
UNIVERSITY MUSICAL SOCIETY

of the University of Michigan • Ann Arbor



The 1996 Winter Season



Jacobson's is pleased to showcase the

Auction Preview

March 21 through April 8

for the Sixth Annual
Spring to Life Brunch and Auction

to be held

Sunday, April 14, at Noon

to benefit the

University of Michigan
Comprehensive Cancer Center

Jacobson's

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

Dear UMS Patrons

Thank you very much for attending this event and for supporting the work of the University Musical Society. By the time this 1995/96 season comes to a close this spring, the UMS will have brought to the community 65 performances featuring many of the world's finest artists and ensembles. In addition, the UMS will have sponsored more than 100 educational events aimed at enhancing the community's understanding and appreciation of the performing arts. Your support makes all of this possible, and we are grateful to you.

My colleagues throughout the country are continually amazed at how a Midwest community of 110,000 can support the number and quality of performances that the UMS brings to Ann Arbor. They want to know how we do it, and I'm proud to tell them. Here's what I say:

⊗ First, and most important, the people 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



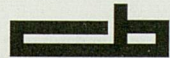
Douglas D. Freeth
*President,
First of America
Bank-Ann Arbor*
"We are proud to be a part of this major cultural group

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

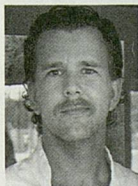
privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."



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."



Paul M. Montrone
*President and Chief
Executive Officer,
Fisher Scientific
International, Inc.*
"We know the University of Michigan

will enjoy the Boston Symphony as much as we New Englanders do. We salute the University Musical Society for making these performances possible."



Alex Trotman
*Chairman, Chief
Executive Officer,
Ford Motor Company*
"Ford takes particular pride in our longstanding association with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan."





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."



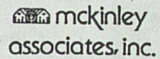
Robert J. Delonis
*Chairman and Chief
 Executive Officer,
 Great Lakes Bancorp*
 "As a long-standing
 member of the
 Ann Arbor commu-
 nity, Great Lakes Bancorp and the
 University Musical Society share tradition
 and pride in performance. We're
 pleased to continue with support of
 Ann Arbor's finest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

REGENCY TRAVEL INC.



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."

PEPPER, HAMILTON & SCHEETZ
 ATTORNEYS AT LAW

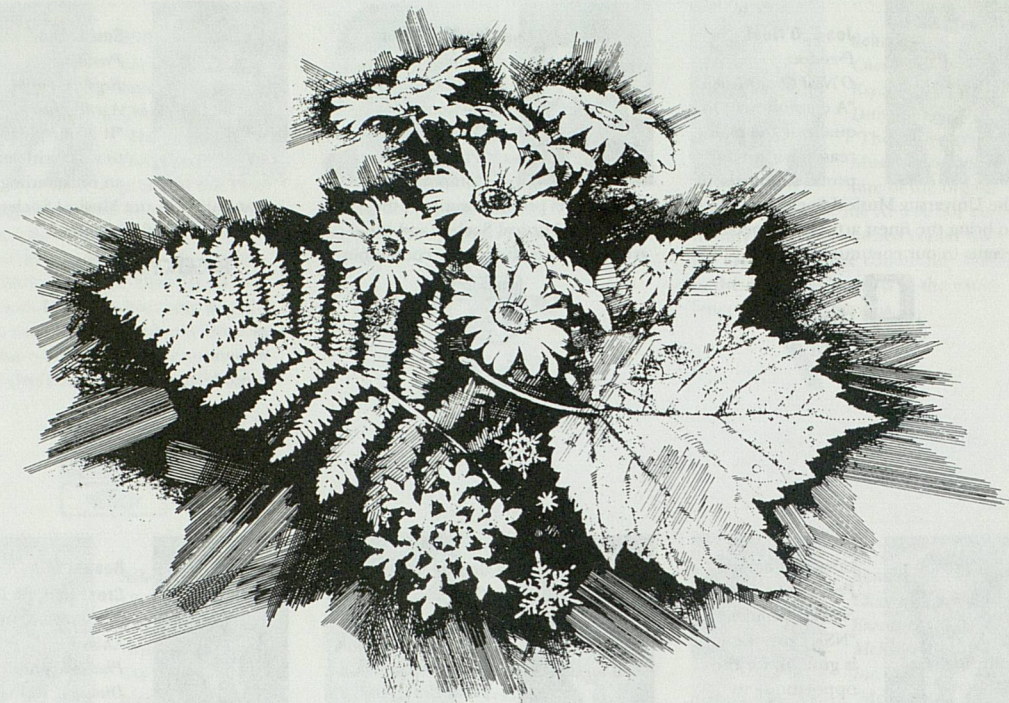


Edward Surovell
President,
The Edward Surovell Co./Realtors
 "Our support of the University Musical Society is based on the belief that the quality of the arts in the community reflects the quality of life in that community."



Dr. James R. Irwin
Chairman and CEO,
The Irwin Group of Companies
President, Wolverine Temporaries, Inc.
 "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."





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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.



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.

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

Winter Hours (Through March 5th)

Monday - Thursday 7:00 am - 2:00 pm
Friday - Sunday 7:00 am - 3:00 pm
Breakfast served all day
Lunch items served after 11:00 am

1759 Plymouth Road
(Conveniently located near North Campus
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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

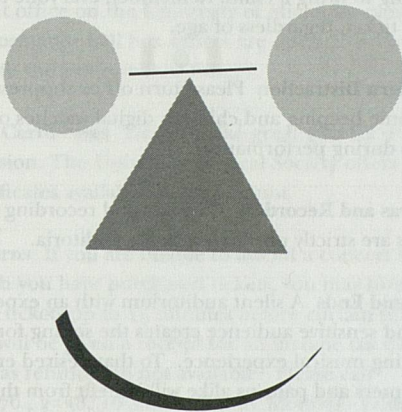
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

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.



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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:

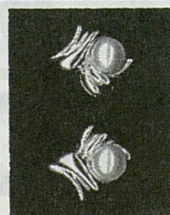
Starting Time for Concerts The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

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.

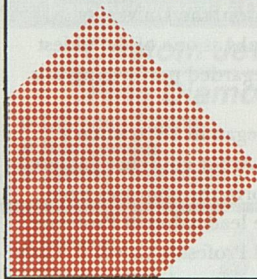
Fax Orders 313.747.1171

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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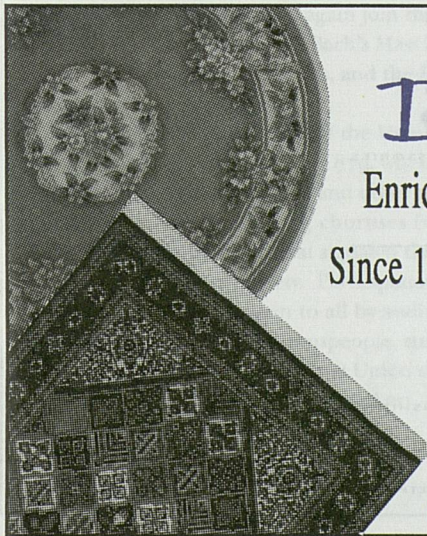


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UNIVERSITY MUSICAL SOCIETY

of the University of Michigan

Now 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.

ATYS

CONTEMPORARY LIVING ACCESSORIES

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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 Leipzig Gewandhaus 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 Handel'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, Tchaikovsky's *Snow Maiden*, released by Chandos Records in October of that year. Last 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 Andrew Massey. This season, the Choral Union will again join the Toledo Symphony for performances of Bach's Mass in b minor under conductor Thomas Sheets, and the Berlioz *Requiem* with 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 Handel'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, throughout 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 bequested \$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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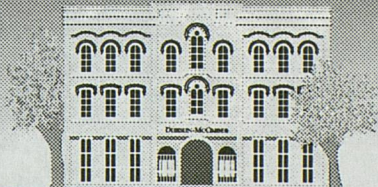
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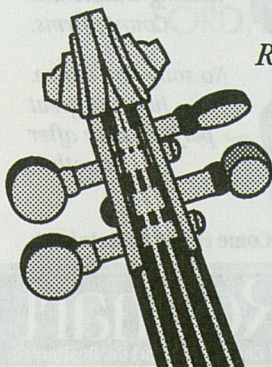


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RACKHAM AUDITORIUM

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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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.

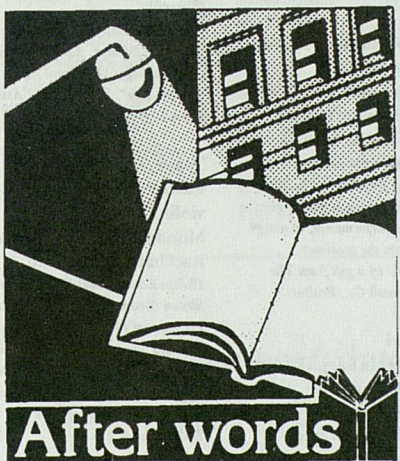
In a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles, be built in the center of campus to represent the idealism and loyalty of U-M alumni. Burton served as president of the University and as a Musical Society trustee from 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 1996 WINTER SEASON

St. Louis Symphony
Leonard Slatkin, conductor
Linda Hohenfeld, soprano
 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. Petersburg Philharmonic
Yuri Temirkanov, conductor
Pamela Frank, violin
 Friday, January 26, 8pm
 Hill Auditorium
Philips Educational Presentation:
 Steven 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, 1996
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
Philips Educational Presentations:
 Following each performance by the Guthrie Theater, members of the company, along with Guthrie Education Coordinator Sheila Livingston and Guthrie Study Guide Editor Belinda Westmaas Jones, will join distinguished University of Michigan professors, indicated below for panel discussions:
 Saturday, January 27
 Joe Dowling, Artistic Director of the Guthrie Theater, "The Guthrie and Trends in Theater", 3rd Floor Michigan League, Koessler Library, 7pm.
 Saturday, January 27 (following the 8pm performance of k.)
 Post-Performance Panel Discussion on stage with Ingo Seidler, UM Professor of German, and Fred Peters, UM Residential College Chair of Comparative Literature.
 Sunday, January 28 (following the 2pm performance of k.)
 Post-Performance Panel Discussion, Power Center Green Room, with Professors Seidler and Peters (see above).
 Sunday, January 28 (following the

7pm performance of Old Times)
 Post-Performance Panel Discussion on stage, with Martin Walsh, UM Residential College Lecturer in Drama and Head of Drama Constitution, and Enoch Brater, UM Professor of English Language and Literature and Professor of Theater.
 The Guthrie Theater tour is sponsored by AT&T. Special support and assistance are provided by the National Endowment for the Arts, Arts Midwest, and Mid-America Arts Alliance.

Wynton Marsalis/Lincoln Center Jazz Orchestra Octet Jazz at Lincoln Center Presents, "Morton, Monk, 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.
 Made possible by a gift from Thomas B. McMullen Company.

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, "Chopin In Our Time", Saturday, February 3, Rackham 4th Floor Assembly Hall, 4pm.
 Made possible by a gift from Regency Travel, Inc.

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 Buyse, 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 Nacif, 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/violinist
 Friday, February 16, 8pm
 Rackham Auditorium
Philips Educational Presentation:
 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
 Made possible by a gift from Regency Travel, Inc.

New York City Opera National City 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; February 24 - Helen Siedel, UMS Education Specialist, "Especially for Kids - The Story of La Traviata", explained with music and videos, Green Room, 1:15-1:45pm, Power Center; Made possible by a gift from TriMas Corporation.

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.
 Made possible by a gift from KMD Foundation.

John Williams, guitar
 Tuesday, February 27, 8pm
 Rackham Auditorium

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
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The Complete Solo Piano
Music of Frédéric Chopin
Garrick Ohlsson, piano
(Grand Finale - Recital VI)
Saturday, March 16, 8pm
Hill Auditorium
Made possible by a gift from the
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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
Philips Educational Presentations:
Robin Wilson, Assistant Professor of
Dance, University of Michigan, "The
Essential Alvin Ailey: His Emergence
and Legacy as an African American
Artist", March 20, Michigan League,
Koessler Library, 7pm.
Dr. Lorna McDaniel, Associate
Professor of Music, University of
Michigan, "The Musical Influences
of Alvin Ailey", March 21, Michigan

League, Koessler Library, 7pm.
Christopher Zunner, Alvin Ailey
Company Manager, and Company
Member, "The Alvin Ailey American
Dance Theater", March 22, Michigan
League, Koessler Library, 7pm.
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
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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
Philips Educational Presentation:
Louise Stein, Associate Professor of
Musicology, University of Michigan,
"To draw the hearer by chains of gold
by the ears...": English Sacred Music
in the Renaissance, St. Francis of
Assisi Catholic Church, 7pm.

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
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Purcell's Dido and Æneas
Mark Morris Dance Group
Moston Baroque Orchestra
and Chorus
Martin Pearlman, conductor
with Jennifer Lane, James
Maddalena, Christine
Brandes and Dana Hanchard
Friday-Saturday,
April 19-20, 8pm
Sunday, April 21, 4pm
Michigan Theater
Philips Educational Presentation:
Steven Moore Whiting, Assistant
Professor of Musicology, University of
Michigan, "Classics Reheard", fifth
in a series in which Professor Whiting
discusses the concert repertoire, SKR
Classical, 7pm.
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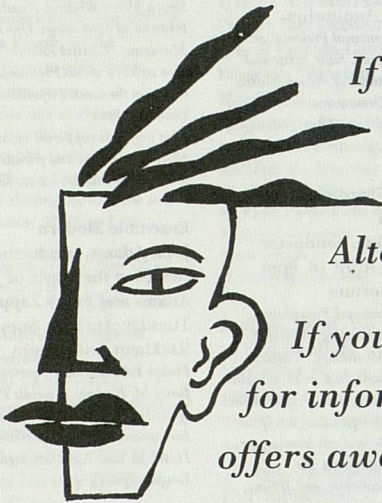
Ensemble Modern
John Adams, conductor
featuring the music of John
Adams and Frank Zappa
Tuesday, April 23, 8pm
Rackham Auditorium
Philips Educational Presentation:
James M. Borders, Associate Professor
of Musicology, "The Best
Instrumental Music You Never
Heard In Your Life", Michigan
League, 7pm.

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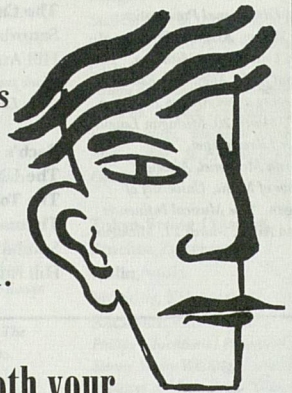


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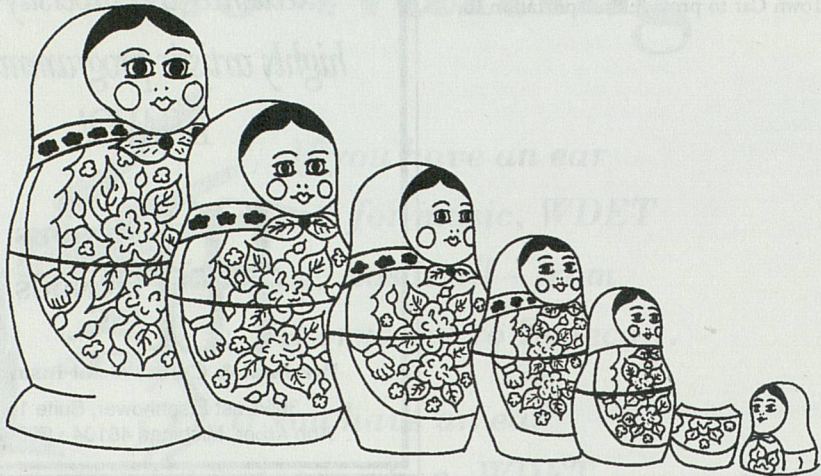
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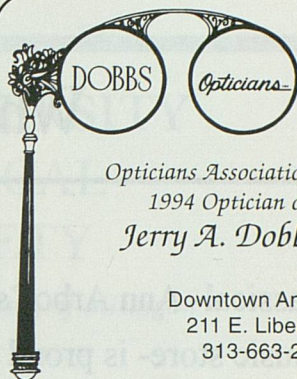
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ABOUT THE COVER

Included in the montage by local photographer David Smith are images taken from the University Musical Society 1994-95 Season: dancer Arthur Aviles of the Bill T. Jones/Arnie Zane Dance Company in *Still/Here*; pianist Garrick Ohlsson onstage at Rackham Auditorium for one installment of his six-recital cycle of the Complete Solo Piano Music of Frédéric Chopin; the clarinets of Giora Feidman, featured in Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind*, a work co-commissioned by the University Musical Society which won first prize at this year's Kennedy Center Friedheim Awards.



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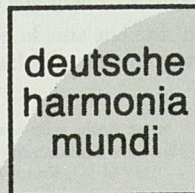
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UNIVERSITY MUSICAL SOCIETY

of the University of Michigan
1996 Winter Season

Event Program Book Wednesday, January 31, 1996 through Saturday, February 10, 1996	WYNTON MARSALIS/LINCOLN CENTER 3 JAZZ ORCHESTRA OCTET Wednesday, January 31, 1996, 8:00pm The Michigan Theater
<i>117th Annual</i> <i>Choral Union Series</i> <i>Hill Auditorium</i>	FEEL THE SPIRIT 7 Thursday, February 1, 1996, 8:00pm Hill Auditorium
<i>33rd Annual</i> <i>Chamber Arts Series</i> <i>Rackham Auditorium</i>	THE KING'S SINGERS 13 Saturday, February 3, 1996, 8:00pm Hill Auditorium
<i>25th Annual</i> <i>Choice Events Series</i>	GARRICK OHLSSON 27 Sunday, February 4, 1996, 4:00pm Rackham Auditorium
	BOSTON SYMPHONY ORCHESTRA 35 Wednesday, February 7, 1996, 8:00pm Hill Auditorium
	LATIN JAZZ SUMMIT 47 Saturday, February 10, 1996, 8:00pm Hill Auditorium

General Information

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

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

While in the Auditorium

Starting Time

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

Cameras and recording equipment are not allowed in the auditorium.

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

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

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

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

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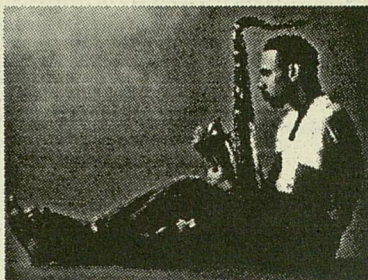
PRESENTS

RED HOT JAZZ IN FEBRUARY

JOSHUA REDMAN QUARTET

Thursday, February 15, 8pm
Wharton Center Festival Stage

Rolling Stone voted him Jazz Artist of the Year in both 1994 and '95. Now hear for yourself why he is one of the hottest young talents in jazz today.



FIVE GUYS NAMED MOE

Tuesday & Wednesday, February 20 & 21, 8pm
Wharton Center Great Hall

Featuring over 20 hits by jazz great Louis Jordan, high energy dancing and comedy. This Broadway show received a Tony Award nomination for best musical.

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MARCUS BELGRAVE & FRIENDS

Thursday, February 29, 8pm
Wharton Center Festival Stage

Detroit native and renowned trumpeter Marcus Belgrave recently performed at Wharton Center with Wynton and Branford Marsalis. Now see him in the lime light with his own mix of jazz heavyweight "friends."

Joshua Redman and Marcus Belgrave are made possible in part by a grant from LILA WALLACE-READER'S DIGEST ARTS PARTNERS PROGRAM and made possible with the support of MICHIGAN COUNCIL FOR ARTS AND CULTURAL AFFAIRS.



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WYNTON MARSALIS *and the* LINCOLN CENTER JAZZ ORCHESTRA OCTET

Wynton Marsalis, *Music Director, trumpet*
Dr. Michael White, *clarinet*
Wycliffe Gordon, *trombone, tuba*
Wess Anderson, *alto and soprano saxophones*
Victor Goines, *tenor and soprano saxophones, clarinet*
Eric Reed, *piano*
Reginald Veal, *bass*
Herlin Riley, *drums*

3

PROGRAM

Wednesday Evening,
January 31, 1996
at 8:00

The Michigan Theater
Ann Arbor, Michigan

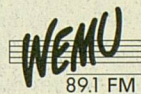
Performing the music of
JELLY ROLL MORTON,
THELONIOUS MONK, *and*
WYNTON MARSALIS.

The program will include selections such as Jelly Roll Morton's *Black Bottom Stomp*, *The Pearls*, and *Jungle Blues*. In addition, the band will perform the music of Thelonious Monk arranged by Wynton Marsalis including *Monk's Mood*, *Reflections*, *Thelonious*, *Green Chimneys* as well as original material by Wynton Marsalis.

Twenty-seventh concert
of the 117th season

Special thanks to Thomas B. McMullen, President, Thomas B. McMullen Company for helping to make this performance possible.

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



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

The Jazz at Lincoln Center's 1996 Winter tour is sponsored by Delta Air Lines and Metropolitan Life Foundation.

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2nd Annual
Jazz Directions Series

Large print programs are available upon request from an usher.

The 1996 *Morton, Monk, Marsalis* winter tour marks the fifth season on the road for **Jazz at Lincoln Center**. Wynton Marsalis, Artistic Director of Jazz at Lincoln Center, leads a group of musicians from the internationally-acclaimed Lincoln Center Jazz Orchestra, performing unique compositional stylings of Jelly Roll Morton and Thelonious



JELLY ROLL MORTON

Monk. Works by these two seminal jazz artists are featured alongside Mr. Marsalis' own compositions, all interpreted by the ensemble who, according to the *Los Angeles Times*, "performs with a combination of respectful elegance and improvisational vigor" and "are universally outstanding."

Jelly Roll Morton is widely regarded as the first great composer of jazz. He was born in New Orleans in 1890. Morton believed that jazz contained "the finest ideas from the greatest operas, symphonies, and overtures." His fusion of these elements and Afro-Hispanic rhythms gave birth to a style of high imagination filled with vibrant colors. An inspired composer, pianist, and improviser, Morton changed the course of American music in the twentieth century. Morton's work showed that highly arranged compositions could retain the improvised feel of traditional New Orleans jazz. Featured works on this program include Morton's *Black Bottom Stomp*, *The Pearls*, and *King Porter Stomp*.

Thelonious Monk is considered by many to be the most original composer in the post-war modern jazz era. Monk made his mark early as a sideman with tenor saxophonist

Coleman Hawkins. His compositions *'Round Midnight* and *Epistrophy* were recorded by trumpeter Cootie Williams. Monk's engagement as house pianist at Minton's Playhouse in Harlem put him squarely at the center of the bebop revolution and his recordings document his highly individualized musical conception. Monk's elaboration of the Harlem stride piano style and love of the blues were showcased in his angular, playful compositions. As Monk's career progressed he achieved a significant degree of popularity. Such Monk standards as *Criss Cross*, *I Mean You*, and *Blue Monk* will be presented by tonight's ensemble, as well as Marsalis' own original arrangements of such classics as *Green Chimneys*, *Evidence*, *Four In One*, *Thelonious*, *Reflections*, and *Crepuscule with Nellie*.

The "*Morton, Monk, Marsalis*" tour will also showcase compositions by Artistic Director Wynton Marsalis. Marsalis' prolific compositional style embraces and elaborates upon a variety of jazz idioms, from the rhythms and colors of the blues and his New Orleans roots, to the harmonic sophistication of Charlie Parker and John Coltrane. The program offers audiences the opportunity to discover how the works of two of jazz music's most important compositional voices have influenced Marsalis' own musical conception.

Jazz at Lincoln Center produces concerts, lectures, films, recordings, radio broadcasts, educational programs for adults and children, and national and international tours of its programs. Under the leadership of Wynton

Marsalis, the program has risen to national prominence from its inception as a summer concert series, Classical Jazz, in 1987. Four successful summers later, Lincoln Center announced the formation of a



THELONIOUS MONK

year-round jazz program, the first of its kind at a major performing arts center. Jazz at Lincoln Center has been earmarked to become the next full constituent of Lincoln Center for the Performing Arts, with a target date for independence this July 1, 1996.

Wynton Marsalis, the most popular and acclaimed jazz musician and composer of his generation, is an eight-time Grammy Award winner in both the jazz and classical genres. He is the youngest musician in the history of the Grammys to win the jazz soloist performance award for three consecutive years, and the first to win Grammys for both jazz and classical recordings. He has performed with the giants of jazz, including Art Blakey, Dizzy Gillespie, Sarah Vaughan, Elvin Jones, Harry "Sweets" Edison, the Modern Jazz Quartet, Joe Henderson, and Jon Hendricks, and has appeared as a soloist with many of the world's leading symphony orchestras. Through his performances and recordings, his extensive work with children and students, and his role as Artistic Director of *Jazz at Lincoln Center*, Mr. Marsalis has brought an increasingly wide audience to jazz and cast new light on its central place in American culture.

Wynton Marsalis was born in New Orleans, Louisiana in 1961. His father, Ellis Marsalis, is a widely respected musician, composer, and educator. Mr. Marsalis was given his first trumpet at the age of six. In high school he played for the New Orleans Civic Orchestra and entered Tanglewood's Berkshire Music Center's summer program. At the age of eighteen he enrolled in The Juilliard School. In 1980, Mr. Marsalis went on the road with Art Blakey, and in 1981 with Herbie Hancock, who produced his debut

album, which was nominated for a Grammy Award. Mr. Marsalis has been impressively prolific, sometimes releasing jazz and classical albums in the same year; in 1984 he stunned the music world when he won awards in both genres. Besides the torrent of recordings, Mr. Marsalis has kept up a dizzying tour schedule, winning over audiences worldwide and headlining annual celebrations and festivals.

In recent years, Mr. Marsalis has produced a group of extended works conveying a range and depth of human expression rarely found in contemporary American music. Mr. Marsalis has produced numerous works commissioned by *Jazz at Lincoln Center*, including *In This House, On This Morning* in 1992, a collaboration with the New York City Ballet entitled *Jazz: Six Syncopated Movements*, and 1994's epic depiction of the story of American slavery, *Blood on the Fields*, written for big band and vocals. *Jazz at Lincoln Center* will be touring this work in February of 1997. Mr. Marsalis produced two new major works during 1995, including his collaboration with choreographer Twyla Tharp entitled *Jump Start*, and *At the Octoroon Balls*, a string

quartet which came about through a collaboration between *Jazz at Lincoln Center* and the Chamber Music Society of Lincoln Center. *Jazz at Lincoln Center* has commissioned Mr. Marsalis to



WYNTON MARSALIS

write a new work for big band in collaboration with Judith Jamison of the Alvin Ailey American Dance Theater for the inaugural Lincoln Center Festival in August 1996.

Mr. Marsalis is a devoted and passionate spokesman for jazz and music education; he frequently conducts workshops for young

people in the hope of keeping jazz vibrant and thriving. His healthy preoccupation with education has led him to his current projects for PBS, "Marsalis on Music," and NPR, "Making Music." The four-part PBS series aired in October 1995 and is available for sale. The NPR series allows him to explore in detail many of the issues he deals with in "Marsalis on Music." Mr. Marsalis has written a companion book to the PBS series, which includes a CD. This comes on the heels of his first book, a collaboration with Frank Stewart entitled *Sweet Swing Blues on the Road*. He has perpetuated the artistry of both famous and lesser-known jazz greats by organizing concerts and educational events around their works, and he continues to nurture flourishing careers of up and coming artists.

This evening's performance marks Mr. Marsalis's UMS debut.

THE MISSION OF JAZZ AT LINCOLN CENTER. . .

JAZZ AT LINCOLN CENTER aims to establish the value of jazz as fine art within the context of America's premier performing arts center. Its primary goal is the enriching challenge of producing first class programming of the highest caliber and showcasing the rich canon of jazz masterworks that exist in hopes of making more people aware of this great American art form and the wealth of contributions that have been made by musicians across this century from every corner of the nation. Founded as a full-time, year-round department in 1991, Jazz at Lincoln Center has pursued curatorial, educational, and archival objectives by presenting jazz performances of the highest quality, teaching adults and children about jazz and its relationship to other art forms, and developing a world-class database to provide intellectual and historical frames of reference for current

and future generations of artists, scholars and patrons. Each of these objectives remains intact as Jazz at Lincoln Center continues to expand and take programs beyond the Lincoln Center campus such as tours by the Lincoln Center Jazz Orchestra and a nationally syndicated radio series which re-broadcasts its concerts to hundreds of thousands of people. *Jazz at Lincoln Center* will soon reap the rewards gained by attaining the status of a full constituent of Lincoln Center, cementing the program's permanent presence at Lincoln Center.

On the most basic level, *Jazz at Lincoln Center* aims to specify the rich body of masterworks that make up the "jazz canon" and establish definitive contributions to (and definitive elements of) this form, thereby devising a representative and definitive anthology of jazz creation. Further, *Jazz at Lincoln Center* seeks to enrich and expand this canon by commissioning new works from jazz composers. By establishing the parameters of a vernacular — specifically the extension, elaborations and refinements of the American vernacular can in turn create an environment at Lincoln Center in which this vernacular can flourish and continue to move forward.

Jazz at Lincoln Center aspires to stylize idiomatic particulars of American experience into aesthetic statement of universal experience through an artists vision that addresses the richness of the music as a whole. This is a vision that includes African rhythms, New Orleans street beats, the Native American impact on Kansas City swing, Latin grooves, romantic ballads, blues, American inflected virtuosity, and orchestral concepts original to this country. *Jazz at Lincoln Center* is profoundly dedicated to the celebration and preservation of this vision, and it offers its due respect through inventive programming, extensive rehearsal and first-class presentation.

This evening's performance marks the LCJO's third appearance under UMS auspices.

UNIVERSITY
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presents

FEEL THE SPIRIT

AN EVENING OF GOSPEL MUSIC

with THE BLIND BOYS OF ALABAMA
featuring CLARENCE FOUNTAIN

THE SOUL STIRRERS

and special guest
INEZ ANDREWS

7

PROGRAM

THE SOUL STIRRERS

*Thursday Evening,
February 1, 1996
at 8:00*

INTERMISSION

*Hill Auditorium
Ann Arbor, Michigan*

THE BLIND BOYS OF ALABAMA
featuring CLARENCE FOUNTAIN
and special guest INEZ ANDREWS

The program selections will be announced from the stage.

*Twenty-eighth Concert
of the 117th Season*

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“**T**hen came The Blind Boys and the earth moved,” proclaimed a review in *Folk Roots* magazine. “This is a group with a *sound* — Fountain’s gravel against the Blind Boy’s harmony silk — and they deploy it as though it explained the world,” wrote James Hunter for *Rolling Stone* magazine.

8 As pilgrims on the Gospel Highway for nearly sixty years and a Grammy nomination for Gospel Album of the Year for their highly-acclaimed album *Deep River*, the **Blind Boys of Alabama** are stronger than ever. The road from Talledega, Alabama’s Institute for the Deaf and Blind, to Hollywood’s House of Blues was a long one, and the journey was often a test of faith: there were the legal inequities and social insults that marred road life the early days; there were the bilkings by record company sharks; there were many temptations to “crossover” to secular rhythm and blues; and there were painful losses of colleagues and friendly rivals.

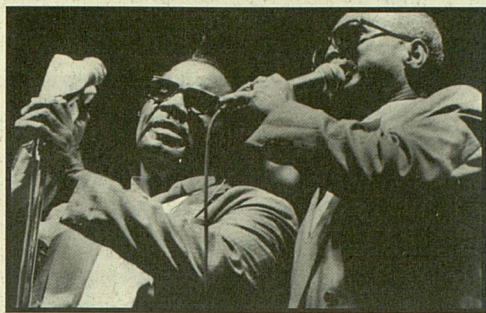
But **Clarence Fountain** was daunted by none of it. “I just kept waiting for the big thing,” he said. “I knew we would hit the jackpot one day.”

Few singers of Fountain’s age possess his assured perseverance; few groups formed in the Depression are still going, and none — Blind Boys excepted — can look back on this past decade as the most successful. The group just released their first ever “live” album which was recorded at the Hollywood’s House of Blues where the Blind Boys held church on January 14-16, 1995. The first night’s concert became the first full-length concert to be broadcast on the Internet in history. If that seems ironic for a group which released its debut “78” in 1948, it may be a matter of the group’s timeless energy finding yet another medium for their message.

Although the seeds of the group took root among friends singing informally in

1937, The Blind Boys of Alabama were formed in 1939 by Clarence Fountain at the Talladega Institute for the Blind in Alabama, where the boys studied music in Braille, learned piano chords and “musical structures to this and that,” says Fountain. Although the group’s music education was a good one, there was no formal training, nor was there access to Gospel music, except for the infrequent occasions in which they were permitted off the campus to attend church. It was at this time that the group discovered the Gospel harmony quartets, such as the Golden Gate Quartet and The Soul Stirrers. The Blind Boys began to develop and refine their own style based on these quartets. Often they would organize a big crowd at someone’s house for what was called “a sing.” They would also perform at the World War II soldier camps. Encouraged by a good response, The Blind Boys of Alabama later became more widely heard through their association with Reverend Paul Exkano on WWL, a 50,000 watt radio station based in New Orleans.

The Blind Boys’ extensive recording career was launched in 1948, when they recorded their first national hit, *I Can See Everybody’s Mother But Mine* for the Coleman Record label. The group has since recorded over twenty chart-topping albums for numerous record labels, including Palda Records, Specialty Records and VeeJay Records. Recently re-released on Ace records is a CD box set which includes two of the original Blind Boys of Alabama Specialty albums, *Stand by Me* and *Marching Up to Zion*. The group’s album *Deep River* on the Elektra/Nonesuch label, demonstrates the diversity of a group that is equally at home with the century-old *a capella* Jubilee style of singing, a sanctified “back-beat” Blues style, or a contemporary funk style. It is this diversity and artistic vision that has enabled The Boys to continuously and powerfully move religious and secular audiences



THE BLIND BOYS OF ALABAMA

for over fifty years with their impassioned, electrifying Gospel music.

Fierce determination and strength of purpose have also fueled The Blind Boy's success and longevity. Fountain elaborates on this aspect in the group's development in an interview with the *Chicago Tribune*. "When you're blind, people often look on you as helpless, as if you can't do anything for yourself. So, we had to be not only as good as anyone else, we had to be better, just so they wouldn't knock us out of the competition. We had to work harder than most folks to get onto this stage."

"This stage" extended to Broadway in 1988, where The Blind Boys of Alabama featuring Clarence Fountain, were introduced to secular audiences with the starring role in *The Gospel at Colonus*, the classic Greek tragedy of Oedipus presented in a contemporary Pentecostal motif. The innovative production won an Obie Award and wide critical acclaim.

The Broadway production opened new venues to a group which has always remained faithful to its mission while readily adapting to new mediums, be they theaters, clubs or the Internet. Yet to group's singular musical mission of delivering Gospel to as many people as possible remains sacred. This strength of purpose in the artistic vision of The Blind Boys of Alabama is best characterized by Clarence Fountain, "[We] want to get to the masses, and reach as many people as [we] can, to make them understand the Gospel."

This evening's performance marks the Blind Boys of Alabama and Mr. Fountain's UMS debut.

With over sixty-one years in the music industry, **The Soul Stirrers** are renowned trailblazers of

American music who have left an indelible imprint on the groups who have followed. The Soul Stirrers were the first group to present a program exclusively of Gospel music when this special sound was still evolving. They were the first group to add an extra singer to the Gospel quartet format. They were the first group to present alternate lead singers in the context of a single song. They were the first group to present alternate lead singers as the dominant focus of a quartet performance. They were the first group to use guitar accompaniment. And, they were the first group to use the electric string bass. Throughout the years, the Soul Stirrers have left such a lasting impression that their sound has inspired the popularity of Gospel music with audiences everywhere.

Their exhilarating performances on the world's most prestigious stages, their array of honors, and their mega-hit recording career are testimony to the respect they command. The Soul Stirrers have performed at Carnegie Hall, Madison Square Garden, the Guthrie Theater, the Goodman Theater, the Theatre Grecco and others throughout Europe. They have been honored by appearing at the White House for former Presidents Franklin Delano Roosevelt, Harry S. Truman, and Jimmy Carter. The Soul Stirrers were inducted into the Rock 'n' Roll Hall of Fame in 1989 and the American Music and Entertainment Hall of Fame in 1981. The group's acclaimed recordings



THE SOUL STIRRERS

10

include more than sixteen hit records, fourteen albums, and a featured performance on the video and soundtrack of the Broadway musical, *The Gospel at Clonus*, in which they starred in 1988.

Born out of a need to bring superior quality, traditional gospel music to mass audiences, the original Mount Pleasant Singers — J.J. Farley, E.A. Rundless, T.L. Brewster, S.R. Crain and the Reverend W.L. Labeaux — began singing together in Trinity, Texas in 1926. With the addition of R.H. Harris in 1931, they changed the name of the group to the five Soul Stirrers.

Over the years, other talented lead singers have contributed to the Soul Stirrers' legend, including Paul Foster, James Medlock, Johnny Taylor, Jimmy Outlaw, Walter Donson, Eddie Huffman, Julious Cheecks and the legendary Sam Cooke. During the decades of the 40's, 50's and 60's, this immortal gospel group took the country by storm. Some of the hits produced during those days were *By and By*, *Jesus Gave Me Water*, *Restin' Easy*, *Jesus Be a Fence Around Me*, *The Lord Will Make a Way*, *Remember Me* and *Christmas Joy*.

Today's Soul Stirrers — lead singer Willie Rogers (who has a timbre and fiery delivery reminiscent of Sam Cooke), falsetto Martin Jaycos, tenor-guitarist Jackie Bands,

and baritone-bassist Bennie Odom — came together under the guidance of original member J.J. Farley, who managed the group until his death in 1988. Having been together for over fifteen years, this group is continuing the unique Gospel tradition that was shaped by the last surviving original member of the group, seventy-eight-year-old R.H. Harris. "We sang verses that projected and supported the voice in front. Gospel is the element of expression of word that builds on other words," he said.

With a solid reputation for producing quality music, The Soul Stirrers have personified the metamorphosis of Gospel music, defining and re-defining its style throughout the years. To those who have challenged it, Harris has validated The Soul Stirrers' long-standing popularity with this simple response, "... what we were singing was Good News. This is good news in the language of music."

This evening's performance marks The Soul Stirrers' UMS debut.

An internationally recognized performer, universally acclaimed songwriter, and Grammy-winning recording artist, **Inez Andrews** is a powerhouse talent with an unparalleled career in delivering the Gospel. Known as the "High Priestess of Gospel," she has consistently electrified audiences worldwide with her statuesque presence, intense projection and phenomenal vocal range. "Miss Andrews has always possessed a great dignity — a dignity she is able to shed in a second when she erupts in a sacrificed shriek. Even in middle age, her screams make the yawps of most rock-and-rollers seem pallid, and yet she is able immediately to regain and reassert a

matronly composure," writes Ken Emerson of *The New York Times*.

Orphaned as a young child, Inez Andrews began singing Gospel music in the youth choir of her church in Birmingham, Alabama. She received her first professional experience in Birmingham's Carter Choral Ensemble, and in 1952, she joined the Gospel Harmonettes, a well-known women's quartet led by Evelyn Starke Beavers. At a 1956 Tennessee performance with the Gospel Harmonettes, she came to the attention of the legendary Reverend James Cleveland who, at that time, was playing piano with the famous Caravan Singers, a Chicago-based group that was led by Albertina Walker and also included John Erin Davis and Dorothy Norwood. Inez joined the Caravan Singers in 1957, performing and recording with them intermittently for the next fourteen years. It was during this time that she wrote and recorded such Gospel classics as *I'm Not Tired Yet*, *God Said So*, *What Will Tomorrow Bring*, *I'm Willing To Wait* and *Your Friend*. It was with the Caravans that Inez first recorded *Mary Don't You Weep* which earned a Gold Record for the group and later earned another Gold Record for Aretha Franklin and James Cleveland from their *Amazing Grace* album released in 1971.

In 1961, Inez Andrews formed her own group, the Andrewettes, touring Europe and recording such classic hits as *Let the Church Roll On* and *Look Up and Live*. Also in 1961, Don Robey, the producer behind the famous Duke-Peacock labels, formed the Songbird label just for her. Working with a young Billy Preston and Andrae Crouch, she recorded the classic *A Letter To Jesus*, which became a smash crossover hit. Throughout the 1960's, Inez continued to perform and record alternately as a soloist, with the Andrewettes, and with the Caravan Singers, who at the time included Delores Washington, Cassietta George, Josephine Howard, Albertina Walker and Shirley Caesar.

Inez Andrews went completely solo in 1971, garnering great success with a series of solo albums recorded throughout the 70's. Her internationally acclaimed 1972 album, *Lord, Don't Move the Mountain* crossed over to become a huge pop hit and went Gold. "When I recorded *Looking Back Over My Life*, which also became a hit in 1972, everybody thought I had gone pop. They wanted to



INEZ ANDREWS

place me in the nightclub and then put me in hell. Give me a break!" says Andrews.

"I tuned 'em out and kept on singing." She, along with ABC-recording artist Tessie Hill, is often credited with

the renaissance of Gospel music in the 70's.

During the last decade, Inez has continued her annual sold-out, six-week tours and recorded numerous chart-topping albums for the Savoy, Jewel, Ichiban and the Spirit Feel record labels. Every album has been filled with classic Gospel songs from her prolific pen. With the release of her highly acclaimed 1991 Word/Epic album, *Raise Up A Nation*, Inez Andrews once again proved she is a Gospel mega-star who is deservedly enjoying a new wave of immense popularity.

This evening's performance marks Ms. Andrews' UMS debut.

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THE KING'S SINGERS

David Hurley, *countertenor*
Nigel Short, *countertenor*
Bob Chilcott, *tenor*
Bruce Russell, *baritone*
Philip Lawson, *baritone*
Stephen Connolly, *bass*

PROGRAM

*Saturday Evening,
February 3, 1996
at 8:00*

*Hill Auditorium
Ann Arbor, Michigan*

I

Henryk Górecki
TOTUS TUUS

II

Renaissance French Madrigals

Clément Janequin
AU JOLI JEU

Josquin Desprez
NYMPHES DES BOYS

Janequin
LA GUERRE

III

Daron Aric Hagen
THE WAKING FATHER

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Arr. Howard Goodall

STAR OF THE COUNTY DOWN

Arr. Peter Knight

LONDONDERRY AIR (*Danny Boy*)

Arr. Bob Chilcott

MAIRI'S WEDDING

Arr. Daryl Runswick

SHE MOV'D THRO' THE FAIR

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By Arrangement

Selections Featuring Some of Our Finest Arrangers

*Twenty-ninth concert
of the 117th Season*

*Special thanks to Douglas D. Freeth, President, First of America, for
helping to make this performance possible.*

The King's Singers appear by arrangement with IMG Artists.

*UMS would like to thank the Huron High School A Cappella Choir
for their participation in tonight's concert. Best of luck in Carnegie
Hall!*

*The King's Singers record exclusively for RCA Victor & Red
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*Recording Distributor for American concerts: DJ Records,
P.O. Box 95, McMinnville, Oregon 97128.*

*Selected King's Singers choral arrangements are available from:
Hinshaw Music, P.O. Box 470, Chapel Hill, North Carolina
27514 and Hal Leonard Publishing Corp., 7777 West Bluemound
Road, Milwaukee, Wisconsin 53213.*

*King's Singers Newsletter: Erica Zaffarano, 17005 11th Avenue N,
Plymouth, Minnesota 55447.*

TOTUS TUUS

*Henryk Górecki**Born December 6, 1933 in Czernica, Poland*

THE POLISH COMPOSER Henryk Górecki is one of the foremost Eastern European composers to have come to the attention of the West since the freeing of borders between East and West in 1989. Recordings of his Third Symphony have become among the best-selling classical albums of all time, even reaching the top of the *Billboard* magazine "Crossover Pop" charts. This popularity is probably attributable to the fact that his music has a simple sincerity combined with great strength.

Górecki, who lives in relatively humble circumstances in the coalmining town of Katowice in the south of Poland, is a devout Catholic, and *Totus tuus* [for a capella choir] is an extended paean of praise to the Virgin Mary. The work was written for an open-air Mass in Victory Square, Warsaw, in July 1987, to celebrate the third return visit by Pope John Paul II to his home country.

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Maria!
Totus tuus sum, Maria,
Mater nostri Redemptoris
Virgo Dei, virgo pia,
Mater mundi Salvatoris
Totus tuus sum, Maria!

O Mary!
I am wholly thine, O Mary,
mother of our Redeemer
virgin (mother) of God, holy virgin,
mother of the Savior of the world,
I am wholly thine, O Mary!

*Maria Boguslawska**Translation: Richard Abram**Renaissance French Madrigals*

NYMPHES DES BOYS

*Josquin Desprez**Born c. 1440 in Hainault or Henegouwen, Burgundy**Died August 27, 1521 in Condé-Sur-Escaut*

AN JOLI JEU

LA GUERRE

*Clement Janequin**Born c. 1485 in Châtellerault, France**Died in 1558 in Paris*

THE LARGE SIXTEENTH-CENTURY repertoire of madrigals, or *chansons*, by French composers treat amorous subjects either in a suave courtly vein or in a popular and often ribald manner. The Gothic tradition of setting strict verse forms in tedious and complex repetitive forms was abandoned by Josquin Desprez, who generally preferred shorter stanzas treated in a simpler style. Josquin's skill in polyphonic writing became a model for the next generation of composers, which included his disciple Clément Janequin, the French master of the anecdotal and onomatopoeic *chanson*.

The *chansons* in five and six voices have a very special place in the output of Josquin Desprez. They must be among his last works, written after his return to the tiny French town of Condé in 1504, when he was probably in his early 60's. Before then, his prominent international career had taken him to many of the grandest courts and his main compositions had been the motets and Mass cycles that were to have massive impact on all composers of the sixteenth century (indeed, in the entire history of music, perhaps only Beethoven and Stravinsky have had comparable impact, and for similar reasons: Josquin forged a new means of expression, and a new musical vocabulary so rich in potential that hundreds of other composers were able to build on the style and use it to their own ends). Now, in his old age, he turned to these little songs, works of an extraordinary complexity that never interferes with their musical impact.

16 In all of these songs, two of the voices are in canon; most of them borrow material from elsewhere, often from the popular sphere, and each one seems to pose (and solve) a particular compositional problem. These *chansons* also had a major influence on composers long after his death in 1521. They were reprinted as late as 1555, and they established six voices as an accepted medium for secular song. Furthermore, they show the old man, who had revolutionized the world of the motet and the Mass, now entirely changing course and overturning yet another genre, though in a thoroughly unique way.

Janequin was famous in his own lifetime for his use of bird-song and other programmatic effects (such as the descriptive cries and noises of the battlefield in *La guerre*) in his music. Relatively little is known about his life, but he composed over 250 *chansons*, two of which he later included in his two Masses, and in his later years he settled in Paris, becoming Compositeur du Roi (composer to the King) and he entered Paris University as a student after the age of 70.

AN JOLY JEU

An joly jeu du pousse avant
Il fait bon jouer.

The game of getting it in
Is one worth playing.

L'aurier m'aloye esbaloyer,
Je recontray la belle au corps gent,
Soubzriant doulcement, la vois baiser;
Elle en fait doute,
Mais je la bouste,
Laissez, laissez, laissez trut avant.

The other day I was wandering around
I met a girl who was shapely,
Smiling sweetly, I tried to kiss her;
She tries to put me off,
But I insist, saying
Let it happen, come on.

An joly jeu du pousse avant
Il fait bon jouer.

The game of getting it in
Is one worth playing.

Pour ung reffuz me fault laisser,
Propor luy tins amoureuement,
Soubzriant coulcement, la vois baiser,
Elle riotte,
Dance sans notte,
Laissez, laissez, laissez trut avant.

Her refusal should have been enough,
But I treat her to all my charm,
Smiling sweetly, I tried to kiss her,
She makes a noise,
And wriggles furiously,
Let it happen, come on.

An joly jeu du pousse avant
Il fait bon jouer.

The game of getting it in
Is one worth playing.

NYPHES DES BOYS

Nymphes des boys, dèses des fontaines,
 Chantres experts de toutes nations,
 Changez vos voix fort clères et haultaines
 En cris tranchantz et lamentations.
 Car d'Atropos les moestations
 Vostre Okeghem par sa rigueur attrape.
 Le vray trésor de musique et chief d'oeuvre,
 Qui de trèpas désormais plus n'eschappe,
 Donc grant doumaige est que la terre coeuvre.

Acoutez-vous d'abit de dueil:
 Josquin, Brumel, Pirchon, Compère,
 Et plorez grosses larmes d'oeil:
 Perdu avez vostre bon père.
 Requiescat in pace, Amen.
 (Ténor solo:)
 Requiem aeternam dona eis, Domine,
 Et lux perpetua luceat eis.

LA GUERRE

Escoutez, tous gentilz Gallois,
 La victoire du noble roy Francoys.
 Et orrez, si bien escoutez
 Des coups ruez
 Phiffres, soufflez,
 Frappez tambours
 Tournez, virez,
 Faictes vos tours,
 Soufflez, jouez,
 Frappez, etc.
 (Tambours tousjours!)

Avanturiers, bon compagnons
 Ensemble croisez vos bastons,
 Bendez soudain, gentilz Gascons,
 Nobles, sautez dens les arcons,
 La lance au poing hardiz et promptz
 Comme lyons!
 Haquebutiers, faictes voz sons!
 Armes bouclez, friques mignons,
 Donnez dedans!
 Frappez, criez
 Alarme, alarme.

Woodland nymphs, goddesses of the wells,
 Famous singers of every nation,
 Change your clear and lofty voices
 To sharp cries and lamentations.
 For your Okeghem provokes vigorously
 The molestations of Atropos.
 The true treasure of music and masterpiece
 Who from Death no longer may escape
 And great pity is it that earth should cover
 him.

Clothe yourselves in mourning:
 Josquin, Brumel, Pirchon, Compère
 And weep great tears
 You lost your good father.
 May he rest in peace. Amen.
 (Tenor solo:)
 Eternal rest give unto them, O Lord
 And let light perpetual shine upon them.

Listen, all gentle Gauls
 to the victory of the noble King Francis.
 You will hear, if you listen,
 blows thudding on all sides.
 Fifes, resound,
 beat the drums,
 turn the wheel,
 perform your manœuvres,
 blow, play,
 beat, etc.
 (Drums always!)

Adventurers, good countrymen,
 together cross your staves,
 bend the bow, noble Gascons,
 noblemen, leap into the saddle,
 lance in hand and ready
 as lions!
 Sackbut players, make your sound!
 Gird on your arms, gay squires,
 and lay on!
 Strike and shout
 the alarm!

Soyez hardiz, en joye mis,
 Chascun s'asaisonne,
 La fleur de lys,
 Fleur de hault pris
 Y est en personne.
 Suivez la couronne!
 Sonnez, trompettes et clarons,
 Pour resjoyeur les cons, les cons,
 les compaignons.

Be bold and joyful, let each urge himself on,
 the *fleurs de lys*,
 the noble flower,
 is there in person.
 Follow Francis
 the French king, follow the crown.
 Resound, trumpets and clarions,
 to gladden your count-, your count-,
 your countrymen.

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Fan Frere le le lan fan
 Fan fan feyne
 Fa ri ra ri ra
 A l'estandart
 Tost avant
 Boutez selle
 Gens d'armes à cheval
 Frer le le lan, etc.

(Noises of battle)

To the standard
 straight 'way advance
 spur on your mounts
 ye cavalry,
 etc.

Bruyez, tonnez
 Bombardes et canons
 Tonnez gros courtaux et faulcons
 Pour secourir les compaignons.
 Von pa to pa toc
 Ta ri ra ri ra ri ra reyne
 Pon, pon, pon, pon.
 Courage, courage
 Donnez des horions
 Chi-pe, cho-pe, torche, lorgne
 Pa ti pa toc
 Tricque, trac zin zin
 Tue! à mort:
 Courage prenez
 Frapez, tuez.
 Gentilz gallans, soyez vaillans
 Frapez dessus, ruez dessus
 Fers émoluz, chiques dessus,
 Alarm, alarm!

Blast and boom
 bombards and cannons
 Thunder great curtais and falcons
 to help our countrymen.

(Noises of battle)

Courage, courage,
 strike your blows,
 pilfer, plunder, dub and leer.

Ils sont conguz, ils sont perduz
 Ils monstrent les talons.
 Escampe toute frelore
 La tintelore
 Ilz sont deffaictz
 Victoire au noble roy Francoys
 Escample toute frelore bigot.

Kill! To the death!
 Take courage,
 Strike, kill.
 Gentle, gallants, be valiant,
 Strike on, press on.
 Grind your steel, gobble them up.
 Alarm, alarm!

They are in confusion, they are lost.
 They are showing their heels!
 Pursue the cowards,
 the jangling rabble
 they are defeated.
 Victory to noble King Francis!
 Pursue the cowardly hypocrites.

THE WAKING FATHER

Daron Aric Hagen

Born in 1961 in Milwaukee, Wisconsin

The Waking Father was commissioned by The King's Singers and was premièred at Seiji Ozawa Hall at the Tanglewood Music Festival in July 1995.

The composer writes:

Paul Muldoon and I met during the summer of 1988 at Yaddo, an artist colony in upstate New York. Liking him immediately, I asked if I might read some of his work. He loaned me his *Selected Poems, 1968-1986* to read before dinner. The meal came and went, but I realized — holed up in my studio and unable to put the book down — that I had found my ideal collaborator. I don't remember if I told Paul this at the time. I did manage to leave Yaddo with the book, though. I have been setting his verse ever since. A year later, we met again at the MacDowell Colony. Paul was working on *Madoc: A Mystery*, and I was writing a piece called *Heliotrope* for the Brooklyn Philharmonic. One evening, just before supper, an opera company called and asked me if I was interested in writing an opera. Paul was seated a few feet away, reading the paper. I leaned out of the telephone booth and asked him if he would like to write a libretto. He agreed, and two years later, the Madison Opera premièred *Shining Brow*, our opera about American architect Frank Lloyd Wright. The King's Singers happened to be in the audience on the night of the première. A few months later, they asked me to write something new for them. In Sandpoint, Idaho, during the summer of 1994, I composed *The Waking Father*. Naturally, I turned to Paul for the texts; I asked him to choose several dozen that he thought I might try, and I chose a handful of my favorites. From these I fashioned a cycle, lasting approximately twenty minutes. Only in retrospect did I

realize that I had composed a musical portrait of my friend and collaborator.

The King's Singers were an ongoing source of inspiration throughout the crafting of this piece; it was written especially for them and is dedicated to them.

Daron Aric Hagen was born in 1961 Milwaukee, Wisconsin. At the age of fifteen, his orchestral music came to the attention of Leonard Bernstein, whose enthusiastic comments led to Hagen's eventual enrollment at the Curtis Institute of Music. While still a student there, his music was introduced by the Philadelphia Orchestra, an honor last bestowed on the work of the young Samuel Barber. Before graduating from Juilliard, Hagen had already begun fulfilling commissions from the New York Philharmonic and other major American orchestras.

International critical and popular acclaim did not come however until the 1993 première by the Madison Opera (Wisconsin) of his first major theatrical work, *Shining Brow*, about American architect Frank Lloyd Wright. He is currently at work on a new opera with his librettist partner Paul Muldoon, this one a surreal farce called *Vera of Las Vegas*. Recently completed projects include *Built Up Dark* for the Milwaukee Chamber Orchestra, *Concerto for Brass Quintet* for the Wisconsin Brass Quintet, *The Waking Father* for The King's Singers, and *Taliesin: Choruses from Shining Brow* for the Madison Symphony and Chorus premièred in Fall 1995.

Major symphonic works have been commissioned and performed by such orchestras as the New York Philharmonic, Philadelphia Orchestra, Saint Louis Symphony, Milwaukee Symphony, Houston Symphony, Brooklyn Philharmonic, Denver Chamber Orchestra, American Symphony Chamber Orchestra, Chicago Civic Orchestra, as well as the Columbus, Madison, Long Beach, and Oakland East Bay symphony orchestras, almost all of which have scheduled repeat performances. Ballets have been mounted

by Ballet Pacifica in California, The Juilliard Dance Division and the William Douglas Dancers, and he has written a film score for the Sundance Institute for Television and Film. Numerous chamber groups tour with his compositions, including the Debussy Trio, Encore Brass Quintet, The King's Singers, the Wisconsin Brass Quintet, the Lehner Trio and Sonus, among others.

20 Daron Hagen has appeared as piano soloist with orchestras including the Denver Chamber Orchestra, the Hudson Valley Philharmonic and the Orchestra Society of Philadelphia, with which he also appeared regularly as a guest conductor since 1982, and he also is an active chamber musician. He has contributed essays and reviews to various music periodicals, and is also Founding Director of the twelve-year-old Perpetuum Mobile New Music Series. Now aged thirty-three, he lives in New York City with his musician spouse Donna.

THE WAKING FATHER

Poems by Paul Muldoon

1. THE WAKING FATHER

My Father and I are catching sprinklies
Out of the Oona River.
They have us feeling righteous,
The way we have thrown them back.
Our benevolence is astounding.

When my father stooody out in the shallows
It occurred to me
The sprinklies might have been piranhas,
The river a red carpet
Rolling out from where he had just stood,

Or I wonder now if he is dead or sleeping.
For if he is dead I would have his grave
Secret and safe;
I would turn the river out of its course,
Lay him in its bed, bring it round again.

No one would question
That he had treasures or his being a king,
Telling now of the real fish farther down.

2. OSCAR

Be that as it may, I'm wakened by the moans
not of the wind
nor the wood-demons

but Oscar MacOscair, as we call the hound
who's wangled himself
into our bed: 'Why?' 'Why not?'

He lies between us like an ancient quooof
with a snoth of perished gutta-percha,
and whines at something on the roof.

I'm suddenly mesmerized
by what I was only today: a pair of high
heels
abandoned on the road to Amherst.

And I've taken off, over the towns of Keady
and Aughnacloy and Caledon —
Et in Arcadie —

to a grave lit by acetylene
in which, though she preceded him
by a good ten years, my mother's skeleton

has managed to worm
its way back on top of the old man's,
and once again she has him under her
thumb.

3. THRUSH

I guessed the letter
Must be yours. I recognized
The cuttle ink,
The serif on
The P. I read the postmark on the date,
Impatience held
By a paperweight.
I took your letter at eleven
To the garden
With my tea.

And suddenly the yellow gum secreted

Halfway up

The damson bush

Had grown a shell.

I let those scentless pages fall

And took it

In my feckless hand. I turned it over

On its back

To wash your mouth

Withdraw. Making a lean, white fist

Out of my freckled hand.

4. THE FOX

Such an alarm

as was raised last night

by the geese

on John Mackle's goose farm.

I got up and opened

the venetian blind.

You lay

three fields away

in Collegelands

graveyard, in ground

so wet you weren't so much

buried there as drowned.

That was a month ago.

I see your face

above its bib

pumped full of formaldehyde.

You seem engrossed,

as if I'd come on you

painfully writing your name

with a carpenter's pencil

on the lid

of a mushroom box.

You're saying, *Go back to bed.*

It's only yon dog-fox.

5. DANCERS AT THE MOY

This Italian square

And circling plain

Black once with mares

And their stallions.

The flat Blackwater

Turning its stones

Over hour after hour

As their hooves shone

And lifted together

Under the black rain.

One or other Greek war

Now coloured the town

Blacker than ever before

With hungry stallions

And their hungry mares

Like hammocks of skin,

The flat Blackwater

Unable to contain

Itself as horses poured

Over acres of grain

In a black and gold river.

No bands of Athenians

Arrived at the Moy fair

To buy for their campaign.

Peace having been declared

And a treaty signed,

The black and gold river

Ended as a trickle of brown

Where those horses tore

at briars and whins,

Ate the flesh of each other

Like people in famine.

The flat Blackwater

Hobbled on its stones

With a wild stagger

And sag in its backbone,

The local people gathered

The white skeletons.

Horses buried for years

Under the foundations

Give their earthen floors

The ease of trampolines.

6. THE PANTHER

For what it's worth, the last panther in
 Massachusetts
 was brought to justice
 in the woods beyond these meadows
 and hung by its heels from a meat-hook
 in what is now our kitchen.

(The house itself is something of a conundrum,
 built as it was by an Ephraim Cowan from
 Antrim.)

22

I look in one evening while Jean
 is jelly making. She has rendered down
 pounds of grapes
 and crab-apples
 to a single jar
 at once impenetrable and clear;
 'Something's missing. This simply won't
 take.'

The air directly under the meat-hook —
 it quakes, it quickens;
 on a flagstone, the smudge of the tippy-tip
 of
 its nose.

7. BRAN

While he looks into the eyes of women
 Who have let themselves go,
 While they sigh and they moan
 For pure joy,

He weeps for the boy on that small farm
 Who takes an oatmeal Labrador
 In his arms,
 Who knows all there is of rapture.

8. [VICO]

A hand-wringing, small, grey squirrel
 plods
 along a wicker

treadmill that's attached
 by an elaborate
 system of levers

and cogs and cranks
 and pulleys
 and gears

and cams and cinches
 and sprags and sprockets
 and spindles

and tappets and trundles
 and spirochetes
 and winches

and jennies and jiggers
 and pawls
 and pranks

and the whole palaver
 of rods
 and ratchets

to a wicker
 treadmill in which there plods
 a hand-wringing, small, grey squirrel.

9.

Enough of Colette and Celine, Celine and
 Palu Celan;
 enough of whether Nabokov
 taught at Wellesley or Wesleyan.

Now let us talk of slaughter and the slain,
 the helicopter gun-ship, the mighty
 Kalashnikov;
 let's rest for a while in a place where a cow
 has lain.

10. V

Now that I had some idea of our whereabouts
 We could slow a little and not be afraid.
 Who was that? Only the bull behind the
 hedge,
 It was showing us the whites of its eyes.

Why should those women be carrying water
 If all the wells were poisoned, as they said,
 And the fish littering the river?
 Had the sheep been divided from the goats.
 Were Twin and Twin at each other's throats?

I knew these fields. How long were they fallow?
 Those had been Archer's sixty yellow acres.
 These Hunter's forty green and grey.
 Had Hunter and Archer got it into their heads
 That they would take the stars in their strides?

11. THE MIXED MARRIAGE

My father was a servant-boy.
 When he left school at ten or eleven
 He took up billhook and loy
 To win the ground he would never own.

My mother was the school-mistress.
 The world of Castor and Pollux.
 There were twins in her own class.
 She could never tell which was which.

She had read one volume of Proust,
 He knew the cure for farcy.
 I flitted between a hold in the hedge
 And a room in the Latin Quarter.

When she had cleared the supper-table
 She opened *The Acts of the Apostles*,
Aesop's Fables, *Gulliver's Travels*.
 Then my mother went on upstairs

And my father further dimmed the light
 To get back to hunting with ferrets
 Or the factions of the faction-fights —
 the Ribbon Boys, the Caravats.

12. CHERISH THE LADIES

In this, my last poem about my father,
 there may be time enough
 for him to fill their drinking-trough
 and run his eye over

his three moolet heifers.
 Such a well-worn path,
 I know, from here to the galvanized bath.
 I know, too, you would rather

*I saw behind the hedge to where the pride
 of the herd, thought now an Irish
 bull, would cherish
 the ladies with his electric cattle-prod.*

As it is, in my last poem about my father
 he opens the stand-pipe
 and the water scurriees along the hose
 till it's curled

in the bath. One heifer
 may look up
 and make a mental note, then put her nose
 back to the salt-lick of the world.

FOLKSONGS FROM IRELAND

TONIGHT'S CHOICE OF songs has been almost impossible to make, given the tremendous wealth of material that was born in the British Isles, and more specifically Ireland. The influences and sources of folk material are extraordinarily far-ranging and each song has its own regional and frequently religious characteristics, making the selection process somewhat arbitrary, given the quantity we had to choose from!

The folksongs we know in Britain today have been part of our heritage ever since simple medieval hymn tunes were given secular words, and minstrels started on their musical rounds. They have served as a basis of musical masterpieces from the thirteenth century to the present, and much of the (now barely understood) imagery in their words finds its parallel in Renaissance painting.

In the early part of the twentieth century, the pioneering work of folksong collectors such as Cecil Sharp brought forth a wealth of beautiful material, much neglected, but

familiar through the widely varying regional versions of many texts and melodies, like a musical version of "Chinese Whispers" played over the centuries.

Folksongs have been an integral part of the King's Singers' repertoire since their early performing days, and the collection sung tonight represents but a portion of the rich treasure collected and arranged for The King's Singers over the years. Indeed many of these songs can be found on two of the group's most successful recordings, *Annie Laurie* and *Watching the White Wheat* (both on Angel/EMI).

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BY ARRANGEMENT

Selections Featuring Some of Our Finest Arrangers

This part of our concerts features interpretations of songs by some of the finest arrangers who have worked or are now working for The King's Singers. To a large extent, the sound of the group has been fashioned and extended by the work of these arrangers in all its variety: classical artsongs, folksongs, and contemporary popular songs.

It is to these talented musicians that we would like to pay tribute tonight by offering you a profile of their fine work. Let the "unsung" heroes be "unsung" no more!

THE KING'S SINGERS



The six Englishmen known as **The King's Singers** enjoy the distinction of being one of the world's most sought-after and acclaimed vocal ensembles. The group's universal popularity stems from their unique ability to communicate the sheer enjoyment of singing vast and eclectic repertoire, whether it is a sixteenth-century madrigal, a world première of a commissioned work, a sacred choral masterpiece, a Japanese folksong or one of their trademark, close-harmony arrangements of a top-40 hit. After a quarter-century, The King's Singers full schedule of performances, recordings and television appearances around the world continues to reflect their stylistic versatility and remarkable musicianship.

The King's Singers began their 1995 summer season in Japan, performing eight concerts in Tokyo, Osaka and Nagoya. They appeared at several leading festivals in the United States, including the Tanglewood Festival, where they will presented the world première of a newly commissioned work by Daron Aric Hagen entitled *The Waking Father*, set to poems by Paul Muldoon. Other festival appearances included Ravinia, Interlochen, Brevard, and the Minnesota Orchestra's Sommerfest. They also performed on the inaugural summer series in Santa Fe, and gave a recital and master classes at the Texas

Choral Director's annual conference in San Antonio.

This season, The King's Singers return to South Africa for a seven-city recital tour — their first in that country in more than 10 years. In the United States and Canada, the group will perform more than 35 concerts coast-to-coast, including

appearances at Carnegie Hall and recitals in Ann Arbor, Kansas City, Miami, Portland, Salt Lake City, San Diego and Seattle.

Orchestral appearances in North America include return engagements with the Toronto and Milwaukee symphony orchestras.

Abroad, The King's Singers will perform throughout Austria and Germany, including recitals in Cologne, Hamburg, Munich and Innsbruck. They perform in concert with Carl Davis and the Royal Liverpool Philharmonic Orchestra and give recitals in Italy, Switzerland, and their native United Kingdom, before concluding the season with a recital tour of the Netherlands.

Since their initial professional season in 1968, the ensemble, which was formed at King's College in Cambridge, has performed the most diverse repertoire of any vocal group in the world. Committed to presenting music from the twentieth-century, they have commissioned more than 200 new works from a host of prominent living composers, including Richard Rodney Bennett, Luciano Berio, Peter Maxwell Davies, György Ligeti, Gian-Carlo Menotti, Thea Musgrave, Krzysztof Penderecki, Ned Rorem and Gunther Schuller. Recent commissions and world première performances include Richard Rodney Bennett's *Sermons and Devotions*, *The Bishop and The Pagan* by Estonian-born Veljo Tormis, R. Murray Schaefer's *Tristan and Iseult*, and the sixth in a series of Nonsense Madrigals by György Ligeti. Upcoming commissions include a work for The King's Singers and chorus by Libby Larsen, to be given its première during the 1996-97 season.

The King's Singers are familiar to American television audiences through their numerous television specials, including a tribute to Paul McCartney with the Boston Pops in 1992; their own six-part series on the "Arts & Entertainment" network entitled *The King's Singers' Madrigal History Tour*; *The Art of The King's Singers*, a documentary released on home video in 1991 that follows

the everyday life of the ensemble with footage on the road, in rehearsal and performance, and in a master class setting; an Emmy award-winning ABC Christmas show with Julie Andrews, Plácido Domingo and John Denver; and appearances on the *Tonight Show*.

The ensemble has been heard frequently on the American Public Radio and National Public Radio networks, as well as on Minnesota's Public Radio's *St. Paul Sunday Morning*. Complementing their record releases in 1995 was the first European showings of a Finnish-made documentary on the Singers filmed in Estonia and Finland.

The King's Singers celebrated their 25th anniversary season in 1993-94 with a Silver Jubilee tour that took them to virtually every major concert hall in cities throughout the world. During their first quarter-century, the ensemble's North American engagements have included appearances at Carnegie Hall and Lincoln Center in New York, the Kennedy Center in Washington, D.C., Ann Arbor's Hill Auditorium, the orchestral halls of Boston, Chicago, Philadelphia, Cleveland, Atlanta, San Francisco, the Ambassador Auditorium in Pasadena, as well as concerts at the Tanglewood Music Festival and the Hollywood Bowl. In addition to hundreds of *a capella* recitals, they have also collaborated with many North American orchestras including the Minnesota Orchestra, National Symphony in Washington, D.C., the Boston Pops, and the Atlanta, Detroit, St. Louis and Toronto symphonies.

Now in their second quarter-century, The King's Singers continue to expand their repertoire while maintaining the choral tradition and original spirit of the group, once described by the *Washington Post* as "the ultimate musical instrument at an advanced stage of development in the art of ensemble singing."

This evening's performance marks the fifth appearance of the King's Singers under UMS auspices.

The **Huron High School A Cappella Choir** performing tonight with the King's Singers is one of three Huron High School ensembles invited to perform at Carnegie Hall in New York City on March 25, 1996. Many patrons at tonight's concert have purchased special tickets that the University Musical Society made available to the Huron High School Campaign Steering Committee to support the project. These patrons have made a tax-deductible contribution towards

the Committee's effort to raise the funds necessary to cover the costs of the students' trip to New York.

If you would like to help these talented students to get to Carnegie Hall, or if you would like further information, please call Richard Ingram, the conductor of the A Cappella Choir, at Huron High School (313-994-2096).

Huron High School Music Department Carnegie Hall Project

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Three Huron High School Music Department Ensembles have been invited to perform in Carnegie Hall on March 25, 1996. This great honor for these 168 members of A Cappella Choir, Symphony Band and Symphony Orchestra, and for the City of Ann Arbor. A project of this scope is enormous. A fund raising goal of \$100,000 has been established. We thank the University Musical Society for their willingness to allow us to sell tickets to this King's Singers Concert as a fund raiser for our project.

If you would like to be a donor, please send a check to the Huron High School Music Department, 2727 Fuller Road, Ann Arbor, MI 48105. Donations are tax deductible to the amount allowed by law. Call Richard Ingram at 313-994-2096 for further information.

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The Complete Solo Piano Music of Frédéric Chopin

GARRICK OHLSSON

piano

27

PROGRAM

*Sunday Afternoon,
February 4, 1996
at 4:00*

*Rackham Auditorium
Ann Arbor, Michigan*

Fifth Concert of Six

*Please take note that
Mr. Ohlsson's Grand Finale
Chopin Recital which takes
place on March 16, 1996 will
be held in Hill Auditorium
at 8:00pm.*

BALLADE NO. 2 IN F MAJOR, OP. 38

TWO NOCTURNES, OP. 37

No. 1 in g minor
No. 2 in G Major

RONDO IN F MAJOR, OP. 5

SONATA NO. 1 IN C MINOR, OP. 4

Allegro maestoso
Minuetto: Scherzando
Larghetto: Con molt' espressione
Finale: Presto

FOUR MAZURKAS, OP. 30

No. 1 in c minor
No. 2 in b minor
No. 3 in D-flat Major
No. 4 in c-sharp minor

BALLADE NO. 1 IN G MINOR, OP. 23

INTERMISSION

THREE MAZURKAS, OP. 56

No. 1 in B Major

No. 2 in C Major

No. 3 in c minor

TWO NOCTURNES, OP. 55

No. 1 in f minor

No. 2 in E-flat Major

28

SCHERZO NO. 2 IN B-FLAT MINOR, OP. 31

*Thirtieth Concert of the
117th Season*

*Special thanks to Sue S. Lee, President, Regency Travel, Inc. for
helping to make this performance possible.*

*Thank you to Garrick Ohlsson, speaker for Saturday afternoon's
Philips Educational Presentation.*

*This afternoon's floral art is made possible by Cherie Rehkopf and
John Ozga, Fine Flowers, Ann Arbor.*

*Mr. Ohlsson had graciously agreed to sign CDs in the lobby following
the performance this afternoon as a "thank you" to the Rackham
audience.*

*The pre-concert carillon recital was performed by Linda Dzuris,
doctoral organ student.*

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FRANÇOIS-FRÉDÉRIC CHOPIN

*Born c. March 1, 1810 in Zelazowa Wola, Poland
Died October 17, 1849 in Paris*

The **Ballade No. 2** was drafted in 1836. That year he met the woman of his life, the notorious “George Sand,” one of Romanticism’s authentic phenomena — a cigar-smoking baroness who supported herself and her children by writing voluminously. Her seduction of Chopin and his subsequent infatuation with her may have contributed to the trouble he had perfecting the piece, for he revised it first in 1838, then again in 1839 — before publishing it in 1840. This was the period of his misery on the isle of Mallorca with Sand and her children. Is the Ballade autobiographical? We may wish it so, but evidence from Chopin himself points to a literary source rooted deep in Polish nationalism: the ballades of Chopin’s friend, the poet Adam Mickiewicz. Chopin told Robert Schumann so. Speculative scholarship by French pianist Alfred Cortot has linked this piece to a specific poem, a brief summary of which may stimulate the listener to appreciate the narrative tone of this impassioned work:

*The Lake of the Willis — its waters smooth
as a mirror in which — at night, the stars
admire themselves — lies near the spot where
Russian hordes once laid siege with terrifying
effect to a Polish city. To escape the shame of
being subjugated by their conquerors, the
young maidens there pray to Heaven for a
miracle — and are swallowed up by the
earth which suddenly opens beneath their
feet. Changed into mysterious flowers, they
ever since have adorned the edges of the lake.
Woe to him who touches them!*

Two Nocturnes, Op. 37 appeared in print the same year as the Ballade just heard. Of these “night pieces,” No. 1 is distinguished by the descending lines of its melancholy

outer sections and by the ascending lines of its pious, chorale-like central part. In his review of this work, Schumann acknowledged the score’s uniqueness: “Chopin no longer needs to sign his works; his name is henceforth attached to each of their notes.” No. 2 reminds most listeners of a barcarolle — with two themes which alternate tranquilly. A passage in Sand’s diary describing the couple’s nocturnal voyage to Mallorca in 1839 seems apropos of this music: *The night was dark, illumined only by an extraordinary phosphorescence in the wake of the ship; everybody on board was asleep except the steersman who, to keep himself awake, sang all night, but in a voice so soft and subdued that one thought he feared to awaken the men of the watch, or that he himself was half asleep.*

With the **Rondo, Op. 5**, we turn from Chopin the lover to Chopin the teenage student at the Warsaw Conservatory. Dubbed “à la Mazurka” by its publisher in 1828, this ebullient amalgam of mazurka-like ideas in rondo form actually was written two years earlier, when Chopin was sixteen. It is a rare treat to hear this example of the genius-in-embryo. It shows us the degree of the boy’s development — his euphonious roudades, bouncing rhythms and chromatic key changes — which were so much a source of pride for his teacher, Josef Elsner.

The **Sonata, Op. 4**, completed in the year of the rondo’s publication, shows us Chopin the young man only one year away from embarking on his professional career. It, too, is seldom heard — despite its felicities. The “Allegro maestoso” (in c minor) shows every trait of a well-schooled talent: good motivic interplay, consistent voice-leading, accomplished harmony and fluent counterpoint. The “Menuetto” (in E-flat Major) features some clever cross accents and, both in its main body and in its Trio section (e-flat minor), canonic imitation between the two hands. The “Larghetto” (A-flat Major) successfully introduces a meter of

five beats per bar and, in its melodic line, the gift of embellishment so characteristic of Chopin. The finale, "Presto" (c minor), is even more representative in its restless energy, sweeping arpeggios and right-hand double-notes. Listening to the Sonata therefore becomes a journey from aspects of the classically "correct" (in the first two movements) to the uncertain but exciting newness of Romanticism (in the last two movements). The canny Elsner noted the development of his young charge in his annual evaluations: "Exceptionally gifted" (1827, the year Beethoven died); "Extraordinarily endowed" (1828, the year Schubert died); and, "A musical genius" (1829, the year Chopin left Elsner) — a judgment with which history has agreed overwhelmingly.

With **Four Mazurkas, Op. 30**, we return to Chopin the adult about whom Hunecker writes, "Here is the poet Chopin, the poet who, with Burns, interprets the simple strains of the folk, who blinds us with color and rich romanticism like Keats and lifts us Shelley-wise to transcendental azure." If we think that observation a bit over-drawn, then let us note that in 1837, when he was twenty-seven, Chopin completed these pieces, presented the world with his Twelve Etudes, Op. 25 and was already at work on his Preludes. No. 1's wistfulness contrasts with No. 2's liveliness, which is exceeded by No. 3's greater animation and surpassed by No. 4's sheer magic. Among the truly great of Chopin's many Mazurkas, this last of Op. 30 is a true masterpiece, from its striking beginning to the wholly original coda which combines two of the principal themes. The dancing feet of Poland's peasants have nowhere been better evoked.

The **Ballade No. 1** was first sketched in 1831, but Chopin did not complete it until four years later. Oddly, there is only a single documented performance by the composer of the new work — in 1836, the year he published it, first met Mme Sand, and draft-

ed the Ballade which opened this program. The occasion was a private concert for Schumann, who wrote afterward that it showed "genius" and that it was his favorite among Chopin's pieces. Cortot linked this music to another of Mickiewicz's ballades:

Conrad Wallenrod, *leaving a banquet in an overexcited, drunken state, stuns his fellow Poles with praises for the Moorish exploits against the Spanish — who not only oppressed them but gave them the plague, leprosy and other frightful diseases — and vows that he, likewise, will breathe the breath of death to his adversaries in a fatal embrace.*

Present fashion in musicology decries such literal associations as those which Cortot suggested for the two Ballades performed in this program. The focus today is on Chopin's original explorations of the bounds of harmony, his struggles with abstract form and his influence on later piano music in France. However, such have rarely been the concerns of the popular press and never of the listening public at large. These Ballades captivate us precisely because they stir associations with the world of ideas beyond music. They are, for us, a kind of poetry. And we would do well to recall that a Parisian newspaper of Chopin's day once dubbed him "the Mickiewicz of the piano. . ."

The **Three Mazurkas, Op. 56** were composed in 1843 and published in the next year for a ready market. Mazurkas, after all, were what Chopin wrote more of than anything else. He published forty-one of them during his lifetime and left another twelve or so in manuscript. Their design usually permits amateur performance (a quality much valued by publishers) but the expression of their content can elude all but the most sophisticated interpreters. Chopin's mazurkas constitute a microcosm of Polish folk dance ideas susceptible to infinite variation. These at hand seem to be highly

refined reminiscences of the more carefree examples heard earlier — wistful and, perhaps, regretful. No. 1's large structure and elaborate harmony mask an introverted soul — Chopin himself? — lost in nostalgia. No. 2 starts with so graphic an image of colorfully-clad peasants engaged in lively dancing that the listener is carried along expecting more of the same — but the image fades away, becoming only a memory of what it was. No. 3, a great favorite of many pianists, displays a large format with many exquisite turns of phrase and ingenuities of harmony yet it, too, is more an evocation of the Poland which Chopin abandoned than any realization of it.

Two Nocturnes, Op. 55 were composed in the summer of 1843 and published the year after with a dedication to Miss Jane Stirling, a wealthy Scottish spinster who studied with Chopin and adored him. It was Miss Stirling who arranged Chopin's tour in Scotland the year before he died, who aided the composer financially in his final months, who oversaw sculptor Auguste Clésinger's funerary monument for the Père-Lachaise Cemetery, and who bought the majority of Chopin's estate. Of "her" Nocturnes, No. 1 is a gem, the unornamented opening melody of which is heard over and over before a dramatic intermezzo interrupts its plaint. Two bars only of this melody return before disappearing under a soft veil of accelerating triplets. If its effect may be called magical, that of No. 2 must be termed majestic for, in it, Chopin achieves the seemingly impossible: three lines of music — one to spread a velvet cloth of harmony from beginning to end and two to sing in bejeweled counterpoint against it — in an almost unbroken, weightless continuity, hovering above this world in the realm of pure emotion.

The **Scherzo No. 2** appeared in 1837. We know from Chopin's pupil Wilhelm von Lenz that its odd opening — two quiet unison gestures and a loud chordal response (hear

four times) — was meant as a question that could "never be played questioningly enough, never round enough, never sufficiently weighted." To Chopin, who once said, "It must be a house of the dead," this section was "the key to the whole piece." And the lyrical theme which follows should remind the player "of the singer Pasta, of Italian song!" Others, lacking Chopin's direct comment, tended to make literary associations for this thrilling but enigmatic work: Schumann found it to be "Byronic" while Moritz Karasowski deemed it "Shakespearean." One imagines the piece at the hands of its composer whose visionary communication in performance Schumann described as being "like a Clairvoyant, lost in his dreams."

Notes by Frank Cooper, © 1995

Mr. Cooper teaches at the New World School of the Arts in Miami and at the University of Miami in Coral Gables, Florida.

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Pianist **Garrick Ohlsson** is an interpreter of great originality, whose playing combines supreme elegance with extraordinary tonal projection. These qualities have placed him among the ranks of the world's foremost pianists.

A pianist of enormous musical and technical resource, Mr. Ohlsson commands an unusually wide and eclectic repertoire, which ranges from the works of Mozart, Beethoven, Chopin, and Brahms, to twentieth-century masters such as Busoni, Prokofiev, Ravel, Rachmaninoff, and Bartók. His concerto repertoire alone numbers some seventy works for piano and orchestra.

Mr. Ohlsson is considered to be one of today's finest interpreters of the music of Frédéric Chopin. In January 1995, Mr.

Ohlsson embarked on this six-concert series devoted exclusively to Chopin's works for solo piano. These performances are taking place in Ann Arbor under University Musical Society auspices, at SUNY Purchase, and at Alice Tully Hall under the auspices of Lincoln Center's distinguished "Great Performers" Series. In addition, this season, Mr. Ohlsson will initiate the complete cycle in North York (Toronto) Canada. He has also programmed all-Chopin recitals in Buffalo, at Bucknell University and George Mason University, as well as recitals in Paris and in the Czech and Slovak Republics.

Mr. Ohlsson's orchestral appearances in North America and Europe this season will



GARRICK OHLSSON

include performances in Liverpool, London and Birmingham with the Royal Liverpool Philharmonic Orchestra; in Monte Carlo with the Monte Carlo orchestra; in Paris and Amsterdam with the Royal Philharmonic Orchestra; in Prague with the Czech Philharmonic; at Carnegie Hall in New York with the Detroit Symphony; with the Cleveland and Philadelphia Orchestras; the Atlanta, Houston, Jacksonville, Milwaukee, Phoenix, Portland (OR), San Francisco and Seattle Symphonies; and the St. Paul Chamber Orchestra.

A chamber musician who has collaborated with such ensembles as the Cleveland, Emerson, Takacs, and Tokyo String Quartets, Mr. Ohlsson has made numerous chamber music appearances, most recently a concert featuring the Franck Quintet in f minor with the Guarneri Quartet at New York's Alice Tully Hall in April 1994, and a violin/piano

recital with Gil Shaham at the Colorado Music Festival in August 1995. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio.

Mr. Ohlsson is a prolific recording artist who can be heard on the Arabesque, Angel, Delos, Nonesuch, Telarc and Virgin Classics labels. He is currently recording the complete works for solo piano of Frédéric Chopin for Arabesque; Volume Six, the Nocturnes was released this year.

Mr. Ohlsson was born in White Plains, New York where he began his piano studies at the age of eight. He attended the Westchester Conservatory of Music and at thirteen he entered The Juilliard School. In high school, Mr. Ohlsson demonstrated an extraordinary aptitude for mathematics and languages, but the concert stage remained his true career objective.

Mr. Ohlsson's musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Although he won First Prizes at the 1966 Busoni Competition in Italy and the 1968 Montreal Piano Competition, it was his 1970 triumph at the Chopin Competition in Warsaw, where he won the Gold Medal, that brought him world-wide recognition as one of the finest pianists of his generation. Since that time, he has made nearly a dozen tours of Poland where to this day he remains virtually a national hero. Mr. Ohlsson was awarded the Avery Fisher Prize in spring 1994.

When not on tour, Mr. Ohlsson divides his time between New York City and San Francisco.

This afternoon's recital marks Mr. Ohlsson's sixth UMS appearance.

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Program

Impromptu No. 2 in F-sharp Major, Op. 36
Sonata No. 3 in b minor, Op. 58
Two Nocturnes, Op. 62
Three Mazurkas, Op. 59
Polonaise Fantasie in A-flat Major, Op. 61
Ballade No. 3 in A-flat Major, Op. 17
Three Mazurkas, Op. 50
Twelve Etudes, Op. 25

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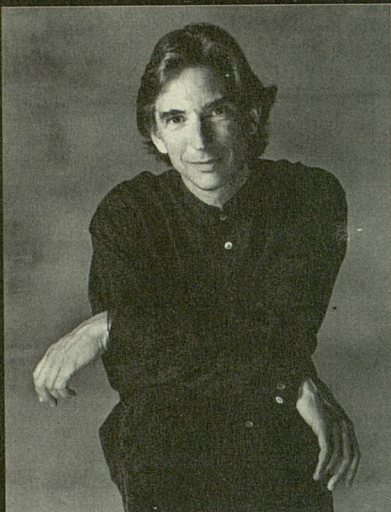
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35

PROGRAM

Wednesday Evening,
February 7, 1996
at 8:00

Hill Auditorium
Ann Arbor, Michigan

Ludwig van Beethoven

SYMPHONY NO. 4 IN B-FLAT, OP. 60

Adagio—Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

INTERMISSION

Richard Strauss

EINE ALPENSINFONIE (*An Alpine Symphony*)

OP. 64

Night

Sunrise

The Ascent

Entry into the Wood

Wandering by the Brook

At the Waterfall

Apparition

On Flowery Meadows

On the Alm

Through Thicket and Undergrowth on the Wrong Path

On the Glacier

Dangerous Moments

On the Summit

Vision

The Fog Rises

The Sun Gradually Becomes Obscured

Elegy

Calm Before the Storm

Thunderstorm, Descent

Sunset

Dying Away of Sound

Night

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of the 117th season

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Thank you to Leone Buysse, U-M Professor of Flute and Former Principal Flute, BSO; Daniel Gustin, Namager of Tanglewood; Lois Schaefer, Emeritus Piccolo Principal, BSO; and Owen Young, cellist, BSO, speakers for this evening's Philips Educational Presentation.

36

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Baldwin piano

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SYMPHONY NO. 4 IN B-FLAT, OP. 60

Ludwig van Beethoven

*Born c. December 15, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna*

THE WORKS BEETHOVEN completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of his opera *Fidelio*, which occupied him from the end of 1804 until April 1806. The most important orchestral work he had produced before this time was the *Eroica* Symphony, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his awareness of the political atmosphere surrounding him. The next big orchestral work to embody this “heroic” style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven’s approach to music; rather they represent the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side; and that the two aspects—lyric and aggressive—of Beethoven’s musical expression are not entirely separable is evident

also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the "heroic" E-flat of the Third Symphony and the *Emperor* concerto, the "defiant" c minor of the Fifth, and the "heaven-storming" d minor of the Ninth.

Beethoven actually begins the first movement with a slow introduction in a mysteriously pianissimo b-flat minor, moving still further from the home key until trumpets and drums force the music back to b-flat, and the major mode, of the "Allegro vivace." Once the "Allegro" is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity.

The E-flat Major "Adagio" sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears follow-

ing a fortissimo outburst from the full orchestra.

The scherzo, another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the scherzo's return (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale is yet another exercise in energy, movement, and dynamic contrasts. The composer Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and no-holds-barred; the solo bassoon, leading us into the recapitulation, is asked to play "*dolce*" ("sweetly") when he's probably thankful just to get the notes in. Only at the end is there a brief moment of rest, to prepare the headlong rush to the final cadence.

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EINE ALPENSINFONIE (An Alpine Symphony), OP. 64

Richard Strauss

Born June 11, 1864 in Munich

Died September 8, 1949 in Garmisch-Partenkirchen

BORN IN MUNICH, Richard Strauss secured his reputation as the leading German composer of his time with the series of orchestral tone poems that included, between 1886 and 1903, *Macbeth*, *Don Juan*, *Death and*

Transfiguration, *Till Eulenspiegel's Merry Pranks*, *Thus Spake Zarathustra*, *Don Quixote*, *Ein Heldenleben* (A Hero's Life), and, adding insult to injury, as far as his critics were concerned, after portraying himself as *Heldenleben's* composer-hero, the *Symphonia domestica*, in which the resources of Strauss's huge orchestra were employed to depict a typical day in the life of the composer's family, complete with screaming baby, family feud, and extended romantic reconciliation. It would be another dozen years before Strauss finished the last of his tone poems: *An Alpine Symphony* would only be composed (1911-15) after he had turned his attention to opera, completing *Salome*, *Elektra*, and *Der Rosenkavalier* (*Ariadne auf Naxos* was a work in progress).

In fact, the germ for Strauss's final large-scale purely symphonic work can be traced to a boyhood mountain-climbing expedition during which his group lost its way heading up and was drenched in a storm coming down. Later, in 1900, following the completion of *Heldenleben*, Strauss wrote his parents that he had an idea for a symphonic poem "which would begin with a sunrise in Switzerland." But he finally began sketching the work only after using the royalties from *Salome* to build his Alpine villa at Garmisch in 1908. (He and his wife, the soprano Pauline de Ahna, lived there for the rest of their lives.)

Strauss completed the score of *An Alpine Symphony* on February 8, 1915, dedicating it "in profound gratitude" to Count Nicolaus Seebach, director of the Royal Opera in Dresden, where *Salome*, *Elektra*, and *Der Rosenkavalier* had their premières. The first performance was given by the Dresden Hofkapelle under the composer's direction, but in Berlin, where Strauss was conductor of the Berlin Opera from 1898 to 1908, and where he also conducted concerts with the Berlin Tonkünstler Orchestra and the Berlin Philharmonic. (It should be remembered

that, like Mahler, Strauss was regarded equally as both composer and conductor.) During rehearsals for *An Alpine Symphony*, the composer commented that he had at last learned how to orchestrate—reminding us how much he had benefited from writing for the large-scale operatic orchestras of *Salome*, *Elektra*, and *Der Rosenkavalier*.

The première of *An Alpine Symphony* went largely unnoticed, but with World War I then in its second year, there were larger issues on people's minds. But Strauss was not dissatisfied. Years later, when he was invited to London for a festival of his music in October 1947, he wrote that, of all his orchestral works, he would most have preferred to conduct the *Alpine Symphony*, though in the event—owing to difficulties with the size of the orchestra—he settled for the *Symphonia domestica*.

An Alpine Symphony is a spectacular piece of musical pictorialism with numerous clearly and aptly characterized themes and ideas from a composer for whom producing this kind of music was virtually second-nature. (According to Strauss's biographer Norman Del Mar, the composer once claimed "that he could, if necessary, describe a knife and fork in music.") And it has an added spiritual dimension, which the composer himself recognized: the death on May 18, 1911, of Strauss's friend Gustav Mahler, in whose music nature-painting plays an extremely significant role, affected Strauss very deeply. In his notebook he wrote that *An Alpine Symphony* represented "the ritual of purification through one's own strength, emancipation through work, and the adoration of eternal, glorious nature." Following the specific, extremely subjective pictorialism of the score's mountain-climbing course from sunrise to sunset, the final two sections suggest that the composer has stepped back, to view the mountain, and nature, from some spiritual distance or remove. The music closes with an aura of spiritual acceptance

and then, finally, awe-inspired objectivity.

An Alpine Symphony is in a single large movement about fifty minutes long and divided by headings in the score into twenty-two sections. The first two of these set the scene for the climbing expedition depicted in the course of the work. The summit of the mountain is reached midway through the journey, and, following the descent through a drenching downpour—during which many of the ideas heard earlier recur in reverse order, at a very quick pace, as the mountaineers hurriedly retrace their steps—the final sections serve as a coda to the whole.

Program notes by Marc Mandel

Notes © Boston Symphony Orchestra, Inc.

Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, South America, and across the United States. He has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's training program for young musicians. In addition, he

and the orchestra have recorded more than 130 works, representing more than fifty different composers, on ten labels. Mr. Ozawa has toured internationally and domestically with the orchestra on a regular basis since 1976. The present North American tour is the ninth tour by Seiji Ozawa and the Boston Symphony Orchestra to be sponsored by NEC, which since 1986 has been the BSO's corporate sponsor for tours of Europe, Japan, North America, and South America.

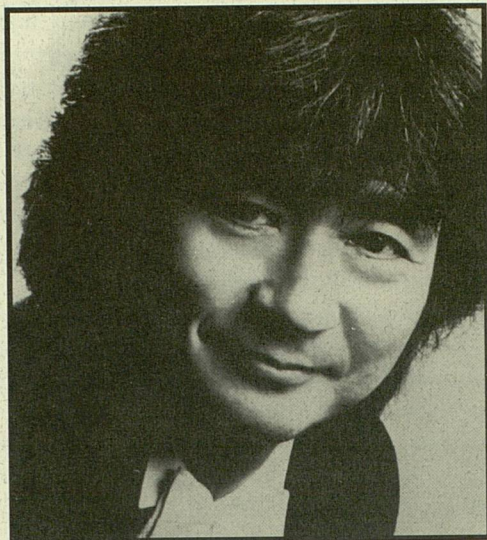
In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, l'Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the

Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho (Inouye Award), created to recognize lifetime achievement in the arts and named after this century's pre-eminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for *Dvořák in Prague: A Celebration*, with the Boston Symphony Orchestra. He won his first Emmy for the BSO's PBS television series *Evening at Symphony*. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

This evening's performance marks Maestro Ozawa's sixth appearance under UMS auspices.



SEIJI OZAWA

Now in its 115th season, the **Boston Symphony Orchestra** gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, China, and South America, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music

Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Orchestra Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of making music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance of both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and trained conductors — Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler — culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony Orchestra had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts,

soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams' baton. Keith Lockhart was appointed twentieth Conductor of the Boston Pops in February 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premières, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premières, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa was appointed the thirteenth music director of the BSO in the fall of 1973; he is currently in his twenty-third season in that post. Prior to his appointment as music adviser to the orchestra, in 1972, he had previously been appointed an artistic director of the Tanglewood Festival, in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a recent series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison,

Hans Werner Henze, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World labels.

Today the Boston Symphony Orchestra, Inc. Presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

It is interesting to note that by the time the BSO made "its first transcontinental trip," in 1915, it was already a regular fixture of Ann Arbor's musical life: 1890, 1891, 1892 (Nikisch); 1893 (Kneisel); 1913 (Vrck); 1917 (Muck). From 1931-1961 the BSO made annual trips to the University Musical Society under the direction of Maestros Koussevitzky and Munch.

This evening's performance marks the Boston Symphony Orchestra's forty-eighth appearance under UMS auspices.

Boston Symphony Orchestra NEC 1996 North American Tour

Seiji Ozawa, *Music Director*
Dr. Nicholas T. Zervas, *President*
Kenneth Haas, *Managing Director*

Richard Westerfield, *Assistant Conductor*
Anthony Fogg, *Artistic Administrator*
Caroline Smedvig, *Director of Public Relations
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Faith Hunter, *Friends' Coordinator*
Karen Leopardi, *Artists' Assistant and
Secretary to Mr. Ozawa*
Peter Riley Pfitzinger, *Stage Manager*
James Callanan, *Stage Personnel*
Timothy Hogan, *Stage Personnel*
Daniel Moriarty, *Stage Personnel*



Music Directorship endowed by
John Moors Cabot

Bernard Haitink
Principal Guest Conductor

BOSTON SYMPHONY ORCHESTRA 1995-96

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair ♦
Tamara Smirnova
Associate Concertmaster
Helen Horner McInyre
chair

Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal
chair

Laura Park
Assistant Concertmaster
Edward and Bertha C.
Rose chair

Bo Youp Hwang
John and Dorothy Wilson
chair ♦

Lucia Lin
Forrest Foster Collier
chair

Leo Panasevich
Carolyn and George
Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B.
Arnold, Jr., chair ♦

Alfred Schneider
Muriel C. Kasdon
and Marjorie C. Paley
chair

Raymond Sird
Ruth and Carl Shapiro
chair ♦

Ikuko Mizuno
David and Ingrid
Kosowsky chair

Annon Levy
Theodore W. and Evelyn
Berenson Family chair

*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan

Second Violins

Marylou Speaker
Churchill
Principal
Fahnestock chair
Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving
W. Rabb chair

Ronald Knudsen
Edgar and Shirley
Grossman chair
Joseph McGauley
*Harvey Seigel
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
\$Joseph Conte
\$Daniel Banner
\$Colin Davis

Violas

\$Charles Pikler
Guest Principal
Charles S. Dana chair
Hui Liu
Assistant Principal
Anne Stoneman chair ♦
Ronald Wilkison
Lois and Harlan Anderson
chair

Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
\$Anne Black
\$Emily Bruell

Cellos

Jules Eskin
Principal
Philip R. Allen chair
Martha Babcock
Assistant Principal
Vernon and Marion Alden
chair
Sato Knudsen
Esther S. and Joseph M.
Shapiro chair
Joel Moerschel
Sandra and David
Bakalar chair

*Ronald Feldman
Richard C. and Ellen E.
Paine chair ♦
Luis Leguia
Robert Bradford Newman
chair
Carol Procter
Lillian and Nathan R.
Miller chair

*Jerome Patterson
Charles and Joanne
Dickinson chair
*Jonathan Miller
*Owen Young
John F. Cogan, Jr., and
Mary Cornille chair
\$Emmanuel Feldman

Basses

Edwin Barker
Principal
Harold D. Hodgkinson
chair

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata
chair ♦
Joseph Hearne
Leith Family chair
John Salkowski
Joseph and Jan Brett
Hearne chair ♦
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes

Elizabeth Ostling
Acting Principal
Walter Piston chair
\$Wolfgang Breinschmid
Guest Principal
Fenwick Smith
Myra and Robert Kraft
chair
Assistant Principal
Marian Gray Lewis chair ♦

Piccolo

Geralyn Coticone
Evelyn and C. Charles
Marran chair

Oboes

‡Alfred Genovese
Principal
Mildred B. Remis chair
\$Mark McEwen
Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
Beranek chair ♦

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair
Scott Andrews
Thomas Martin
Associate Principal &
E-flat clarinet
\$Catherine Hudgins
E-flat clarinet

Bass Clarinet

Craig Nordstrom
Earla and Harvey Chet
Krentzman chair ♦

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair
Roland Small
Richard Ranti
Associate Principal
Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair
Richard Sebring
Associate Principal
Margaret Andersen
Congleton chair ♦

‡Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenfuhr
Richard Mackey
Jonathan Menkis
\$Kevin Owen
\$Richard Menaul
\$Kate Gascoigne
\$Jane Sebring

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs
\$David Bamonte
\$Jeffrey Work

Trombones

Ronald Barron
Principal
J.P. and Mary B.
Barger chair ♦
Norman Bolter
\$Mark Cantrell

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C.
Rousseau chair ♦
\$Steven Campbell

Timpani

Everett Firth
Sylvia Shippen Wells chair ♦

Percussion

Thomas Gauger
Peter and Anne Brooke
chair ♦
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist
\$Neil Grover

Harp

Ann Hobson Pilot
Principal
Willona Henderson
Sinclair chair
Sarah Schuster Ericsson

Organ

\$James David Christie

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu
chair
William Shisler
James Harper

Assistant Conductor

Richard Westerfield
Anna E. Finnerty chair

Personnel Managers

Lynn Larsen
Bruce M. Creditor

Stage Manager

Position endowed by
Angelica L. Russell
Peter Riley Pfizinger

*Participating in a system of rotated seating
♦Chair fully funded in perpetuity °On leave

‡On sabbatical leave
\$Substitute player

A Message from the President of NEC



Dear Friends,

On behalf of NEC, it is my pleasure to welcome you to this wonderful evening with the Boston Symphony Orchestra.

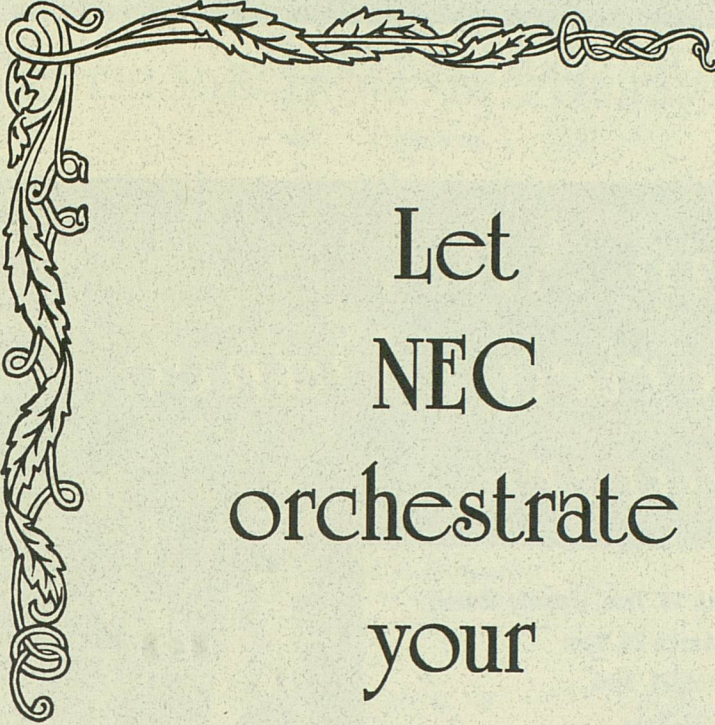
Music is a unique language, one that is capable of communicating without words. It is a language that inspires people to expand their personal horizons and encourages them to fulfill their dreams.

NEC has proudly supported the Boston Symphony Orchestra's tours throughout Asia and Europe as well as in North and South America since 1986, and we are particularly pleased to support the North American Tour this year. No matter where they perform, the Boston Symphony Orchestra, together with Maestro Ozawa, impress audiences with their brilliant performances, and have captured the hearts of music lovers all over the world.

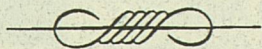
I would like to thank the many people and groups who have made this tour possible. I hope all of you enjoy tonight's performance.

A handwritten signature in cursive script that reads "Hisashi Kaneko". The signature is written in dark ink and is positioned above the printed name.

Hisashi Kaneko
President
NEC Corporation



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UNIVERSITY MUSICAL SOCIETY
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Alvin Ailey American Dance Theater

Tuesday, March 19, 7pm, (Family Show)

Wednesday, March 20, 8pm

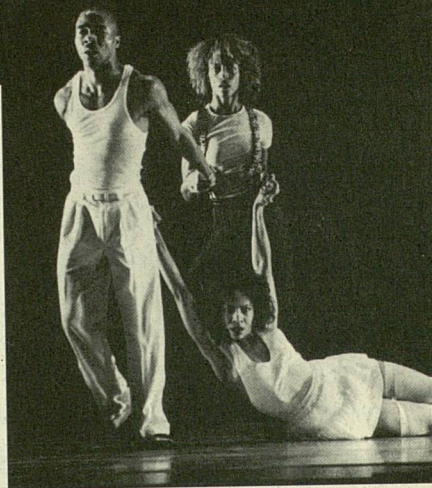
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Friday, March 22, 8pm

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Under the direction of Judith Jamison, the Alvin Ailey company remains one of the most popular international ambassadors of American culture, embodying, it is said, "a gentle fire" that burns in us all. The company's first Ann Arbor visit in 15 years.

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In conjunction with its Ann Arbor performances, a special residency with the Ailey company will include several lectures, a dance class for kids following the Family Show, and a video presentation. For full residency information, please call the UMS box office at 313.764.2538

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LATIN JAZZ SUMMIT

with

JERRY GONZALEZ AND THE FORT APACHE BAND

Jerry Gonzalez, *trumpet, flugelhorn, congas*

John Stubblefield, *tenor saxophone*

Joe Ford, *alto and soprano saxophones*

Larry Willis, *piano*

Andy Gonzalez, *bass*

Steve Berrios, *drums, marimba, percussion*

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PROGRAM

Saturday Evening,
February 10, 1996
at 8:00

Hill Auditorium
Ann Arbor, Michigan

ARTURO SANDOVAL AND THE LATIN TRAIN

Arturo Sandoval, *trumpet*

Kenny Anderson, *musical director, saxophone*

David Enos, *bass*

Felix Gomez, *piano, keyboards*

Willy Jones III, *drums*

Manuel Egui Castrillo, *percussion*

TITO PUENTE AND HIS LATIN JAZZ ENSEMBLE

Tito Puente, *percussion*

Bob Porcelli, *baritone saxophone*

Mario Rivera, *saxophone/flute*

Mitchell Froman, *saxophone*

Reynaldo Jorge, *trombone*

Luis Kahn, *trombone*

Ray Vega, *trumpet/flugelhorn*

Jose Jerez, *trumpet*

Sonny Bravo, *piano*

Bobby Rodriguez, *bass*

John Rodriguez, *bongos, road manager*

Jose Madera, *congas*

Yolanda Duke, *vocals*

Ralph Barbossa, *band boy*

Thirty-second concert of the
117th season

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



Thank you to Dr. Alberto Nacif, Percussionist and WEMU Radio
Host, speaker for this evening's Philips Educational Presentation.

The Berkeley Agency, Berkeley, California
Robert Friedman Presents, San Francisco, California

2nd Annual Jazz
Directions Series

Large print programs are available upon request
from an usher.

For nearly fifteen years, the **Fort Apache Band** has been one of the few authentic standard-bearers of what can rightfully be called Latin jazz. As demonstrated on *Crossroads*, the New York-based sextet's Milestone debut, this band does not merely play both sides of the fence; it burns the fence down. As one of its founding members, Steve Berrios, explains, "Most bands that play so-called Latin jazz might play a 'jazz' tune the way a traditional salsa band might play it. To me that's not the point. They haven't really done their homework. We know both sides of the coin extremely well, which makes this band unique. I think it comes off in the music." Peter Watrous, writing in the *New York Times*, has agreed, noting that "the band has come up with something immensely dramatic, music that constantly shifts angles and approaches," and citing Fort Apache as possibly "the best Latin jazz group working."

Latin jazz is more than fifty years old: In 1942, Mario Bauza wrote his classic composition *Tanga* and four years later he introduced Dizzy Gillespie to Cuban percussionist Chano Pozo, giving rise to a series of historic cross-cultural collaborations featuring

Machito, Gillespie, Charlie Parker, and others. Afro-Cuban rhythms have been embedded in the pulse of jazz ever since, but rarely have the two traditions melded as fluidly as they do in the music of Fort Apache.

First organized in the early 1980's by the Bronx-bred brothers Jerry Gonzalez (trumpet, flugelhorn, congas) and Andy Gonzalez (bass), Fort Apache was initially a large, flexible ensemble, boasting as many as ten or fifteen pieces and featuring such players as Kenny Kirkland, Sonny Fortune, Steve Turre, the late Jorge Dalto and Frankie Rodriguez, Milton Cardona, Hector Hernandez, Angel Vasquez, and others. The band's first two albums were recorded live at European jazz festivals: *The River Is Deep*, 1982 in Berlin; *Obatala*, 1988 in Zurich. But it was 1989's *Rumba Para Monk*, a quintet recording of Thelonious Monk masterpieces arranged by Jerry Gonzalez and the entire band, that brought the Fort Apache concept into focus. Named Jazz Record of the Year by the French Académie du Jazz, the album also resulted in the Fort Apache Band being voted the number one World Beat Group in *Down Beat's* fifty-fifth annual Readers Poll.

The quintet that recorded *Rumba Para Monk* — with Carter Jefferson on tenor saxo-

JERRY GONZALEZ AND THE FORT APACHE BAND



phone, Larry Willis on piano, and Steve Barrios on drums — added saxophonist Joe Ford for 1991's *Earthdance* and 1992's *Moliendo Caga*. Following the death of Jefferson, former Fort Apache member John Stubblefield returned to the fold on tenor sax. "When we first started," Berrios explains, "we had more salsa players in the band, but since we've added more jazz players — more well-rounded players — the concept is much hipper. And we've gone from playing jazz tunes with Latin rhythms to playing much more original material."

The Fort Apache vision has organically evolved from the backgrounds of its founding members. Born of Puerto Rican heritage in New York City, Jerry Gonzalez, Andy Gonzalez, and Steve Berrios all grew up with their ears and hearts open to both jazz and Latin music. "Whenever I heard jazz — Trane, Miles, or Monk — I heard the Cuban rhythms with it all along," Jerry Gonzalez told *Down Beat* in 1990. In 1970, at the age of twenty-one, he was given the chance to apply that understanding, working with Dizzy Gillespie for a year. "Dizzy proved that you can superimpose authentic bebop over a complex Latin rhythmic bass without watering either of them down," Gonzalez has explained. "I don't want to compromise the rhythm and I don't want to compromise the jazz playing."

In 1971, both Jerry and Andy Gonzalez joined pianist Eddie Palmiere in what many consider to have been the classic band of "El Son." Not long after, they combined forces with master timbalero Manny Oquendo in Conjunto Libre, the exhilarating Latin band that continues to thrill audiences today. Jerry, who made his recording debut as a leader in 1980 with *Ya Yo Me Cure*, has also performed with Tony Williams, McCoy Tyner, Kenny Dorham, Anthony Braxton, Tito Rodriguez, Ray Barretto, Eddie Palmieri, Tito Puente, Paquito D'Rivera, and Machito.

Coming from a musical household in

which his mother sang and his father was a professional drummer, Steve Berrios remembers that "it was just natural for me to hear both Machito and Duke Ellington." Although he played jazz trumpet throughout elementary and high school, Berrios eventually turned to the drums, which had always been his "first love." Self-taught but inspired by such masters as Art Blakey, Max Roach, Philly Joe Jones, and Elvin Jones, Berrios filled in for his father in the Latin house band at Manhattan's Hotel Alameda and found himself playing six nights a week for the next four years. In 1967, he was invited to join the band of Mongo Santamaria and performed on and off with the legendary conguero through 1980. Berrios's credits also include long stints with Tito Rodriguez, Art Blakey and the Jazz Messengers, and more recently, Hilton Ruiz and Max Roach's M'Boom ensemble.

As the various writing and arranging credits on *Crossroads* reveal, Fort Apache operates democratically. "Everyone makes suggestions," Berrios says, "and the best ones stick." Pianist Larry Willis, best known for his work with the Cannonball Adderley Quintet and Blood, Sweat and Tears (as well as Wynton Marsalis, Jackie McLean, Lee Morgan, Freddie Hubbard, and many others), wrote the album opener, "Malandro," and contributed several arrangements. Alto and soprano saxophonist Joe Ford, who had played with Jerry Gonzalez in McCoy Tyner's band, bought "The Vonce" and "Thelingus."

"The band is growing," Berrios says of the expansive moves made on *Crossroads*. "The sound is getting pinpointed to exactly what Fort Apache is all about."

This evening's performance marks Jerry Gonzalez and the Fort Apache Band's UMS debut.

The arrival of celebrated trumpet player **Arturo Sandoval** has been joyfully applauded throughout the jazz and classical music communities.

Granted political asylum in July 1990, Sandoval, his wife and teenage son made their new home in Miami, Florida. A protégé of the legendary jazz master Dizzy Gillespie, Sandoval was born in Artemisa, a small town on the outskirts of Havana, Cuba, on November 6, 1949, just two years after Gillespie became the first musician to bring Latin influences into American jazz. Sandoval began studying classical trumpet at the age of twelve, but it didn't take him long to catch the excitement of the jazz world. He has since evolved into one of the world's most acknowledged guardians of jazz trumpet and flugelhorn, as well as a renowned classical artist.

Sandoval was a founding member of the Grammy-winning group Irakere, whose explosive mixture of jazz, classical, rock and traditional Cuban music caused a sensation throughout the entertainment world. In 1981, he left Irakere to form his own band, which garnered enthusiastic praise from critics and audiences all over Europe and Latin America. Sandoval was voted Cuba's Best Instrumentalist from 1982 to 1990.

Before founding Irakere, Sandoval performed with the Cuban Orchestra of Modern Music. He was presented as a guest artist with the BBC Symphony in London and the Leningrad Symphony in Russia. Since his defection, Sandoval has increased his classical performances world-wide including performances with the National Symphony, Los Angeles Philharmonic, Toledo Symphony, Oklahoma Symphony and Atlanta Symphony amongst others. His classical artistry has earned him the respect and friendship of Maurice André and Adolph Herseth, two of



ARTURO SANDOVAL

the world's foremost trumpeters.

As a professor, Sandoval performed at the Conservatoire de Paris, the Tchaikovsky Conservatory in the Soviet Union, the University of California at Santa Barbara, University of Miami, University of Wisconsin, Purdue University, and at many other institutions in the United States, Europe, and Latin America. Currently, he serves with a full professorship at Florida International University, and maintains one of the most extensive educational programs in the industry with approximately fifty performances and clinics per year. There are two scholarships associated with Sandoval, the "Arturo Sandoval's Dizzy Gillespie Trumpet Scholarship Award" at the University of Idaho, and the "Sandoval Trumpet Scholarship" at Central Oklahoma University. In 1995 Hal Leonard Publishing will release three new method books with recordings that include Arban and original exercises by Sandoval.

Sandoval was a featured artist in the acclaimed Dizzy Gillespie United Nation Orchestra, as well as the orchestra's 1992 Grammy-winning album, *Live at Royal Festival Hall*. He has performed with Billy Cobham, Woody Herman, Woody Shaw, Herbie Hancock, Michel Legrand, Stan Getz, and John Williams at the Boston Pops. His playing also can be heard on Dave Grusin's soundtrack for *Havana*, in the

Mambo Kings soundtrack with his Grammy nominated composition *Mambo Caliente*, and in the soundtrack of *The Perez Family*. His diverse style and versatility can be heard on albums by the GRP All Star Big Band, and Gloria Estefan's *Into the Lights* and *Mi Tierra* amongst others.

This evening's performance marks Mr. Sandoval's UMS debut.

Percussionist/band leader **Tito Puente** is perhaps the best known and most respected name in Latin music today. His musical contributions span more than fifty years. He is affectionately called *El Rey*, The King. . . of timbales, of Latin music, of Salsa. Although he doesn't like the term Salsa, he understands its usefulness. "Salsa means sauce, literally; its just a commercial term for Afro-Cuban dance music which was used to promote the music. My problem is that we don't play sauce, we play music, and Latin music has different styles: cha-cha, mambo, guanaco, and so on.

TITO PUENTE



Salsa doesn't address the complexities and the rich history of the music that we play. But it's become expected now and it helped to get the music promoted," he said in an article for *Hip Magazine*.

Besides his success as a band leader and musician (playing timbales, vibes, marimba, piano, and even saxophone and clarinet), Tito is an accomplished arranger and composer. He has written or co-written over four hundred songs, among them his well known *Oye Como Va*, recorded by popular rock star Carlos Santana in the early 70's.

Tito Puente was born Ernesto Anthony Puente, Jr. in New York City of April 20, 1923 to parents newly arrived from Puerto Rico. He is very proud of his Puerto Rican roots and performs there at least once a year. He grew up in a richly diverse musical environment in East Harlem, which included South American, Cuban and swing music. He was influenced not only by Latin musicians, but by the great dance bands of the day — Duke Ellington, Artie Shaw and Benny Goodman. Drummer Gene Krupa was his idol. He would later be influenced by the writings of another big band leader, Stan Kenton.

By the age of twelve, he was performing with local Latin and society bands. In his early teens, he playing a twelve-week engagement with a sextet in Miami, Florida. He continued playing in New York, with bands like Machito's, until he was drafted into the United States Navy at the age of nineteen.

After a three year stint in the Navy, he attended The Juilliard School of Music on the G.I. Bill. By 1949, Latin rhythms had become increasingly popular

in American music. Puente formed his own nine piece group, The Piccadilly Boys, which performed regularly at the Palladium, a New York City club, which was the "in" place for those who loved to listen and dance to the best Latin music.

The Palladium — the "mecca of Latin music" — attracted New York's elite art and literary crowd, as well as Hollywood stars. Dizzy Gillespie, Charlie Parker and Max Roach came over from Birdland, the famous nearby jazz club. Gillespie combined the mambo rhythms with his bebop and invented a fusion, which came to be known as Cu-bop, Jazz Mambo or Cubano Jazz. After playing at Birdland — "the jazz mecca" — and Roseland, Puente incorporated jazz harmonies into his music, producing Latin jazz.

Tito began recording about that time. He has recorded steadily since, signing with Concord Picante, a division of Concord Jazz, in the early '80's.

Tito has recorded eleven albums on Concord Picante. His 1994 release, *Master Timbalero*, features some of his own compositions, as well as songs by Charles Mingus, Horace Silver, Charlie Parker and Erroll Garner, demonstrating once again how diverse and gifted this artist is. His 1993 CD, *Royal T* is a masterpiece. As annotator Mark Holston says: "... the ever youthful Mambo King is working harder than ever and making new music that may be the very best of his entire career."

His 1992 release *Mambo Of The Times*, has liner notes by Tito's friend and fan, Bill Cosby, who writes: "It has nothing to do with whether Tito can speak Italian, Yugoslavian, Russian, Chinese, or Japanese. . . once he bangs those two sticks together counting off the rhythm like sign language, they all come together and they dance, and they tap their feet and they feel good."

Puente is an inspiration for musicians. He has amassed many honors, including the

"Key" to New York City in 1969 by Mayor John Lindsay. In 1979, his group became the first Latin jazz orchestra to play at the White House for President Jimmy Carter. Also, they played at President Ronald Reagan's Inaugural Ball. Coca Cola designated him their spokesman for the Hispanic community and cast him in a commercial with Bill Cosby. In 1989, the National Academy for Recording Arts and Sciences (NARAS) presented him with a Eubie Award for Lifetime Achievement in the recording industry.

In 1990, he received a Star on the famous Hollywood Walk of Fame, reserved for those who have made outstanding contributions in their fields. He is a consistent winner of *Downbeat* Critics' and Readers' Polls.

Tito has performed on television shows, such as the *Cosby Show*, *The David Letterman Show*, and the *Arsenio Hall Show*. He has appeared in the Woody Allen movie, *Radio Days*; in *Armed and Dangerous* with John Candy and *Salsa*. Most recently, he appeared in the Warner Brothers 1992 movie, *Mambo Kings*.

In 1981, the Tito Puente Scholarship Fund was set up to award grants to musically gifted youngsters in the Latin community. Staunchly supported by Puente, over fifty grants have been presented in its first thirteen years.

According to *Hip Magazine*, "He has recorded with virtually every major Latin and jazz artist of his day. In addition, he has worked with a variety of pop artists ranging from The Sugar Hill Gang to Tower of Power. Never one to 'rest on his laurels,' Puente maintains a whirlwind schedule, appearing around the world at festivals, concert halls and clubs."

This performance marks Mr. Puente's debut appearance under UMS auspices.



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YOUTH PROGRAM

Thousands of school children annually attend UMS concerts as part of the UMS Youth Program, which began in the 1989/1990 season with special one-hour performances for local fourth graders of Puccini's *La Bohème* 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 Octet, 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 Octet 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 313.764.6179.



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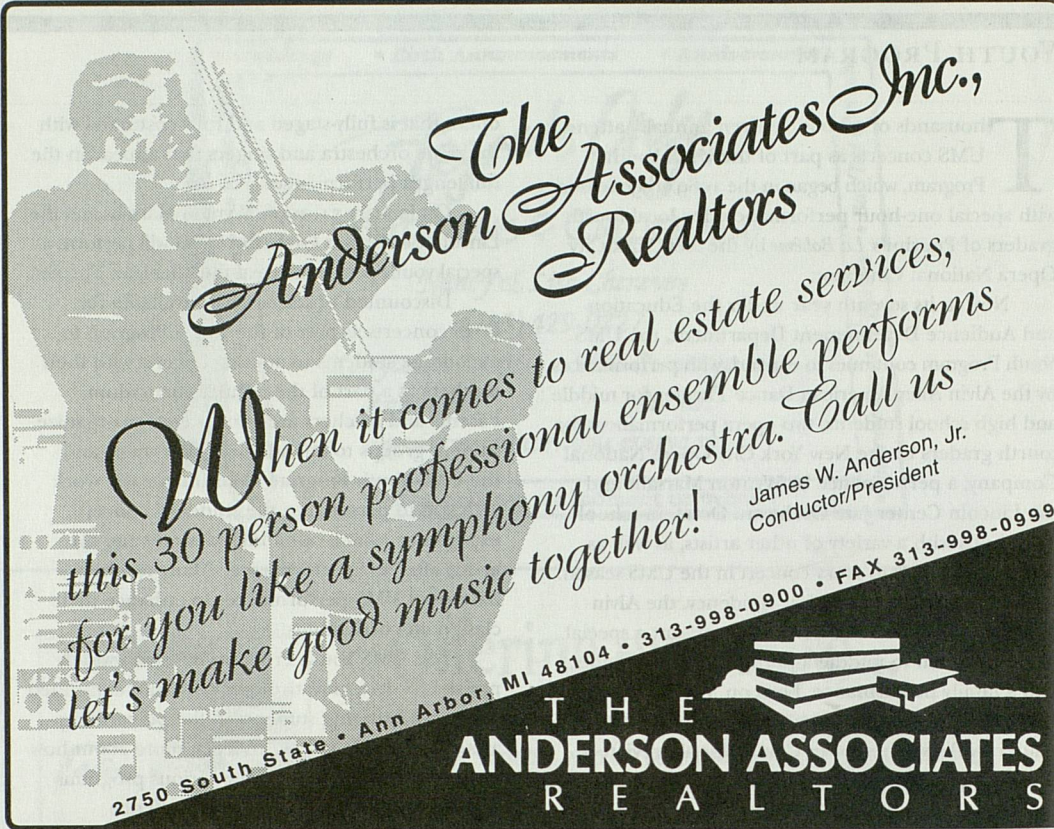
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If you would like to become part of the University Musical Society volunteer corps, please call (313) 936.6837 or pick up a volunteer application form from the Information Table in the lobby.

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 a UMS Marketing Internship 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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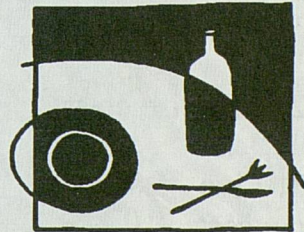
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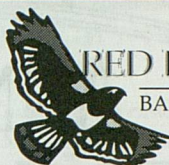
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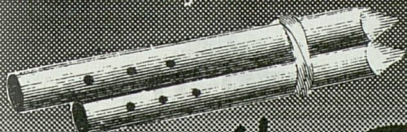
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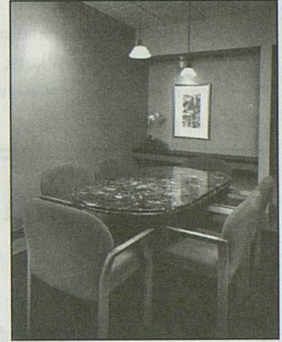
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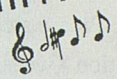
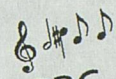
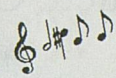
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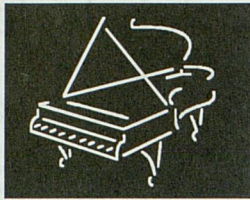
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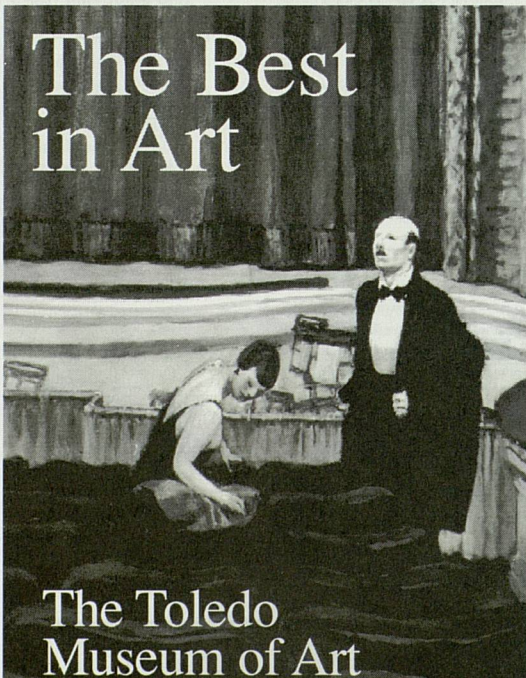
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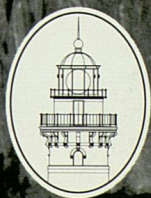


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