

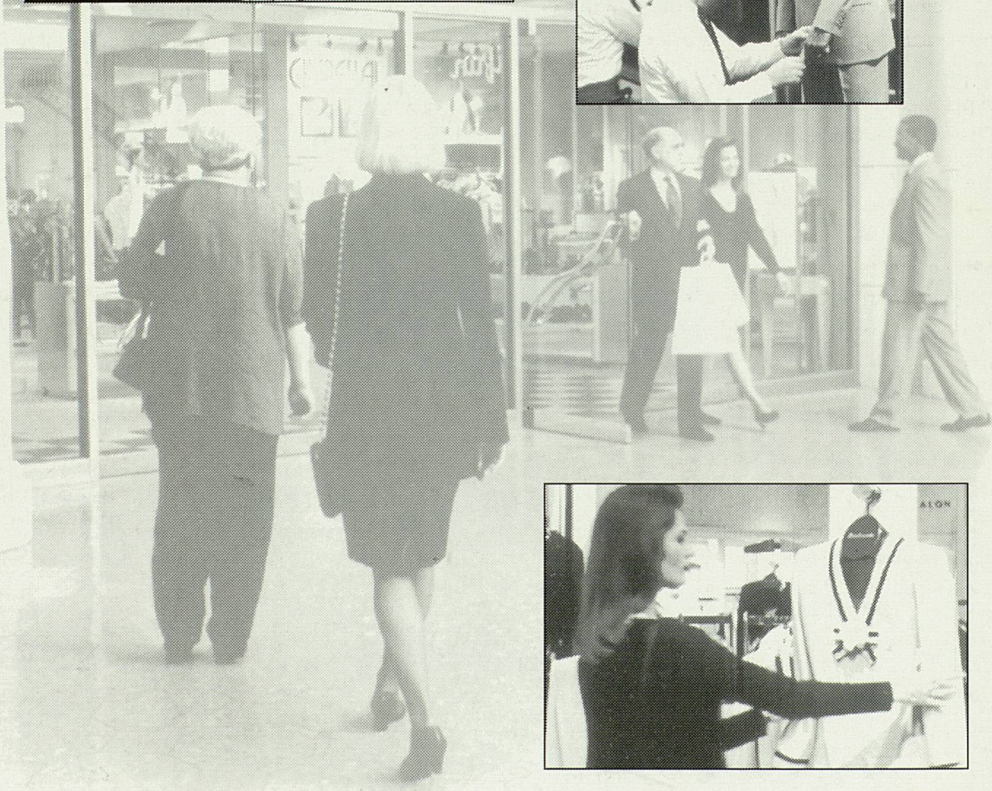
# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan • Ann Arbor*



*The 1995-1996 Fall Season*

# THE JACOBSON'S EXPERIENCE



# Jacobson's

BRIARWOOD MALL • ANN ARBOR  
PHONE: 769-7600 • FAX: 769-7215

# Dear UMS Patrons

**T**hank you very much for attending this event and for supporting the work of the University Musical Society. By the time this 1995/96 season comes to a close next spring, the UMS will have brought to the community 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 in 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.

⊗ Our special relationship with one of the country's leading educational institutions, the University of Michigan, has allowed us to maintain a level of independence which, in turn, affords us the ability to be creative, bold and entrepreneurial in bringing the best to Ann Arbor. While the UMS is proudly affiliated with the University of Michigan and is housed on the Ann Arbor campus, UMS is a separate not-for-profit organization which supports itself from ticket sales, other earned income, grants, and contributions.

⊗ 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 Cecilia Bartoli perform a recital before 4,300 people and know that her 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 UMS Choral Union, 55-member Advisory Committee, 275-member usher corps, and hundreds of other volunteers and interns 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 for coming, and let me hear from you if you have any suggestions, complaints, etc. Look for me in the lobby or give me a call at 313.747.1174.

Sincerely,



A handwritten signature in dark ink that reads "Ken Fischer". The signature is written in a cursive, slightly slanted style.

Kenneth C. Fischer  
*Executive Director*

*“The subtlest spirit  
of a nation  
is expressed through  
its music,  
and music acts  
reciprocally upon  
the nation’s  
very soul.”*

Walt Whitman

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## 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 University Musical Society.



**James W. Anderson, Jr.**  
*President,  
The Anderson  
Associates Realtors*  
"The arts represent the bountiful fruits of our many rich

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



**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."

**CHELSEA MILLING COMPANY**



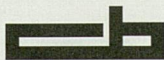
**Douglas D. Freeth**  
*President,  
First of America  
Bank-Ann Arbor*  
"We are proud to be a part of this major cultural group

in our community which perpetuates wonderful events not only for Ann Arbor but for all of Michigan to enjoy."



**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."



**Joseph Curtin and  
Greg Alf**  
*Owners, Curtin & Alf*  
"Curtin & Alf's support of the University Musical Society is both a

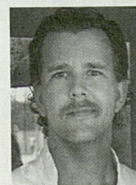
privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."



**L. Thomas Conlin**  
*Chairman of the  
Board and Chief  
Executive Officer,  
Conlin-Faber Travel*  
"The University Musical Society has

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

**Conlin — Faber-Travel**



**David G. Loesel**  
*President,  
T.M.L. Ventures, Inc.*  
"Cafe Marie's support of the University Musical Society Youth

Programs is an honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



**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."



**Alex Trotman**  
*Chairman, Chief  
Executive Officer,  
Ford Motor Company*  
"Ford takes particular pride in our longstanding associ-

ation with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan."





**William E. Odom**  
*Chairman,  
 Ford Motor Credit  
 Company*  
 "The people of  
 Ford Credit are very  
 proud of our con-  
 tinuing association with the University  
 Musical Society. The Society's long-  
 established commitment to Artistic  
 Excellence not only benefits all of  
 Southeast Michigan, but more impor-  
 tantly, the countless numbers of students  
 who have been culturally enriched by  
 the Society's impressive accomplishments."



**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."



**John E. Lobbia**  
*Chairman and Chief  
 Executive Officer,  
 Detroit Edison*  
 "The University  
 Musical Society is  
 one of the organi-  
 zations that make the Ann Arbor com-  
 munity a world-renowned center for  
 the arts. The entire community shares  
 in the countless benefits of the excel-  
 lence of these programs."



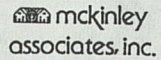
**Robert J. Delonis**  
*Chairman and Chief  
 Executive Officer,  
 Great Lakes Bancorp*  
 "As a long-standing  
 member of the  
 Ann Arbor commu-  
 nity, Great Lakes Bancorp and the  
 University Musical Society share tradition  
 and pride in performance. We're  
 pleased to continue with support of  
 Ann Arbor's finest art showcase."



**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."



**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."



**Frank A. Olson,**  
*Chairman and CEO  
 The Hertz Corporation*  
 "Hertz, as a global  
 company, supports  
 the University of  
 Michigan Musical  
 Society mission of providing program-  
 ming that represents and involves  
 diverse cultural groups thereby fostering  
 greater understanding and appreciation  
 of these cultures."



**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 con-  
 tinuing success in bringing high level  
 talent to the Ann Arbor community."



**Thomas B.  
 McMullen**  
*President, Thomas B.  
 McMullen Co., Inc.*  
 "I used to feel that  
 a U of M - Notre  
 Dame football ticket  
 was the best ticket in Ann Arbor. Not  
 anymore. The UMS provides the best  
 in educational entertainment."





**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."



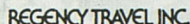
**Iva M. Wilson**  
*President,  
 Philips Display  
 Components  
 Company*  
 "Philips Display Components

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



**Sue S. Lee**  
*President,  
 Regency Travel  
 Agency, Inc.*  
 "It is our pleasure to work with such an outstanding

organization as the Musical Society at the University of Michigan."



**Larry McPherson**  
*President and COO,  
 NSK Corporation*  
 "NSK Corporation is grateful for the opportunity to contribute to the

University Musical Society. While we've only been in the Ann Arbor area for the past 82 years, and the UMS has been here for 116, we can still appreciate the history they have with the city — and we are glad to be part of that history."



**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."



**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."



**Michael Staebler**  
*Managing Partner,  
 Pepper, Hamilton &  
 Scheetz*  
 "Pepper, Hamilton and Scheetz congratulates the

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



**Edward Surovell**  
*President,  
 The Edward Surovell  
 Co./Realtors*  
 "Our support of the University Musical Society is

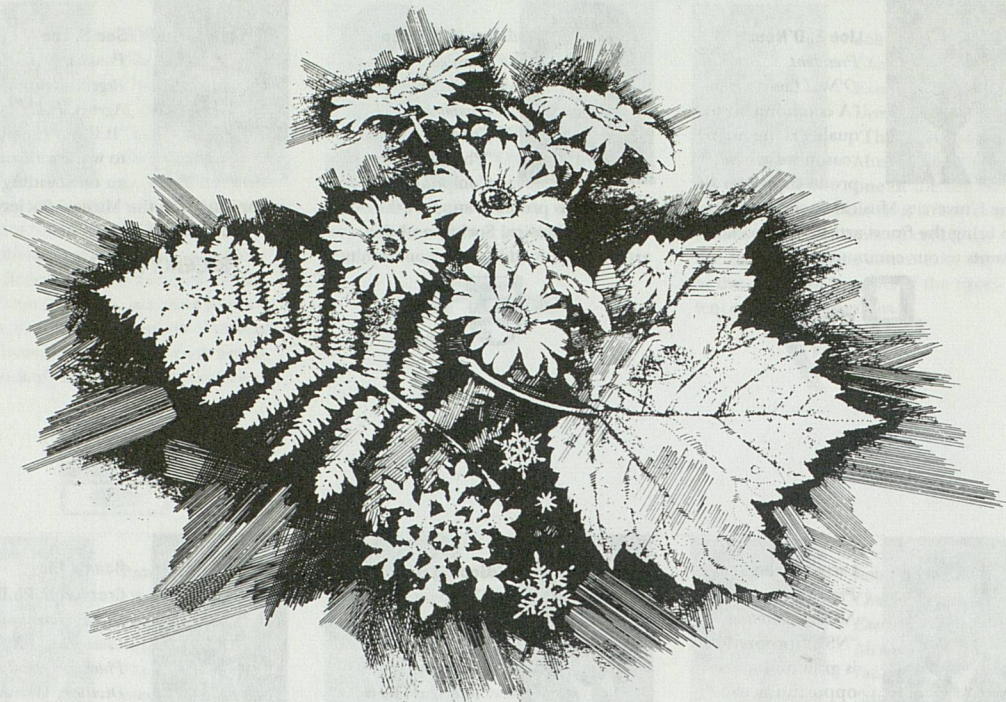
based on the belief that the quality of the arts in the community reflects the quality of life in that community."



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

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





## To Every Thing There is a Season...



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# THE UNIVERSITY MUSICAL SOCIETY *of the University of Michigan*

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Thomas Sheets  
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Lori Swanson

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Timothy Christie  
Grace Eng  
Jessica Flint  
Naomi Kornilakis  
Tansy Rodd  
Ritu Tuteja  
Donald Bryant  
*Conductor Emeritus*

*The University Musical Society is an equal opportunity/affirmative action institution. The University Musical Society is supported by the Michigan Council for Arts and Cultural Affairs, the National Endowment for the Arts, and Arts Midwest members and friends in partnership with the National Endowment for the Arts.*



# Argiero's

## Italian Restaurant

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**Award Winning Restaurant**  
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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, sexual orientation, 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.*



## Breakfast & Lunch

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

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

### Hours

Monday - Sunday 7:00 am - 3:00 pm  
Breakfast served all day  
Lunch items served after 11:00 am

1759 Plymouth Road  
(Conveniently located near North Campus  
at the Courtyard Shops)  
662-2272

## GENERAL INFORMATION

University Musical Society  
Auditoria Directory & Information

### *Coat Rooms*

- Hill Auditorium:** Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.
- Rackham Auditorium:** Coat rooms are located on each side of the main lobby.
- Power Center:** Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels.
- Michigan Theater:** Coat check is available in the lobby.

### *Drinking Fountains*

- Hill Auditorium:** Drinking fountains are located throughout the main floor lobby, as well as on the east and west sides of the first and second balcony lobbies.
- Rackham Auditorium:** Drinking fountains are located at the sides of the inner lobby.
- Power Center:** Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.
- Michigan Theater:** Drinking fountains are located in the center of the main floor lobby.

### *Handicapped Facilities*

All auditoria 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

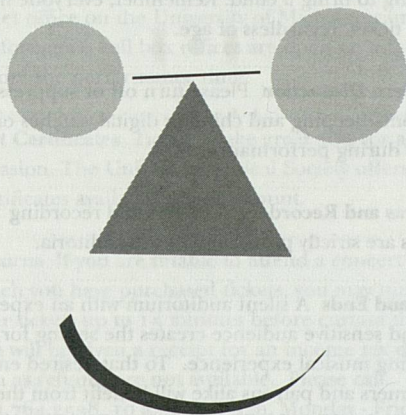
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

## 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.



The Ann Arbor Art Center engages the community through art classes, an Exhibition Gallery & Gallery Shop, and a drop-in ArtVentures activity center. Won't you join us? Art classes for adults and young people register weekly. 117 W. Liberty Street in Ann Arbor. Call 313 994-8004.

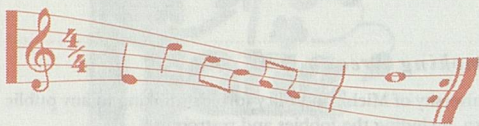


Ann Arbor Art Center

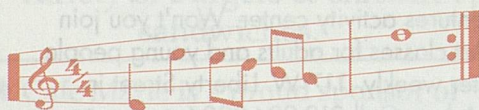


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CONCERT GUIDELINES

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

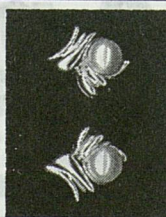
**Starting Time for Concerts** The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

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

**A Modern Distraction** Please turn off or suppress electronic beeping and chiming digital watches or pagers during performances.

**Cameras and Recorders** Cameras and recording devices are strictly prohibited in the auditoria.

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



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## TICKET SERVICES

### Phone Orders and Information

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

# 313.764.2538

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

# 1.800.221.1229

Weekdays 10 a.m. to 6 p.m. Saturday 10 a.m. to 1 p.m.

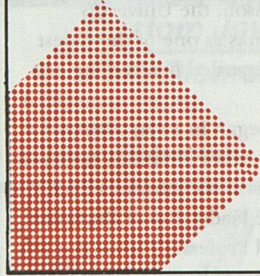
Fax Orders 313-747-1171

**Visit Our Box Office in Person** At Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before the 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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**313/930-0201 or 1-800/828-8020**

A Joint Program of the University of Michigan Medical Center  
and Chelsea Community Hospital

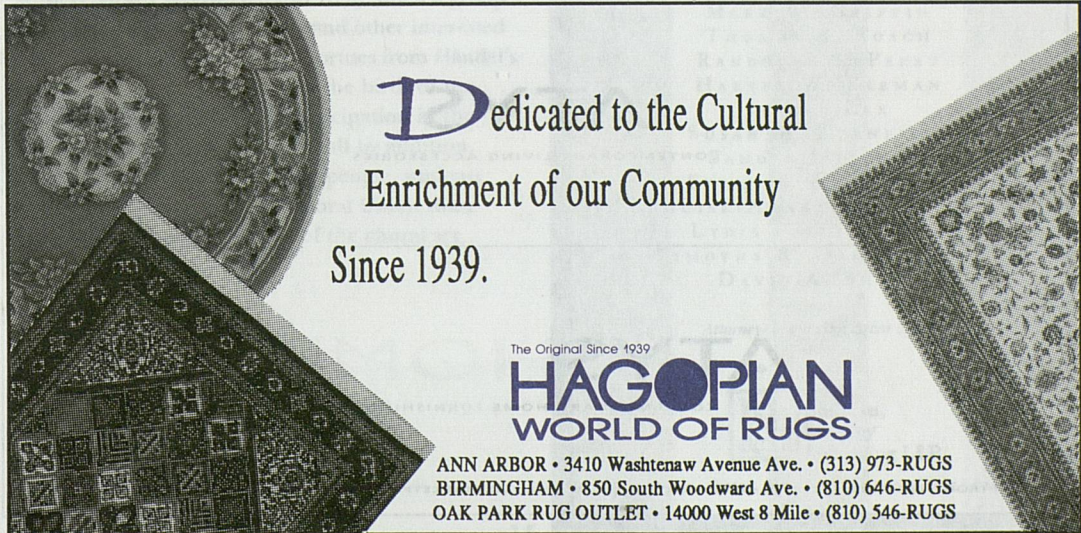


**D**edicated to the Cultural  
Enrichment of our Community  
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## UNIVERSITY MUSICAL SOCIETY

of the University of Michigan

**N**ow in its 117th season, the University Musical Society ranks as one of the oldest and most highly-regarded performing arts presenters in the country.

The Musical Society began in 1879 when a group of singers from Ann Arbor churches gathered together to study and perform the choruses from Handel's *Messiah* under the leadership of Professor Henry Simmons Frieze and Professor Calvin B. Cady. The group soon became known as the Choral Union and gave its first concert in December 1879. This tradition continues today. The UMS Choral Union performs this beloved oratorio each December.

The Choral Union led to the formation in 1880 of the University Musical Society whose name was derived from the fact that many members were affiliated with the University of Michigan. Professor Frieze, who at one time served as acting president of the University, became the first president of the Society. The Society comprised the Choral Union and a concert series that featured local and visiting artists and ensembles. Today, the Choral Union refers not only to the chorus but the Musical Society's acclaimed ten-concert series in Hill Auditorium. Through the Chamber Arts Series, Choral Union Series, Jazz Directions, World Tour, and Moving Truths Series, the Musical Society now hosts over 60 concerts and more than 100 educational events each season featuring the world's finest dance companies,

opera, theater, popular attractions, and presentations from diverse cultures. The University Musical Society has flourished these 117 years with the support of a generous music- and arts-loving community, which has gathered in Hill and Rackham Auditoria, Power Center, and The Michigan Theater to experience the artistry of such outstanding talents as Leonard Bernstein, the Berlin and Vienna Philharmonic Orchestras, Sweet Honey in the Rock, the Martha Graham Dance Company, Enrico Caruso, Jessye Norman, James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andres Segovia, The Stratford Festival, The Beaux Arts Trio, Cecilia Bartoli, and the Chicago Symphony Orchestra.

Under the leadership of only five directors in its history, the Musical Society has built a reputation of quality and tradition that is maintained and strengthened through educational endeavors, commissioning of new works, programs for young people, artists' residencies such as the Martha Graham Centenary Festival and the Society Bank Cleveland Orchestra Weekend, and through other collaborative projects.

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

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## UMS CHORAL UNION

Thomas Sheets, conductor

The University Musical Society Choral Union has performed throughout its 117-year history with many of the world's distinguished orchestras and conductors.

In recent years, 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 Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Orchestra of St. Luke's and other noted ensembles.

Based in Ann Arbor, under the aegis of the University Musical Society of the University of Michigan, the 180-voice Choral Union remains best known for its annual performances of Händel's *Messiah* each December. Two years ago, the Choral Union further enriched that tradition through its appointment as resident large chorus of the Detroit Symphony Orchestra. In January 1994 the Choral Union collaborated with Maestro Järvi and the DSO in the chorus' first major commercial recording, Tchaikowsky's *Snow Maiden*, released by Chandos Records in October of that year. This past season, the ensemble joined forces with the DSO for subscription performances of Ravel's *Daphnis et Chloé* and Mahler's *Symphony No. 2 (Resurrection)*. In 1995, the Choral Union established an artistic association with the Toledo Symphony, inaugurating the new partnership with a performance of Britten's *War Requiem* under the baton of Maestro Andrew Massey.

The long choral tradition of the University Musical Society reaches back to 1879, when a group of local church choir members and other interested singers came together to sing choruses from Händel's *Messiah*, an event that signaled the birth of the University Musical Society. Participation in the Choral Union remains open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion - a love of the choral art.

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## HILL AUDITORIUM

Completed in 1913, this renowned concert hall was inaugurated at the 20th Annual Ann Arbor May Festival and has since been home to thousands of University Musical Society concerts, including the annual Choral Union Series, through-out its distinguished 82-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. Hill requested \$200,000 for construction of the hall, and 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 Colombian Exposition and installed it in old University Hall (which stood behind 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 in appearance, but were restored to their original stenciling, coloring, and layout in 1986.

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

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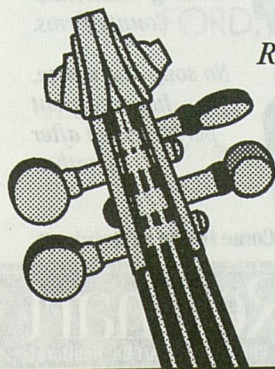
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## RACKHAM AUDITORIUM

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

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

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## POWER CENTER *for the Performing Arts*

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

The fall of 1991 marked the twentieth anniversary of the Power Center. The Power Family—Eugene B. Power, a former regent of the University of Michigan, his wife Sadye, and their son Philip—contributed \$4 million toward the building of the theater and its subsequent improvements. The Center has seating for 1,380 in the auditorium, as well as rehearsal spaces, dressing rooms, costume and scenery shops, and an orchestra pit.

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

In October 1994, UMS, the Martha Graham Dance Company, and ten institutional partners hosted

"In the American Grain: The Martha Graham Centenary Festival" commemorating the 100th anniversary of Martha Graham's birth. The Power Center was the site of open rehearsals, exhibits, workshops, and performances, including the 50th anniversary celebration of the première of the Martha Graham/Aaron Copland collaboration *Appalachian Spring* (Ballet for Martha).

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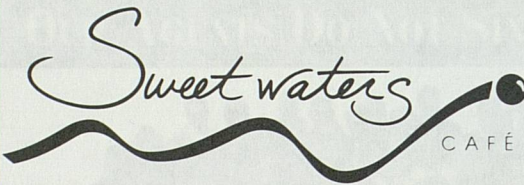
## THE MICHIGAN THEATER

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

Over the years, the Theater has undergone many changes. "Talkies" replaced silent films just one year after the Theater opened, and vaudeville soon disappeared from the stage. As Theater attendance dwindled in the '50s, both the interior and exterior of the building were remodeled in an architecturally inappropriate style.

Through the '60s and '70s the 1800-seat theater struggled against changes in the film industry and audiences until the non-profit Michigan Theater Foundation stepped in to operate the failing movie house in 1979.

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



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## ST. FRANCIS OF ASSISI CATHOLIC CHURCH

In June of 1950, Edward Cardinal Mooney appointed Father Leon Kennedy pastor of a new parish in Ann Arbor. Sunday Masses were first celebrated at Pittsfield School until the first building was ready on Easter Sunday, 1951. The parish numbered 248 families. Ground was broken in 1967 to build a permanent church building, and on March 19, 1969, John Cardinal Dearden dedicated the new St. Francis of Assisi Church. In June of 1987, Father Charles E. Irvin was appointed pastor.

Today, St. Francis of Assisi Catholic Church is composed of 2,800 families. The present church seats 800 people and has ample free parking. Since 1987 Janelle O'Malley has served as Music Director of St. Francis. Through dedication, a commitment to superb liturgical music and a vision into the future, the parish improved the acoustics of the church building. A splendid 3 manual "mechanical action" instrument of 34 stops and 45 ranks was built and installed by Orgues Letourneau from Saint-Hyacinthe, Quebec. The 1994 Letourneau Organ (Opus 38) was dedicated in December of 1994.

## BURTON MEMORIAL TOWER

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

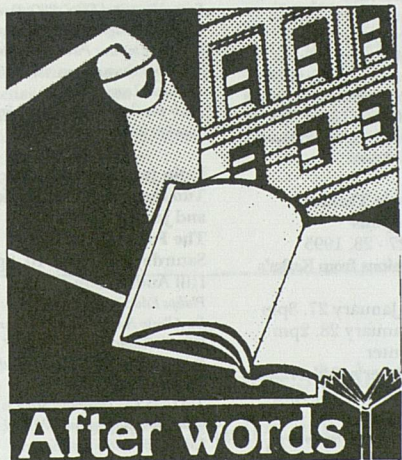
In a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles, be built in the center of campus to represent the idealism and loyalty of U-M alumni. Burton served as president of the University and as a Musical Society trustee from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

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

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

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

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



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# UNIVERSITY MUSICAL SOCIETY 1995-96 SEASON

**Cecilia Bartoli, mezzo-soprano**  
**Steven Blier, piano**  
Friday, September 29, 8pm  
Hill Auditorium  
*Made possible by a gift from Parke Davis, Warner-Lambert.*

**Slide Hampton and the Jazz Masters**  
**Big Band Bird: A 75th Birthday Celebration of Charlie Parker**  
Thursday, October 5, 8pm  
Power Center  
*The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.*

**Australian Chamber Orchestra**  
**Barry Tuckwell, horn**  
Friday, October 6, 8pm  
Rackham Auditorium  
*Philips Educational Presentation: "The Music Scene Down Under". An Interview with Timothy Walker, General Manager, Australian Chamber Orchestra, Michigan League, 7pm.*

**Master Musicians of Jajouka featuring Bachir Attar**  
Saturday, October 21, 8pm  
Rackham Auditorium  
*Philips Educational Presentation: Kim Hunter, Producer/Host, WDET's Radio Free Earth, "A Royal, Mystical Legacy," East Lecture Room, 3rd Floor Rackham Building, 7pm.*

**Central Ballet of China**  
Wednesday, October 25, 8pm  
Thursday, October 26, 8pm  
Power Center  
*Made possible by a gift from The Hertz Corporation.*

**Paco de Lucia's Flamenco Master Guitar Sextet**  
Friday, October 27, 8pm  
Power Center  
*Made possible by a gift from Thomas B. McMullen Company.*

**Bolshoi Symphony Orchestra**  
**Peter Feranec, conductor**  
**Boris Berezovsky, piano**  
Saturday, October 28, 8pm  
Hill Auditorium  
*Made possible by a gift from Conlin-Faber Travel/Crystal Cruises.*

**Marcus Roberts Trio & Septet**  
**An Evening of Gershwin**  
Saturday, November 4, 8pm  
Power Center  
*Philips Educational Presentation: Adam Glaser, UMS Director of Marketing and Promotion. "The New Frontier of Jazz Piano", Michigan League, 7pm. The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.*

**The Choral Music of Arvo Pärt**  
**Estonian Philharmonic Chamber Choir**  
**Tallinn Chamber Orchestra**  
**Tnu Kaljuste, conductor**  
Sunday, November 5, 7pm  
St. Francis of Assisi Catholic Church  
*Philips Educational Presentation: Luke Howard, Ph.D. Student in Musicology and Sacred Music, "Is Nothing Sacred?", St. Francis of Assisi Catholic Church, 6pm.*

**Chamber Music Society of Lincoln Center**  
**David Shifrin, Artistic Director**  
Tuesday, November 7, 8pm  
Rackham Auditorium  
*Philips Educational Presentation: Gregg T. Alf, Partner, Curtin & Alf Violinmakers, "Violinmaking: The State of the Art", a presentation/demonstration, Michigan League, 7pm. Made possible by a gift from Curtin & Alf.*

**Tafelmusik**  
Wednesday, November 15, 8pm  
Rackham Auditorium  
*Philips Educational Presentation: Enid Sutherland, Director of the Sutherland Ensemble and Member of the Atlantis Ensemble, "Early Music: What's the Difference?", Michigan League, 7pm.*

**Faculty Artists Concert**  
Tuesday, November 21, 8pm  
Rackham Auditorium

**The Complete Solo Piano Music of Frédéric Chopin**  
**Garrick Ohlsson, piano**  
**(Recital IV)**  
Sunday, November 19, 4pm  
Rackham Auditorium

**Handel's Messiah**  
Saturday, December 2, 8pm  
Sunday, December 3, 2pm  
Hill Auditorium  
*Made possible by a gift from Wolverine Temporaries Inc.*

**Maurice Sendak's and Carole King's Really Rosie (A Musical for Families)**  
Tuesday, December 5, 7pm  
Wednesday, December 6, 7pm  
Michigan Theater

**Gil Shaham, violin**  
**Orli Shaham, piano**  
Saturday, December 9, 8pm  
Hill Auditorium

**Juilliard String Quartet**  
Thursday, January 11, 8pm  
*Philips Educational Presentations: Samuel Rhodes, violist with the Quartet,*

*will discuss works on this evening's program, Michigan League 7pm. Post-Performance Chat: Following the performance, members of the Quartet will return to the stage for discussion with the audience. Made possible by a gift from Jim and Betty Byrne.*

**Boys Choir of Harlem**  
Sunday, January 14, 7pm  
Hill Auditorium  
*Made possible by a gift from NSK Corporation. 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 1996 Rev. Dr. Martin Luther King, Jr. Day Symposium.*

**St. Louis Symphony**  
**Leonard Slatkin, conductor**  
Thursday, January 18, 8pm  
Hill Auditorium  
*Philips Educational Presentation: Steven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard", first in a series in which Professor Whiting discusses the concert repertoire, Michigan League, 7pm.*

**St. Petersburk Philharmonic**  
**Yuri Temirkanov, conductor**  
**Pamela Frank, violin**  
Friday, January 26, 8pm  
Hill Auditorium  
*Philips Educational Presentation: Seven Moore Whiting, Assistant Professor of Musicology, "Classics Reheard", second in a series in which Professor Whiting discusses the concert repertoire, Michigan League, 7pm. Made possible by a gift from Pepper, Hamilton & Scheetz.*

**The Guthrie Theater of Minneapolis**  
January 27 - 28, 1995  
**k. (Impressions from Kafka's The Trial)**  
Saturday, January 27, 8pm  
Sunday, January 28, 2pm  
Power Center  
**Harold Pinter's Old Times**  
Sunday, January 28, 7pm  
Power Center  
*This project is supported by Arts Midwest members and friends in partnership with the National Endowment for the Arts.*

**Wynton Marsalis/Lincoln Center Jazz Orchestra Nonet**  
**Jazz at Lincoln Center Presents, "Monk, Morton, and Marsalis"**  
Wednesday, January 31, 8pm  
Michigan Theater  
*The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.*

**Feel the Spirit — An Evening of Gospel Music**  
**The Blind Boys of Alabama featuring Clarence Fountain, The Soul Stirrers, and Inez Andrews**  
Thursday, February 1, 8pm  
Hill Auditorium

**The King's Singers**  
Saturday, February 3, 8pm  
Hill Auditorium  
*Made possible by a gift from First of America.*

**The Complete Solo Piano Music of Frédéric Chopin**  
**Garrick Ohlsson, piano**  
**(Recital V)**  
Sunday, February 4, 4pm  
Rackham Auditorium  
*Philips Educational Presentation: Garrick Ohlsson, "An Afternoon With Garrick Ohlsson", Saturday, February 3, Rackham 4th Floor Assembly Hall, 4pm.*

**Boston Symphony Orchestra**  
**Seiji Ozawa, conductor**  
Wednesday, February 7, 8pm  
Hill Auditorium  
*Philips Educational Presentation: "The BSO: All the Questions You've Ever Wanted to Ask", an interview and audience Q & A with: Leone Blyse, UM Professor of Flute and Former Principal Flute, BSO; Daniel Gustin, Manager of Tanglewood; Lois Schaefer, Emeritus Piccolo Principal, BSO; and Owen Young, Cellist, BSO; Michigan League, 7pm. Made possible by a gift from Fisher Scientific International.*

**Latin Jazz Summit featuring Tito Puente, Arturo Sandoval, and Jerry Gonzalez and The Fort Apache Band**  
Saturday, February 10, 8pm  
Hill Auditorium  
*Philips Educational Presentation: Dr. Alberto Naçif, Percussionist and WEMU Radio Host, "A Lecture/Demonstration of Afro-Cuban Rhythms", Michigan League, 7pm. The UMS Jazz Directions Series is presented with support from WEMU, 89.1 FM, Public Radio from Eastern Michigan University.*

**Moscow Virtuosi**  
**Vladimir Spivakov, conductor/violin**  
Friday, February 16, 8pm  
Rackham Auditorium  
*Philips Educational Presentation: Post-Performance Chat: Violinist and Conductor Vladimir Spivakov will return to the stage following the performance, to accept questions from the audience. Made possible by a gift from The Edward Surovell Co./Realtors.*

**SamulNori**  
Saturday, February 17, 8pm  
Sunday, February 18, 4pm  
Power Center

**New York City Opera  
National Company**  
**Verdi's La Traviata**  
Wednesday, February 21, 8pm  
Thursday, February 22, 8pm  
Friday, February 23, 8pm  
Saturday, February 24, 2pm  
(Family Show)  
Saturday, February 24, 8pm  
Power Center  
*Philips Educational Presentations:*  
February 21 - Helen Siedel, UMS  
Education Specialist, "Know Before You  
Go: An Audio/Visual Introduction to  
'La Traviata'", Michigan League,  
6:45pm; February 23 - Martin Katz,  
Accompanist-Coach-Conductor, "The  
Specific Traviata", Michigan League, 7pm.  
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**Sequentia**  
The Music of  
Hildegard von Bingen  
Sunday, February 25, 7pm  
St. Francis of Assisi Catholic  
Church  
*Philips Educational Presentation:*  
James M. Borders, Associate Professor  
of Musicology, "Medieval Music For  
A Modern Age", St. Francis of Assisi  
Church, 6pm.

**Tokyo String Quartet**  
**Pinchas Zukerman,**  
**violin/viola**  
Monday, February 26, 8pm  
Rackham Auditorium  
*Philips Educational Presentation:*  
Steven Moore Whiting, Assistant

*Professor of Musicology, "Classics  
Reheard", third in a series in which  
Professor Whiting discusses the concert  
repertoire, Michigan League, 7pm.*

**John Williams, guitar**  
Tuesday, February 27, 8pm  
Rackham Auditorium  
*This program is made possible in  
part by a grant from the National  
Endowment for the Arts.*

**San Francisco Symphony**  
**Michael Tilson Thomas,**  
**conductor**  
Friday, March 15, 8pm  
Hill Auditorium  
*Philips Educational Presentation:*  
Jim Leonard, Manager, SKR Classical,  
"Mahler in Love: the Fifth Symphony",  
Michigan League, 7pm.  
Made possible by a gift from McKinley  
Associates, Inc.

**The Complete Solo Piano  
Music of Frédéric Chopin**  
**Garrick Ohlsson, piano**  
**(Grand Finale - Recital VI)**  
Saturday, March 16, 8pm  
Hill Auditorium

**Alvin Ailey American  
Dance Theatre**  
Tuesday, March 19, 7pm,  
(Family Show)  
Wednesday, March 20, 8pm  
Thursday, March 21, 8pm  
Friday, March 22, 8pm  
Power Center  
*This project is supported by Arts  
Midwest members and friends in  
partnership with Dance on Tour.*

**Borodin String Quartet**  
**Ludmilla Berlinskaya, piano**  
Friday, March 22, 8pm  
Rackham Auditorium  
*Made possible by a gift from The  
Edward Surovell Co./Realtors.*

**Guitar Summit II**  
**Kenny Burrell, jazz; Manuel  
Barrueco, classical; Jorma  
Kaukonen, acoustic blues;**  
**Stanley Jordan, modern jazz**  
Saturday, March 23, 8pm  
Rackham Auditorium

**Faculty Artists Concert**  
Tuesday, March 26, 8pm  
Rackham Auditorium

**The Canadian Brass**  
Saturday, March 30, 8pm  
Hill Auditorium  
*Made possible by a gift from Great  
Lakes Bancorp.*

**Bach's b-minor Mass**  
**The UMS Choral Union**  
**The Toledo Symphony**  
**Thomas Sheets, conductor**  
Sunday, March 31, 2pm  
Hill Auditorium

**Tallis Scholars**  
Thursday, April 11, 8pm  
St. Francis of Assisi Catholic  
Church

**Ravi Shankar, sitar**  
Saturday, April 13, 8pm  
Rackham Auditorium  
*Philips Educational Presentation:*  
Rajan Sachdeva, Sitar Artist and  
Director, Institute of Indian Music,  
"A Lecture/Demonstration of Indian  
Classical Music on Sitar", Michigan  
League, 6:30pm.

**Israel Philharmonic Orchestra**  
**Zubin Mehta, conductor**  
Thursday, April 18, 8pm  
Hill Auditorium  
*Philips Educational Presentation:*  
Steven Moore Whiting, Assistant  
Professor of Musicology, "Classics  
Reheard", fourth in a series in which  
Professor Whiting discusses the concert  
repertoire, Michigan League, 7pm.  
Made possible by a gift from Dr. John  
Pсарouthakis, the Paideia  
Foundation, and JPEinc.

**Gluck's Orfeo ed Euridice**  
**Mark Morris Dance Group**  
**Handel & Haydn Society**  
**Orchestra and Chorus**  
**Christopher Hogwood,**  
**conductor**  
April 19-20, 8pm  
April 21, 4pm  
Michigan Theater  
*Philips Educational Presentation:*  
Steven Moore Whiting, Assistant  
Professor of Musicology, "Classics  
Reheard", fifth in a series in which  
Professor Whiting discusses the concert  
repertoire, SKR Classical, 7pm.  
Made possible by a gift from the KMD  
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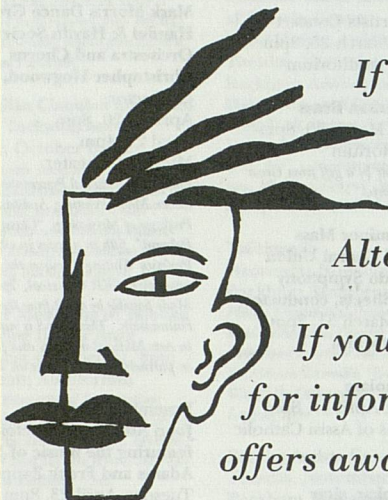
**Ensemble Modern**  
**John Adams, conductor**  
**featuring the music of John  
Adams and Frank Zappa**  
Tuesday, April 23, 8pm  
Rackham Auditorium  
*Philips Educational Presentation:*  
James M. Borders, Associate Professor  
of Musicology, "The Best Instrumental  
Music You Never Heard In Your  
Life", Michigan League, 7pm.

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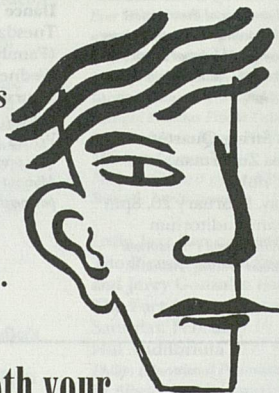


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Thanks to Ford Motor Company for the use of a 1996 Lincoln Town Car to provide transportation for visiting artists.

## ABOUT THE COVER

Included in the montage by local photographer David Smith, are images taken from the University Musical Society's 1994-95 Season. Maestro Riccardo Chailly conducting the Royal Concertgebouw Orchestra; Michigan Latin-Jazz artists Michele Ramo and Heidi Hepler; and the last bow stroke of the Cleveland String Quartet's final UMS appearance.

*We salute  
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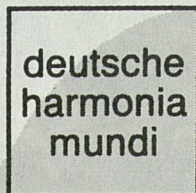
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# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*  
*1995-1996 Fall Season*

## Event Program Book

Friday, September 29, 1995  
through

Thursday, October 26, 1995

*117th Annual  
Choral Union Series  
Hill Auditorium*

*33rd Annual  
Chamber Arts Series  
Rackham Auditorium*

*25th Annual  
Choice Events Series*

CECILIA BARTOLI	3
Friday, September 29, 1995, 8:00pm Hill Auditorium	
SLIDE HAMPTON AND THE JAZZMASTERS	21
Thursday, October 5, 1995, 8:00pm Power Center	
AUSTRALIAN CHAMBER ORCHESTRA	25
Friday, October 6, 1995, 8:00pm Rackham Auditorium	
MASTER MUSICIANS OF JAJOUKA	35
Saturday, October 21, 1995, 8:00pm Rackham Auditorium	
CENTRAL BALLET OF CHINA	37
Wednesday, October 25, 1995, 8:00pm Thursday, October 26, 1995, 8:00pm Power Center	

## General Information

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

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

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

**Cameras and recording equipment are not allowed in the auditorium.**

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

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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.

UNIVERSITY MUSICAL SOCIETY  
*presents*

# Bolshoi Symphony Orchestra

*Peter Feranec, conductor*  
*Boris Berezovsky, piano*

1990 International Tchaikovsky  
Competition Winner

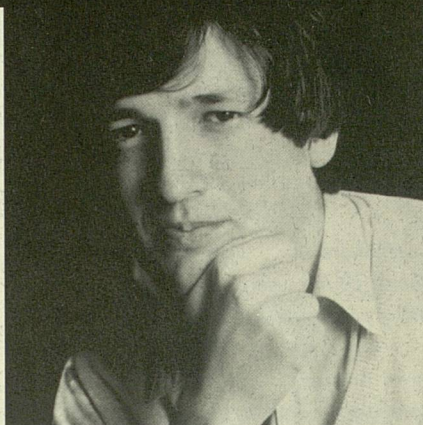
**Saturday, October 28, 8pm**  
**Hill Auditorium**

After his lauded Ann Arbor debut (replacing an ailing Maurizio Pollini last March), pianist Boris Berezovsky returns by popular demand to join the 219-year-old Bolshoi Symphony Orchestra for Rachmaninoff's Piano Concerto No. 3 in d minor.

**Program**

Rachmaninoff: Piano Concerto No. 3 in d minor, Op. 30  
Sibelius: Symphony No. 2 in D Major, Op. 43

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BORIS BEREZOVSKY

**Philips Educational  
Presentation**

Rosamund Bartlett,  
Assistant Professor,  
Department of Slavic  
Languages and  
Literatures, "The  
Bolshoi Theatre in  
Russian and  
European Culture,"  
Michigan League,  
7pm.

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# CECILIA BARTOLI

*mezzo-soprano*

STEVEN BLIER

*piano*

3

PROGRAM

*Friday Evening,  
September 29, 1995  
at 8:00*

*Hill Auditorium  
Ann Arbor, Michigan*

I

*Georges Bizet*

Ouvre ton coeur  
Tarantelle

*Léo Delibes*

Les filles de Cadiz

II

*Maurice Ravel*

QUATRE CHANTS POPULAIRES

Chanson espagnole

Chanson française

Chanson italienne

Chanson hébraïque

III

*Ravel*

Vocalise-étude en forme de Habañera

*Hector Berlioz*

Zaïde

INTERMISSION

IV

*Pauline Viardot*

Havanaise  
Hai Luli!

*Gioacchino Rossini*

Bolero

4

V

*Rossini*

L'ariette de l'ancienne  
Marguerite  
L'âme délaissé  
L'Orpheline du Tyrol

VI

*Rossini*

RONDÒ FROM *LA CENERENTOLA*  
"Nacqui all'affanno"

---

*First Concert of the  
117th Season*

*Special thanks to Ronald M. Cresswell, Vice President and  
Chairman, Pharmaceutical Division, Warner-Lambert Company  
for helping to make this performance possible.*

*Thank you to Richard LeSueur, Director of Technical Services,  
Ann Arbor Public Library, and Director, Vocal Arts Information  
Services, speaker for tonight's Philips Educational Presentation.*

*Thank you to Hammell Music, Inc., Livonia, Michigan for the  
piano used in tonight's performance.*

*Tonight's floral art is provided by Cherie Rehkopf and John Ozga  
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*117th Annual  
Choral Union Series*

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from an usher.

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THIS EVENING'S PROGRAM reflects the glories of the nineteenth-century French song. The French style of this period often personifies a coquettishness, a sly smile or a joyous exuberance. Even in a relatively sad song, a French composer would never think of bearing his or her soul to the world in the way Schubert, Schumann or Wolf do in their great *Lieder*. The French style is lighter in mood and in outlook. Another aspect of this repertoire is the way that French composers invoke the exotic, using other national styles to enrich their musical language. A Spanish motif is featured in much of this evening's program.

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## I

## GEORGES BIZET

*Born October 25, 1838 in Paris*

*Died June 3, 1875 in Bougival*

GEORGES BIZET IS best known for one opera, *Carmen*, and one duet from *The Pearl Fishers*. Although *Ouvre ton coeur*, considered by many writers to be one of Bizet's finest songs, was published as a separate song during Bizet's lifetime, it was originally composed as part of a larger *ode-symphonique* entitled *Vasco da Gama*, which had its première in 1863. In the style of a bolero, this aria was one of the few sections of the composition which was well received by the public. Bizet later transferred the aria with modified lyrics to his opera *Ivan le Terrible* which was left incomplete at his death. Bizet also drew upon Mediterranean motifs in the *Tarantelle*, published in 1872.

## LÉO DELIBES

*Born February 21, 1836 in St.-Germain-du-Val, Sarthe*

*Died January 16, 1891 in Paris*

LÉO DELIBES IS another composer best known for one work, in this case the opera *Lakmé*. His sprightly song, *Les filles de Cadiz*, is best known today as a showcase piece for high sopranos, although the great contralto Louise Homer recorded it twice in the early years of this century.

OUVRE TON COEUR

(Louis Delâtre)

La marguerite a fermé sa corolle,  
L'ombre a fermé les yeux du jour,  
Belle, me tiendras-tu parole?  
La marguerite a fermé sa corolle.  
Ouvre ton coeur à mon amour.  
Ouvre ton coeur,  
Ô, jeune ange, à ma flamme,  
Qu'un rêve charme ton sommeil,  
6 Ouvre ton coeur,  
Je veux reprendre mon âme.  
Ouvre ton coeur,  
Ô, jeune ange, à ma flamme,  
Comme une fleur s'ouvre au soleil!  
Ouvre ton coeur,  
La la la.

TARANTELE

(Édouard Palleron)

Tra la la, tra la la, tra la la la la  
Le papillon s'est envolé,  
Tra la la la  
La fleur se balance avec grâce,  
La la la  
Tra la la  
Ma belle où voyez vous la trace.  
Tra la la  
La trace de l'amant ailé?  
Ma belle où voyez vous la trace de l'amant  
ailé?  
Ah! Le papillon s'est envolé!  
Oui! ah! ah!  
Le flot est rapide et changeant.  
Toujours sillonnant l'eau profonde,  
La barque passe, et toujours l'onde efface le  
sillon d'argent. . .  
Le flot, oui le flot est rapide et changeant.  
Le papillon, c'est votre amour  
La fleur et l'onde, c'est votre âme.  
Que rien n'émeut, que rien n'entame,  
Où rien ne reste plus d'un jour. . .  
Le papillon, le papillon c'est votre amour.

OPEN YOUR HEART

The daisy has closed her petals,  
Shadows shut the eyes of day,  
My beauty, will you keep your word?  
The Daisy has closed her petals.  
Open your heart to my love.  
Open your heart,  
O, infant angel, let my light,  
Enchant and ignite your night,  
Open your heart,  
I have to take back my soul.  
Open your heart,  
O, infant angel, to my blaze,  
As the flower opens to the day!  
Open your heart,  
La la la.

TARANTELLA

Tra la la, tra la la, tra la la la la  
The butterfly's flitted away,  
Tra la la la  
The flower holds her pose with poise,  
La la la  
Tra la la  
Sweetheart can you see the tracks.  
Tra la la  
The tracks of your winged beloved?  
Sweetheart, where are the tracks of your  
beloved?  
Ah! The butterfly's flitted away!  
Yes! ah! ah!  
The stream flows fast and changes.  
The deep water draws all way,  
The ship passes, waves erase its  
silver wake. . .  
The stream, yes the stream flows fast and changes.  
The butterfly signifies your love  
The flower and flood, your soul.  
She who isn't stirred and never opens,  
Here, where all flashes away in less than a day. . .  
The butterfly, the butterfly's your love.



Ma belle, où voyez vous la trace de l'amant ailé?  
 Tra la la. . .  
 La fleur se balance avec grâce,  
 Tra la la  
 Le papillon s'est envolé!  
 Ma belle où voyez vous la trace de l'amant  
 ailé?  
 Ah! le papillon s'est envolé!  
 Oui! ah! ah!

Sweetheart, does a butterfly leave tracks?  
 Tra la la. . .  
 Flower holds her pose with poise,  
 Tra la la  
 Butterfly's flitted away!  
 Sweetheart can you find a trace of your winged  
 love?  
 Ah! Butterfly's flitted away!  
 Yes! ah! ah!

LES FILLES DE CADIZ

*(Alfred de Musset)*

THE GIRLS OF CADIZ

7

Nous venons de voir le taureau,  
 Trois garçons, trois fillettes;  
 Sur la pelouse il faisait beau  
 Et nous dansions un boléro,  
 Au son des castagnettes:  
 Dites-moi, voisin,  
 Si j'ai bonne mine,  
 Et si ma basquine,  
 Va bien, ce matin?  
 Vous me trouvez la taille fine?  
 Ah! Ah!  
 Les filles de Cadix aiment assez cela!  
 Ah! Ah!

We've come from seeing the bull,  
 Three guys, three babes;  
 On the lawn it was hot and bright  
 So we danced a bolero,  
 To the sound of castanets;  
 Tell me, neighbor,  
 Do I have a pretty face,  
 And my skirt, is it cute this morning,  
 Do you find me well put together?  
 Ah! Ah!  
 The girls of Cadiz just love that kind of talk!  
 Ah! Ah!

Et nous dansions un boléro  
 Au pied de la colline. . .  
 Sur le chemin passait Diégo  
 Qui pour tout bien n'a qu'un manteau  
 Et qu'une mandoline:  
 La belle aux doux yeux,  
 Veux-tu qu'à l'église  
 Demain te conduise  
 Un amant jaloux?  
 Jaloux! Jaloux! Quelle sottise!  
 Ah! Ah!  
 Les filles de Cadix craignent ce défaut-là!  
 Ah! Ah!

As we danced a bolero,  
 One night, it was a Sunday,  
 Up to us comes this Swell—  
 Sharp threads, even a plume in his hat,  
 And his fist on his hip.  
 "If I'm your type,  
 You brown haired smiler,  
 Just say so,  
 This gold's for you!"  
 Get out of here, Fancy man,  
 Just get out of my sight.  
 Ah! Ah!  
 The girls of Cadiz don't listen to that kind of talk.  
 Ah! Ah!

II

MAURICE RAVEL

Born March 7, 1875 in Ciboure, Basses-Pyrénées

Died December 28, 1937 in Paris

8 MAURICE RAVEL WAS always influenced by the music of other countries. It is from Spain that he found inspiration for some of his most popular works. *Bolero*, *Rapsodie espagnole* and *Don Quichotte à Dulcinée* are particularly telling examples of Spanish influence. The *Quatre chants* draw on a variety of musical traditions: Spanish, French, Italian and Hebrew. They are usually presented as a group of four songs which is the way they were published by Ravel in 1910. After Ravel's death a fifth song, this one from Scotland, was published. Still lost but not forgotten by scholars are a Flemish and a Russian song. This evening we will hear the standard four pieces. The term "popular" in the title indicates that these songs are in a folk idiom, a clue to their origin in a folksong competition organized in Moscow. Among his other folksong settings are the *Cinq mélodies populaires grecques* and *Deux mélodies hébraïques*.

QUATRE CHANTS POPULAIRES

CANCIÒN ESPAGÑOLA

Adios meu homiño, adios,  
Ja qui te marchas pr'a guerra  
Non t'olvides d'aprendina  
Quiche qued' a can'a terra.  
La la la la. . .

Castellanos de Castilla  
Tratade ben os galegos:  
Cando van, van comos rosas,  
Cando ven, ven como negros.  
La la la la. . .

CHANT POPULAIRE LIMOUSIN

Janeta ount anirem gardar,  
Qu'ajam boun tems un'oura? Lan la!  
Aval, aval, al prat barrat;  
la de tan belas oumbas!  
Lan la!

Lou pastour quita soun mantel  
Per far siere Janetan, Lan la!  
Janeta a talamen jougat,  
Que se ies oublidada, lan la!

SPANISH FOLK SONG

Goodbye, and goodbye, my man!  
You smile as off to war you're taken.  
Never forget who's waiting,  
Lonely weeping, all forsaken!  
La la la la. . .

Castilla sends her sons to war,  
And vows they'll come back heroes!  
They go off as fresh as roses,  
Back, if at all, as gaunt as scarecrows!  
La la la la. . .

FRENCH FOLK SONG FROM LIMOUSIN

Janeta, where shall we pasture today?  
Where find an hour for pleasure?  
Where there's a hedge to the meadow is best.  
There are such lovely shadows.

There he flung down his mantle trim.  
Seated her there beside him.  
With such delight did Janeta play.  
All else forgot that day.

CANZONE ITALIANA (ROMANA)

M'affraccio la finestra e vedo l'onde,  
 Vedo le mie miserie che sò granne!  
 Chiamo l'amore mio, nun m'arrisponde!  
 Chiamo l'amore mio, nun m'arrisponde!

ITALIAN FOLK SONG (ROMAN)

I lean beside my window to watch the river,  
 I only feel my sorrow deeper ever.  
 In vain I call my lover, he'll answer never.  
 In vain I call my lover, he'll answer never.

MEJERKE, MAIN SUHN (HÉBRAÏQUE)

Mejerke, main Suhn,  
 Oi Mejerke, main Suhn,  
 Zi weiss tu, var wemen du steihst?  
 "Lifnei Melech Malchei hamlochim," Tatumju.

MEJERKE, MAIN SUHN (HEBREW)

Mejerke, my son,  
 Who is it thou standest before?  
 Before Him who is King of all Kings,  
 father mine.

9

Mejerke, main Suhn,  
 Oi, Mejerke, main Suhn,  
 Oif vos darfs tu Bonei?  
 "Bonim eiskim batoiroh," Tatumju.

Mejerke, my son, but why for children dost ask?  
 In sons His law yet liveth, father mine.

Mejerke, main Suhn,  
 Oi, Mejerke, main Suhn,  
 Oif vos darfs tu M'sunei?  
 "W'ochalto w'sowoto uweirachto," Tatumju.

Mejerke, my son, but why dost ask for bread?  
 To give thee, sustain and bless thee, father mine.

III

RAVEL

The *Vocalise-étude en form de Habañera* was written for a collection prepared by the voice teacher Hettich. This wordless study requires a finished vocal technique and purity of style and it is much better known in transcriptions for violin and for cello.

HECTOR BERLIOZ

Born December 11, 1803 in La Côte-Saint-André, Isère  
 Died March 8, 1869 in Paris

HECTOR BERLIOZ WROTE his *Zaïde* in 1845 and he composed several versions of this song with very little change. The most often heard is for voice and piano, but there is also a version which includes a part for castanets. A third version is for voice and orchestra takes the difficulty of playing the castanets away from the singer. This song is another bolero which brings the listener back to the style of the opening of this evening's program.

ZAÏDE

(*Beauvoir*)

“Ma ville, ma belle ville,  
C’est Grenade au frais jardin,  
C’est le palais d’Aladin,  
Qui vaut Cordoue et Séville.

Tous ses balcons sont ouverts,  
Tous ses bassins diaphanes;  
Toute la cour des sultanes  
10 S’y tient sous les myrtes verts.”  
Ainsi près de Zoraïde,  
A sa voix donnant l’essor,  
Chantait la jeune Zaïde,  
Le pied dans ses mules d’or.

“Ma ville, ma belle ville” *etc.*

La reine lui dit: “Ma fille,  
D’où viens-tu donc?” “Je n’en sais rien.”  
“Votre amour est tout mon bien;  
O ma reine, j’ai pour père  
Ce soleil plein de douceur;  
La sierra, c’est ma mère,  
Et les étoiles mes soeurs.”

“Ma ville, ma belle ville” *etc.*

Cependant sur la colline  
Zaïde à la nuit pleurait:  
“Hélas! je suis orpheline;  
De moi qui se chargerait?”  
Un cavalier vit la belle,  
La prit sur sa selle d’or;  
Grenade, hélas! est loin d’elle,  
Mais Zaïde y rêve encor.

“Ma ville, ma belle ville” *etc.*

“My town, my beautiful town,  
Is Granada, with the cool gardens,  
Is Aladdin’s palace,  
Equal to Cordova and to Seville.

All its balconies are open,  
All its pools are clear;  
The whole court of the sultans  
Is held beneath green myrtles.”  
Thus, close to Zoraïde,  
Giving flight to her voice,  
Sang the young Zaïde,  
Her feet in golden slippers.

“My town, my beautiful town” *etc.*

The queen said to her: “My daughter,  
Where are you from?” “I know nothing.”  
“So have you no family?”  
“Your love is all I have;  
O my queen, for my father  
I have this gentle sun;  
The sierra is my mother,  
And the stars are my sisters.”

“My town, my beautiful town” *etc.*

All this while on the hill  
Zaïde wept to the night:  
“Alas! I am an orphan waif;  
Who will take care of me?”  
A horseman saw this beauty,  
Lifted her onto his golden saddle;  
Alas! she is now far from Granada  
But still she dreams of it every day!

“My town, my beautiful town” *etc.*

IV

PAULINE VIARDOT-GARCÍA

*Born July 18, 1821 in Paris*

*Died May 18, 1910 in Paris*

PAULINE VIARDOT WAS one of the greatest singers of the nineteenth century. Her father was Manuel del Popolo García, the great tenor who created the role of Count Almaviva in *Il barbiere di Siviglia*. Her sister was Maria Malibran, another great mezzo-soprano who died tragically at the age of 28. Viardot created the role of Fides in Meyerbeer's *Le Prophète* and later sang the première of the Brahms *Alto Rhapsody*. She composed several operettas, a string quartet as well as a variety of solo vocal music. Her best known songs are arrangements of Chopin mazurkas, but this evening we will be hearing two of her original compositions. The *Havanaise* is based on a popular theme with two sets of variations which became more elaborate as the song progresses. *Hai Luli* is a melancholy song about loneliness.

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GIOACCHINO ROSSINI

*Born February 29, 1792 in Pesaro, Italy*

*Died November 13, 1868 in Paris*

IN THE NOT too distant past only a half-dozen songs of Rossini were heard with any regularity. Performers are now looking into the many miniatures written throughout his career. The *Bolero* is one of nearly fifty settings of the text "*Mi lagnerò tacendo*" of Metastasio.

HAVANAISE

*(Louis Porne)*

Vente niña conmigo al mar  
que en la playa tengo un bajel,  
Vogaremos a dos en el que allí  
solo se sabe amar.

Ay rubita si tu supieras

Ah! Ah!

Sûr la rive le flot d'argent  
En chantant brise mollement,  
Et des eaux avec le ciel  
pur se confond l'azur!

Sois moins rebelle,

O ma belle, la mer t'appelle —

Ah! viens, viens, viens!

A ses chants laisse toi charmer,

Ah! viens, c'est là qu'on sait aimer.

Ah oui, c'est là qu'on sait aimer!

Sois ma belle, moins rebelle,

Laisse toi charmer, o ma belle

c'est en mer que l'on sait aimer!

Rubita, ay vente comingo al mar . . . .

Come, my girl, embrace the sea.

Where sweet airs caress the crest  
and innocently soar aloft,

There one learns to love.

Ah! Don't refuse the lesson. . .

Ah! Ah!

On the shore the silver waves  
and sweet breezes softly sing.

Throbbing surge laps the sky,

Even heaven is dazzled!

Be less unwilling

O my beauty, the sea calls you —  
she sings come, come, come!

Let those sweet sounds seduce you,

Ah, come, they teach us to love.

Ah yes, those songs teach us to love!

O my beauty, be less unwilling

Let the siren sounds seduce you,

It's the sea that teaches love!

Come, my girl, embrace the sea . . . .

HAI LULI!

*(Xavier de Maistre)*

Je suis triste, je m'inquiète,  
 Je ne sais plus que devenir,  
 Mon bon ami devait venir,  
 Et je l'attends ici seulette.  
 Hai luli!  
 Hai luli!  
 Où donc peut être mon ami?  
 Je m'assieds pour filer ma laine,  
 12 Le fil se casse dans ma main. . .  
 Allons je filerai demain,  
 Aujourd'hui je suis trop en peine!  
 Hai luli!  
 Qu'il fait triste sans mon ami!  
 Si jamais il devient volage,  
 S'il doit un jour m'abandonner,  
 Le village n'a qu'à brûler,  
 Et moi même avec le village!  
 Hai luli!  
 A quoi bon vivre sans ami?

I am sad, and I worry.  
 I don't know which makes more sense,  
 My boy friend should be here by now  
 And here I am, waiting all alone.  
 Hai luli!  
 Hai luli!  
 Where might my boy friend be?  
 I sit down to spin my wool,  
 but the yarn twists up in my hands. . .  
 Well, I'll have the spin tomorrow  
 I'm just too unhappy to do it today!  
 Hai luli!  
 I'm depressed without my love!  
 If he's being fickle,  
 If this is the day he's leaving,  
 I'm going to burn up the village,  
 and myself with it!  
 Hai luli!  
 What's the use of living without my love?

BOLERO

*(Metastasio)*

Mi lagnerò tacendo  
 della mia sorte amara,  
 ma ch'io non t'amo, o cara  
 non lo sperar da me.  
 Crudel, perché finora,  
 farmi penar così?

I shall suffer mutely  
 my miserable fate,  
 but do not delude yourself, my love,  
 with hopes that I do not love you.  
 Cruel one, why do you continue  
 to make me suffer thus?

V

ROSSINI

ALTHOUGH GIOACHINO ROSSINI was the consummate Italian *bel canto* composer, he spent a great deal of his life in Paris writing French operas and revising older works to conform to Parisian tastes. The four songs on this evening's program demonstrate the blending of the French and Italian influences in Rossini's music.

L'ARIETTE DE L'ANCIENNE  
(Rousseau)

Que le jour me dure  
passé loin de toi,  
toute la nature  
n'est plus rien pour moi.

Le plus vert bocage  
quand tu n'y viens pas,  
n'est qu'un lieu sauvage  
pour moi sans appas.

MARGUERITE  
(N. Cimbali)

Marguerite n'avait rien  
que douceur et bonté pour tout bien;  
pour gagner un peu de pain  
elle filait soir et matin,  
et toujours, joyeuse, laborieuse,  
elle filait, elle chantait:  
"Marguerite, tourne vite,  
tourne sans fin  
ton fuseau de beau lin.  
Tra la la la."

Marguerite n'avait rien  
que douceur et bonté pour tout bien;  
or un jour elle eut grand faim,  
pas de travail et pas de pain,  
son bon ange alors fidèle  
vint près d'elle en souriant  
et lui disant:  
"Marguerite, je t'invite,  
voici des fruits que j'ai cueillis,  
les plus beaux fruits du paradis."

ARIETTE IN THE OLD STYLE

How the days seem long,  
when I am far from you!  
Nature herself  
Now means nothing to me.

The greenest copse  
without you  
is a mere wilderness  
and holds no charm for me.

Marguerite had nothing  
but sweetness and goodness for all;  
to earn a bit of bread  
she spun night and day,  
and always, joyous, hard-working,  
as she spun, she sang:  
"Marguerite, turn swiftly,  
turn endlessly  
your spindle.  
Tra la la la."

Marguerite had nothing  
but sweetness and goodness for all;  
now one day she was very hungry,  
but had no work and no bread;  
her faithful guardian angel, then,  
came near to her, smiling,  
and said to her:  
"Marguerite, I invite you,  
here is some fruit I have gathered,  
the loveliest fruits from paradise."

L'ÂME DÉLAISSÉ  
(*Casimir Delavigne*)

Mon bien-aimé, dans mes douleurs,  
je viens de la cité des pleurs,  
pour vous demander des prières;  
vous me disiez, penché vers moi,  
"Si je vis, je prierai pour toi",  
voilà vos paroles dernières.  
Hélas! depuis que j'ai quitté vos bras,  
jamais je n'entends vos prières;  
14 Hélas! j'écoute et vous ne priez pas.

Adieu, adieu, je ne reviendrai plus  
vous lasser de cris superflus,  
puisqu'à vos yeux une autre est belle.  
Ah, que ses baisers vous soient doux,  
je suis morte et souffre pour vous,  
heureux d'aimer, vivez pour elle.  
Hélas! pensez quelquefois dans ses bras à  
L'abîme où Dieu me rappelle.  
Hélas! j'y descends, ne m'y suivez pas.

L'ORPHELINE DU TYROL  
(*Emilien Pacini*)

Seule, une pauvre enfant sans parents  
implore le passant en tremblant.  
"Ah voyez mes douleurs et mes pleurs!  
Ma mère dort ailleurs sous les fleurs."  
L'humble enfant orpheline a bien faim  
et pour un peu de pain tend la main.  
"Je chanterai mon vieux refrain:  
Ah, loin de mon doux Tyrol,  
mon coeur brisé prendra son vol.  
L'écho muet des bois  
n'entendra plus ma triste voix:  
Ah Dieu, j'espère en toi,  
prends pitié, prends pitié de moi!

Ma mère, ton adieu en ce lieu  
m'inspire mon seul voeu au bon Dieu.  
A quinze ans tant souffrir c'est mourir,  
ne peux-tu revenir me bénir?

THE NEGLECTED SOUL

My sweetheart, in my grief,  
I come from the land of tears  
To beg you to pray for me;  
Leaning towards me, you said:  
"As long as I live, I shall pray for you."  
Those were your final words.  
Alas! Since leaving your arms,  
I have heard no prayer from you;  
Alas! I listen and you do not pray.

Farewell, farewell, I shall never return  
To weary you with endless plaint,  
Since another is now the apple of your eye.  
Oh, may her kisses be sweet to you,  
I am dead, and in agony for you,  
While you, happy in love, you must live for her.  
Alas! In her arms, sometimes think  
of the abyss to which the Lord commands me.  
Alas! I go there — do not follow me.

THE TYROLEAN ORPHAN GIRL

Alone, a poor little girl with no parents  
timorously begs from passers-by.  
"Oh, see my pain and my tears!  
My mother sleeps far away beneath the flowers."  
The humble orphan girl is hungry  
and holds out her hand for a little bread.  
"I shall sing my old song:  
Oh, far from the Tyrol that is dear to me,  
My broken heart takes flight.  
The silent echo of the woods  
will hear my sad voice no more:  
Oh Lord, my hope lies in you,  
have pity, have pity on me!

Mother, your farewell from this place  
carries with it my prayer to the Good Lord.  
For me, fifteen years old, such suffering is death,  
Will you never return to give me your blessing?



Pourquoi le froid trépas et le glas  
t'ont-ils saisie, hélas, dans mes bras?  
Ton coeur glacé ne m'entend pas:  
ah, la douleur et la faim à  
mes tourments vont mettre fin;  
ma mère, je te vois,  
j'entends de loin ta douce voix:  
Ah Dieu, j'espère en toi,  
prends pitié, prends pitié de moi!"

Why did the chill of death and the tolling knell  
snatch you, alas, from my arms?  
Your frozen heart cannot hear me:  
Oh, grief and hunger  
will soon end my suffering;  
Mother, I see you,  
in the distance I hear your sweet voice:  
Oh Lord, my hope lies in you,  
have pity, have pity on me!"

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## VI

### ROSSINI

FIRST PERFORMED IN 1817, *La Cenerentola* is one of Rossini's greatest comic operas. It is an adaptation of the Cinderella story with a bracelet rather than a slipper as the lost item the Prince finds as the heroine leaves the ball. In this rondo-finale to the opera, Cenerentola tries to bring peace and family harmony back into her life. She forgives her father and step-sisters for the way they treated her (no wicked step-mother for Rossini) and she anticipates a life of happiness. A portion of this scene is a transposition of the final tenor aria from *Il barbiere di Siviglia*. Almost from its première, tenors omitted this last aria. As Rossini was never one to waste a great aria, he found a perfect space for it in *La Cenerentola*.

#### RONDÒ FROM *LA CENERENTOLA*

Nacqui all'affanno e al pianto,  
soffrì tacendo il core;  
ma per soave incanto  
dell'età mia nel fiore,  
come un baleno rapido  
la sorte mia cangiò

No, tergete il ciglio,  
perchè tremar, perchè?  
A questo sen volate,  
figlia, sorella, amica,  
tutto trovate in me.

Non più mesta accanto al fuoco  
Starò sola a gorgheggiar.  
Ah, fu un lampo, un sogno, un giuoco  
Il mio lungo palpitar.

I was born to suffering and to tears,  
I suffered in silence;  
but by some sweet magic spell,  
in the flower of my youth,  
swift as a shaft of lightning,  
my fate has changed.

No, dry your tears,  
why be afraid?  
Hurry to me,  
daughter, sister, friend.  
you will find all in me.

No longer sad beside the fire  
shall I sit alone, singing,  
ah, my long years of heartache  
were but a streak of lighting, a dream, a game.

**B**orn in Rome, mezzo-soprano **Cecilia Bartoli** attended the Conservatorio di Santa Cecilia while contemporaneously studying with her parents, both professional singers. With her mother, Silvana Bazzoni, Ms. Bartoli perfected her vocal technique, while with her father, Angelo Bartoli, she worked to deepen her musical interpretations.

16 Ms. Bartoli's earliest opportunities to perform before wide audiences came first in an Italian national telecast devoted to presenting young artists and then in a French national telecast dedicated to the late Maria Callas. Immediately thereafter, Ms. Bartoli was contacted by the late Maestro Herbert von Karajan who engaged her for the Bach b-minor Mass at the 1990 Salzburg Easter Festival. At the same time there began a prolific collaboration with Maestro Daniel Barenboim focusing on the Mozart repertory — specifically the da Ponte trilogy.

Thereafter, Ms. Bartoli's career developed internationally bringing her into contact with many of the most prestigious international conductors, stage directors and opera houses. Highlights include *Don Giovanni* (Muti/Stehler) at La Scala, *Così fan tutte* (Mehta/Miller) at the Florence Maggio Musicale, *Le nozze di Figaro* (Harnoncourt/Ponnelle) at the Zurich Opera and *La Cenerentola* (Chailly/de Simone) at the Bologna Opera.

Most recently, Ms. Bartoli has appeared as Zerlina in a new Barenboim/Chereau production of *Don Giovanni* at the 1994 Salzburg Festival, as Despina in a new Muti/de Simone production of *Così fan tutte* at the Theater An der Wien in Autumn 1994 and a new Harnoncourt/Flimm production of Haydn's *Orfeo* at the 1995 Wiener Festwochen which was televised by Austrian national television (ORF).

In Spring 1995, Ms. Bartoli was honored

by France which conferred upon her the title of "Chevalier of Arts and Letters".

Highlights of Cecilia Bartoli's 1995 and 1996 calendar include a summer recital tour of Argentina and Brazil, an autumn recital tour in Switzerland, followed by autumn recitals in the United States and Canada. In addition to performing *La Cenerentola* in Houston, Ms. Bartoli will make her Metropolitan Opera debut in February 1996 as Despina in a new production of *Così fan tutte* conducted by Metropolitan Music Director James Levine. Ms. Bartoli will also make her Carnegie Hall recital debut in March 1996 with Andras Schiff at the piano. She then takes part in a Metropolitan Opera gala honoring Maestro Levine (scheduled for international television) before returning to Europe in Spring 1996 for additional recitals as well as a revival of *La Cenerentola* in Zurich. In June 1996 Ms. Bartoli will appear in concert with Maestro Muti and the Filharmonica della Scala at the Musikverein where she returns as featured soloist in Autumn 1996 with Maestro Harnoncourt and the Concentus Musicus. That Autumn will also find Ms. Bartoli performing in concert and in recital throughout Europe.

In addition to the works of Mozart and Rossini, Ms. Bartoli's repertory spans from Monteverdi to Ravel with particular attention centered on Vivaldi, Haydn, Bellini and the Italian "Settecento" composers.

Ms. Bartoli is a noted recitalist throughout Europe, North and South America and Japan. Not only does she regularly collaborate in recital with György Fischer, Steven Blier and Jeff Cohen, but also enjoys special relationships in recital with noted soloists, such as Andras Schiff, and conductors Myung-Whun Chung, James Levine and Daniel Barenboim.

Ms. Bartoli has made a considerable number of award-winning recordings for The Decca Record Company Ltd. with which she is an exclusive artist. Recordings of complete operas include Rossini's *Il Barbiere di Siviglia*

(Patanè), and *La Cenerentola* (Chailly), Mozart's *La clemenza di Tito* (Hogwood) as well as Puccini's *Manon Lescaut* (Levine). Ms. Bartoli's solo recordings include three albums of Rossini: "Arias", "Songs" and "Heroines"; two albums of Mozart: "Arias" and "Portraits"; "*If You Love Me*" (an album of Italian *arie antiche* edited by Parisotti); and, in collaboration with Andras Schiff, an album of Italian lieder by Mozart, Beethoven, Schubert and Haydn entitled "The Impatient Love." Ms. Bartoli has also recorded Pergolesi's *Stabat Mater* (Dutoit) and the Mozart *Requiem* in Vienna's St. Stefan's Cathedral commemorating the 200th anniversary of the composer's death with Maestro Solti and the Vienna Philharmonic. The latter performance was also televised worldwide.

CECILIA BARTOLI



Cecilia Bartoli was recently awarded the 1995 Grammy Award "Best Classical Vocal Album" for her "Italian Lieder" album with Mr. Schiff. Her discography has won numerous other critical awards including, amongst others, the Deutsche-Schallplatten Preise (Germany), La Stella d'oro (Italy), the Caecilia Award (Belgium), the Diapason d'or Award (France) as well as "Best Opera Recording 1994" for *La Cenerentola* in Japan. In 1993 Ms. Bartoli had the singular distinction of simultaneously having five of her solo albums among the top 15 best selling classical albums on the *Billboard* Charts in North America. Her latest recording of Mozart "Portraits" within the first six months of its release has sold over 200,000 copies in the United States alone. *Time* Magazine named Ms. Bartoli the "1992

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Top Recording Artist" in both classical and popular categories while Musical America named her "Singer of the Year." In 1993 she earned the unique distinction of being named both *Billboard's* "Artist of the Year" and "Top Selling Classical Artist" as well as "1994 Female Classical Artist of the Year" at the Classical Music Awards in London.

In Autumn 1994 *Newsweek* Magazine published internationally an extensive interview with Ms. Bartoli. In Winter 1995, she was the subject of an extended segment on the award-winning U.S./Australian television program *60 Minutes*.

*This evening's performance marks Ms. Bartoli's second appearance under UMS auspices.*

**Steven Blier** enjoys a distinguished career as accompanist and vocal coach. Among the many artists he has partnered in recital are Maureen Forrester, Evelyn Lear, Roberta Peters, Samuel Ramey, Suzanne Mentzer, Lorraine Hunt, Kurt Ollmann and the late Arleen Auger. In April 1994 he played his first recital with mezzo-soprano Cecilia Bartoli at Alice Tully Hall. He continues his association with Ms. Bartoli in recitals throughout



STEVEN BLIER

the United States, Canada, Mexico and South America in the summer and autumn of 1995. Mr. Blier has also been heard in concert with soprano June Anderson, most notably in her recital debuts at Carnegie Hall and at La Scala.

As a vocal coach he has helped to prepare Luciano Pavarotti, Marilyn Horne and Joan Morris for recordings and orchestral engagements.

Mr. Blier is the co-founder and artistic director of the acclaimed New York Festival of Song, where he has planned and played over forty different recital programs. The concert series, now in its seventh season, features new works, standard repertoire and re-discoveries from the world of art song, vocal chamber music and theater pieces, sung by a roster of America's finest singers. Mr. Blier's repertoire with NYFOS has ranged from Janáček, Brahms and Sibelius to Gershwin and Lennon-McCartney. The Festival's second season opened in September 1989 with the United States première of Leonard Bernstein's last work, *Arias and Barcaroles*. The Festival's subsequent recording of the piece won a Grammy Award in 1991. This season the group's New York concerts are divided between the 92nd Street Y and Carnegie Hall's Weill Recital Hall. NYFOS

made its European debut in March 1994 at London's Wigmore Hall, where they returned in June 1995 with a French program featuring Mr. Blier, Lorraine Hunt and Kurt Ollmann.

One of Mr. Blier's primary musical collaborations has been with baritone William Sharp. Highlights of their teamwork include the First Prize in the Carnegie Hall America Music competition in September 1987, their Carnegie Hall recital debut in February 1989 and a 1990 Grammy nomination for their debut recital album on New World records. They have gone on to record discs of songs by Gershwin, Marc Blitzstein and Charles Ives as well as German *Lieder*. Mr. Blier can also be heard on the Nonesuch label recording of *Lady Be Good* (as duo-pianist with John Musto), as well as the 1991 Richard Tucker gala on RCA Red Seal, in which he partners Renée Fleming and Samuel Ramey.

Mr. Blier's repertoire extends to a solo program of ragtime, blues and stride piano works by composers ranging from Eubie Blake to Aaron Copland. He recently gave several highly successful duo-piano recitals with long-time collaborator John Musto. A champion of American music, Steven Blier has premiered works by William Bolcom, Lee Hoiby, Aaron Kernis, Jeffrey Stock and John Musto.

Teaching has brought Mr. Blier to the Aspen Music Festival and the Chautauqua Festival and to the faculty of SUNY Purchase. He has given master classes and residencies at colleges and conservatories throughout the country, and is currently on the faculty of The Juilliard School in New York. A native New Yorker, Steven Blier completed his undergraduate degree at Yale University, where his piano teacher was Alexander Farkas. After graduating *summa cum laude* with an honors degree in English literature, he continued his musical studies in New York with Martin Isepp and Paul Jacobs.

*This evening's performance marks Mr. Blier's second appearance under UMS auspices.*

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In a *Downbeat* magazine article, the legendary J.J. Johnson referred to a solo by **Slide Hampton** — at Wolf Trap's 70th birthday tribute to Dizzy Gillespie — as "one of the most articulate ever given on a trombone." This is high praise indeed from an artist widely considered to be the greatest of trombone masters.

Long acknowledged as a master composer, arranger and trombonist, the self-taught Slide Hampton appears in a brilliant new light as musical director of the JazzMasters. Critic Peter Watrous, writing in *The New York Times*, commented that the performance he attended at the Village Vanguard displayed "Mr. Hampton's brilliance as a gifted arranger, unequalled in the breadth of his resources."

Pittsburgh-born and Indianapolis-bred, Slide Hampton was raised in a musical environment — his father led a family band. With this tutelage, experience and early exposure to local greats such as J.J. Johnson and Wes Montgomery, he launched his musical career at the age of twenty. Working in bands led by Dizzy Gillespie, Art Blakey, Barry Harris, Max Roach, Maynard Ferguson and Thad Jones/Mel Lewis, Mr. Hampton developed his talents as composer and arranger, and contributed to the repertoires of many of these groups.

In 1962, he formed the Slide Hampton Octet, which included Booker Little, Freddie Hubbard and George Coleman. The group toured extensively, particularly in Europe, and recorded on several labels, including Atlantic and Columbia. From 1964-1967, Hampton served as musical director for various orchestras and artists, at the same time constantly studying to improve his own musicianship.

In 1968, following a European tour with Woody Herman, Mr. Hampton remained abroad, deciding that work and growth opportunities for jazz musicians were greater on the continent. There he performed at

major festivals and in clubs, appearing with other American musicians living in Europe — Kenny Clarke, Dexter Gordon, Art Farmer, Kenny Drew and Benny Bailey, among others — and worked on a variety of radio and television projects.

Mr. Hampton returned to the United States in 1977, where he resumed work writing, arranging, performing and teaching. The explosive "Slide Hampton and His World of Trombones," featuring nine trombones and a rhythm section, was regrettably short-lived despite critically-acclaimed recordings

and performances. He continued to work with quartets, quintets and as a soloist, and began to spend increasing time as a teacher. He is one of the most sought-after clinicians in the jazz community.



SLIDE HAMPTON

In 1988, Hampton became a founding member, feature artist and, a year later, musical director (with Paquito D'Ribera) of Dizzy Gillespie's Grammy Award-winning United Nations Orchestra. He remained with the UN until 1992. In 1990, he collaborated with Gillespie as arranger/conductor of the Maestro's first original score for a feature film, *The Winter in Lisbon*, a masterful but regrettably under-promoted recording.

In 1992, Mr. Hampton was asked to serve as musical director for the year-long "Dizzy's Diamond Jubilee" celebrations honoring the Grand Master's 75th birthday year. The JazzMasters evolved from the musicians who performed during the Diamond Jubilee.

According to Stanley Crouch, "... Arguably the finest exponent of Johnson's legacy is Slide Hampton, a virtuoso melodist with blues-tinged fire, immaculate intonation and



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Orchestra Hall

Tickets: 313-833-3700



Chamber Music Society  
OF DETROIT

The Chamber Music Society of Detroit presents a rare opportunity to hear the legendary Modern Jazz Quartet. Jazz Masters Milt Jackson, John Lewis, Percy Heath and Albert Heath make up the group that started it all 43 years ago. Don't miss this chance to experience the most widely acclaimed and enduring jazz quartet in the world!

Chamber Music Society of Detroit • The Metro Times • WDET 101.9

writing skills reflected in the continuity, variety and drama of his improvisations.”

The great saxophonist/composer/arranger Benny Golson, after hearing Hampton and The JazzMasters perform at the Village Vanguard, wrote, “Slide Hampton uses his pen with the skill of a surgeon. His deft arrangements evoke the essence of Dizzy’s music. But — in the tradition of Dizzy himself — Mr. Hampton goes a few stations past his intended destination, thus allowing us to hear and see into the future.”

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*Tonight’s performance marks the debut of Mr. Hampton and the JazzMasters under UMS auspices.*

## SLIDE HAMPTON TALKS ABOUT JAZZMASTERS

### 1. How did JazzMasters come about?

In the late 1980’s, I was first a member of and then musical director of Dizzy Gillespie’s Grammy-Award winning United Nation Orchestra. That group featured musicians from around the world who had been influenced by the music of Dizzy Gillespie. The idea for JazzMasters was developed by Charlie Fishman and myself as an outgrowth of that concept. The JazzMasters has essentially the same number of musicians as the United Nation group and, in fact, many of these players had also played in that group.\*

### 2. Was there any other special significance in the choice of players?

All of the musicians of The JazzMasters are stars in their own right. They are great improvisers, skilled bandleaders and experienced in ensemble playing. Thus, we have a band full of well-rounded musicians.

### 3. Are some of the positions on the band interchangeable?

Yes. We’ve designed this band so that if one player can’t make it because of other gigs, or if a particular concert has a particular

need, we can substitute, say, Byron Stripling for Jon Faddis, or Danilo Perez for Hank Jones, and so forth.

### 4. How is the music for this group chosen?

The name JazzMasters refers, I guess, not just to the players, but to the jazz composers whose work we choose to play. The first choice—Dizzy—was natural. Most of us had been part of the Diamond Jubilee celebration at The Blue Note in January of 1992 and were, basically, Dizzy’s last masterclass. We were playing tribute to him in the last year of his life, and it certainly makes perfect sense to honor one of our greatest geniuses. Beyond Dizzy, we are looking at some of the other important names whose work we want to preserve as well as give a new sense of life to. People like Theolonius Monk, Charlie Parker and John Coltrane come to mind as innovators whose work must be passed on to the generations to come. We are also talking about, for example, writing new arrangements of some of the classic jazz “hits.” What we want to do is give everyone in the band the opportunity to write and arrange music we’ll enjoy playing.

### 5. What will make this band different?

I think what this band is trying to do, most of all, is renew the emotional and spiritual contact with the audience while retaining high artistic purposes. Our experiences with our Dizzy tribute tells us this can be done. We combine great ensemble playing, artistic arrangements, a solo sense that encourages healthy competition (like the Jazz At The Philharmonic bands of the 1940s and 1950s). Our goal is to get non-jazz people involved in the thrill of the music. Dizzy did it. . . and we’ve seen that we can do it, too.

Dizzy showed us a lot—about freedom, about spiritual purposes outside of music theory, and, like Duke Ellington, about the variety of individual sounds that make up a band. In our band, the older guys and the younger players both understand this.

UNIVERSITY  
MUSICAL  
SOCIETY

presents

# THE AUSTRALIAN CHAMBER ORCHESTRA

RICHARD TOGNETTI, *director*

BARRY TUCKWELL, *horn*

PROGRAM

Friday Evening,  
October 6, 1995  
at 8:00

Rackham Auditorium  
Ann Arbor, Michigan

*George Frideric Handel*

GRAND CONCERTO IN D MAJOR, OP. 6., No. 5  
(HWV 323)

[Grave] Allegro

Presto

Largo

Allegro

Menuetto (Un poco larghette)

*Carl Philipp Emmanuel Bach*

STRING SINFONIA NO. 4 IN A MAJOR, H660  
(WQ 182 NO.4)

Allegro ma non troppo

Largo ed innocentanente

Allegro assai

*Franz Joseph Haydn*

HORN CONCERTO NO. 1 IN D MAJOR, H.VIII:3

Allegro

Adagio

Allegro

INTERMISSION

*Roger Smalley*  
STRUNG - OUT

*William Walton*  
SONATA FOR STRINGS (1971)  
*arranged by the composer from his*  
*String Quartet in a-minor*

Allegro  
Presto  
Lento  
Allegro molto

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*Third Concert of the*  
*117th Season*

*Thank you to Timothy Walker, General Manager, Australian Chamber Orchestra, guest speaker at tonight's Philips Educational Presentation.*

*The Australian Chamber Orchestra appears by arrangement with the Atron Concert Management, Boston, Mass.*

*Barry Tuckwell appears by arrangement with Columbia Artists Management, Inc.*

*The Australian Chamber Orchestra United States tour is proudly sponsored by the Yarmouth Group.*

*This concert was assisted by the Government of Australia through the Australia Council and the Embassy of Australia, Washington, D.C.*

*33rd Annual*  
*Chamber Arts Series*

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GRAND CONCERTO IN D  
MAJOR, OP. 6., NO. 5 (HWV 323)  
(London, September-October 1739)

*George Frideric Handel*

*Born February 23, 1685 in Halle*

*Died April 14, 1759 in London*

IN THE 1730's, Handel — hitherto known principally as an opera composer — undertook his first major publishing foray into the area of instrumental music. London's public had recently developed a taste for the *concerti grossi* — or “orchestral concertos” — of the Italian masters Corelli and Geminiani. And as Handel, already himself an established London celebrity, had known and worked with Corelli in Rome many years before, he was obviously in a good position to take advantage of this burgeoning market. Handel's response to the challenge of the “concerto” took two basic forms. One centered on the novel idea of featuring a keyboard instrument (organ or harpsichord) as the soloist in an orchestral concerto (a role hitherto almost monopolized by the violin). The other was exemplified in the twelve “Grand Concertos,” Op. 6 (the title was Handel's own Anglicization of *concerti grossi*), in which he followed the Italian Corelli's example in scoring the works for a string band in which two or three players (two violins and occasionally a cello) operate as a solo group (*concertino*), as well as acting as leaders within the full band (*concerto grosso*). From Corelli Handel also borrowed the pattern of making his concertos out of four or five movements, rather than three (which was the usual practice of the Venetian master Vivaldi). However, Handel's individual movements — grand graves and fast fugues, dance pieces such as minuets, and soulful largos — were not only more self-contained than Corelli's, but often considerably longer in playing time.

The D Major concerto, the fifth of the set, is a particularly brilliant work. In its

concerto form, it was finished on October 10, 1739. However, the first two movements were complete by September 15, when Handel used them as the overture to his *Ode to St. Cecilia's Day* (HWV 76). They were probably first heard in this form, some months before they found their way into print in the Concerto, at the first performance of the *Ode* on November 22 that year.

*Note by Graeme Skinner.*

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STRING SINFONIA IN A MAJOR,  
H660 (WQ 182 No. 4)  
(Hamburg, 1773)

*Carl Philipp Emmanuel Bach*

*Born March 8, 1714 in Weimar*

*Died December 14, 1788 in Hamburg*

IN THE 1170's an English critic described German music as “rough, bold, and grand.” But, for one German, Emmanuel Bach, it was frequently not “bold” enough. In the face of frequent complaints about the difficulty of his music, one of which noted its “singular taste, verging on the bizarre,” he complained that he was continually required to “add more sugar” when composing for “general consumption.”

However, this was not the case in 1773, when Bach was given an extraordinary commission: to write a set of symphonies for strings in which he was actually *required* to “give himself free reign, without regard to difficulty.” The Sinfonia in A Major is the fourth of these works composed for Baron Gottfried van Swieten, a discerning music lover who later in life was also a patron of Mozart and Haydn. Bach's “singular taste” can be appreciated from the first movement, with its succession of disparate, contrasting themes, which Bach nevertheless manages to weld together into an interesting, if individual, design.

*Note by Graeme Skinner.*

## HORN CONCERTO NO. 1 IN D, H.VIID:3

*Franz Joseph Haydn*

*Born circa March 31, 1732 in*

*Rohran, Lower Austria*

*Died May 31, 1809 in Vienna*

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THE ONLY INDISPUTABLY authentic horn concerto of Haydn to come down to us is an early work, dated 1762 on the autograph score, which still exists, remarkably, in the library of the Society of the Friends of Music, Vienna. It was only the previous year that the young composer had entered the service of the Esterhazy court, at Eisenstadt. He was nominally assistant Kapellmeister to the aging Gregor Werner, though he already bore the brunt of the day-to-day music-making and administration, and would eventually succeed Werner on the latter's death in 1766.

Haydn's first duties had been to engage several new musicians and reorganize the princely orchestra. He was more than willing to compose works which would display his musicians' soloistic talents — not only the three "program" symphonies *Le Matin*, *Le Midi*, and *Le Soir* (Nos. 6-8, of 1761) but concertos as well. Some of these works, being largely favors to the musicians rather than princely requirements, doubtless caused Haydn to burn the midnight oil.

We do not know for whom Haydn composed this horn concerto of 1762, though logic would suggest it to have been Johannes Knoblauch, first horn of the princely orchestra from 1761 until his death in 1765. It is hard to imagine Haydn, in those busy early years establishing himself at the Esterhazy court, finding time to write a concerto for anyone else. Nevertheless, H.C. Robbins Landon indulges in a charming speculation that the recipient could have been none other than the virtuoso Joseph Leutgeb, a mutual friend of Haydn and Mozart (for whom

Mozart later composed his own magnificent horn concertos), and that it could have been a gift for the birth of Leutgeb's daughter.

Whomever the concerto was written for, the work demands state-of-the-art technical prowess on the primitive, valveless hunting-horns of the day. (Knoblauch is listed in the court paysheets as "Waldhornist" and Haydn, too, inscribes his score "*Concerto per il Corno da Caccia*.") Although there was still little use of the new technique of hand-stopping—which increased the instrument's limited scale by inserting a hand into the bell to lower fundamental notes by a tone or a semitone—Haydn nevertheless expects this sort of virtuosity from his soloist. The instrument remained limited, even when hand-stopped, and Haydn skillfully shapes his melodies to mask its shortcomings, giving the soloist a splendid display of acrobatics which seems completely inherent in the design.

The horn greatly interested Haydn throughout his life, both as a solo and orchestra instrument. He composed at least one other horn concerto (in D, which is lost); another, known as No. 2, is attributed to him, though on no reliable evidence. He also wrote a concerto for a pair of horns (still lost, despite the appearance in recent years of a work appearing to match its description which cannot, however, be Haydn's).

Haydn made unique fanfare-like use of horns pitched in high C, no doubt primarily as a trumpet-substitute, in numerous "festive" symphonies such as Nos. 48 (*Maria Theresia*), 50 and 56. Yet as early as the present concerto of 1762 we find him exploiting the modern *cantabile* qualities of the instrument, in its burnished middle and lower registers, pre-saging its romantic use by such composers as Weber.

During a few brief periods when Haydn enjoyed the luxury of four horn-players in the Esterhazy orchestra he used them to brilliant effect. This culminated in the famous *Hornsignal* Symphony (No. 31, of

1765), though its predecessors, probably all from 1763, are far from negligible—symphonies 13 and 72 as well as a cassation for four horns and strings unlisted in the Hoboken catalogue. There are also virtuoso demands in the E-flat Horn Trio (1767) and the extraordinary *terzetto* “Pietà di me” which we know from Haydn’s London period (1791-95) though it may have been written earlier; this latter employs two sopranos and tenor plus orchestra with an almost stratospheric horn obligato.

In the Horn Concerto No. 1, the two *Allegro* movements present the horn chiefly in its hunting character, with splendid fanfare writing. The opening movement grows out of nothing more than a two-octave excursion up and down the chord of D Major, while the finale—which demands considerable agility—demonstrates a succession of florid trills and semiquaver runs. The contemplative central *Adagio* exploits the upper and lower reaches of the instrument’s range, and achieve a long-breathed singing quality by tying much of the solo writing across bar-lines. Romantic harmonies in the lower strings enhance the darker, more “modern” character of the horn in this movement.

As testament to the taxing pressures of life in those early Esterhazy years, the last page of Haydn’s score betrays the composer, probably working late at night to finish the job, mixing up the violin and oboe staves. Apologetically in the margin he notes: “Written in my sleep.”

*Note by Anthony Crane.*

## STRUNG - OUT (1987-88)

*Roger Smalley*

*Born in 1943*

MY FIRST IDEA for this piece was a vision of the seating arrangement of the players — a symmetrical formation of four violins, viola, cello, double bass, cello, viola and the remaining four violins, “strung-out” across the stage in a straight line (rather than the usual semi-circle).

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The entire structure of the work is a consequence of this layout, particularly the subdivision of the players into groups of two, three, four and six (with the double bass occupying a pivotal position), and the movement of sound across the stage.

The form consists of the alternation of two basic types of material—slow and static versus fast and active—which are boldly juxtaposed at the very beginning. This structure might be likened to a series of beads of differing sizes, shapes and colors—“strung-out” on a thread at varying distances apart.

As the piece progresses each type of material gradually takes on characteristics of its opposite. Halfway through, the two types have become identical. This point is marked by a long pizzicato passage. By the end they have completely changed places. This entire process takes about fourteen minutes.

*Strung-Out* was commissioned by the Music Department of the University of Western Australia as part of the University’s 75th Anniversary celebrations in 1988. It was first performed by the Soloists of Australia during the 1988 Festival of Perth and is dedicated to David Blenkinsop, who has been a staunch supporter of my music during his years as Director of the Festival.

*Note by Graeme Skinner.*

## SONATA FOR STRINGS (1971)

*Arranged by the composer from his String Quartet in a minor (1945-47)*

*William Walton*

*Born March 29, 1902 in Oldham, Lancashire*

*Died March 8, 1983 in Ischia, Italy*

WALTON SPENT THE Second World War working as a composer of film music.

- 30 Propaganda films demanded most of his attention, but he also had time to score such classics as the 1942 *Macbeth* and the 1944 *Henry V* with Laurence Olivier. Unfortunately, Walton discovered that the techniques he used in film music were not automatically applicable when it came to more abstract pieces, and when in 1945 he returned to work on a new string quartet (his second), he found the task surprisingly hard going. In a letter of January that year he complained: "I'm in a suicidal struggle with the four strings and I am making no headway whatever. Brick walls, slit trenches, Siegfried Lines bristle as never before. I'm afraid I've done film music for too long!" Work on the Quartet came to a standstill during the last months of the War, and it was only during peace time that Walton returned to complete it. He dedicated the Quartet in gratitude to Ernest Irving, one of the conductors of his wartime film scores, and it was first performed in May 1947.

In 1970 Neville Marriner, director of the Academy of St. Martin in the Fields, unsuccessfully tried to get the then elderly Walton to write a new work for the string orchestra. Until then, Walton's total contribution to the string orchestra repertoire consisted of two short pieces from the film *Henry V*, and a single movement for the 1953 Aldenburgh Festival (other contributors to this joint set of *Variations on an Elizabethan Theme* included Benjamin Britten, Tippett and Lennox Berkely). Walton's stated 1956 plan to write a "Sonata for Strings, for no one in particular"

had been long forgotten. Facing a blank refusal from Walton, Marriner then suggested a less troublesome task, an orchestra arrangement of the 1947 String Quartet. To this the composer assented, aware however "that critics and others will ask why I can't write something new instead of rehashing and old quartet—in fact, I'd like to know, too. But I'm not going to!" When Marriner also asked him to shorten the first movement, Walton was ambivalent, "I said that I'd do that but I've been through it time and time again, and I've found it impossible without its sounding castrated, had its stomach out, with hysterectomy thrown in." Nevertheless, he did manage to excise up to thirty-three bars of the original, slightly recasting what remained. He also found a repeat in the second movement "which is easily removed and is the better for it." The Sonata for Strings (as the version was to be called) received its world première in Perth in March 1972 during an Australian tour by the Academy of St. Martin in the Fields.

Writing earlier, Walton had commented that the new version might still "have a solo string quartet in it, as in the Introduction and Allegro of Elgar." And it was with this in mind that he started the Sonata exactly as in the original quartet, with four solo strings. Only later does the remainder of the string band enter, and thereafter solo strings continue to appear within the full string texture. However, as an orchestral experience the Sonata comes into its own in the busy central fugue, and the building climax of fast vaulting phrases is extraordinarily strengthened by use of so many strings.

The second movement, "Presto," is a skittish mid-twentieth century counterpart of one of Mendelssohn's featherweight scherzos. Repeated scrubbing on a single note by one or other of the instrumental sections binds together the movement's phrases, but the music still sounds as if it is constantly on the verge of evaporating into



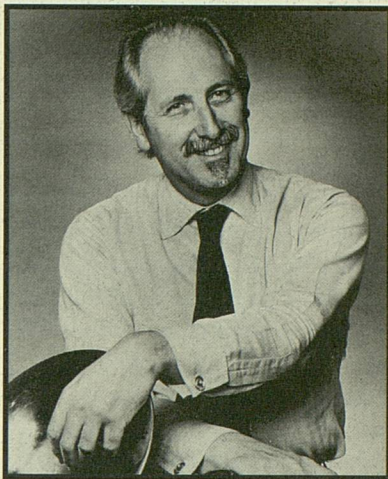
mist. This it literally does, making way for its slower, heavier counterpart, the third movement "Lento." Finally the "Allegro molto" (arranged with the help of Walton's friend and fellow composer, Malcolm Arnold) is a shorter, more muscular return of the mood of the opening.

*Note by Graeme Skinner.*

**B**arry Tuckwell's multi-faceted musical career as soloist, chamber musician and conductor has taken him all over the world. The Australian-born virtuoso is the world's most recorded French horn player and the only player ever to have established a career exclusively as a soloist. During his orchestral playing career, he held the prestigious first horn chair of the London Symphony Orchestra for thirteen years and was Chairman of the orchestra's Board of Directors for the final six.

He has recorded more works than any other horn player and has received three Grammy Nominations. More than twenty works have been composed especially for him. In October 1994, Barry Tuckwell performed the world première of Oliver Knussen's concerto in England and will give the American première with the Cleveland Orchestra in November. Other leading contemporary composers who have written works for Mr. Tuckwell include Richard Rodney Bennett, Iain Hamilton, Alun Hoddinott, Robin Holloway, Thea Musgrave and Gunther Schuller.

Mr. Tuckwell is also a distinguished conductor, leading the Tasmanian Symphony Orchestra for four years, serving as Guest Conductor of the Northern Sinfonia of England since 1993, and as Founding Music Director of the Maryland Symphony Orchestra, which he has conducted since 1982.



BARRY TUCKWELL

In 1992, Mr. Tuckwell received Australia's highest award, The Companion of the Order of Australia, and most recently was awarded Doctor of Music, University of Sydney. Among his other honors, he is an Officer of The Order of the British Empire, Honorary Member of the Royal Academy of Music and Honorary Member of the Guildhall School of Music. Mr. Tuckwell became a permanent resident of the United States in 1992. He and his wife reside in Maryland.

*This evening marks Mr. Tuckwell's debut performance under UMS auspices.*

**D**irector and violinist **Richard Tognetti** was born in Canberra and studied at the New South Wales Conservatorium of Music with Alice Waten and the Berne Conservatory with Igor Ozim. He took up the position of Director of the Australian Chamber Orchestra in 1989. Since assuming the role, Tognetti's leadership has instilled in the Orchestra's playing a new life and vitality. Over the past few years Tognetti

and the orchestra have consistently challenged people's perceptions as to what a small orchestra and its players are really about.

Tognetti has been widely acclaimed for his sensitive direction and innovative interpretation and for his ability to elicit a distinctive string sound which is both brilliant and hard-edged and sweet and ethereal. He has developed a keen sensibility for the performance of music on modern and original instruments with the searching attitudes cultivated by the experimental pioneering of early music performers. His aim has been to take these concepts through the whole repertoire from CPE Bach and Paganini to Janáček and Sculthorpe.

Tognetti performs on a 1724 Gagliano violin using raw gut on the two middle strings.

In conjunction with wine maker Bob Roberts, Tognetti is the Artistic Director of the annual Huntington Festival held in the Huntington Winery at Mudgee, a country town northwest of Sydney. This festival is highly regarded for its singular approach to programming and presentation and is instantly booked out each year before programs and guest artists are announced.

Tognetti has directed the ACO and appeared as soloist on eight international tours, covering some seventeen countries. Amongst the highlights have been the Orchestra's concert for the Musikverein's International Chamber Orchestra Series, the BBC Proms at Royal Albert Hall, the Concertgebouw Summer Festival and the ACO's debut performances at Carnegie Hall and the Teatro Colon in Buenos Aires.

Tognetti has directed the ACO on four recordings for Sony Music. The first of these recordings won the Australian Record Industry Award for the best classical album in 1992 and the following two were both nominated for the 1993 Award.

*This evening's concert marks Mr. Tognetti's UMS debut.*

**F**ounded in 1975, the **Australian Chamber Orchestra** is Australia's only national orchestra with an international reputation for artistic excellence. The orchestra consists of a core of seventeen string players drawn from some of the finest young musicians in Australia, and is augmented by special players and soloists.

The Orchestra's national program of activities is extensive and includes a highly regarded subscription series in every state capital and Canberra, as well as performances in regional centers on a regular basis. The ACO is probably Australia's most widely traveled cultural organization. Plans now extend to the year 2000 with return visits to the United States, Europe, and Asia already scheduled. This provides an ongoing vehicle for the orchestra role as a major cultural ambassador for Australia.

In 1992 the Australian Chamber Orchestra's Asian tour involved eight cities and included a performance in Bangkok in the presence of the royal family of Thailand. This successful tour resulted in the immediate invitations to return, which the orchestra will do in 1996. The 1992 tour to China was at the invitation of the Department of Foreign Affairs in the guise of the Australian-China Council. The orchestra's performances were Australia's "gift" to China in recognition of twenty years of diplomatic relations.

The ACO has earned a strong international reputation for its recordings. There are thirteen compact disc releases currently in the catalog, as well as numerous earlier recordings on LP and cassette. In 1991, the ACO signed a seven-year contract with Sony Music. The first CD, released in 1992, broke classical music sales records for an Australian ensemble as well as winning the Australian Record Industry Award (ARIA) for the Best Australian Classical Album in 1992.

Over the years the ACO has worked with some of the world's most distinguished conductors including Sir Neville Marriner, Sir David Willcocks, Sir Charles Mackerras, Frans Brüggen, and Christopher Hogwood. Under Tognetti's direction, the Orchestra has reached new artistic heights and has attracted some of the world's leading soloists including internationally acclaimed Australian

sopranos Yvonne Kenny and Joan Carden, British cellist Julian Lloyd Webber, pianists Paul Badura-Skoda and Jean-Yves Thibaudet, French horn virtuoso Barry Tuckwell and harpsichordist Ton Koopman.

*Tonight's performance marks the UMS debut of the Australian Chamber Orchestra.*

## THE AUSTRALIAN CHAMBER ORCHESTRA

Richard Tognetti, *director*

### *Violin*

Richard Tognetti  
Helena Rathbone  
Alexandra d'Elia  
Monica Curro  
Sarah Dunn  
Alice Evans  
Christopher Latham  
Leigh Middenway  
Lorna Cumming  
Elizabeth Jones

### *Viola*

Caroline Henbest  
Colin Cornish  
Amanda Murphy

### *Cello*

Cameron Retchford  
Melissa Barnard  
Sue-Ellen Paulsen

### *Bass*

Robert Nairn

### *Harpsichord*

Paul Dyer



UNIVERSITY MUSICAL SOCIETY  
*presents*

**A**lvin Ailey American Dance Theater

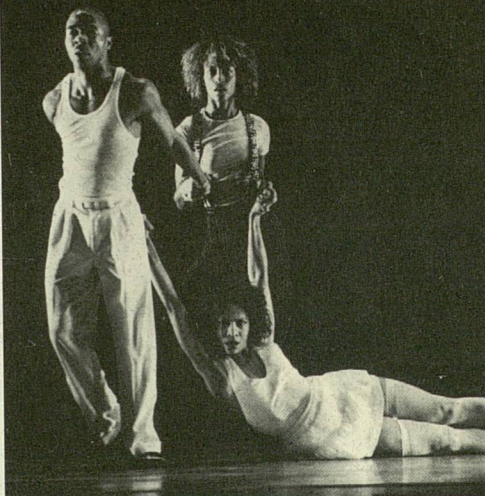
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Wednesday, March 20, 8pm  
Thursday, March 21, 8pm  
Friday, March 22, 8pm  
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*(Please note: Residency activities are currently being planned around the Ailey company's visit to Ann Arbor. For details, please contact the UMS Box Office at 313.764.2538, or see the UMS 1996 Winter Season Brochure in early January.)*

For tickets call the University Musical Society box office

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

UNIVERSITY  
MUSICAL  
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*presents*

# THE MASTER MUSICIANS OF JAJOUKA

FEATURING BACHIR ATTAR

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PROGRAM

*Saturday Evening,  
October 21, 1995  
at 8:00*

*Rackham Auditorium,  
Ann Arbor, Michigan*

Bachir Attar, *Leader - Ghaita, Gimbri, Lira, Vocals*  
Mostapha Attar, *Tebel, Ghaita*  
Taber Boukzar, *Violin, Ghaita, Vocals*  
Ali Nachat, *Ghaita, Tarija*  
Ali et Attar, *Ghaita, Tarija*  
Mohamed el Attar, *Tarija, Tebel, Dancer*  
Mohamed el Attar, *Ghaita, Flute, Tebel, Tarija*  
Ahmed el Attar, *Tebel*  
Mohamed el Attar, *Tebel*  
Mohamed el Hammadi, *Gimbri, Bendir*  
Abdellah Bokhzar, *Tirbouga, Tebel, Vocal*  
Labri Hilali, *Ghaita, Tariga, Flute*  
Mohamed el Hatmi, *Bou Jeloud, Dancer*  
Steve Carnaby, *Road Manager*  
Cherie Nutting, *Tour Manager*

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*Fourth Concert of the  
117th Season*

*Thank you to Kim Hunter, Producer/Host, WDET's Radio Free  
Earth, speaker for tonight's Philips Educational Presentation.*

*International Music Network, Gloucester, Massachusetts*

*Point Polygram, A Division of Philips Classics*

*25th Annual  
Choice Events Series*

Large print programs are available upon request  
from an usher.

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**T**he Master Musicians of Jajouka, an aristocratic tribe of royal pipers hidden in the mountains of North Africa, have lived peacefully for centuries playing their entrancing music for the sultans of Morocco and keeping secret Arcadian rituals alive in their remote village. Jajouka isn't on any map; its many legends originate from pilgrimages to the old village perched above the long valley in the blue Djebala foothills of the Rif Mountains in northern Morocco. After visitors returned home from their journeys, they began to tell stories of the ancient village and music they discovered there.

The Master Musicians of Jajouka have their own stories preserved in the folklore of their clans. At night, around blazing fires, the people of Ahl Sherif—"The Saintly"—tell their children how Bou Jeloud came down the mountain to dance with them and bless their village.

They tell of their ancestor, Attar, whose forefathers had come from the East to conquer and settle the wild Berber mountains. Like his cousins and uncles, Attar was a goat herder who prospered amidst Jajouka's highland pastures and abundant water. One day, while grazing his flocks on the side of Owl Mountain, his lead goat wandered into a forest cave. Attar heard the most beautiful sound he had ever heard—music. This music flowed from the mouth of Bou Jeloud, later known to the Jajoukan villagers as Father of the Flocks and Master of the Skins. Attar was frightened upon seeing this half man-half goat but was soothed when the creature produced a bamboo stick with holes and began to play again. Attar loved this music with all his heart. Thus began the tradition of the music of Jajouka which has been handed down from father to son for thousands of years.

In the 1950's, word began to spread of the Master Musicians of Jajouka's extraordi-

nary gift when the post war expatriates (such as William Burroughs, Paul Bowles, and Brian Gysin) "discovered" them. In the 1960's and 1970's, Western rock and jazz musicians made pilgrimages to Jajouka. They were followed by a colorful parade of those seeking to travel back in time to discover the old gods present in Jajouka's folklore. Contact with the modern world brought new dangers to the tribe and now centuries of harmony are challenged. The Western influence infiltrated the culture, leaving only the two youngest Attars to carry on the legacy of Jajouka.

*The legend states that when the music of Jajouka ends —so ends the world!* This tour represents the first time that The Master Musicians of Jajouka have been to the United States. The group features Bachir Attar and brother, Mustapha, who are direct descendants of the Attar family and are the last continuing Attar musicians. It is the wish of Bachir and the rest of the Jajoukans that tonight, as you watch the performance, you will experience the meaning of the word Jajouka and "something good will come to you."

*Tonight marks the UMS debut performance by the Master Musicians of Jajouka.*



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present

# THE CENTRAL BALLET OF CHINA

ZHAO RUHENG, *Director and Artistic Director*

37

PROGRAM

WEDNESDAY, OCTOBER 25, 1995

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

## NEW YEAR'S SACRIFICE

*Full-length ballet in one act*

Music by Liu Tingyu

Choreography by Jiang Zuhui

*Power Center  
Ann Arbor, Michigan*

INTERMISSION

## PAS DE QUATRE

*Ballet Divertissement*

Music by Cesar Pugni

Choreography by Jule Perrot

PAUSE

## BEFORE THE WEDDING CHAMBER

Traditional Chinese music

Choreography by Norman Walker

PAUSE

## DON QUIXOTE (ACT III)

Music by Leon Minkus

Choreography by Rudolph Nereyev after Marius Petipa

*Fifth Performance of the  
117th Season*

*Thanks to Mr. Frank A. Olson, Chairman and CEO of The Hertz  
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*present*

# THE CENTRAL BALLET OF CHINA

ZHAO RUHENG, *Director and Artistic Director*

38

PROGRAM

*Thursday Evening,  
October 26, 1995  
at 8:00*

*Power Center  
Ann Arbor, Michigan*

THURSDAY, OCTOBER 26, 1995

GISELLE (ACT II)

Music by Aldolphe Adam

Choreography by Jules Perrot and Jean Coralli

INTERMISSION

THE RED DETACHMENT OF WOMEN

*Full-length ballet in two acts*

Music by Du Mingxin and Wu Zuqiang

Choreography by Li Chengxiang

*Sixth Performance of the  
117th Season*

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**WEDNESDAY, OCTOBER 25, 1995**

**NEW YEAR'S SACRIFICE**

*Based on the short story by Lu Xun*  
*Libretto by Jiang Zuhui, Liu Tingyu,*  
*Chen Minfan and Jian Weihao*  
*Music by Liu Tingyu*  
*Choreography by Jiang Zuhui*  
*Costumes by Li Keyu, Peng Yufei*  
*Scenery by Zheng Yueyang*

*First performed by the Central Ballet of China*  
*on September 30, 1980*

NEW YEAR'S SACRIFICE depicts the tragic lot of Chinese women in the old feudal society. The ballet concerns the widow of Xiang Lin, who has been sold in marriage by her greedy mother-in-law.

The young farmer He Laoliu prepares his home for his impending wedding. Family and friends assemble, and in anticipation of the marriage, they entertain the husband-to-be with traditional Chinese folk dances.

The bride arrives, carried in a sedan chair. She is in deep mourning, signified by her white clothes, but wears the ceremonial bridal veil. Her protests against this forced marriage are evident when her veils are removed, revealing that she is bound and gagged.

Filled with despair and shame at breaking feudal tradition which forbids a widow to remarry, she attempts suicide at the wedding ceremony by throwing herself against the corner of a table.

That evening, He Laoliu, who is a kind and caring man, attempts to treat her wounds with herbal medicines as she sleeps. Awakening, she struggles to escape, and He Laoliu tries to dissuade her from leaving. His honest concern eventually touches her, and she begins to trust him. That trust soon grows into love.

As a sign of her transformation, she

replaces the white flower of mourning in her hair with a red flower of jubilation. She and He Laoliu are truly united in wedlock.

**PAS DE QUATRE**

*Ballet Divertissement*  
*Music by Cesare Pugni*  
*Choreography by Anton Dolin after Jules Perrot*

*First Production July 12, 1845 in London*

IN 1845, BENJAMIN LUMLEY, manager of Her Majesty's Theatre in London, had the idea of presenting the four most famous ballerinas of the time together in the same work. Lumley then commissioned Jules Perrot to choreograph such a work for Marie Taglioni, Carlotta Grisi, Fanny Cerrito, and Lucile Grahn. Cesare Pugni, composer for the scores of over 300 ballets, was assigned to write the music, and thus *pas de quatre* had its première at Her Majesty's Theatre on July 12, 1845 between the acts of Donizetti's opera *Anna Bolena*.

The ballet served to demonstrate the most favorable aspects of each of the original performers, and yet it has been revived and restaged continuously, since 1847, when the part created by Grahn was handed over to Carolina Rosati. Maria Taglioni also staged a version of the ballet at La Scala in Milan in 1846 featuring herself, Sofia Fuoco, Carolina Galetti (i.e. Rosati), and C. Vente. In 1936, Keith Lester reconstructed the *pas de quatre* for the Markova-Dolin Ballet with Molly Lake, Diana Gould, Prudence Hayman, and Kathleen Crofton. Sir Anton Dolin staged it for Ballet Theater in 1941, with Nana Gollner, Nina Stroganova, Alicia Alonso, and Sergava. The Dolin version has been revived by many companies, including the Kirov Ballet in 1966, and is the version danced by the Central Ballet of China since 1983.

## BEFORE THE WEDDING CHAMBER

*Traditional Chinese music*  
*Choreography by Norman Walker*

BEFORE THE WEDDING CHAMBER is a ballet choreographed by American Norman Walker set to two pieces of music from the traditional Chinese work "Chimes." Visiting China in January of 1990, Walker created this work for the Central Ballet, who refer to it as "The Chinese Wedding Chamber in the Eyes of an American." A favorite work of the company, it has been performed frequently in many Chinese cities and abroad.

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## DON QUIXOTE (ACT III)

*Music by Leon Minkus*  
*Choreography by Rudolf Nureyev*  
*after Marius Petipa*

ADAPTED FROM SCENES in Cervantes' epic novel, Marius Petipa's full length ballet was created for the Bolshoi in 1869. It was later revised notably by Alexander Gorsky in 1900 and again by Rostislav Zakharov in 1940, and it remains one of the most popular ballets in the classical Russian repertory. The story follows the Knight, Don Quixote and his squire Sancho Panza, and Basil, a barber, who is in love with an innkeeper's daughter, Kitri. Through many adventures, Don Quixote is forever imagining that he must heroically rescue his Dulcinea, the woman of his dreams. The "Gypsy Dance" is from the second scene in Act II: Don Quixote and Sancho come across a Gypsy camp where celebrations culminate in a command performance of a puppet theater. Watching the play, Don Quixote mistakes the heroine for Dulcinea, and seeing her under attack, rises to assault the puppet stage. The grand *pas de deux* is

from the final Act during fiesta time: amidst much dancing, the Don thinks that he recognizes his Dulcinea in a girl who is being carried off by mysterious figures guarded by a strange knight. The Knight challenges the Don to a duel and our hero is soon vanquished. His opponent, removing his disguise, reveals himself as Basil Barber. Kitri and Basil then celebrate their betrothal in the grand *pas de deux*.

Rudolf Nureyev personally staged his production of Don Quixote in China with the Central Ballet of China in October 1985.

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**THURSDAY, OCTOBER 26, 1995**

## GISELLE (ACT II)

*Choreography by Jules Perrot and Sean Coralli*  
*Libretto by Vernoy de Saint-Georges,*  
*Theophile Gautier and Jean Coralli*

GISELLE IS ONE of the masterpieces of the French Romantic theater. It was the brain-child of Theophile Gautier, poet, theatre critic, novelist, and one of the band of enthusiastic young writers who basked in the glory of Victor Hugo. The first seed of *Giselle* had been sown quite by chance as Gautier was thumbing through a book by the German poet Heinrich Heine, *Del'Allemagne*. In it the author tells of the legends of the elemental spirits that are rife in German folklore. Gautier's imagination was caught by an account of the Slavonic tale of the *Wilis*—spirits of girls who have died before their wedding day. These *Wilis*, carrying their mania for the dance beyond the grave, ensnare in their fatal round unwary travelers crossing the forest glades they haunt during the hours of darkness. A subsidiary source of inspiration was a sequence of verses by Victor Hugo, entitled *Fantômes*, in which the poet dwells on the cruel destiny that strikes

down young girls in the flower of their beauty. Hugo describes in particular, the fate of a young Spanish beauty who loved dancing to excess and died at daybreak after a night of frenzied dancing at a ball.

In an initial burst of enthusiasm, Gautier wrote down the title for a ballet, *Les Wilis*, on a clean sheet of paper, but then, as if sensing the impossibility of realizing such a romantic idea on the stage, threw it into the wastepaper basket. But the idea persisted, and that same evening, meeting the dramatist Saint-Georges at the Opera, he broached it as a possible subject for a ballet. In no time the two men came to an understanding that they would work on it together. We can only guess at the method of their collaboration. Undoubtedly the basic idea was Gautier's but it was probably Saint-Georges who fashioned it into a scenario for a ballet.

Giselle is a village maiden who is courted by a handsome stranger, known to her only by the name of Loys. But Loys is the young Duke Albrecht in disguise: This deceit is discovered by a woodsman, Hilarion, the rejected suitor of Giselle, who finds the Duke's sword and cloak hidden in his hut. A hunting party stops to partake of refreshment, and among them is the Princess Bethilde, to whom Albrecht is betrothed. Hilarion seizes the chance to unmask his rival. The shock is so great that Giselle's reason gives way and she dies of a broken heart. In the second act, set in a moonlit glade in the depths of the forest, the spirit of Giselle is admitted into the band of the *Wilis*, and is commanded by their Queen to lure Albrecht into their fatal round. A bitter struggle ensues, between the cruel and inexorable power of the Queen of the *Wilis* and the pure love that still flickers in Giselle's heart. At last, when at the very brink of exhaustion, Albrecht is saved by the break of day. The shade of Giselle disappears forever beneath a bed of flowers.

The Central Ballet of China's production of *Giselle* was premiered in Beijing on June 13, 1980.

## THE RED DETACHMENT OF WOMEN

*Full-length ballet in two acts.*

*Adapted from the film of the same title*

*by Liangxin*

*Music by Wu Zuqiang, Wang Yanqiao and*

*Du Mingxin*

*"Song of the Detachment of Women" written*

*by Huang Zun*

*Choreography by Jiang Zuhui and*

*Li Chengxiang*

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THE BALLET TAKES place during the ten-year civil war on Hainan Island. Qonghua, a daughter of a poor peasant, is imprisoned by the despotic landlord Nabatian, who orders his lackey Laosi to sell her. The ballet opens with Qonghua's escape from her captivity.

### ACT I

*Late at night. Black coconut palms.*

Qonghua is fighting with her captors but is beaten savagely and falls onto the ground. Suddenly it begins to storm heavily. Nabatian abandons Qonghua and leaves her for dead with his lackeys. Hong Changqing, a Red Army cadre, and the messenger, Xiao Pang, go on a reconnaissance mission by the coconut palm woods and save Qonghua. After inquiring about her life, they lead her to the Red Army camp.

### ACT II

*One morning several days later.*

On a square in the Red base area, under a clear sky and colorful banners, soldiers and farmers are celebrating the foundation of the Red Detachment of Women.

Going through hardships and difficulties, Qonghua hurries to the celebration, and is warmly welcomed. Deeply moved, she condemns the crimes committed by Nabatian.

People are filled with fury. Hong Changqing, the Party representative of the Detachment of Women, instructs the people to take up arms, follow the Party, carry out revolution and fight for liberation. The commander gives a gun to Qonghua who joins the army to avenge her captors and fight for the liberation of the country.

*The Red Detachment of Women* was premiered by the Central Ballet of China on September 26, 1964.

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THE CENTRAL BALLET OF CHINA



**T**he Central Ballet of China, the sole Beijing-based national ballet company of China, was founded in 1959. Most of its dancers graduated from the Beijing Dance

Academy. In its early days, the company received much of its training from the Soviet choreographer Pyotr Gusev. After a four-year affiliation with the Beijing Dance School, the company became an independent performing organization in 1963.

The Chinese government considers the Central Ballet of China a cultural treasure. At the Great Hall of the People in Beijing, the company often entertains honorable foreign guests who heartily applaud the Central Ballet. To better patronize the company, the Chinese government subsidized the Ballet in 1962 and built six big studios, an auditorium with a music recording studio, costume and set workshops and an administration building, covering a total area of more than 10,000 square meters. By 1980, it had become the biggest ballet company ever in China, with dozens of classically trained dancers, a well equipped Central Ballet Symphony Orchestra and a large professional stage staff.

Under the leadership and patronage of the government over the past 34 years, a good number of world class dancers have emerged from the company on to the world ballet stage; many of them have been awarded medals at major international ballet competitions. From the founding generation in 1959 to the current directors, company choreographers, along with resident composers and designers all strive to create a ballet style which is uniquely Chinese.

The company's classical and contemporary Western repertoire includes *Swan Lake*, *Giselle*, *Le Corsaire*, *La Fille Mal Gardée*, *The*

*Fountain of Bakchisarai, Esmeralda, Sylvia, Les Sylphides, Don Quixote, Serenade, Heliotrope, In the Mountain Forest and Romeo and Juliet.*

Chinese works include *The Red Detachment of Women, The White-Haired Girl, The Maid of the Sea, Son and Daughter of the Grassland, Ode to the Mountainous Yimeng, The New Year Sacrifice, Lin Daiyu, Searching for Light-Trilogy, Little Blue Flower, The Imperial Concubine, Strong Desire to Return* and others.

Since 1960, the company has performed extensively in Beijing and throughout China in over twenty provinces and more than fifty cities, presenting Western and Chinese classics as well as contemporary ballets. Today, the company has become one of the most popular attractions in China.

The Central Ballet keeps its windows open to the whole world. For more than three decades, the Central Ballet has invited distinguished dancers and choreographers from around the world as guest instructors and choreographers. In recent years Beryl Grey, Lycette Darsonval, Pascal Vincent, Jelko Yuresha, Rudolf Nureyev, Eugene Polyakov, Richard Nowotny, Ben Stevenson, Suki Schorer, Karin Von Aroldingen, Margo Sappington and Norman Walker have all set ballets on the company and coached the dancers.

One of the chief aims of the company is to continue to promote friendship and strengthen cultural exchanges around the world. Since 1960, the Central Ballet has performed in many countries and regions of the world and has received a warm welcome in Burma, Romania, Yugoslavia, Albania, Germany, Austria, the Philippines, Japan, Algeria, Tunisia, Hong Kong and Macao. In the Spring of 1986, the Central Ballet was hailed from coast to coast on its first historic tour in eleven major cities of the United States. In the Fall of 1986, the company enjoyed triumphant seasons in London and the former Soviet Union as well. In 1990 The Central Ballet had a successful tour of Germany, Holland, Switzerland, Belgium

and Austria. In 1991 and 1992, it successfully toured Hong Kong and Taiwan respectively.

*The Central Ballet of China makes its debut appearance under UMS auspices.*

## THE COMPANY

WANG CAIJUN

*Principal Dancer, Central Ballet of China*

Mr. Wang graduated from the Beijing Dance Academy in 1976. He joined the company in 1980 and since then, has danced leading roles in *Swan Lake, Don Quixote, Sylvia, Giselle* and *The New Year Sacrifice*. In December of 1984, he won a special award at the First International Dance Competition in Paris. In 1985, Mr. Wang performed at Paris Gala as one of the prize winners. He has toured the United States, Great Britain, Russia, Germany, Holland with the Central Ballet of China, and has been guest artist in Philippines, Canada, Hong Kong and Japan.

FENG YING

*Principal Dancer, Central Ballet of China*

Ms. Feng graduated from the Beijing Dance Academy in 1979. In 1983, she was chosen to study in the ballet school associated with the Paris Opera Ballet for one year. She has been a constant prize winner both at home and abroad. In 1986, she was invited to perform at the gala concert as the prize winner of the Second International Dance Competition in Paris. Ms. Feng dances leading roles in *Swan Lake, Don Quixote, Giselle, Lin Daiyu, The Maid of the Sea*, etc.

WANG SHAN

*Principal Dancer, Central Ballet of China*

Ms. Wang graduated from the Beijing Dance Academy and joined the Central Ballet of China in 1987. She has won several awards both at home and abroad. As a principal of the company she has danced leading roles in *Swan Lake, Don Quixote, Romeo and Juliet, Giselle* and *The Red Detachment of Women*.

## XU GANG

*Principal Dancer, Central Ballet of China*

Mr. Xu entered the Beijing Dance Academy in 1985. While in school, he performed the role of the Prince in *Swan Lake* and *pas de deux* in *Coppelia*, *Giselle* and *Sleeping Beauty*. In 1986, he was invited to Japan to perform and to teach. In 1987 he joined the company as a principal dancer. Since then, he has performed the leading roles in *Swan Lake*, *Giselle*, *Don Quixote*, *Heliotrope* as well as *Romeo and Juliet*.

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## LI YAN

*Principal Dancer, Central Ballet of China*

The youngest principal of the company, Ms. Li won the special award at the Third International Dance Competition in Paris and the third prize at the Sixth Ballet Competition in Moscow. She has performed the leading roles in *The Nutcracker*, *Swan Lake*, *Giselle*, *The Red Detachment of Women*, and the *pas de deux* in *Sleeping Beauty* and *Le Corsaire*.

## LIANG JING

*Principal Dancer, Central Ballet of China*

Mr. Liang entered the Beijing Dance Academy in 1980. After graduation he went to Shanghai and joined the Ballet Company of Shanghai. With the company he toured Canada and Singapore. In 1989 he returned to the Beijing Dance Academy where he performed the *pas de deux* in *La Sylphide*, *Le Corsaire*, *Swan Lake* and leading roles in *The Nutcracker*. In 1991 he joined the Central Ballet of China and won an award at the World Ballet Competition in Japan. He has danced the leading roles in *Swan Lake*, *Giselle* and *The Red Detachment of Women*. In 1993 he was invited to Japan as guest artist.

## JIANG MEI

*Principal Dancer, Central Ballet of China*

Ms. Jiang graduated from the Beijing Dance Academy in 1991. During that year, she won third prize in the junior category at the Second All China Ballet Competition and

third prize in the adult category in the All China Peach and Plum Blossom Cup. When she was still a student at the Beijing Dance Academy, Ms. Jiang danced the *pas de deux* from the *Flower Festival*, *Don Quixote*, *Le Corsaire*, *Coppelia*, *Sylphide*, *Esmeralda*, *Raymonda* and *The Nutcracker*. In 1991 she joined the Central Ballet of China and has since performed the leading roles in *Swan Lake*, *Giselle* and *The Red Detachment of Women*.

## SUN JIE

*Principal Dancer, Central Ballet of China*

Mr. Sun won the first prize at the Suchuan TV Choreography and Dance Competition before entering the Beijing Dance Academy. In 1991 he joined the Central Ballet of China and performed the leading role in *Romeo and Juliet*. In 1992 he was invited to Macao for performances and that earned him critical acclaim. In 1993 he danced the principal role in *The Red Detachment of Women*.

## WANG QUANXING

*Principal Dancer, Central Ballet of China*

Mr. Wang graduated from the Beijing Dance Academy and joined the Central Ballet of China in 1979. He has performed leading roles in *The New Year Sacrifice*, *The Red Detachment of Women*, *Swan Lake*, *Don Quixote*, *Sleeping Beauty*, *Giselle* and *Romeo and Juliet*. Mr. Wang has toured the United States, Great Britain, Russia, Germany, Belgium Austria, Holland, Switzerland with the company.

## CHENG LI

*Principal Dancer, Central Ballet of China*

Ms. Chen was born in Guangzhou in 1958. She was graduated from the Beijing Dance Academy in 1978. In 1987 she was invited to Japan as a guest artist. She has played leading roles in *La Fille Mal Gardee*, *The New Year Sacrifice* as well as character roles in *Swan Lake*, *Don Quixote* and *Giselle*.

## YOUTH PROGRAM

Thousands of school children annually attend UMS concerts as part of the UMS Youth Program, which began in the 1989/1990 season with special one-hour performances for local fourth graders of Puccini's *La Boheme* by the New York City Opera National Company.

Now in its seventh year under the Education and Audience Development Department, the UMS Youth Program continues to expand, with performances by the Alvin Ailey American Dance Theater for middle and high school students, two opera performances for fourth graders by the New York City Opera National Company, a performance by Wynton Marsalis and the Lincoln Center Jazz Orchestra Nonet, in-school workshops with a variety of other artists, as well as discounted tickets to every concert in the UMS season.

As part of its Ann Arbor residency, the Alvin Ailey American Dance Theater will present a special youth program to middle and high school students, and a family performance, both on March 19, 1996.

On Friday February 24, 1996, 2700 fourth-graders will visit the Power Center for abbreviated one-hour performances of Verdi's *La Traviata*. 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.

On January 31, 1996, Wynton Marsalis and the Lincoln Center Jazz Orchestra Nonet will perform a special youth performance at the Michigan Theater.

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 the Education and Audience Development Director at 313.747.1174.

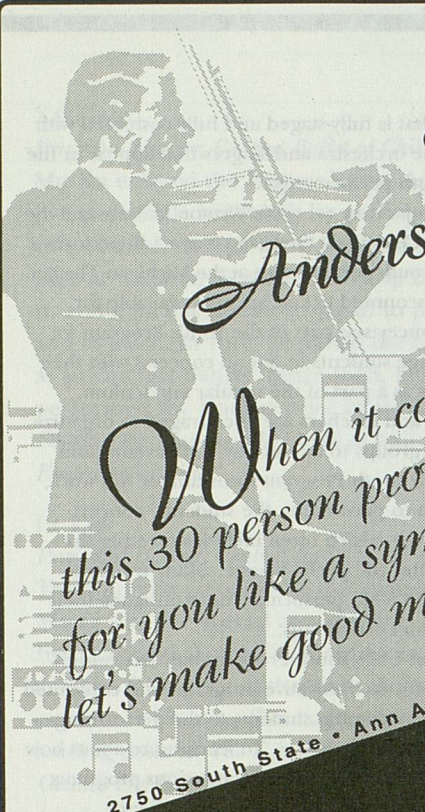
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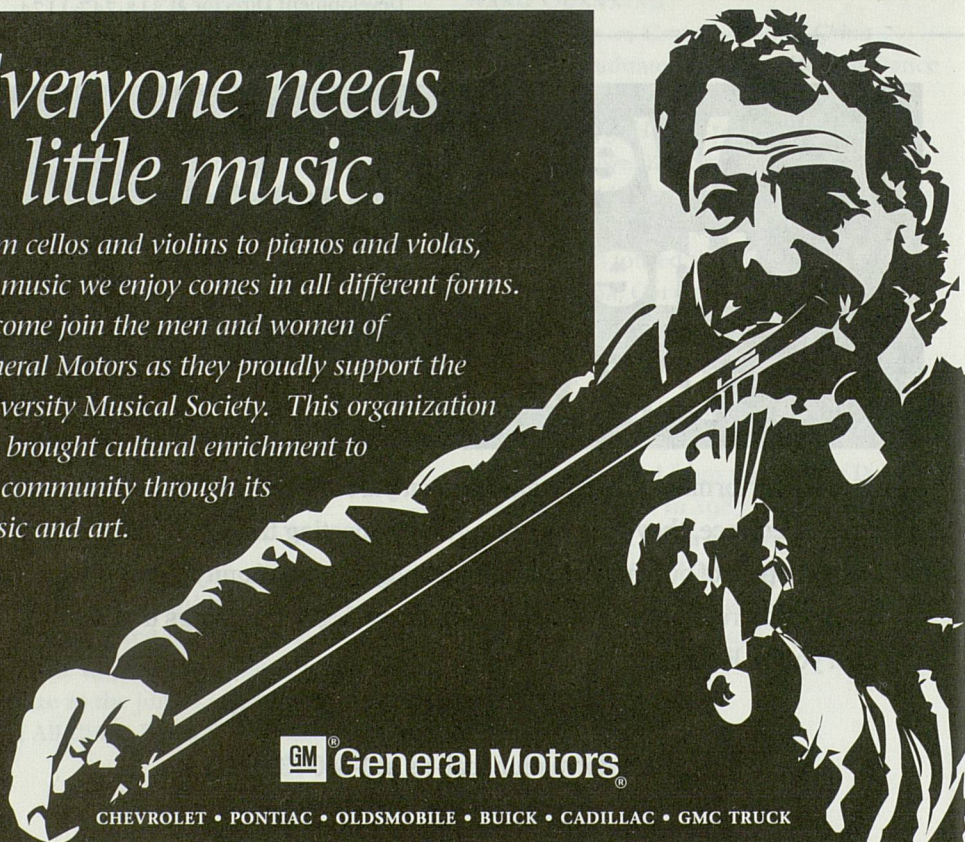
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If you would like to become part of the University Musical Society volunteer corps, please call (313) 747-1175 or pick up a volunteer application form from the Information Table in the lobby.

Internships with the University Musical Society provide experience in performing arts management, marketing, journalism, publicity, promotion, and production. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. Those interested in serving as a UMS Marketing Intern should call (313) 764-6199, and those interested in a UMS Production Internship should call (313) 747-1173 for more information.

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Students working for the University Musical Society as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, and event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 764-2538 or 764-6199.

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For more information about joining the UMS usher corps, call 313.913.9696

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Treat yourself, give a gift of tickets, purchase an entire event or come alone - meet new people and join in the fun while supporting UMS! Among your choices are Autumn at the Mill (October 14, 1995), A Taste of Tuscany (November 11, 1995), English Afternoon Teas (December 10, 1995), Dinner at Cousins Heritage Inn (January 13, 1996), A Valentine Brunch (February 11, 1996), Mardi Gras Madness (February 24, 1996), An Elegant Dinner for Eight (March 2, 1996), Great Lakes Dinner (March 3, 1996), Great Wines and Many Courses (April 5, 1996), Lazy Day Sunday Brunch (April 7, 1996), Burmese Feast (April 27, 1996), A "Taste of Spring" Garden Dinner (June 1, 1996), and La Fiesta Mexicana (June 8, 1996).

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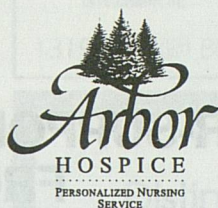
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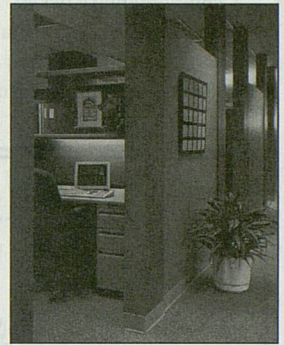
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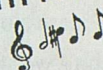
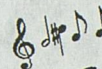
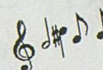


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The Advisory Committee is an integral part of the University Musical Society. Its role is a major one not only in providing the volunteer corps to support the Society but also as a fund-raising component as well. The Advisory Committee is a 55-member organization which raises funds for UMS through a variety of events held throughout the concert season: an annual auction, the creative "Delicious Experience" dinners, gala dinners and dances, season opening and pre- and post-concert events. The Advisory Committee has pledged to donate \$110,000 this current season. In addition to fund raising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents.

If you would like to become involved with this dynamic group, please give us a call at 936-6837 for information.

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The list below represents names of current contributors as of August 15, 1995. If there has been an error or omission, we sincerely apologize and would appreciate a call to correct this at your earliest convenience. (313-747-1178).

The University Musical Society would also like to thank those generous donors who wish to remain anonymous.

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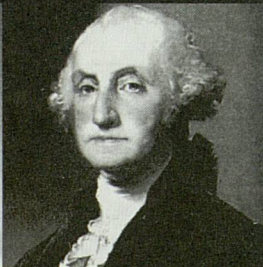
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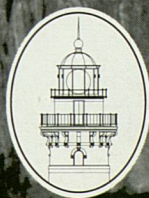
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