the ballet *Pulcinella*. That ballet, with sets designed by Picasso and choreography by Massine, was to become one of the most renowned works in Stravinsky's Neo-Classical period. Its first performance took place at the Paris Opera on May 15, 1920, conducted by Ernest Ansermet; Tamara Karsavina and Massine himself danced the lead roles. The ballet contains eighteen short pieces in which the original eighteenth-century melodies and bass lines are retained; the harmonies, however, are totally rewritten with characteristic Stravinskian pungency, and the rhythms are more assertive.

After the success of this ballet, Stravinsky made several adaptations of the score. The best known is perhaps the "Suite italienne" which exists in two versions: for cello and

piano (1932) and for violin and piano (1933). However, the *Suite from "Pulcinella" after themes of Giambattista Pergolesi*, heard in this performance, was the first adaptation of the score that the composer made. It was written for and dedicated to the Polish violinist Pawel Kochanski. The composer compiled this suite in the summer of 1925 while vacationing in Nice. In this shortened version of *Pulcinella* or violin and piano, the story of the ballet is discarded. The work takes on the character of a *suite à l'antique*, a medium employed in this century by such composers as Hindemith, Strauss, Schoenberg, Respighi, and Schnittke. Here, the composer's intent was to create a non-programmatic piece of chamber music by simply rendering the melodies of the eighteenth century with a twentieth-century bent.

Note by Edgar Colón-Hernández

SONATA FOR VIOLIN AND PIANO NO. 10 IN G MAJOR, OP. 47 ("ARCHDUKE")

Ludwig van Beethoven

Born December 16, 1770 in Bonn

Died March 26, 1827 in Vienna

DURING HIS ILLUSTRIOUS career, Beethoven wrote a total of ten sonatas for violin and piano. As a form of composition they are doubly important in that both instruments were closely associated with the composer's artistic development. The first three violin and piano sonatas, contained in Op. 12 and dedicated to Antonio Salieri, were written between 1797 and 1798; the last one was written in 1812 and dedicated to the composer's long-time patron, friend and pupil, Archduke Rudolph of Austria. When compared to Mozart's sonatas, the

best that had been written until that time, Beethoven's works in this medium can be described as more monumental, difficult and grand in outline. In his book, *Violin and Keyboard: The Duo Repertoire*, violinist Abram Loft remarks that "the intensity of musical idea, and the handling of it, the incredibly fertile inventiveness, the vividness of contrast — among successive phrases, movements and entire compositions — the rigorous and yet flexible inner logic of the music is overwhelming. This must be the ultimate in sonata writing!"

Of the ten sonatas for violin and piano, the one in G Major is the last and generally conceded to be the greatest. The general mood and content of the work as a whole can be likened to the composer's own "Pastorale" Symphony. Beethoven began work on this sonata immediately after completing the Eighth Symphony. It was written for the French virtuoso violinist Pierre Rode, who gave the work its première on December 29, 1812, at the Vienna residence of Prince Lobkowitz; the pianist for the occasion was Archduke Rudolph himself, to whom the work is dedicated.

The mood of the first movement, with its pastoral flavor, has been attributed to Beethoven's love of the Austrian countryside. A rhythmic contrasting second subject intrudes upon the peaceful beginning, but it is followed by a gentle phrase which again restores the pastoral mood. This phrase provides the greater part of the development section and, in the recapitulation, heralds an unexpected modulation.

The "Adagio espressivo" is regarded as one of Beethoven's greatest slow movements. It is an aria in form, comprised of four sections — each filled with melodic phrases of the tenderest kind. The movement lacks a definite conclusion as the lyrical reverie leads directly into the Scherzo.

Marked "Allegro," the Scherzo is full of healthy buoyancy and rhythmic vitality. The

sforzando gestures of the main theme impart the Scherzo with the character of a rustic country dance. For contrast, the Trio section consists of a gentler *Ländler*, an Austrian dance in slow waltz tempo

The Finale takes the form of a modified rondo. It begins with a paraphrase of a popular Viennese song which manages to maintain the pastoral mood exhibited in previous movements. The song becomes the theme for the six variations that then ensue. Notable among these is the central Adagio variation in which the two instruments engage in a contemplative *cantabile* dialogue. The last variation, with its unbridled élan, and the extended coda that follows provide a fitting climax to the mature gaiety of this earthy set of variations and to the work as a whole.

Note by Edgar Colón-Hernández

AFTERSONG

Sebastian Currier

Born March 16, 1959 in

Huntington, Pennsylvania

SEBASTIAN CURRIER IS the 1993 recipient of the *Prix de Rome*, the prestigious award for composition. His works have been performed throughout the United States by leading musicians in Alice Tully Hall at Lincoln Center, Terrace Theater at Kennedy Center, Weill Recital Hall at Carnegie Hall, New York's Merkin Hall and the Juilliard Theater. He has received extensive national recognition for his work in composition including awards such as the Guggenheim Fellowship, a Friedheim Award, a grant from the National Endowment for the Arts, a Barlow Endowment Commission, the Tanglewood Fellowship in Composition, the Presser Award, and several awards from the American Academy and Institute of Arts and Letters.

His works have also been performed abroad in Paris, Rome, Salzburg, Cologne, Tokyo, Moscow, Beijing, Montreal and Toronto. He has held residences at the MacDowell and Yaddo colonies, and is currently Composer-in-Residence at the Bowdoin Summer Music Festival and the Fontana Concert Society. Mr. Currier holds a Doctorate from the Juilliard School, where he is currently a faculty member in the Evening Division.

His work for violin and piano, *Aftersong*, was composed in 1993; it was written for and dedicated to Anne-Sophie Mutter. The work is in two movements. The first is almost relentlessly active and intense. In the end, though, it does relent and in a gesture akin to exhaustion comes to a halt. The second movement, which follows without pause, is in contrast distant and calm. After an excited dance, a quiet song. Here, the violin sings one long line, without a single breath from beginning to end.

If opposites attract, then these two movements should be inseparable, for in almost every way do they oppose one another. Whereas the first movement is forceful in character, the second is gentle. While in the first movement the pulse is steady, in the second it is flexible. The first movement is extroverted, the second introverted. The first angular, the second fluid. Active, static. Staccato, legato. The first movement is predominantly polyphonic, the second homophonic. Worldly, otherworldly. Tense, relaxed. Rough, smooth. Instrumental, vocal.

Since the medium of music is time, and since time moves only forward, the relationship between the two movements is not symmetrical. Although their opposing qualities are balanced, they are not equal. The second movement is heard, felt, and understood in terms of the movement which precedes. Because of the forcefulness of the first movement, the sense of gentleness in the second movement is increased. After the excitement of the first, the calm of the second.

It is in this sense that the second movement — after which the piece is named — is an aftersong. Its song-like lyricism is felt all the more through its contrast to the first movement, which is percussive and marked and almost never lyrical. Does the process, though, work in reverse? That is, does the second movement in any way act on the first in a similar manner? Yes it does, but its force is much weaker for its action exists only in the echoes of memory.

Note by Sebastian Currier

SONATA NO. 2 FOR VIOLIN
AND PIANO IN D MINOR,
OP. 121

Robert Schumann

Born June 8, 1810 in Zwickau, Germany

Died July 29, 1856 in Endenich, Germany

ON SEPTEMBER 1, 1850 Robert Schumann and his wife Clara left Dresden for Düsseldorf where he succeeded his friend Ferdinand Hiller as Municipal Kapellmeister, conducting both the orchestra and the chorus. He found the orchestra to be of such a high caliber that for the first time in his life he was able to hear everything that he composed for orchestra performed immediately. Consequently, he wrote some of his best compositions between the years 1850 and 1854; ironically, it was during a time when he was already suffering from the mental instability that took him farther away from life day by day. His two violin sonatas — Op. 105 in a-minor and Op. 121 in d-minor — were both written in 1851 in Düsseldorf.

The Sonata No. 2 in d-minor, Op. 121 is the more considerable of the two works. Published in December of 1853, the first public performance was given one year later

12

in Leipzig, on December 21. For the occasion, the violin part was performed by the Schumanns' close friend, the virtuoso Joseph Joachim, with Clara Schumann at the piano.

Although Schumann's mental condition eventually impeded his ability to deal with his conducting responsibilities, his creative powers were not diminished, as the sonata heard in this performance confirms. Rather than setting up the violinist as a virtuoso soloist, the sonata treats both instruments as equal partners. This achieves a unity of purpose throughout the piece. As a duet, the work requires players of most peculiar sensibility, able to impart the necessary nuances to the continuously unostentatious, yet deeply expressive melodic lines, with infinite gradations of dynamics and tempo.

A

anne-Sophie Mutter's remarkable career began when, at the age of 13, she played as soloist with Herbert von Karajan and the Vienna Philharmonic

at the 1977 Salzburg Easter Festival. Her highly acclaimed debut with Karajan and the Berlin Philharmonic followed a year later.

Equally in demand ever since as a soloist and chamber musician, Ms. Mutter appears regularly throughout Europe, North America and the Far East, performing with the world's finest orchestras and with the world's leading conductors.

Highlights in 1995 are these recital tours as well as orchestral performances in the United States and Japan during February and March, and a recital tour of twenty-five European cities in the summer and fall. Her close collaboration with the great American orchestras continues in the fall with concerts in Los Angeles, Chicago and Cleveland. In addition, to mark Pierre Boulez's seventieth birthday, she will play the Berg Violin Concerto under his direction in London, Paris and New York.

Ms. Mutter has been a regular visitor to North America since her debut in 1980 with the New York Philharmonic and Zubin Mehta. She has played as a guest soloist with every



ANNE-SOPHIE MUTTER

major orchestra in the country and has made four recital tours. In summer 1992 she made her debut at three leading festivals: Ravinia, Tanglewood and New York's Mostly Mozart Festival.

Ms. Mutter is strongly committed to the contemporary violin repertory: Witold Lutoslawski, Norbert Moret, Wolfgang Rihm and the American composer Sebastian Currier have composed works for her. Rihm's *Stückphantasien* will receive its première in summer 1995; another major première is Krzysztof Penderecki's Violin Concerto No. 2, also dedicated to her.

International awards, Grammy nominations, prizes, gold and platinum discs chronicle her career. She has received the *Deutscher Schallplattenpreis*, the Record Academy Prize in Tokyo, *Grand Prix du Disque*, the *Internationaler Schallplattenpreis*

and the Edison Award. Her recording of the Berg Violin Concerto and Rihm's *Time Chant* on the Deutsche Grammophon label won the 1994 Grammy for "best classical performance by an instrumental soloist with orchestra" and the 1994 Edison Award in Holland. Her recording of Vivaldi's *Four Seasons* with Karajan and the Vienna Philharmonic on the EMI/Angel label has sold over 1,000,000 copies worldwide.

In 1987 Ms. Mutter established the Rudolf-Eberle-Stiftung, a foundation that promotes gifted young string players throughout Europe. She also has a strong commitment to environmental, medical and social concerns, and supports works in these areas with regular benefit concerts.

In her capacity as Honorary Fellow and first holder of the International Chair of Violin Studies, she taught at the Royal Academy of Music in London for several years.

Ms. Mutter holds the Order of Merit (First Class) of the Federal Republic of Germany.

Tonight's concert marks Anne-Sophie Mutter's second performance under UMS auspices.

Lambert Orkis has appeared in recital with violinist Anne-Sophie Mutter on four continents since 1988. He has also performed and recorded with sopranos Lucy Shelton and the late Arleen Augér, and appears worldwide with Mstislav Rostropovich.

His performances on historical keyboard instruments have received enthusiastic international recognition, and his extensive discography includes a landmark recording of piano works by Louis Moreau Gottschalk on an 1865 Chickering piano for the Smithsonian Label. Virgin Classics has released Mr. Orkis' performance of Schubert's *Impromptus* and, most recently, Schubert's *Moments musicaux* and Three Piano Pieces. A Sony Classical CD of Chopin and Franck featuring Mr. Orkis playing the "Queen Victoria" Érard, and Dutch cellist Anner Bylsma playing the "Servais" Stradivarius, has just been released.

As a member of the Castle Trio, the Smithsonian Institution's resident fortepiano trio, he has performed and recorded the cycle of Beethoven trios. The Castle Trio's most recent release on Virgin Classics is Schubert's Trio in E-Flat Major, Op. 100.

The National Symphony Orchestra of Washington, D.C. commissioned a piano concerto from Richard Wernick for Mr. Orkis which he premiered in Washington's Kennedy Center and New York's Carnegie Hall, Mstislav Rostropovich conducting, during the 1990-91 season. This work, since honored with a 1992 Kennedy Center Friedheim Award, received its European première in The Hague with Het Residentie Orkest and Mr. Orkis at the piano, the composer conducting, in December 1993. He has premiered solo piano works by George Crumb, Richard Wernick, Maurice Wright, and James Primosch as well as numerous chamber music works with the 20th Century Consort.

Mr. Orkis has served as judge for both the Carnegie Hall International American Music Competition for Pianists and the Kennedy Center Friedheim Awards Competition. He has also participated in several recordings of new chamber music with the 20th Century Consort and with the Penn Contemporary Players of the University of Pennsylvania.

Mr. Orkis has made numerous concerto appearances with conductors such as Mstislav Rostropovich, Gunther Herbig, Rafael Frühbeck de Burgos, Vittorio Negri, Leon Fleisher, Richard Wernick, Christopher Kendall, and Kenneth Slowik, and has performed chamber music with the Library of Congress Summer Chamber Festival, the American Chamber Players, the Emerson String Quartet, and members of the National Symphony Orchestra of Washington, D.C.

This evening's concert marks the second UMS appearance of Lambert Orkis.

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presents

FREIBURG BAROQUE ORCHESTRA

GOTTFRIED VON DER GOLTZ, *Director*

DREW MINTER, *Countertenor*

PROGRAM

*Sunday Evening,
February 12, 1995
at 7:00*

*Rackham Auditorium
Ann Arbor, Michigan*

I

Henry Purcell

SUITE FROM *DIDO AND AENEAS* WITH
SONGS FOR COUNTERTENOR

Overture

Air

Song

When her languishing eyes said "Love!"

The Triumphant Dance

Ritornelle

Song

Lovely Albina, come ashore

Echo Dance of the Furies

The Sailors' Dance

The Witches' Dance

Song

She loves and she confesses too

Chacony. Fantasy in 4 Parts.

DREW MINTER, *soloist*

INTERMISSION

II

Lorenzo Gaetano Zavateri

CONCERTO DECIMO "A PASTORALE"
IN D MAJOR, OP. 1, NO. 10

Grave
Allegro
Largo
Andante (Pastorale)

Domenico Scarlatti

SALVE REGINA FOR COUNTERTENOR,
STRINGS, AND CONTINUO

DREW MINTER, *soloist*

Arcangelo Corelli

CONCERTO GROSSO IN D MAJOR,
OPUS 6, NO. 1

Largo/Allegro/Adagio/Allegro/Adagio/Allegro/
Adagio/Largo/Allegro

Largo
Allegro
Allegro

GOTTFRIED VON DER GOLTZ, *violin*
ANNE KATHARINA SCHREIBER, *violin*
GUIDO LARISCH, *cello*

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SUITE FROM *DIDO AND AENEAS*,
WITH SONGS FOR COUNTERTENOR

Henry Purcell

Born 1669 in London

Died November 21, 1695 in Westminster

HENRY PURCELL WAS the greatest composer in the history of music in England. He was organist at the Chapel Royal and Westminster Abbey, where he is buried, and he wrote for the church, for the theater, and for every kind of private performance. Like Mozart and Mendelssohn, he had a long and productive career that was condensed into a brief lifetime of only thirty-six years.

Purcell's opera, *Dido and Aeneas* was written for performance by "young gentlewomen" at Josias Priest's School for Young Ladies, Chelsea, in 1689. The text by Naham Tate (1652-1715) tells the story from Virgil's *Aeneid* that was familiar to all educated men and women of the time. The opera uses a wide range of emotional expression, from Dido's soliloquies to Aeneas' passionate regret, to the breezy heartiness of the sailor and the somber utterances of the sorceress. This Suite is a selection from the instrumental music in the opera, which was written for string orchestra.

Interspersed with these items from *Dido and Aeneas* we hear three solo songs for countertenor. "When her languishing eyes said 'Love'" was composed in 1681, when Purcell was just 22 years old. "Lovely Albina, come ashore" was composed in 1695, just before Purcell became ill, and soon before his death. The poem is said to refer allegorically to the recent reconciliation between Princess Anne and the King. "She loves and she confesses too", written in 1683, was probably adapted from a work by Abraham Cowley, entitled 'A song upon a gown': *The Mistressse*. In this and other songs, Purcell made frequent use of "ground" or background bass line, a very popular technique of the time.

WHEN HER LANGUISHING EYES
SAID "LOVE!"

When her languishing eyes said "Love!"
Too soon the soft charm I obey'd,
For my passion she would not approve,
And I find I was only betray'd;

Which makes me contend with my chain,
And the powers above I implore
That if she regard not my pain,
I may die, and never see her more.

17

LOVELY ALBINA, COME ASHORE

Lovely Albina, come ashore,
To enter her just claim,
Ten times more charming than before,
To her immortal fame.

The Belgic lion, as he's brave,
This beauty will relieve;
For nothing but a mean blind slave
Can live and let her grieve.

SHE LOVES AND SHE CONFESSES TOO

She loves and she confesses too,
There's then at last no more to do;
The happy work's entirely done,
Enter the town which thou hast won;
The fruits of conquest now begin,
lo, triumph, enter in.

What's this, ye Gods!
What can it be?
Remains there still an enemy?
Bold honour stands up in the gate,
And would yet capitulate.

Have I overcome all real foes,
And shall this phantom me oppose?
Noisy nothing, stalking shade,
By what witchcraft wert thou made,

Thou empty cause of solid harms?
 But I shall find out counter charms,
 Thy airy devilship to remove
 From this circle her of love.

Sure I shall rid myself of thee
 By the night's obscurity,
 And obscure secrecy;

Unlike to every other spright
 Thou attempt'st not mean to affright,
 Nor appear'st but in the light.

18

CONCERTO DECIMO
 "A PASTORALE" IN D MAJOR,
 OP. 1, NO. 10

Lorenzo Gaetano Zavateri
 Born August 9, 1690 in Bologna
 Died December 1764 in Bologna

ALMOST NOTHING IS known in this country about Zavateri except material from a catalogue and manuscript found in Bologna in the early 1870's. An Italian violinist, violist, teacher, and composer, Zavateri was known primarily as a violinist. He performed as a violin virtuoso in Bologna as well as other northern Italian towns including Livorno, Venice, and Ferrara. His name appears as a violinist for patronal feasts beginning in 1713 at the church of San Petronio. He also appears several times beginning in 1717 at the age of 27 as a member and an officer of the Accademia Filarmonica in Bologna, which, along with the opera house, Teatro del Pubblico, was one of the best known musical institutions of the time. Founded in 1666, it brought together the best composers, singers and instrumentalists in the city. Zavateri also played the viola with the *cappella musicale* from 1725 until his death. His pupils included well-known violinists of the time as well as members of the nobility.

Zavateri appears to have published only

two sets of instrumental pieces. His Op. 1, published in 1735, is comprised of twelve Concertos, *Concerti da chiesa e da camera*, and is no doubt, his most important work. Zavateri's concertos belong to the Italian *concerto grosso* tradition, with significant added experimentation with new ideas. At this performance we hear his tenth concerto from Op. 1, a sinfonia-like concerto "a Pastorale." The work consists of four movements, the last, a slow pastorale in an unusual 12/8 time.

SALVE REGINA

Domenico Scarlatti
 Born October 26, 1685 in Naples
 Died July 23, 1757 in Madrid

DOMENICO SCARLATTI IS a unique figure in the history of music. Having grown up in the shadow of his father Alessandro (1660-1725), who had put the stamp of his personality on his period, Domenico showed himself a genius in his later years and became one of Italy's greatest musicians. The younger Scarlatti achieved not only fame in his own right but disproved in a spectacular way, the common notion that great men never have great sons. Today most of Alessandro's countless works have little importance in our musical life, where Domenico's keyboard sonatas are admired as fine gems by the performing artist and music lover alike. Although he was like his father, an all-around composer who wrote for the stage and composed oratorios, chamber cantatas and instrumental works, he channeled his creative energies later into keyboard sonatas for his royal pupil and employer. It is in the field of the harpsichord sonata where his true historic and artistic greatness and importance lie. However, this should not be construed to mean that other products of his rich output do not merit interest. The antiphon *Salve Regina*, eloquently proves the contrary.

Salve Regina is a hymn whose poetic text and Gregorian tune is ascribed to the German Benedictine monk Kermannus Contractus (1013-1054), a very learned theorist and composer. *Salve Regina*, one of the four Marian antiphones, is sung immediately after Vespers (sunset) or before retiring. The melody achieved fame particularly after the worship of the Virgin became widespread and popularized by the religious societies of the fourteenth through the sixteenth centuries. Polyphonic settings of these lines are numerous (Byrd, Lasso, Palestrina, Victoria). Among Scarlatti's contemporaries who set these lines to music were J.C. Bach, Pergolesi, Vivaldi, and Handel. Later composers such as Haydn, Schubert, Liszt, Fauré and Poulenc may be mentioned.

The chronology of Scarlatti's *Salve Regina* can be determined to a considerably precise degree. To be sure there is no autograph extant but three eighteenth-century copies repose in Berlin, Bologna and Naples. The Bologna copy shows the following entry on

the first page in the upper right corner below Scarlatti's name: "*Ultima delle sue opere fatta in Madrid poco prima di morire.*" [The last of his works created in Madrid shortly before his death].

Scarlatti's swan song and musical testament, running 434 measures, is freely constructed and scored for strings and organ. It consists of ten sections which differ in length, meter (4/4 and 3/4) and tempo. The musical language reverts to that of his earlier sacred works in a strict baroque manner with the stress on canonic imitation and polyphony. The treatment of the voice betrays the opera composer of yore and some passages show a recitative quality. The musical center of gravity lies in the extended last three sections and the expanded, fugally-treated *Amen*. Scarlatti may have remembered corresponding passages in his father's *Messa di Santa Cecilia*, and, thus, the *Amen* which marks the end of Domenico Scarlatti's life work also symbolizes an artistic home-coming.

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SALVE REGINA

Salve Regina, Mater misericordiae, vita, dulcedo et spes nostra, salve. Ad te clamamus, exsules filii Hevae. Ad te suspiramus, gementes et flentes in hac lacrimarum valle.

Eia ergo ad te canta nostra illas tuas misericordes oculos; ad nos converte et Jesum benedictum fructum ventris tui benedictum, nobis post hoc exilium ostende. O clemens, o pia, I dulcis Virgo Maria.

Amen

Hail, Queen Mother of Mercy, life, sweetness, our hope, hail. To thee we cry, exiled children of Eve. To thee we sigh, moaning and weeping in this vale of tears.

Therefore we raise our song to thee, may we appear in your pitying eyes; turn towards us, and show us Jesus, the blessed fruit of your womb, after this, our exile. O merciful, o pious, o sweet Virgin Mary.

Amen

CONCERTO GROSSO, IN D MAJOR, OP. 6, NO. 1

Arcangelo Corelli

Born February 17, 1653, in Fusignano

Died January 8, 1713 in Rome

IN CORELLI'S TIME the Baroque concerto was approaching the high point in its history, which it reached in the works of Vivaldi, Bach and Handel, but his concertos remained the favorites in England well into the nineteenth century despite the enormous popularity of Handel there. The twelve concertos of Corelli's Op. 6 were probably composed in the 1680's or 1690's. They were published for the first time in 1714, a year after he had died.

They are called *concerti grossi* because they generally required that a large group of instruments (the *concerto grosso* proper) be set in contrast and competition with a small

one (called the *concertino*). The larger body is the full string orchestra; the smaller, two violins and a cello. In the practice of the time, a keyboard instrument filled out the harmony and helped maintain the ensemble of each group.

The overall pattern of conventional concerto-writing at the time generally provided for a few extended movements alternating between slow and fast, but Corelli sometimes liked to introduce these changes of tempo within a single movement. In the first movement of this Concerto, for example, there are several short sections that swing back and forth between fast and slow and between full strings and solo trio. The second movement is a *Largo* full of lyrical sentiment and the third a fugal *Allegro*. The last movement is the Baroque's favorite finale, an *Allegro* in the style of a jig.

Note by Leonard Burkat

THE FREIBURG BAROQUE ORCHESTRA



Following successful tours and concerts both at home and abroad, the **Freiburg Baroque Orchestra** is internationally recognized as one of the leading chamber orchestras of today. Founded in 1985 in Freiburg, Germany the ensemble's repertoire includes seventeenth and eighteenth century works by Bekker, Pohle, and Rosenmüller; French opera and dance by Lully, Campra, and Rameau; music from the Austrian imperial court and Italian music for strings from Monteverdi to Corelli, Vivaldi, and Pergolesi.

All orchestra members play on authentic instruments and continually examine each work's meaning and content in relation to its historical context. This research has naturally developed beyond the baroque period, and compositions from the classical and early romantic periods are also an important element of their work.

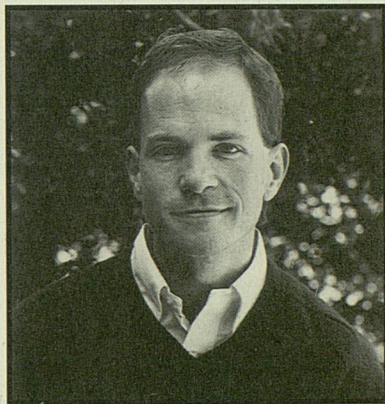
The Freiburg Baroque Orchestra gives each orchestra member a shared responsibility in artistic decisions. The orchestra performs without a conductor and the leadership changes between the two concertmasters: Thomas Hengelbrock and Gottfried von der Goltz.

Performing regularly in their native Germany and at many of the major European festivals, the ensemble has given concert tours in the United States and in southeast Asia.

The Freiburg Baroque Orchestra has recorded three CD's with the Deutsche Harmonia Mundi/BMG label performing works by G.P.E. Bach, Purcell, and Locatelli. In 1993, a recording of Handel's opera, *Ottone*, conducted by Nicholas McGegan was released by Harmonia Mundi France. Future releases include works by Vivaldi, J.S. Bach, J.C. Bach, Fasch, and Zelenka.

This evening's concert marks the UMS debut of the Freiburg Baroque Orchestra

DREW MINTER



DREW MINTER BEGAN his career as a boy soprano at age nine at the National Cathedral in Washington, D.C., later earning music degrees at Indiana University and the Vienna Musikhochschule. He was awarded both Fulbright and Martha Baird Rockefeller study grants and won top prizes in international vocal competitions in Hertogenbosch, Bruges, and Boston. Since then he has performed with many of the world's premier early music ensembles and orchestras, including The Academy of Ancient Music, American Bach Soloists, Paul Hillier's Theatre of Voices, Les Arts Florissants, the Handel & Haydn Society, and the Freiburg Baroque Orchestra (for whose February 1995 North American tour he is guest soloist). In addition, he is a founding member of The Newberry Consort and the vocal chamber

group Ensemble Five-One.

Especially renowned for his operatic interpretations, both as principal soloist and stage director, Mr. Minter has performed with the opera companies of Brussels, Nice, Boston, Washington, Santa Fe, and Wolfe Trap, among many others. A Handel specialist (well-remembered for his portrayal of Tolomeo in Peter Sellars' film *Julius Caesar*), he has performed leading roles at the Handel festivals of Halle, Karlsruhe, Maryland, and Goettingen, where he has also directed productions of the composer's *Radamisto* and *Giustino*. This season, in addition to recitals in Brussels, Prague, Switzerland, and Germany, he sings the title role of Handel's *Poro* for the Opera de Toulouse and directs two productions: Purcell's *Dido and Aeneas* at the Folger Shakespeare Theatre and *Ariodante* at the Goettingen Handel Festival.

Mr. Minter is well represented on the Harmonia Mundi, Hungaroton, Koch, ECM Decca/London, Music Masters, Newport Classics, and Bard labels.

This evening's concert is Drew Minter's third appearance under UMS auspices.

FREIBURG BAROQUE ORCHESTRA

First Violins

Gottfried von der Goltz
Brian Dean
Daniela Teichmanis
Annelies van der Vegt

Second Violins

Anne Katharina Schreiber
Annette Wehnert
Friedemann Wezel

Violas

Christian Goosses
Annette Schmidt

Violoncellos

Guido Larisch
Kristin von der Goltz

Double Bass

Love Persson

Harpsichord

Torsten Johann

Theorbo

Lee Santana

Flute

Karl Kaiser

Direction

Gottfried von der Goltz

UNIVERSITY
MUSICAL
SOCIETY

KODO

One Earth Tour '95

and

NSK CORPORATION

presents

PROGRAM

Leonard Eto

ZOKU (1989)

*Monday Evening,
February 13, 1995
at 8:00*

Arr. Kodo

MIYAKE

*Tuesday Evening,
February 14, 1995
at 8:00*

Ryutaro Kaneko

JANG-GWARA (1992)

*Power Center
Ann Arbor, Michigan*

SHAMISEN

Maki Ishii

MONOCHROME (1976)

*This performance will run
approximately 90 minutes
with no intermission.*

Eiichi Saito

SANKAN-SHION (1992)

Yasukazu Kano

OGI-OIWAKE (1994)

Arr. Kodo

O-DAIKO

Arr. Kodo

YATAI-BAYASHI

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Kodo, the Japanese percussion company whose performances on the *taiko* (traditional Japanese drum) have electrified audiences on five continents, has become one of the world's most celebrated and popular performing companies.

Drawing from its country's rich tradition of music and performance, Kodo has created a vital sound and tradition of its own, one which is decidedly contemporary in presentation. Kodo has also made a major contribution to the worldwide renaissance of interest in percussion, both through its own artistry on the *taiko* and through numerous collaborations with major jazz and popular musicians, symphony orchestras and dance companies.

In addition to drums of assorted sizes, Kodo employs dance, mime and a variety of other instruments, including the *shamisen*, bamboo xylophone, gong, bamboo flute and wooden clacker. But the drums dominate a Kodo performance, and the most majestic is the *o-daiko*, a huge, a decorated 900-pound instrument carved from the trunk of a single tree and played by two men. *Kodo* means both "Heartbeat" and "Children of the Drum" and expresses not only the sound of a mother's heartbeat as heard and felt from within the womb, but also the desire to play the drums purely, with the heart of a child. The *New York Post* wrote: "There is both innocence and tradition embodied in this drumming, as well as virtuosity and a subtlety of detail. Its rhythms really do move the tribal blood still running through our urban veins."

Kodo is based on Sado Island in the Sea of Japan, an isolated setting of great natural beauty and home to the company since its founding in 1971. When not on tour, which occupies approximately eight months of each year, the members live communally on

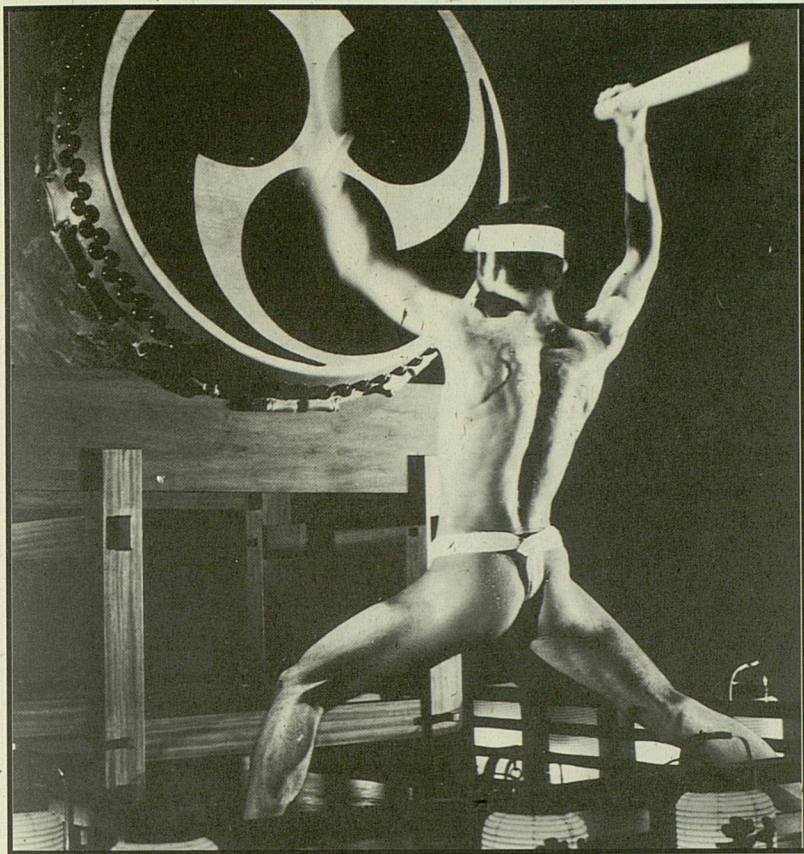
Sado. Each day is spent in study, practice and exercise, to develop the physical strength, energy and stamina demanded in performance.

The company spent many of its early years training and rehearsing, appearing in the Far East and making debut tours to the United States and France. In 1981 they took the name "Kodo" and appeared at the Berlin Festival, where the audience called for encores for one hour, the longest ever at the Berlin Symphony Hall. Their 1984 appearances at the Los Angeles Olympic Arts Festival were the first among 50 participants to sell out. Kodo's 1985 performances at the Edinburgh International Festival were followed by extended engagements at London's Queen Elizabeth Hall and Milan's Teatro dell'Arte. The company has appeared in major European cities as well as China, Mexico, South America, Australia, and Africa.

Kodo has collaborated on original compositions with the Boston Symphony Orchestra, Berlin Radio Symphony Orchestra, Tokyo Symphony Orchestra, Deutsche Oper Berlin, Circle Ensemble of Holland, and the renowned American jazz drummers Max Roach and Elvin Jones. Kodo's music has also been a part of two recent major motion pictures, "J.F.K." and "Hard Target," and the soon to be released Universal Pictures film "The Hunted," in which Kodo composed and performs the entire film score.

IN AUGUST, 1988 a dream was realized when Kodo Village was officially opened on Sado Island and the first Earth Celebration was held. This week-long series of concerts, lectures, discussions, workshops and art exhibitions brought together percussion companies and musicians from throughout the world and is now an annual event on Sado.

Kodo has been profiled in such publications as *The New York Times*, *The Wall Street*



Journal; Los Angeles Times; The Philadelphia Inquirer; GEO, Islands and People magazines, in a one-hour National Public Television documentary broadcast throughout the United States, and on numerous nationwide television news programs.

During its 1995 North American One Earth Tour, the company will perform in twenty-four cities throughout the United States and Canada. In a one-week period in February 1995, Kodo will appear at the Kennedy Center, Washington D.C., Boston Symphony Hall, and will make their Carnegie Hall debut in New York City. Kodo will conclude their tour with an appearance in the Auditorium Theatre in Chicago. In May of 1993 Kodo broke box office records during

their two week engagement at Sadler's Wells Theatre, London.

In ancient Japan the *taiko* was the symbol of the rural community; and it is said that the village limits were not solely determined by geography, but by the farthest distance at which the drum could be heard. It is Kodo's desire that its One Earth Tours bring the sounds of the taiko to the ears of people around the world, so that we might all be reminded of our membership in that much larger and more important village of the world.

These performances mark the sixth and seventh UMS appearance of Kodo.

ZOKU (1989)*Leonard Eto*

'Zoku' can mean tribe, clan or family. The tribe in this case are the people beating the drums. As you hear the rhythms, your body will start to move on its own. In the same way perhaps, there will be a primal stirring within the subconscious.

MIYAKE*Arr. Kodo*

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On Miyake Island, one of the seven volcanic islands of Izu south of Tokyo, there is a festival centered on this very unique style of drumming. The drums are set very low to the ground, requiring a strenuous stance. The flamboyant technique is often compared to the martial arts.

JANG-GWARA (1992)*Ryutaro Kaneko*

Small metal cymbals are found in a region that runs from the Near East through the Middle East to Asia, coming to Japan in the early days of Buddhism as religious instruments. Today, they are known as *jangara*, *chappa* and *tebira* and are used everywhere for accompaniment at festivals. In this piece, five players use different playing techniques to show the range of rhythms and sounds that can be produced by this ancient instrument.

SHAMISEN

The *shamisen* is a three stringed instrument commonly played to accompany drama and singing. A unique style of *shamisen* playing is found in the Tsugaru region in northern Aomori Prefecture. It is played on a very sturdy *shamisen* and is characterized by fast and intricate fingering techniques, sharp, percussive strumming, and long passages of improvisation.

MONOCHROME (1976)*Maki Ishii*

Weaving constant rhythmic patterns together with highly irregular ones, *Monochrome* develops spirally to an exciting climax. The listener might interpret the sounds as those of the changing of the seasons, or perhaps even the progression of life itself. The ambitious pace expands greatly the range and power of expression of the roped *shime-daiko*. A companion piece, *Monoprism*, written for performance with full orchestra, was premiered at Tanglewood by Kodo and the Boston Symphony under Seiji Ozawa.

SANKAN-SHION (1992)*Eiichi Saito*

"*Sankan-shion*," meaning "three cold days, four warm days," refers to a period towards the end of winter when a recurring pattern of three cold days followed by four warm days is said to occur. Through the long severe winter Sado is surrounded by heavy gray seas and threatening skies and spring can seem a long way off. So, at this time, although they can still hear the whistling winter winds, the people of Sado begin to hope that spring really is just around the corner. This piece, expressing that hope, is played by both men and women on four *miya-daiko*.

OGI-OIWAKE (1994)*Yasukazu Kano*

From the middle of the Edo period to the early Meiji period ships called *Kitamaesen* carried food and textiles throughout the Sea of Japan region. This piece comes from the time when the Sado port of Ogi prospered from the comings and goings of the *Kitamaesen*. It was originally performed with *shamisen* and *taiko* by popular geisha groups. This arrangement is for a solo *shakuhachi*.

O-DAIKO*Arr. Kodo*

The story is told of a baby who upon hearing the thunderous sound of the *O-daiko* dropped off into a peaceful slumber. The powerful sounds emanating from the *O-daiko* possess a deep tranquillity. The arrangement is simple. The drummer on one side beats out a basic rhythm while the main player improvises freely. When they become united with each other and the rhythm, both the drummers and the listeners find themselves wrapped within the embrace of the *O-daiko*. This *miyadaiko* carved from a single tree, measures about 5 feet across and weighs about 800 pounds.

YATAI-BAYASHI*Arr. Kodo*

Every year on December 3rd in the Saitama Prefecture in an area known as Chichibu, an all night festival is held at which highly decorated two-storied *yatai* (carts) are pulled from village to village. The people hauling the *yatai* are urged on by the powerful beating of the *taiko*, concealed in the cramped first story of the carts. This gave rise to a technique of drumming while seated. Turning the two-ton fixed axle carts at intersections requires complex team work, and is accompanied by precise and intricate *tama-ire* solos on the *shime daiko*.

KODO*One Earth Tour '95***Staff**

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 Katsuhiko Kumada, *Lighting Designer*
 Richard A. Maldonado, *Technical Director*
 Masafumi Kazama, *Stage Manager*
 Takashi Akamine, *Company Manager*
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 Sachiko Inoue
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Saturday, March 25, 8:00PM

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

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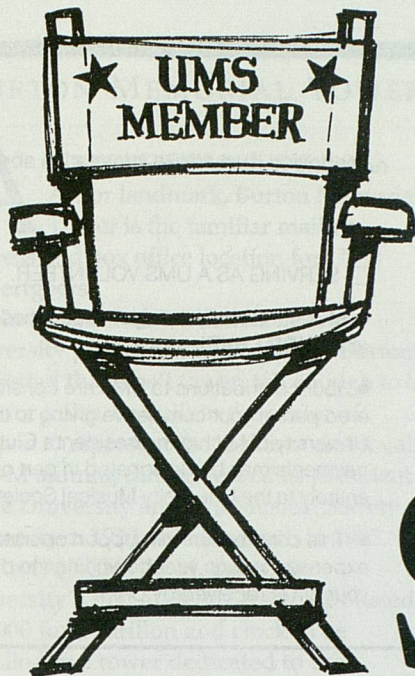
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BURTON MEMORIAL TOWER

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

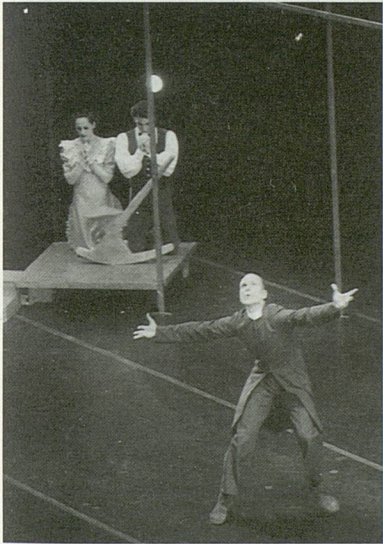
Ron Protas, Artistic Director of the Martha Graham Dance Company, responds to a question at a seminar session of the Graham Festival as Graham Company Executive Director Barbara Groves, U-M Dance Department Chair and former Principal Graham Dancer Peter Sparling, and UMS Executive Director Ken Fischer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



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

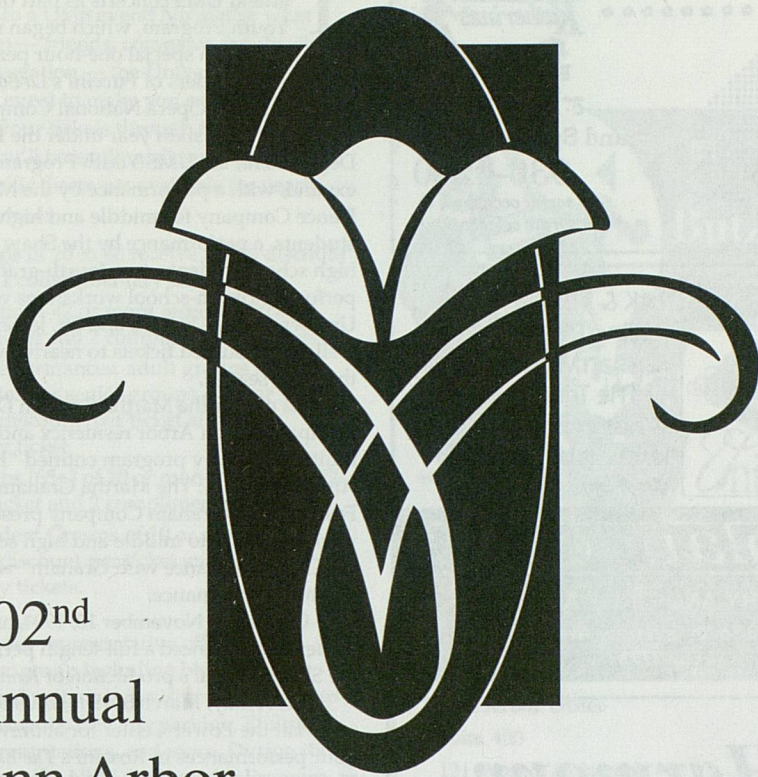


World-renowned mezzo-soprano Frederica von Stade makes her Ann Arbor debut before an enthusiastic Hill Auditorium audience with pianist Martin Katz.

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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 Bernard 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..

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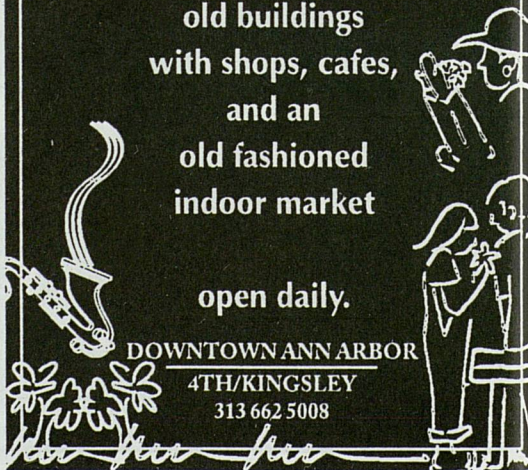


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If you would like to become part of the University Musical Society volunteer corps, please call (313) 747-1175 or pick up a volunteer application form from the Information Table in the lobby.

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

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JUST WHAT ARE those mysterious designations attached to some compositions? They explain the cataloguing of the works of each composer in chronological order. Here is a partial list of the most important cataloguers:

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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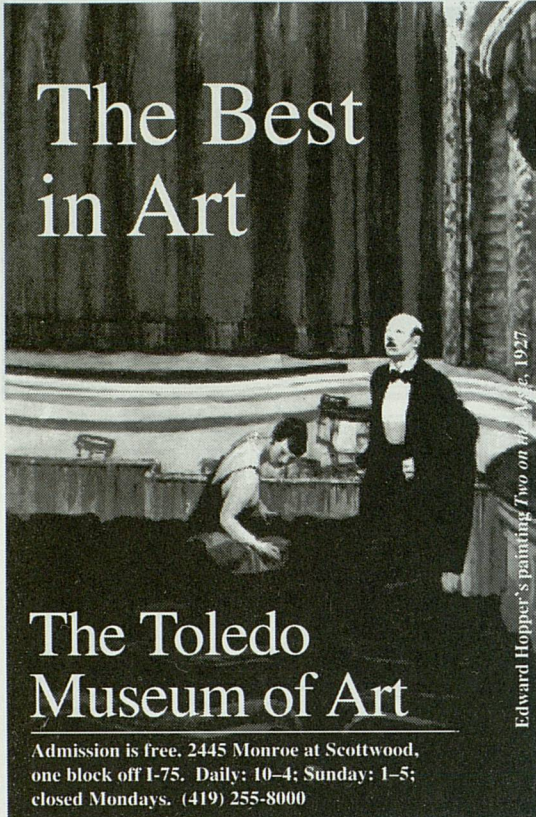


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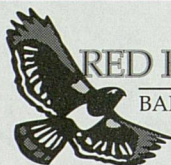
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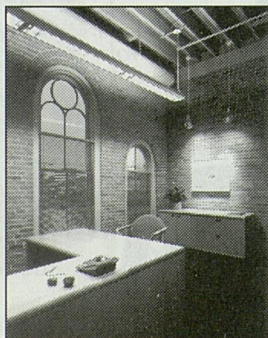
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MUSICAL SIGNPOSTS

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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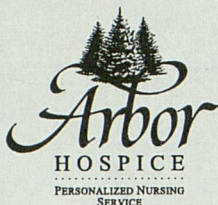


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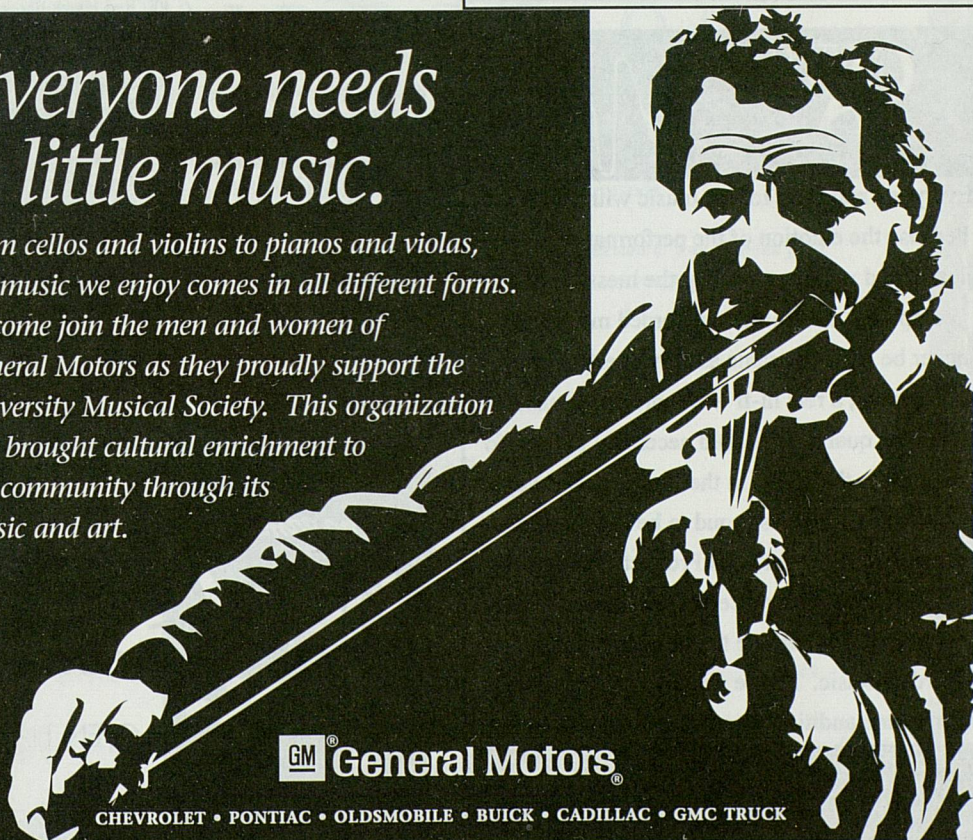
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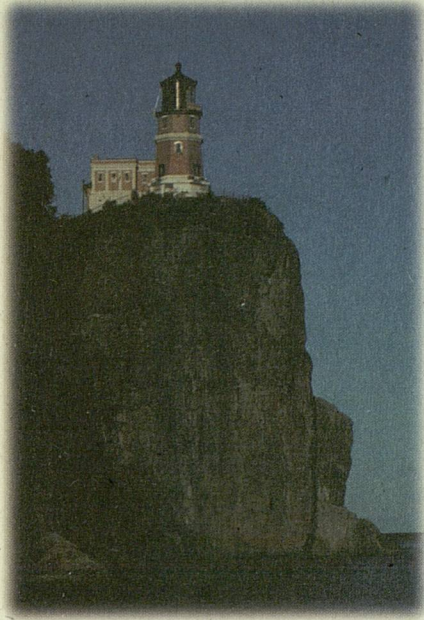
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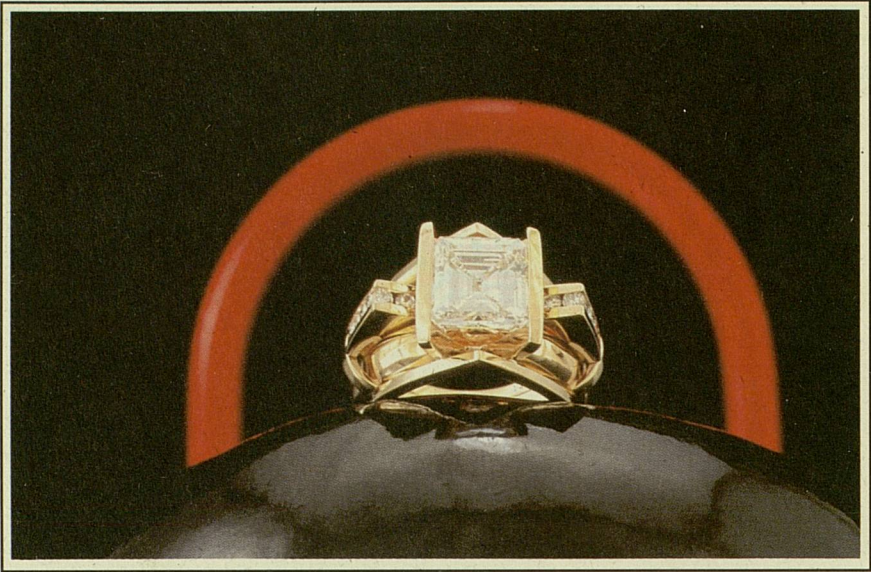
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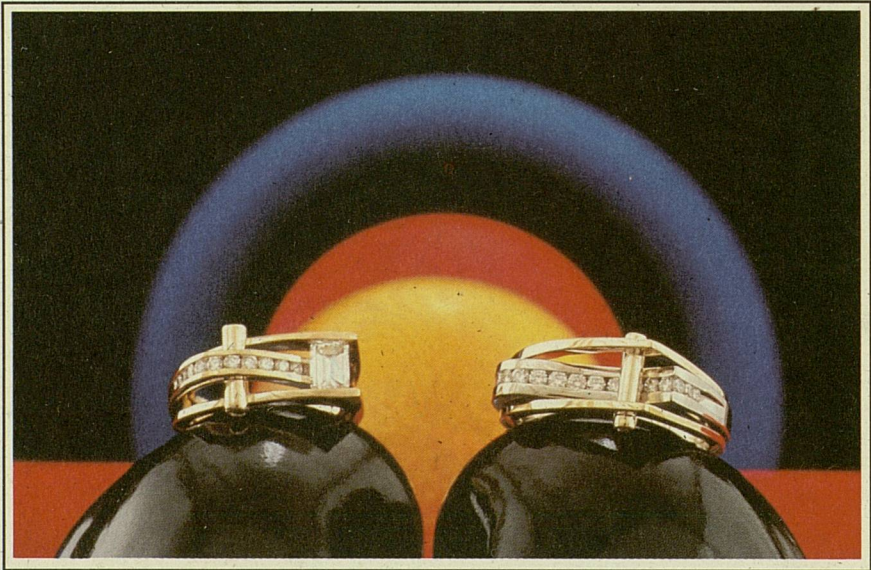
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