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UNIVERSITY MUSICAL SOCIETY

OF THE UNIVERSITY OF MICHIGAN

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### University Musical Society

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

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. Ken Finder

### 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



# A Salute To Our Corporate Angels . .



### ANDERSON ASSOCIATES R E A L T O R S

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 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."





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."



# FIRST OF AMERICA

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 . . .

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Conlin
Chairman of the
Board and Chief
Executive
OfficerConlinFaber 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."



Ford Credit

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."





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."



JPEinc

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."



DETROIT EDISON FOUNDATION

John E. Lobbia Chairman and Chiel 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."



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
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Components Company
is proud to support the
University Musical Society
and the artistic value it
adds to the community."



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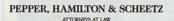
"It is our pleasure to work with such an outstanding organization as the Musical Society at the University of Michigan."



G 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."





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."



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."



SUROVELL.

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."

### 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."





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

"Wolverine Staffing began its support of the Universitiy 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, QUALITY of life IS JOB 1.



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

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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

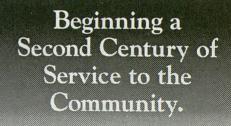
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The University Musical Society is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, or handicap.

The University Musical Society is 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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Winter Hours (Through March 5th) Monday - Thursday 7:00 am - 2:00 pm Friday -Sunday 7:00 am - 3:00 pm Breakfast served all day Lunch items served after 11:00 am

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### GENERAL INFORMATION

University Musical Society Auditoria Directory & Information

### Coat Rooms

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

Rackham Auditorium: Coat rooms are located on

each side of the main lobby.

Power Center: Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels. Michigan Theater: Coat check is available

Michigan Theater: Coat check is available in the lobby.

### Drinking Fountains

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

Rackham Auditorium: Drinking fountains are located at the sides of the inner lobby. Power Center: Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.

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

### Handicapped Facilities

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

### Lost and Found

Call the Musical Society Box Office at 313.764.2538.

### Parking

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

### Public Telephones

Hill Auditorium: A wheelchair-accessible public telephone is located at the west side of the outer lobby. Rackham Auditorium: Pay telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby. Power Center: Pay phones are available in the ticket office lobby.

Michigan Theater: Pay phones are located in the lobby.

### Refreshments

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

### Restrooms

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

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

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

Michigan Theater: Men's and women's restrooms are located in the lobby on the mezzanine. Mobility-impaired accessible restrooms are located on the main floor off of aisle one.

### Smoking Areas

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

### Tours

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

### UMS/Member Information Table

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



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### 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.

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Visit Our Box Office in Person

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

### Gift Certificates

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

### Returns

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

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### UNIVERSITY MUSICAL SOCIETY

of the University of Michigan

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,



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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 Metropoliatan 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.

# Why come to Briarwood? The list goes on and on. Gap/Gap Kids Banana Republic The Coach Store Warner Bros. Studio Store Electronics Boutique Williams Sonoma M Den Ann Taylor Crabtree & Evelyn Johnston & Murphy American Eagle Outfitters Company 9 Limited Too Track 'N Trail BRIARWOOD Better Than Ever

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### UMS CHORAL UNION

Thomas Sheets, conductor

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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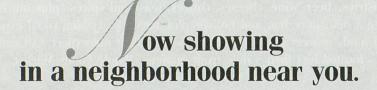
### HILL AUDITORIUM

OMPLETED 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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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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### 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," 7FM 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,
Michael G. Nastos, Program Host,
WEML; Ann Arbon 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, Ir. 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,

Wednesday, January 25, 8<sub>PM</sub> 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, 7FM.

### 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 Schnittke and Schoenberg Included in This Evening's Performance Michigan League, Friday, February 3, 7m.

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, 7<sub>PM</sub>

Rackham Auditorium Works by Purcell, L.G. Zavateri, D. Scarlatti, and A. Corelli

### **Kodo Drummers**

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

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

### New York City Opera National Company Rossini's Il Barbiere di Siviglia (The Barber of Seville)

Tuesday, February 28, 7PM (Family Show) Wednesday, March 1, 8PM Friday, March 3, 8PM Saturday, March 4, 8PM Sunday, March 5, 2PM Power Center In Italian with English supertitles.

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

Made possible by a gift from IPEinc. 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

Philips Educational Presentation: Pre-concert conversation with members of the Cleveland String Quartet. Michigan League, 3PM. Made possible by a gift from Edward Survovell Company/Realtors.

Dzorák

### U-M School of Music Faculty Artists Concert Tuesday, March 28, 8PM Rackham Auditorium Free Concert

Works by Schulhoff, Beethoven, and Dvorák.

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

Garrick Ohlsson, piano Friday, March 31, 8PM Rackham Auditorium (3rd of 3 installments) Made possible by a gift from Regency Travel, Inc. **Anonymous 4** 

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

### Royal Concertgebouw Orchestra of Amsterdam Riccardo Chailly, conductor

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

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

Julian Bream, guitar Tuesday, April 25, 8PM Rackham Auditorium Made possible by a gift from the Thomas B. McMullen Co.

### Detroit Symphony Orchestra

Jerzy Semkow, conductor Edith Wiens, soprano Florence Quivar, mezzosoprano

UMS Choral Union Thomas Sheets, music director

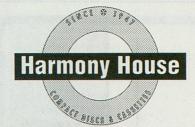
Sunday, May 14, 4PM Hill Auditorium Mahler: Symphony No. 2 ("Resurrection")

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

### 102<sup>nd</sup> Annual Ann Arbor May Festival

Thursday, May 11 -Sunday, May 14

Made possible by a gift from Ford Motor Company



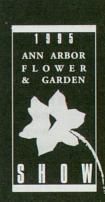
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# UNIVERSITY MUSICAL SOCIETY

of the University of Michigan 1994-1995 Winter Season

### Event Program Book

116th Annual Choral Union Series Hill Auditorium

32nd Annual Chamber Arts Series Rackham Auditorium

24th Annual Choice Events Series

### ROYAL CONCERTGEBOUW ORGHESTRA

Thursday, April 6, 1995, 8:00pm Hill Auditorium

### JULIAN BREAM, GUITAR

Tuesday, April 25, 1995, 8:00pm Rackham Auditorium

### General Information

We welcome children, but very young children can be disruptive to some performances. When required, children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

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

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.

3

# 102nd Annual Ann Arbor May Festival May 11-14, 1995

toimagine a few delicious days in springtime...

tofeel the emotive power in music...

...to celebrate May Festival...

### 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

within this beloved ensemble, is joined by soprano Margaret Price, a revered legend of the

Metropolitan Opera, for a special performance of Strauss' beautiful Four Last Songs.



JAMES LEVINE



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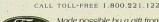
May Festival

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# ROYAL CONCERTGEBOUW ORCHESTRA

RICCARDO CHAILLY, Chief Conductor

PROGRAM

Thursday Evening, April 6, 1995 at 8:00

Hill Auditorium Ann Arbor, Michigan Igor Stravinsky

### SYMPHONY IN THREE MOVEMENTS

Quarter note = 160 Andante Con moto

Sergei Prokofiev

SUITE FROM THE LOVE FOR THREE ORANGES, Op. 33BIS

Les ridicules Scène infernale Marche Scherzo Le prince et la princesse La fuite

INTERMISSION

### Richard Strauss

### EIN HELDENLEBEN, Op. 40

Der Held
Des Helden Widersacher
Des Helden Gefährtin
Des Helden Walstatt
Des Helden Friedenswerke
Des Helden Weltflucht und Vollendung

Sixtieth Concert of the 116th Season

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116th Annual Choral Union Series Igor Stavinsky
Born June 17, 1882 in Oraniembaum
[now Lomonosov], Russia
Died April 6, 1971 in New York

THROUGHOUT THE HISTORY of music, few composers have had an effect on the music of their time as dramatically as Igor Stravinsky; one of the most arresting composers of modern times, he maintained this position for over half a century from the moment *The Firebird* attracted world attention at its première in 1910, all the way to the end of his career. Like Picasso — another twentieth-century genius with whom the composer has often been compared — Stravinsky made many dramatic changes in his compositional style; with each new work and each stylistic change he managed to focus the world's attention on his art.

Stravinsky composed his Symphony in Three Movements between 1942 and 1945 on commission from the New York Philharmonic Symphony Society, to whom the work is dedicated. The orchestra was conducted by the composer himself for the work's première performance on January 24, 1946, less than a month after the composer's naturalization as an American citizen.

The Symphony in Three Movements is a rather unconventional work. Although it was written in the composer's neo-classical style, the work harkens back at times to his nationalist period with an abundance of violent passages reminiscent of the composer's own *The Rite of Spring.* While it has the word "symphony" in its title, it avoids traditional symphonic form and procedures; instead—in the words of the composer's friend and associate, Ingolf Dahl—the work exhibits "additive construction. . .a succession of clearly outlined blocks, or planes, which are

unified and related through the continuity of a steadily and logically evolving organic force." Moreover, with the prominent, at times difficult, use of the piano in the first movement, the harp in the second, and both of these instruments in the final movement, the work almost takes on the character of a sinfonia concertante. Even though there is no programmatic story line involved, the composer explains: "The Symphony was written under the impression of world events. I will not say that it expresses my feelings about them, but only that, without participation of what I think of as my will, they excited my musical imagination. And the impressions that activated me were not general, or ideological, but specific: each episode in the Symphony is linked in my imagination with a specific cinematographic impression of the war."

The first movement bears only a metronome marking and is essentially an Allegro. It opens with a bold rising scale motif; after a while a pair of horns play the main motif of the movement; this motif recurs in different guises and in combination with other thematic fragments throughout the movement. The composer has indicated that this movement was "inspired by a war film of scorched earth tactics in China. The middle part of the movement was conceived as a series of instrumental conversations to accompany a series of cinematographic scenes showing the Chinese people scratching and digging in their fields. The music for clarinet, piano and strings that mounts in intensity and volume until the explosion of the three chords at score-number 69, was all associated in my mind with this Chinese documentary."

The gentler second movement, marked "Andante," had a totally different origin. In 1943 Stravinsky started writing music for the film adaptation of Franz Werfel's *The Song of Bernadette*. When the contract finally arrived, the composer found it unacceptable and the film score was abandoned before its com-

pletion. However, some of the material was salvaged and reorganized into the second movement, in particular the music for a scene in which the Virgin appears. With the omission of brass and percussion as well as the scaling down of the remaining instrumental forces, the movement exhibits a chamber-like texture, with the solo harp taking over the *concertante* role from the piano. A short, seven measure interlude serves both as a cadence and as the connecting bridge to the final movement which ensues without a pause.

Marked "Con moto" (With movement), the third movement combines the character of both a finale and a scherzo. In this movement, like in the first one, Stravinsky compellingly exploits the chromatic implications in the clash between major and minor modalities. The abundance of irregular chordal cadences and punctuational bursts of sound bring back the primitivistic palette of The Rite of Spring, while the central fugue provides a neo-classical center of gravity; the fugue subject is presented by the solo piano and echoed by the solo harp. The composer provided the following commentary regarding this movement: "The Finale contains the genesis of a war plot, although I accepted it as such only after the composition was completed. The beginning of the movement is partly and in some inexplicable way a musical reaction to newsreels and documentaries I had seen of goose-stepping soldiers. The square march beat, the brass band instrumentation, the grotesque crescendo in the tuba — these are all related to those abhorrent pictures. . . in spite of contrasting episodes such as the canon for bassoons, the march music predominates until the fugue which is the stasis and the turning point. The immobility at the beginning of this fugue is comic, I think — and so, to me, was the overturned arrogance of the Germans when their machine failed. The exposition of the fugue and the end of the Symphony are associated in my plot with the rise of the Allies, and the final,

rather too commercial, D-flat sixth chord — instead of the expected C — in some way tokens my extra exuberance in the Allied triumph."

# SUITE FROM THE LOVE FOR THREE ORANGES, Op. 33A

Sergei Prokofiev
Born April 23, 1891, in Sontsovka, Ukraine
Died March 5, 1953, in Moscow

"Take one Schönberg, two Ornsteins, a little Satie, mix with some Medtner, add a drop of Schumann, then a shade of Scriabin and Stravinsky, and you will have a cocktail resembling the music of Prokofiev." So once wrote a music critic in Musical America. If this "recipe" was intended as a slight to the composer, the statement contains a certain amount of truth for which the composer need not have felt the least ashamed, for not many contemporary composers have written music which has such an unmistakable identity as that of Prokofiev. What is particularly interesting is that, stylistically, Prokofiev's music changed little over the decades; the same qualities and mannerisms by which his later works are recognized can be found in many of his earlier compositions. What is particularly interesting is that Prokofiev's music, stylistically changed little over the decades; the same qualities and mannerisms by which his later works are recognized can be found in many of his earlier compositions. In his autobiography, Prokofiev stated that five principal factors dominated his art: 1) the influence of Baroque and Classical

forms, 2) the desire to innovate new harmonies into his expressive music, 3) strong rhythms, 4) elements of lyricism,

5) the jesting and mocking characteristics so typical of his symphonies, concertos and stage works.

Due to the country's unsettled circum-

Following the success of the composer's First Piano Concerto and of his Scythian Suite when they were performed in Chicago in the fall of 1918, the Chicago Opera asked Prokofiev to write an opera for their next season; Prokofiev, of course, suggested his new project, The Love for Three Oranges, and the work was scheduled for production in the winter of 1919-20. Prokofiev completed the score in October of 1919 but, unfortunately, Cleofonte Companini, the conductor behind the project, died shortly afterwards and the production had to be postponed; the work was finally heard for the first time at the Chicago Opera on December 30, 1921.

The plot of the opera concerns an unhappy prince who is dying of melancholia. All the court jesters fail to make him laugh, but when the wicked witch Morgana trips and falls upon entering the scene, the Prince roars with laughter; the angry witch curses the prince to wander the earth in search of three oranges. After a long search, the Prince finds the three oranges which are guarded by a giant cook. After stealing the oranges, the Prince and his servant are stranded in the desert without water. To quench his thirst, the servant peels two of the oranges; as the oranges are peeled a princess emerges from each of them only to die instantaneously of thirst. The third princess is spared the same

fate when one of "the eccentrics" brings a bucket of water. The Prince and the surviving princess fall in love; despite Morgana's efforts to spoil their happiness the couple is happily married at the end.

In 1924 the composer prepared the present concert suite, which has become a staple in the repertoire of orchestras around the world. "Les ridicules" (The Eccentrics) is one of five groups represented on stage as part of the audience who is watching the opera within the opera. Seated on stage, this audience comments and argues throughout the opera, sometimes even intervening in the action and changing the story that is unfolding. The quirky music comes from Act I and includes the opera's opening fanfare.

The "Scène infernale" is the cabalistic scene in which the witch Morgana (protectress of the would-be usurper of the throne) and the magician Tchelio (protector of the King) play a card game to win supreme power. Morgana has the winning hand and her cackling laughter is heard repeatedly, portrayed by a chromatic line on the trumpet.

The court jesters drag the Prince from his sick bed in the famous Marche; the music reflects the exaggeratedly elegant marching cadence of the buffoons.

The Scherzo is the interlude that transpires during the prince's search for the three oranges; the *prestissimo* strings represent the buffeting winds which the protagonist braves in his quest.

"Le prince et la princesse" is the music of the lyrical love duet; the prince is portrayed by cello and bassoon, while the violin and flute provide the voice of his beloved princess.

With the whirling bustle of ascending and descending figures for the strings and winds, "La fuite" (The Flight) portrays Fata Morgana and her minions running wildly around, trying to escape punishment. Ultimately, however, the ground suddenly and mysteriously opens up, and the evil-doers are swallowed up by the chasm, never to be seen again.

### EIN HELDENLEBEN OP. 40

Richard Strauss
Born June 11, 1864, in Munich
Died September 8, 1949, in GarmischPartenkirchen

THERE WAS A time when the music of Richard Strauss was the source of great controversy. At the end of the nineteenth century, when the successors of Liszt and Wagner were probing the possibilities of new musical means and were discovering new potentials of expressiveness in music, Strauss represented the vanguard of this creative search — the tone poems Don Juan, Till Eulenspiegels lustige Streiche, Also sprach Zarathustra, and Ein Heldenleben, all were composed before 1900; the highly dissonant operas Salome and Elektra appeared during the first decade of the twentieth century. Although Strauss later chose to follow a more moderate course, leaving the more telling innovations to Schoenberg, Stravinsky, et.al., he nevertheless created works in a variety of media which have established him as one of the most significant composers of his time. Paradoxically, many works which were the subjects of the most heated controversy have since come to be recognized as the masterpieces most representative of his genius. Such can be said of Ein Heldenleben, the last of his large scale tone poems, not counting the Symphonia domestica and Eine Alpensinfonie.

Written between 1897 and 1898, Ein Heldenleben (A Hero's Life) was acclaimed and attacked at its first performance; the première took place on March 3, 1899 in a Museumconcert in Frankfurt, conducted by the composer. The work was such a veritable horror to the members of the old guard that word went out to concert managers that it should be scheduled last in the program to afford the audience the chance to leave the hall before it began; on the other hand, it was celebrated by the vanguard as an auda-

cious testimony to modern music. Ultimately, the work soon became a classic and is now a staple of the repertoire of the big orchestras, as it gives them the opportunity to unfold the greatest possible tonal splendor.

In this work, Strauss broke with his own tradition of writing tone poems about literary figures, instead choosing himself as the protagonist for this opus. Ein Heldenleben has often been described as a megalomaniac work; an autobiography written in terms of superhuman grandiosity. Some feel Strauss is just exhibiting his capacity for self-parody; the "hero" of this work was certainly not a Nietzchean superman (even if in the musical portrayal he appears to be), but just an everyday composer, who views the music critics as his adversaries, and who is variously soothed and cajoled by his wife. With some humor, the composer once told the French writer on music Romain Rolland: "I do not see why I should not compose a symphony about myself; I find myself quite as interesting as Napoleon or Alexander." Strauss also wrote: "Beethoven's Eroica is now so rarely performed that to fulfill a pressing need I am composing a tone poem entitled Ein Heldenleben, admittedly without a funeral march, but yet in E-flat." It should be noted that although Beethoven originally dedicated his Eroica to Napoleon Bonaparte (later withdrawing the dedication upon learning that Napoleon had proclaimed himself Emperor), many music commentators have remarked that if anyone is portrayed in that work, it is surely the composer himself.

In a less egotistical manner, Strauss himself gave the following view of this work: "
Ein Heldenleben is not a realistic portrait of a particular historical or poetic figure, but rather a more general and free ideal of great and manly heroism, not the heroism to which one can apply an everyday maxim of valor, with its material and exterior reward, but that heroism which relates the inward battles of life, and which aspires, through struggle and renouncement,

towards the elevation of the soul."

Following the structure of a sonata first movement, *Ein Heldenleben* consists of six sections, played continuously, except for a dramatic pause after the first section. In order to provide better understanding of the various sections, Strauss gave each of them separate headings.

The first section is called "Der Held" (The Hero). At the very beginning, from the depths of the orchestra ascends the hero's main theme, over a spread of twenty measures, played initially by horns, violas and cellos, and eventually taken up by the violins. During its course, it gives way to several magnificent episodes, hiding within itself a plenitude of small motifs, all of which are used and developed later. After a series of impressive climaxes, a fortississimo dominant-seventh chord brings the proceedings to a suspenseful pause.

A second series of thematic ideas, is introduced in "Des Helden Widersacher" (The Hero's Adversaries). This must have been the section that troubled the old guard of the time the most. Here, the nagging critics are portrayed by motifs of various kinds, and assigned to the various tonal registers: jagged flute chromatics, rattled triplets in the oboes and the dull grumblings of the tubas. The hero's theme is heard, sounding tired and resentful. A short, "victory" motif, played by the full orchestra, serves as a bridge to the next section.

The third set of themes is introduced in the next section, "Des Helden Gefährtin" (The Hero's Companion), a great lyric intermezzo. The composer's wife is here represented by the solo violin, with themes of serene beauty, as well as a series of taxing cadenzas. Her portrayal is not always necessarily flattering; Strauss described her in a letter to Rolland as "very feminine, a little perverse, a little coquettish, at every minute different from how she had been the moment before." Preceded by downward harp glissandos, an extended episode ensues in which the wife's

and the hero's themes intermingle in a love duet; this bliss is, nonetheless, intruded upon intermittently by woodwind interjections, reminding us of the adversaries just outside the door.

The development begins with a lengthy transitional passage as a fanfare of trumpets off-stage is heard, calling to battle. Suddenly, with a martial percussion cadence, we are plunged into "Des Helden Walstatt" (The Hero's Battlefield). The themes of the hero and of his adversaries are heard in confrontation. The woman's theme also has a word to say, supportive, and inciting the hero's strength in battle. A triumphant transitional passage, in which the love themes from the composer's own Don Juan as well as the Victory motif heard earlier can be heard, brings this section to an end.

With an imposing statement of the hero's theme, the recapitulation as such commences. "Des Helden Friedenswerke" (The Hero's Works of Peace) becomes a test for true Strauss fans. Here it is possible to find further quotations from Don Juan, as well as themes from Tod und Verklarung, Till Eulenspiegel, Also sprach Zarathustra, Macbeth, the composer's song Traum durch die Dämmerung, and the opera Guntram.

"Des Helden Weltflucht und Vollendung" (The Hero's Withdrawal from the World and Consummation) is the last section of the work. After the exultation of the proceedings fades away, a short passage of unrest and sorrow, gives way to a pastoral English horn solo. This prepares the way for a lovely string passage in which the horns are prominent, taking over the English horn motif; yet the sounds of the adversaries are heard once again. The solo violin again recalls the woman's thematic material, and the hero's solo horn intertwines with it as the strings fade to nothingness. One last chordal fanfare of brass and woodwinds rises and dies down as the work is brought to its quiet conclusion.

Notes by Edgar Colón-Hernández New York, 1995

iccardo Chailly is now in his second season as Principal Conductor of the Royal Concertgebouw Orchestra of Amsterdam. and is the first chief conductor of non-Dutch origin in the ensemble's 102-year history. The Italian-born conductor is recognized for his breadth of repertoire, dynamic performances and definitive recordings with the world's leading orchestras and opera companies. Since assuming his post in Amsterdam in September 1988, Mr. Chailly has placed greater emphasis on Italian composers and contemporary music while upholding the Royal Concertgebouw Orchestra's established tradition in the performance of the Post-Romantic repertoire.

Mr. Chailly limits his conducting activities primarily to his commitments with the Royal Concertgebouw Orchestra and the Teatro Comunale di Bologna, where he is Music Director. An exclusive London/Decca recording artist, Riccardo Chailly's extensive discography of over thirty discs reflects the conductor's eclectic musical tastes. With the Royal Concertgebouw Orchestra he has recorded symphonies of Brahms, Bruckner, Dvorák, Franck and Tchaikovsky, and works by Debussy, Ravel and Mussorgsky. His latest opera recording with the Orchestra and Chorus of the Teatro Comunale di Bologna is Verdi's Rigoletto, featuring Luciano Pavarotti, Leo Nucci and June Anderson.

Born in 1953 in Milan, Mr, Chailly conducted his first concert at age 14 with the illustrious I Solisti Veneti in Padua. Five years later, he led his first opera production, Massenet's Werther, in Siena, where he studied conducting with Franco Ferrara, who also taught Claudio Abbado, Daniel Barenboim and Zubin Mehta. The son of the noted composer Luciano Chailly, who had himself studied with Hindemith and who served as

artistic director of La Scala for five years, director of the Italian radio and television network (RAI) and head of the Verona Festival, Riccardo Chailly first studied with his father and went on to attend the Giuseppe Verdi Conservatory in Milan and the Perugia Conservatory. When he was 19, he began a two-year appointment as Assistant Conductor to Claudio Abbado at La Scala.

In the tradition of the great Italian conductors of this century, Mr. Chailly gained his primary experience in the opera house, and first attracted international attention for his operatic performances. His work with Claudio Abbado at La Scala led to a regular schedule of performances in the world's great opera houses. He made his highly successful Metropolitan Opera debut in 1982 leading a new production of Offenbach's The Tales of Hoffman. His American debut in 1974 at the Lyric Opera of Chicago with Puccini's Madama Butterfly prompted that company to invite him back several times. In Europe, Mr. Chailly opened the 1984 Salzburg Festival at the invitation of Herbert von Karajan with a new production of Verdi's Macbeth, and has since appeared there frequently. Following his La Scala debut in 1978 with Verdi's I Masnadieri, Mr. Chailly

RICCARDO CHAILLY



returned to Milan to lead several major productions. He has also conducted at the Bavarian State Opera, the Royal Opera, Covent Garden and the Vienna Staatsoper.

Mr. Chailly has conducted many of the world's major orchestras. Following his debut with The Cleveland Orchestra in 1982, he was invited back several times both to perform and to record with that orchestra. He has also conducted the Berlin Philharmonic, the Los Angeles Philharmonic, the New York Philharmonic, with whom he made his debut during the 1985-86 season, and the Vienna Philharmonic. From 1983 to 1986 he served as Principal Guest Conductor of the London Philharmonic Orchestra.

Tonight's performance marks the UMS debut performance of Maestro Chailly.

he Royal Concertgebouw Orchestra of Amsterdam, which celebrated its 100th Anniversary in 1988, is acknowledged as one of the world's most highlyregarded ensembles.

Since its first performance in the acoustically superlative Concertgebouw (Concert Building) from which it takes its name, the Orchestra has sustained a tradition of the highest artistic achievement that has earned the esteem of celebrated musicians, critics and audiences. On the occasion of its centenary, the designation "Royal" was bestowed on the Concertgebouw Orchestra by Royal Decree, in recognition of its outstanding accomplishments. It was also during the anniversary year that Italian-born Riccardo Chailly became the Orchestra's fifth Chief Conductor, the first non-Dutch musician to be named to this post.

For more than a century, led by a succession

of distinguished Principal Conductors: Willem Kes (1888-95), Willem Mengelberg (1895-1945), Eduard van Beinum (1945-59), and Bernard Haitink (1961-88), the Concertgebouw Orchestra has been particularly acclaimed for its performances of latenineteenth century and post romantic-works, including the music of Brahms, Mahler, Bruckner, and Richard Strauss. The Orchestra has also been hailed for its unique sound, especially the warmth of the strings and the distinctive "Dutch" timbre of the woodwinds.

Few ensembles have developed such a rich recorded legacy: the Royal Concertgebouw Orchestra has over 150 recordings in the active catalogue, with albums conducted by the Orchestra's music directors as well as such renowned conductors as Otto Klemperer, Pierre Monteux, Eugen Jochum, Karl Böhm, Sir Georg Solti, George Szell, Vladimir Ashkenazy, Leonard Bernstein, Sir Colin Davis, Herbert von Karajan, and Michael Tilson Thomas. That many of these recordings date from as far back as the late 1930's and have now been reissued on compact disc is an indication of the continuing regard in which the Orchestra is held.

The Orchestra's reputation as an ensemble of exceptional discipline, meticulous preparation and musical understanding has, throughout its history, attracted the attention of some of the most illustrious composers and conductors: Richard Strauss dedicated Ein Heldenleben to the Concertgebouw Orchestra, whose performance of Also Sprach Zarathustra he called "the most beautiful I have ever experienced." During the early years of Mengelberg's tenure, the Orchestra developed an extraordinary relationship with Gustav Mahler, and established a pre-eminence in the interpretation of his music which stands to this day. Mahler was a regular guest conductor with the Orchestra. which he led in six of his symphonies, Das Klagende Lied and Kindertotenlieder. After one particularly satisfying concert, he wrote to

Mengelberg: "It is solely that unique élan, that profound seriousness, to which I owe a truly exemplary performance of my most difficult work."

Many other composers, including Ravel, Debussy, Stravinsky, Schoenberrg, Hindemith, Milhaud and Casella, conducted the Orchestra in the performance of their own works, reflecting the Orchestra's attention to twentieth-century music during the 1920s and 30s.

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The first Chief Conductor of the Concertgebouw Orchestra was Willem Kes, a violinist who had studied with the composer Wieniawski and famed violinist Joseph Joachim. He was succeeded in 1895, by Willem Mengelberg, then totally unknown, who during his tenure of nearly half a century turned the Orchestra into a world-class ensemble and developed its unique sound. He also took the Orchestra on its first foreign tour — to Norway in 1898 at the invitation of Edvard Grieg, and on subsequent successful visits to Paris, Berlin, and the major German cities.

In 1945, Eduard van Beinum, who had served as the Orchestra's associate principal conductor for more than two decades, took over as Chief Conductor. He led the Concertgebouw on its first tour of North America, Sharing conducting duties with Rakael Kebelik in a series of forty-five concerts. It was van Beinum who established the Orchestra's reputation for the performance of Bruckner's music. Following his sudden death during a rehearsal in 1959, the reins passed to Bernard Haitink and German-born conductor Eugen Jochum, who shared the responsibilities of leadership until Mr. Haitink was named sole Principal Conductor in 1963.

Continuing the Mahler/Bruckner tradition established by his predecessors, Mr. Haitink made the Orchestra's first recordings of Mahler's major orchestral works: the symphonies, Kindertotenlieder, Lieder eines fahrenden Gesellen, Das klagende Lied, and Das Lied von

der Erde, as well as of the complete Bruckher symphonies. In addition, Maestro Haitink and the Orchestra recorded symphonies of Beethoven, Schumann, Brahms, Tchaikovsky and Shostakovich, and works by Richard Strauss, Debussy and Ravel.

Riccardo Chailly was appointed Chief Conductor of the Royal Concertgebouw Orchestra following the resignation of Bernard Haitink after twenty-seven years in the post. Prior to officially assuming his duties in September 1988, Mr. Chailly made a highly acclaimed three-week, fifteenth concert tour of eight European countries with the orchestra. A year later, he took them on an equally successful tour of Germany. Critics have lauded the new relationship between Mr. Chailly and the Royal Concertgebouw, citing their ability to project an explosive emotional impact and praising the Orchestra's transparent sound, its remarkable rhythmic precision, and the exceptional capabilities of its first-desk players. Mr. Chailly has indicated that in addition to preserving the Orchestra's valued traditions and acknowledged pre-eminence in the Post-Romantic repertoire, he hopes to broaden its scope through greater emphasis on works by Italian composers and on contemporary music, including the avant-garde.

Tonight's concert marks the fourth performance by the Royal Concertgebouw Orchestra under UMS auspices.

### ROYAL CONCERTGEBOUW ORCHESTRA

### Riccardo Chailly, chief conductor

### Violin I

Viktor Liberman, Leader Jaap van Zweden, Leader Johan Kracht Marijn Mijnders Robert Waterman Marleen Asberg Keiko Takahashi Frits Joël Waterman Janke Tamminga Jean Louis Stuurop Antoine van Dongen Henriëtte Luytjes Christoph Streuli András Lehota Tony Rous Michel François Peter Hoekstra Juraj Illés Reiko Sijpkens-Shioyama

### Violin II

Henk Rubingh
Caroline Strumphler
Anita de Vey Mestdagh
Josef Malkin
Angela Davis
Jeroen de Groot
Paul Peter Spiering
Eleonore Olof-Elias
Wim van Keulen
Frans Blanket
Petra van de Vlasakker
Herre Halbertsma
Marc de Groot
Frans Hengeveld
Cleora Waterman-Keeler

### Viola

Ken Hakii Michael Gieler Gert Jan Leuverink Peter Sokole Roland Krämer Hans Dusoswa Imer Saracoglu Pieter Roosenschoon Guus Jeukendrup Herbert van de Velde Eva Müller Eric van der Wel Ferdinand Hügel Robert Faltin

### Cello

Jean Decroos Godfried Hoogeveen Henk Sekreve Wim Straesser Fred Pot Saskia Boon Christiaan Norde Hans Vader Edith Neuman Yke Viersen Truus van Tol Arthur Oomens Daniël Esser

### **Double Bass**

Håkan Ehrén Thomas Braendstrup Jan Wolfs Frits Schutter Folkert Rosing GuibertVrijens Ruud Bastiaanse Carol Harte Mariëtta Feltkamp

### Flute

Paul Verhey Cecilia Oomes Rien de Reede

### Piccolo

Hans van de Weyer

### Oboe

Werner Herbers Jan Spronk Carlo Ravelli Jan Kouwenhoven

### English Horn

Ruth Visser

### Clarinet

Jacques Meertens George Pieterson Piet Honingh

### E-flat Clarinet

Willem van der Vuurst

### **Bass Clarinet**

Geert van Keulen

### Bassoon

Brian Pollard Joep Terwey Jos de Lange Kees Olthuis

### Contrabassoon

Guus Dral

### Horn

Jacob Slagter
Julia Studebaker
Jaap Prinsen
Iman Soeteman
Peter Steinmann
Sharon St. Onge
Paulien Weierink-Goossen

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### Trumpet

Klaas Kos Peter Masseurs Hans Alting Frits Damrow Theo Wolters

### Trombone

Jacques Banens Ivan Meylemans Hans van Balen

### **Bass Trombone**

Henk van Bergen

### Tuba

Donald Blakeslee

### Timpani

Marinus Komst Gerard Schoonenberg

### Percussion

Niels Le Large Jan Pustjens Ruud van den Brink

### Harp

Vera Badings Gerda Ockers

### Piano and Celesta

Ruud van den Brink

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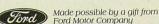
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PROGRAM

Tuesday Evening, April 25, 1995 at 8:00

Rackham Auditorium Ann Arbor, Michigan Robert De Visée

SUITE NO. 9 IN D MINOR

Prélude Allemande Courante Sarabande Rondeau Bourée Passacaille Menuet Gigue

J.S. Bach (Trans. Bream)

SUITE No. 3 IN C MAJOR FOR VIOLONCELLO, BWV 1009

Prelude Allemande Courante Sarabande Bourée I and II Gigue

INTERMISSION

15

Béla Bartók (Trans. Bream)

#### PETITE SUITE

Sorrow
Dance Song
A Fairy Tale
Burlesque
New Year's Song
Scherzo

Federico Mompou

#### SUITE COMPOSTELANA

Preludio Coral Cuna Recitativo Canción Muñeira

Astor Piazzolla

#### THREE TANGOS

Campero Romántico Primavera Porteña

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#### SUITE NO. 9 IN D MINOR

Robert De Visée Born c. 1656 Died c. 1732

THE MUSIC OF Robert de Visée exemplifies some of the most sophisticated elements in the art of the five-course guitar of the Baroque era. De Visée was one of the foremost musicians at the court of Louis XIV, being guitarist, player of the theorbo, singer and composer. (In his diary of 1686, the Comte de Dangeau comments that De Visée was often asked to entertain the king by playing the guitar in the royal bedchamber at around nine o'clock in the evening). Robert de Visée's elegant use of dance forms and inventive melodies has proved immensely appealing to modern guitarists since the 1920s when his music was first rediscovered after centuries of neglect.

The Suite No. 9 in d minor was published in 1686 in De Visée's second book of pieces for the guitar. The music for Baroque guitar was written not in musical notation but in the form known as tablature, (a system which indicated the position of the fingers on the strings rather than the pitch of each note). The guitarists of De Visée's era were well acquainted with the requirements of this method, especially as it followed the principles and traditions of lute tablature with its long and distinguished pedigree.

De Visée did not use the word 'suite', and his groupings of pieces are in terms of key and convenience rather than being closely unified sets of dances such as we find in the suites of J.S. Bach. A particular delight of this school of guitar is ornamentation subtly woven into the dance rhythms, leaving ample scope for the performer's imagination and dexterity.

## SUITE NO. 3 IN C MAJOR FOR VIOLONCELLO, BWV 1009

Johann Sebastian Bach Born March 21, 1685 in Eisenach Died July 28, 1750 in Leipzig

J.S. Bach composed Six Suites for Violoncello during his time as Kapellmeister at Cothen between 1717 and 1723. None of the four extant manuscripts is in Bach's writing, though one is in the hand of Anna Magdalena Bach. For Suite No. 5 in c minor, BWV 1011, there exists also a version for lute, indicating the enthusiasm of Baroque musicians for transferring works from bowed to plucked strings, a procedure considered totally acceptable and desirable in the eighteenth century.

The Cello Suites were neglected for many decades after Bach's death. But the greatest cellist, Pablo Casals, at the age of thirteen, discovered an old edition of them in a music shop in Barcelona, and twelve years later became the first recitalist to perform an entire Bach suite in a public recital. He describes in his autobiography how from these suites, "a whole radiance of space and poetry pours forth," and how they are "the essence of Bach, and Bach is the essence of music."

Suite No. 3 is a superb example of J.S. Bach's development of the suite form to its highest expressive point. The extended Prelude in the style of a free fantasia moves across almost the entire range of the instrument, whether played on cello or guitar. From the sweeping scale passages of the opening bars, the Prelude evolves towards gentle arpeggios with deep repeated pedal notes, and ends with grand chords in a vivid coda. The dance movements alternate between slow and fast tempos. Thus the arabesque-like embellishments of the Allemande are followed by the brilliance of

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the Courante, the emotional intensity of the Sarabande contrasts with the lively rhythms of Bourrée I and II. The work culminates in a skittish Gigue with its fast triple time, exploring sonorities of both high and middle registers of the instrument with considerable virtuosity.

#### PETITE SUITE

Béla Bartók Born March 25, 1881 in Nagyszentmiklós (now Sînnicolau Mare, Rumania) Died September 26, 1945 in New York City

In 1931 Béla Bartók composed 44 Duos (for Two Violins) at the request of Erich Doflein (1900-1977), a distinguished German teacher of the violin. Bartók's intention was to offer "students in the first years of the study the opportunity to perform works which present the unsophisticated simplicity of folk-music combined with its melodic and rhythmic peculiarities." However, the four volumes of duos, progressing from the easiest to the difficult, were so successful that violinists began performing selections of them in recitals. Each of the forty-four duos, with two exceptions, incorporates a peasant melody as the principal theme. In 1936, Bartók arranged six of the duos for pianoforte under the name of Petite Suite. (D'aprés les 44 Duos pour 2 Violins).

Julian Bream has transcribed six pieces from the 44 Duos. Of these, two are transcribed from Bartók's pianoforte arrangements — "Sorrow" (No. 28 for the violin, subtitled "Slow Tune for piano"), and "Burlesque" (No. 16 for violin, Ruthenian Dance for piano). The others, arranged directly for the violin score, are "Dance Song" (No. 32, a dance from Máramaros, an area in northwestern Rumania, near the Hungarian boarder), "A Fairy Tale" (No. 19,

marked Molto tranquillo), "New Year's Song" (No. 21, Adagio) and "Scherzo" (No. 41, Vivace).

In these pieces Bartók offered violinists some of the same pedagogic inspiration he lavished on his instructional piano pieces such as the famous Mikrokosmos, (composed for pianoforte, 1926-1937, a series of 153 progressive studies). This rare combination of teaching material and miniature masterpieces, was a true microcosm of Bartók's great central compositions (such as his six \* String Quartets), producing music that was deeply inventive and truly contemporary. Bartók himself would surely have welcomed the arrangement of these pieces for the guitar, an instrument ideally suited to articulate their highly developed harmonic and contrapuntal techniques.

#### SUITE COMPOSTELANA

Frederico Mompou Born April 16, 1893 in Barcelona, Spain Died June 30, 1987 in Barcelona

FEDERICO MOMPOU, BORN in Barcelona, is one of the great Catalan musicians of the twentieth century. After initial study at the Conservatorio del Liceo, Mompou went to Paris in 1911 where he became influenced by the work of Debussy and Satie. Though he returned to Barcelona in 1914, from 1921 he was resident in Paris for twenty years before finally settling in Catalonia. His music is essentially miniaturist, preferring a minimum of statement to achieve a deep expressiveness,

Suite Compostelana, dedicated to Andrés Segovia, was written in 1962, and pays homage to the City of Santiago de Compostela, Spain's most celebrated center of pilgrimage, where the bones of Apostle St. James the Great (Santiago), the patron

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saint of Spain, were enshrined after his martyrdom in 44 A.D.

"Preludio" opens with gentle Bach-like figurations, pausing midway for a few bars of melodic writing; the movement is conceived in utter clarity and simplicity. The "Coral" (Chorale) brings to mind the music of the Cathedral with its four-part harmony and plaintive discords. "Cuna" (Lullaby) shows how the guitar needs only a few notes with which to achieve a resonant sonority while a middle section with fuller chords states a theme in folkloric mood, "Cancion" (Song) is again superbly idiomatic for the guitar and demonstrated Mompou's love of clear outlines. Suite Compostelana ends with "Muñeria", the name of a popular and vigorous Galician dance.

#### THREE TANGOS

Astor Pizzolla Born 1992 and died in 1992

ASTOR PIAZZOLLA, THOUGH born in Argentina, grew up in New York. He first heard tangos played at their finest at the age of thirteen when Carlos Gardel (1890-1935), a major exponent of the form, visited the United States. Piazzolla returned to Argentina in 1937, performed in leading tango bands and created his own orchestra in 1946. Seeking wider horizons, he studies composition in Paris with Nadia Boulanger. From this time, Piazzolla introduced new rhythms and harmonies into the tango, a development which ultimately won him world-wide fame. He wrote over 70 compositions, including film scores, operas, and chamber music and made over 70 recordings.

The etymology of "tango" is still not clear. Some have suggested the word is actually African in origin and imitates a drum beat, while others see its derivation in the Spanish language. The tango is closely related rhythmically to the *habanera*. One theory is that when Spanish *contradanzas* were imported into Cuba, they became the *Danza Habenera*, (i.e. the dance of Havana.) What is certain is that by the end of the nineteenth century the tango had absorbed the rhythmic characteristics of the *habanera*.

The tango established its roots in Buenos Aires but reached the United States in the New York *Review of 1911*. In 1914, the dance swept through Europe, though regarded by some as decadent. The British periodical, *The Gentlewoman*, described the tango as "the dance of moral death, the creation and manifestation of barbarism", while the Archbishop of Paris declared that "Christians ought not in conscience participate in it". Despite all such comments (or perhaps because of them) the tango has continued to delight people of all nations ever since.

"Compero" (In the Open Air) and "Romántico" are from *Cinco Piezas*, (1980), the first works for guitar composed by Piazzolla. "Compero" is a *tango-milonga*, an instrumental form with strong rhythms. The *milonga*, a dance of African origin in duple meter, was a further potent influence of the rhythmic development of the tango.

"Romántico" expresses the lyrical nature of the tango, rich in melody and sensuously beguiling harmony. In contrast, "Primarvera Porteña" (Springtime in Buenos Aries), exploits the form's vigor, its vivid rhythms and sudden discords stimulating a dance of great energy, until a melancholy, middle episode creates a more introverted mood. Then the original theme returns, thrusting the tango on towards a ferocious Finale.

Notes by Graham Wade, 1995

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eminent position in the world of guitar and is undoubtedly the finest lutenist of our day. In addition to annual tours of his native England and other European countries, he has made over forty North American tours. Some of the distinguished venues that

have presented him in recent seasons include St. Paul's Ordway Music Theatre, New York's 92nd Street Y and Avery Fisher Hall, Princeton's McCarter Theatre and Pasadena's Ambassador Auditorium.

A recipient of the recording industry's highest honors (among them six Grammys and Edison Awards for "Record of the Year" in 1964 and 1974). Mr. Bream now records exclusively for EMI. His long-term affiliation with RCA concluded last year with *La Guitarra Romantica*, an acclaimed disc of works by Tarrega, Pujol & Llobet. *Guitarra!* (1986), the artist's four-part videocassette series tracing the evolution of the art of the Spanish guitar, was preceded by a corresponding series of recordings.

Born in London, Julian Bream made his debut there at Wigmore Hall in 1950. His first North American tour was made in 1958 at the invitation of concert manager Harold Shaw, who has since also brought him to Japan, Australia, New Zealand and Latin America.



ULIAN BREAM

Mr. Bream's celebrated lute playing has revived much for that instrument, and he has also considerably broadened the contemporary guitar repertoire. Britten, Walton, Henze, Fricker, Sir Michael Tippett and Richard Rodney Bennett have composed works especially for him.

In 1985 Julian Bream was made a Commander of the British Empire through his inclusion on the Queen's Birthday Honors List.

Tonight's concert marks Mr. Bream's ninth University Musical Society appearance since his debut in 1963.



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#### BURTON MEMORIAL TOWER

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.





## UNIVERSITY MUSICAL SOCIETY HIGHLIGHTS FROM THE 1994 FALL SEASON

Photos by David Smith

## THE PHILADELPHIA ORCHESTRA October 18, 1994



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

## IN THE AMERICAN GRAIN: THE MARTHA GRAHAM CENTENARY FESTIVAL October 27-30, 1994

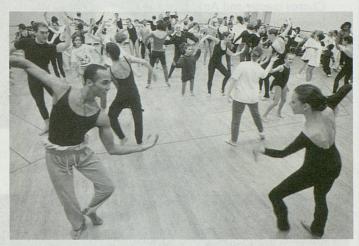
Ron Protas, Artistic Director of the Martha Graham Dance Company, responds to a question at a seminar session of the Graham Festival as Graham Company Executive Director Barbara Groves, U-M Dance Department Chair and former Principal Graham Dancer Peter Sparling, and UMS Executive Director Ken Fischer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



## IN THE AMERICAN GRAIN: THE MARTHA GRAHAM CENTENARY FESTIVAL

October 27-30, 1994

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







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

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

## UNIVERSITY MUSICAL SOCIETY HIGHLIGHTS FROM THE 1994 FALL SEASON

#### A CELEBRATION OF THE SPIRITUAL November 6, 1994

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



#### FREDERICA VON STADE

November 13, 1994

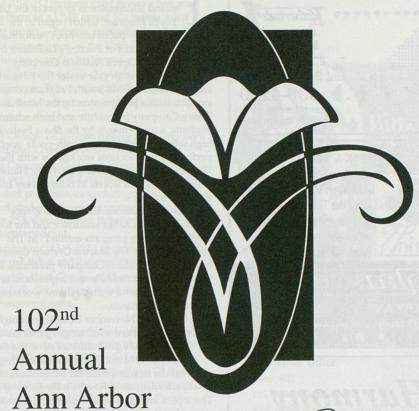


World-renowned mezzo-soprano Frederica von Stade makes her Ann Arbor debut before an enthusiastic Hill Auditorium audience with pianist Martin Katz.

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#### YOUTH PROGRAM

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 Sarns..

#### GROUP TICKETS

T'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:

- Adult Groups of 20 to 46 receive a 15% discount per ticket and 1 complimentary ticket
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- For select performances, adult groups of 20 or more and student or senior groups of 10 or more receive a 25% discount per ticket and 1 complimentary ticket
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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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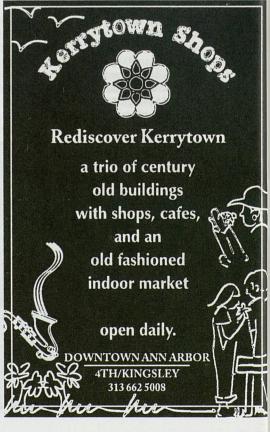
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#### CONCERT RIDES

E ARE AWARE that some of our long-time concert-goers have difficulty with night driving. Our Advisory Committee would like to facilitate helping out those who could use a ride to concerts. If you would like a ride to a concert or if you would be willing to drive someone in your neighborhood, would you please call Judy Fry at 747-1175. With the assistance of Advisory Committee members, we will endeavor to match those needing a ride with available drivers for future concerts. Please let us know if you would like to be a part of this new program!





#### COLLEGE WORK-STUDY

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





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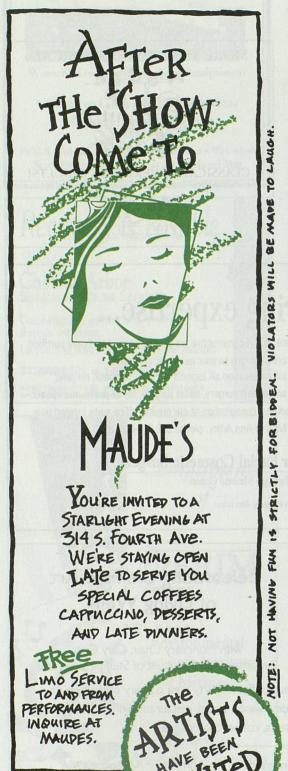
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#### VOLUNTEERS & INTERNSHIPS

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!

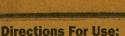
#### UMS USHERS

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

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

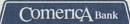
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UST WHAT ARE those mysterious designations attached to some compo sitions? They explain the cataloguing of the works of each composer in chronological order. Here is a partial list of the most important cataloguers:

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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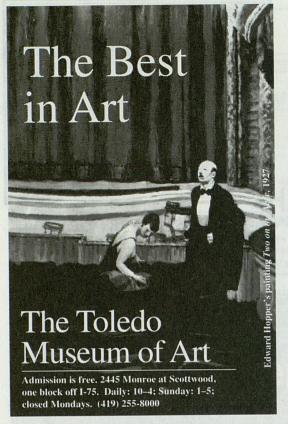
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#### MUSICAL SIGNPOSTS

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. bedächtig. 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. viù. Some, a little.

pizzicato. On stringed instruments, plucked notes rather than bowed.

poco. Little.

presto. Very fast.

quasi. Nearly.

*rondo.* A form in which the leading theme is repeated in alternation with other themes.

rubato. An expressive nuance (accelerating or slowing down), subject to the performer's discretion.

ruhig. Calm, peaceful.

scherzo. Vivacious, often humorous movement with marked rhythms and sharp contrasts.

schleppen. To drag.

schnell. Fast.

sehr. Very.

semplice. Simple, without ornament.

sonata. An instrumental composition usually in three or four extended movements, contrasted in theme, tempo, and moods.

sonata-form. The usual form of the first movement of a sonata or symphony, with sections of exposition, development, and recapitulation of themes.

sostenuto. Sustained, prolonged.

spiccato. A short stroke on bowed instruments, played at rapid tempos so that the bow bounces slightly off the string after each note.

stürmisch. Stormy, passionate.

symphonic poem. Also called a tone poem; orchestral music based on an extra musical idea, either poetic or realistic.

troppo. Too much.

vivace. Lively.

ziemlich. Rather.

zingarese, alla. In the gypsy style.

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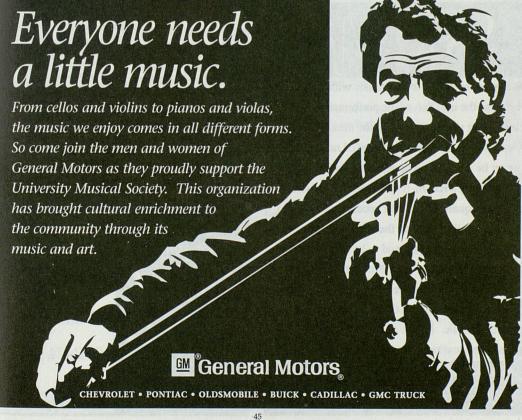
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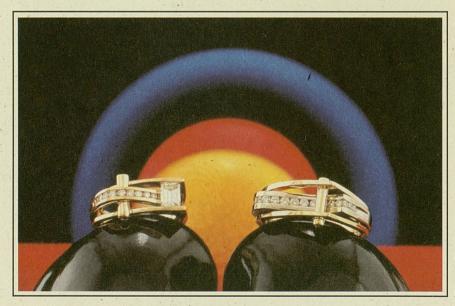
Conservative Investing for Superior Performance
A Registered Investment Adviser

First National Building 201 South Main Street Suite 200 Ann Arbor, Michigan 48104

The Split Rock Lighthouse was built in 1910 to warn Great Lakes mariners away from the treacherous cliffs of Minnesota in western Lake Superior.



Terrance Shukle



Terrance Shukle

## MATTHEW C. HOFFMANN

jewelry design

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