

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".

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.

Kenneth C. Fischer
Executive Director
University Musical Society



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

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



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

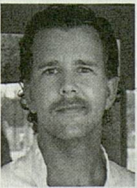
privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."



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."





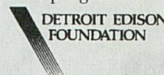
William E. Odom
Chairman,
Ford Motor Credit
Company
 "The people of Ford Credit are very proud of our continuing association with the University Musical Society. The Society's long-established commitment to Artistic Excellence not only benefits all of Southeast Michigan, but more importantly, the countless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



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."



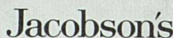
John E. Lobbia
Chairman and Chief
Executive Officer,
Detroit Edison
 "The University Musical Society is one of the organizations that make the Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."



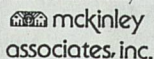
Robert J. Delonis
Chairman and Chief
Executive Officer,
Great Lakes Bancorp
 "As a long-standing member of the Ann Arbor community, Great Lakes Bancorp and the University Musical Society share tradition and pride in performance. We're pleased to continue with support of Ann Arbor's finest art showcase."



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 programming 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 continuing 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

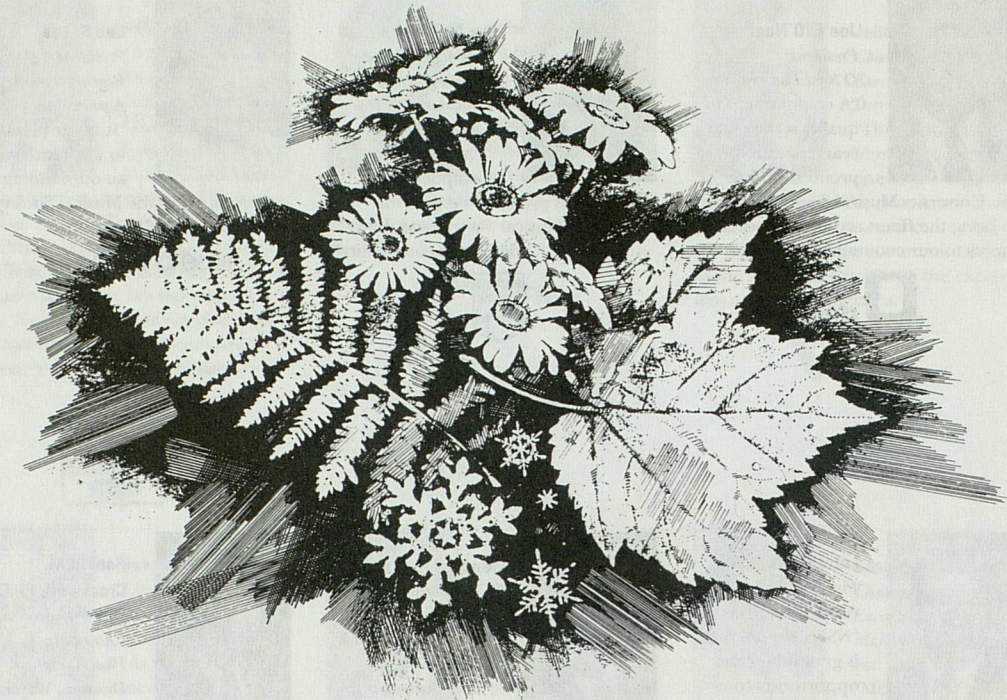


Edward Surovell
President,
The Edward Surovell Co./Realtors
 "Our support of the University Musical Society is based on the belief that the quality of the arts in the community reflects the quality of life in that community."



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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GENERAL INFORMATION

University Musical Society
Auditoria Directory & Information

Coat Rooms

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

Rackham Auditorium: Coat rooms are located on each side of the main lobby.

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

Michigan Theater: Coat check is available in the lobby.

Drinking Fountains

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

Rackham Auditorium: Drinking fountains are located at the sides of the inner lobby.

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

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

Handicapped Facilities

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

Lost and Found

Call the Musical Society Box Office at 313.764.2538.

Parking

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

Public Telephones

Hill Auditorium: A wheelchair-accessible public telephone is located at the west side of the outer lobby.

Rackham Auditorium: Pay telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby.

Power Center: Pay phones are available in the ticket office lobby.

Michigan Theater: Pay phones are located in the lobby.

Refreshments

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

Restrooms

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

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

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

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

Smoking Areas

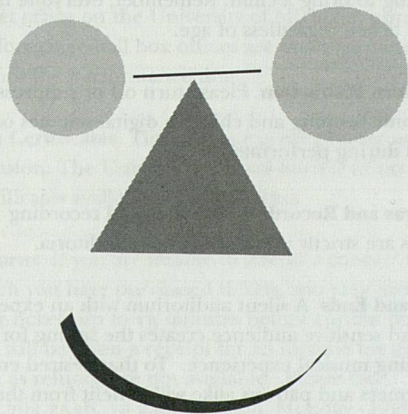
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call 313.763.3100 for details.

UMS/Member Information Table

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



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



Ann Arbor Art Center

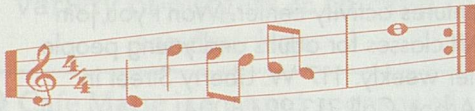


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To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society has implemented the following policies and practices:

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

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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.

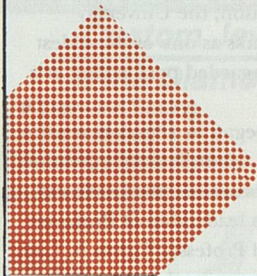
Fax Orders 313.747.1171

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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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.

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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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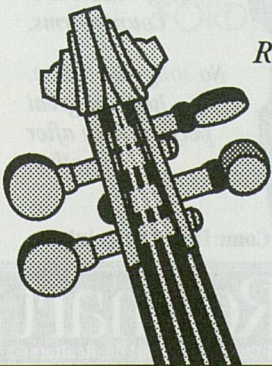
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RACKHAM AUDITORIUM

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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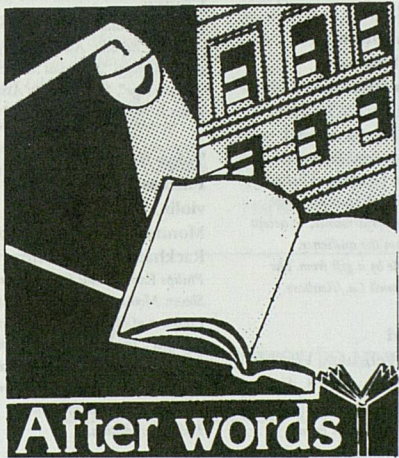
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ST. FRANCIS OF ASSISI CATHOLIC CHURCH

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.



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BURTON MEMORIAL TOWER

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

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

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

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

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

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

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UNIVERSITY MUSICAL SOCIETY 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 con-
 cert 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 con-
 cert repertoire, Michigan League,
 7pm.
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**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 com-
 pany, 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 assis-
 tance 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
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 sented with support from WEMU,
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**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
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**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.
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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
 Buysse, 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.
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**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.
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SamulNori
 Saturday, February 17, 8pm
 Sunday, February 18, 4pm
 Power Center
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**New York City Opera
 National Company**
Verdi's La Traviata
 Wednesday, February 21, 8pm
 Thursday, February 22, 8pm
 Friday, February 23, 8pm
 Saturday, February 24, 2pm
 (Family Show)
 Saturday, February 24, 8pm
 Power Center
Philips Educational Presentations:
 February 21 - Helen Siedel, UMS
 Education Specialist, "Know Before
 You Go: An Audio/Visual
 Introduction to 'La Traviata'",
 Michigan League, 6:45pm; February
 23 - Martin Katz, Accompanist-
 Coach-Conductor, "The Specific
 Traviata", Michigan League, 7pm;
 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
Estate of William R. Kinney.

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
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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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Paideia Foundation, and JPEinc.

Purcell's Dido and Æneas
Mark Morris Dance Group
Boston 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.
This project is supported by Arts
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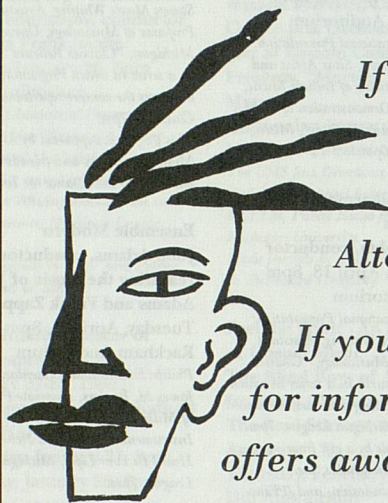
Ensemble Modern
John Adams, conductor
featuring the music of John
Adams and Frank Zappa
Tuesday, April 23, 8pm
Rackham Auditorium
Philips Educational Presentation:
James M. Borders, Associate Professor
of Musicology, "The Best
Instrumental Music You Never
Heard In Your Life", Michigan
League, 7pm.

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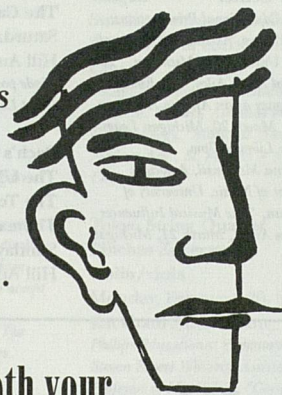


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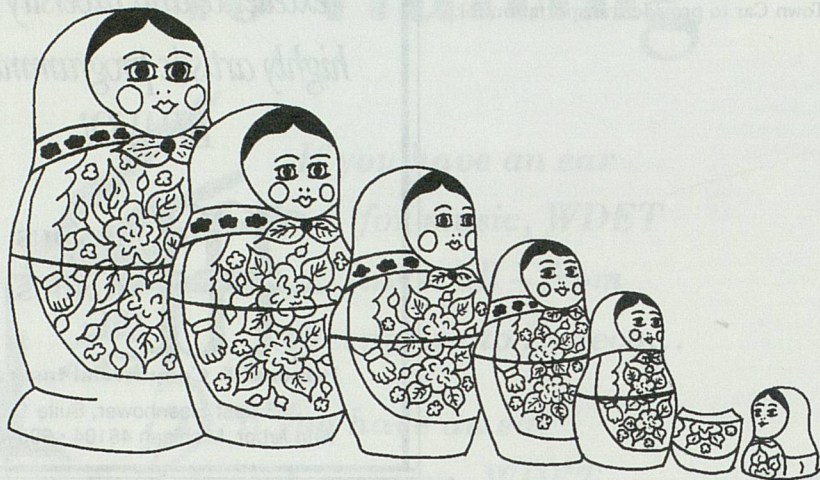
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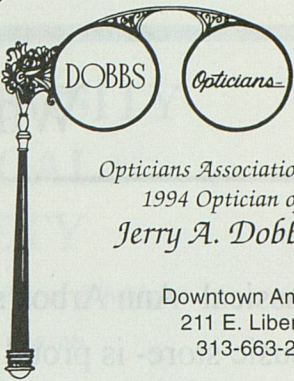
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Included in the montage by local photographer David Smith are images taken from the University Musical Society 1994-95 Season: dancer Arthur Aviles of the Bill T. Jones/Arnie Zane Dance Company in *Still/Here*; pianist Garrick Ohlsson onstage at Rackham 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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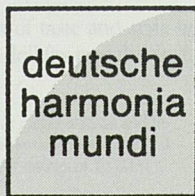


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through
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117th Annual
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Rackham Auditorium

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Choice Events Series

TOKYO STRING QUARTET 3
with PINCHAS ZUKERMAN, VIOLIN AND VIOLA
Monday, February 26, 1996, 8:00pm
Rackham Auditorium

JOHN WILLIAMS 11
Tuesday, February 27, 1996, 8:00pm
Rackham Auditorium

SAN FRANCISCO SYMPHONY 17
Friday, March 15, 1996, 8:00pm
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THE TOKYO STRING QUARTET

with PINCHAS ZUKERMAN, *violin and viola*

PETER OUNDJIAN, *violin*

KIKUEI IKEDA, *violin*

KAZUHIDE ISOMURA, *viola*

SADAO HARADA, *cello*

With special thanks to first violinist Andrew Dawes for his guest appearances during Mr. Oundjian's 1995-96 sabbatical.

PROGRAM

Monday Evening,
February 26, 1996
at 8:00

Rackham Auditorium
Ann Arbor, Michigan

Franz Schubert

STRING TRIO IN B-FLAT MAJOR, D. 471

ZUKERMAN, ISOMURA, HARADA

Béla Bartók

VIOLIN DUOS

No. 26 Teasing Song (*Scherzando*)

No. 35 Ruthenian Kolomejka (*Allegro*)

No. 28 Sorrow (*Lento, Poco Rubato*)

No. 37 Prelude and Canon (*Lento - Allegro Molto*)

No. 38 Rumanian Whirling Dance (*Allegro*)

No. 39 Serbian Dance (*Allegro Molto*)

No. 40 Walachian Dance (*Comodo*)

No. 42 Arabian Song (*Allegro*)

ZUKERMAN, IKEDA

Marc Neikrug

STRING QUINTET

Lento - Piu Fluido

Adagio

Fluido

Ludwig van Beethoven

VIOLA QUINTET IN C MAJOR, OP. 29

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Allegro moderato

Adagio molto espressivo

Scherzo: Allegro

Presto

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The Tokyo String Quartet has recorded for Angel-EMI, CBS Masterworks, Deutsche Grammophon, Vox Cum Laude. They now record exclusively for

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Mr. Zukerman has recorded for CBS Masterworks, Philips, Angel, and Deutsche Grammophon and is currently an exclusive artist with BMG Classics/RCA Victor Red Seal.

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The Quartet members are artists-in-residence at Yale University and at College Conservatory of Music, University of Cincinnati.

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STRING TRIO IN B-FLAT MAJOR, D. 471

Franz Schubert

*Born January 31, 1797 in Himmelfortgrund
(Vienna)*

Died November 19, 1828 in Vienna

IF A STRING quintet is a departure from the classic chamber-music combination, the quartet, so is a string trio, only in the opposite sense. In the classical and romantic eras, both were the exception rather than the rule. It is reasonable to assume that an increase in performing forces suggests a search for a special sound quality that four instruments could not provide. The reduction of the number of players may similarly indicate that a lighter sonority was intended, but it is more likely that a trio was chosen because the full complement of four strings was simply unavailable at the moment. Mozart wrote only one work for violin, viola, and cello; in this sublime Trio (K. 563), he was able to handle his forces in a way that more than compensated for the absence of a second violin. Beethoven's five string trios all date from his early period. Schubert composed two such works (one of them unfinished) before the age of twenty-one, and never returned to the combination again.

The first of the string trios was written in September 1816, when Schubert was nineteen years old. It consists of a single movement (a second movement was begun but not completed). On the surface, it is an essay in sonata form *à la* Mozart, who might well have written the first dozen or so measures. Then, however, the music takes a distinctly Schubertian turn, as we hear more and more of those wonderfully sweet altered harmonies (often with notes borrowed from the minor mode), one of the things that make Schubert's style so special.

VIOLIN DUOS

Béla Bartók

Born March 25, 1881 in Nagyszentmiklós (now Sînnicolau Mare, Rumania)

Died September 26, 1945 in New York City

BÉLA BARTÓK'S LOVE of the violin was equalled only by his devotion to his own instrument, the piano. During his career as a composer, he worked with, and wrote works for, many of the greatest violinists of his time, including Joseph Szigeti and Yehudi Menuhin. His 44 duos for two violins are the only instructive series he ever wrote for an instrument other than the piano.

Composed at the request of German violin pedagogue Erich Doflein in 1931, thirty-two of the duos were published in Doflein's violin method (*Geigen-Schulwerk*) in 1932. The entire cycle was published in two volumes by Universal Edition, Vienna, in 1933.

Like Bartók's six-volume *Mikrokosmos* for piano (1926-1939), the violin duos are arranged in an order of increasing technical difficulty. Otherwise, they resemble the early four-volume set *For Children* (1909-11) in that the pieces are based on folksongs. Only two of the duets (Nos. 35 and 36) are not folksong arrangements, but even they imitate folk style. Whereas in *For Children*, Bartók had used only Hungarian and Slovak songs, the ethnic backgrounds of the 44 duos include Romanian, Ruthenian, Serbian and Arabic as well.

We shall hear eight of the 44 duos at this concert.

No. 26 ("Teasing Song") is a typical Hungarian folksong whose second half is identical to the first, played a fifth lower. The two violins play the tune in imitation, taking turns being the leader.

No. 35 ("Ruthenian Kolomejka") is Bartók's original re-creation of a dance tune popular among the Ukrainians of the

Carpathian region. Note the prominent augmented seconds in the melody, the playful off-beat accents of the accompaniment, and the brief pensive moment at the end, cut short by the abrupt conclusion.

No. 28 ("Sorrow") is one of the most beautiful pieces in the collection. A Hungarian "parlando-rubato" melody (performed in a speech-like, free rhythm) is framed by a short refrain and adorned with wonderfully expressive, gripping harmonies.

No. 37 ("Prelude and Canon") treats a rather simple Hungarian song in a multitude of ways, always emphasizing the opening interval, the descending perfect fourth. The "prelude" is slow and introspective and already contains imitative elements. But the real canon does not begin until the second half, when the tempo begins to speed up. Now the two instruments play the melody in identical form, but starting at different pitches and staggering their entrances first by one beat, then by two and finally three beats. The piece ends with a proclamation of the descending perfect fourth by both violins in unison.

No. 38 ("Romanian* Whirling Dance") uses a four-measure dance tune and "whirls it around" in various registers and harmonizations.

No. 39 ("Serbian Dance") resembles the previous piece in the basic rhythm of its underlying melody, but there are some unexpected moments where the dancers definitely have to watch out!

No. 40 ("Walachian Dance") repeats its melody three times, in different tempos (medium - slower - medium [with some interpolated rests in the melody]). Then the tempo speeds up for the ending.

No. 42 ("Arabian Song") is largely based on two "exotic" intervals: the augmented second and the diminished fifth (tritone). Melody and accompaniment become more and more rhythmically entangled before the two instruments end up on

a final unison. The piece features the famous "Bartók pizzicato," played with such force that the string strikes against the fingerboard.

* Bartók used the older English spelling "Rumanian."

STRING QUINTET

6 *Marc Neikrug*
 Born September 24, 1946 in New York City
 Currently living in Sante Fe, New Mexico

THE STRING QUINTET was composed in 1994 for the Tokyo String Quartet. It stems from an old interest of mine to explore what happens when a string quartet is enlarged by adding a viola. This combination has been historically seldom used, but to great effect, as witnessed by Mozart's incredible set of quintets. I found that the textures changed dramatically from quartet writing. This is in part due to a filling out of the spacing, but also to the need for more soloistic writing as opposed to ensemble. These considerations became the focus of the piece.

The opening is a ritornello which appears at various times in the work's three movements and serves as an anchor for the departures of other episodes. This opening ritornello presents the genesis of the piece, a single tone which expands in both directions. This expansion is an integral facet of the entire work and is employed not only in the intervals but also in the entire texture.

The first movement is composed of alternating passages of two developing textures. One is a rhapsodic, cadenza-like texture consisting of soloistic passages for the first violin, the cello and different increasing combinations of the instruments. The other is a mechanical, rhythmically driving *tutti* texture. After both textures reach their

apex, the ritornello closes the movement.

The second movement is structured to highlight a particular passage of great lyrical depth and intensity. The entire movement culminates by placing this passage to its best advantage, both in the structure and in its emotional context.

The third movement opens with the ritornello in a different manifestation. This is followed by an alternating set of episodes related to the first movement. This time they are more akin to jazz. *Tutti* textures are followed by solos which again accumulate to the climax. A final ritornello closes the piece in its anchor position, albeit with a very different sense of the journey undertaken.

Note by Marc Neikrug

STRING QUINTET IN C MAJOR, OP. 29

Ludwig van Beethoven
 Born c. December 15, 1770 in Bonn, Germany
 Died March 26, 1827 in Vienna

IN THE LAST years of his life, Mozart began to "outgrow" the string quartet, adding a second viola to the ensemble for a fuller, darker sound. Although he continued to write quartets right up to 1790 (the year before his death), his late chamber music style culminates in the four magnificent quintets (K. 515, 516, 593, and 614) written between 1787 and 1791.

It was left to Beethoven to show how much could still be done with four string instruments. His seventeen quartets, written over a period of nearly thirty years, undoubtedly represent the pinnacle of the genre's history. Beethoven did try his hand at the quintet, but for him, writing for the larger ensemble could never replace the quartet to which he remained forever devoted.

Beethoven arranged two of his chamber compositions for string quintet. Thus, his early octet for winds and his Piano Trio Op. 1, No. 3 were each published as string quintets. The quintet on the present program is Beethoven's only work originally conceived for this particular combination, aside from a short fugue written in 1817 and printed only after the composer's death.

The C-Major Quintet was written in 1800-01 and published in 1802. It came shortly after the six string quartets Op. 18, the First Symphony, the ballet *The Creatures of Prometheus* and the "Spring" Sonata for violin and piano. These were crucial years in Beethoven's development: he was leaving behind his early period, strongly influenced by Mozart, and moving boldly into uncharted musical territory. The Quintet shows Beethoven at a pivotal stage in his career, still indebted to the past to some extent but already at the threshold of a more dramatic new style.

The rise of the first movement's opening theme from the note C to D, through the intermediary of C-sharp, echoes such works as the First Symphony and the *Prometheus* Overture. The *dolce* ("sweet") second theme appears, as if from a distance, in the remote key of A Major. These two themes dominate proceedings to the end of the movement, when, suddenly, time seems to be briefly suspended: one, two, and finally three instruments play an extended trill — a device Beethoven was to use with some frequency in his later works to build tension just before ending a piece or movement.

The second movement is a songful Adagio whose main theme undulates gently over an unusually wide range of two octaves. The second theme, an anguished violin melody with an agitated accompaniment, returns at the end of the movement as a passionate outburst, followed by a few concluding measures where the music resumes the calm of the beginning.

The dashing Scherzo derives all its energy from a single short motif (its rhythm is not unlike that of the scherzo in the Second Symphony, one of Beethoven's next major works). The excitement continues unabated in the Trio, despite the presence of a more lyrical melody.

The Finale is certainly the most unusual movement of the Quintet. It abounds in "storm" effects with a lightning-like first violin part and a *tremolo* accompaniment (consisting of very quick reiterations of the same notes) that will have you on the edge of your seats. Indeed, the entire quintet used to be known as "The Storm" on account of this opening. Yet that is not all there is to this finale, which also includes a remarkable march tune added to the storm music as a counterpoint, and — even more unexpectedly — two instances of an innocent little minuet tune appearing in the middle of the turmoil. Beethoven may have been inspired here by Mozart's two E-flat Major piano concertos (K. 271 and 482), both of which contain slow minuet episodes in their finales. The work ends with a return to the stormy opening theme.

Schubert, Bartók and Beethoven notes by Peter Laki, program annotator for The Cleveland Orchestra

The Tokyo String Quartet is one of the supreme chamber ensembles of the world. Praised for its exceptional technical command and dynamic performance style, the quartet has received extraordinary acclaim since its founding in 1969. They perform over one hundred concerts each year across the United States, Canada, Europe, Scandinavia, South America and the Far East.

During this season, the Tokyo Quartet



TOKYO STRING QUARTET

continues to perform in the leading concert halls throughout the United States and abroad. In September, they traveled to South America, where they gave performances in Buenos Aires, Santiago, Rio de Janeiro and Sao Paulo. Pinchas Zukerman joined the ensemble on an international tour, performing the première of Marc Neikrug's Viola Quintet, beginning in October and continuing through this concert and into the spring. This project has been commissioned by: Great Performers Series at Lincoln Center in New York; George Mason University in Fairfax, VA; Krannert Center of University of Illinois in Urbana-Champaign; Wisconsin Union Theater at the University of Wisconsin; Hancher Auditorium at The University of Iowa; Stanford University; Arizona State University; Celebrity Series of Boston; Center for the Arts and Technology at Governor's State University in Chicago, IL; and the Manitowac Symphony Orchestra in Wisconsin.

The members of the Quartet continue to hold the post as Artists-in-Residence at Yale University and the University of Cincinnati College-Conservatory of Music.

Recording exclusively for BMG Classics/RCA Victor Red Seal, the Tokyo

Quartet has released a landmark series of recordings. Their most recent discography includes the complete Beethoven String Quartets and a Brahms/Weber disc with Richard Stoltzman. A recording of the complete Bartók quartets, coupled with two Janáček quartets, was released in the fall.

From 1993-95, to commemorate its twenty-fifth anniversary, the Tokyo String Quartet embarked on a two-year project performing the complete Beethoven String Quartets throughout the world. The ensemble designated *Classical Action: Performing Arts Against AIDS* the beneficiary of proceeds from the six New York City performances.

The Quartet traces its origins to the Toho School in Tokyo, where several of the founding members were profoundly influenced by Professor Hideo Saito. Instilled with a deep commitment to chamber music, the original members of what would become the Tokyo Quartet, including violist Kazuhide Isomura and cellist Sadao Harada, eventually came to America for further study with Robert Mann, Raphael Hillyer and Claus Adam. In 1969 the ensemble was officially created and scholarships were awarded by The Juilliard School. Soon after, the Quartet won First Prize at the Coleman Audition in Pasadena, the Munich Competition and the Young Concert Artists International Auditions, which brought them worldwide attention. Kikuei Ikeda, who was also at the Toho School, joined the Quartet as second violinist in 1974, and Peter Oundjian, who studied with Ivan Galamian, Itzhak Perlman and Dorothy DeLay, became first violinist in 1981.

The Japan Music Foundation has loaned the Tokyo four remarkable Stradivarius instruments known as "The Paganini Quartet." The virtuoso Niccolò Paganini had acquired and played the instruments during the nineteenth century. The ensemble will perform on the Strads throughout this season.

The Tokyo String Quartet has been featured on numerous major television programs including PBS's *Great Performances*, *Sesame Street*, CBS *Sunday Morning* and a taped concert from the Corcoran Gallery of Art in Washington, broadcast nationally on public television.

This evening's performance marks the Tokyo String Quartet's sixth appearance under UMS auspices.

Pinchas Zukerman is recognized throughout the world for his exceptional artistic standards. With three decades of critical acclaim for his musical genius and prodigious technique, his incomparable musicianship marks him as one of the masters of our time. He is equally acclaimed as a violinist, violist, conductor, pedagogue and chamber musician.

Born in Tel Aviv in 1948, Mr. Zukerman began musical training with his father, first on recorder, then clarinet, and ultimately violin. At the age of eight, he began studying with Ilona Feher at the Israel Conservatory and the Academy of Music in Tel Aviv. With the guidance of Isaac Stern and Pablo Casals, the support of the America-Israel Cultural Foundation, and scholarships from The Juilliard School and Helena Rubinstein Foundation, he came to America in 1962 to study with Ivan Galamian at Juilliard. In 1967, Mr. Zukerman won First Prize in the Twenty-fifth Leventritt International Competition, setting the stage for his solo career.

Mr. Zukerman has amassed a prolific discography which numbers more than ninety-two releases, and is widely representative of the violin and viola repertoire. His catalogue of recordings for Angel, CBS, Deutsche Grammophon, London, Philips,

and RCA contains twenty-one Grammy nominations and two Grammy awards: "Best Chamber Music Performance" in 1980 and "Best Classical Performance — International Soloist with Orchestra" in 1981.

Mr. Zukerman has initiated commissions and championed composers which resulted in three consecutive ASCAP awards from the American Symphony Orchestra League. He continues to build his own catalogue of twentieth-century masterpieces with recordings and films of works by Bartók, Berg, Schoenberg, Stravinsky, Prokofiev, Boulez, Knussen, Lutoslawski, Neikrug, Norgaard and Takemitsu.

As a chamber musician, Pinchas Zukerman has collaborated with prominent artists and colleagues around the world for over twenty years. Included among these musicians are Daniel Barenboim, the late Jacqueline Du Pre, Jean-Pierre Rampal, Isaac Stern, the Guarneri Quartet, the Tokyo Quartet, Midori, Yo-Yo Ma, Emanuel Ax, Yefim Bronfman, Ralph Kirshbaum and Shlomo Mintz. In 1989, Mr. Zukerman and a group of colleagues created a performance ensemble that continues to tour throughout South America, Europe, Israel, Mexico and the United States.

Highlights of Mr. Zukerman's 1995-96 season includes conducting engagements with the Chicago, Toronto, Pittsburgh, Milwaukee and San Diego Symphonies, St. Paul Chamber Orchestra and Calgary Philharmonic. In addition, he will appear as soloist with the Philadelphia Orchestra, Los Angeles Philharmonic, Atlanta Symphony, National Symphony, Florida Philharmonic and Oregon Symphony, and abroad with the Israel Philharmonic and London Symphony. Following the success of his first world tour as conductor and soloist of the English Chamber Orchestra in the fall of 1994, Mr. Zukerman rejoins the orchestra for its Japanese and European tours in the spring of 1996. As guest violin-

ist and violist with the Tokyo String Quartet, Mr. Zukerman will visit sixteen cities in the United States and Europe, performing works by Schubert, Bartók and Beethoven, as well as world-première performances of Marc Neikrug's String Quintet.

Commissioners for this project will be the Great Performer's Series at Lincoln Center in New York; George Mason University in Fairfax, Virginia; the Krannert Center, University of Illinois at Champaign-Urbana; Wisconsin Union Theater at the University of Wisconsin; Hancher Auditorium at the University of Iowa; Stanford University; Arizona State University; Bank of Boston

Celebrity Series; the newly built Smart Center in Chicago, Illinois; and the Manitowoc Symphony Orchestra in Wisconsin. Mr. Zukerman and Mr. Neikrug will perform recitals throughout Spain, Italy, Germany, Austria, Sweden and the United States. The duo will also conduct masterclasses and children's concert performances as part of Mr. Zukerman's commitment to the education of future classical music listeners and performances.

This evening's performance marks Mr. Zukerman's seventh appearance under UMS auspices.

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PINCHAS ZUKERMAN



UNIVERSITY
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presents

JOHN WILLIAMS

Guitar

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PROGRAM

*Tuesday Evening,
February 27, 1996
at 8:00*

*Rackham Auditorium
Ann Arbor, Michigan*

*Michael Praetorius **

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Stephen Dodgson

THE MIDST OF LIFE

(TOMBEAU FOR TIM STEVENSON)

Agustin Barrios Mangoré

UNA LIMOSNA POR EL AMOR DE DIOS

CUECA

CHORO DE SAUDADE

SUEÑO EN LA FLORESTA

** transcribed by John Williams*

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for tonight's program.*

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THE MIDST OF LIFE

(TOMBEAU FOR TIM STEVENSON)

*Stephen Dodgson**Born March 17, 1924 in London**Now living in London*

THIS MUSIC WAS first conceived (in the winter of 1993/94) as the gradual resolution of nervous activity and dramatic stress into an enveloping quietness and peace. Its limited thematic stock would undergo transformation but would remain easily recognizable throughout. In terms of "meaning" there was nothing more specific to it than that. It simply appealed to me as a musical concept, as I believed it might to its intended performer.

But all this changed when, with the work now well advanced, I received the tragic news of the sudden death of a young, highly talented composer, Tim Stevenson.

I somehow could not escape the connection between by unfinished music and this active and outgoing life and the peace and stillness which had so swiftly overtaken it. This connection struck with such force that my incomplete sketches took a new and more telling direction, and within a month of the tragedy, the piece was complete.

The title — and the subtitle — are specially chosen to reflect this history.

© *Stephen Dodgson*

One of the leading musicians of our day, guitarist **John Williams**' eagerly awaited return to North America includes recitals at

Chicago's Orchestra Hall, Toronto's Ford Centre for the Performing Arts and tonight's Ann Arbor appearance, as well as performances with the New York Chamber Symphony at the 92nd Street Y's Tisch Center for the Performing Arts and Lincoln Center's Alice Tully Hall with Julius Rudel conducting. Mr. Williams last appeared in North America during the 1993-94 season which included a series of three recitals at New York's Tisch Center for the Performing Arts, and engagements at Toronto's Ford Centre, Boston's Jordan Hall, Chicago's Orchestra Hall, Pasadena's Ambassador Auditorium, San Francisco's Herbst Theatre, The Krannert Center at the University of Illinois at Urbana, and the University of Texas at Austin.

Born in Australia in 1941, John Williams was taught the guitar by his father from the age of four. When his family moved to London in 1952, he met and studied with Segovia, who recommended he enter Italy's Accademia Musicale di Siena where he studied for five summers on scholarship. At the request of his fellow students, he received the unprecedented honor of giving the first complete solo recital by a student of any instrument. In England he attended the Royal College of Music where he studied piano and music theory.

John Williams made his London debut at Wigmore Hall in 1958. Highly successful debuts followed in Paris and Madrid, and in 1962 he toured the former Soviet Union with great success. The following year brought his debuts in Japan and the United States where he since has been a regular visitor,

having quickly gained an exclusive recording contract with CBS Records (now Sony Classical), for whom many of his albums, including recently *John Williams Plays Vivaldi Concertos* and *Iberia*, have been best-sellers. Mr. Williams has now appeared all over the world, having toured Australia and the Far East, North and South America, and throughout Europe on a regular basis. He has played with most British orchestras and at most British festivals.

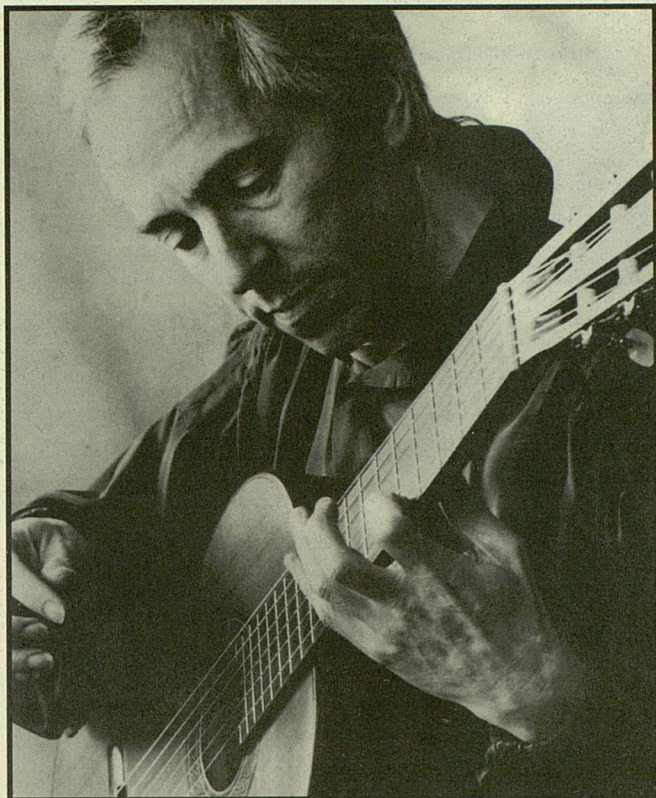
¹⁴ John Williams' talents have stimulated many composers to write for him, including Leo Brouwer, Stephen Dodgson, André Previn and Peter Sculthorpe. In 1984 he performed the world première of Japanese composer Toru Takemitsu's concerto for guitar and oboe d'amour, *Vers l'arc-en-ciel*, with Simon Rattle and the City of Birmingham Symphony Orchestra which had commissioned the work. The 1993-94 season included a tour of the UK with the Bournemouth Symphony premiering Richard Harvey's *Concerto Antico* which will be featured in Mr. Williams' performances with Julius Rudel and the New York Chamber Symphony this spring, and which Mr. Williams has just recorded for Sony Classical.

His performances of the music for such films as *The Deer Hunter* and his many television appearances have made John Williams a household name. In addition to countless appearances on British and Australian television, he also has appeared on NBC's *The Tonight Show*. He often has performed with such friends as Julian Bream, Paco Peña, Barny Kessel, Itzhak Perlman, André Previn, Cleo Laine and John Dankworth. His passionate belief that music should be available to the widest public led him to be one of the first classical musicians to play at London's famed Ronnie Scott's Jazz Club, and prompted the formation of his five-member group SKY in 1979. Its live, televised and recorded performances earned great

renown throughout the United Kingdom, and in October 1979 the group gave twenty-six concerts in twenty-eight days, including a week at the London's Dominion Theatre. Since leaving SKY in 1984, John Williams continued to divide his time with his group John Williams and Friends. Following the 1983 release of their CBS recording *The Guitar is the Song*, John Williams and Friends made three tours of the UK, visiting the major British and Irish festivals. In 1987 the group gave a concert at London's Barbican Centre, and toured Italy, including performances in Milan, Venice, Florence and Rome.

John Williams was Artistic Director and Music Advisor of London's South Bank Summer Music Festival for two years. During 1986 he toured Spain with the Academy of St. Martin-in-the-Fields, appeared in recital at Paris' Salle Pleyel, and made a triumphant return to America after a thirteen-year absence. He also performed with Simon Rattle and the City of Birmingham Symphony Orchestra in a live broadcast marking the tenth anniversary of the National Exhibition Centre in Birmingham. In 1987 he was Artistic Director of the Melbourne Arts Festival and performed the world première of Leo Brouwer's Fourth Guitar Concerto at the Toronto International Guitar Festival, and that summer toured the UK with the National Youth Jazz Orchestra.

During the 1989-90 season he toured Australia with the Australian Chamber Orchestra, premiering Peter Sculthorpe's Second Guitar Concerto, and he also visited Hong Kong for two concerts celebrating the opening of the Hong Kong Cultural Centre. 1990-91 included performances at Queen Elizabeth Hall with the Australian Chamber Orchestra and the Barbican Centre with the Royal Philharmonic Orchestra, and the following fall he returned for a coast-to-coast North American tour, including a special



JOHN WILLIAMS

gala performance of Vivaldi and Sculthorpe concertos with the Australian Chamber Orchestra at Carnegie Hall.

During 1992 he formed a group, John Williams' ATTACCA, with six other Australian and British musicians who toured the UK that summer, performing works specially commissioned for the group. They also toured Australia, culminating in a concert at the Sydney Opera House. 1992-93 included the European première performances of *Antarctica*, a new work for guitar and orchestra by Nigel Westlake, at the Barbican with Kent Nagano and the London Symphony Orchestra, a work now recorded for Sony Classical. During 1993 Mr. Williams worked extensively on a documentary film about his life and work shot on location in England, Spain and Australia that was first shown on

London Weekend Television's South Bank Show, and now is available on video, laser disc and CD titled *The Seville Concert*.

After completing an album of contemporary Australian works for Sony Classical during the summer of 1994, John Williams' 1994-95 season included a trip to Paraguay for concerts marking the fiftieth anniversary of the death of Paraguayan composer and guitarist Agustin Barrios Mangoré, and Sony issued his new recording of the works of Barrios, *From the Jungles of Paraguay*, during the spring of 1995. Other recent highlights included a tour of Japan, performances at Australia's Darwin Guitar Festival and in Barcelona and Amsterdam, and later this

season he will make a trip to China. This spring Sony will issue Mr. Williams' latest album, recorded with his Australian duo partner Timothy Kain with whom he will tour next summer in the UK and Australia, and he will open his 1996-97 season with a recital tour of Germany.

John Williams lives in London. His extramusical interests include people, politics, table tennis (quite good), tennis (rather bad), chess (good), and talking, not necessarily in that order.

This performance marks Mr. Williams' third appearance under UMS auspices.

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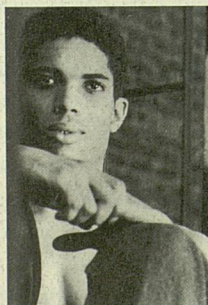
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THE SAN FRANCISCO SYMPHONY

MICHAEL TILSON THOMAS, *Music Director*

PROGRAM

Aaron Copland

SYMPHONIC ODE

*Friday Evening,
March 15, 1996 at 8:00*

*Hill Auditorium
Ann Arbor, Michigan*

INTERMISSION

Gustav Mahler

SYMPHONY NO. 5 IN C-SHARP MINOR

Funeral march: With measured step
Strict—Like a cortege
Stormily—With greatest vehemence
Scherzo: Vigorously, not too fast
Adagietto: Very slow
Rondo-Finale: Allegro giocoso. Lively

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*117th Annual
Choral Union Series*

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SYMPHONIC ODE

Aaron Copland

Born November 14, 1900 in Brooklyn, New York
Died December 2, 1990 in Peekskill, New York

The Symphonic Ode was first performed on 19 February 1932 by Serge Koussevitzky and the Boston Symphony. The revised version, which we hear this evening, was introduced by the Boston Symphony with Charles Munch conducting on 3 February 1956. The work is dedicated to the memory of Natalie and Serge Koussevitzky. The score calls for two piccolos (first doubling third flute) and two flutes, three oboes and English horn, two B-flat clarinets with E-flat clarinet and bass clarinet, three bassoons and contrabassoon, eight horns (of which four are ad lib.), four trumpets, three trombones, tuba, timpani, tam-tam, snare drum, bass drum, glockenspiel, Chinese blocks, cymbals, field drum, wood block, xylophone, triangle, slapstick, piano, and strings.

AARON COPLAND HAD begun by trying to learn harmony from a correspondence course. His first "real" teacher, Rubin Goldmark (nephew of the Viennese composer Karl Goldmark), had a lot to teach by way of traditional theory and form, but soon the young man knew that he needed to move on. Copland was in the first wave of Americans to go to Paris for studies with Nadia Boulanger. Roy Harris, Walter Piston, Marc Blitzstein, Virgil Thomson, Douglas Moore, Elliott Carter, David Diamond, Irving Fine, Arthur Berger, Harold Shapero, Easley Blackwood, and Philip Glass were among those who followed.

Boulanger did more for Copland than help him develop the technique that freed him to be himself. It was through her that he met Serge Koussevitzky, who became conductor of the Boston Symphony in 1924. Koussevitzky was a good friend to acquire. He believed passionately in the cause of new music and in his obligation as head of one of America's most important musical institu-

tions to support American musicians. He presented Copland's Organ Symphony and went on to give the first performances of his *Music for the Theater* in 1925, the Piano Concerto in 1927, and the *Symphonic Ode* in 1932.

Part of what spurred Copland on to begin his Ode was the announcement of a \$25,000 prize — an immense sum then — offered by the RCA Victor record company for a symphonic work. As the deadline approached, Copland realized he would not be able to finish the *Symphonic Ode* in time, and so, recycling material from his unpublished 1925 ballet score *Grohg*, he put together and submitted his *Dance Symphony*. The prize was split five ways among four composers. Robert Russell Bennett won two-fifths for his *Abraham Lincoln Symphony* and Copland's *Dance Symphony* was awarded a one-fifth share of \$5,000.

As for the *Symphonic Ode*, Koussevitzky came to the rescue by offering Copland a commission for a work to celebrate the Boston Symphony's fiftieth anniversary. That Copland planned something grandiose suited Koussevitzky perfectly. But when the Ode went into rehearsal at the end of March 1930, conductor and orchestra experienced tremendous difficulty with the constant changes of tempo and meter. Copland worked hard to simplify the notation, but he suggested the première be postponed so he could clarify the appearance of the music on the page still more. When Koussevitzky was finally able to introduce the work, it was generally well-received in the press, though some audiences shrank from its dissonances.

A performance in 1932 in Mexico City under Carlos Chávez went well, but the Ode was not heard again until Thor Johnson conducted it at The Juilliard School in 1946. The Boston Symphony's seventy-fifth anniversary provided an occasion to revise the score. This time, reviews were thoroughly negative, and Copland found Munch's conducting "stiff and unconvincing. . . .

I sure do wish I could hear it conducted by an American."

The Ode was one of Copland's favorites among all his works. He thought of it as the piece in which he announced that he had grown up, and many years after its composition he tried to step back and paint its portrait: "The Ode resembles me at the time [of my thirtieth birthday], full of ideas and ideals, introspective and serious, but still showing touches of youthful jazz days, reflections of a Jewish heritage, remnants of Paris (Boulanger's *la grande ligne*), influences of Mahler (the orchestration) and Stravinsky (motor rhythms). Looking ahead, one can hear. . .the beginnings of a purer, non-programmatic style, an attempt toward an economy of material and transparency of texture that would be taken much further in the next few years in the Piano Variations, the *Short Symphony*, and *Statements for Orchestra*. . . I was attempting to write a piece of music with an unbroken logic so thoroughly unified that the very last note bears a relation to the first. I used a two-measure blues motif (from my Nocturne for violin and piano of 1926) as the musical basis of all five sections." Copland was often asked about the title, and he explained that it was "not meant to imply connection with a literary idea. It is not an ode to anything in particular, but rather a spirit that is to be found in the music itself."

The Ode begins in what composer Phillip Ramey has called Copland's "laying-down-the-law" mood, with trumpets and trombones, soon joined by horns, filling the hall with their proclamations. Before long, they involve the whole orchestra in their rhetoric. The lines are jagged, and their combination yields some fiercely dissonant harmonies, although brilliant and insistent major triads are also part of the vocabulary. After a while, a more lyric temper prevails, initiated by a single muted trumpet. As the strings develop some beautifully gauged contrapuntal textures, the speed increases,

eventually landing in a real Allegro.

Here, I imagine, is where Koussevitzky and the 1930 Boston Symphony broke down. Players today are reared on tricky rhythms like these, but this music remains extremely difficult. This is a scherzo with constant shifts between 3/8, 4/4, 5/8, 3/4, and 7/8. The music is capricious, exuberant, humorous, very physical and athletic.

Suddenly the slow music from the beginning returns, though the ordering of events is much rearranged. Then the scherzo reappears, but hushed, and punctuated by brush strokes on a cymbal. This time it leads to a hootchy-kootchy dance, begun by timpani and piano, with violists pretending they are percussionists too. A grand slowing down brings us back to the original slow tempo, and, organizing a mountainous pileup of sonorities that indicates he had studied the close of the Mahler Second well, Copland brings his Symphonic Ode to its grandiloquent close.

19

SYMPHONY NO. 5 IN C-SHARP MINOR

Gustav Mahler

*Born July 7, 1860 in Kalischt (Kaliste), near the
Moravian border of Bohemia,*

Died May 18, 1911 in Vienna

Mahler composed the Symphony No. 5 in 1901-02 and led the first performance with the Gürzenich Orchestra in Cologne on 18 October 1904, having conducted a read-through with the Vienna Philharmonic earlier that year. Frank van der Stucken conducted the first American performance with the Cincinnati Symphony on 25 March 1905. The score calls for four flutes (two doubling piccolo), three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, tuba, timpani, cymbals, bass drum, bass drum with

cymbals attached, snare drum, triangle, glockenspiel, tam-tam, slapstick, harp, and strings.

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IN 1901, AT the juncture of completing his Fourth Symphony and beginning the Fifth, Mahler was acutely conscious of taking a new path. After a run of eccentric symphonies, he came back to a more "normal" design, one that could be described as concentric as well as symmetrical. The Second, Third, and Fourth symphonies had included singing, but the Fifth is an instrumental conception. The music is also leaner and harder. Around 1901, when he began work on the Fifth Symphony, Mahler had acquired the complete edition of Bach, and his excited discovery of what was in those volumes led him to create more polyphonic textures in his own music. But this new "intensified polyphony," as Bruno Walter called it, demanded a new orchestral style, and that did not come easily. Mahler conducted the première of the Fifth Symphony with the Gürzenich Orchestra in Cologne on 18 October 1904, but he made alterations until at least 1907 (his final version, which is what you hear this evening, was published for the first time in 1964 by the International Gustav Mahler Society, Vienna).

"Heavens, what is the public to make of this chaos in which new worlds are for ever being engendered, only to crumble into ruin the next moment?" Mahler wrote his wife, Alma, after the first rehearsal. "What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breathtaking, iridescent, and flashing breakers?" For the composer Ernst Krenek, the Fifth Symphony is the work with which Mahler enters "upon the territory of the 'new' music of the twentieth century."

Mahler casts the work in five movements, but some very large Roman numerals in the score indicate a more basic division into three sections, consisting respectively of the

first two, the third, and the last two movements. At the center stands the Scherzo, and its place in the design is pleasingly ambiguous in that it is framed between larger structural units (Sections I and III) but is itself longer than any other single movement.

Mahler begins with funeral music, starting with the summons of a trumpet. Most of the orchestra is drawn into this darkly sonorous exordium, whose purpose is to prepare a lament sung by violins and cellos. At least that is how it is sung to begin with, but it is characteristic of Mahler's scoring that colors and textures, weights and balances, degrees of light and shade shift from moment to moment. Something else that changes is the melody itself. Ask six friends who know this symphony to sing this dirge for you and you may well get six versions, no two identical but all correct. It is a wonderful play of perpetual variation.

The opening music comes back. Again the summons leads to the inspired threnody, unfolded this time at greater breadth and with a more intense grieving. Yet again the trumpet recalls the symphony's first bars, but this time, suddenly, with utmost violence and across a brutally simple accompaniment, violins fling forth a whipping downward scale and the trumpet is pushed to scream its anguish. An attempt to introduce a loftier strain is quickly swept aside. Gradually Mahler returns to the original slow tempo and to the cortege we have come to associate with it. When the whipping violin scale returns it is in the context of the slow tempo, and the movement disintegrates in ghostly reminders of the fanfare and a savagely final punctuation mark.

What we have heard so far is a slow movement with a fast interruption. There follows its inversion, a quick movement that returns several times to the tempo of the funeral march. These two parts of Section I actually share thematic material. Still more variants of the great threnody appear, and

the grieving commentary that accompanied the melody in the first movement moves more insistently into the foreground, to the point even of transforming itself for a moment into a march of unseemly jauntiness. Mahler uses yet another transformation of that motif with its upward-thrusting ninth to say that there will be an end to tears and to lamentation; for now trumpets and trombones intone a chorale, the symphony's first extended music in a major key. But it is too soon for victory. The grand proclamation vanishes as though it had never been.

Four horns in unison declare the opening of the Scherzo. The voice of a single horn detaches itself from that call, the beginning of a challenging obbligato for the principal player. This is country music, by turns ebullient, nostalgic, and a mite parodistic. There is room even for awe as horns speak and echo across deep mountain gorges. It is exuberantly inventive too, its energies fed by the bold ingenuity of Mahler's polyphony (four themes sound at once in the coda), and it is brilliantly set for the orchestra.

The diminutive in the title of the famous fourth movement refers to its brevity. If any single movement can convey the essence of Mahler's heartache, the Adagietto is it. The orchestra is reduced to strings with harp, and one could go on learning forever from the uncanny sense of detail with which Mahler moves those few strands of sound. The Adagietto is cousin to one of Mahler's first Rückert songs — "*Ich bin der Welt abhanden gekommen*" (I am lost to the world). It is not so much a matter of quotation as of drawing twice from the same well. Adagietto and song share characteristic features, and our knowledge of the song, which ends with the lines "I live alone in my heaven, in my loving, in my song," confirms our sense of what Mahler wishes to tell us in this page of his symphony.

After the brightness of the Scherzo, Mahler had set the Adagietto in a darker key. Now, in a most delicately imagined passage, he finds his way back to the light. A single horn reintroduces the winds and takes us back to the territory of the horn-dominated Scherzo, to music before the lost-to-the-world Adagietto brought time to a stop. Softly the violins confirm the horn's recollection. The horn attacks it again, this time with more vigor, and the bassoon treats it as a note against which a cheery song might be introduced.

As abruptly as he had moved from the tragedy of the first two movements into the joyous vitality of the Scherzo, Mahler now leaves behind the hesitations and cries of his Adagietto to dive into the radiant, abundant finale. It is, most of it, superb comedy, so vigorous that it can even include the melody of the Adagietto — in quick tempo — as one of its themes. The brass chorale from the second movement comes back, this time in its full extension, as a gesture of triumph and as a structural bridge across the symphony's great span. When all is done, though, no one is in the mood for an exalted close, and the symphony ends on a shout of laughter.

Notes by Michael Steinberg, program annotator for the San Francisco Symphony and the New York Philharmonic. © 1996 San Francisco Symphony.

The San Francisco Symphony was born in the wake of the 1906 earthquake, when establishment of a permanent orchestra was high on the civic agenda. The Orchestra gave its first concerts in December 1911 and almost immediately revitalized the city's cultural life with programs that offered

a kaleidoscope of classics and new music. The San Francisco Symphony grew in stature and acclaim under a succession of distinguished music directors: Henry Hadley, among the foremost American composers of his era, Alfred Hertz (who had led the American premières of *Parsifal*, *Salome*, and *Der Rosenkavalier* at the Metropolitan Opera), Basil Cameron, Issay Dobrowen, the legendary Pierre Monteux (who introduced the world to *The Rite of Spring* and *Petrushka*), Enrique Jordá, Josef Krips, Seiji Ozawa, Edo de Waart, and Herbert Blomstedt (who, after a decade-long tenure that began in 1985, now serves as Conductor Laureate). Michael Tilson Thomas, one of the world's most prominent musicians, assumed his post as Music Director at the beginning of the current season. Together, he and the San Francisco Symphony have entered into a partnership that will extend into the next century.

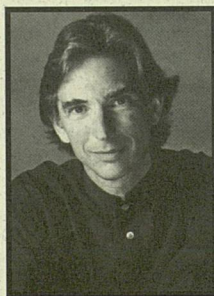
In recent seasons the San Francisco Symphony has won some of the world's most prestigious recording awards, including France's Grand Prix du Disque, Britain's Gramophone Award, Japan's Record Academy Award, a Grammy (Best Choral Recording) for *Carmina burana*, and a Grammy nomination (Best Classical Album) for Mahler's Symphony No. 2. Michael Tilson Thomas and the San Francisco Symphony now record exclusively for BMG Classics/RCA Victor Red Seal, and their first recording, of scenes from Prokofiev's *Romeo and Juliet*, was released last month. The ambitious touring program initiated during the Blomstedt years — four trips to Europe, including a stunning debut at the 1990 Salzburg Festival — three Asian tours, and performances throughout California and on the East Coast, continues with this current tour, which takes the Orchestra to the Midwest, Washington D.C., and Florida.

Some of the most important conductors of our time have been guests on the San Francisco Symphony podium, among them Bruno Walter, Leopold Stokowski, Leonard Bernstein, Sir Georg Solti, and Kurt Masur,

and the list of composers who have led the Orchestra is a who's who of twentieth-century music, including Igor Stravinsky, Serge Prokofiev, Maurice Ravel, Arnold Schoenberg, Paul Hindemith, Aaron Copland, and John Adams. In recent years the Symphony has been honored seven times by the American Society of Composers, Authors and Publishers for adventuresome programming of new music. And in 1979, the appointment of John Adams as New Music Adviser became a model for a composer-in-residence program since adopted by major orchestras across America (Adams served as Composer-in-Residence until 1985, Charles Wuorinen held the post from 1985 until 1989, and George Perle served from 1989 until 1991).

In 1980, the Orchestra moved into the newly built Louise M. Davies Symphony Hall, which in 1992 underwent an extensive acoustic renovation. 1980 also saw the founding of the San Francisco Symphony Youth Orchestra, winner in 1985 of the

world's highest honor for a young musicians' ensemble, the City of Vienna Prize. The San Francisco Symphony Chorus has been heard around the world not only on SFS recordings but on the soundtracks of three major films, *Amadeus*, *The Unbearable*



MICHAEL TILSON
THOMAS

Lightness of Being, and *Godfather III*.

Through its radio broadcasts, the first in America to feature symphonic music when they began in 1926, the San Francisco Symphony is heard throughout the country on more than 225 stations, confirming an artistic vitality whose impact extends throughout American musical life.

This evening's performance marks the San Francisco Symphony's third appearance under UMS auspices.

Michael Tilson Thomas assumed his post as the San Francisco Symphony's Music Director at the beginning of the 1995-96 season, consolidating a relationship with the Orchestra that began with his SFS debut in 1974. A Los Angeles native, he studied piano with John Crown and composition and conducting with Ingolf Dahl at the University of Southern California, becoming Music Director of the Young Musicians Foundation Debut Orchestra at nineteen and working with Stravinsky, Boulez, Stockhausen, and Copland on premières of their compositions at the famed Monday Evening Concerts. He was pianist and conductor for master classes given by Piatigorsky and Heifetz and, as a student of Friedelind Wagner, an assistant conductor at Bayreuth. In 1969, at twenty-four, Mr. Tilson Thomas won the Koussevitzky Prize and was appointed Assistant Conductor of the Boston Symphony. Ten days later he came to international recognition, replacing Music Director William Steinberg in mid-concert at Lincoln Center. He went on to become the BSO's Associate Conductor, then Principal Guest Conductor, and he has also served as Chief Conductor and Director of the Ojai Festival, Music Director of the Buffalo Philharmonic, a Principal Guest Conductor of the Los Angeles Philharmonic, and Principal Conductor of the Great Woods Music Festival. He has toured the world with the London Symphony Orchestra, of which he became Principal Conductor in 1988 and now serves as Principal Guest Conductor. Since 1990, when he and Leonard Bernstein inaugurated the Pacific Music Festival in Sapporo, Japan, he has been the Festival's Artistic Director, and he continues to serve as Artistic Director of the

New World Symphony, which he founded in 1988. The breadth of his recorded repertory reflects wide-ranging interests arising from his work as conductor, composer, and pianist: Bach and Beethoven to Mahler, Reich, and classics of the American musical theater, such as his Gramophone Award-winning recording of Bernstein's *On the Town*. On television, he has been featured in a series with the London Symphony Orchestra for the BBC, a PBS documentary with the New World Symphony, and the series *Concerto!* with the LSO, distinguished soloists, and host Dudley Moore. A committed educator, he led the New York Philharmonic Young People's Concerts on CBS-TV from 1971 to 1977. He conceived the New World Symphony, a training orchestra for the most gifted graduates of America's conservatories, and his many tours with the ensemble included UNICEF benefit performances in which Audrey Hepburn narrated his *From the Diary of Anne Frank*. He led that work to open the Israel Philharmonic's season in 1994, and in Washington and New York last May with actress Debra Winger, marking the 50th anniversary of Anne Frank's death. Last June he conducted the LSO in a concert honoring relief workers and earthquake survivors in Kobe, Japan. In August 1995 he led the Pacific Music Festival Orchestra in the world première of a work he wrote commemorating the 50th anniversary of the bombing of Hiroshima. *Viva Voce*, his volume of conversations with critic Edward Seckerson, was published in the United Kingdom by Faber & Faber in 1994 and in the United States last year. Mr. Tilson Thomas's many honors include Columbia University's Ditson Award for services to American music, and he was named 1995 Conductor of the Year by Musical America.

This evening's performance marks Maestro Tilson Thomas' fifth appearance under UMS auspices.

SAN FRANCISCO SYMPHONY

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and Conductor*
Herbert Blomsteat, *Conductor Laureate*
Alasdair Neale, *Associate Conductor*
Vance George, *Chorus Director*

Violin I

Raymond Kobler
Concertmaster
Naoum Blinder Chair
Nadya Tichman
Associate Concertmaster
*San Francisco Symphony
Foundation Chair*

Mark Volkert
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24 Jeremy Constant
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Dan Smiley
Bruce Freifeld
Victor Romasevich

Zoya Leybin
Suzanne Leon
Diane Nicholeris

Sharon Grebanier
George Nagata
Jonathan Wei

Yukiko Kurakata
Kelly Leon-Pearce*
Felicia Moye+

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Darlene Gray
Acting Principal
Dinner & Swing Families Chair

Paul Brancato
Acting Associate Principal

Kum Mo Kim
Enrique Bocedi
Chun Ming Mo

Michael Gerling
Gail Schwarzbart*

Yasuko Hattori
Robert Zelnick
Margaret Bichteler

Frances Jeffrey
Qing Hou

Isaac Stern Chair
Daniel Kobialka

Philip Santos+
Sarn Oliver+
Herbert Holtman
Cathryn Down+
Rudy Kremer+

*The Katharine Hanrahan Chair
in the first violins and the
Audrey Avis Aasen-Hull Chair
in the second violins are currently
unoccupied.*

Viola

Geraldine Walther
Principal
Jewett Chair
Yun Jie Liu
Associate Principal
Don Ehrlich
Assistant Principal

John Schoening
Leonid Gesin
Wayne Roden
Nancy Ellis
Seth Mausner
Nanci Severance
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Contrabassoon

Horn

A. David Krehbiel
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PROGRAM

*Saturday Evening,
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at 8:00*

*Hill Auditorium
Ann Arbor, Michigan*

Grand Finale Concert

IMPROMPTU NO. 2 IN F-SHARP MAJOR,
OP. 36

TWELVE ETUDES, OP. 25

- No. 1 in A-flat Major
- No. 2 in f minor
- No. 3 in F Major
- No. 4 in a minor
- No. 5 in e minor
- No. 6 in g-sharp minor
- No. 7 in c-sharp minor
- No. 8 in D-flat Major
- No. 9 in G-flat Major
- No. 10 in d minor
- No. 11 in a minor
- No. 12 in c minor

TWO NOCTURNES, OP. 62

- No. 1 in B Major
- No. 2 in E Major

THREE MAZURKAS, OP. 59

- No. 1 in a minor
- No. 2 in A-flat Major
- No. 3 in f-sharp minor

POLONAISE-FANTASIE IN A-FLAT MAJOR,
OP. 61

INTERMISSION

BALLADE NO. 3 IN A-FLAT MAJOR, OP. 47

THREE MAZURKAS, OP. 50

No. 1 in G Major

No. 2 in A-flat Major

No. 3 in c-sharp minor

SONATA NO. 3 IN B MINOR, OP. 58

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto non tanto

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*Born c. March 1, 1810 in Zelazowa Wola,
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Died October 27, 1849 in Paris

WITH THIS PROGRAM'S magnificent repertoire, Garrick Ohlsson draws to its close his historic series of recitals devoted to the deathless, beloved music of Frédéric Chopin. Mr. Ohlsson's project has drawn thousands of listeners into firsthand contact with the products of one of the Romantic Era's most amazing musical imaginations — in the setting of public recitals where the excitement of audience-and-artist interaction allows the music to be experienced with all the freshness of the moment. Infinitely more valuable than recordings (which endlessly repeat the same performance), live performances such as these provide for intensely focused communication between composer and listener via an interpreter whose unique view of each work heightens our sense of the music, lifts our spirits, and results in wonderful memories. Thus, we celebrate here the conclusion of a major musical undertaking and the beginning of our new perceptions of Chopin's greatness.

The **Impromptu No. 2** is the second of four works which were Chopin's contribution to the development of a type of composition inaugurated by the Bohemian composer Jan Voreisek in 1822. Based on the idea of spontaneous inspiration, these pieces with their simple ABA form and apparently extemporized figures exercise a peculiar charm. This one, which appeared in 1840 when Chopin was 30, has a purling Coda to add to its effect. Noteworthy is the left hand's six-bar introduction, for its upper line contains some of the notes which appear in the melody to come in the right hand. Thus accompaniment becomes melody and an indissoluble link is established between the two. It is a secret of

come of Chopin's most subtle counterpoint.

The **Twelve Études, Op. 25** were published in a single volume in 1837, when Chopin was 27 (although seven of them had been completed by 1834). Here the word genius again is aptly applied, since the only precedent for études as original, as musical and as difficult was provided by Chopin's Op. 10, written at the age of 23! Curiously, the new set was dedicated to the Countess Marie d'Agoult, mistress of the dedicatee of the first set, Franz Liszt. Although intensive scholarship has failed to discover the reason why, it is amusing to note that the recent motion picture *Impromptu* (with Hugh Grant as Chopin and Bernadette Peters as Marie) implied a liaison between Chopin and the titled lady — these Études being her reward.

No. 1 - with its murmuring arpeggios and pastoral melody — has been known variously as *The Shepherd Boy* and *The Aeolian Harp*, with authentic stories to support each. Chopin told a pupil, "Imagine a little shepherd who takes refuge in a peaceful grotto from an approaching storm. In the distance rushes the wind and the rain, while the shepherd gently plays a melody on his flute." Schumann, who heard Chopin play the piece, wrote, "Imagine that an Aeolian harp possessed all the musical scales and that the hand of an artist were to cause them to intermingle in all sorts of fantastic embellishments, yet in such a way as to leave everywhere audible a deep fundamental tone and a soft continuously singing upper voice, and you will get an idea of Chopin's playing. When the étude was ended, we felt as though we had seen a radiant picture in a dream which, half awake, we ached to recall."

No. 2 - a tiny toccata in understated, whirring triplets — has always been known in France as *Les Abeilles* (The Bees), yet Schumann heard it "as the song of a sleeping child", an observation which Huneker supports with this beautiful thought: "No

comparison could be prettier, for there is a sweet, delicate drone that sometimes issues from childish lips, having a charm for ears not attuned to grosser things."

No. 3 takes a novel pattern of capricious, almost jerky gestures-in-opposition between the two hands and makes music with it which is so bravura an expression of happiness that we scarcely notice its technique. When viewed closely, a marvel is beheld — four differing little motives occurring simultaneously on every beat!

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No. 4 is, in E. Robert Schmitz' opinion, a "very modern composition. . . a brilliant predecessor and forerunner of a syncopated age." A fundamental rhythm in the left hand sets off staccato melodic chords placed strategically between the beats — for a curiously restless effect. Huneker tells us that "Stephen Heller remarked that this study reminded him of the first bar of the Kyrie — rather the '*Requiem Aeternam*' of Mozart's Requiem."

No. 5, being a study — *leggiero* and *scherzando* — of grace notes (on the beat, then ahead of the beat) and accented passing tones, sounds even odder than No. 4 until relief is provided by a ravishingly beautiful melody that appears in the middle part (under a pattern of rich embroidery in the treble). At the end, only the grace notes remain. We hear them struck six times insistently before they turn into a trill and are swept away by a loud, slow arpeggio up the keyboard. Some people have heard the outer parts as suggestive of a mazurka and the central one as reminiscent of a barcarolle.

No. 6 treats the technical problem of executing rapid right-hand thirds not for brilliant display but, rather, for poetic melodiousness (there being no tangible melody). Louis Ehlert recognized Chopin's achievement thus: "He deprives every passage of all mechanical appearance by promoting it to become the embodiment of a beautiful thought, which in turn finds graceful

expression in its motion." This is one of the greatest of Chopin's alchemical transmutations of the étude-idea for, in it, the lead of mere physical prowess has become pure musical gold.

No. 7 gives vent to a magnificent display of expression via an impassioned duet — *molto cantabile* — in the treble and bass lines while, somehow, a soft accompaniment murmurs in between. It is as though a flute and a cello of supernatural range were, in Chopin's mind, the protagonists of this drama — with a string quartet in the background. Heller wrote of the work, "It engenders the sweetest sadness, the most enviable torments, and if in playing it one feels oneself insensibly drawn toward mournful and melancholy ideas, it is a disposition of the soul which I prefer to all others. Alas! How I love these sombre and mysterious dreams, and Chopin is the god who creates them."

No. 8 takes the pianist's right hand into virtuosic combat with sixths. Hans von Bülow considered this surging piece to be "the most useful exercise in the whole range of étude literature." Certainly, its perpetual motion can only be rendered by a fully developed master of the keyboard, one whose ears are as sensitive to Chopin's daring harmonies as his fingers are to its technical demands.

No. 9 is known as *The Butterfly*, although Chopin gave it no name. Perhaps its graceful right-hand flutterings suggested to someone sunlight flashing on the iridescent wings of certain diurnal insects. In any case, the pianist faces the problem of flicking from his wrist a broken chord and two *leggiero* octaves on every beat (except two — when his musical lepidopteran alights ever so delicately, one imagines, on a flower.)

No. 10 empowers legato chromatic octaves-in-unison with the force of Nature, unleashing tumultuous surges of tone. Schmitz likened it to "a powerful surf with

its overlapping onrushes and its sudden breaking turns." Poised between the work's two such tidal waves is the exquisite lyricism of the central section, also in octaves for the right hand and containing an embryonic chorale tucked into an inner voice.

Frederick Niecks, a late nineteenth-century biographer of Chopin, describes the piece as "a real pandemonium; for a while holier sounds intervene, but finally hell prevails."

No. 11 — known to everyone as *The Winter Wind* — is really a magnificent march based, as we hear from a pair of quiet phrases that introduce the work, on a motive almost identical to Chopin's *Funeral March*. This *cortège*-like theme is ever present, proceeding grandly and implacably against icy gales of figurations hurtling across the treble.

Huneker is right when he says, "It takes prodigious power and endurance to play this work, prodigious power, passion and no little poetry. It is open air music, storm music, and at times moves in processional splendor. Small souled men, no matter how agile their fingers, should avoid it." Chopin warned a pupil that such music "can be treacherous and dangerous for the uninitiated."

No. 12 — often called *The Ocean* — employs parallel arpeggios in both hands up and down the keyboard with an effect suggesting the mighty waves of an ocean. Huneker, never at a loss for good descriptive phraseology, felt in it "the thunder and spray of the sea when it tumbles and roars on some sullen and savage shore." Essentially a study in pianistic resonance, the music is at base a chorale which Chopin has expanded into what Schmitz reckoned as "a gigantic play of chimes." Others have heard in it "the sound of great guns." Whatever Chopin's intention, this epic of pianism — with its triumphant major-key ending — never fails to sweep away its hearers' imaginations as it sweeps them to their feet.

Two Nocturnes, Op. 62 of 1846 were Chopin's last in the genre. **No. 1**, dubbed

the "Tuberose Nocturne" by Huneker, revels in pianistic jewelry when the main theme returns sheathed in trills — a ravishing effect which is in keeping with the glories of two other sonorous masterworks from the same year, the *Barcarolle* and the *Polonaise-Fantasy*. **No. 2**, written just before Chopin abandoned Sand's house at Nohant (never to return), treats its warm, consolatory melody to three variations before evolving into an *agitato* which is destined to generate material for the work's epilogue.

Three Mazurkas, Op. 59 date from 1845. Thirteen years had passed since Chopin began publishing his little Polish dances of this sort. The rousing buoyance of earlier mazurkas — so popular in Parisian salons when Chopin was present to play them — had begun to ebb in him, with an increase in poetic content and sophistication of form. **No. 1** opens the set by venturing, as Huneker put it, "off the familiar road to some strange glade, wherein the flowers are rare in scent and color." This result comes from the music's curious shifting of keys by wholly novel means. **No. 2**, which Hadow called "perhaps the most beautiful of all the mazurkas," has an extraordinary chain of chromatic harmonies just before the return of its main theme — then it all vanishes quietly. **No. 3** is less wistful, making its way amusingly from the start with an accent on the last beat of several bars in a row. This little "kick" occurs later just for a moment or two, reminding us of our point of departure, then the music's subtle Coda carries us from the imaginary dance floor back to our seats.

With his *Polonaise-Fantasia, Op. 64*, published one year after the Mazurkas we have just heard, Chopin brought to a magnificent conclusion his pageant of polonaises. "I have composed something that I do not know how to name," he wrote. Perhaps the recollection of his *Fantasy-Improvisation* (1835) suggested the merger of two concepts here,

the dance form with its throbbing pulse and the free fantasy laden with emotion. But the scale here is very different — far larger, in fact, than any other of his dance-inspired compositions. Chopin seems to stretch the very idea of a polonaise to greater capacity than anyone (except he) could imagine. A sinuous introduction, apparently improvisatory but actually a key part of the structure, prepares for the emergence of the polonaise proper (with its fascinating, fluid excursions away from and back to the rhythmic dance) and inaugurates the tremendous apotheosis which is the work's Coda. Thus Chopin's valedictory polonaise, having lifted the genre to a totally different plane, proves its composer to be both the master of unique musical material and one of the most original creators of musical form in the entire Romantic Era. This masterpiece has no twin anywhere in the repertoire. That Chopin never again chose to express himself through a polonaise may mean that he knew his pen had left nothing unsaid or unsung from the realm of innermost feelings for Polish form, spirit and destiny.

Chopin's **Ballade No. 3**, unlike its celebrated precursors with their long gestation times, required less than twenty-four months from its start in 1840 to its completion and publication in 1841. These months marked a high point in Chopin's Parisian career as well as in his doomed affair with Mme. Sand. Accounts exist of at least three public performances by Chopin of this work. Because Chopin told Robert Schumann that there was a literary source behind his inspiration — one rooted deep in Polish nationalism: the ballades of the composer's friend, the poet Adam Mickiewicz — Alfred Cortot linked this work to a specific poem. A summary by Cortot helps the listener to appreciate the narrative tone of this impassioned work:

Ondine takes place beside the Lake of the Wilis, where a young man pledges his fidelity to a young girl he has seen there. Doubting the constancy of men and despite her suitor's protests, she withdraws and reappears as a charming Ondine. Scarcely has she tempted the young man than he succumbs to her enchantment. Cursed, he is drawn into the watery abyss and condemned to pursue her slippery, flickering image forever.

Three Mazurkas, Op. 50 belong to the year 1842, when Chopin was 32. They share with those of Op. 59 (heard earlier tonight) a certain nostalgia for what had gone before yet have their own piquant points to make. **No. 1** begins vivaciously enough, enjoys an ample first section, hops into other tonalities during a short, jerky central section, then slips back quietly to the opening idea — only to end with a bang. **No. 2** behaves similarly, but ends quietly. With **No. 3**, Chopin provides a touch of canonic imitation *à la* Bach to launch a form of great originality. Its several themes occur in rotation and receive intriguing little variations before Chopin has had enough and ends with a musical "So there!"

When Chopin composed his **Sonata No. 3**, his previous Sonata lay five years in the past. Besides assorted impromptus, mazurkas, nocturnes, polonaises and waltzes, his union with the remarkable woman known as George Sand had produced three Ballades, two Scherzi, the *Heroic* Polonaise in A-flat Major, the great Fantasy in f-minor and the exquisite *Berceuse*. This level of musical creativity could only be exceeded by another Sonata, or so we may assume that Chopin felt. Nothing at all is known of the work's genesis, only that it was completed in 1844 and published the next year after. No account has been found of a performance by the composer.

Chopin's Sonata No. 3 luxuriates in fabulously textured writing. Banished are the austerity and sepulchral associations of its celebrated predecessor, the *Funeral March* Sonata; present are equality of balance between the emotional forces of major and minor keys, between the elements of necessarily contrasting materials and among elements of line, harmony and free counterpoint. Moreover, there is a wealth of lyric impulse verging on the most nobly operatic. The unbounded, enthusiastic "Allegro maestoso" is marked formally by an extensive second subject (which figures in the Coda) and the absence from its recapitulation of the first subject (as in Sonata No. 2). The "Scherzo" is the fleetest flight of fancy imaginable, with a Trio of quiet mystery. The "Largo," in ABA form, is cut from the cloth of Chopin's most serene nocturnes. The "Finale," one of pianism's most exciting, is a rondo whose theme recurs with ever-increasing dynamism to conclude in a blaze of tonic major glory.

Mr. Ohlsson's journey through the works of Frédéric Chopin is now complete. Before we exit this hall to re-enter everyday life, it may be appropriate to cite a pair of wonderfully-wrought observations about the man whose works have held us in such thrall through six programs. The first comes from Franz Liszt, who knew Chopin as "one of those original beings...adrift from all bondage." The second belongs to Alfred Cortot, who described Chopin's hands as having "a skin through the pores of which everything ignoble has evaporated."

Frank Cooper, program annotator for this cycle of Chopin recitals, teaches at Miami's New World School of the Arts and at the University of Miami in Coral Gables, Florida.

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 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

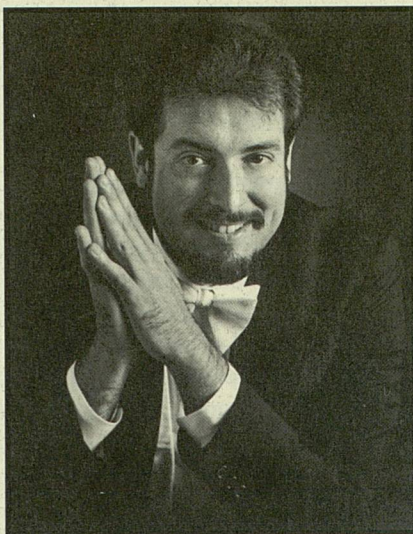
Cleveland and Philadelphia Orchestras; the Atlanta, Houston, Jacksonville, Milwaukee, Phoenix, Portland (OR), San Francisco and Seattle Symphonies; and the St. Paul Chamber Orchestra.

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



GARRICK OHLSSON

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 evening's recital marks Mr. Ohlsson's seventh UMS appearance.



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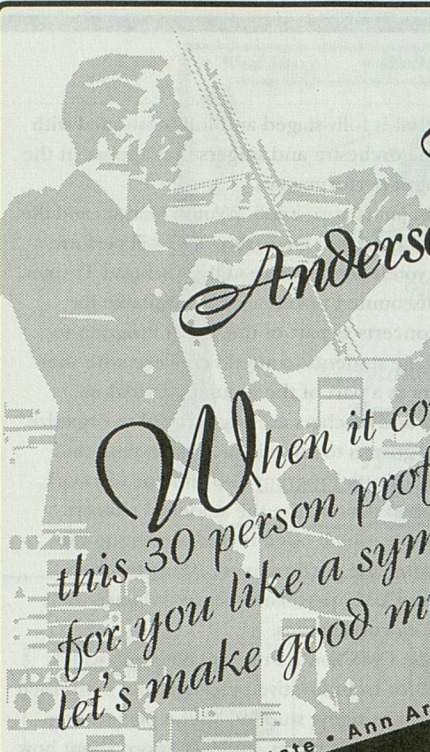
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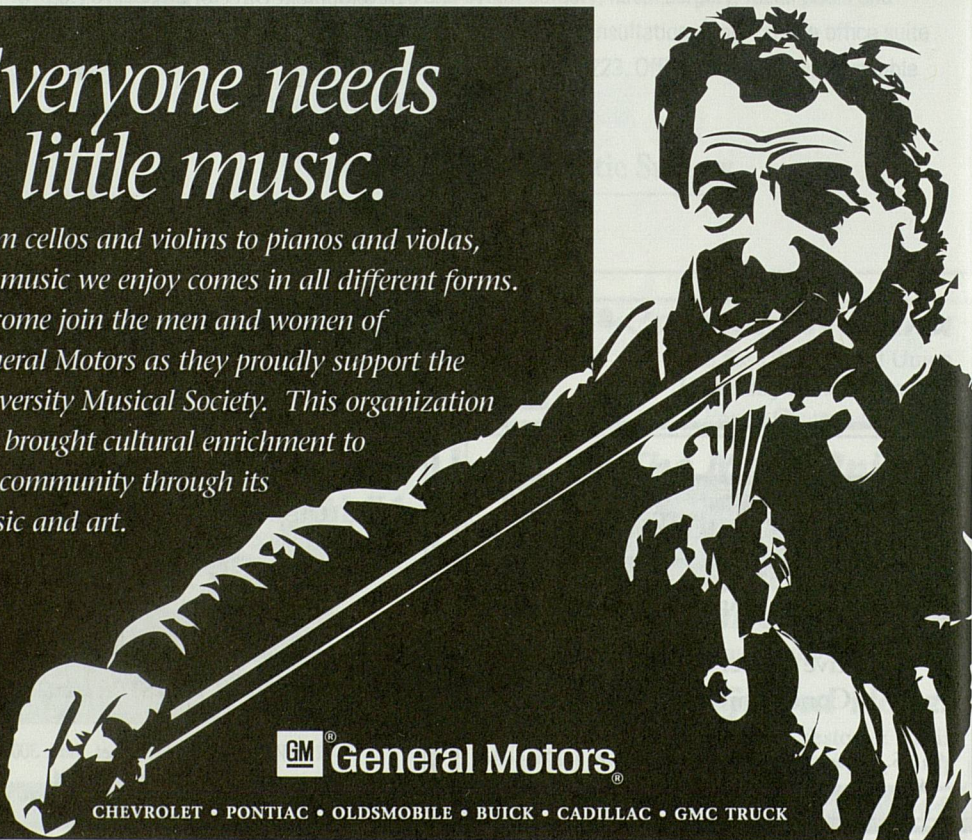
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If you would like to become part of the University Musical Society volunteer corps, please call (313) 936.6837 or pick up a volunteer application form from the Information Table in the lobby.

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.

COLLEGE WORK-STUDY

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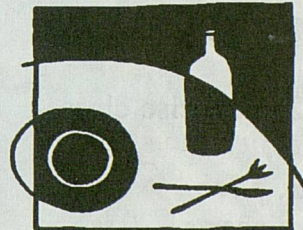
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The UMS Usher Corps comprises 275 individuals who volunteer their time to make concertgoing easier. Music lovers from the community and the university constitute this valued group. The all-volunteer group attends an orientation and training session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

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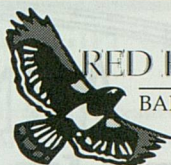
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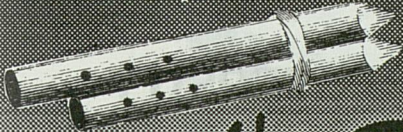
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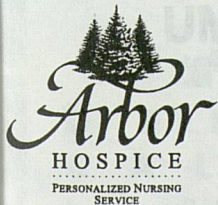
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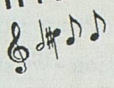
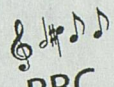
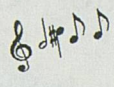


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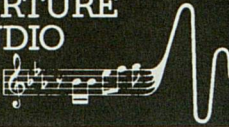
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The Advisory Committee is an integral part of the University Musical Society. Its role is a major one not only in providing the volunteer corps to support the Society but also as a fund-raising component as well. The Advisory Committee is a 55-member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

If you would like to become involved with this dynamic group, please give us at call at 313.936.6837 for information.

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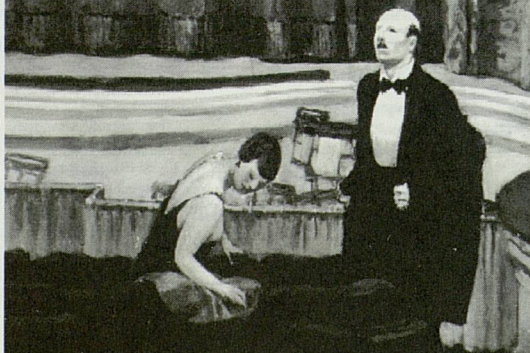
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*We should all be concerned
about the future because
we will have to spend the
rest of our lives there.*

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