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*the moment*

THE 1995 WINTER SEASON

UNIVERSITY MUSICAL SOCIETY

OF THE UNIVERSITY OF MICHIGAN

ANN ARBOR



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University Musical Society

The University of Michigan  
Burton Memorial Tower  
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48109-1270

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."*

### DETROIT - WINDSOR TUNNEL



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

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



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

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

# A Salute To Our Corporate Angels . . .

## Conlin — Faber-Travel



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

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



**William E. Odom**  
Chairman  
Ford Motor Credit Company

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



**Alex Trotman**  
Chairman, Chief Executive Officer  
Ford Motor Company

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



 **mckinley**  
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."*

**WARNER  
LAMBERT**



**Ronald M. Cresswell, Ph.D.**  
Vice President and  
Chairman  
Pharmaceutical  
Division,  
Warner Lambert  
Company

*"Warner-Lambert is very proud to be associated with the University Musical Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."*

**PEPPER, HAMILTON & SCHEETZ**  
ATTORNEYS AT LAW



**Michael Staebler**  
Managing Partner  
Pepper, Hamilton  
& Scheetz

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



**EDWARD  
SUROVELL**  
CO./REALTORS

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

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

  
**Wolverine  
Temporaries Inc.**



**Dr. James R. Irwin**  
Chairman and CEO,  
The Irwin Group of  
Companies  
President, Wolverine  
Temporary Staffing  
Services

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

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

*Ford Motor Company*



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of the University of Michigan

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Kim Coggin  
Anne S. Dickens  
Cristina de la Isla  
Grace Eng  
Rachel Folland  
Jennifer Hall  
Naomi Kornilakis  
Kwang Lee  
Tansy Rodd  
Eva Rosenwald  
Marjorie Schriber  
Lisa Vogen

Donald Bryant  
*Conductor Emeritus*

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.



Advisory Committee

Elizabeth Yhouse  
*Chair*

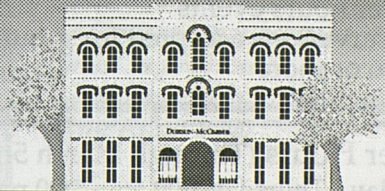
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Lorna Hildebrandt  
Kathleen Hill  
Matthew Hoffmann

JoAnne Hulce  
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Perry Irish  
Heidi Kerst  
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Nat Lacy  
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James Telfer, M.D.  
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Jane Wilkinson  
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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## 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

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### 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

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### 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.

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### Handicapped Facilities

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

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### Lost and Found

Call the Musical Society Box Office at 313.764.2538.

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### 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.

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### 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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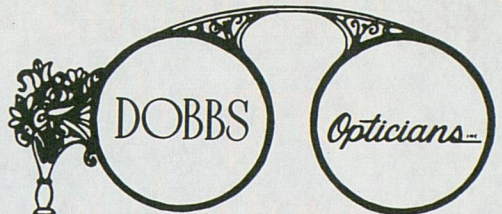
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**HARMONIOUS**  
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(313) 747-8700

## CONCERT GUIDELINES

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

### *Starting Time for Concerts*

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

### *Children*

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

### *A Modern Distraction*

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

### *Cameras and Recorders*

Cameras and recording devices are strictly prohibited in the auditoria.

### *Odds and Ends*

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

## TICKET SERVICES

### *Phone Orders and Information*

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

**313.764.2538**

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

Weekdays 10 A.M. to 6 P.M.  
Saturday 10 A.M. to 1 P.M.

### *Fax Orders*

**313.747.1171**

### *Visit Our Box Office in Person*

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

### *Gift Certificates*

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

### *Returns*

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

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**GREAT LAKES  
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# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*

**N**OW 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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**Custom Jewelry Design**

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## UMS CHORAL UNION

Thomas Sheets, conductor

**T**HROUGHOUT 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

**F**OR 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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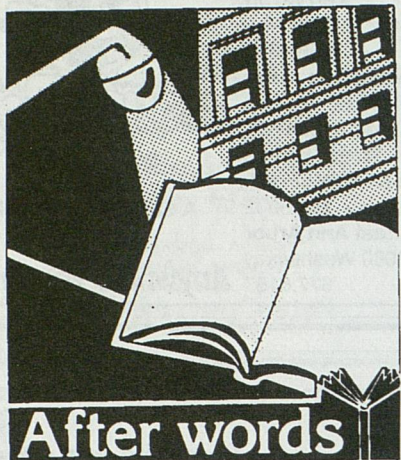


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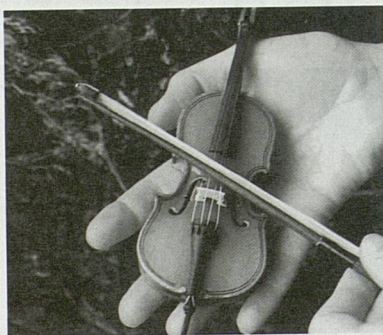


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THE DRAMATIC mirrored glass that fronts the Power Center seems to anticipate what awaits the concertgoer inside. The Power Center's dedication occurred with the world premiere of Truman Capote's *The Grass Harp* in 1971. Since then, the Center has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

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

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

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



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#### *Dances Around the World*

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

#### *Eastern Tapestry*

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

#### *Season Finale*

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

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# UNIVERSITY MUSICAL SOCIETY 1995 WINTER SEASON

## Sweet Honey in the Rock

Friday, January 6, 8PM  
Hill Auditorium

*Made possible by a gift from Great Lakes Bancorp.*

## The Complete Solo Piano

### Music of Frédéric

#### Chopin, Part I

#### Garrick Ohlsson, piano

Friday, January 13, 8PM  
Rackham Auditorium  
(1st of 3 installments)

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

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

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

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

## Ruth Brown, blues vocalist

Saturday, January 14, 8PM  
Power Center

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

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

## Harlem Spiritual Ensemble

### François Clemmons, founder/director

Sunday, January 15, 7PM

Hill Auditorium

### Free Concert

*This concert is co-presented with the Office of the Vice Provost for Academic and Multicultural Affairs of the University of Michigan as part of the University's 1995 Rev. Dr. Martin Luther King, Jr. Day Symposium.*

## Academy of St. Martin-in-the Fields

### Iona Brown, conductor/violin

featuring Vivaldi's  
*The Four Seasons*

Sunday, January 22, 7PM  
Rackham Auditorium

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

## Jean-Pierre Rampal, flute

### John Steele Ritter, piano

Wednesday,  
January 25, 8PM  
Hill Auditorium

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

## The Romeros, guitar family

Friday, January 27, 8PM  
Rackham Auditorium

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

## The Society Bank Cleveland Orchestra Weekend

### Christoph von Dohnányi,

#### music director

#### Emanuel Ax, piano

February 3, 4 & 5, 1995

Friday, February 3, 8PM  
Hill Auditorium

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

Saturday, February 4, 8PM  
Hill Auditorium

#### Emanuel Ax, piano

#### An Evening of Brahms

Sunday, February 5, 4PM

Rackham Auditorium

### Chamber Music with

#### Members of the

#### Cleveland Orchestra

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

## Noa, vocalist, and Gil Dor, guitar

Thursday, February 9, 8PM  
Power Center

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

## Anne-Sophie Mutter, violin

### Lambert Orkis, piano

Saturday, February 11, 8PM  
Hill Auditorium  
Works by Stravinsky, Beethoven, Currier, and Schumann

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

## Freiburg Baroque Orchestra

### Drew Minter, countertenor

Sunday, February 12, 7PM

Rackham Auditorium

Works by Purcell, L.G. Zaveri, 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 Curtin & Alf Violinmakers.*

## Warsaw Sinfonia

### Krzysztof Penderecki,

#### conductor

#### Allison Eldredge, cello

Saturday, March 11, 8PM

Hill Auditorium

Works by Beethoven, Penderecki, and Mendelssohn

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

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

*Made possible by a gift from the estate of William Kinney*

## The Complete Solo Piano Music of Frédéric

### Chopin, Part I

#### Garrick Ohlsson, piano

Sunday, March 12, 4PM

Rackham Auditorium

(2nd of 3 installments)

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

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

## Lincoln Center Jazz Orchestra

### The Majesty of Louis

#### Armstrong

Wednesday,

March 15, 8PM

Hill Auditorium

*Presented in conjunction with*

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

**Berlin Philharmonic  
Woodwind Quintet**  
Friday, March 17, 8PM  
Rackham Auditorium  
*Works by Mozart, Franz  
Danzi, Samuel Barber,  
Andre Jolivet, Paul Taffanel*  
Philips Educational Presentation:  
Post-performance chat with  
members of the Quintet.

**Maurizio Pollini, piano**  
Monday, March 20, 8PM  
Hill Auditorium

**Bill T. Jones/Arnie Zane  
Dance Co. - Still/Here**  
Friday, March 24, 8 PM  
Saturday, March 25, 8PM  
Power Center

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

**Cleveland String Quartet**  
**Giora Feidman, clarinet**  
Sunday, March 26, 4PM  
Rackham Auditorium  
*Works by Schubert, Joaquin  
Turina, Osvaldo Golijov, and  
Dvorak*  
Philips Educational Presentation:  
Pre-concert conversation with  
members of the Cleveland String  
Quartet. Michigan League, 3PM.  
*Made possible by a gift from Edward  
Surovell Company/Realtors.*

**U-M School of Music  
Faculty Artists Concert**  
Tuesday, March 28, 8PM  
Rackham Auditorium  
**Free Concert**  
*Works by Schulhoff,  
Beethoven, and Dvorak.*

**The Complete Solo Piano  
Music of Frédéric Chopin,  
Part I**  
Garrick Ohlsson, piano  
Friday, March 31, 8PM  
Rackham Auditorium  
(3rd of 3 installments)  
*Made possible by a gift from  
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**Anonymous 4**  
Saturday, April 1, 8PM  
St. Andrews Episcopal  
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*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*

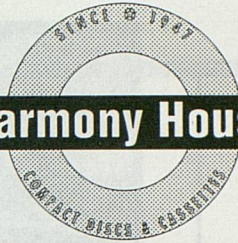
Philips Educational Presentation:  
An interview with Martijn Sanders  
(U-M M.B.A. '69), Managing  
Director of the Het  
Concertgebouw. Michigan  
League, 7PM.

**Julian Bream, guitar**  
Tuesday, April 25, 8PM  
Rackham Auditorium  
*Made possible by a gift from the  
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**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.

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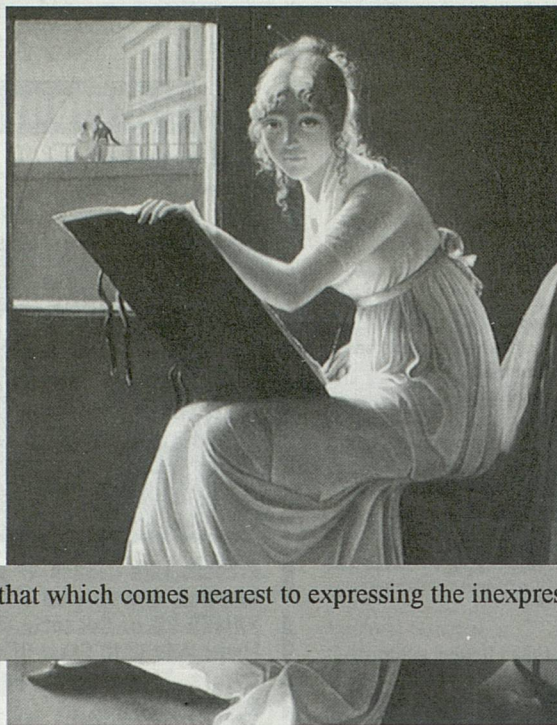
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# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*  
*1994-1995 Winter Season*

**Event Program Book**

**BILL T. JONES/ARNIE ZANE**  
**DANCE COMPANY — *STILL/HERE*** 3  
Friday, March 24, 1995  
Saturday, March 25, 1995  
Power Center

*116th Annual*  
*Choral Union Series*  
*Hill Auditorium*

**CLEVELAND STRING QUARTET**  
*with GIORA FEIDMAN* 9  
Sunday, March 26, 1995  
Rackham Auditorium

*32nd Annual*  
*Chamber Arts Series*  
*Rackham Auditorium*

**MICHIGAN CHAMBER PLAYERS** 17  
Tuesday, March 28, 1995  
Rackham Auditorium

*24th Annual*  
*Choice Events Series*

*The Complete Solo Piano Music of Frédéric Chopin, Part I*  
**GARRICK OHLSSON** (*Concert III*) 23  
Friday, March 31, 1995  
Rackham Auditorium

**ANONYMOUS 4** 31  
Saturday, April 1, 1995  
St. Andrew's Episcopal Church

**PHILIP GLASS**  
**LA BELLE ET LA BÊTE** 33  
Monday, April 3, 1995  
Michigan Theater

### 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.

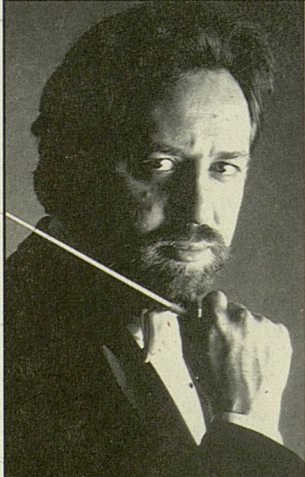
Cameras and recording equipment are not allowed in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information super-highway" 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.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

# Royal Concertgebouw Orchestra of Amsterdam



## Riccardo Chailly, conductor

Thursday, April 6, 8:00 PM, Hill Auditorium

Unquestionably one of the greatest orchestras in the world" (*Rheinische Post, Dusseldorf*), the Royal Concertgebouw Orchestra of Amsterdam has sustained a tradition of the highest artistic achievement for over a century, winning the enthusiastic praise of critics and music lovers around the globe.

Works by Stravinsky, Prokofiev, and Strauss.

Made possible by a gift from the estate of William Kinney. The Royal Concertgebouw Orchestra's Spring 1995 tour is sponsored by Canon, ING Group, and Sara Lee/DE.

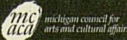
Philips Educational Presentation: An interview with Martijn Sanders (U-M M.B.A. '69), Managing Director of the Het Concertgebouw. Koessler Library, 3rd floor, Michigan League, 7:00 PM.

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UNIVERSITY  
MUSICAL  
SOCIETY  
*presents*

BILL T. JONES/ARNIE ZANE DANCE COMPANY in

# *Still/Here*

3

PROGRAM

*Friday Evening,  
March 24, 1995  
at 8:00*

*Saturday Evening,  
March 25, 1995  
at 8:00*

*Power Center  
Ann Arbor, Michigan*

*Conceived, choreographed and directed by  
Bill T. Jones*

*Visual concept and media environment by  
Gretchen Bender*

*"Still" music composed and lyrics arranged by  
Kenneth Frazelle*

*"Still" music song by  
Odetta*

*"Still" music performed by  
Lark String Quartet with Bill Finizio, Percussion*

*"Denial" monologue written by  
Lawrence Goldhuber*

*"Here" music composed and arranged by  
Vernon Reid*

*"Here" recorded and mixed by  
Bradshaw Leigh and Vernon Reid*

*Costumes by  
Liz Prince*

*Lighting Design by  
Robert Wierzel*

*with*

Arthur Aviles  
Gabri Christa  
Odile Reine-Adelaide  
Maya Saffrin

Josie Coyoc  
Lawrence Goldhuber  
Daniel Russell  
Gordon F. White

Torrin Cummings  
Rosalynde LeBlanc

*Fifty-Third and Fifty-Fourth  
Concerts of the 116th Season*

*24th Annual Choice Series*

*Still/Here is dedicated to all the participants of  
The Survival Workshops.*

*Still/Here is performed in two section with one intermission.*

BILL T. JONES/ARNIE ZANE DANCE COMPANY STAFF

<i>Artistic Director</i>	Bill T. Jones
<i>Managing Director</i>	Jodi Pam Krizer
<i>Special Projects Director</i>	Bjorn Amelan
<i>Company Manger</i>	Quynh Mai
<i>Administrative Assistant</i>	Laurie LaRose
<i>Lighting Designer</i>	Robert Wierzel
<i>Production Manger/ Lighting Supervisor</i>	Gregory Bain
<i>Technical Director</i>	Kelly Atallah
<i>Stage Manager</i>	James Irvine
<i>Rehearsal Director</i>	Andrea E. Woods

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Presented in association with The Foundation for Dance Promotion.

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

Major support for the creation of *Still/Here* was provided by the Wexner Center for the Arts at The Ohio State University through its artist residency program funded by the Wexner Center Foundation. The choreography, video production, stage and lighting design for *Still/Here* were completed during a four week residency at the Wexner Center.

Special acknowledgment to IMG Artists for their tireless efforts and assistance in making this production possible, and to Morgan Keller, Todd Stone, and Keith Johnson for their contributions to the creation of *Still/Here*.

*Still/Here* was Co-Commissioned by:

- Annenberg Center, Dance Affiliates & NetworkArts Philadelphia
  - Brooklyn Academy of Music
  - Center for the Performing Arts of the Pennsylvania State University
  - Hancher Auditorium at the University of Iowa, The University of Minnesota/Northrop Auditorium, the Walker Art Center, On the Boards, and the University of Washington World Dance series with support from the Northwest Area Foundation
  - Lyon Biennale de la Danse, Lyon, France
  - Mary Flagler Cary Charitable Trust
  - National Endowment for the Arts, Presenting and Commissioning
  - One World Arts Foundation
  - Pittsburgh Dance Council/Three Rivers Arts Festival
  - The Rockefeller Foundation
  - Wexner Center for the Arts at The Ohio State University
  - Wisconsin Dance on Tour 1994 Consortium
-

Major Funding for *Still/Here* was provided by the Lila Wallace-Reader's Digest Fund, The Nathan Cummings Foundation, The Rockefeller Foundation, and The American Dance Touring Initiative (with funding from the Lila Wallace-Reader's Digest Fund).

Bill T. Jones/Arnie Zane Dance Company is supported with funding from the Lila Wallace-Reader's Digest Fund, The National Endowment for the Arts, New York State Council on the Arts, One World Arts Foundation, Philip Morris Companies Inc., The Harkness Foundation for Dance, The Joyce Mertz-Gilmore Foundation, The New York Times Foundation, The Whitelight Foundation, Morgan Guaranty Trust, The New York City Department of Cultural Affairs, The Chase Manhattan Bank, N.A., Bankers Trust, N.A., The Fund for U.S. Artists at International Festivals and Exhibitions, Mid-Atlantic Arts Foundation, and Consolidated Edison.

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Post-production work on the video portion of *Still/Here* was made possible through the support of the Performing Arts and Media Arts programs of the Wexner Center for the Arts at The Ohio State University.

Bill T. Jones/Arnie Zane Dance Company appears by arrangement through IMG Artists.

Press Representation by Ellen Jacobs Associates

Bill T. Jones/Arnie Zane Dance Company is a "homebased" company of Aaron Davis Hall on the campus of The City College, Harlem, NY.

Special thanks to Bill T. Jones for his participation in *Last Night on Earth, A Public Address by Bill T. Jones* this past Wednesday evening, and to the Company for all their "extra help" during this Ann Arbor residency.

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**B**ill T. Jones (Artistic Director), a 1994 recipient of a MacArthur "Genius" Fellowship, began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical ballet and modern dance. After living in Amsterdam, Mr. Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. Before forming Bill T. Jones/Arnie Zane Dance Company (then called Bill T. Jones/Arnie Zane & Company) in 1982, Mr. Jones choreographed and performed nationally and internationally as a soloist and duet company with his late partner Arnie Zane.

In addition to creating over forty works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Boston Ballet, Lyon Opera Ballet (to which he was appointed Resident Choreographer in 1994), Berkshire Ballet, Berlin Opera Ballet, and Diversions Dance Company, among others. He has also received numerous commissions to create new works for his own company, including commissions for premières for the Brooklyn Academy of Music's Next Wave Festival and for St. Luke's Chamber Orchestra.

In more recent years, Mr. Jones has also begun to work with several opera companies, domestically and abroad. In 1990, he choreographed Sir Michael Tippett's *New Year* under the direction of Sir Peter Hall for the Houston Grand Opera and the Glyndebourne Festival Opera. He conceived, co-directed, and choreographed *Mother of Three Sons*, which was performed at the Munich Biennale, New York City Opera, and the Houston Grand Opera. He also directed *Lost in the Stars* for the Boston Lyric Opera. Mr. Jones's

involvement in theater includes co-directing *Perfect Courage* with Rhodessa Jones for Festival 2000 in 1990. In 1994, he directed Derek Walcott's *Dream on Monkey Mountain* for The Guthrie Theater in Minneapolis, Minnesota.

Television credits for Mr. Jones include *Fever Swamp*, which was filmed for PBS's "Great Performances" series, and *Untitled* for "Alive from Off Center", which aired nationally on PBS in July 1989. In early 1992, a documentary on Bill T. Jones's *Last Supper at Uncle Tom's Cabin/The Promised Land* was aired on Dance in America as part of PBS's "Great Performances" series. CBS Sunday Morning News broadcasted two features on Mr. Jones's work, once in 1993 and again in 1994. *Still/Here* will be the subject of a new Bill Moyers's documentary for PBS; ALIVE TV/KTV will record this work for television broadcast.

In 1979, Mr. Jones received the Creative Artists Public Service Award in Choreography, and in 1980, 1981, and 1982, he was the recipient of Choreographic Fellowships from the National Endowment for the Arts. In 1986, Bill T. Jones and Arnie Zane were awarded a New York Dance and Performance (Bessie) Award for their Joyce Theater season, and in 1989, Mr. Jones was awarded another Bessie for his work, *D-Man in the Waters*. Mr. Jones, along with his collaborators Rhodessa Jones and Idris Ackamoor, received an "Izzy" Award for *Perfect Courage* in 1990. Mr. Jones was honored with the Dorothy B. Chandler Performing Arts Award for his innovative contributions to performing arts in 1991. In 1993, Mr. Jones was presented with the Dance Magazine Award. In addition, Mr. Jones is proud to have contributed to the foreword to Philip Trager's book of photographs, entitled, *Dancers*. Mr. Jones's autobiographical book, *Last Night on Earth*, will be published by Pantheon in June of 1995.

**Arnie Zane** (1948-1988) was a native New Yorker born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Welk. Mr. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Mr. Zane was the recipient of a second CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Mr. Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work, *Blauvelt Mountain*. *Rotary Action*, a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London. The Alvin Ailey American Dance Theater commissioned a new work from Mr. Zane and Bill T.

Jones, *How to Walk an Elephant*, which premiered at Wolftrap in August 1985. Mr. Zane (along with Mr. Jones) received a 1985-86 New York Dance and Performance (Bessie) Award for Choreographer/Creator.

An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published by Station Hill Press.

### **Bill T. Jones/Arnie Zane Dance Company**

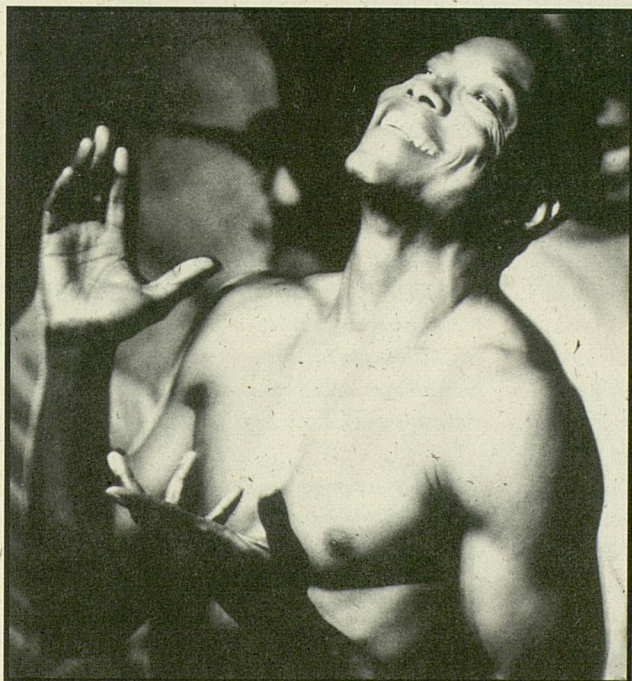
Bill T. Jones and Arnie Zane formed a full-time company, after eleven years of working together as a duet company, with funding from the Jerome Foundation and the Robert Sterling Clark Foundation. With eloquent, sculptural tableaux, intensely dramatic gestures and awe-inspiring feats, Bill T. Jones/Arnie Zane Dance Company creates exhilarating dances. The company's dancers are from varied backgrounds which range from

athletics, acting, and classical ballet to Irish step-dancing.

The dancers' highly eclectic individualism has led Jones and Zane into new territories in which to develop new movement vocabulary. Jones and Zane are known for their choreographic infusion of energy as well as their innovative use of partnering, body juxtaposition, and dynamic technical virtuosity.

Bill T. Jones/Arnie Zane Dance Company emerged onto the international scene in 1982 with the world premiere of *Intuitive Momentum* with legendary drummer Max Roach at the Brooklyn Academy of Music. Extensive touring quickly followed with travels taking the company to

BILL T. JONES



prestigious houses such as Sadler's Wells in London, Theatre de la Ville in Paris, Zellerbach Theater in Berkeley, the Kennedy Center in Washington, DC, Cultural Center of the Philippines, and the Jerusalem theater in Israel. During July and August of 1986, Bill T. Jones/Arnie Zane Dance Company toured Asia and Southeast Asia under the auspices of the United States Information Agency. The company performed and taught in Malaysia, Indonesia, the Philippines, Taiwan, Japan, and Hong Kong.

The company has enjoyed New York seasons at the Joyce Theater and the Brooklyn Academy of Music's Next Wave Festival with their highly acclaimed 1984 production of *Secret Pastures* with collaborators Peter Gordon, Keith Haring, and Willi Smith and *The Animal Trilogy*, in 1986, which premiered at the Lyon Biennale de la Danse in Lyon, France. In May 1988, the company enjoyed a successful New York season at City Center as part of the New Contemporary Masters Series. Bill T. Jones/Arnie Zane Dance Company returned to The Joyce Theater for a two-week sold-out engagement in March 1989. The season featured the world premieres of *D-Man in the Waters*, *Forsythia*, *Absence*, and *La Grande Fete*.

In November 1990, Bill T. Jones/Arnie Zane Dance Company performed the world premiere of *Last Supper at Uncle Tom's Cabin/The Promised Land*, once again as part of the Next Wave Festival at the Brooklyn Academy of Music. Following this critically-acclaimed engagement, the company embarked on a twenty-two-city domestic tour, which was succeeded by European engagements in Berlin, Amsterdam, Madrid and Montpellier, France.

The 1992-93 season marked the tenth anniversary of Bill T. Jones/Arnie Zane Dance Company. Following a two-week sold-out season at The Joyce Theater in New York City, the company embarked on a tour across the United States, Canada, and Europe. The Company returned to The Joyce Theater for

an encore sold-out season in October of 1993, and followed this with performances at the Edinburgh Festival, Festival d'Automne in Paris, and the Festival International de Nouvelle Danse in Montreal. Performances through the summer of 1994 took place in Cleveland, St. Louis, Boston, Richmond, VA, Princeton, NJ, Columbia, MD, and at the American Dance Festival in Durham, NC, and Jacob's Pillow Festival in Lee, MA. The Company also performed in several cities in France, and in London and Israel.

*Still/Here*, Mr. Jones's latest full-evening work, is a multi-media piece focusing on the issue of survival in the face of life-threatening illness. *Still/Here* had its world premiere in September of 1994 at the Lyon Biennale de la Danse in Lyon, France, and its U.S. premiere at Hancher Auditorium at the University of Iowa at the end of September 1994. During the month of October 1994, the Bill T. Jones/Arnie Zane Dance Company embarked on a ten-city tour of the state of Wisconsin with a combination of *Still/Here* and repertory performances. *Still/Here* had its premiere at the Brooklyn Academy of Music's Next Wave Festival in December, 1994. Other U.S. performances this season include Washington, D.C., Miami, FL, Portland, OR, Lawrence, KS, Seattle, WA, Columbus, OH, Austin, TX, Berkeley, CA, Lincoln, NE, University Park, PA, Chicago, IL, Boston, MA, Los Angeles, CA, and Pittsburgh, PA among others.

Bill T. Jones/Arnie Zane Dance Company has appeared in thirty states and twenty-two countries, performing to nearly 100,000 people annually plus countless others who view the work on television and film.

*These performances mark the UMS debut of the Bill T. Jones/Arnie Zane Dance Company.*



UNIVERSITY  
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and

Ed Surovell  
Company/Realtors

present

# THE CLEVELAND QUARTET

with Guest Artist  
GIORA FEIDMAN, *clarinet*

*William Preucil, violin*  
*Peter Salaff, violin*  
*James Dunham, viola*  
*Paul Katz, cello*

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PROGRAM

*Sunday Afternoon,*  
*March 26, 1995*  
*at 4:00*

*Rackham Auditorium*  
*Ann Arbor, Michigan*

*Franz Schubert*

## QUARTETTSATZ IN C MINOR, D. 703

*Joaquín Turina*

## LA ORACIÓN DEL TORERO (THE BULLFIGHTER'S PRAYER)

*Oswaldo Golijov*

## THE DREAMS AND PRAYERS OF ISAAC THE BLIND\*

Prelude: Calmo, Sospeso

I. Agitato — Con Fuoco — Maestoso —  
Senza Misura, Oscillante.

II. Grazioso, Teneramente — Ruvido — Presto.

III. Calmo, Sospeso — Pesante, Intenso.

Postlude: Lento, Liberamente.

\* This work was written for  
Giora Feidman and the Cleveland  
Quartet: William Preucil, violin;  
Peter Salaff, violin; James Dunham,  
viola; Paul Katz, cello.

This work was co-commissioned  
by the Schleswig-Holstein Musik  
Festival, the Chamber Series at the  
University of Kansas, and the  
University Musical Society at the  
University of Michigan, and was  
premiered in August 1994 by  
Giora Feidman and the Cleveland  
Quartet, at the Schleswig-Holstein  
Musik Festival.

INTERMISSION

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*Antonín-Dvořák*

QUARTET IN A-FLAT MAJOR, OP. 105

Adagio ma non troppo; Allegro appassionato

Molto vivace

Lento e molto cantabile

Allegro, non tanto

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*Fifty-Fifth Concert of the  
116th Season*

*Special thanks to Ed Surovell for helping to make this performance possible.*

*Thanks to Osvaldo Golijov and Paul Katz for their participation in this afternoon's Philips Presentation.*

*The Cleveland Quartet is on the faculty of the Eastman School of Music and records for RCA Red Seal, Phillips, CBS Masterworks, Telarc and Pro Arte.*

*Exclusive Management: ICM Artists, Ltd.  
Lee Lamont, Chairman*

*This program is made possible in part through a grant from Meet the Composer, Inc. with support from ASCAP, Dayton-Hudson Foundation, Metropolitan Life Foundation, and the National Endowment for the Arts.*

*32nd Annual  
Chamber Arts Series*

Large print programs are available upon request.

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## QUARTETTSSATZ IN C MINOR (D. 703)

Franz Schubert

Born January 31, 1797 in

Himmelfortgrund in Vienna,

Died November 19, 1828 in Vienna

TWO OF SCHUBERT'S works were epoch-making events, and both remained mysteriously unfinished at the time of his death. One is the well-known "Unfinished" Symphony (No. 8), and the other is the *Quartettsatz*, or Quartet Movement, composed in 1820, just two years ahead of the famous symphony. The *Quartettsatz* was meant to be the first movement of a complete quartet, but only a fragment of the second movement has survived. No one knows why Schubert left this work unfinished. There were no finale-key problems as there would have been in the Eighth Symphony. The important thing is that the *Quartettsatz* is unlike any chamber music Schubert had composed up to that time; it opens the door to his maturity and, consequently, the door to early Romanticism.

"Romantic" is one word we could use to describe the introductory measures of this sonata form. "Theatrical" is another. Certainly the tremolo string effect leading to a dynamic climax comes more from the operatic theater than from the chamber domain. Following his brooding first theme, Schubert again takes up the tremolo as a transition to the second theme. Even more Romantically, this beautifully sweet melody appears in the unexpected key of A-flat Major. The concluding material, however reverts to the more usual G Major. After what has been termed a "veiled" development section, Schubert brings back his themes, but out of order. First comes the lyrical second theme (now in B-flat and E-flat Major), then the fiery transition, this time leading to the concluding material in C Major.

Finally, allusions to the first theme in C minor lead to a reprise of the introduction that caps the movement.

## LA ORACIÓN DEL TORERO

Joaquín Turina

Born December 9, 1882 in Seville

Died January 14, 1949 in Madrid

JOAQUÍN TURINA WAS, alongside Albéniz, Granados, and de Falla, one of the leading Spanish nationalist composers of the early twentieth century. Like Falla, he spent time in Paris, where his style acquired certain aspects of musical Impressionism. These he mixed effectively with native and synthesized folk melodies to produce music in a style similar to Falla's, yet distinctive in many ways. Turina became known for both his atmospheric piano music and his colorful ensemble works.

Turina's chamber and orchestral music often focuses on Spain's various festive occasions: bullfighting is traditionally associated with *fiestas* in many locales. *La Oración del Torero* (The Bullfighter's Prayer) is a chamber tone poem that illustrates the musical sounds of such a fiesta alternating with the meditations of its chief protagonist. In the manner of Richard Strauss' *Don Quixote*, the cello seems to represent the "voice" of the hero, heard alternating between a *paso doble* theme (reminiscent of the bull ring) and free-form recitatives (in the style of flamenco verses, or *coplas*). Interspersed are more Impressionistic sections that grow increasingly passionate but ultimately bring the piece to a quiet ending.

*La Oración del Torero* was originally composed in 1925 for a quartet of lutes. Later, the composer published a version for string quartet, which is the form in which the piece is usually performed.

Notes by Dr. Michael Fink

## THE DREAMS AND PRAYERS OF ISAAC THE BLIND

*Oswaldo Golijov*

*Born 1960 in La Plata, Argentina*

THE PRELUDE AND the first movement explore two prayers; "We will observe the mighty holiness of this day. . .," the first part of the central prayer of the High Holidays, is played by the quartet, while the clarinet dreams the motifs from "Our Father, Our King." The second movement is based on "The Old Klezmer Band," a traditional dance tune that Giora Feidman recorded once with eleven clarinets. It is surrounded here by its own halo. The third movement and postlude complete the prayer left open in the first movement: "... Thou pass and record, count and visit, every living soul, appointing the measure of every creature's life and decreeing its destiny."

But blindness is as important in this work as dreaming and praying. I had always the intuition that, in order to achieve the highest possible intensity in a performance, musicians should play, metaphorically speaking, "blind." That is why, I think, all legendary musicians in cultures around the world, starting with the great Homer, are said to be blind.

"Blindness" is probably the secret of great string quartets, those who don't need their eyes to communicate among them, with the music, or the audience. Here I faced for the first time blindness as a reality and not a metaphor. Giora's weak eyes, an echo of the blindness of the great thirteenth-century kabbalist Isaac of Provence, compelled me to compose his part in such a way that he could play it by heart (only after the piece was written did I learn of Paul Katz's past eye troubles). Blindness, then, has taught me to compose music as it was in the begin-

ning: an art that springs from and relies on our ability to sing and hear, based on the power to build castles of sound in our memories.

*Note by Oswaldo Golijov*

## STRING QUARTET IN A-FLAT, OP. 105

*Antonín Dvořák*

*Born September 8, 1841 in Mühlhausen*

*Died May 1, 1904 in Prague*

*Praise God we are all well, and we rejoice that after three years we can again spend a delightful and happy Christmas in Bohemia! It was so different last year in America, where we were so far away in a foreign land and separated from all the children and friends! . . . Now I am very industrious. . . . I have just finished a new quartet in G Major, and now I am already coming to the end of a second in A-flat . . .*

[December 23, 1895]

IN THESE PASSAGES from a letter to a friend, Antonín Dvořák expressed the immense creative release he felt on coming home for good from the "New World." The impulse to compose was so strong in him that in short order he wrote what would become his final works in chamber media and perhaps his crowning achievements in that field. Dvořák had actually begun the A-flat Quartet in New York during March 1895, but had completed only the exposition of the first movement. Now, comfortably at home in Bohemia, the composer turned again to unfinished work, but not before dashing off the G Major Quartet that would become its

companion piece as Op. 106.

The first movement of the A-flat Quartet opens "Adagio ma non troppo" with an unexpectedly somber mood in the minor mode. This serious introduction builds in intensity but then melts unnoticeably into the main "Allegro appassionato" section with its carefree first theme. (Is Dvořák pulling our leg? Or is he painting a musical picture of the story he tells in his letter?) The second theme is even more playful, but the movement has its darker moments and its passionate ones as well.

The Scherzo second movement is one of Dvořák's finest chamber music movements. It is a brilliant *furiant*, a folk dance with characteristic rhythmic shifts that imply changes in meter. Besides the overall symmetrical A-B-A form, the outline of each section is symmetrical also, with three divisions in the main section and three in the Trio. Quotations from Dvořák's opera, *The Jacobin*, appear in the Trio section.

The "Lento" movement is similarly a three-part structure, but one in which reminiscences of the middle section return near the end. Dvořák scholar Otakar Sourek writes that the movement's "strongly romantic character is full of sweetly melodious and ardent yearning."

The opening of the finale balances the opening of the first movement. A serious, dramatic mood prevails, complete with theatrical tremolos in the middle parts. Soon, however, all this dissolves into the general gaiety of the main theme. The movement is an innovative sonata form with three principal themes instead of the usual two. The music drives toward its final goal propelled by a strong rhythmic impulse reminiscent of Dvořák's *Slavonic Dances*.

Note by Dr. Michael Fink

A

fter twenty-six years of music-making together, the award-winning Cleveland Quartet has announced its plans to disband in 1995, making this Rackham

Auditorium appearance their final engagement with Ann Arbor audiences. Recognized as one of the premier string quartets of our time, the Cleveland Quartet celebrated its 25th anniversary season during 1993-94. Through their acclaimed performances in the world's music capitals, their award-winning recordings of more than fifty chamber works, their performances of new music by contemporary composers, and their influence as master teachers who have guided the careers of many prize-winning young quartets, the members of the Cleveland Quartet have made a lasting contribution to chamber music here and abroad.

The Cleveland Quartet (William Preucil and Peter Salaff, violins; James Dunham, viola; and Paul Katz, cello) makes regular tours of the United States, Canada, Europe, and Japan, and frequently appears at prestigious music festivals including Salzburg, Edinburgh, Lucerne, Berlin and Helsinki. They have also performed in the former Soviet Union, South America, Australia, New Zealand and the Middle East. Highlights of previous seasons include nearly thirty complete Beethoven quartet cycles in such cities as New York, Washington, D.C., San Francisco, Tokyo, Paris, London, Rome, and Florence, annual appearances at Lincoln Center's Mostly Mozart Festival, regular residencies at the Aspen Festival, a Presidential Inaugural Concert, and numerous radio and television appearances.

The Cleveland Quartet is currently recording the complete string quartets of Beethoven for Telarc. The Quartet is also



THE CLEVELAND QUARTET

involved in a long-term Telarc project to record the string chamber music of Brahms. The Cleveland Quartet's wide range of recordings on the CBS Masterworks, Pro Arte, Philips, RCA, and Telarc labels have received seven Grammy Award nominations, as well as "Best of the Year" awards from *Time* and *Stereo Review*. Among the distinguished artists with whom the Quartet has recorded are Emanuel Ax, Alfred Brendel, Bernard Greenhouse, Yo-Yo Ma, John O'Connor, Richard Stoltzman, and Pinchas Zukerman.

The repertoire performed by the Cleveland Quartet reflects the broad range of their musical interests; it includes works from the Viennese/German, Central European, and French repertoires, as well as music by twentieth-century masters. In addition, the Cleveland Quartet is deeply committed to the performance of new music,

and has had many works by prominent composers commissioned for them. In 1994, they performed the world première of Joan Tower's Trombone Quintet with John Swallow at the Norfolk Festival and gave the world première of David Diamond's Guitar Quintet with Sharon Isbin at New York's 92nd Street Y. Seven other commissions are currently in progress, including one from the Cleveland Orchestra for a work for string quartet and orchestra by Stephen Paulus scheduled to be premiered in the spring of 1995.

Dedicated teachers as well as performers, the members of the Cleveland Quartet are on the faculty of the University of Rochester's Eastman School of Music, where in addition to teaching their instruments, they offer an intensive coaching

program for young professional string quartets. Many of the ensembles coached by the Cleveland Quartet at Eastman and at Aspen have won prestigious international chamber music prizes, including eight Naumburg Awards. They include the Anderson, Cavani, Chester, Lafayette, Meliora and Ying quartets.

The members of the Cleveland Quartet play extraordinary instruments: William Preucil, a Stradivarius violin from 1701; Peter Salaff, a J. B. Guadagnini violin from 1783; James Dunham, a Gaspar da Salo viola from 1585; and Paul Katz, an Andrea Guarneri cello from 1669.

*This afternoon's performance marks the Cleveland Quartet's third appearance under UMS auspices.*

**A**t the age of eighteen **Giora Feidman** became a principal member of the great Teatro Colon in Buenos Aires, where he was born. At twenty, he was invited by Maestro Paul Kletzki to join the Israel Philharmonic Orchestra where he played for twenty years. He served as Professor of Clarinet at the University of Tel Aviv and is acknowledged as the person most responsible for the resurgence of Jewish music in the world today.

In the past few years Mr. Feidman has performed extensively throughout the world, playing to sold-out houses. Maestro Zubin Mehta once said about Giora that "he stands without a peer today. . . one of the few clarinetists I know who is completely versatile at playing both the classical repertory and that of Jewish folk music."

There have been many TV and radio specials based on Giora Feidman and his music. A starring role was written especially for Mr. Feidman in Peter Zadek's production of Joshua Sobol's *Ghetto* (in Berlin). His music was featured in Walter Cronkite's special *Holocaust: In Memory of Millions*. After playing the lead role in a new opera based on the Pied Piper of Hamelin in Germany, Mr. Feidman was flown by Universal Studios



GIORA FEIDMAN

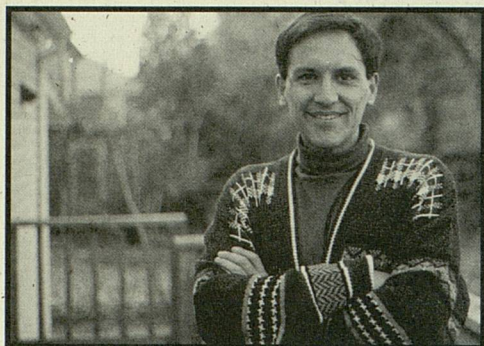
to Los Angeles to perform John Williams's score for the soundtrack of Stephen Spielberg's Academy Award winning film *Schindler's List*.

Mr. Feidman, along with the Munich Philharmonic, premièred Wilfried Hiller's *Concert for the Klezmer* which was written especially for him and is based on five paintings of the famous painter. He will appear this season with the Saint Louis Symphony and the Delaware Symphony. And in the midst of all this Mr. Feidman has completed a fifty-concert European tour, and played the lead role in a German production of a play based on Isaac Bashevis Singer's story.

*Giora Feidman makes his UMS debut in this afternoon's performance.*

**B**orn in La Plata, Argentina, on December 5, 1960, **Oswaldo Golijov** lived there and in Jerusalem before moving to the United States in 1986. In this country he studied with George Crumb at the University of Pennsylvania, earning his Ph.D., and with Lukas Foss and Oliver Knussen at Tanglewood, where Golijov received the Koussevitzky Composition Prize.

In 1993 he was the recipient of the first prize at the Kennedy Center's Friedheim Awards competition, and won the BMW prize for the music-theatre composition, given by the jury at the Munich Biennale in 1994. Other honors include the "Paul Fromm Award," prizes at the Goethe Institute Composers' Competition, Olympia Competition in Athens, Argentina's National Tribune of Composers, Israel's Clairmont Competition, and international



16 OSVALDO GOLIJOV

juries' selections for performance at festivals such as the World Music Days of the International Society for Contemporary Music in France, where he represented Argentina two times.

He has received many commissions, among them from the cities of Munich and Buenos Aires, New York's Lincoln Center, Schleswig-Holstein, and Tanglewood Festivals, and the Fromm and Wexner Foundations.

His music is being heard in many parts of the world, receiving more than a hundred performances over the last two seasons alone. Performers such as the Cleveland, Kronos, and St. Lawrence quartets, London Sinfonietta, Continuum, Polish National Dance Theatre, Oliver Knussen, and Giora Feidman, have presented Golijov's works in New York's Lincoln Center, Paris's Theatre de la Ville, London's Royal Festival Hall and Barbican Centre, Vienna's Konzerthaus, Tokyo's Suntory Hall and the Tanglewood, Edinburgh, Holland and Schleswig-Holstein Festivals.

His music has been recorded by the Kronos Quartet on the Elektra/Nonesuch label. Kronos is also currently recording a full length CD devoted to Golijov's music. His last work, *The Dreams and Prayers of Isaac The Blind*, had its US premiere earlier this month under the auspices of the Concert Society of Maryland. Among other places they are performing the work at the Universities of Michigan and Kansas, which co-commissioned it, and at the Chamber Music Society of Lincoln Center. Golijov is now working on new works commissioned by Kronos and the Contemporary Music Group of the City of Birmingham Symphony Orchestras.



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# THE MICHIGAN CHAMBER PLAYERS

*of the University of Michigan School of Music*

PROGRAM

*Tuesday Evening,  
March 28, 1995  
at 8:00*

*Rackham Auditorium  
Ann Arbor, Michigan*

*Ludwig Van Beethoven*

## TRIO IN B-FLAT FOR CLARINET, CELLO, AND PIANO, OP. 11

Allegro con brio  
Adagio  
Tema: *Pria ch'io l'impegno*

DEBORAH CHODACKI, *Clarinet*  
ERLING BLONDAL BENGTTSSON, *Cello*  
LOUIS NAGEL, *Piano*

*Richard Strauss*

## SONATA IN E-FLAT FOR VIOLIN AND PIANO, OP. 18

Allegro, ma non troppo  
Improvisation: Andante cantabile  
Finale: Andante — Allegro

ANDREW JENNINGS, *Violin*  
MARTIN KATZ, *Piano*

*Antonín Dvořák*

## TRIO IN F MINOR FOR PIANO, VIOLIN, AND CELLO

Allegro ma non troppo  
Allegretto grazioso — Meno messo  
Poco adagio  
Allegro con brio

ARTHUR GREENE, *Piano*  
STEPHEN SHIPPS, *Violin*  
ANTHONY ELLIOTT, *Cello*

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## TRIO IN B-FLAT FOR CLARINET, CELLO, AND PIANO, OP. 11

*Ludwig van Beethoven*

*Born December 16, 1770 in Bonn*

*Died March 26, 1827 in Vienna*

*This trio, which in part is not easier but more flowing than many other pieces by the same author, makes an excellent ensemble on the pianoforte with accompaniment. The composer, with his unusual harmonic knowledge and love for serious composition, would provide us many things that would leave many hand-organ things far in the rear, even those composed by famous men, if he would but try to write more naturally.*

18

THE REVIEWER IS writing here not of a middle-period Beethoven piano trio but of the Op. 11 Trio composed barely five years after the composer's arrival in Vienna. The actual date of composition is uncertain, but the final movement could not have been composed before October 1797. That was when Joseph Weigl's opera *L'Amor marinaro* (The Corsair) premièred. Its final trio, "*Pria ch'io l'impegno*," became very popular, and Beethoven chose it as the theme for variations in the last movement of his trio. We are not certain for whom Beethoven intended his trio, but later Czerny wrote:

*It was the wish of the clarinet player for whom Beethoven wrote this trio that he would employ the above theme by Weigl (which was then very popular) as the finale. At a later period, he frequently contemplated writing another concluding movement for this trio and letting the variations stand as a separate work.*

Featuring the piano prominently, the trio's first movement is a portrait of Beethoven's early years in Vienna. Here he shows "his unusual harmonic knowledge" in the sudden

jump to the "wrong" key for the second theme. The development is equally bold, and the recapitulation is a combination of expectation and pleasant surprises.

The main theme of the "Adagio" is like a sketch for the famous minuet Beethoven used in both his septet (Op. 20) and the brief piano sonata of Op. 49. The lightness of this music darkens between statements of the "minuet" theme, but the moonlit magic of this movement always retrieves the mood.

In the finale, the piano is featured in the theme statement, and it solos in the first variation. Then clarinet and cello take the stage by themselves. The third variation brings the ensemble together brilliantly. The *minore* variation follows, a slow contemplative chapter. Back in major, the crashing fifth and polite, sixth variation lead to a dramatic minor-mode interlude (variation seven). The eighth variation focuses on clarinet and cello in dialogue. This intensifies into a close canon in variation ten, first for piano alone then between clarinet and cello. A harmonic surprise at the outset of the final variation takes us briefly to the key of G and introduces widespread syncopation. Even after Beethoven returns to the home key, rhythmic shifts abound, adding a robust dance element to the music. The meter changes abruptly in the last measures where, more than ever, Beethoven plays by his own rules.

## VIOLIN SONATA IN E-FLAT, OP. 18

*Richard Strauss*

*Born June 11, 1864 in Munich*

*Died September 8, 1949 in Garmisch-Partenkirchen*

THE MOST IMPORTANT orchestral music of Richard Strauss was concentrated early in his oeuvre though it reappeared throughout his career. Likewise his concertos come from both early and late in his writings. His chamber

music, however, was sparse with only four major works, all composed before the 1890s: a string quartet, a cello sonata, a piano quartet, and the Violin Sonata. Composed in 1887-1888, the Violin Sonata took form while Strauss was at work on his symphonic poem, *Don Juan*. It was the last of Strauss' orthodox, classically conceived chamber works, and it ranks high in his total output.

Michael Kennedy remarks that "the opening theme and several others have a . . . verve and sweep as if they had been conceived in orchestral terms." Certainly the demanding piano part that opens the sonata sounds orchestral, and the flair and compactness of this theme bears the stamp of Strauss' personality. The second theme-complex is no less Straussian; his working out of materials in development is full and rich. The composer truncates his recapitulation, but only to introduce a climactic coda that is operatic in style and proportion. Here, he causes the violin to suggest a complete string section while making the piano part nothing less than a Romantic concerto.

Strauss composed the "Andante cantabile" last and mysteriously subtitled it "Improvisation." It became so popular that the publisher put it into print as an independent piece. According to biographer Norman Del Mar, the movement is "the epitome of Strauss' 'Song-Without-Words' Andantes." It owes something to Mendelssohn and Schubert with its melodic simplicity and charm. The dramatic middle section resembles Schubert's *Erlkönig* so closely that it must have been intentional. The subtitle, "Improvisation," most appropriately refers to the style at the end of the central section, as it disintegrates into the lacy figuration we associate with Chopin's nocturnes. Following the symmetrical return of the opening section, Strauss builds a coda that lingers in the manner of the "Adagio cantabile" in Beethoven's *Pathétique* Piano Sonata.

Beginning the final movement with a

brooding Brahmsian introduction, Strauss then plunges into a quasi-sonata form employing great thematic variety done up in flamboyant style. The opening even contains a quotation from Wagner's *Tristan*. In place of developing this vast array of themes, Strauss chooses a route previously taken by Mozart (Piano Sonata, K. 283) and Beethoven (Symphony No. 3): He introduces a new "development theme." This expansive melody, spanning more than two octaves, stretches the limits of traditional chamber music, surpassing the grandiloquence with which Strauss has already imbued this work. Strauss curtails the recapitulation suddenly to introduce a *scherzando* coda. The gaiety and free harmonic motion of this final section press the tempo faster, until the sonata ends amid vivacious flourishes.

19

## PIANO TRIO IN F MINOR, OP. 65

*Antonín Dvořák*

*Born September 8, 1841 in Mühhlhausen*

*Died May 1, 1904 in Prague*

THE YEARS 1882 and 1883 were a period of intense personal, spiritual, and artistic crisis for Antonín Dvořák. He was emerging as a successful Czech composer in central Europe, England, and elsewhere. Yet the influential German-speaking cultural centers (chiefly Vienna) were asking him to shed his nationalistic mantle as the price of true celebrity. In December 1882, Dvořák's mother died, and in his bereavement the composer seems to have experienced a spiritual dilemma. Normally a man of simple and explicit faith, Dvořák's beliefs may have been shaken during the early months of 1883. For the postscript, "Thanks to God" usually found at the end of his manuscripts is missing from the f-minor Trio and other works of that time.

Dvořák's inner crisis is manifested in the breadth, depth, and emotional content of the trio as well as in its details. The first

movement opens with a passionate thematic group in the form of question and answer. A quieter transition leads to the second theme, which bears a remote resemblance to part of the opening theme. The development section concentrates on the question-and-answer themes, leading to a recapitulation that at first emphasizes the "question" motive but eventually reaches the lighter second theme. The very broad coda employs the main themes in a particularly poignant manner.

20 Dvořák offers an "Allegro grazioso" in place of the usual scherzo movement. In the main section, a perpetual-motion triplet accompaniment in the strings supports a folksong-like duple-rhythm theme in the piano. Later, the instrumental roles are reversed. The middle section of the movement presents a pleasant contrast in texture and mood.

The slow movement is more tranquil than those preceding it, but the tone of spiritual suffering is still present in its principal theme. The middle section is marked by a spiky canon between the string parts, the tension of which finds release in an eloquent, high violin theme. In the coda, the theme reappears, this time in a form that foreshadows the main finale theme of Dvořák's Symphony No. 7.

With the vivacious, shifting rhythms of his native *furiant*, Dvořák takes up the struggle again in the finale. However, this time triumph is in the air. We have the impression that the composer has weathered his period of "Storm and Stress" and has emerged victorious. This is especially apparent when, near the end, he shifts to the major mode and reprises a version of the main theme of the first movement. Concerning the unison ending, Dvořák scholar Otakar Sourek writes that this work, "which sang of a spiritual combat fought out on the battlefield of the composer's soul, must end with the expression of peace-bringing clarification and reconciliation."

Notes by Dr. Michael Fink

## THE MICHIGAN CHAMBER PLAYERS

**C**omprised of faculty members, and occasionally advanced students of the University of Michigan School of Music, the **Michigan Chamber Players** presents

four to six concerts a year, two of which are sponsored by the University Musical Society.

The internationally acclaimed cellist, **Erling Blondal Bengtsson** joined the Michigan faculty in 1990. Long known to European audiences, he has enjoyed a distinguished and prolific career as a teacher, performer and recording artist not only in the Scandinavian countries, but throughout Europe, the Soviet Union, and North America. A recipient of numerous honors, prizes, and awards both for his performing and teaching, Mr. Bengtsson has been knighted by the governments of Denmark and Iceland.

**Deborah Chodacki**, clarinet, joined the School of Music faculty in the fall of 1993. She holds a bachelor of music with distinction from the Eastman School of Music and a master of music from Northwestern University. Ms. Chodacki has performed in chamber music festivals, as an orchestral performer, and as a soloist with orchestras in the United States and Western Europe. Prior to her appointment at Michigan, she taught for four years at the Interlochen Arts Academy.

**Anthony Elliott**, cello, has combined admirable careers in performance and teaching for more than two decades. The winner of the first Emanuel Fuermann Memorial International Cello Solo Competition, he has appeared as soloist with major orchestras in the United States and Canada and as a chamber musician in festivals around the country. He joined the Michigan faculty in 1994, after teaching at the University of Houston and Western Michigan University.

**Arthur Greene**, piano, came to Michigan in 1990 following great success as a concert performer throughout the United States, Europe, and the Far East. He has appeared as soloist with the Philadelphia Orchestra, RAI Orchestra of Turin, the San Francisco, Utah, and National Symphonies and in recital in major concert halls in the United States, Europe, and Asia. The winner of several international competitions, Mr. Greene formerly served on the faculty of the University of Iowa.

**Andrew Jennings**, violin, was a founding member of the award-winning Concord String Quartet, which played over 1200 concerts, gave more than 50 premières and commissions of new works, and received three Grammy nominations for its recordings before disbanding in 1987. Mr. Jennings, who teaches chamber music at the Tanglewood Music Center in the summers, joined the Michigan faculty in 1992.

**Martin Katz**, piano, is one of the world's most eminent accompanists, collaborating regularly in recitals and on records with such artists as Marilyn Horne, Frederica von Stade, Kiri Te Kanawa, Kathleen Battle, Cecilia Bartoli, and Jose Carreras, to name only a few. His thirty years of concertizing with the most celebrated vocal soloists feature performances in prestigious festivals and the leading concert halls of the world. His work has been recorded for the RCA, CBS, Cetra, BMG, Phillips and Decca labels. Mr. Katz has been a regular guest conductor of the School

of Music's opera productions since 1990.

In recent years, pianist **Louis Nagel** has concertized in Scotland, the Netherlands, London, Vienna, Berlin, Jerusalem, and St. Petersburg. He has won numerous competitions and adjudicated many others throughout the United States. He joined the Michigan faculty in 1969 after studies at the Juilliard School with Rosina Lhevinne, Josef Raieff and Joseph Bloch, and subsequent studies with Vladimir Ashkenazy.

**Stephen Shipps**, violin, is a member of the Meadowmount Trio and a past member of the Fine Arts Quartet and the Amadeus Trio. He has appeared as a soloist and guest conductor with distinguished symphony orchestras around the country and currently serves as concertmaster of the Ann Arbor Symphony Orchestra. Mr. Shipps was recently awarded two platinum and four gold records for his recording work for American Gramophone. In addition to his distinguished teaching career, he has adjudicated major national and international competitions for almost two decades.

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## The MET Orchestra

**James Levine, conductor**

**Margaret Price, soprano**

Thursday, May 11, 8:00PM

Hill Auditorium

### Program

Schubert: Symphony No. 8 in b minor, "Unfinished"

R. Strauss: *Four Last Songs*

Margaret Price, soprano

Mussorgsky: *Pictures at an Exhibition*

Schubert's "Unfinished" Symphony and Mussorgsky's *Pictures at an Exhibition*. Two of the most famous works in the symphonic repertoire mark the return of the incomparable MET Orchestra to Hill Auditorium, led by conductor James Levine, after their triumphant performances at the 100th Ann Arbor May Festival.

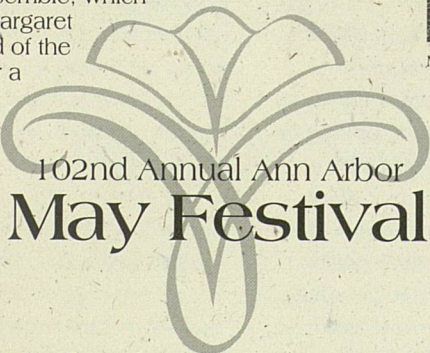
"The crowning achievement of James Levine's tenure at the Metropolitan Opera," writes *The New York Times*, "is the playing of the orchestra." Discover what magic lies within this beloved ensemble, which is joined by soprano Margaret Price, a revered legend of the Metropolitan Opera, for a special performance of Strauss' beautiful *Four Last Songs*.



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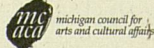
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*The Complete Solo Piano Music of Frédéric Chopin*

# GARRICK OHLSSON

*Piano*

PROGRAM

*Friday Evening,  
March 31, 1995  
at 8:00*

*Rackham Auditorium  
Ann Arbor, Michigan*

*Third Concert  
of Six*

THREE NOCTURNES, OP. 15

- No. 1 in F Major
- No. 2 in F-sharp Major
- No. 3 in g minor

TWO POLONAISES, OP. 40

- No. 1 in A Major
- No. 2 in c minor

BERCEUSE IN D-FLAT MAJOR, OP. 57

BARCAROLLE IN F-SHARP MAJOR, OP. 60

FOUR MAZURKAS, OP. 17

- No. 1 in B-flat Major
- No. 2 in e minor
- No. 3 in A-flat Major
- No. 4 in a minor

IMPROMPTU NO. 1 IN A-FLAT MAJOR,  
OP. 29

BALLADE NO. 4 IN F MINOR, OP. 52

INTERMISSION

RONDO IN E-FLAT MAJOR, OP. 16

FOUR MAZURKAS, OP. 24

- No. 1 in g minor
- No. 2 in C Major
- No. 3 in A-flat Major
- No. 4 in b-flat minor

TWO NOCTURNES, OP. 32

- No. 1 in B Major
- No. 2 in A-flat Major

WALTZ IN E-FLAT MAJOR, OP. 18

POLONAISE IN A-FLAT MAJOR, OP. 53

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*Special thanks to Sue Lee, President, Regency Travel Agency, Inc.,  
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*This concert is part of the University of Michigan Copernicus  
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## FRANÇOIS-FRÉDÉRIC CHOPIN

Born c. March 1, 1810 near Warsaw in

Zelazowa Wola, Poland

Died October 17, 1849 in Paris

THE PRESENT RECITAL, third in Garrick Ohlsson's series of six devoted to Chopin's solo piano works, represents sixteen years of the Polish-born composer's fecund musical imagination. When we recall that Chopin died at age thirty-nine, we are struck by the realization that his short life resulted in a pianistic legacy which is so rewarding for audiences and performers that the majority of it remains in the active repertoire. In this, Chopin is unique. His works, eminently beautiful and so incredibly original, draw us siren-like into their harmonies, their melodies, their textures, their pulses, so that for a time we merge with his soul, and are grateful for it.

Consider the magic of the **Three Nocturnes, Op. 15** as they conjure the idea of night and its moods. Published in 1833, this opus is dedicated to Chopin's friend Ferdinand Hiller (a distinguished pianist who would have relished the advanced pianism they represent. Nos. 1 and 2 are similar to the composer's earlier set, Op. 9 (heard in the previous program), in that a passionate, even turbulent, central part is framed by elegant sections at cooler temperatures. Chopin's melodic inspiration at which the listener can only marvel, must owe a debt to the *bel canto* operas of the Italian composers who were taking Paris by storm in the early 1830's. Arias by Spontini, Rossini and Bellini featured long-spun vocal lines in which ornamental passages arise from the melody itself, a phenomenon which Chopin made his own at the keyboard. No. 3, although not the most beautiful of these early nocturnes, is the most original and perhaps the most difficult to interpret. It is through-composed, a term which here indicates only that the music is in a constant state of evolution

from opening to closing and that earlier ideas do not return. Its idiosyncrasy is to fuse the nocturne idea with elements of the mazurka and, at the end, *religioso* music. Jan Kleczynski tells us that this piece "was originally to be called 'After a representation of the tragedy of *Hamlet*'" and that "Chopin abandoned this notion, saying: 'Let them guess for themselves.'" Robert Schumann considered this work "one of my favorite pieces" and even began a set of variations on it.

The **Two Polonaises, Op. 40**, appeared in 1840, when Chopin was thirty. They are so diametrically opposed to each other that the great Russian virtuoso Anton Rubinstein would later describe them respectively as "Poland's greatness" and "Poland's downfall." No. 1 (called *Military* through association with its fanfare-like trumpeting and marital rhythms) enthusiastically flaunts its muscularity, stirring every hearer as it always has. The antithesis to such sunny radiance, No. 2, lies only in the middle to lower portions of the keyboard with corresponding darkness of color and mood overall. Alfred Cortot called it an "image of noble tragedy." This music comes from the same period as that great vision of Romantic terror, Chopin's haunting *Funeral March Sonata* (which ended the last program so memorably).

The **Berceuse, Op. 57**, dating from 1844, enchants through its gossamer chain of sixteen tiny variations over a recurring bass line. A kind of cradle song or lullaby, this exceptionally bejeweled miniature may have been inspired by Chopin's fascination with singer Pauline Viardot's infant daughter (who had visited the childless Chopin and his lover George Sand at Nohant that year). Whatever its source, the work's effect is undeniable. James Huneker tried to find words to describe it:

*Modulations from pigeon egg blue to Nile green, most misty and subtle modulations,*

*dissolve before one's eyes, and for a moment the sky is peppered with tiny stars in doubles, each individually tinted. . . It is a miracle; and after. . . the rain of silvery fire ceases one realizes that the whole piece is a delicious illusion.*

When the Berceuse was heard along with the next work, the Barcarolle, on Chopin's last appearance in Paris (1848), the *Revue et Gazette Musicale* declared an experience that

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had "no equal in our earthly realm." Chopin's **Barcarolle, Op. 60**, called by Arthur Hedley "the finest of the nocturnes," is, like the Berceuse just heard, among the last lyrical efflorescence to flow from the genius's pen. Completed after a year's work and published in 1846 (with dedication to the Baroness Stockhausen), the Barcarolle is, perhaps, to be regarded on its surface as an evocation of Venice and the swaying songs of its gondoliers. But the work is much more than that, for in it Chopin combines the variation technique of the Berceuse with some of the principal components of sonata form — to create a structure far grander and more expressive than can be found underlying any other barcarolle. Although one of romanticism's greatest masters is at work here with only pure musical elements, the temptation to think of the work in graphic terms led pianist Carl Tausig to describe it as "a love scene in a discrete gondola" with tender dialogue, kisses and embraces evident in "the dualism of two notes. . . all is two-voiced, two-souled."

Maurice Ravel wrote of it descriptively:

*The theme in thirds, supple, and delicate, is constantly clothed in dazzling harmonies. The melodic line is continuous. One moment an idea breaks free, hangs suspended and falls softly, drawn down by magic chords. The intensity builds. A new theme appears — one of magnificent lyricism, completely Italian. All grows quiet. From the depths*

*arises a shimmering passage which soars on precious, tender harmonies. We dream a mysterious apotheosis.*

**Four Mazurkas, Op. 17** takes us from the realm of dreams into that of Polish folk dance where, as Chopin said, "love and the melancholy of the land meet." Removed from its peasant origins and transferred to the salon and concert platform, the mazurka of Chopin is a tiny work of art, highly stylized and often quite exotic. Not meant for dancing, of course, but to evoke the spirit of this dance in which couples encounter and separate again and again following prescribed steps, the mazurkas of Chopin's maturity appeared in groups — threes, fours, fives. The present set was published in 1834 with a dedication to an aspiring singer, Lina Freppa, whose salon the composer often visited. No. 1 is vigorous. James Huneker found it "bold, chivalric" and wrote, "I fancy I hear the swish of the warrior's saber. The peasant has vanished or else gapes through the open window while his master goes through the paces of a courtier dance." No. 2 appeals through its winsome quality. Biographer Frederick Niecks dubbed it "The Request." No. 3 juxtaposes the keys of A-flat and E Major for a disquieting, novel effect. No. 4, a more delicate reverie of the dance impulse, was called by some of his students "The Mourner's Face," and Wilhelm von Lenz tells us that Chopin "was quite happy about this name."

The **Impromptu No. 1** began Chopin's personal development (there were to be a total of four) of a type of composition inaugurated by the Bohemian composer Jan Vranek in 1822. Based on the idea of spontaneous inspiration, the piece, with its simple A-B-A form and apparently extemporized figures, exercises a peculiar charm. Published in the year it was written, 1837, its initial arabesques ascend an octave as does the lyrical theme

of the middle section, providing an element of hidden unity to these fleeting pages.

Those with a literary bent will recognize this Impromptu as the work which, in the celebrated novel by George du Maurier, Tribly sings when hypnotized by Svengali.

**Ballade No. 4** needed only the year 1842 to find its way into being. Chopin published it the following year with a dedication to the Baroness Rothschild. Composed as the last of four such works penned over a period of eleven years, its roots, as Chopin told Schumann, lay in the poetic ballads of Chopin's friend, the Polish émigré Adam Mickiewicz. Speculative scholarship links this Ballade with a specific poem, summarized here to stimulate the listener's appreciation of the narrative tone of this impassioned work:

*The Three Brothers Budrys are sent by their father on distant expeditions to find "sables, black tails and silvery veils." Autumn passes, then Winter, with the father thinking his sons have perished in the war. But, in the middle of a snow storm, the sons return with a unique treasure "from the barren, stripped land beyond Nieman's wide strand; a bride shared by all three."*

With seamless mastery, this great work encompasses formal elements of sonata, of rondo and of variations as well as seemingly incompatible features of style such as waltz rhythms and strict counterpoint. Lyric melancholy permeates the themes, which rise on tides of emotion as the work's drama spreads before us. An electrifying moment occurs near the end when five pianissimo chords descend slowly and mysteriously, then pause, before the music plunges into a Coda of torrential virtuosity.

The **Rondo, Op. 16** dates from 1832, when the composer was twenty-two and freshly launched on his career in Paris. Published two years later, its novel feature is

an Introduction in c minor which grows stormy, then abates, yielding at last to the capering joy of the Rondo proper. This work represents the youthful pianist's elegant and supple technical skill, particularly with the right hand, and his seldom acknowledged command of classical form.

**Four Mazurkas, Op. 24** were published in 1836 with a dedication to the Count de Perthuis, one among many of the composer's aristocratic Parisian friends. No. 1, so simple to play, is often heard under the fingers of students. Augmented seconds give it an oriental air. No. 2 is redolent of modality, another touch of exoticism. No. 3 seems the most dancelike of the group and its effect is bolstered by a pleasingly ornamental ending. No. 4, the finest of the set, has an interesting section near the end with four bars of unisons followed by chords. Chopin's pupil von Lenz writes:

*Nobody ever managed to satisfy him with these unisons, which have to be played very lightly; the chords were an easier matter. But these unisons! "They're the women's voices in the choir," he would say, and they were never played delicately enough, never simply enough. One was barely allowed to breathe over the keyboard, let alone touch it.*

**Two Nocturnes, Op. 32** were begun in 1836 and completed for publication the next year, dedicated to another of Chopin's socialite pupils, the Baroness Courbonne de Billing. Through-composed, No. 1 offers a procession of operatic melodies which, suddenly at the end, evolve into five brief, dramatic expostulations rather like recitatives announcing a dread event. As the music no longer sings, but speaks, the listener is left to wonder. A different aspect of the stage comes to mind with No. 2, that of the dance — although Chopin never intended it. In 1908, choreographer Michel Fokine used this Nocturne to open his ballet *Les Sylphides*. Its two calm,

introductory bars bring to life the motionless dancers as the curtain rises and the ballet flows forward. Chopin's form is the simple A-B-A and his closing a repeat of the understated opening.

The **Waltz, Op. 18** appeared in print in 1834, three years after its composition and just nineteen years after the formerly scandalous dance had been sanctioned (through participation) by the crowned heads of Europe at the Congress of Vienna. 28 Waltzes, therefore, were the rage throughout the Continent, especially in Paris, and publishers capitalized upon the fad by bringing them out in monthly editions. Called a "Grande Valse brillante," this example is the first of Chopin's waltzes to be granted an opus number. Its gaily infectious rhythms and ebullient themes caused Schumann to rhapsodize about it. Its form is that of most waltzes intended for ballroom dancing: a main theme is followed by a string of others, the whole being terminated by the return of the first and a Coda.

Another dance, the **Polonaise, Op. 53**, concludes this program. This is the Polonaise which, beloved universally by pianists and audiences, justifies its subtitle "Heroic" through melody, rhythm and sonority of irresistible nature. "A veritable apotheosis of patriotic sentiment," Cortot described it, [in which] "Poland is viewed as liberated." One seems to hear in it the "ring of damascene blade and silver spur" (Kleczynski) and a "cleaving brilliancy that excited the blood to boiling pitch" (Huneker). It is tempting to believe that, while performing this great sonic panorama, Chopin may indeed have experienced a kind of vision of long-gone Polish nobles in triumphant procession.

*Notes by Frank Cooper*

*Mr. Cooper is Chairman of Instrumental Studies at Miami's New World School of the Arts and Lecturer in Musicology at the University of Miami Coral Gables, Florida.*

**W**inner of the 1994 Avery Fisher Prize, **Garrick Ohlsson** is one of the premier pianists of our time. He

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

As orchestral soloist, Mr. Ohlsson gave the world première of Hans Henkeman's *Third Piano Concerto* at the Holland Festival in July 1994. Other scheduled orchestral performances in the 1994-95 season include concerts with the Cleveland Orchestra, the Minnesota Orchestra, the Orchestra of the Teatro Colon (Buenos Aires), the Radio Orchestra of Berlin, the Warsaw Philharmonic, the Indianapolis and Utah Symphonies, and the Los Angeles Chamber Orchestra.

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

Mr. Ohlsson's first Arabesque recording, the *Complete Sonatas of Carl Maria von Weber*,

was nominated as "Solo Instrumental Record of the Year" by *Ovation* magazine in 1989. His Telarc recording of the Busoni concerto with the Cleveland Orchestra under Christoph von Dohnányi was Grammy-nominated as "Best Classical Album of the Year" in 1990; and his Delos International recording of Henri Lazarof's *Tableaux for Piano and Orchestra* with the Seattle Symphony under Gerard Schwarz was Grammy-nominated in 1991 as "Best Classical Performance by an Instrumentalist with Orchestra."

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

GARRICK OHLSSON



his recital debut at La Scala, Milan.

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

29

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

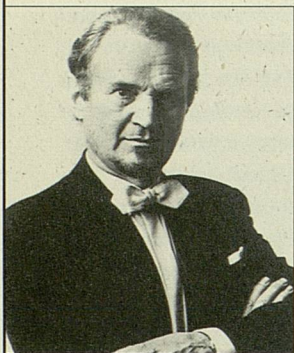
As a chamber musician, Garrick Ohlsson has collaborated with such major artists as sopranos Jessye Norman and Magda Olivero, clarinetist Richard Stoltzman, cellist Heinrich Schiff, violinist Gil Shaham, and the Cleveland, Emerson, Guarneri, Takacs and Tokyo String Quartets. Together with violinist Jorja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

*This evening's recital marks Garrick Ohlsson's fourth appearance under UMS auspices.*

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to **feel** the emotive power in music...

...to celebrate May Festival...



JERZY SEMKOW

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**Jerzy Semkow, conductor**

**Edith Wiens, soprano**

**Florence Quivar, mezzo-soprano**

**The UMS Choral Union**

**Thomas Sheets, music director**

**Sunday, May 14, 4:00PM**

**Hill Auditorium**

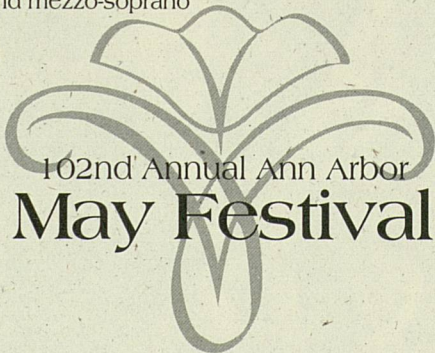
### Program

Mahler: Symphony No. 2, "Resurrection"

A glorious, intensely passionate work from the symphonic treasure chest of composer Gustav Mahler marks the finale of the 102nd Ann Arbor May Festival — his Symphony No. 2 ("Resurrection"). Conductor Jerzy Semkow — "a conductor of great personality...extraordinary sensitivity (*L' Italia*, Milan) — leads the Detroit Symphony Orchestra, the UMS Choral Union, soprano Edith Wiens, and mezzo-soprano Florence Quivar in her much-anticipated return to Ann Arbor following her stunning debut with the DSO at the 100th May Festival.



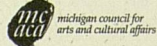
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*presents*

# ANONYMOUS 4

*Ruth Cunningham*

*Marsha Genensky*

*Johanna Rose*

*Susan Hellauer*

---

PROGRAM

*Saturday Evening,  
April 1, 1995  
at 8:00*

*St. Andrew's Episcopal Church,  
Ann Arbor, Michigan*

THE LILY AND THE LAMB

*Music and Poetry from Medieval England*

*Processional Hymn: O gloriosa domina*

*Reading: Nou goth sonne under wod*

*Hymn: The milde Lomb, isprad o roode*

*Conductus: Ave Maria gratia plena*

*Conductus: O Maria stella maris*

*Reading: A sone! tak hede to me*

*Sequence: Stabat iuxta Christi crucem*

*Sequence: Stillat in stellam radium*

*Sequence: Salve virgo singularis*

*Reading: Hi sike, al wan hi singe*

*Sequence: Stond wel, moder, under roode*

*Conductus: O Maria virgo pia*

*Hymn: In te concipitur*

*Reading: Off alle women that ever were borne*

*Sequence: Jesu Cristes milde moder*

*Motet: Sancta mater gracie/Dou way Robin*

*Motet: O mors moreris/O vita vera/Mors*

*Conductus: Salve virgo tonantis solium*

*Reading: Upon my myght syde y me leye*

*Sequence: Miserere miseris*

*Conductus: Ave Maria salus hominum*

*Conductus: Memor esto*

*Antiphon: Ave regina celorum*

---

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116th Season*

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*24th Annual Choice Series*

Large print programs are available upon request.

---

**O**riginally formed in 1986 to experiment with the sound of medieval chant and polyphony as sung by higher voices, **Anonymous 4** has

become renowned for its astonishing vocal blend and technical virtuosity. The four women of Anonymous 4 combine musical, literary, and historical scholarship with twentieth-century performing intuition as they create innovative programs interweaving music with poetry and narrative. The ensemble takes its name from the designation given by musicologists to an anonymous thirteenth-century Englishman who, as a student in Paris, wrote about the vocal polyphony then being performed at the Cathedral of Notre Dame.

In addition to presenting their own concert series at New York's St. Michael's Episcopal Church, Anonymous 4 has performed to critical acclaim on music series throughout the United States in such cities as Chicago, Los Angeles, Philadelphia, Pittsburgh, Seattle, and Washington, D.C. Their immense popularity resulted in a 1994-95 sold out concert season. In the summer of 1995, Anonymous 4 performs at the Boston Early Music Festival and at summer festivals throughout France. Their 1995-96 season includes re-engagements in Berkeley, Houston, St. Paul, Toronto, Cleveland, and Boston. They also make debuts in Denver, St. Louis, Dallas, and Santa Fe.

Several of Anonymous 4's programs have been broadcast nationally on National Public Radio's "Performance Today," and other concerts have been recorded and broadcast by NPR stations around the country. The group was recently featured on Garrison Keillor's "A Prairie Home Companion" and

NPR's "Weekend Edition," and has appeared frequently on WNYC-FM's live radio program, "Around New York". Their Christmas program "On Yoolis Night," was broadcast nationally on American Public Radio in December of 1994 and an hour-long program "A Conversation with Anonymous 4," was produced by NPR and is in syndication throughout the country.

Anonymous 4 has appeared at the Tage Alter Musik Festival in Regensburg, the Rheinisches Musikfest Essen, and in concerts sponsored and recorded for broadcast by the West German Radio in Cologne. The ensemble has also performed at the international Oude Muiziek Festival in Utrecht, the Festival du Thronet, and The Festival de Musica Antiga in Barcelona. In the fall of 1994, Anonymous 4 gave debut performances at the Foundation Royaumont near Paris and St. John's



ANONYMOUS 4

Smith Square in London. In the 1995-96 season they tour Spain, France, and Belgium.

Anonymous 4's first recording for Harmonia Mundi USA, "An English Ladymass," has sold over 150,000 copies worldwide. Named Classical Disc of the Year for 1993 by CD Review, this recording spent much of 1993 and 1994 on *Billboard's* classical chart, reaching its peak at No. 3. "On Yoolis Night," the group's second recording, rose to the top of *Billboard's* classical chart within two months of its release in September 1993, and received the prestigious French Diapason d'Or award. Their third recording, "Love's Illusion," was released in the Fall of 1994 and also made the top ten *Billboard* chart just two weeks after its release. A fourth recording, "The Lily and the Lamb" will be released in the fall of 1995.

*This evening's concert marks the UMS debut of Anonymous 4.*



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and  
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presents

# LA BELLE ET LA BÊTE

*An Opera for Ensemble and Film*  
by PHILIP GLASS

*based on the screenplay by Jean Cocteau*  
*Film by JEAN COCTEAU*

33

PROGRAM

*Monday Evening,*  
*April 3, 1995*  
*at 8:00*

*Michigan Theater*  
*Ann Arbor, Michigan*

*Music by*

Philip Glass

*Sound Design by*

Kurt Munkacsy

*Music Direction by*

Michael Riesman

*Stage Direction by*

Charles Otte

*Set and Lights by*

John Michael Deegan

*Costumes by*

Mary Myers

*Projection Design by*

Dennis Diamond

*Performed by the Philip Glass and the Philip Glass Ensemble with*  
*Janice Felty, John Kuether, Ana Maria Martinez and Gregory Purnhagen*

*Produced by Jedediah Wheeler*

*Production Management by IPA*

*World Première: Gibellina, Sicily, June 21, 1994*

*American Première: Brooklyn Academy of Music, Next Wave Festival,*  
*December 7, 1994*

*Fifty-Ninth Concert of the*  
*116th Season*

*Special Concert*

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*La Belle et la Bête is available on Nonesuch Records.*

*The performance is approximately 90 minutes long without intermission.*

PERFORMING ARTISTS

(In Alphabetical Order)

Janice Felty  
(Mezzo-Soprano)

*La Belle*

John Kuether  
(Bass)

*Le Pere, Ludovic, Usurier*

Ana Maria Martinez  
(Soprano)

*Félicie, Adélaïde*

Gregory Purnhagen  
(Baritone)

*La Bête, The Prince, Avenant*

Philip Bush

*Keyboards*

Dan Dryden

*Sound Mix*

Jon Gibson

*Soprano Saxophone*

Philip Glass

*Keyboards*

Martin Goldray

*Keyboards*

Richard Peck

*Soprano and Alto Saxophone*

Michael Riesman

*Conductor*

Andrew Sterman

*Flute, Soprano Saxophone*

**Production**

*Production Stage Manager*

Tom Dale Kever

*Production Manager*

Ruth Sternber

*Company Manager*

Timothy Grassel

*Electrician*

Zachary Glass

*Monitor Mix*

Tim Wong

*Assistant Stage Manager*

Leonardo Heiblum

*Video Production*

Video D Studios, NYC

*Set Construction*

Michael P. Hesse, Consultant

Atlantic Studios

**Administration**

*Music Publishing*

Dunvagen Music Publishers, Inc.

James Keller, Director

*Film Distribution*

Pandora, Paris, France

*Press Representation*

Zeisler Group, Inc.

Ellen Ziesler, President

*General Management*

International Production

Associates, Inc. (IPA)

Linda Greenberg, Booking

Manager

FOR THE FILM

*Story, Dialogue, and  
Direction by*

Jean Cocteau

*From a fairy-tale by*

Mme. Leprince de Beaumont

Jean Marais

*La Bête, Avenant, Ardent*

Josette Day

*La Belle*

Mila Parély

*Adélaïde*

Nane Germon

*Félicie*

Michel Auclair

*Ludovic*

Raoul Marco

*Le Pere*

Marcel Andre

*The Merchant*

*Artistic Adviser*

Christian Bérard

*Technical Adviser*

René Clément

*Settings by*

René Moulaert and Carré

*Costumes*

Escoffier and Castillo

*Made by*

Paquin

*Original Music by*

Georges Auric

*Camera*

Henri Alekan

*Make-up*

Arakelian

*Supervising Editor*

Claude Iberia

*Orchestra Director*

L. Roger Desormière

Filmed at St. Maurice Studios

G.M. Films Laboratories

*Distribution*

Heinz Thym, Pandora

## LA BELLE ET LA BÊTE

*Philip Glass*

*Born January 31, 1937 in Baltimore*

*Jean Cocteau*

*Born 1889 in Maison Laffitte. Died 1963.*

THE OPERA/FILM PRESENTATION of *La Belle et la Bête* is the second part of my trilogy of theatre works based on the films of Jean Cocteau, the French artist and film maker whose main output appeared in the middle years of this century. In the first of the series, I used the scenario from the film *Orphée* as the basis for the libretto of a chamber opera. I didn't use the imagery of the film, allowing



the staging in operatic form to attempt a new visualization of the libretto. With *La Belle et la Bête*, the approach was somewhat altered. As before, the film screenplay is the libretto. But in this case the opera, composed with the dialogue, is performed live in conjunction with the projected film (with the original soundtrack eliminated entirely). This made the job of composing the music much more complex since the words and the voices had to be synchronized as closely as possible to the images on the screen. The third part of the trilogy will be a dance/theatre work based on the scenario of the film *Les Enfants Terribles*. In this way the trilogy will represent translation of film to the live theatrical forms of opera (*Orphée*), opera and film (*La Belle et la Bête*), and dance/theatre (*Les Enfants Terribles*).

To realize *La Belle et la Bête* as a live opera/film event has been a dauntingly complex project and without prior experience working with live music and film, I would not have attempted it at all. However, since the mid-80's I have presented a variety of projects involving live music and film, working with music director Michael Riesman, sound designer Kurt Munkacsi and theatre producer Jerediah Wheeler. Specifically, I am thinking of the films *Koyaanisqatsi* and *Powaqqatsi* as well as the melodrama *1000 Airplanes on the Roof*, (while not actually a film, it is based on film imagery and technology). This preoccupation with film has grown out of my appreciation of film as one of the two new art forms (Jazz being the second) born in the twentieth century. In its first 100 years, the world of film has created a new kind of literature, one that the world of live music, experimental theatre, dance, and even opera can draw on just as in the past, historic novels, plays, and poems become the basis of new music/theatre works.

For me Cocteau has always been an artist whose work was central to the "modern" art movement of the twentieth century. More than any other artist of his time, he again

and again addressed questions of art, immortality, and the creative process, making them subjects of his work. In his day, it seems that this was not well understood and, at times, he was not fully appreciated. He was even dismissed by some critics of his work as a talented dilettante who never finally settled on one medium to express himself. And, in fact he worked successfully as a novelist, playwright, artist and filmmaker. However, to me the focus of his work — the creative process itself — has always been clear. And it was equally clear that he was using these various art forms to illuminate his chosen subject from as many angles as possible.

As far as film is concerned, *Orphée*, *La Belle et la Bête*, and an earlier Cocteau film, *The Blood of a Poet* are all extremely thoughtful and subtle reflections on the life of an artist. Of these three *La Belle et la Bête* is the most openly allegorical in style. Presented as a simple fairy tale, it soon becomes clear that the film has taken on a broader and deeper subject — the very nature of the creative process. Once we begin to see the film in this way, it becomes hard to see the journey of the Father to the Chateau in the opening moments of the film as anything other than a journey of the artist into his "unconscious." The Chateau itself is then seen as the very site of the creative process where, through an extraordinary alchemy of the spirit, the ordinary world is transformed into a world of magic. And it is here where the power of the creative and the raw world of nature (represented respectively by Beauty and the Beast) will finally merge, thereby allowing the world of imagination to take flight (as seen quite literally in the last moment of the film).

Perhaps for this reason, *La Belle et la Bête* has always been for me the most compelling of Cocteau's films. Always the consummate artist, Cocteau expresses in this work, more than any other, the profundity of his thought and the eloquence of his artistic vision.

*Note by Philip Glass*

**B**orn in Baltimore on January 31, 1937, Philip Glass discovered music in his father's radio repair shop. In addition to servicing radios, Ben Glass carried a line of records and, when certain ones sold poorly, he would take them home and play them for his three children, trying to discover why they didn't appeal to customers. These happened to be recordings of the great chamber works, and the future composer rapidly became familiar with Beethoven quartets, Schubert sonatas, Shostakovich symphonies and other music then considered "offbeat." It was not until he was in his upper teens that Glass began to encounter more "standard" classics.

Glass began the violin at six and became serious about music when he took up the flute at eight. But by the time he was fifteen, he had become frustrated with the limited flute repertory as well as with musical life in post-war Baltimore. During his second year in high school, he applied for admission to the University of Chicago, passed and, with his parents' encouragement, moved to Chicago where he supported himself with part-time jobs waiting tables and loading airplanes at airports. He majored in Mathematics and philosophy, and in off hours practiced piano and concentrated on such composers as Ives and Webern.

At nineteen, Glass graduated from the University of Chicago and, determined to become a composer, moved to New York and the Julliard School. By then he had abandoned the 12-tone techniques he had been using in Chicago and preferred American composers like Aaron Copland and William Schuman.

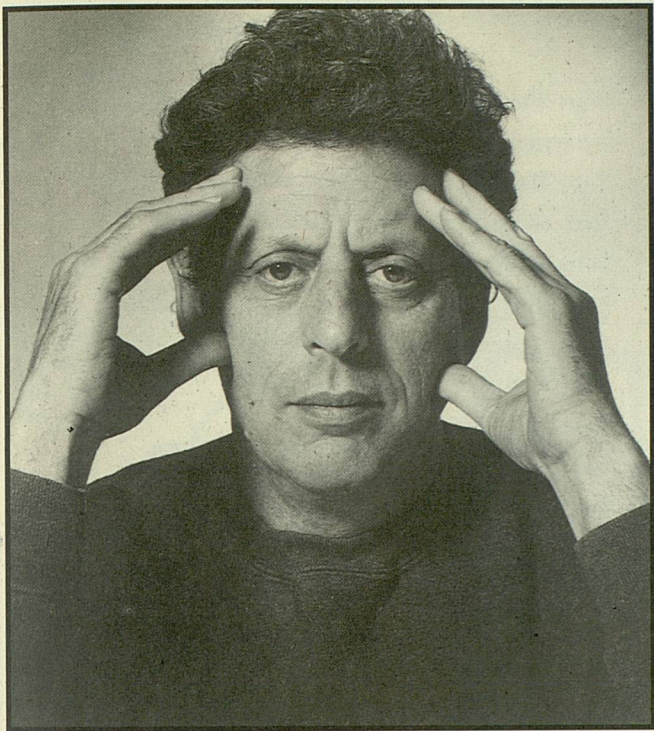
By the time he was twenty-three, Glass had studied with Vincent Persichetti, Darius

Milhaud and William Bergsma. He had rejected serialism and preferred such maverick composers as Harry Partch, Ives, Moondog, Henry Cowell, Virgil Thomson, but he still had not found his own voice. Still searching, he moved to Paris and had two years of intensive study under Nadia Boulanger.

In Paris, he was hired by a film-maker to transcribe the Indian music of Ravi Shankar in notation readable by French musicians and, in the process, discovered the techniques of Indian Music. Glass promptly renounced his previous music and, after researching music in North Africa, India and the Himalayas, returned to New York and began applying Eastern techniques to his own work.

By 1974, Glass had composed a large collection of new music, much of it for use by the theater company Mabou Mines (of which he was one of the co-founders), and most of it composed for his own performing group, the Philip Glass Ensemble. This period culminated in *Music in 12 Parts*, a two-hour summation of Glass' new music, and reached its apogee in 1976 with the Philip Glass/Robert Wilson opera *Einstein on the Beach*, the four-and-a-half-hour epic now seen as a landmark in twentieth century music-theater.

Glass' output since *Einstein* has ranged from opera (*Satyagraha*, *Akhmaten*, *The Making of the Representative for Planet 8*, *The Fall of the House of Usher*, *The Juniper Tree*, *Hydrogen Jukebox*), to film scores — *Koyaanisqatsi*, *Mishima*, *The Thin Blue Line*, *Powaqqatsi* and *A Brief History of Time*, to symphonic works — *The Light*, *Itaipu*, the Violin Concerto, *Low*, to String Quartets Nos. 2-5 recorded by the Kronos Quartet. He has created music for dance (*A Descent into the Maelstrom* for Molissa Fenley, *In the Upper Room* for Twyla Tharp), and such unclassifiable theater pieces as *The Photographer*, *1000 Airplanes on the Roof* and *The Mysteries and What's So Funny?*.



PHILIP GLASS

Among his recently completed works are *The Voyage*, an opera commissioned by the Metropolitan Opera, *Orphée*, a chamber opera based on the film by Jean Cocteau, the 2nd Symphony, commissioned by the Brooklyn Philharmonic Orchestra, and the 3rd Symphony, premièred by the Stuttgart Chamber Orchestra. Current projects include a new composition for the Rascher Saxophone Quartet, two collaborations with Robert Wilson: *Monsters of Grace* and *White Raven*, *The Witches of Venice* created by Beni Montessor and commissioned by Teatro alla Scala, and the final piece in his Jean Cocteau trilogy, a dance/theater work with choreographer Susan Marshall based on *Les Enfants Terribles*.

*Philip Glass makes his UMS debut in this evening's performance.*

**Jean Cocteau** was a French avant-garde writer. As a playwright, author of ballet plots, screenwriter, novelist and artist, he often used his talents to shock the public. His publicized love affairs and his use of drugs made his private life as unconventional as his writing.

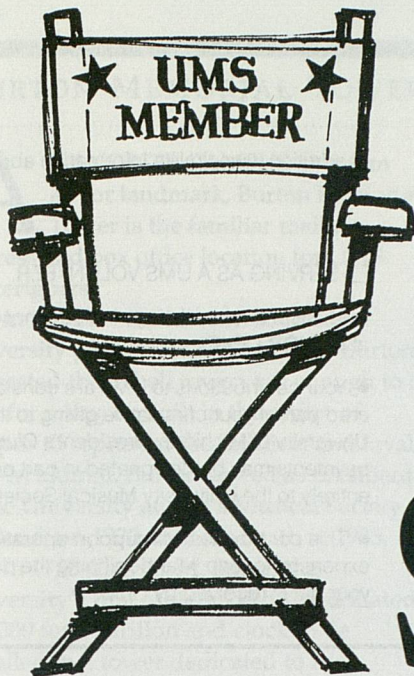
Cocteau, like many other French writers, was drawn to the myths and dramatic plots of ancient Greece. He

frequently used these materials in his plays. *Orphée* (1925), is a study of the poet's agonizing search for inspiration and his struggle to gain acceptance for his work. *The Infernal Machine* (1934) is an adaptation of Sophocles' *Oedipus Rex*. Its theme is that the powers guiding the universe are hostile to humanity. In Cocteau's usual fantastic style these plays use events out of time sequence, unexpected colloquial phrases and symbols explainable in terms of modern psychology. Cocteau's novels include *Les Enfants Terribles* (1929). His ballets include *Parade* (1917) with music by Eric Satie. Cocteau wrote and directed many motion pictures including *The Blood of a Poet* (1932), *Les Enfants Terribles*, *La Belle et la Bête* (1946), and *Orphée* (1950). Cocteau was born in Maison Laffitte in 1889 and died in 1963.

## PHILIP GLASS DISCOGRAPHY

Akhnaten	Sony Masterworks M2K 42457
Anima Mundi	Nonesuch 79239-2
Dance Nos. 1-5	Sony Masterworks M2K 44765
Dance Pieces	Sony Masterworks MK 39539
Einstein on the Beach	Sony Masterworks M4K 38875
Einstein on the Beach	Nonesuch 79323-2
The Essential Glass	Sony Masterworks SK 64133
40 Glassworks	Sony Masterworks MK 37265
Glass Organ Works	Catalyst 09026618252
Hydrogen Jukebox	Nonesuch 79286-2
Itaipu	Sony Masterworks SK 46352
Koyaanisqatsi	Antilles/Island 422814042-2
Low Symphony	Point Music 438 150-2
Mishima	Nonesuch 79113-2
Music in 12 Parts	Virgin/Venture 91311-2
Music with Changing Parts	Nonesuch 91013
North Star	Virgin 91065-2
1000 Airplanes on the Roof	Virgin 91065-2
Passages	Private Music 2074-2-P
The Photographer	Sony Masterworks MK 37849
Powaqqatsi	Nonesuch 79113-2
Satyagraha	Sony Masterworks M3K 39672
The Screens	Point Music 4329662
Solo Piano	Sony Masterworks MK 45576
Songs From Liquid Days	Sony Masterworks MK 45580
Songs From The Trilogy	Nonesuch MK 45580
The Thin Blue Line	Nonesuch MK 79209
Two Pages...	Nonesuch 79326-2
Violin Concerto	Deutsche Grammophon 437 191 2





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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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HIGHLIGHTS FROM THE 1994 FALL SEASON

*Photos by David Smith*

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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.

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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.



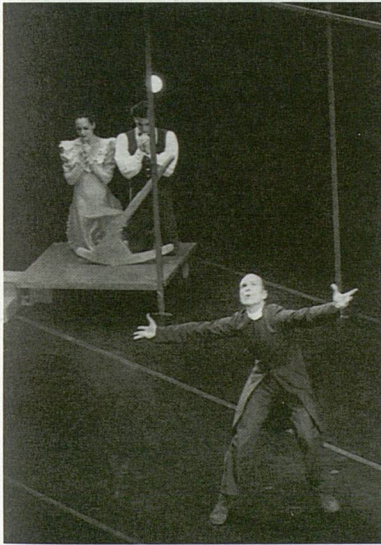
UNIVERSITY MUSICAL SOCIETY  
FIGHTS FROM THE 1924 FALL SEASON

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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.

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UNIVERSITY MUSICAL SOCIETY  
HIGHLIGHTS FROM THE 1994 FALL SEASON

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*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.



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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

**T**HOUSANDS OF school children annually attend UMS concerts as part of the UMS Youth Program, which began in the 1989/1990 season with special one-hour performances for local fourth graders of Puccini's *La Boheme* by the New York City Opera National Company.

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

As part of the Martha Graham Dance Company's Ann Arbor residency and the four-day multidisciplinary program entitled "In The American Grain: The Martha Graham Centenary Festival," the Graham Company presented a special youth program to middle and high school students, "A Chance to Dance with Graham" workshop, and a family performance.

On Friday, November 18, 1994, area high school students experienced a full-length performance of the Shaw Festival's production of *Arms and the Man*.

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

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

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

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



## GROUP TICKETS

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

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- For select performances, adult groups of 20 or more and student or senior groups of 10 or more receive a 25% discount per ticket and 1 complimentary ticket
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Your Group Sales representative offers many benefits to your group including block seating, free promotional materials, assistance with group dining arrangements, free bus parking, Philips Educational Presentations, and more. During its five-year history, the UMS Group Sales Program has brought more than 500 groups numbering over 10,000 people to UMS performances at Hill Auditorium, Rackham Auditorium, and the Power Center. Estimated Savings: \$50,000. Now that's a discount! For information, call your UMS Group Sales Coordinator at (313) 763-3100.



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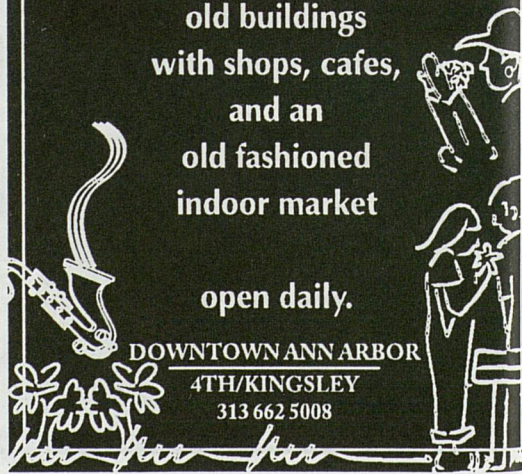


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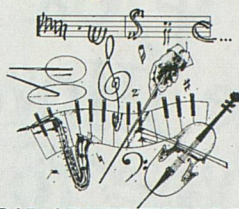
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## COLLEGE WORK-STUDY

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

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## VOLUNTEERS & INTERNSHIPS

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

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

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

## UMS USHERS

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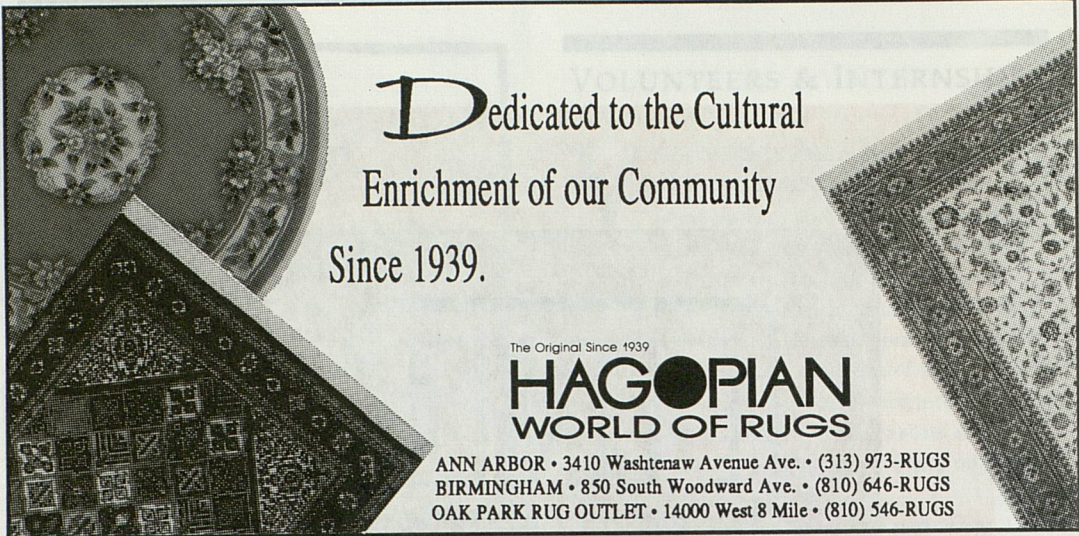
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**J**UST WHAT ARE those mysterious designations attached to some compositions? They explain the cataloguing of the works of each composer in chronological order. Here is a partial list of the most important cataloguers:

*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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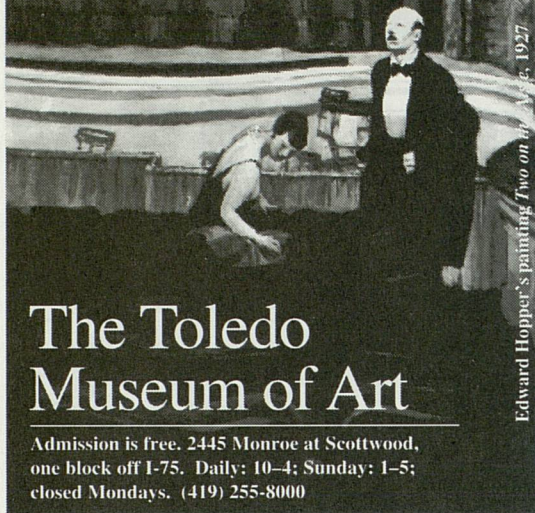


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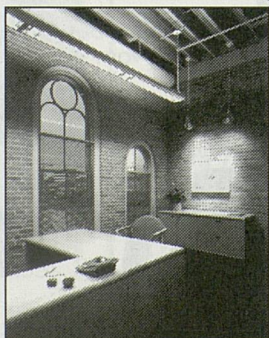
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## MUSICAL SIGNPOSTS

**M**USICAL 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.* Nimbly.
- 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.
- giocoso.* 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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through its  
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per•form•ance (p r-fôr-m ns) *n.*

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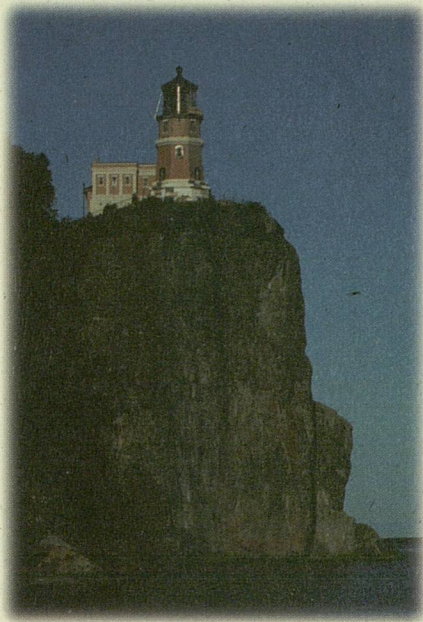
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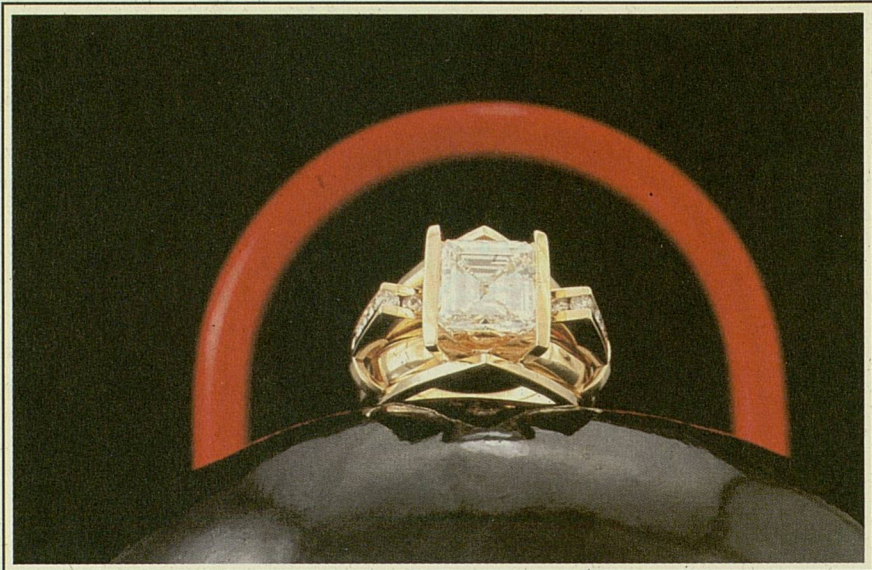
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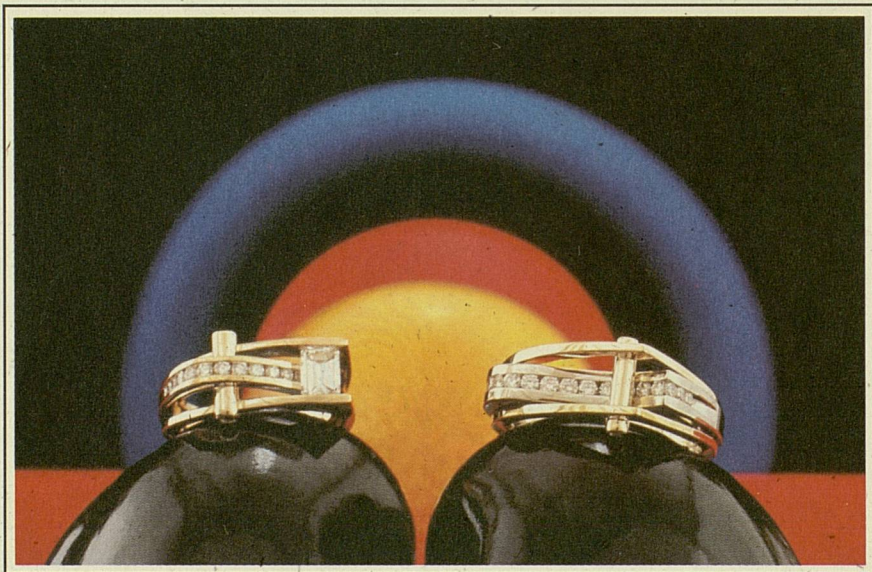
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