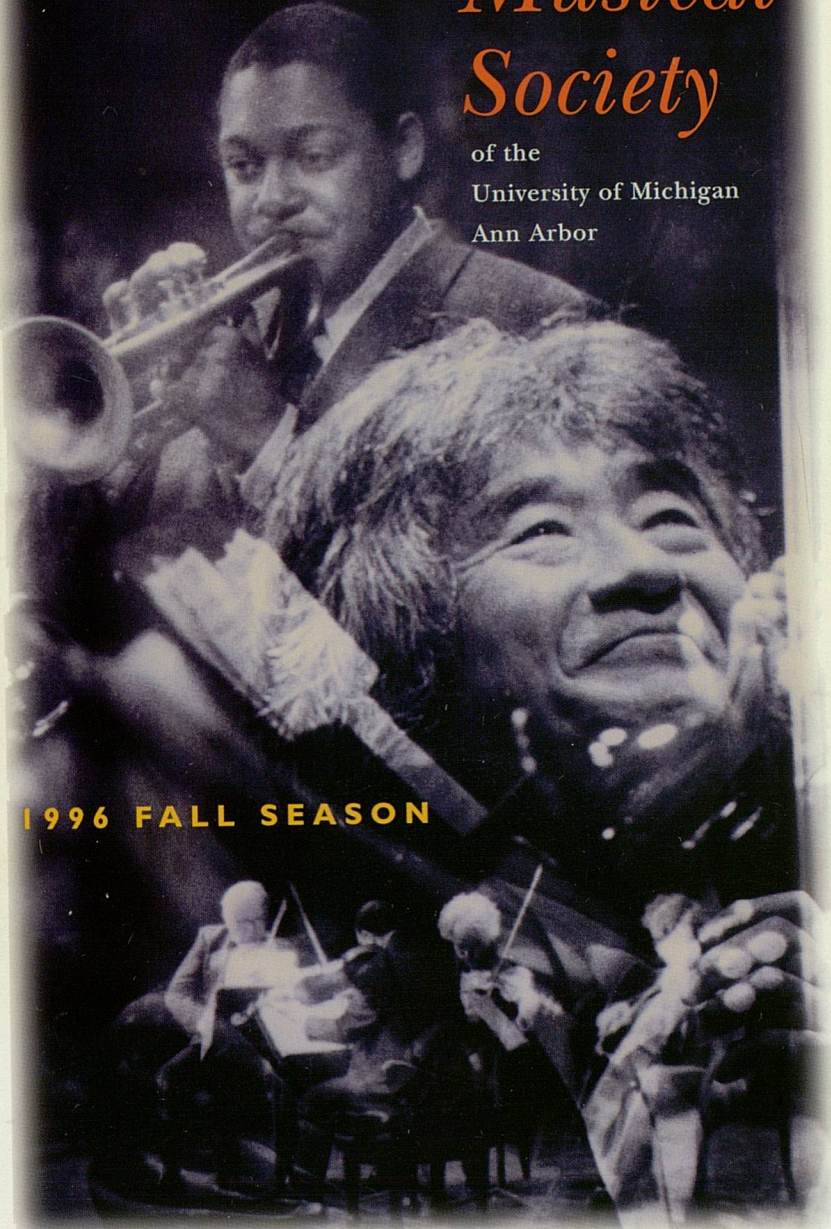


*University
Musical
Society*

of the
University of Michigan
Ann Arbor

THE 1996 FALL SEASON



WHEN IT COMES TO OUR COMMUNITIES,
QUALITY OF LIFE IS JOB 1.



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

Ford Motor Company

Dear Friends,

Thanks for coming to this performance and for supporting the University Musical Society by being a member of the audience.

The relationship between the audience and a presenting organization like UMS is a special one, and we are gratified that an ever expanding and increasingly diverse audience is attending UMS events. Last year, more than 120,000 people attended UMS performances and related events.

Relationships are what the performing arts are all about. Whether on a ride to the airport with Jessye Norman, enjoying sushi with Wynton Marsalis, visiting Dascola Barbers with Cecilia Bartoli, searching for antiquarian books with André Previn or escorting the Uptown String Quartet to Pioneer and Huron High Schools, each of these personal connections with artists enables us to get to know each other better, to brainstorm future projects and to deepen the special relationships between these artists, UMS and the Ann Arbor community.

Our Board of Directors now numbers 26 individuals, each bringing to their role unique knowledge, experience and perspective as well as a shared commitment to assuring the present and future success of UMS. What a privilege it is to work with a group of people whose vision of UMS is to make it the very best of its kind in the world.

That same vision is shared by members of the UMS staff, who this year invite all of the UMS family to celebrate the 25 years box office manager Michael Gowing has served UMS and this community. Michael has established a standard of patron service that we're told is unmatched anywhere else in this business. Look for the acknowledgment in this program book to find out more about Michael and how you can participate in this season-long celebration.

Last year, UMS volunteers contributed more than 38,000 hours to UMS. In addition to Board members, volunteers include our

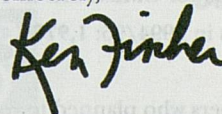
Advisory Committee, usher corps, UMS Choral Union members and countless others who give of their time and talent to all facets of the UMS program. Thank you, volunteers!

Relationships with professional colleagues around the world are very special. There is a generosity of spirit in performing arts presenting that I have rarely seen in other fields. We share our best ideas with one another at conferences, in publications, by phone and, increasingly, over the internet. Presenters are joining together more and more to commission new works and to assure their presentation, as we've done this year with William Bolcom's *Briefly It Enters* and Donald Byrd's *The Harlem Nutcracker*. I'm pleased to report that *The Dreams and Prayers of Isaac the Blind*, the stirring piece we co-commissioned and presented in April 1995 won the prestigious Kennedy Center Friedham Award for composer Osvaldo Golijov earlier this year.

The most important relationship is that with the community, and that means you. I care deeply about building and strengthening these relationships, whether it be with an individual patron who comes by the office with a program idea, with the leader of a social service organization who wishes to use one of our events as a fundraiser, with the nearly 40 school districts whose children will participate in our youth program, or with the audience member who buttonholes me in the lobby with a complaint.

Thanks again for coming to this event — and please let me hear from you with ideas or suggestions. Look for me in the lobby, or call me at my office at 313.647.1174.

Sincerely,



Kenneth C. Fischer
Executive Director



UMS Index

- Total number of volunteer person-hours donated to the Musical Society last season: **38,090**
- Number of volunteer person-hours spent ushering for UMS events: **7,110**
- Number of volunteer person-hours spent rehearsing and performing with the Choral Union: **21,700**
- Number of bottles of Evian that UMS artists drank last season: **1,080**
- Estimated number of cups of coffee consumed backstage during 1995/96 performances: **4,000**
- Number of cough drops consumed in Hill Auditorium each year during UMS concerts: **91,255**
- Number of costumes in this season's co-commission of *The Harlem Nutcracker*: **268**
- Number of individuals who were part of last season's events (artists, managers): **1,775**
- Number of concerts the Philadelphia Orchestra has performed in Hill Auditorium: **267**
- Number of concerts the Budapest String Quartet has performed in Rackham Auditorium: **43**
- Number of times the Philadelphia Orchestra has performed "Hail to the Victors": **24**
- Number of times the Budapest String Quartet has performed "Hail to the Victors": **0**
- Number of works commissioned by UMS in its first 100 years of presenting concerts (1879-1979): **8**
- Number of works commissioned by UMS in the past 6 years: **8**
- Number of years Charlotte McGeoch has subscribed to the Choral Union series: **58**
- Number of tickets sold at last autumn's Ford Credit 50% Off Student Ticket Sale: **6,948**
- Value of the money saved by students at that sale: **\$82,057**
- Value of discounts received by groups attending UMS events last season: **\$36,500**
- Number of ushers serving UMS: **275**
- Last year Choral Union Season Ticket Prices were raised: **1994**
- Number of performances of Beethoven's 7th Symphony under UMS auspices: **27**
- Number of performances of Tchaikovsky's 5th Symphony: **27**
- Number of sopranos in the UMS Choral Union: **45**
- Number of tenors: **32**
- Number of years Paul Lowry has sung with the Choral Union, including this season: **49**
- Number of *Messiah* performances from UMS' inception through 1995/96: **154**
- Average number of photographs UMS Executive Director Ken Fischer takes each year: **4,500**
- Number of years Charles Sink served UMS: **64**
- Cost of a 10-concert Choral Union subscription in 1903: **\$3.50**
- Cost of a 10-concert Choral Union subscription in 1945: **\$15.60**
- Number of regular season concerts presented by UMS in 1990/91: **38**
- Number of regular season concerts presented by UMS in 1996/97: **71**
- Number of room nights in Ann Arbor area last season generated by UMS artists: **2,806**
- Number of airport runs made for UMS artists in 1995/96: **85**
- Number of UMS subscribers in 1994/95: **1,973**
- Number in 1995/96: **3,334**
- % of 1995/96 UMS subscribers who planned to renew their subscriptions this year: **92%**

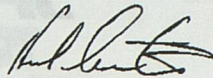
With thanks to *Harper's Index*™

Data taken from UMS archives and audience surveys. Some numbers have been estimated.

Thank You, Corporate Underwriters

On behalf of the University Musical Society, I am privileged to recognize the following corporate leaders whose support of UMS reflects their recognition of the importance of localized exposure to excellence in the performing arts. Throughout its history, UMS has enjoyed close partnerships with many corporations who have the desire to enhance the quality of life in our community. These partnerships form the cornerstone of UMS' support and help the UMS tradition continue.

We are proud to be associated with these companies. Their significant participation in our 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.



Herbert Amster
President, UMS Board of Directors



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."



HOWARD S. HOLMES
President, Chelsea Milling Company
"The Ann Arbor area is very fortunate to have the most enjoyable and outstanding musical

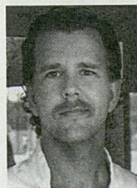
entertainment made available by the efforts of the University Musical Society. I am happy to do my part to keep this activity alive."

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."

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."




JORGE A. SOLIS
First Vice President and Manager, NBD Bank
"NBD Bank is honored to share in the University Musical Society's proud

tradition of musical excellence and artistic diversity."




L. THOMAS CONLIN
Chairman of the Board and Chief Executive Officer, Conlin-Faber Travel
"Conlin-Faber Travel is pleased to support the significant

cultural and educational projects of the University Musical Society."

Conlin - Faber Travel



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."



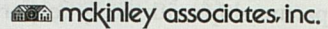
JOHN PSAROUTHAKIS, PH.D.
Chairman and Chief Executive Officer, JPEinc.

"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."



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."



WILLIAM E. ODUM
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."



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 UofM - Notre Dame football ticket was the best ticket in Ann

Arbor. Not anymore. The UMS provides the best in educational entertainment."



ROBERT J. DELONIS
Chairman, Great Lakes Bancorp
 "As a long-standing member of the Ann Arbor community, Great Lakes Bancorp and the

University Musical Society share tradition and pride in performance. We're pleased to continue with support of Ann Arbor's finest art showcase."



JOHN 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."



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."





JOSEPH CURTIN AND GREGG 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."



GEORGE H. CRESS
Michigan District President, KeyBank
 "The University Musical Society has always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. KeyBank is 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."



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 UMS has been here for 118, we can still appreciate the history they have with the city — and we are glad to be part of that history."



EDWARD SUROVELL
President, The Edward Surovell Co./Realtors
 "It is an honor for Edward Surovell Company to be able to support an

institution as distinguished as the University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS' future."



DR. JAMES R. IRWIN
Chairman and CEO, The Irwin Group of Companies
 President, Wolverine Temporaries, Inc.
 "Wolverine Temporaries 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."



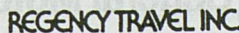
MICHAEL STAEBLER
Managing Partner, Pepper, Hamilton & Scheetz
 "Pepper, Hamilton and Scheetz congratulates the University Musical

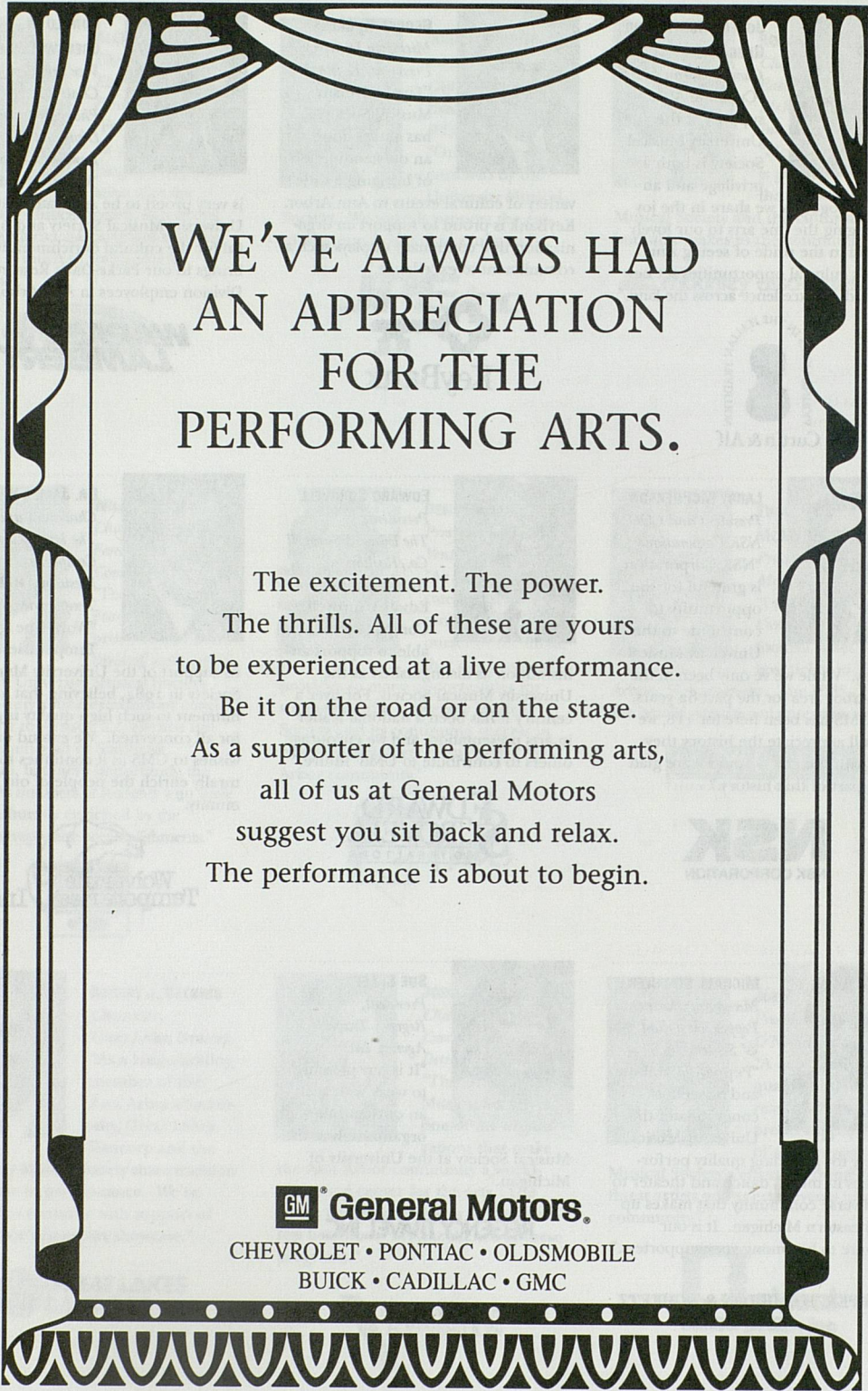
Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."



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."





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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.



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.

Mendelssohn: A drinking fountain is located at the north end of the hallway outside the main floor seating area.

St. Francis: A drinking fountain is located in the basement at the bottom of the front lobby stairs.

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 parking is available to members at the Principal level. Free and reserved parking is available for members at the Leader, Concertmaster, Virtuosi and Maestro 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.

Mendelssohn: Pay phones are located on the first floor of the Michigan League.

St. Francis: There are no public telephones in the church. Pay phones are available in the Parish Activities Center next door to the church.

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.

Bodman, Longley & Dahling LLP

Our Best Wishes To The

University Musical Society

Attorneys resident in our Ann Arbor office

John S. Dobson

Mark W. Griffin

Thomas A. Roach

James R. Buschmann

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David A. Shand

Courtland W. Anderson

James D. Lewis

Ann Arbor Detroit Troy Cheboygan

Mendelssohn: Men's and women's restrooms are located down the long hallway from the main floor seating area.

St. Francis: Men's and women's restrooms are located in the basement at the bottom of the front lobby stairs.

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

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& Investments**

Left to right: Dave Critchett, John Oberdick, Carol Loomis, Jay Jylkka, Anne Breuch, Jim Meretta, Ken Marblestone, Dave Blough
Member FDIC

Ticket Services

PHONE ORDERS AND INFORMATION

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

313.764.2538

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

1.800.221.1229

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

FAX ORDERS 313.647.1171

VISIT OUR BOX OFFICE IN PERSON

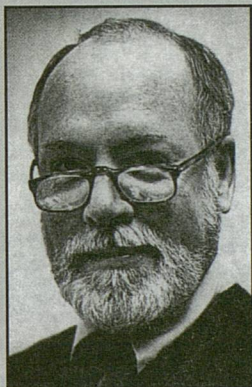
At the Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before the performance time.

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 by calling the UMS Box Office. You will be given a receipt for an income tax deduction as refunds are not available. Please note that ticket returns do not count toward UMS membership.

CONGRATULATIONS, MICHAEL!

Perhaps as easily recognized as Ann Arbor's most famous landmark, Burton Memorial Tower, is the cheerful face behind the counter of the University Musical Society's Box Office in the same building. Box Office Manager Michael Gowing celebrates his 25th season with the Musical Society this year, having joined the Box Office staff on October 18, 1971. Over the course of his 25 years at the Musical Society, he has sold tickets to 1,319 UMS events, as well as the Ann Arbor Summer Festival. A walking archive, Michael is a veritable repository of information relating to the Musical Society and its illustrious history. **IN RECOGNITION** of the outstanding service Michael has given thousands of ticket buyers over the years, always with a twinkle in his eyes (and usually with a



25
Years
and
Going
Strong

smile on his face!), the University Musical Society would like to invite you, the patrons he has served so devotedly, to contribute toward the purchase of a seat in Hill Auditorium in his honor. We are sure that Michael would be pleased with this tribute to his service over the past quarter-century. The staff of the Musical Society is also compiling a 25 Year Anniversary Book, filled with congratulatory letters from patrons, remembrances and mementos. We hope that you will help us honor Michael by sending anything you think appropriate. **TO CONTRIBUTE**, please make your check payable to the *University Musical Society — Michael Gowing Seat*. You may mail your contribution or letters anytime during the fall season to University Musical Society, Burton Memorial Tower, Ann Arbor, MI 48109-1270.

All contributions are tax deductible to the amount allowed by law.

University Musical Society

of the University of Michigan

One of the oldest and most respected arts presenters in the country, the University Musical Society is now in its 118th season.

The Musical Society grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name "The Choral Union." During the fall and winter of 1879-80 the group rehearsed and gave concerts at local churches. Their first performance of Handel's

Messiah was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. The Musical Society included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles. Professor Frieze became the first president of the Society.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through the Choral Union, Chamber Arts, Jazz Directions, Moving Truths, Divine Expressions, Stage Presence, Six Strings and many other series, the Musical Society now hosts over 75 concerts and more than 150 educational events each season. UMS has flour-

ished with the support of a generous music- and arts-loving community which gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, and the Lydia Mendelssohn Theatre experiencing the talents of such artists as Leonard Bernstein, the Berlin and Vienna Philharmonic Orchestras, the Martha Graham Dance Company, Jessye Norman, The Stratford Festival, Cecilia Bartoli, Wynton Marsalis, Nusrat Fateh Ali Khan and Ensemble Modern of Frankfurt.

THOMAS SHEETS CONDUCTING MESSIAH WITH THE UMS CHORAL UNION



Through educational endeavors, commissioning of new works, youth programs, artists' residencies such as those with the Cleveland Orchestra and *The Harlem Nutcracker*, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator 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.

UMS Choral Union

Thomas Sheets, conductor

Throughout its 118-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

In its more recent history, 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 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, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Three years ago, the Choral Union further enriched that tradition when it was appointed resident large chorus of the Detroit Symphony Orchestra. In that capacity, the ensemble has joined the orchestra for subscription performances of Beethoven's Symphony No. 9, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Prokofiev's *Aleksandr Nevsky*. In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*,

and continuing with performances of the Berlioz *Requiem* and Bach's *Mass in B minor*.

In the current season, the UMS Choral Union again expands its scope to include performances with a third major regional ensemble. Continuing its association with the Detroit Symphony Orchestra, the Choral Union will collaborate in January 1997 with Maestro Järvi and the DSO to produce a second recording for Chandos Ltd. In March the chorus will make its debut with the Grand Rapids Symphony, joining with them in a rare presentation of the Symphony No. 8 ("Symphony of a Thousand") by Gustav Mahler. This extraordinary season will culminate in a May performance of the Verdi *Requiem* with the Toledo Symphony.

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.

For information about the UMS Choral Union, please call 313.763.8997.



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Auditoria

HILL AUDITORIUM

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is often associated with the best performing artists the world has to offer. Inaugurated at the 20th Annual Ann Arbor May Festival, this impressive structure has served as a showplace for a variety of important debuts and long relationships throughout the past 83 years. With acoustics that highlight everything from the softest high notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.

Hill Auditorium is named for former U-M regent Arthur Hill, who bequested \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing the ever-popular Fifth Symphony of Beethoven. The following evening featured Verdi's "Manzoni" Requiem, a work that has been performed frequently throughout the Musical Society's illustrious history. Among the many artists who have performed on the Hill Auditorium stage are Enrico Caruso (in



HILL AUDITORIUM

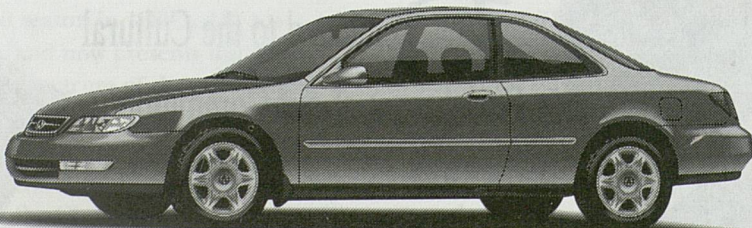
Auditorium "the finest music hall in the world"), Paul Robeson, Lily Pons, Leontyne Price, Marion Anderson and, more recently, Yo-Yo Ma, Cecilia Bartoli, Jessye Norman, Van Cliburn, the Metropolitan Opera Orchestra (in the debut concert of its inaugural tour) and the late Sergiu Celibidache conducting the Munich Philharmonic.

Hill Auditorium seated 4,597 when it first opened; subsequent renovations, which increased the size of the stage to accommodate both an orchestra and a large chorus (1948) and expanded wheelchair seating (1995), decreased the seating capacity to its current 4,163.

The organ pipes above the stage come from the 1894 Chicago Colombian Exposition.

one of his only solo recitals outside of New York), Ernestine Schumann-Heink, Fritz Kreisler, Rosa Ponselle, Sergei Rachmaninoff, Jascha Heifetz, Ignace Jan Paderewski (who often called Hill

EVERY ANGLE TELLS A STORY.



The New Acura 2.2CL



Named after the founder of the Musical Society, Henry Simmons Frieze, the organ is used for numerous concerts in Hill throughout the season. Despite many changes in appearance over the past century, the organ pipes were restored to their original stenciling, color and layout in 1986.

Hill Auditorium is slated for renovation, with funds currently being raised through the Campaign for Michigan. Developed by Albert Kahn and Associates (architects of the original concert hall), the renovation plans include elevators, expanded bathroom facilities, air conditioning, greater backstage space, artists' dressing rooms, and many other improvements and patron conveniences.

RACKHAM AUDITORIUM

Until the last fifty years, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of studying human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund. It was this fund which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, but also to establish a \$4 million endowment to further the development of graduate studies. Even more

remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher education, is the fact that neither of the Rackhams ever attended the University of Michigan.

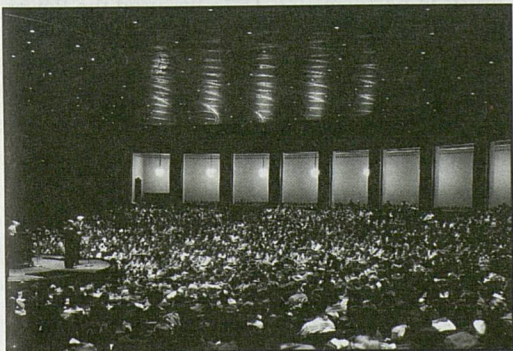
Designed by architect William Kapp, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, the Musical Society presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

Since 1980, Rackham Auditorium has also been the home for UMS presentations of the Michigan Chamber Players, a group of faculty artists who perform twice annually in free concerts open to the public.

POWER CENTER FOR THE PERFORMING ARTS

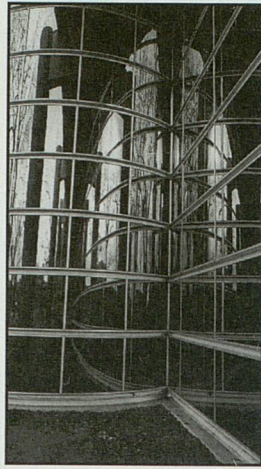
Celebrating twenty-five years of wonderful arts presentation, the Power Center for the Performing Arts was originally bred from a realization that the University of Michigan had no adequate theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power and their son, Philip, wished to make a major gift to the University, and in the midst of a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre. In the interest of including a wide range of the performing arts and humanities, the idea for the Power Center for the Performing Arts was born.



RACKHAM AUDITORIUM

Auditoria, continued



POWER CENTER

Opening in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include the two large spiral staircases leading from

the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. No seat in the Power Center is more than 72 feet from the stage. In 1981, a 28,000 square-foot addition was completed, providing rehearsal rooms, shops for building sets and costumes, a green room and office space. At the same time, the eminent British sculptor John W. Mills was commissioned to sculpt portrait bronzes of Eugene and Sadye Power, which currently overlook the lobby. In addition to the portrait bronzes, the lobby of the Power Center features two handwoven wool tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

The University Musical Society has been an active presenter in the Power Center for the Performing Arts from its very beginnings, bringing a variety of artists and art forms to perform on the stage. In addition to presenting artists in performance, UMS has used the Power Center for many educational activities, including youth performances and master classes.

THE MICHIGAN THEATER

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the Theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores,



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offices on the second floor and bowling alleys running the length of the basement. As was the custom of the day, the Theater was equipped to host both film and live 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 1950s, the interior and exterior of the building were both modernized, with much of the intricate plaster work covered with aluminum, polished marble and a false ceiling.

Throughout the 1960s and 1970s, the 1,710-seat theater struggled against changes in the film industry, and the owners put the Theater up for sale, threatening its very existence. The non-profit Michigan Theater Foundation, a newly-founded group dedicated to preserving the facility, stepped in to operate the failing movie house in 1979.

After a partial renovation in 1986 which restored the Theater's auditorium and Grand Foyer to its 1920s-era movie palace grandeur, the Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. Further restoration of the balcony, outer lobby and facade are planned in coming years.

The University Musical Society first began presenting artists at the Michigan Theater during the 1994/95 season, along with occasional film partnerships to accompany presentations in other venues. The Theater's acoustics, rich interiors and technical capabilities make it a natural setting for period pieces and mixed media projects alike. In addition to sponsoring a Twyla Tharp Film Series in 1996/97 (September 29-October 20), UMS presents four events at the Michigan Theater this season: Guitar Summit III (November 16), The Real Group (February 8), Voices of Light: "The Passion of Joan of Arc" with Anonymous 4 (February 16) and The Russian Village (April 11).

ST. FRANCIS OF ASSISI CATHOLIC CHURCH

In June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father Charles E. Irvin was appointed pastor in June 1987.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 800 people and has free parking. In 1994 St. Francis purchased a splendid three-manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the

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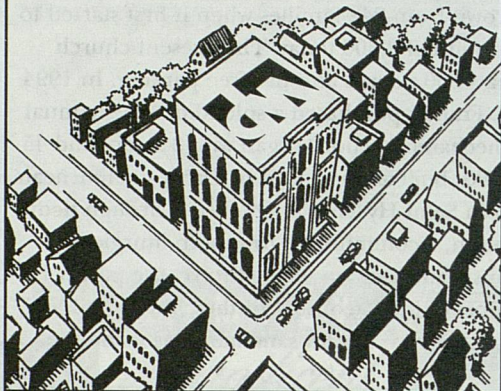


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Auditoria, continued

church a fabulous venue for presenting a cappella choral music and early music ensembles. This season, UMS presents four concerts at St. Francis of Assisi Catholic Church: Quink (October 27), Chanticleer (December 4), Chorovaya Akademia (March 15) and the Huelgas Ensemble (April 10)

LYDIA MENDELSSOHN THEATRE

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS most recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. Now, with a new programmatic initiative to present song recitals in a more appropriate and intimate venue, the Mendelssohn Theatre has become the latest venue addition to the Musical Society's roster.

Allen Pond & Pond, Martin & Lloyd, a Chicago architectural firm, designed the Mendelssohn Theatre, which is housed in the Michigan League. It opened on May 4, 1929 with an original equipment cost of \$36,419, and received a major facelift in 1979. In 1995, the proscenium curtain was replaced, new carpeting installed, and the seats refurbished.

During the 1930s through the 1950s, Mendelssohn Theatre was home to a five-week Spring Drama Festival, which featured the likes of Hume Cronin, Jessica Tandy, Katharine Cornell, Burgess Meredith and Barbara Bel Geddes. Arthur Miller staged early plays at Mendelssohn Theatre while attending college at U-M in the early 1930s, and from 1962 through 1971, the University's Professional Theatre Program staged many plays, both originals and revivals. Several went on to Broadway runs, including *You Can't Take It With You* and *Harvey*, which starred Helen Hayes and Jimmy Stewart.

The University Musical Society's presentation of four song recitals celebrating the bicentennial of Schubert's birth marks the first time in 58 years that UMS has used the Mendelssohn Theatre for regular season programming. The recitals feature baritone Sanford Sylvan (January

24), mezzo-soprano Sarah Walker (January 25), baritone Wolfgang Holzmaier (February 17) and soprano Barbara Bonney (February 18).

BURTON MEMORIAL TOWER

Seen from miles away, this well-known University of Michigan and Ann Arbor landmark is the mailing address and box office location for the University Musical Society.

During a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles around, be built in the center of campus representing the idealism and loyalty of U-M alumni. In 1929 the UMS Board of Directors authorized construction of the Marion LeRoy Burton Memorial Tower. The University of Michigan Club of Ann Arbor accepted the project of raising money for the tower and, along with the Regents of the University, the City of Ann Arbor, and the Alumni Association, the Tower Fund was established. UMS donated \$60,000 to this fund.

In June 1935 Charles Baird, who graduated from U-M in 1895 and was the equivalent of today's Athletic Director from 1898-1908, presented the University of Michigan with \$70,000 for the purchase of a carillon and clock. These were to be installed in the tower in memory of Burton, former president of the University and a member of the UMS Board of Directors. Baird's intention was to donate a symbol of the University's academic, artistic, and community life - a symbol in sight and sound which alumni would cherish in their Michigan memories.

Designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet. The tower is 41 feet, 7 inches square at the base. Completed in 1936, the Tower's basement and first floor rooms were designated for use by the University Musical Society in 1940. In later years, UMS was also granted permission to occupy the second and third floors of the tower.

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 climb up to the observation deck and watch the carillon being played from noon to 12:30pm weekdays when classes are in session and most Saturdays from 10:15 to 10:45am.

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, 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 university is currently replacing Burton Tower's 45-year old elevator, which is rumored to have come from the University Hospitals, wide enough for transporting gurneys and pianos alike. The elevator-replacement project should be completed by early 1997.

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The 1996-97 Season

SEPTEMBER

BENITA VALENTE, SOPRANO **CYNTHIA RAIM, PIANO**

World premiere song cycle by William Bolcom co-commissioned by the University Musical Society
Friday, September 27, 8:00pm
Rackham Auditorium

Master of Arts William Bolcom, interviewed by Glenn Watkins, U-M Professor of Musicology. Tues, Sep 24, 7pm, Rackham.

Meet the Artists Immediately following the performance.

Presented with the support of the KMD Foundation.

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

OCTOBER

MEREDITH MONK'S **THE POLITICS OF QUIET**

Friday, October 4, 8:00pm
Saturday, October 5, 8:00pm
Power Center

Institute for the Humanities Brown Bag Lunch Meredith Monk's Music and Choreography. Tues, Oct 1, 12 noon, Rackham.

Meet the Artists Immediately following Friday's performance.

Master of Arts Meredith Monk, interviewed by John Killacky, Curator for the Performing Arts, Walker Art Center. Sun, Sept 29, 1pm
Nat Sci Aud.

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

THE CLEVELAND ORCHESTRA WEEKEND
CHRISTOPH VON DOHNÁNYI,
MUSIC DIRECTOR
October 11, 12, & 13, 1996

Olaf Bär, baritone
Friday, October 11, 8:00pm
Hill Auditorium

Stephen Geber, cello
Saturday, October 12, 8:00pm
Hill Auditorium

Chamber Music with Members of The Cleveland Orchestra
Sunday, October 13, 4:00pm
Rackham Auditorium

PREP Jim Leonard, Manager, SKR Classical.
"My Life has been Singularly Strange...Debussy Composes *La Mer*." Fri, Oct 11, 6:30pm, SKR Classical.

PREP Jim Leonard, Manager, SKR Classical.
"Tchaikovsky's Fifth Symphony: Tragedy from Triumph." Sat, Oct 12, 6:30pm, SKR Classical.

Meet the Artists Immediately following Saturday's performance.

Vocal Master Class Olaf Bär, baritone. Thurs, Oct 10, 2:30-5:00pm, Recital Hall, U-M School of Music.

Panel Discussion "The Future of the American Orchestra" with members of the Cleveland Orchestra's Administrative staff. Sat, Oct 12, 4:30-6:00pm, Recital Hall, U-M School of Music.

This program is supported by Arts Midwest, a regional arts organization serving America's heartland, in partnership with the National Endowment for the Arts, and other public and private institutions.

MARK MORRIS DANCE GROUP

Wednesday, October 16, 8:00pm
Power Center

CHRISTOPHER PARKENING WITH THE COLORADO STRING QUARTET

Sunday, October 20, 4:00pm
Rackham Auditorium

Sponsored by Regency Travel

THE TIBETAN SONG AND DANCE ENSEMBLE
Wednesday, October 23, 8:00pm
Power Center

Presented with the generous support of Dr. Herbert Sloan.

THARP!

Twyla Tharp Dance Company
Friday, October 25, 8:00pm
Saturday, October 26, 2:00pm
Saturday, October 26, 8:00pm
Power Center

Panel Discussion "Mothers of Invention: Tharp and Her Predecessors." In collaboration with the Institute for Research on Women and Gender. Mon, Oct 21, 7:30-9:30pm, Modern Languages Building.

Institute for the Humanities Brown Bag Lunch Twyla Tharp Video Discussion. Tues, Oct 22, 12noon, Rackham.

Twyla Tharp's The One Hundreds Performed for the first time since 1969, Ms. Tharp will lead 100 local, university, and community members in this historic reconstruction. Thurs, Oct 24, 8pm, Power Center, \$5.

Master of Arts Twyla Tharp, interviewed by Beth Genné, U-M Professor of Dance and Art History, and Bob Beckley, Dean, College of Architecture and Urban Planning. Sat, Oct 26, 11am, Nat Sci Aud.

Film Series Movies and Movement: The Film Choreography of Twyla Tharp. All shown at the Michigan Theater. "Hair" - Sun, Sept 29, 2pm; "Ragtime" - Sun, Oct 6, 2pm; "Amadeus" - Sun, Oct 13, 2pm; "White Nights" - Sun, Oct 20, 2pm

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

QUINK

Sunday, October 27, 7:00pm
St. Francis of Assisi Catholic Church

Sponsored by Conlin-Faber Travel and Cunard.

STATE SYMPHONY ORCHESTRA OF RUSSIA
Yevgeny Svetlanov, conductor
Tuesday, October 29, 8:00pm
Hill Auditorium

PREP Jim Leonard, Manager, SKR Classical.
"Lebwohl und/oder Ewigkeit (Farewell and/or Forever) - The Meaning of Mahler's Ninth." Tues, Oct 29, 6:30pm, SKR Classical.

Sponsored by NBD Bank.

NOVEMBER

SANKAI JUKU YURAGI (IN A SPACE OF PERPETUAL MOTION)

Ushio Amagatsu,
Artistic Director
Friday, November 1, 8:00pm
Saturday, November 2, 8:00pm
Power Center

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

SABRI BROTHERS
Sunday, November 3, 4:00pm
Rackham Auditorium

TRIO FONTENAY
Monday, November 4, 8:00pm
Rackham Auditorium

PREP Ellwood Derr, U-M Professor of Music. "Old Wine in New Bottles: Brahms' Compositions on Musical Data by Mendelssohn and Others." Mon, Nov 4, 7pm, MI League.

Sponsored by the Edward Surovell Co./Realtors.

LES ARTS FLORISSANTS
WILLIAM CHRISTIE, CONDUCTOR
HANDEL'S ACIS AND GALATEA
Friday, November 8, 8:00pm
Hill Auditorium

PREP Elwood Derr, U-M Professor of Music. "A Glimpse into Eighteenth-Century Workshops: Elaborations of the Same Common Property Themes in *Acis and Galatea* and Works of J.S. Bach." Fri, Nov 8, 7pm, MI League.

In memory of Judith and Edward Heekin, who were frequent Choral Union attendees.

CHECK OUT THE UMS WEBSITE! UMS Hits the Internet in the Fall of 1996. Look for valuable information about UMS, the 1996/97 season, our venues, volunteer information, educational activities, and ticket information. <http://www.ums.org>

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the UMS
website.



**MIDNIGHT IN THE GARDEN
OF GOOD AND EVIL
WITH JOHN BERENDT,
AUTHOR (CELEBRATING
THE MUSIC OF JOHNNY
MERCER)**

Saturday, November 9, 8:00pm
Hill Auditorium

Sponsored by Regency Travel.

*Presented with support from
media partner WEMU,
89.1FM, Public Radio from
Eastern Michigan University.*

**GUITAR SUMMIT III
FEATURING PACO DE
LUCIA, AL DI MEOLA AND
JOHN McLAUGHLIN**

Saturday, November 16, 8:00pm
Michigan Theater

Sponsored by Regency Travel.

*Presented with support from
media partner WEMU,
89.1FM, Public Radio from
Eastern Michigan University.*

**FACULTY ARTISTS
CONCERT**

Sunday, November 17, 4:00pm
Rackham Auditorium
Complimentary Admission

**GUARNERI STRING
QUARTET**

ORION STRING QUARTET
Saturday, November 23, 8:00pm
Rackham Auditorium

*Sponsored by the Edward
Surovell Co./Realtors with sup-
port from Maurice and Linda
Binkow.*

D E C E M B E R

CHANTICLEER

Wednesday, December 4,
8:00pm
St. Francis of Assisi Catholic
Church

PREP James Borders,
Associate Dean, School of
Music. "Christmas Sacred
Vocal Music, Medieval to
Modern." Wed, Dec 4, 7pm,
St. Francis Church

*Sponsored by Conlin-Faber
Travel and Cunard.*

HANDEL'S MESSIAH

UMS Choral Union
Ann Arbor Symphony
Orchestra
Thomas Sheets, conductor
Saturday, December 7, 8:00pm
Sunday, December 8, 2:00pm
Hill Auditorium

*Presented with the generous sup-
port of Dr. James and Millie Irwin.*

"SO MANY STARS"

**KATHLEEN BATTLE AND
FRIENDS**
Kathleen Battle, soprano
Cyrus Chestnut, piano
Christian McBride, bass
James Carter, saxophone
Cyro Baptista, percussion
Friday, December 13, 8:00pm
Hill Auditorium

*Presented with support from
media partner WEMU,
89.1FM, Public Radio from
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THE HARLEM NUTCRACKER

Donald Byrd/The Group
Choreography by Donald Byrd
Music by Piotr Ilych Tchaikovsky
Arranged by Duke Ellington
and David Berger
Additional music by
Craig Harris

Marcus Belgrave, leader
Wednesday, December 18,
8:00pm
Thursday, December 19, 8:00pm
Friday, December 20, 8:00pm
Saturday, December 21,
2:00pm (Family Show)
Saturday, December 21, 8:00pm
Power Center

Links to Literature Public
readings by local African-
American Senior Citizens
about the Harlem
Renaissance. At Borders
Books and Music, in collabo-
ration with The Links, Inc.
Thurs, Dec 5, 7:30pm:
Public reading for adults.
Sat, Dec 7, 11:00am:
Public reading for children.

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The Harlem Nutcracker is
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private institutions.

J A N U A R Y

**SCHUBERTIAD I
ANDRÉ WATTS, PIANO
CHAMBER MUSIC
SOCIETY OF LINCOLN
CENTER**

David Shifrin, Artistic Director
Wednesday, January 8, 8:00pm
Rackham Auditorium

PREP Steven Moore Whiting,
U-M Professor of Musicology.
"Classics Reheard." Thurs, Jan 8,
7pm, MI League.

**NEXUS WITH RICHARD
STOLTZMAN, CLARINET**

Thursday, January 16, 8:00pm
Hill Auditorium

*Sponsored by Thomas B.
McMullen Co., Inc.*

*Presented with support from
media partner WDET,
101.9FM, Public Radio from
Wayne State University.*

SOUNDS OF BLACKNESS

Monday, January 20, 8:00pm
Hill Auditorium

Sponsored by First of America.

*This concert is co-presented with
the Office of the Vice Provost for
Academic and Multicultural
Affairs of the University of
Michigan as part of the
University's 1997 Rev. Dr.
Martin Luther King, Jr. Day
Symposium.*

**SCHUBERTIAD II
GARRICK OHLSSON,
PIANO**

Late Schubert Piano
Masterworks
Thursday, January 23, 8:00pm
Rackham Auditorium

PREP Steven Moore Whiting,
U-M Professor of Musicology.
"Classics Reheard." Thurs,
Jan 23, 7pm, Rackham.

*Sponsored by McKinley
Associates, Inc.*

**SCHUBERT SONG RECITAL I
SANFORD SYLVAN, BARITONE
DAVID BREITMAN,
FORTEPIANO**

Friday, January 24, 8:00pm
Lydia Mendelssohn Theatre

PREP Susan Youens,
Professor of Musicology,
University of Notre Dame.
"A discussion of the evening's
repertoire. Fri, Jan 24, 6:30pm,
MI League.

Vocal Master Class Sanford
Sylvan, baritone. Sat, Jan 25,
2:00-4:00 pm, McIntosh
Theater, U-M School of
Music.

**SCHUBERT SONG RECITAL II
SARAH WALKER, MEZZO-
SOPRANO**

GARETH HANCOCK, PIANO
Saturday, January 25, 8:00pm
Lydia Mendelssohn Theatre

PREP Susan Youens,
Professor of Musicology,
University of Notre Dame.
"A discussion of the evening's
repertoire." Sat, Jan 25,
6:30pm, MI League.

*Presented with support from
media partner WDET, 101.9FM,
Public Radio from Wayne State
University.*

**DETROIT SYMPHONY
ORCHESTRA**

NEEME JÄRVI, CONDUCTOR
Leif Ove Andsnes, piano
UMS Choral Union
Sunday, January 26, 4:00pm
Hill Auditorium

Master of Arts Neeme Järvi,
interviewed by Thomas Sheets,
Conductor, UMS Choral
Union. Sun, Jan 12, 3:00pm,
Rackham.

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The James Carter Quartet
The Leon Parker Duo
Steve Turre and
His Sanctified Shells
Twinkie Clark and
The Clark Sisters
Saturday, February 1, 1:00pm
(Family Show)
Saturday, February 1, 8:00pm
Hill Auditorium

Sponsored by NSK Corporation.
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media partner WEMU, 89.1FM,
Public Radio from Eastern
Michigan University.*

BUDAPEST FESTIVAL ORCHESTRA IVÁN FISCHER, CONDUCTOR Thursday, February 6, 8:00pm Hill Auditorium

THE REAL GROUP
Saturday, February 8, 8:00pm
Michigan Theater
*Presented with support from
media partner WEMU,
89.1FM, Public Radio from
Eastern Michigan University.*

**ARS POETICA CHAMBER
ORCHESTRA
ANATOLI CHEINIQUK,
MUSIC DIRECTOR**
Monday, February 10, 8:00pm
Rackham Auditorium
*Supported by Miller, Canfield,
Paddock and Stone, P.L.C.*

**BLOOD ON THE FIELDS
WYNTON MARSALIS AND
THE LINCOLN CENTER
JAZZ ORCHESTRA
WITH JON HENDRICKS
AND
CASSANDRA WILSON**
Music and libretto by
Wynton Marsalis
Wednesday, February 12,
8:00pm
Hill Auditorium
**Master of Arts Wynton
Marsalis, interviewed by
Stanley Crouch, Jazz Musician,
Critic, and Author: Tues, Feb 11,
7:00pm, Rackham.**

*Presented with support from
media partner WEMU,
89.1FM, Public Radio from
Eastern Michigan University.*

**BRANDENBURG ENSEMBLE
JAIME LAREDO,
CONDUCTOR/VIOLIN
LEILA JOSEFOWICZ, VIOLIN
ANDREAS HAEFLIGER,
PIANO**
Friday, February 14, 8:00pm
Hill Auditorium
**PREP Steven Moore Whiting,
U-M Professor of Musicology.
"Classics Reheard." Fri, Feb
14, 7pm, MI League.**
Sponsored by Great Lakes Bancorp.

**EMERSON STRING QUARTET
ALL-BRAHMS PROGRAM**
Saturday, February 15, 8:00pm
Rackham Auditorium
**PREP Elwood Derr, U-M
Professor of Music.
"Nineteenth-Century 'CDs'
of Brahms' String Quartets:
His Piano-Duet Arrangements
for Home Use." Sat, Feb 15,
7pm, MI League.**
*Sponsored by the Edward
Surovell Co./Realtors.*

**VOICES OF LIGHT:
"THE PASSION OF
JOAN OF ARC"
A FILM BY CARL DREYER
FEATURING ANONYMOUS 4**
Los Angeles Mozart Orchestra
I Cantori
Lucinda Carver, conductor
Sunday, February 16, 7:00pm
Michigan Theater
*Presented with support from
media partner WDET,
101.9FM, Public Radio from
Wayne State University.*

**SCHUBERT SONG RECITAL III
WOLFGANG HOLZMAIR,
BARITONE
JULIUS DRAKE, PIANO**
Monday, February 17, 8:00pm
Lydia Mendelssohn Theatre

**SCHUBERT SONG RECITAL IV
BARBARA BONNEY,
SOPRANO
CAREN LEVINE, PIANO**
Tuesday, February 18, 8:00pm
Lydia Mendelssohn Theatre

**PUCCINI'S LA BOHÈME
NEW YORK CITY OPERA
NATIONAL COMPANY**
Wednesday, February 19, 8:00pm
Thursday, February 20, 8:00pm
Friday, February 21, 8:00pm

Saturday, February 22, 2:00pm
(Family Show)

Saturday, February 22, 8:00pm
Power Center

PREP For Kids Helen Siedel, UMS Education Specialist. "What does 'La Bohème' mean?" Sat, Feb 22, 1:15pm, Power Center Rehearsal Rm.

**ACADEMY OF ST. MARTIN-
IN-THE-FIELDS**

**IONA BROWN, CONDUCTOR/
VIOLIN**

Sunday, February 23, 4:00pm
Rackham Auditorium

PREP Lorna McDaniel, U-M Professor of Musicology. A discussion of the afternoon's repertoire. Sun, Feb 23, 3:00pm, MI League.

*Sponsored by Conlin-Faber
Travel and Cunard.*

KODO

Monday, February 24, 8:00pm
Tuesday, February 25, 8:00pm
Power Center

**NATIONAL TRADITIONAL
ORCHESTRA OF CHINA**

Hu Bingxio, conductor
Wednesday, February 26, 8:00pm
Hill Auditorium

*Presented with the generous sup-
port of Dr. Herbert Sloan.*

MARCH

RICHARD GOODE, PIANO

Friday, March 14, 8:00pm
Hill Auditorium

*Sponsored by Pepper, Hamilton
& Scheetz, Attorneys at Law.*

CHOROVAYA AKADEMIA

Saturday, March 15, 8:00pm
St. Francis of Assisi Catholic
Church

*Sponsored by Conlin-Faber
Travel and Cunard.*

**SCHUBERTIAD E III
HERMANN PREY, BARITONE**

Michael Endres, piano
Auryn String Quartet
with Martin Lovett, cello
Thursday, March 20, 8:00pm
Rackham Auditorium

**SCHUBERTIAD E IV
HERMANN PREY, BARITONE**

Michael Endres, piano
Auryn String Quartet
Martin Katz, piano
Mnton Nel, piano

Friday, March 21, 8:00pm
Rackham Auditorium

PREP Steven Moore Whiting, U-M Professor of Musicology. "Classics Reheard." Fri, Mar 21, 7pm, Rackham.

Vocal Master Class Hermann Prey, baritone. Sat, Mar 22, 10:00am-12:00noon. Recital Hall, U-M School of Music.

**MAHLER'S SYMPHONY NO. 8
GRAND RAPIDS SYMPHONY
AND CHORUS**

UMS CHORAL UNION
Grand Rapids Choir of Men
and Boys

Boychoir of Ann Arbor
Catherine Comet, conductor
Sunday, March 23, 4:00pm
Hill Auditorium

*Sponsored by the University of
Michigan.*

**CECILIA BARTOLI, MEZZO-
SOPRANO**

GÖRGY FISCHER, PIANO
Saturday, March 29, 8:00pm
Hill Auditorium

Master of Arts Cecilia Bartoli, interviewed by Susan Nisbett, Music/Dance Reviewer, Ann Arbor News, and Ken Fischer, Executive Director, University Musical Society. Fri, Mar 28, 4pm, Rackham.

*Sponsored by Parke Davis
Pharmaceutical Research.*

**NEDERLANDS DANS
THEATER**

Thursday, April 3, 8:00pm
Friday, April 4, 8:00pm
Power Center

**BANG ON A CAN ALL-STARS
STRING TRIO OF NEW YORK**

Saturday, April 5, 8:00pm
Power Center

*Presented with support from
media partners WEMU,
89.1FM, Public Radio from
Eastern Michigan University
and WDET, 101.9FM, Public
Radio from Wayne State
University.*

**HUELGAS ENSEMBLE
PAUL VAN NEVEL, DIRECTOR
THE HIGH ART OF SACRED
FLEMISH POLYPHONY**

Thursday, April 10, 8:00pm
St. Francis of Assisi Catholic
Church

PREP James Borders, Associate Dean, School of Music. "Joy and Darkness:

The Flemish Musical Renaissance." Thurs, Apr 10, 7pm, St. Francis Church.

*Sponsored by Conlin-Faber
Travel and Cunard.*

THE RUSSIAN VILLAGE

Friday, April 11, 8:00pm
Michigan Theater

Sponsored by NBD Bank.

**FACULTY ARTISTS
CONCERT**

Sunday, April 13, 4:00pm
Rackham Auditorium
Complimentary Admission

**THE ASSAD BROTHERS,
GUITAR DUO**

Friday, April 18, 8:00pm
Rackham Auditorium

Sponsored by Regency Travel.

**MAHER ALI KHAN AND
SHER ALI KHAN,
FARIDI QAWWALS
ENSEMBLE**

Saturday, April 19, 8:00pm
Rackham Auditorium

Special Program Events

**Performance Related
Educational Presentations
(PREPs)** All are invited, free of charge, to enjoy this series of pre-performance presentations, featuring talks, demonstrations and workshops.

Meet the Artists All are welcome to remain in the auditorium while the artists return to the stage for these informal post-performance discussions.

Master of Arts A new, free of charge UMS series in collaboration with the Institute for the Humanities and WUOM, engaging artists in dynamic discussions about their art form. Free tickets required (limit 2 per person), available from the UMS Box Office, 764-2538.

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- Thornton Wilder

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Voices and Visions of Women: Panel Discussion

"Women in the Arts/Arts in the Academy" In collaboration with the Institute for Research on Women and Gender.

Tues, Jan 14, 7:30-9:30pm, Rackham.

Panelists: Beth Genné, Dance and History of Art
Yopie Prins, English and Comparative Literature
Sidonie Smith, Women's Studies and English
Patricia Simons, History of Art and Women's Studies
Louise Stein, Music History and Musicology

Schubert Cycle Series

Three special PREPs held at the Ann Arbor Public Library and led by Richard LeSueur, Vocal Arts Information Services, in collaboration with the Ann Arbor Public Library.

"Changing Approaches to Singing of Leierd" Sun, Jan 19, 1997, 2:00-3:30pm

"Great Schubert Recordings before 1945" Sun, Feb 16, 2:00-3:30pm

"Great Schubert Recordings after 1945" Sun, Mar 16, 2:00-3:30pm

Exhibit: "A Stronger Soul Within a Finer Frame: Portraying African-Americans in the Black Renaissance."

Ann Arbor Public Library, November 26, 1996-January 6, 1997.

A collaboration between the University Musical Society, the Ann Arbor Public Library, Ann Arbor Public Schools, the Ann Arbor Chapter of The Links, Inc., the African-American Cultural & Historical Project of Ann Arbor and Borders Books and Music. For more information call 313-994-2335.

Acknowledgments

In an effort to help reduce distracting noises and enhance the concert-going experience, the Warner-Lambert Company is providing complimentary Halls Mentho-Lyptus Cough Suppressant Tablets to patrons attending University Musical Society concerts. The tablets may be found in specially marked dispensers located in the lobbies.

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

About the Cover

Included in the montage by local photographer David Smith, are images taken from the University Musical Society 1995-96 Season. Wynton Marsalis with the Lincoln Center Jazz Orchestra performing *Monk, Morton, and Marsalis* during a youth performance at Community High School; a beaming Seiji Ozawa after conducting the Boston Symphony Orchestra in a memorable performance in Hill Auditorium; and the Juilliard String Quartet performing in Rackham Auditorium in celebration of their fiftieth anniversary.

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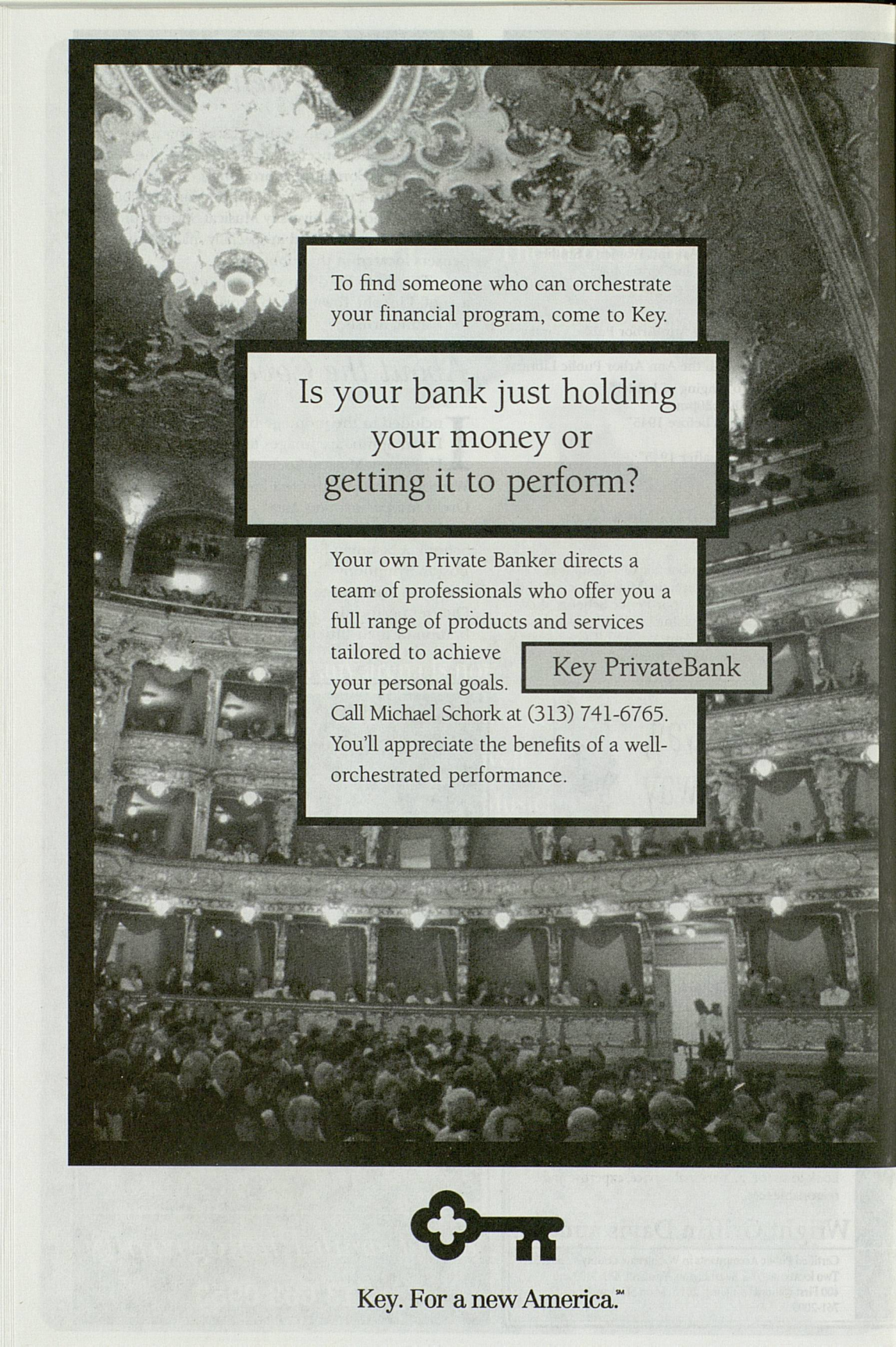
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A black and white photograph of a grand, ornate theater interior. The ceiling is highly decorated with intricate patterns and a central chandelier. The theater has multiple levels of balconies with ornate railings, and the stage is visible at the bottom. The overall atmosphere is one of elegance and grandeur.

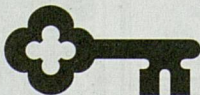
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UNIVERSITY MUSICAL SOCIETY

of the University of Michigan
1996 - 1997 Fall Season

Event Program Book

Friday, September 27, 1996
through
Sunday, October 13, 1996

118th Annual
Choral Union Series
Hill Auditorium

Thirty-fourth Annual
Chamber Arts Series
Rackham Auditorium

Twenty-sixth Annual
Choice Events Series

BENITA VALENTE

World Première performance of
William Bolcom's *Briefly It Enters*
Friday, September 27, 1996, 8:00pm
Rackham Auditorium

3

MEREDITH MONK'S *The Politics of Quiet*

Friday, October 4, 1996, 8:00pm
Saturday, October 5, 1996, 8:00pm
Power Center

27

THE CLEVELAND ORCHESTRA

Friday, October 11, 1996, 8:00pm
Saturday, October 12, 1996, 8:00pm
Hill Auditorium

39

51

CHAMBER MUSIC

with Members of THE CLEVELAND ORCHESTRA
Sunday, October 13, 1996, 8:00pm
Rackham Auditorium

61

GENERAL INFORMATION

Children of all ages are welcome to UMS Family and Youth performances. Parents are encouraged not to bring children under the age of three to regular, full length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

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

WHILE IN THE AUDITORIUM

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

Cameras and recording equipment are not allowed in the auditorium.

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

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

Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 313-763-1131.

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

UNIVERSITY MUSICAL SOCIETY presents



Les Arts Florissants

**Friday,
November 8
8:00pm
Hill Auditorium**

**Handel's *Acis and Galatea* (Masque in Two Acts)
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Free Educational Events

PREP: Ellwood Derr, U-M Professor of Music, 7:00pm, Michigan League.

This concert is in memory of Judith and Edward Heekin, who were frequent Choral Union attendees.

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UNIVERSITY
MUSICAL
SOCIETY

and

KMD FOUNDATION

present

BENITA VALENTE

soprano

CYNTHIA RAIM

piano

PROGRAM

Friday Evening,
September 27, 1996
at 8:00

Rackham Auditorium
Ann Arbor, Michigan

I

Robert Alexander Schumann

Du bist wie eine Blume
Am den östlichen Rosen
Röselein, Röselein

Johannes Brahms

Röslein dreie in der Reihe
Meine Liebe ist grün

II

William Bolcom

BRIEFLY IT ENTERS (*World Première Performance*)

A song cycle based on nine poems by Jane Kenyon

Who
The Clearing
Otherwise
February: Thinking of Flowers
Twilight: After Haying
Man Eating
The Sick Wife
Peonies at Dusk
Briefly it Enters, and Briefly Speaks

INTERMISSION

III

Richard Strauss

Ständchen
Morgen
Allerseelen
Cäcilie

IV

Hugo Wolf

Tretet ein hoher Krieger
Singt mein Schatz wie ein Fink
Du milchjunger Knabe
Wand' ich in dern Morgentau
Das Köhlerweib

V

Wie glänzt der helle Mond
Mausfallen Sprüchlein
Elfenlied
Der Gärtner
Er ist's

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

First Concert
of the 118th Season



This concert is made possible through the generous support of the KMD Foundation.

Briefly It Enters is supported in part by a grant from the National Endowment for the Arts and was commissioned by the University Musical Society, San Francisco Performances, the Wisconsin Union Theater, Dartmouth College Hopkins Center, and the University of New Hampshire Celebrity Series.

Special thanks to Glenn Watkins, Earl V. Moore Professor of Music, University of Michigan School of Music for serving as Master of Arts interviewer. The Master of Arts Series is a collaborative effort of UMS, the University of Michigan Institute for the Humanities and WUOM. Master of Arts interviews will be aired on WUOM.

Tonight's floral art is provided by Cherie Rehkopf and John Ozga of Fine Flowers, Ann Arbor.

Thirty-fourth Annual
Chamber Arts Series

Large print programs are available upon request.

The melding of words and music is undeniably appealing and song recitals can rely on any number of sure bets to reach an audience — familiar tunes, pure beautiful sound, a witty or profound text, an engaging personality. The finest song recitals, however, succeed not through these ensnaring elements, but because a complex of thoughtful collaborations draws everything together — the singer, the composer, the poet, the pianist, the audience, the content, the tradition. This program is a perfect example of all these delicate partnerships and includes at its center an especially rare experience, once common and now almost lost — a new work springing from affection between artists admiring each other's work, each fully aware of the other's talents, sharing a world view, desiring to communicate to listeners open to experience. This living tradition reaches straight back to Schubert and his intimate circle of friends whose shared love for poetry and music raised the German *Lied* to a world art form.

This program is unified by a deep reverence for the natural world, seeing nature as a teacher, a pattern, a metaphor, a source of comfort and inspiration. This is where the great tradition of the nineteenth-century German *Lied* began, in the Romantic movement which found in the world of nature both parallels to personal experience and answers to universal questions. And plainly this tradition carries right up to the present day, in spite of our overwhelming urban experience and twentieth-century disillusion.

Donald Hall, the poet-husband of Jane Kenyon, observes how she was enamored of the "art of the luminous particular," of seizing on the small detail and urging it to resonate with meaning. He recalls how much she liked to quote Ezra Pound: "The natural object is always the adequate symbol." In the

title song of the Bolcom/Kenyon set "Briefly It Enters," Kenyon finds a series of natural objects — a pressed flower, rushing water, a stone step, a working hinge, a basket of fruit, an unattended flower — and each of these familiar objects as she offers them to us becomes an emblem of astonishing force, opening with simplicity and wisdom a path to universal meanings. The natural object which Pound, with amusing dryness, calls an "adequate symbol" is transformed here by Kenyon to a symbol transcendent, a detail leading to apotheosis, set by Bolcom with echoes of hymns.

And yet the simplicity remains. This is at the heart of the Romantic tradition. It was a tenet — indeed a declared manifesto — of writers such as Keller and Mörike, Kleist and Klopstock, that we should all strive to return to the innocence of childhood, but that we should first journey around the world to get there. Look at a flower with the clarity and delight of a child, but know inside all that a flower can mean. Enter childhood through the backdoor of adulthood, so to speak. This program is filled with flowers of innocence and experience. Tenderly it opens — *Du bist wie eine Blume* (You Are Like a Flower) — and exultantly it closes with the familiar fragrance of returning spring.

What the natural world gives us — through direct observation or through patterns and metaphors — depends on how open we are to learning. Surely the search for answers characterizes every art form — and by extension, one hopes, every life. The "luminous particulars" observed by Jane Kenyon in her poetry are part of this search through the world for answers. The other poets on the program are engaged in the search as well. In a way this whole program is conceived as a tribute to the way Jane Kenyon lived her brief life. What she, and the natural world, and our artists and this program tell us is that we can all learn to expand the joy and satisfaction in our lives.

I

ROBERT ALEXANDER SCHUMANN

Born on June 8, 1810 in Zwickau, Germany

Died on July 29, 1856 in Eendenich, Germany

6

SCHUMANN, SON OF a bookseller, grew up steeped in literature, wrote prodigiously as a music critic and art journal editor, and had a keen appreciation for fine poetry, but he was first and foremost dedicated to the piano. By 1840 he had written most of his piano music which to this day forms his major legacy, but he had remained nearly silent in the field of song. In 1839 he confided to a fellow composer: "All my life I have considered vocal composition inferior to instrumental music. I have never regarded it as great art. But don't tell anyone about it!" Not long after that, however, he changed his mind, perhaps through the influence of Mendelssohn or meeting Schubert's brother, and wrote then to a friend: "If only my talent for music and poetry would converge into a single point, the light would not be so scattered, and I could attempt a great deal." Little did he know that converge it would, in that very year, and with Heine,

Eichendorff, and Goethe he would burst into song, nearly 150 works flowing effortlessly, unifying the voice and the piano with poetry. Usually his love for Clara, whom he was at last to marry, is credited with this sudden outpouring and certainly her influence is everywhere. She is in the tender simple declaration of love in *Du bist wie eine Blume* and in the songs that follow, the pianist is an integral part, never a mere accompanist. Vocal lines are entwined with and colored by the piano and the preludes and postludes become a crucial part of the song. The manuscript *Aus den östlichen Rosen* bears the inscription "Awaiting Clara" and the opening is full of quick tender anticipation as the April wind blows in, brings a hint of Persian love and torment from the East, then wafts delicately away in the postlude. *Röslein*, *Röslein* begins in agitation, slips dreamily away, then modulates into the minor for the sad final truth learned from nature.

Du bist wie eine Blume
(Heinrich Heine)

Du bist wie eine Blume
So hold und schön und rein;
Ich schau' dich an, und Wehmut
Schleicht mir ins Herz hinein.

Mir ist, als ob ich die Hände
Aufs Haupt dir legen sollt',
Betend, dass Gott dich erhalte
So rein und schön und hold.

You are Like a Flower

You are like a flower,
so sweet and fair and chaste;
I look upon you, and melancholy
creeps into my heart.

It seems to me as if I must
lay my hands upon your head,
praying that God will keep you
so chaste and fair and sweet.

Am den östlichen Rosen

(Friedrich Ruckert)

Ich sende einen Gruss wie Duft der Rosen.
 Ich send' ihn an ein Rosenangesicht.
 Ich sende einen Gruss wie Frühlingskosen
 Ich send' ihn an ein Aug' voll Frühlingslicht.

Aus Schmerzenstürmen,
 die mein Herz durchtosen
 Send' ich den Hauch, dich unsanft
 rühr' er night!
 Wenn du gedenkest an den Freudelosen,
 So wird der Himmel meiner Nächte licht.

Röselein, Röselein

(W. Von der Neun)

Röselein, Röselein!
 müssen denn Dornen sein?
 Schließ am schatt'gen Bächelein einst
 zu süßem Träumen ein,
 sah in goldner Sonne Schein
 dornenlos ein Röselein,
 pflückt es auch und küßt'es fein:
 "dornenloses Röselein!"

Ich erwacht' und schaute drein:
 "Hatt' ich's doch! Wo mag es sein?"
 Rings im weiten Sonnenschein
 standen nur Dornröselein!
 Und das Bächlein lachte mein:
 "lass du nur dein Träumen sein!
 merk' dir's fein,
 Dornröselein müssen sein, müssen sein!"

Roses from the East

I send you greetings like the perfume of roses.
 I send them to one blushing like a rose.
 I send a greeting like spring's soft caresses
 O send it to eyes bright with springtime light.

From storms which toss my heart about
 I send a sigh; don't be disturbed
 If then you'd only think of one tormented
 Then my night skies would blaze with light.

Little Rose, Little Rose

Little rose, little rose,
 must there be thorns?
 I slept in the shadow of the little brook
 dreaming sweet dreams,
 I saw in golden sunshine
 a rose without thorns
 I picked it and kissed it:
 "Thornless rose!"

I awakened and looked around,
 "I had it, where is it now?"
 All around in vast sunshine
 are only thorned roses!
 And the merry little brook laughs as me,
 "Leave off dreaming!
 Mark well, mark well.
 Thorned roses must be!"

JOHANNES BRAHMS

Born on May 7, 1833 in Hamburg, Germany

Died on April 3, 1897 in Vienna

8

IN CONTRAST TO his friend Robert Schumann, Johannes Brahms grew up not with great poetry in his head, but with artless folk melodies in his heart. Close attention to the fusion of words and music, so acute with Schumann, was not of prime importance to him. What mattered in song for him was the impulse — usually love or the natural world's reflection of a poetic feeling — and what *really* mattered was structure and melody. His songs usually have a classic rather than romantic shape and his penchant for second-rate texts, constantly complained of by critics and willingly ignored by lovers of song, is overcome by the strength of his feeling and the beauty of his line. A love of folk song persisted throughout his song writing career, which proceeded in a consistent — one might even say strophic — manner, unlike

the irregular bursts of inspiration stirring other great song composers. *Röslein dreie in der Reihe*, from a set of Gypsy songs written late in 1887, is typical of this lifelong response to the simple charms of strophic melody and the earthy subject of village love. *Meine Liebe is Grün*, one of the everlasting favorites in song literature, is a thoroughly Brahmsian creation with a text reflecting not a series of accurate observations but a sense of exaltation and joy; the whole world buoying up the naïve young poet's love. The sweep of the melody gives it vitality as the text is lovingly stretched in flight over a pulsating bass. Surely what also for Brahms brought this song unwavering to it's mark is that the characteristic text was by a seventeen-year-old boy soon to die of tuberculosis — Felix, the son of the widowed Clara Schumann, object of Brahms' own complex and tender affection.

Röslein dreie in der Reihe

(Hugo Conrat)

Röslein dreie in der Reihe blühen so rot,
 Das der Bursch zum Mäd'el gehe, ist kein Verbot!
 Lieber Gott, wenn das verboten wär,
 Ständ die schöne weite Welt
 schon längst nicht mehr,
 Ledig bleiben Sünde wär!

Schönstes Städtchen in Alföld ist Ketschkemet,
 Dort gibt es gar viele Mädchen schmuck und nett!
 Freunde, sucht euch dort ein Bräutchen aus,
 Freit um ihre Hand und gründet euer Haus,
 Freudenbecher leeret aus.

Three Little Roses in a Row

Three little roses in a row blush so red,
 nothing prevents boys from chasing girls!
 If, dear God, there were,
 the fair wide world
 were long since done for.
 Staying single is what would be a sin!

The fairest lowland town is Kecskemet,
 there many a maid is neat and nice!
 Find yourselves a bride there, friends,
 woo her, set up your home,
 drain cups of joy.

Meine Liebe ist grün

(Felix Schumann)

Meine Liebe ist grün wie der Fliederbusch,
 Und meine Lieb ist schön wie die Sonne;
 Die glänzt wohl herab auf den Fliederbusch
 Und füllt ihn mit Duft und mit Wonne.

Meine Liebe hat Schwingen der Nachtigall,
 Und wiegt sich in blühendem Flieder,
 Und jauchzet und singet vom Duft berauscht
 Viel liebestrunkene Lieder.

My Love is Green

My love is green as the lilac,
 and my love is fair as the sun;
 the sun gleams down on the lilac
 and fills it with scent and joy.

My love has nightingale's wings
 and sways in blossoming lilac,
 exults and, scent-enraptured, sings
 many a love-drunk song.

9

II

WILLIAM BOLCOM*Born in Seattle, Washington in 1938*

THE COMPOSER AND pianist William Bolcom holds the Ross Lee Finney Distinguished Professorship at the University of Michigan, Ann Arbor, where he has taught since 1973. In great demand as a composer in every conceivable medium, he has generated a long list of awards, including the Pulitzer Prize and numerous Guggenheim fellowships, and Koussevitzky and Rockefeller Foundation awards. In among his commissions for symphonies and chamber music, he has shown a devotion to vocal music, producing large-scale works such as *Songs of Innocence and of Experience*, the opera *McTeague*, as well as cabaret and serious song cycles. Meanwhile he has maintained a major performing career with his wife, mezzo-soprano Joan Morris.

In 1992 Benita Valente and Tatiana Troyanos had selected Bolcom to write a set of duets for them. When Ms. Troyanos died suddenly in 1993, Valente decided to create with Bolcom a piece in her memory. Between them they chose texts by Angelou, Dickinson, and Kenyon and in April 1994 a cantata entitled *Let Evening Come* was premièred at the University of Alabama and Lincoln Center on dates that would have been joint

recitals by Valente and Troyanos. Cynthia Raim was the pianist; Michael Tree, violist of the Guarneri Quartet, contributed the line evoking the mezzo voice. The piece was a deeply moving success and the collaborators immediately began planning another set of songs, this time based entirely on the poetry of Jane Kenyon.

Struggling with cancer, Kenyon had been unable to attend the première of *Let Evening Come*, but in the few months that remained to her, she summoned the strength to help select poems for these settings. Jane Kenyon had grown up in Ann Arbor and lived many years in New Hampshire where she was Poet Laureate when she died. Nature was an integral part of her life and her poems are deeply embedded in the natural world. Nearly all her poems yoke together opposite qualities: the mundane and the ethereal, the particular and the universal, the temporal and the eternal. She is at once the observer and the sufferer, despairing, hopeful, kind, indifferent. At the end of *Twilight: After Haying*, for instance, she harvests from the ravaged field the song of a bird as dew settles to nourish another life-and-death cycle. "The

soul's bliss and suffering are bound together," she observes and this entanglement with the world is her message.

Bolcom has caught well these dualities in his music as he moves from the staccato of the mundane to the lyricism of awareness, from the lilt of a leisurely waltz in *Peonies at Dusk* to the sober grandness of hymns in *Briefly It Enters*. He has ordered the poems carefully; each poem illuminates the one that follows or precedes it. The animal clarity of *The Clearing* with its earthy eagerness for tomorrow is followed by the human awareness of a tomorrow not eagerly awaited in *Otherwise*. The indifferent reportage of child-like nourishment in *Man Eating* is followed by the bleakly informed reportage of a dying woman, waiting helplessly while her husband fetches food. Notice the different settings. *The Sick Wife*, of course, is Kenyon herself. These contrasts with their personal weight, accumulate and give the cycle an elegiac quality, accentuated by Bolcom with the feel of nineteenth-century American melody.

Every poem illuminates the next, but each on its own is a rich mine, offering simplicity rife with complexity. In the opening poem *Who* the title has no question mark; what seems to be a question is presented as an answer. Kenyon reflects on the stranger sitting in her chair as she marvels at her own resources, her ability to draw nourishment from the mundane and the elevated — pots and pans and books; language and a sheep's hoof. *Otherwise* establishes the worldly acceptance with which she cherishes, without clinging to, each special detail of her life: her poetry, her mate, silver candlesticks, and paintings on the wall. With *February: Thinking of Flowers* Kenyon observes that a field of snow can be a torment of isolation or a springboard into a better world. She moves from a small natural object, a milkweed pod left over in the winter, to the luxuriant satisfactions of swaying delphinium and burgundy lilies.

In their last conversation Valente and

Kenyon, each with a farm background, discovered their mutual love for peonies and they agreed the inclusion of *Peonies at Dusk* was a must. Here the poet bends over a flower of such telling radiance that even the moon too is drawn out of its orbit in wonder. Bolcom has taken full advantage of his artists, setting the moon to the seraphic purity he admires in Valente's voice and depending on Raim's understanding of nuance in a leisurely, almost classic, waltz. The beauty of collaborating with these two artists, Bolcom observed, is that you know they can meet any challenge, simple or grand, and he brings this all together in the final setting. Here Kenyon is at her emblematic best, transforming each simple object into a luminous symbol, reaching, as Bolcom expresses it, a spare apotheosis, a quiet ecstasy with hymns resounding.

BRIEFLY IT ENTERS

(Poems by Jane Kenyon)

WHO

These lines are written
by an animal, an angel,
a stranger sitting in my chair;
by someone who already knows
how to live without trouble
among books, and pots and pans. . .

Who is it who asks me to find
language for the sound
a sheep's hoof makes when it strikes
a stone? And who speaks
the words which are my food?

THE CLEARING

The dog and I push through the ring
of dripping junipers
to enter the open space high on the hill
where I let him off the leash.

He vaults, snuffling, between tufts of moss;
twigs snap beneath his weight; he rolls
and rubs his jowls on the aromatic earth;
his pink tongue lolls.

I look for sticks of proper heft
to throw for him, while he sits, prim
and earnest in his love, if it is love.

All night a soaking rain, and now the hill
exhales relief, and the fragrance
of warm earth. . . The sedges
have grown an inch since yesterday,
and ferns unfurled, and even if they try
the lilacs by the barn can't
keep from opening today.

I longed for spring's thousand tender greens,
and the white-throated sparrow's call
that borders on rudeness. Do you know —
since you went away
all I can do
is wait for you to come back to me.

OTHER WISE

I got out of bed
on two strong legs.
It might have been
otherwise. I ate
cereal, sweet
milk, ripe, flawless
peach. It might
have been otherwise.
I took the dog uphill
to the birch wood.
All morning I did
the work I love.

At noon I lay down
with my mate. It might
have been otherwise.
We ate dinner together

at a table with silver
candlesticks. It might
have been otherwise.
I slept in a bed
in a room with paintings
on the walls, and
planned another day
just like this day.
But one day, I know,
it will be otherwise.

FEBRUARY: THINKING OF FLOWERS

11

Now wind torments the field,
turning the white surface back
on itself, back and back on itself,
like an animal licking a wound.

Nothing but white — the air, the light;
only one brown milkweed pod
bobbing in the gully, smallest
brown boat on the immense tide.

A single green sprouting thing
would restore me. . .

*Then think of the tall delphinium,
swaying, or the bee when it comes
to the tongue of the burgundy lily.*

TWILIGHT: AFTER HAYING

Yes, long shadows go out
from the bales; and yes, the soul
must part from the body:
what else could it do?

The men sprawl near the baler,
too tired to leave the field.
They talk and smoke,
and the tips of their cigarettes
blaze like small roses
in the night air. (It arrived
and settled among them
before they were aware.)

The moon comes
to count the bales,
and the dispossessed —
Whip-poor-will, Whip-poor-will
— sings from the dusty stubble.

These things happen... the soul's bliss
and suffering are bound together
like the grasses...

The last, sweet exhalations
of timothy and vetch
go out with the song of the bird;
the ravaged field
grows wet with dew.

MAN EATING

1 2

The man at the table across from mine
is eating yogurt. His eyes, following
the progress of the spoon, cross briefly
each time it nears his face. Time,

and the world with all its principalities,
might come to an end as prophesied
by the Apostle John, but what about
this man, so completely present

to the little carton with its cool,
sweet food, which has caused no animal
to suffer, and which he is eating
with a pearl-white plastic spoon.

THE SICK WIFE

The sick wife stayed in the car
while he bought a few groceries.
Not yet fifty,
and she had learned what it's like
not to be able to button a button.

It was the middle of the day —
and so only mothers with small children
or retired couples
stepped through the muddy parking lot.

Dry cleaning swung and gleamed on hangers
in the cars of the prosperous.
How easily they moved —
with such freedom,
even the old and relatively infirm.

The windows began to steam up.
The cars on either side of her
pulled away so briskly
that it made her sick at heart.

PEONIES AT DUSK

White peonies blooming along the porch
send out light
while the rest of the yard grows dim.

Outrageous flowers as big as human
heads! They're staggered
by their own luxuriance: I had
to prop them up with stakes and twine.

The moist air intensifies their scent,
and the moon moves around the barn
to find out what it's coming from.

In the darkening June evening
I draw a blossom near, and bending close
search it as a woman searches
a loved one's face.

BRIEFLY IT ENTERS, AND BRIEFLY SPEAKS

I am the blossom pressed in a book,
found again after two hundred years...

I am the maker, the lover, and the keeper...

When the young girl who starves
sits down to a table
she will sit beside me...

I am food on the prisoner's plate...

I am water rushing to the wellhead,
filling the pitcher until it spills...

I am the patient gardener
of the dry and weedy garden...

I am the stone step,
the latch, and the working hinge...

I am the heart contracted by joy...
the longest hair, white
before the rest...

I am there in the basket of fruit
presented to the widow...

I am the musk rose opening
unattended, the fern on the boggy summit...

I am the one whose love
overcomes you, already with you
when you think to call my name...

III

RICHARD STRAUSS

Born on June 11, 1864 in Munich

Died on September 8, 1949 in Garmisch-Parten

Kirchen, Germany

Strauss finds his place in the twentieth century through voluptuous large-scale works but he was one of the few opera composers who could claim success in the deceptive simplicity of song writing as well. As music in the nineteenth century moved away from domestic intimacy through the orchestrated grandeur of Wagner, it was inevitable that the *Lied* should try to follow suit. Both Strauss and Mahler were able to raise their songs onto the grand orchestral plane, but Strauss was able more than anyone to blur the lines naturally between opera and the pure song. Many of his *lieder*, which rank among the most cherished in the literature, favor the high voice and concentrate on the satisfactions rather than the despair of love. Most were written for his wife, Pauline, whom he often accompanied. When her concert career came to a close, his interest in song writing diminished, though his involvement with song continued, culminating in *Capriccio*, an opera exploring the mutual entanglement of words and music.

True to his orchestral sensibility, the vocal lines and the piano "accompaniment" in Strauss songs often weave together, arising from and coalescing into each other. The

whispered quicksilver opening of *Ständchen* expresses with octave leaps the urgent impatience of the waiting lover, then with a deft imitation of the natural world glides smoothly into the "brook that scarcely murmurs, a breeze that scarcely stirs." At the end, with the nightingale's dream, the piano subsides into melody, then quickens again like a heart beating fast during the raptures of the amorous night. *Morgen*, *Allerseelen*, and *Cäcilie* were dedicated as a wedding present to his wife Pauline and the music shimmers with a depth of personal feeling. The contemplative opening prelude to *Morgen*, nearly half the length of the song, takes on a hushed symphonic aspect. The wondrous sound of the voice rising out of this introduction and sailing in a serenely expansive arch until it sinks back into silence (on the very word "silence") again at the end is one of the great moments in all of song literature and invariably brings the attentive audience itself to breathless silence.

This group beautifully assembles love in every temporal guise: the seductive present, the promising future, the nourishing past, the eternal essence. The poems implore or reassure the beloved through natural imagery, asking for surrender, knowing that as nature surrounds us, so too does love.

13

Ständchen

(Adolf Friedrich von Schack)

Mach auf, mach auf, doch leise, mein Kind,
Um keinen vom Schlummer zu wecken.
Kaum murmelt der Bach, kaum zittert
im Wind
Ein Blatt an den Büschen und Hecken.
Drum leise, mein Mädchen, daß nich sich regt,
Nur leise die Hand auf die Klinke gelegt.

Serenade

Open up, open up, but softly, my child,
so as to rouse no one from slumber.
The brook scarcely murmurs, the breeze
scarcely stirs
a leaf on bush or hedge.
So softly, my girl, so nothing shall stir,
just lay your hand soft on the latch.

Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,

Zu mir in den Garten zu schlüpfen.
Rings schlummern die Blüten am
rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.

Sitz nieder, hier dämmert's geheimnisvoll
Unter den Lindenbäumen,

¹⁴ Die Nachtigall uns zu Häupten soll
Von unseren Küssen traumen
Und die Rose, wenn sie am Morgen erwacht,
Hoch glühn von den Wonneshauern der Nacht.

Morgen

(John Henry Mackay)

Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes
Schweigen...

Allerseelen

(Hermann von Gilm)

Stell auf den Tisch die duftenden Reseden,
Die letzten roten A stern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

With tread as light as the tread of elves,
to hop your way over the flowers,
flit out into the moonlit night,

and steal to me in the garden.
By the rippling brook the
flowers slumber,
fragrant in sleep; love alone is awake.

Sit — here the dark is full of mystery,
under the linden trees,
the nightgale at our heads shall
dream of our kisses,
and the rose, waking at morn,
glow deep from the raptures of this night.

Tomorrow

And tomorrow the sun will shine again,
and on the path that I shall take,
it will unite us, happy ones, again
upon this sun-breathing earth...

and to the shore, broad, blue-waved,
we shall, quiet and slow, descend,
silent, into each other's eyes we'll gaze,
and on us will fall joy's speechless silence...

All Souls

Set on the table the fragrant mignonettes,
bring in the last red asters,
and let us speak of love again,
as once in May.

Give me your hand to press in secret,
if people see, I do not care;
give me but one of your sweet looks,
as once in May.

Es blüht und duftet heut auf jedem Grabe,
 Ein Tag im Jahr ist ja den Toten frei,
 Komm an mein Herz,
 daß ich dich wieder habe,
 Wie einst im Mai.

Each grave today has flowers, is fragrant,
 for one day of the year the dead are free,
 come close to my heart,
 and so be mine again,
 as once in May.

Cäcilie
 (Heinrich Hart)

Cecily

Wenn du es wußtest,
 Was träumen heißt von brennenden Küssen,
 Von Wandern und Ruhen mit der Geliebten,
 Aug in Auge,
 Und kosend und plaudernd,
 Wenn du es wußtest,
 Du neigtest dein Herz!

If you knew
 what it is to dream of burning kisses,
 of wandering, resting with one's love,
 gazing at each other,
 and caressing and talking,
 if you knew,
 you would incline your heart!

15

Wenn du es wußtest,
 Was bangen heißt in einsamen Nächten,
 Umschauert vom Sturm, da niernand tröstet
 Milden Mundes die kampfmüde Seele,
 Wenn du es wußtest,
 Du kämest zu mir.

If you knew
 what fear is on lonely nights,
 in the awesome storm, when no one comforts
 with soft voice the struggle-weary soul,
 if you knew,
 you would come to me.

Wenn du es wußtest,
 Was leben heißt, umhaucht von der Gottheit
 Weltschaffendem Atem,
 Zu schweben empor, lichtgetragen,
 Zu seligen Hohn,
 Wenn du es wußtest,
 Du lebstest mit mir!

If you knew
 what it is to live enveloped in God's
 world-creating breath,
 to float upwards, borne on light,
 to blissful heights,
 if you knew,
 you would live with me!

IV

HUGO WOLF

Born on March 13, 1860 in Windischgraz,

Styria, Austria

Died on February 22, 1903 in Vienna

16

IN CONTRAST TO Strauss, Wolf's reputation rests narrowly on his songs, but they form a firm pedestal on which he stands towering with or above all other composers in this genre. Harmonically influenced by Wagner, exploring a vast palette of chromatic colors, firmly held in the grasp of great poets, his work eschews the grand gesture and focuses on intimate meaning. Always a fervent reader, Wolf carried books with him everywhere and no friend was safe from being cornered for an impassioned reading. Deeply rooted in the words, his song settings might well be called translation of the poetry. Indeed, the first volume appeared as *Poems by Eduard Mörike* with a picture of the poet inside and then, almost incidentally, "for voice and piano by Hugo Wolf." The text controls every change of harmony; the shape of his vocal line adheres to the drama of the words. Often with no predictable melodies, Wolf's songs are not for idle listeners, but the attentive ear is always rewarded.

Wolf began his mature compositions around 1888 and once he was immersed in a particular set of lyrics, the songs just poured forth. His biographer Frank Walker recounts that Wolf "himself watched with incredulous amazement and joy while strange new songs formed themselves under his hands almost without conscious volition on his part." Remember Jane Kenyon's stranger sitting in her chair. Wolf was the last of the Golden Age of Song, persevering at a time when the poetic sensibility was assaulted by Darwin, urban blight, and the dehumanizing effects of the industrial revolution. But in his art he was impervious to their pressures.

The two groups of Wolf songs here are

each anchored by a certain idea. The first set, selected from a collection of "Old Airs" by Gottfried Keller, is a series of women's voices, each telling its own story, each different, each illustrated by appropriate music. The second set brings an uplifting ending, returning us, with verses by Eduard Mörike, to the joys of childhood games and fairy tales and to the exciting pleasures of springtime when the whole fragrant world and its blossoming seasons lies ahead of us. Again each setting is varied and evocative. On every song much analysis could be spent, observing, for instance, in *Wie glänzt der helle Mond* how the upper registers of the piano create an ethereal world toward which the old woman begins her journey, first in the lower registers then ascending harmonically to heaven. Or how the jaunty trotting rhythms of the piano in *Der Gärtner* create the horse upon which the voice rides serenely like a princess. Or how the long postlude of *Er ist's* rushes towards its climax with the same breathless expectation recounted by the voice. But really nothing need be said here at all. Wolf attends to each individual voice with such solicitation that with apparently artless clarity every song reveals itself.

THE NATURAL WORLD and what we learn from it has been a unifying motif in the history of the German *Lied* and this program has gracefully trod that natural path. The twentieth century, steeped in urban and existential angst, tends often to dismiss this world view as one of the past, but the Romantic exploration yet has much to tell us. We are all of us mortals who still live in a day which begins with morning and ends

with night, and we carry through that day all the same human weaknesses and desires that man began with.

Jane Kenyon was a twentieth-century woman who recognized these inevitable links. All flesh is grass: it flourishes then dies away, but in its passing reaffirms the endless connection. Briefly she entered and briefly spoke, but she has left her mark. At it's heart this whole program has been a tribute to her. It opens with a bouquet of flowers for her, then forms with the collaboration of friends a center around her own story. Through Strauss her concern for the power of love is expressed, then through Wolf and

Keller the voices of other women with their own different stories are heard. And at the end, in the finest Romantic tradition, the program returns to childhood and to springtime with the joyful recognition of the natural cycle. Jane Kenyon found a way to live a whole life — with her dog, her countryside, her books, her poems and pots and pans, her deeply loved husband, her illness, her paintings on the wall. She lived with all her senses engaged and that is what she — and all art — urges every one of us to do.

17

*Program notes written by Frederick Noonan.
New York, New York, 1996*

Tretet ein, hoher Krieger
(Gottfried Keller)

Tretet ein, hoher Krieger,
Der sein Herz mir ergab!
Legt den purpurnen Mantel
Und die Goldsporen ab!

Spannt das Roß in den Pflug,
Meinem Vater zum Gruß!
Die Schabrack mit dem Wappen
Gibt nen Teppich meinem Fuß!

Euer Schwertgriff muß lassen
Für mich Gold und Stein,
Und die blitzende Klinge
Wird ein Schüreisen sein.

Und die schneeweiße Feder
Auf dem blutroten Hut
Ist zu 'nem kühlenden Wedel
In der Sommerzeit gut.

Und der Marschalk muß lernen,
Wie man Weizenbrot backt,
Wie man Wurst und Gefüllsel
Um die Weihnachtszeit hackt!

Nun befiehlt eure Seele
Dem heiligen Christ!
Euer Leib ist verkauft,
Wo kein Erlösen mehr ist!

Come in, Noble Warrior

Come in, noble warrior
who has given me his heart.
Take off your purple cloak
and golden spurs.

Your charger put to the plough,
as a salute to my father.
The crested saddle-cloth
give as a carpet to my feet.

Your sword-hilt must abandon
to me its gold and stones,
and its glittering blade
shall serve as a poker.

And the snow-white plume
on your blood-red hat
as a cooling fan
in summertime will do.

And the Marshal must learn
how wheat bread is baked,
how sausage and stuffing
at Christmas is chopped.

Your soul now commend
to the Holy Saviour.
Your body is sold,
there's no redeeming it more.

Singt mein Schatz wie ein Fink
(Gottfried Keller)

Singt mein Schatz wie ein Fink,
Sing ich Nachtigallensang;
Ist mein Liebster ein Luchs,
O so bin ich eine Schlang!

O ihr Jungfrau im Land,
Vom Gebirg und über See,
Überlaßt mir den Schönsten,
Sonst tut ihr mir weh!

Er soll sich unterwerfen
Sum Ruhm uns und Preis!
Und er soll sich nich rühren,
Nicht laut und nicht leis!

O ihr teuren Gespielen,
Überlaßt mir den stolzen Mann!
Er soll sehn, wie die Liebe
Ein feurig Schwert werden kann!

Du milchjunger Knabe
(Gottfried Keller)

Du milchjunger Knabe
Was siehst du mich an?
Was haben deine Augen
Für eine Frage getan?

Alle Ratsherrn der Stadt
Und alle Weisen der Welt
Bleiben stumm auf die Frage,
Die deine Augen gestellt!

Ein leeres Schneckhäusel,
Schau, liegt dort im Gras:
Da halte dein Ohr dran,
Drin brümmelt dir was!

If My Love Sings Like a Finch

If my love sings like a finch,
my songs is the nightengale's;
if my dearest is a lynx,
oh, then I'm a viper!

O maidens of the land,
from mountain and over lake,
leave me the handsomest,
or you'll do me harm!

Submit he shall,
to our glory and praise!
And shall not stir,
either loudly or soft!

O dear playfellows,
that proud man leave to me.
He shall see how love
can become a fiery sword!

Young Milk-Sop

Young milk-sop
why gaze at me?
What is the question your eyes
have asked?

All the town's councillors,
all the world's wise men,
remain dumb at the question
your eyes have put.

A snail shell
lies there, look, in the grass:
put that to your ear,
it will mutter you something!

Wandl ich in dem Morgentau

(Gottfried Keller)

Wandl ich in dem Morgentau
Durch die dufterfüllte Au,
Muß ich schämen mich so sehr
Vor den Blümlein ringsumher!

Täublein auf dem Kirchendach,
Fischlein in dem Mühlenbach
Und das Schlänglein still im Kraut,
Alles fühlt und nennt sich Braut.

Apfelblüt im lichten Schein
Dünkt sich stolz ein Mütterlein;
Freudig stirbt so früh im Jahr
Schon das Papillonnpaar.

Gott, was hab ich denn getan,
Daß ich ohne Lenzgespan,
Ohne einen süßen Kuß
Ungeliebet sterben muß?

Das Köhlerweib

(Gottfried Keller)

Das Köhlerweib ist trunken
Und singt im Wald;
Hört, wie die Stimme gellend
Im Grünen hallt!

Sie war die schönste Blume,
Berühmt im Land;
Es warben Reich' und Arme
Um ihre Hand.

Sie trat in Gürtelketten
So stolz einher;
Den Bräutigam zu wählen,
Fiel ihr zu schwer.

Da hat sie überlistet
Der rote Wein —
Wie müssen alle Dinge
Vergänglich sein!

Das Köhlerweib ist trunken
Und singt im Wald;
Wie durch die Dämmerung gellend
Ihr Lied erschallt!

When I Wander in the Morning Dew

When I wander in the morning dew
through the scent-filled meadow,
so ashamed I'm forced to feel
by all the flowers around.

The dove on the church roof,
the fish in the mill stream,
the snake quiet in the weeds,
all are brides in name and feeling.

Apple blossom, shining bright,
feels proudly motherly;
joyous, so early in the year perish
the butterfly couple.

God, what then have I done,
that I, with no spring mate,
with not one sweet kiss,
must die unloved?

The Charcoal Woman

The charcoal woman is drunk
and singing in the wood;
hark how her voice shrills,
making the country echo!

The sweetest flower was she,
famed in the land;
rich and poor came wooing
for her hand.

With keys at her belt
so proudly did she stride;
to choose her bridegroom
proved too hard a task.

Then she was outwitted
by red wine —
all things —
how fleeting must they be!

The charcoal woman is drunk
and singing in the wood;
in the gathering dusk
how shrill her song resounds!

Wie glänzt der helle Mond

(Gottfried Keller)

Wie glänzt der helle Mond so kalt und fern,
Doch ferner schimmert
meiner Schönheit Stern!

Wohl rauschet weit von mir des Meeres Strand,
Doch weiterhin liegt meiner Jugend Land!

Ohn Rad und Deichsel gibt's ein Wägelein,
Drin fahr ich bald zum Paradies hinein.

20

Dort sitzt die Mutter Gottes auf dem Thron,
Auf ihren Knien schläft ihr selger Sohn.

Dort sitzt Gott Vater, der den Heiligen Geist
Aus seiner Hand mit Himmelskörnern speist.

In einem Silberschleier sitz ich dann
Und schaue meine weißen Finger an.

Sankt Petrus aber gönnt sich keine Ruh,
Höckt vor der Tür und flickt die alten Schuh.

Mausfallen-Sprüchlein

(Eduard Mörike)

Kleine Gäste, kleines Haus,
Liebe Mäusin, oder Maus,
Stell dich nur kecklich ein
Heut' nacht bei Mondenschein!
Mach aber die Tür fein hinter dir zu,
Hörst du?
Dabei hüte dein Schwänzchen!
Nach Tische singen wir,
Nach Tische springen wir
Und machen ein Tänzchen:
Witt, witt!
Meine alte Katze tanzt wahrscheinlich mit.

How Far Off the Bright Moon

How cold, how far off the bright moon gleams,
but further off glimmers
my beauty's star!

Far from me is the sea-shore's roar,
but further away lies the land of my youth!

A small car there is, with no wheels, no shafts;
in it I shall soon travel to Paradise.

There enthroned, God's Mother will sit,
her blessed Son asleep on her knee.

God the Father will sit feeding the Holy Ghost
by hand with heavenly grains.

In a silver veil I shall sit then,
gazing at my white fingers.

But Saint Peter will grant himself no rest;
at the door he'll squat, mending his old shoes.

Mousetrap Incantation

Little guests, little house,
dear she-mouse or he-mouse,
appear boldly
tonight in the moonlight!
But close the door carefully after you,
do you hear?
And be careful of your tail.
After supper we will sing,
after supper we will romp
and dance a little:
Witt, witt!
My old cat might perhaps dance with us!

V

Elfenlied

(Eduard Mörike)

Bei Nacht im Dorf der Wächter rief: "Elfe!"
 Ein ganz kleines Elfchen im Walde schlief
 — wohl um die Elfe! —
 Und meint, es rief ihm aus dem Tal
 Bei seinem Namen die Nactigall,
 Oder Silpelit hätt ihm gerufen.
 Reibt sich der Elf die Augen aus,
 Begibt sich vor sein Schneckenhaus
 Und ist als wie ein trunken Mann,
 Sein Schläflein war nicht voll getan,
 Und humpelt also tippe tapp
 Durchs Haselholz ins Tal hinab,
 Schlupft an der Mauser hin so dicht,
 Da sitzt der Glühwurm, Licht an Licht.
 "Was sind das helle Fensterlein?
 Da drin wird eine Hochzeit sein:
 Die Kleinen sitzen beim Mahle
 Und treiben's in dem Saale;
 Da guck ich wohl ein wenig 'nein!"
 — Pfui, stößt den Kopf an harten Stein!
 Elfe, gelt, du hast genug?
 Guckkuck! Guckkuck!

Der Gärtner

(Eduard Mörike)

Auf ihrem Leibröblein,
 So weiß wie der Schnee,
 Die schönste Prinzessin
 Reit't durch die Allee.
 Der Weg, den das Röblein
 Hintanzet so hold,
 Der Sand, den ich streute,
 Er blinket wie Gold.
 Du rosenfarbs Hütlein,
 Wohl auf und wohl ab,
 O wirf eine Feder
 Verstohlen herab!
 Und willst du dagegen
 Eine Blute von mir,
 Nimm tausend für eine,
 Nimm alle dafür!

Elf-song

The village watch cried out at night
 "Eleven!"
 An elfin elf asleep in the wood, at eleven,
 thinks that, from the valley,
 the nightengale is calling him by name,
 or Silpelit summoning him.
 The elf rubs his eyes,
 ventures from his snail-shell home,
 and is like a drunken man —
 not having slept his fill —
 and hobbles hobble-hobble
 down through the hazels to the valley,
 keeping ever so close to the wall
 where the glow-worms sit, light by light.
 "What bright windows are those?
 Must be a wedding going on there,
 with the little ones sitting at the table
 and having fun in the ballroom —
 I'll just take a peek!"
 — Shame, he bangs his head on a stone!
 Elf, don't you think you've had enough?
 Cuckoo! Cuckoo!

21

The Gardner

On her favourite mount
 as white as snow,
 the fairest princess
 rides through the avenue.
 The path where her steed
 so delightfully prances,
 the sand that I strewed,
 they sparkle like gold.
 Little pink hat,
 bobbing up, bobbing down,
 Oh, throw a feather
 secretly down!
 If you, in return, want
 a flower from me,
 for one, take a thousand,
 for one, take all!

Er ist's

(Eduard Mörike)

Frühling läßt sein blaues Band
Wieder flattern durch die Lüfte;
Süße, wohlbekannte Düfte
Streifen ahnungsvoll das Land.

Veilchen träumen schon,
Wollen balde kommen.
Horch, von fern ein leiser Harfenton!
Frühling, ja du bist!
Dich hab ich vernommen!

22

It is

Spring lets its blue ribbon
flutter once more in the breeze;
sweet, familiar fragrance
drifts portentous through the land.

Violets are dreaming,
soon will be here.
Hark, softly, from afar, a harp!
Yes, Spring, it is you!
I have caught your sound!

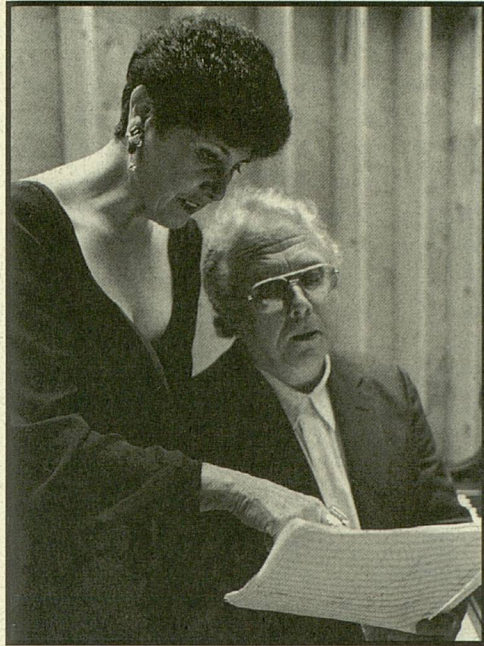
The distinguished American soprano **Benita Valente** is one of this era's most cherished musical artists. An internationally celebrated interpreter of lieder, chamber music, and oratorio, she is equally acclaimed for her performances on the operatic stage. Her keen musicianship encompasses an astounding array of styles, from the Baroque of Bach and Handel to the varied idioms of today's leading composers.

The California-born soprano has held the spotlight since she won the Metropolitan Opera National Council Auditions. As a participant in the prestigious Marlboro Festival, her performances and recordings with the legendary pianist Rudolf Serkin won great renown. Other major instrumental collaborators have included the Guarneri and Juilliard String Quartets, cellist Yo-Yo Ma, clarinetist Richard Stoltzman, and pianists Emanuel Ax, Leon Fleisher, David Golub, Richard Goode, Lee Luvisi, Cynthia Raim and Peter Serkin.

Benita Valente has been sought as an orchestral soloist by nearly every great conductor of the last two decades, including Claudio Abbado, Daniel Barenboim, Mario Bernardi, Leonard Bernstein, Sergiu

Comissiona, James Conlon, Edo de Waart, Christoph Eschenbach, Nikolaus Harnoncourt, Rafael Kubelik, Erich Leinsdorf, Raymond Leppard, James Levine, Kurt Masur, Nicholas McGegan, Riccardo Muti, Seiji Ozawa, Julius Rudel, Robert Shaw and Klaus Tennstedt. With these conductors, she has appeared with every great symphony in the United States, such as the Philadelphia Orchestra, the New York Philharmonic, the Chicago Symphony Orchestra, the Boston Symphony Orchestra, the Cleveland Orchestra, the Los Angeles Philharmonic, and the symphonies of Atlanta, Houston, Minnesota, Dallas, and Cincinnati. In Canada she has appeared in concert with the Calgary Philharmonic, the Montreal Symphony, the Toronto Symphony, and the Vancouver Symphony. In Europe she has sung with the Munich Philharmonic, l'Orchestre de Paris, the London Symphony, the Rotterdam Philharmonic, and the Concertgebouw Orchestra.

The operatic stage has figured prominently in Benita Valente's career. A long association with the Metropolitan Opera began with her debut in 1973 as Pamina in *Die Zauberflöte*. Other roles include Gilda in *Rigoletto*, Nanetta in *Falstaff*, Susanna in *Le nozze di Figaro*, Ilia in *Idomeneo*, and Almirena in *Rinaldo*. This last role, in a new production by Frank Corsaro with Marilyn Horne and Samuel



BENITA VALENTE AND WILLIAM BOLCOM

Ramey, prompted *The New York Times* to write: "Benita Valente was a brilliant success — drawing one of the night's most sustained ovations." Other notable operatic engagements include Ginevra in a Sante Fe production of *Ariodante* opposite Tatiana Troyanos; Euridice in a Sante Fe production of *Orfeo* opposite Marilyn Horne; the Countess in *Le nozze de Figaro* in the Jean-Pierre Ponnelle production conducted by Daniel Barenboim for the Washington Opera; Dalilah in Handel's *Samson* for the Teatro Comunale in Florence; Almirena in *Rinaldo* in a Pier Luigi Pizzi production in Parma and other Italian theaters; and concert performances of *Pelleas et Melisande* with the Philadelphia Orchestra. In addition to repeating her Sante Fe Opera success in *Orfeo* at the Los Angeles Music Center Opera, Benita Valente continued her association with the operas of Handel by appearing for the first time in the title role of *Alcina* in her Vancouver Opera debut. In recent seasons, Miss Valente has been acclaimed for her performances as the Countess in *Le nozze de Figaro* at the

Metropolitan Opera at the Teatro Colon in Buenos Aires, Opera Pacific in California, and at the Sante Fe Opera.

Benita Valente was the guest soloist for the inaugural concert of Lincoln Center's Mostly Mozart Festival, and she has returned to that established series nearly every season since. She has also appeared often at the Tanglewood and Ravinia Festivals, the Cincinnati May Festival, the Mann Music Center, the Grant Park Festival, and, in Europe, at the Vienna, Edinburgh, and Lyon Festivals. In addition to her festival orchestral appearances, Miss Valente has appeared regularly at the Sante Fe Chamber Music Festival and opened the 1993 Festival in a gala performance. She is a frequent guest artist with the Chamber Music Society of Lincoln Center as well.

Benita Valente is particularly beloved by connoisseurs of song literature. *Briefly It Enters*, a song cycle written for Miss Valente by William Bolcom and set to the poetry of Jane Kenyon, will be featured in her 1996-1997 recital programs. A frequent guest on the leading recital series in this country, the soprano will first perform the Bolcom cycle at the University Musical Society in Ann Arbor, with subsequent performances at San Francisco Performances, the University of New Hampshire, Dartmouth and the Union Theater at the University of Wisconsin at Madison. A highlight of her recital career was her sold-out engagement at Carnegie Hall, which followed a sold-out solo recital at Alice Tully Hall.

Benita Valente made her UMS debut in seasonal performances of the Messiah in 1965. In 1968, she appeared as a part of the Chamber Arts series in Music from Marlboro. She appeared at the May Festival with the Philadelphia Orchestra in 1970 and performed as a soloist with the Detroit Symphony Orchestra in Beethoven's Missa Solemnis in 1977. Tonight marks Ms. Valente's eighth appearance under UMS auspices.

William Bolcom, recipient of the 1988 Pulitzer Prize for music, has received commissions from the Vienna

Philharmonic (Salzburg Mozarteum), Philadelphia Orchestra, New York Philharmonic, Berlin Domäne Musik, Koussevitsky Foundation, Saarlandischer Rundfunk, American Composers Orchestra, Lyric Opera of Chicago and many others. *I Will Breathe a Mountain*, a Carnegie Hall Centennial Commission for Marilyn Horne, was premièred by Miss Horne and Martin Katz at Carnegie Hall and previewed at the University of Michigan. Edward B. Marks Music and Bolcom Music are his principal publishers. As a piano soloist, accompanist (primarily to mezzo-soprano Joan Morris, his wife and a member of the University of Michigan Musical Theatre faculty) and composer, Mr. Bolcom is represented on recordings for Nonesuch, RCA, CBS, MHS, Arabesque, Jazzology, Pantheon, Advance, CRI, Philips, Louisville Archive, Newport Classics, Omega, Argo, Koch Classics, Crystal, New World and Folkways. As a writer on musical subjects, he is published by several music magazines, by Viking in a book on Eubie Blake, and in articles in *The New Grove Dictionary*; his edition of essays by George Rochberg was published by the University of Michigan Press.

Recipient of fellowships and grants from a number of major foundations, Mr. Bolcom joined the Michigan faculty in 1973 and was the 1977 recipient of the Henry Russel Award. He taught previously at the University of Washington, Queens and Brooklyn colleges, and New York University. Mr. Bolcom's most recent opera, *McTeague*, based on the book by Frank Norris, with a libretto by Arnold Einstein and Robert Altman, and commissioned by the Lyric Opera, premièred in October 1992. Mr. Bolcom has been admitted to the American Academy of Arts and Letters.

William Bolcom performed in the Faculty Artists Concert in 1984. In the past fifteen years, his works have been frequently performed under UMS auspices including Comedia in 1980, Twelve New Etudes for Piano in 1986, FiveFoldFive for Wind Quintet in 1987, the Sonata for Cello and Piano in 1989, and the vocal work Amor in 1994.

Pianist Cynthia Raim was unanimously chosen as the First Prize winner of the Clara Haskil International Piano Competition and has been acclaimed for her concerto and recital appearances throughout the United States and abroad. In summing up the performance that won Ms. Raim the coveted Clara Haskil prize, *La Suisse* (Geneva) noted that "Miss Raim showed a musical nature that has gone far beyond technical mastery: without affectation, without useless bravado, Cynthia Raim has imprinted herself on us and cannot escape our admiration." *Le Monde* (Paris) called her "a new Clara Haskil."

In 1985, Ms. Raim won the prestigious Pro Musicis Award. In 1987, she became the first recipient of the "Distinguished Artist Award" of The Musical Fund Society of Philadelphia (America's oldest continuing musical organization) which was given for "outstanding achievement and artistic merit." Her many recent US recitals include appearances at Alice Tully Hall, the 92nd Street "Y," the Kennedy Center, Jordan Hall in Boston, and on the Master Keyboard Series of The Philadelphia Chamber Music Society.

Ms. Raim has also made numerous radio and television appearances, including being featured on NBC's *Today Show*. She has appeared as soloist with leading orchestras in such major cities as Detroit, Minneapolis, Pittsburgh, New Orleans, Prague, Hamburg, Lausanne, and Vienna. She has also partici-



CYNTHIA RAIM

pated in many leading international music festivals including Marlboro, Ravinia, Tanglewood, Meadow Brook, Grand Teton, Lucerne, and Montreux. Active in chamber music as well, Ms. Raim has appeared frequently in duo recitals with Benita Valente, David Soyer, Arnold Steinhardt, Richard Stoltzman, Samuel Rhodes, and with the Guarneri String Quartet. She has recorded for Gallo and Pantheon.

A native of Detroit where she first studied with Mischa Kottler, Ms. Raim was the youngest soloist ever to perform a complete concerto with the Detroit Symphony. Before graduating in 1977 from The Curtis Institute of Music where she studied with Rudolf Serkin and Mieczyslaw Horszowski, Ms. Raim had won the Festorazzi Award for Most Promising Pianist at Curtis, as well as first prizes in the J.S. Bach International and Three Rivers National Piano Competitions.

Tonight's concert marks Ms. Raim's UMS debut.

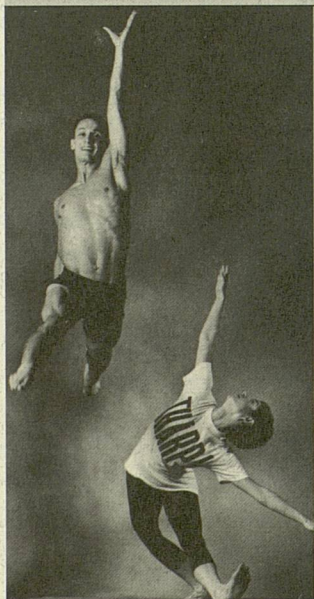
Poet **Jane Kenyon** was born in Ann Arbor and graduated from the University of Michigan. She is the author of five collections of poetry: *From Room to Room* (Alice James Books), *The Boat of Quiet Hours* (Graywolf Press), *Let Evening Come* (Graywolf Press), *Constance* (Graywolf Press), and the recently published *Otherwise* (Graywolf Press); and translator of *Twenty Poems of Anna Akhmatova* (Ally/The Eighties Press). Her poems have appeared in many magazines, including *the New Yorker*, *Paris Review*, the *New Republic*, the *Atlantic Monthly*, and *Poetry*. She lived and worked with her husband Donald Hall in Wilmot, New Hampshire, until her death in 1995.

UNIVERSITY MUSICAL SOCIETY presents

"In her amazing ability to tap into the very core of the American spirit through dance, Twyla Tharp stands unchallenged as the supreme choreographer of her time" (*Chicago Tribune*). Featuring a newly-commissioned score by Philip Glass, and the Ann Arbor debut of three new works, Twyla Tharp returns with her newly-founded dance company.

Tharp!

Twyla Tharp Dance Company



Friday, October 25, 8:00pm
Saturday, October 26, 2:00pm
Saturday, October 26, 8:00pm
Power Center

PROGRAM *Sweet Fields* - Music of William Billings' *Anthems and Fuguing Tunes of the 18th Century* and the shape note collection *Rivers of Delight*. **66** - A kitch-filled slice of 20th-century Americana paying homage to the spirit and history of the infamous highway and its travellers' adventures. **Heroes** - The sequel to *In the Upper Room*, inspired by David Bowie, a symphonic ballet score created by Philip Glass.

Free Educational Events

Master of Arts: A forum with Twyla Tharp, Sat., Oct. 26, 11:00am, U-M Natural Sciences Auditorium.

Panel Discussion: "Mothers of Invention: Tharp and Her Predecessors," Mon., Oct. 21, 7:30pm, U-M Modern Languages Building. In collaboration with the Institute for Research on Women and Gender.

Institute for the Humanities Brown Bag Lunch: Twyla Tharp Video Discussion, Tues., Oct. 22, noon, Rackham.

Twyla Tharp's *The One Hundreds*: Ms. Tharp will lead 100 university and community members in this historic reconstruction (re-choreographed for the first time since 1969) which typifies the essence of her choreography. Thurs., Oct. 24, 8:00pm, Power Center. \$5 per ticket.

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

UNIVERSITY
MUSICAL
SOCIETY

presents

MEREDITH MONK'S *The Politics of Quiet*

Performers

Carlos Arévalo, Theo Bleckmann, Thomas Bogdan,
Janis Brenner, Allison Easter, Dina Emerson, Katie Geissinger,
Ching Gonzalez, Louis Meagley, Randall Wong

Musicians

Harry Huff: *keyboards, voice*

Allison Sniffin: *keyboards, french horn, violin, bowed psaltry, voice*

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PROGRAM

Shrine Installation (in Theatre lobby)

Friday Evening,
October 4, 1996
at 8:00

I

Prayer 1
Meeting Songs
Demon Meditation
Folk Dance

Saturday Evening,
October 5, 1996
at 8:00

II

Ancestors Chorale 1
Obsolete Objects
Ancestors Chorale 2

Power Center
Ann Arbor, Michigan

III

Night (Elegy)
Prayer 2

IV

Time Pavanne
Birth of the Stars

Second and Third
Performances of the
118th Season



Twenty-sixth
Annual Choice Events

Special thanks to John Killacky, Curator for the Performing Arts, Walker Art Center, for serving as Master of Arts interviewer. The Master of Arts Series is a collaborative effort of UMS, the University of Michigan Institute for the Humanities and WUOM. Master of Arts interviews will be aired on WUOM.

Large print programs are available upon request.

<i>Music, Choreography, and Direction:</i>	Meredith Monk
<i>Associate Director:</i>	Pablo Vela
<i>Lighting Design:</i>	Tony Giovannetti
<i>Sound Design:</i>	David Meschter
<i>Costume Design:</i>	Carol Ann Pelletier
<i>Visual Design:</i>	Paul Krajniak
<i>Object Design:</i>	Debby Lee Cohen
<i>Musical Director:</i>	Harry Huff
<i>Production Manager:</i>	William Knapp
<i>Production Coordinator:</i>	Amy Santos
<i>Dramaturg/Assistant to the Director:</i>	Maevefiona Butler
<i>Apprentices:</i>	Mercedes Bahleda, Maurice Richard
<i>Children's Dance Sequence:</i>	Dina Emerson
<i>Slide Photographer:</i>	Roy Gumpel
<i>Photographer's Assistant:</i>	Amy Silverman

It is a privilege to work with these exceptional performers and associates, many of whom have distinguished careers of their own. This work would not have been the same without each artist's individual contribution. I am deeply grateful for their generosity, patience and dedication in the process of creating The Politics of Quiet.

- Meredith Monk

Music compositions © Meredith Monk 1996

Meredith Monk's latest production, *The Politics of Quiet*, continues to push the boundaries of performance. This non-narrative work echoes the structure of an oratorio or service, presenting an evening of music with images and movement. *The Politics of Quiet* presents a contemporary community of people who acknowledge the legacy of the twentieth century and perform a rite of passage for entry into the next century. With no set characters or plot, this "ritual" is performed by an ethnically diverse ensemble cast of ten singers/dancers, two instrumentalists and two children.

Monk composed, directed and choreographed the work. Buddhist texts, Willa Cather's writings on the nineteenth century, and meditations on technology and the dawn of the new millennium are some of the threads Monk wove into the completed piece. Perhaps the primary themes, however, are the human struggle to find and build a sense of community and to find space and time for contemplation and true communication.

The ninety-minute work is divided into sections with each conveying its own distinctive mood or color. The first section explores what "community" is, while another honors ancestral roots and looks at the nineteenth century-optimism eagerly anticipating the twentieth century. Another part, entitled "Night," is a requiem that evokes the dark side of community and acknowledges the pain and loss of this century. The final section puts aside the past and creates a rite of passage for entry into the next century. The last scene is called "Birth of the Stars" and looks to the future with hope.

When she began work on this piece, Monk considered how rapidly changing

technology is impacting our lives. Faxes are no longer fast enough and the Internet can barely keep pace. She turned to a primordial technology that has kept pace with the future. Bee colonies and hives offered her a prototype community; they work with a complex technology that has transcended time; and bee's wax is used as a preservative.

Monk draws upon this ecological metaphor throughout the piece. Children don bee-keeping costumes and boiling bee's wax is used to preserve and enshrine contemporary objects that may soon become relics of our own time.

The Politics of Quiet recognizes the power of community and the spirit of cooperation, and offers an alternative to the speed and fragmentation of the twentieth century. In Monk's own words, "*The Politics of Quiet* is about community and how we're in danger of losing it. It's about slowing down enough to experience the moment. It's about shadow and light coexisting."

Monk composed the music for *The Politics of Quiet* especially for her extraordinary vocal ensemble of ten voices and two instrumentalists. She has assembled some of the finest and most adventurous singers/performers active in new music and performance today, many of whom have distinguished careers of their own.

Monk began developing and rehearsing the work during a residency at New York's Hartwick College in the summer of 1995. Rehearsals continued again throughout the Spring of 1996. The show opened for a week-long preview engagement in May 1996 at PS 122 in New York and will return to New York for the Brooklyn Academy of Music's NEXT WAVE Festival after these University Musical Society performances.

The Politics of Quiet was co-commissioned by The House Foundation for the Arts, Inc., Lied Center for the Performing Arts, Walker Art Center and Pittsburgh Dance Council/ Three Rivers Arts Festival.

The commissioning of *The Politics of Quiet* was made possible with funding from: Mary Flagler Cary Charitable Trust; Meet The Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund; National Endowment for the Arts; and New York State Council on the Arts.

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Meredith Monk is a composer, singer, filmmaker, choreographer and director. Since graduating from Sarah Lawrence College in 1964, she has forged a singular vision of performance, seamlessly crossing the traditional barriers between mediums, creating more than 100 works. She is a pioneer in what is now called extended vocal technique and interdisciplinary performance. She is the fourth generation singer in her family.

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During a career that spans thirty years, she has been acclaimed by audiences and critics as a major creative force in the performing arts. "When the time comes, perhaps a hundred years from now, to tally up achievements in the performing arts during the last third of the present century, one name that seems sure to loom large is that of Meredith Monk. In originality, in scope, in depth, there are few to rival her." (Alan M. Kriegsman, *Washington Post*).

Monk has received numerous awards, including the prestigious MacArthur Foundation Fellowship, the Samuel H. Scripps American Dance Festival Award, two Guggenheim Fellowships, three Obies for theater, a Bessie for Sustained Creative Achievement, the National Music Theater Award in opera, a Brandeis Creative Arts Award, the Venice Biennale First Prize in Music Theater, sixteen ASCAP Awards for Musical Composition, the Dance Magazine Award, the Rockefeller Fellowship for Distinguished Choreography and First Prize for Performance Programming from the Corporation for Public Broadcasting.

In 1968, she formed The House, a company dedicated to the interdisciplinary approach to performance. In 1978, she founded Meredith Monk and Vocal Ensemble to perform her unique vocal compositions.

While Monk continues to work and tour with The House Company and with the Vocal Ensemble, she has also mounted her work on outside companies. The White Oak Dance Project performed *Break* (1964) at the 1992 Serious Fun! Festival at Lincoln Center, and The Schaubühne Ensemble performed her collaboration with Ping Chong, *The Games* (1983), in Berlin. In 1995 Monk taught selections from *ATLAS: an opera in three parts* to the Pacific Mozart Ensemble in California and The Sound House Company in Wales to perform this music as part of their repertory.

Since 1967, Ms. Monk has been a pioneer in site-specific performance. In 1969 she created the three-part work *Juice*, with a cast of eighty-five, for the Guggenheim Museum and Minor Latham Playhouse in New York. In 1970, the American Dance Festival commissioned *Needle-Brain Lloyd and the Systems Kid: A Live Movie* for the Connecticut College campus. Over the years she experimented with the form, and most recently returned to it with the work *American Archeology #1: Roosevelt Island* (1994) for a cast of sixty.

In the mid-sixties Monk began experimenting with film in her music/movement/theater works, notably *16 Millimeter Earrings* (1966). She has continued to incorporate short films in her performances ever since: a seven minute version of *Ellis Island* originally appeared in the production *Recent Ruins* (1979); and, most recently, *Volcano Songs Shrine Installation* appeared in her critically acclaimed solo *Volcano Songs* (1994). Monk has explored the medium more fully in a series of award-winning films. Her 30 minute film *Ellis Island* (1981) won the CINE Golden Eagle Award, took prizes at the Atlanta and San Francisco Film Festivals, and was shown on PBS. Her first feature-length film, *Book Of Days* (1988) aired on PBS, appeared internationally at film festivals, was released theatrically and was also selected for the Whitney Museum of Art's 1991 Biennial.

Since 1965, Monk has worked as a composer, exploring the potential of the human voice. She began working with her own instrument — trying to discover the myriad characters, landscapes, colors and textures within her three octave range, and then formed Meredith Monk & Vocal Ensemble to play with more complex musical possibilities. She has made more than a dozen recordings, most of which are with ECM New Series. *Dolmen Music* (ECM New Series) and *Our Lady of Late: The Vanguard Tapes* (Wergo) were both honored with the German Critics Prize for Best Records of 1981 and 1986. In April 1996 Catalyst Records released Musica Sacra's new compact disk *Monk and the Abbess: The Music of Meredith Monk and Hildegard von Bingen*. Late in 1996, ECM will release a new recording by Meredith Monk & Vocal Ensemble entitled *Volcano Songs*.

In 1991 *ATLAS: an opera in three parts* was co-commissioned by the Houston Grand Opera, Hancher Auditorium, Walker Art



MEREDITH MONK

Center and The American Music Theater Festival. It toured domestically and in Europe, culminating with the New York premiere at the Brooklyn Academy of Music in 1992. Her newest work, *The Politics of Quiet*, had its world premiere in July 1996 at Copenhagen's Cultural Capital of Europe Festival.

Meredith Monk makes her debut under UMS auspices.

Carlos Arévalo (Ensemble) is a native of Panama City, Panama. He made his professional debut in 1981 at the Festival International du Théâtre in Nancy, France with choreographer Blondell Cummings. Since then he has performed in operas, solo recitals, film and dance/theatre pieces at Dance Theater Workshop, Jacob's Pillow, The Kitchen, Federal Hall, LaMama, Merkin Hall, INTAR and the Whitney Museum. His participation in the world premiere and subsequent US and European tours of *ATLAS: an opera in three parts* represented his first appearances with Meredith Monk's ensemble.

Theo Bleckmann (Ensemble) is a performer, vocalist and composer who is equally at home in jazz and contemporary music having worked with musicians and composers such as Meredith Monk, Anthony Braxton, Philip Glass and Elliot Sharp. Theo Bleckmann has collaborated and toured with composer/pianist Kirk Nurock for the past five years; their second CD *Looking Glass River* was released in September 1995. Bleckmann is also a member of bassist Mark Dresser's ensemble Force Green, which has recorded for the Soul Note label. Theo Bleckmann is leading his own groups, Slow Motion and The Theo Trio. He received the ASCAP/Gershwin Award for his composition *Chorale #1 for Eight Voices*. Together with Ms. Monk he performed *Facing North*, a duet for two voices and *American Archeology #1*:

Roosevelt Island as well as *Three Heavens and Hells* and a concert version of *ATLAS: an opera in three parts*. Bleckmann has also recorded for composer Philip Glass and is a member of Anthony Braxton's new large ensemble. Currently Bleckmann is collaborating on the music-theatre piece *The Last Words of Dutch Schulz* with composer Eric Salzman, director Valeria Vasilevski and conceptual artist John Baldessari as well as on *Mercuria*, a vocal-visual theater piece with performance artist Lynn Book. He has worked with numerous artists including Jay Clayton, Dave Douglas, Jerry Granelli, Gerry Hemingway, Sheila Jordan, Guy Klucevsek, Judy Niemack, Bobby Previte, Ned Rothenberg, Harvie Swartz, and Nurit Tilles and has performed at many venues worldwide including Lincoln Center, Symphony Space, BAM, the "What is Jazz" at the Knitting Factory, DeMaurier Jazz Festival in Vancouver, the Deutsche Oper am Rhein and the Bauhaus in Dessau.

Thomas Bogdan (Ensemble) sings a broad spectrum of music and has received critical acclaim for performances ranging from opera to cabaret. He first performed with Meredith Monk in *ATLAS: an opera in three parts* and is a member of her Vocal Ensemble. Ms. Monk wrote *New York Requiem* especially for him and he has performed it in New York and throughout Eastern Europe. He has participated in the première of more than fifty compositions. Favorite operatic performances include the Three Monteverdi Operas, as a cycle, and New York productions of two Britten operas, *The Turn of the Screw* and *Curlew River*, as well as the title role in Stravinsky's *Oedipus Rex* with Stravinsky's protégé, Robert Craft conducting. He also recorded the recently released, Stravinsky's *Cantata* with Mr. Craft. A frequent soloist in oratorios, he has distinguished himself in the role of the Evangelist in Bach's *Passions*. Crossing many musical

boundaries, his eclectic cabaret shows have delighted critics and audiences alike. Mr. Bogdan's *L'Amour Bleu*, a musical masque on gay themes, was produced by the Danspace Project at St. Mark's Church, New York City for three seasons in a row; the twenty musical pieces include *New York Requiem* as well as *Memory Song* which Meredith Monk adapted specially for *L'Amour Bleu*.

Janis Brenner (Ensemble), dancer/choreographer/singer/teacher, is Artistic Director of Janis Brenner & Dancers in New York and has performed her work throughout the world as a solo artist, with her partner Eddie Taketa and with the company. She has received numerous grant awards in New York (including a 1993 Leach Fellowship for Outstanding Achievement in the Performing Arts from Empire State College) and has had her work commissioned/ restaged by dance companies in Europe, Asia and throughout the US. Ms. Brenner was Co-choreographer for Michael Moschen In Motion for BAM's Next Wave Festival and on the PBS Great Performances special in which Ms. Brenner also performs. She has worked with Meredith Monk and Vocal Ensemble since 1990 (*ATLAS: an opera in three parts*, *Education of the Girlchild*, *American Archeology #1: Roosevelt Island* and *The Plateau Series*) and recorded with her on ECM Records. She is a sought-after teacher, conducting workshops in technique, improvisation, composition, repertory and vocal work. Ms. Brenner was a soloist with the Murray Louis Dance Company (1977-84) working with Rudolph Nureyev, Plácido Domingo, Dave Brubeck Quartet, Joseph Papp, Paul Winter Consort and Alwin Nikolais and a solo artist with Annabelle Gamson's company performing historic solos of the great modern dance pioneers, most notably Mary Wigman. Ms. Brenner received the 1996 Lester Horton Award for Choreography in Los Angeles.

Allison Easter (Ensemble) is a dancer and singer. She has worked with Meredith Monk since the 1985 revival of *Quarry*, appearing in *The Travelogue Series*, *Book of Days*, *The Ringing Place*, *ATLAS: an opera in three parts*, *Three Heavens and Hells*, and *Vessel*. She can be heard in recent recordings of *ATLAS*, and *Three Heavens and Hells*. She spent two years as performer and the rehearsal director for STOMP, the Off-Broadway percussion show. For her dancing with Susan Marshall and Company, Allison was featured in the *Village Voice* article "1994's Breathing Performances." *Running in the Family*, which she created with her mother Mary Easter was recently presented by the Walker Art Center. Allison holds a B.A. from Sarah Lawrence College.

Dina Emerson (Ensemble) has worked with Meredith Monk since 1990, when she created the role of the Young Alexandra in her opera, *ATLAS: an opera in three parts*. Since then, she has performed and toured extensively with Ms. Monk, and can be heard on the *ATLAS* CD on ECM New Series. Dina is a vocalist, actor and movement specialist who creates and performs work in all media, from music to performance art, and has toured and recorded with such artists as John Kelly, Tom O'Horgan, Tan Dun, Muna Tseng, Ken Butler, Gary Lucas and David Soldier. She also collaborates closely with director/writer Will Pomerantz, and together they have created a series of interdisciplinary theater works, dealing with Lucky Strike cigarettes, Buster Keaton, Goethe's *Faust*, Chekov's *The Seagull*, vaudeville and silent film. Their latest project is a version of Frank Wedekind's banned play, *Spring Awakening*, at One Dream in New York City, Summer 1996. Dina is also a certified yoga instructor specializing in Vinyasa, or flowing, Hatha Yoga.

Katie Geissinger (Ensemble) began working with Meredith Monk in 1990, receiving critical acclaim for her performances in the opera *ATLAS: an opera in three parts* and in *American Archeology #1: Roosevelt Island*. She tours extensively with Ms. Monk, and is featured on two upcoming CDs of her music: *Volcano Songs* on ECM New Series, and choral works with *Musica Sacra* on BMG/ Catalyst. Ms. Geissinger played venues all over the world with Philip Glass and Robert Wilson's *Einstein on the Beach*, and is featured on the Elektra/Nonesuch recording. She appeared in Peter Sellars' Mozart/ da Ponte operas at PepsiCo SUMMERFARE, and created the role of Fahizah in *Tania*, Anthony Davis' opera about Patty Hearst. Ms. Geissinger has many off-Broadway credits, including *Mahagonny Songspiel*, *Trouble in Tahiti*, *Dido and Aeneas*, and many Gilbert and Sullivan operettas. She has appeared with the Waverly Consort and Ensemble for Early Music, and recently sang on the soundtracks for *The Fantasticks* and *Cutting Loose*.

Ching Gonzalez (Ensemble) was born in Manila, raised in Honolulu, and has worked in New York City's experimental dance and theatre scene since 1976. He was an original member of Laura Dean Dancers and Musicians and has worked with writer/directors Joe Chaikin, John Albano, and Jeff Weiss; choreographers Jane Comfort, Yoshiko Chuma, Tamar Rogoff, Blondell Cummings, Merian Soto and Pepon Osorio; as well as composers Tan Dun and Andy Kirschner. He also was in the Broadway revival of *The King and I* with Yul Brynner. He has been performing with Meredith Monk/The House since 1984 in her operas, films, recordings and also tours with the Vocal Ensemble throughout the United States, Europe and Japan. He was her assistant choreographer on *ATLAS: an opera in three parts* and associate choreographer on

American Archeology #1: Roosevelt Island. Most recently he performed in Molière's *School For Wives* with the National Asian-American Theater Co., toured Japan in Ping Chong's *Deshima*, and performed in Tom Bogdan's *L'amour Bleu* which he also choreographed and co-directed. Gonzalez has been presenting his original dance/theatre works since 1983 in New York, San Francisco and Honolulu. He is currently awaiting inspiration for his forthcoming piece, *Hold*.

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Louis Meagley (Ensemble) is proud to be making his first appearance with Meredith Monk in *The Politics of Quiet*. For The Measured Breaths Opera Company, Mr. Meagley originated the roles of Arcalaus in *Amadis*, Tancredi in *Madrigals of Love and War*, Teacher/Body in *He Who Says Yes/The Representation of the Body and Soul*, and of the bass soloist in *Les Indes Gallant (Those Fabulous Americans)* under the direction of artistic director/translator Rob Press. A frequent featured soloist with The Choral Arts Society under the enjoyably challenging direction of Timothy Vernon, Mr. Meagley has performed in their concert productions such works as Stravinsky's *Les Noces*, Bach's *Kantata 106* and Orff's *Carmina Burana*. Mr. Meagley has also been a featured soloist with the Regina Opera Company, and most recently appeared with the Opera Orchestra of New York in their concert version of *Armida*.

Pablo Vela (Associate Director) has been a member of Meredith Monk/The House since 1975, appearing in all major productions; he was also Associate Director of Monk's opera, *ATLAS: an opera in three parts* and of *American Archeology #1: Roosevelt Island*. He received his theater training at Yale University and, in addition, studied with the late Viola Spolin (improvisation) and with Jacques Lecoq (masks and mime). From 1965 to 1975 Vela taught acting at Goddard College, becoming director of the

theater program there. Subsequently, his work as performer and/or director has been presented throughout the US and Canada as well as in Europe and Central America. In New York City, Vela created a series of cabaret performances at BACA Downtown; most recently he directed Jeannie Hutchins' *No Harm* and Donald Ashwander's *Particular People* at LaMaMa ETC, Eva Gasteazoro's *Amor de Mis Amores* at PS 122 and Linda Mancini's *Tip or Die* at HERE.

Randall Wong (Ensemble), soprano, specializes in both "historically informed" performances of the Baroque, Classic and contemporary repertoire. He made his operatic debut in 1983 in Bernabei's *Ascanio* (Vicenza, Italy). He has since sung a large number of Handel roles including the title role in the Boston Early Music Festival and PepsiCo SUMMERFARE production of *Teseo*, Hamor in *Jephtha*, and assorted young princes for Pocket Opera of San Francisco. In Germany he has appeared in and recorded the first modern revivals of Johann Adolphe Hasse's *Cleofide*, *Olimpiade*, and *Artemisia*, and Niccolò Joronelli's *Il Vologeso*. Recent operatic performances were in Joronelli's *Demofonte*, presented in Schwetzingen, Cremona and Rome. In modern repertory he has appeared as a soloist with the San Francisco Symphony. Roles have been written for him in world premières presented by the Houston Grand Opera: *Where's Dick?*, an "alternative opera" by Stewart Wallace and Michael Korie, and Meredith Monk's *ATLAS: an opera in three parts*. He recently returned to Houston for the première of Wallace and Korie's *Harvey Milk* as Henry Wong, a role in which he also made his New York City Opera debut. He will make his San Francisco Opera debut in Fall 1996. His most recent recordings are of *Kabbalah* by Wallace and Korie (Koch Int'l Records) and *ATLAS* (ECM). Since 1986 Mr. Wong has been the continuing recipient of a

California Arts Council touring grant and received his doctorate in music (historic performance) from Stanford University.

Harry Huff (keyboards, voice) has collaborated with such celebrated performing artists as Jessye Norman, Eleanor Steber, Håkan Hagegård, Judy Collins, Art Garfunkel and Joan Rivers. He toured extensively with the late Brecht/Weill interpreter Martha Schlamme, with Swedish soprano saxophonist Anders Paulsson, and with Meredith Monk and Vocal Ensemble. His recording credits include *In a Sentimental Mood* for the LCM label (music of Duke Ellington), *In Praise of Humanity* for Pro Organo (music of Calvin Hampton) and *Memento Bittersweet* (music by composers afflicted with AIDS) for BMG/Catalyst, as well as the recently released *Traditional Patterns* for Premier (music of Donald Ashwander). He recently composed and performed thirty-four piano sketches for the audio book *Piece by Piece*, a collection of the humorous writings of Calvin Trillin. He has been a guest artist at the Aspen, Mostly Mozart and Spoleto music festivals. As an organist he is Director of Music of Cavalry Episcopal Church, Gramercy Park, Artist-in-Residence at Union Theological Seminary, and Organist of Temple Shaaray Tefila, all in New York City.

Allison Sniffin (keyboards, violin, french horn, bowed psaltry, voice) Since moving to New York in 1990, Allison has performed with NeWorks, Music Under Construction, Danspace Productions (*L'Amour Bleu*), The Galatea Ensemble, Composer's Circle, Downtown Music Productions, The Hueco and others, and has recorded the music of Jose Halac (CRI) and Ricky Ian Gordon. Also a composer, Allison has been an associate at the Atlantic Center for the Arts, a fellow in Aspen Music Festival's Compositional Studies program, and has received grants from Meet the Composer and Concert

Artists' Guild. She maintains an active performing schedule, serving as Assistant Organist at St. James' Church and Assistant Music Director for Brooklyn College Opera Theater.

Debby Lee Cohen (Object Design) has worked with Meredith Monk since 1984 and designed the scenery and props for shows including *Volcano Songs*, *Facing North*, *ATLAS: an opera in three parts*, and *Acts from Under and Above*. She has designed scenery, puppets, and masks for other multi-media artists including David Rousseve (*Whispers Of Angels* and *Urban Scenes/Creole Dreams*), Ping Chong, and Theodora Skipitares. From 1987-1994 she designed the giant puppets for the lead section of New York's Village Halloween Parade. Ms. Cohen directs both commercial and independent animation. Her work has been aired on MTV, Public Television, Showtime and The Movie Channel. She is a recipient of a NEA Inter-Arts Grant, a NY Foundation for the Arts Fellowship Award in film, an Art Matters Fellowship Award in set design, and a New York State Council on the Arts Film Production Award. Recently, she was commissioned by the French festival Quartier d'Été, to design a large scale children's parade for the summer of 1996, in the Jardin des Tuileries, Paris.

Tony Giovannetti's (Lighting Design) career in technical theater encompasses lighting design, production management and media production for a variety of dance and theater events. As technical director and lighting designer for Meredith Monk/The House since 1976, he has toured throughout Europe and the United States, adapting settings ranging from opera houses to museums to boat houses for the specific needs of Ms. Monk's work. Working in traditional theater, his work has been highly acclaimed by critics from the *New York Times* and the *Village Voice*. He has designed lighting for choreographers Ann Carlson, Blondell

Cummings, Paul Langland, Stephen Koplowitz, Lee Nagrin, Susan Rethorst, Holly Fairbank, and for many works of Jeannie Hutchins. In collaboration with Dancing in the Streets, he has produced film and video documentation for the Brooklyn Bridge Dance Festival and Dance On Water on the Staten Island Ferry, and has designed lighting for many site-specific events, including Central Park's Bethesda Terrace, the American Museum of Natural History, and the 1987 Grand Central Dances in Grand Central Terminal. In addition, since 1980, Mr. Giovannetti has worked at the Metropolitan Opera as Electric Construction Supervisor. He has designed and built special effects for new productions including *Tosca*, *Francesca Da Rimini*, *Macbeth*, *Rheingold* and *Siegfried*. A graduate of NYU School of the Arts Design Department, Mr. Giovannetti has taught technical theater and lighting design at C.W. Post and Middlesex College. He won a New York Dance and Performance Award Bessie in 1985 for lighting design.

Paul Krajniak (Visual Design) is a Designer/Conceptual artist and creator of multi-media theater work. He first met Meredith Monk at age nineteen when he performed a walk-on role in her opera epic, *Vessel* at the University of Wisconsin-Milwaukee and later in a performance in her New York City loft. Paul went on to receive a BFA in Sculpture from the University of Wisconsin-Milwaukee. He is the Executive Director of the Discovery World Museum of Science, Economics and Technology in Milwaukee. He works with a visual language to design and create objects, costumes and environments which range from the very small to the very large. He has designed sets and costumes for dance and theater since the mid 1970's. Some of his designs can be seen in the work of the Bauer Contemporary Ballet in Milwaukee, performance artist Mark Anderson and tele-

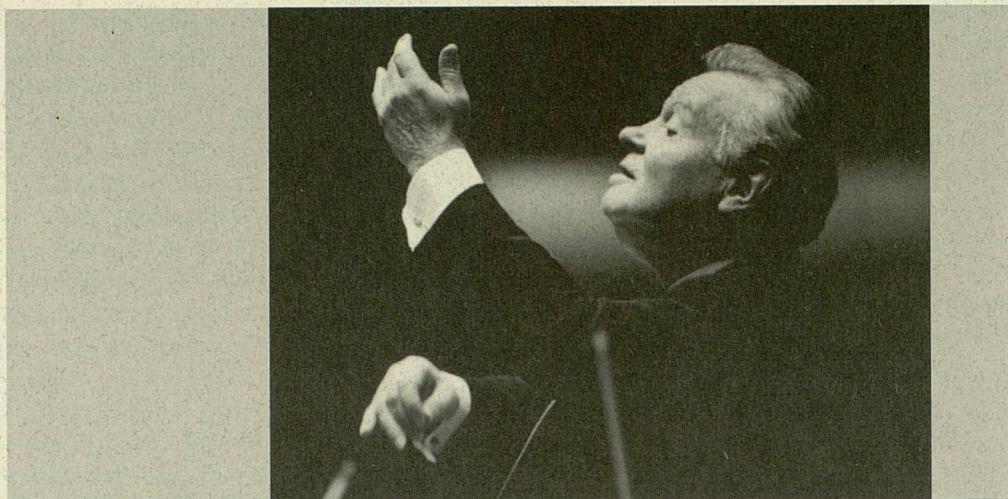
vision work for musician Todd Rundgren. He also designed for Ping Chong throughout much of the 1980's designing for such pieces as *A.M./A.M.* and *A Race*. His own performance work serves as a laboratory to experiment with new concepts for his visual and prop-oriented designs. Some of his own works include *Bird in Dog Jungle*, *The Last of the Dinosaurs* and *Knee Deep in Atlantis*.

David Meschter (Sound Design), sound designer, audio consultant, and composer, received a degree in Audio Technology from American University in Washington, DC. He was the sound consultant and repertory musician with the Merce Cunningham Dance Company from 1981 to 1988, and has since worked with a variety of organizations and artists including John Cage, Philip Glass, LaMonte Young, Pandit Pran Nath, the Kronos Quartet, the American Ballet Theater, Lincoln Center and Houston Grand Opera. His recent sound designs include *American Archeology #1: Roosevelt Island* by Meredith Monk, *The Family Business* written and directed by Ain and David Gordon, *Chinoiserie* by Ping Chong, *Whispers of Angels* by David Rousseve/REALITY and the Sunshine Theater/Media Center due to open in the Spring of '97. From 1988 to 1990 Mr. Meschter was the sound designer/supervisor for SERIOUS FUN! at Lincoln Center. He has designed various interactive computer systems such as a Tap-to-MIDI converter for Charles Moulton's dance *Tapnology* and a Flute-to-Haiku poetry creation/computer speech system for composer Yasunao Tone. As a composer, Mr. Meschter has presented performances of his works *Structured Silence* and *The Parenthetical Set (version 1)*.

Carol Ann Pelletier (Costume Design) is pleased to be working with Meredith Monk again, for whom she costumed *American Archeology #1: Roosevelt Island*. For Ping Chong, she designed *Deshima*, *Nosferatu*, and

the historic costumes in *Chinoiserie*. At Ubu Repertory Theatre, she has worked with directors Andre Ernotte, Ntozake Shange, Shirley Kaplan, Robbie McCauley, and Shaunielle Perry. For David Rousseve/Reality, she costumed *Whispers of Angels* and *Pop Dreams*. At the Atlanta Ballet Theatre, she designed *Yellow Tailed Dogs*, choreographed by David Rousseve. She also teaches costume design at Sarah Lawrence College.

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CHRISTOPH VON DOHNÁNYI, *conductor*

OLAF BAER, *baritone*

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PROGRAM

Friday Evening,
October 11, 1996
at 8:00

Hill Auditorium
Ann Arbor, Michigan

Bernard Rands

CANZONE PER ORCHESTRE

I: Strings in the earth and air...
II: Welladay! Winds of May...
III: Silently she's combing...

Franz Schubert

SONGS

Memnon (orchestrated by Johannes Brahms)
Der Wanderer (orchestrated by Robert Fanta)
Ganymed (orchestrated by Kurt Gillmann)
Du bist die Ruh' (orchestrated by Gillmann)
Ihr Bild (orchestrated by Anton Webern)
Ständchen (orchestrated by Felix Mottl)
An Schwager Kronos (orchestrated by Brahms)

INTERMISSION

Claude Debussy

LA MER (THE SEA)

From Dawn 'til Noon on the Sea
Play of the Waves
Dialogue of Wind and Sea

Fourth Concert of the
118th Season

This UMS program is supported by Arts Midwest, a regional arts organization serving America's heartland.

This concert is presented in memory of John Ullrich for whom music, particularly that of great symphony orchestras, was an important part of life.

Special thanks to Donovan Reynolds, Director of Broadcasting, WUOM, for moderating the panel discussion "The Future of the American Symphony Orchestra," and to the Cleveland Orchestra Administrative Staff, and the University of Michigan School of Music for making the residency possible.

Special thanks to Jim Leonard of SKR Classical, speaker for tonight's Performance-Related Educational Presentation (PREP).

Large print programs are available upon request.

118th Annual
Choral Union Series

CANZONI PER ORCHESTRA

Bernard Rands

Born on March 2, 1934 in Sheffield, England

40 HOW OFTEN DO we hear the charge that modern music lacks melody! Bernard Rands' *Canzoni per orchestra* — and indeed his entire *oeuvre* — shows that this need not be the case. *Canzoni* means “songs” in Italian, possibly the most songful of all languages, and the language of the country that had the greatest impact on Rands' development. His best known works are probably the three song cycles: *Canti lunatici* (Songs of the Moon), *Canti del Sole* (Songs of the Sun) and *Canti dell'Eclisse* (Songs of the Eclipse). The second of the three won the Pulitzer Prize for music in 1984.

Canzoni per orchestra originated in two earlier works: a choral piece entitled *Canti d'amor* (Love Songs) based upon James Joyce's collection of poems entitled *Chamber Music*, and a work called *Tre canzoni senza parole* (Three Songs Without Words), which was an orchestral reworking of the choral piece. The latter was written in 1992 as a tribute to Riccardo Muti, who was stepping down as music director of the Philadelphia Orchestra at the time. *Canzoni per orchestra* is, in turn, an expansion of *Canti d'amor*, and was requested by Muti's successor in Philadelphia, Wolfgang Sawallisch, who led the world première on May 5, 1995.

Canzoni per orchestra is a cycle of “songs without words,” arranged in three movements, each of which incorporates five songs, separated by interludes. Even without being voiced, the gentle lyricism of James Joyce's poems can be felt at every moment in Rands' music.

In *Canzoni per orchestra*, Rands repeatedly alludes to three Irish tunes that are, in his own words, “now obscure, now explicit — so that the three melodies infiltrate and pervade the music — sometimes like a subtle per-

fume, sometimes as an unmistakable if brief and fleeting quotation.” The songs are: “Danny Boy” in the first movement, “The Last Rose of Summer” in the second, and “Down by the Sally Gardens” in the third.

The lyrical quality of the *Canzoni per orchestra* unfolds in the numerous unaccompanied instrumental solos, where the instrumentalists are entrusted with melodic lines that are eminently vocal in character. The transparent orchestration only enhances this lyricism, and nothing gets in the way of the outpouring of melodies.

SONGS

Franz Schubert

*Born in Himmelfortgrund, near Vienna, on January 31, 1797**Died in Vienna on November 19, 1828*

THE GERMAN WORD *Lied* (song) has found its way into the English-speaking world, denoting a special variety of piano-accompanied song set to German lyrics. The *Lied* evolved from more modest antecedents into one of the major Romantic genres, largely owing to the genius of a single composer, Franz Schubert. Schubert was able to evoke the most passionate drama in a few minutes of music, and he could achieve transcendence by the simplest means imaginable.

Schubert's songs were not written for the concert hall, but for the informal musical evenings so dear to the composer and his friends. At these evenings, Schubert would sit at the piano and accompany singers like Johann Michael Vogl, long-time member of the Court Opera, or such well-trained amateurs as Karl Schönstein. Schubert himself had a pleasant singing voice, having started his career as a choirboy in the Vienna *Stadtkonvikt* (Imperial and Royal City College).

Schubert wrote more than 600 songs, of which fewer than a third were printed during his lifetime, and even these were destined

for private music-making rather than public concerts. The songs did not begin to circulate more widely until decades after his death. If Schubert's music gradually came into its own with performers and audiences throughout Europe, it was largely through the efforts of composers such as Robert Schumann, who discovered the manuscript of the "Great C-Major" Symphony; Felix Mendelssohn, who performed it; Franz Liszt, who popularized Schubert's music through numerous transcriptions; and Johannes Brahms, who was one of the driving forces behind the publication of Schubert's collected works.

One of the consequences of this newly-found enthusiasm for Schubert's music was that the songs broke out of the isolation of the private homes and entered the world's great concert halls. It was soon realized that because of their great richness in colors, Schubert's piano parts lent themselves admirably to orchestration. Although some of the intimacy of the songs was bound to get lost in the process, the orchestral

arrangements enhanced the dramatic power and depth of feeling inherent in the music. They also reveal a great deal about how Schubert was seen by successive generations of composers.

University Musical Society audiences will enjoy a full investigation of the works of Schubert in January, February and March 1997 when we host four complete song recitals in the Lydia Mendelssohn Theatre and four Schubertiade evenings in the Rackham Auditorium. The roster of artists includes André Watts, Garrick Ohlsson, Sanford Sylvan, Wolfgang Holzmair, Barbara Bonney, Martin Katz, Hermann Prey and Anton Nel — to name a few. Please join us for this extraordinary series of concerts celebrating the bicentennial of Schubert's birth.

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English translations of *Memnon*, *Der Wanderer*, *Ganymed*, and *Du bist die Ruh'* are based upon those by George Bird and Richard Stokes (*The Fischer-Dieskau Book of Lieder*. New York: Alfred A. Knopf, 1984).

English translations of remaining songs are based upon those by Steven R. Cerf and Benjamin Folkman, reprinted from the Cincinnati Symphony Orchestra's program book.

Memnon D.541*poem by Johann Mayrhofer (1787-1836)**music composed by Schubert, 1817**orchestrated by Johannes Brahms (1833-1897)*

Den Tag hindurch nur einmal
 mag ich sprechen,
 Gewohnt zu schweigen immer
 und zu trauern:
 Wenn durch die nachtgebor'nen Nebelmauern
 Aurorens Purpurstrahlen
 liebend brechen.

42

Für Menschenohren sind es Harmonien.
 Weil ich die Klage selbst
 melodisch künde
 Und durch der Dichtung
 Glut das Rauhe ründe,
 Vermuten sie in mir
 ein selig Blühen.

In mir, nach dem des Todes
 Arme langen,
 In dessen tiefstem Herzen
 Schlangen wühlen;
 Genährt von meinen schmerzlichen Gefühlen
 Fast wütend durch
 ein ungestillt Verlangen:

Mit dir, des Morgens Göttin,
 mich zu einen,
 Und weit von diesem nichtigen Getriebe,
 Aus Sphären elder Freiheit,
 [aus Sphären] reiner Liebe,
 Ein stiller,
 bleicher Stern herab zu scheinen.

Once only in the whole day
 may I speak,
 used always to be silent
 and to mourn:
 then, when through the night-born walls of morn
 break lovingly Aurora's
 purple rays.

To human ears my speech is harmony.
 Because my plaint I
 proclaim melodically,
 tempering its roughness
 with the glow of poetry,
 they suppose in me
 a happy blossoming.

In me, for whom Death's
 arms are reaching out,
 deep in whose heart
 serpents gnaw;
 me, who am nourished by my agonies,
 near crazed with
 unappeased desire

to unite myself with you,
 Goddess of Morn,
 and from this futile commotion
 far removed,
 from spheres of noble freedom
 and pure love,
 shine down,
 a pale and silent star.

Der Wanderer D.489**The Wanderer***poem by Georg Philipp Schmidt von Lübeck (1766-1849)**music composed by Schubert, 1816 (published as Op. 4. No. 1)**orchestrated by Robert Fanta (b. 1901)*

Ich komme vom Gebirge her,
 Es dampft das Tal, es braust das Meer.
 Ich wandle still, bin wenig froh,
 Und immer fragt der Seufzer: wo?
 Immer wo?

Down from the mountains I come,
 the valley steams, the ocean roars.
 I wander silent, little glad,
 my sighs demanding ever: where?
 Ever where?

Die Sonne dünkt mich hier so kalt,
 Die Blüte welk, das Leben alt,
 Und was sie reden, leerer Schall,
 Ich bin ein Fremdling überall.

The sun seems here so cold,
 blossom faded, life old,
 and what they talk is empty sound,
 I am a stranger everywhere.

43

Wo bist du, mein geliebtes Land?
 Gesucht, geahnt und nie gekant!
 Das Land, das Land, so hoffnungsgrün,
 Das Land, wo meine Rosen blühn,

Where are you, my beloved land?
 Sought for, sensed, yet never known!
 That land so green with hope,
 where my roses bloom,

Wo meine Freunde wandeln gehn,
 Wo meine Toten auferstehn,
 Das Land, das meine Sprache spricht,
 O Land, wo bist du?

where my friends walk,
 where my dead are resurrected,
 the land which speaks my tongue,
 O land, where are you?

Ich wandle still, bin wenig froh,
 Und immer fragt der Seufzer: wo?
 Immer wo?
 Im Geisterhauch tönt's mir zurück:
 "Dort, wo du nicht bist,
 dort ist das Glück!"

I wander silent, little glad,
 my sighs demanding ever: where?
 Ever where?
 A ghostly whisper makes reply:
 "There, where you are not,
 there is happiness."

Ganymed D.544**Ganymede***poem by Johann Wolfgang Goethe (1749-1832)**music composed by Schubert, 1817 (published as Op. 19, No. 3)**orchestration by Kurt Gillmann (b. 1898)*

44

Wie im Morgenglanze
 Du rings mich anglühst,
 Frühling, Geliebter!
 Mit tausendfacher Liebeswonne
 Sich an mein Herz drängt
 Deiner ewigen Wärme
 Heilig Gefühl,
 Unendliche Schöne!

Dass ich dich fassen möcht
 In diesen Arm!

Ach, an deinem Busen
 Lieg ich, und ich schmachte,
 Und deine Blumen, dein Gras
 Drängen sich an mein Herz.
 Du kühlst den brennenden
 Durst meines Busens,
 Lieblicher Morgenwind!
 Ruft drein die Nachtigall
 Liebend nach mir aus dem Nebeltal.

Ish komm, ich komme!
 Wohin? Ach, wohin?

Hinauf! Hinauf strebt's.
 Es schweben die Wolken
 Abwärts, die Wolken
 Neigen sich der sehnenen Liebe.
 Mir! Mir!
 In euerm Schosse
 Aufwärts!
 Umfangend umfangen!
 Aufwärts an deinen Busen,
 Allliebender Vater!

How in the morning radiance
 you glow upon me from all sides,
 Spring, beloved!
 With love's thousandfold bliss
 to my heart thrusts itself
 your eternal ardour's
 sacred feeling,
 beauty unending!

Might I clasp you
 in these arms!

Ah, at your breast
 I lie, and I languish,
 and your flowers, your grass
 thrust themselves to my heart.
 You cool the burning
 thirst of my bosom,
 sweet morning wind!
 The nightingale calls me
 lovingly from the misty vale.

I come, I come!
 Whither? Ah, whither?

Upward! Upward the striving.
 The clouds float
 down, the clouds
 bow down to yearning love.
 To me! To me!
 In your lap
 upward!
 Embracing embraced!
 Upward to your bosom,
 All-loving Father!

Du bist die Ruh' D.776*poem by Friedrich Rückert (1788-1866)**music composed by Schubert, 1823 (published as Op. 59, No. 3)**orchestration by Kurt Gillmann (b. 1898)*

Du bist die Ruh',
 Der Friede mild,
 Die Sehnsucht du,
 Und was sie stillt.

Ich weihe dir
 Voll Lust und Schmerz
 Zur Wohnung hier
 Mein Aug und Herz.

Kehr ein bei mir
 Und schliesse du
 Still hinter dir
 Die Pforte zu.

Treib andern Schmerz
 Aus dieser Brust!
 Voll sei dies Herz
 Von deiner Lust.

Dies Augenzelt,
 Von deinem Glanz
 Allein erhellt,
 O füll es ganz!

Ihr Bild D.957/9*poem by Heinrich Heine (1797-1856)**music composed by Schubert, August 1828**orchestrated by Anton Webern (1883-1945)*

Ich stand in dunkeln Träumen
 Und starrt' ihr Bildnis an,
 Und das geliebte Antlitz
 Heimlich zu leben begann.

Um ihre Lippen zog sich
 Ein Lächeln wunderbar,
 Und wie von Wehmutstränen
 Erglänzte ihr Augenpaar.

Auch meine Tränen flossen
 Mir von den Wangen herab.
 Und ach! ich kann es nicht glauben,
 Daß ich dich verloren hab!

Repose You Are

You are repose,
 and gentle peace,
 longing you are,
 and what quiets it.

To you I dedicate,
 full of joy and pain,
 as a dwelling here,
 my eye and heart.

Come, enter in
 and close
 softly behind you
 the gate.

Drive other pain
 from this breast.
 Full be this heart
 of your joy.

The temple of these eyes,
 by your gleam
 alone is lit,
 oh fill it wholly!

Her Picture

I stood in dark dreams
 and stared at her picture,
 and the beloved face
 mysteriously came to life.

About her lips
 played a wondrous smile.
 And as with sorrow's tears,
 her eyes were shining.

My tears, too, were rolling
 down my cheeks.
 And ah! I cannot believe
 that I have lost you!

Ständchen D.957/4*poem by Ludwig Rellstab (1799-1860)**music composed by Schubert, August 1828**orchestrated by Felix Mottl (1856-1911)*

Leise flehen meine Lieder
 Durch die Nacht zu dir;
 In den stillen Hain hernieder,
 Liebchen, komm zu mir!

46

Flüsternd schlanke Wipfel rauschen
 In des Mondes Licht;
 Des Verräters feindlich Lauschen
 Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
 Ach! sie flehen dich,
 Mit der Töne süßen Klagen
 Flehen sie für mich.

Sie verstehn des Busens Sehnen,
 Kennen Liebesschmerz,
 Rühren mit den Silbertönen
 Jedes weiche Herz.

Lass auch dir die Brust bewegen!
 Liebchen, höre mich,
 Bebend harr' ich dir entgegen!
 Komm, beglücke mich!

An Schwager Kronos D.369*poem by Johann Wolfgang von Goethe (1749-1832)**music composed by Schubert, 1816 (published in 1825 as Op. 19, No. 1)**orchestrated by Johannes Brahms (1833-1897)*

Spute dich, Kronos!
 Fort den rasselnden Trott!
 Bergab gleitet der Weg;
 Ekles Schwindeln zögert
 Mir vor der Stirne dein Zaudern.
 Frisch, holpert es gleich,
 Über Stock und Steine den Trott
 Rasch ins Leben hinein!

Serenade

Softly my entreating songs
 float through the night to you;
 in the quiet grove below,
 Darling, come to me!

Whispering slender tree-tops rustle
 by the light of the moon,
 fear not any traitor's unfriendly spying,
 fear not, my dear.

Do you hear the nightingales singing?
 Ah! they are entreating you,
 with their sweet lamenting tones
 they entreat for me.

They understand the heart's longing,
 know the pain of love,
 and can move, with their silvery song,
 every susceptible heart.

Let your heart, too, be moved,
 Darling, listen to me,
 Trembling, I await you!
 Come, make me happy!

To Chronos the Coachman

Hurry up, Chronos!
 On at a rattling trot!
 The path leads down the mountain;
 I am giddy with disgust
 at the impudence of your dawdling.
 Speed up, though it is bumpy,
 your trot up hill and down dale
 quickly on into life!

Nun schon wieder
Den eratmenden Schritt
Mühsam berghinauf!
Auf denn, nicht träge denn,
Strebend und hoffend hinan!

Weit, hoch, herrlich,
Rings den Blick ins Leben hinein,
Von Gebirg zu Gebirg
Schwebet der ewige Geist,
ewigen Lebens ahndevoll.

Seitwärts des Überdachs Schatten
Zieht dich an,
Und ein Frischung verheissender Blick
Auf der Schwelle des Mädchens da.
Labe dich! — Mir auch, Mädchen,
Diesen schäumenden Trank,
Diesen frischen Gesundheitsblick!

Ab denn, rascher hinab!
Sieh, die Sonne sinkt!
Eh sie sinkt, eh mich Greisen
Ergreift im Moore Nebelduft,
Entzahnte Kiefer schnattern
Und das schlotternde Gebein,
Trunknen vom letzten Strahl
Reiss mich, ein Feuermeer
Mir im schäumenden Aug,
Mich geblendeten Taumelnden
In der Hölle nächtliches Tor.

Töne, Schwager, ins Horn,
Rassle den schallenden Trab,
Dass der Orkus vernehme:
 wir kommen,
Dass gleich an der Tür
Der Wirt uns freundlich empfangt.

Now once again
the exhausted pace
laboring up the mountain,
up now, don't drag,
striving and hoping, ever upwards!

Far, high, splendid,
the panorama of life,
from mountain range to mountain range
the eternal spirit hovers,
an intimation of immortality.

Off the path, the shade of a roof
draws you onward
and, promising refreshment, the gaze
of a maiden on the threshold.
Refresh yourself! — For me, too, maiden,
this frothy drink,
this freshening image of well-being!

Down then, faster downwards!
See, the sun is sinking!
Before it sinks, before, as an old man
vaporous clouds in the moor overcome me,
my toothless jaws clattering
and my bones rattling,
while still drunk with its last ray,
let me be hurled — a sea of fire
foaming in my eyes,
blinded, staggering —
through Hell's nocturnal gate.

Coachman, sound your horn,
rattle resoundingly onward,
so the underworld may learn:
 we are coming,
the innkeeper may greet us at the door
with a friendly welcome.

LA MER (THE SEA)

Three Symphonic Sketches
Claude Debussy

Born on August 22, 1862 in

St.-Germain-en-Laye, France

Died on March 25, 1918 in Paris

48

THE GREAT FRENCH POET Charles Baudelaire wrote in his *Les Fleurs du Mal* (Flowers of Evil): “*Homme libre, toujours tu chériras la mer!*” (“Free spirit, you shall always cherish the sea!”). The poem compares the unfathomable depths of the human soul to the “*richesses intimes*” (“secret riches”) of the sea. Another great poet Paul Verlaine wrote: “*La mer est plus belle que les cathédrales*” (“The sea is more beautiful than the cathedrals”); like Baudelaire, Verlaine used the sea as a metaphor for human emotions.

These poems are only two among many artistic representations of the sea, a constant preoccupation of painters from Turner to Hokusai to Monet. Claude Debussy admired the works of all these painters and poets. He set the Verlaine poem to music in 1891, and when the score of *La Mer* (The Sea) was published, he requested that Hokusai’s print, “The Hollow of the Wave off Kanagawa,” be reproduced as part of the cover design.

Poetic and pictorial sources provided at least as important impulses for *La Mer* as did actual observation of the sea. In addition, Debussy’s private life at the time of composing this work certainly did not lack a certain turbulence. (In 1904, he left Lily, his wife of five years, and moved in with Emma Bardac, the wife of a wealthy financier. Lily attempted suicide; in the ensuing scandal many of Debussy’s friends broke off relations with him. On October 30, 1905 — two weeks after the premiere of *La Mer* — Debussy and Bardac had a daughter, named Claude Emma but more often called “Chouchou” by her parents. The parents got married, after their respective divorces were completed, in January 1908.)

Many of Debussy’s orchestral works are cast in three movements: the *Three Nocturnes*, or the three *Images*, the second of which (*Ibéria*) is a triptych in itself. But critics have noted that in the three movements of *La Mer*, Debussy came closer to writing an actual symphony than ever. This view arose in part from the strong cohesion between the three movements: despite their differences in character, they are united by a strong drive from the first minute to the last. The calm sea of the first movement is followed by the “play of the waves,” and then by a more agitated “dialogue” between the wind and the sea.¹

Debussy’s compositional technique in *La Mer* also contributes to our “symphonic” impression of the piece. Rarely did he make such ample use of motivic development as here. More than once, the surge of the waves is suggested by the repetition and transformation of motifs that derive from the classical tradition, although the motifs employed are highly individual and the ways in which they are developed are totally independent from classical sonata form.

Like a symphony, *La Mer* starts with a slow introduction, with a gradual *accelerando* leading into the main section. Flutes and clarinets intone the first theme, a pentatonic idea — that is, playable on the black keys of the piano — in parallel fifths. (Parallel fifths had for a long time been anathema in music; Giacomo Puccini had been one of the first to use them in *La Bohème*, premiered in 1896). A second theme, of great warmth, is introduced by the horns; a third one by the cellos, divided into four groups. The lilting rhythm of this last theme builds up to the movement’s climax, after which the tempo becomes slow again, as at the beginning. The horns on the one hand, and the

¹ The original titles of the three movements expressed these contrasts even more sharply. Debussy had planned to call the first movement *Mer belle aux Iles Sanguinaires* (Beautiful Sea Around the Sanguinary Islands [Corsica and Sardinia]), and the last, *Le vent fait danser la mer* (The Wind Makes the Sea Dance).

flutes and clarinets on the other, repeat their respective themes once more before the movement ends.

The second movement's trajectory is roughly similar to that of the first. A number of brief motifs are introduced by distinct instrumental groups (in this case, the English horn, the oboe, the horns, and a solo violin are some of the protagonists). In the first half of the movement, the tempo periodically accelerates and slows down, suggesting the play of the waves. The second half is a single *accelerando* that reaches a climax, only to fade back into a slower tempo and softer dynamics. The woodwinds evoke some fragments from the themes they played earlier, enveloped by the ethereal sounds of the harp and the glockenspiel.

In the last movement, marked "*Animé et tumultueux*" (Animated and tumultuous), the sea gets rather rough at times. For the first time, the melodies are in real contrast with one another, expressing the idea of "dialog" contained in the title. The languorous lyrical theme of the high woodwinds is pitted against a more angular melody played first by the trumpet, and later by bassoons, horns, and cellos. (This melody has already been heard in the first movement.) Again, the waves get stronger and stronger until the climactic moment, but this time the music does not fade away; the piece ends with a powerful *fortissimo*.

It is said that Debussy's father wanted the young Achille-Claude to become a sailor. Had this come to pass, *La Mer* probably would never have been written. Debussy's contemporary, Albert Roussel, who had abandoned a career in the French Navy to devote himself to composition, was working on his first symphony at the same time Debussy was composing *La Mer*. But the former seaman had no intentions of celebrating the sea; instead, he called his work "*Le poème de la forêt*" (The Poem of the Forest).

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Program notes by Peter Laki, Program Annotator for The Cleveland Orchestra

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Hill Auditorium
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Richard Wagner

OVERTURE TO *RIENZI*

Victor Herbert

CELLO CONCERTO NO. 2 IN E MINOR, OP. 30

Allegro impetuoso
Andante tranquillo
Allegro

INTERMISSION

Piotr Ilyich Tchaikovsky

SYMPHONY NO. 5 IN E MINOR, OP. 64

Andante — Allegro con anima
Andante cantabile, con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestro — Allegro vivace

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Special thanks to Jim Leonard of SKR Classical, speaker for tonight's Performance-Related Educational Presentation (PREP).

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OVERTURE TO *RIENZI*

Richard Wagner

*Born on May 22, 1813 in Leipzig**Died on February 13, 1883 in Venice*

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ADMIRERS OF RICHARD WAGNER'S mature music dramas may find it hard to believe that *Rienzi* (1840) was written by the same composer as *The Ring of the Nibelung* (premiered in 1876) and *Tristan and Isolde* (1865). Yet, before Wagner could implement his far-reaching operatic reforms, he had to master operatic form as it was practiced at the time. *Rienzi* is a "grand opera in five acts" following the contemporary French model whose most prominent representative was Giacomo Meyerbeer. It was the work with which the young Wagner first showed his mettle as both an opera composer and a dramatist by writing his own German libretto (as he was to do for all his subsequent operas).

Rienzi was Wagner's third completed opera. Of its predecessors, *Die Feen* (The Fairies) was never performed during Wagner's lifetime, and *Das Liebesverbot* (The Ban on Love, after Shakespeare's *Measure for Measure*) was given only once, at the provincial theater of Magdeburg, where Wagner had a conducting post from 1834-36. *Rienzi*, then, was Wagner's first major break, with performances at many of the world's greatest opera houses soon after its première. It did not survive, however, in competition with Wagner's later works and – like most examples of nineteenth-century French grand opera – is nowadays a great rarity on the stage.

Wagner based *Rienzi* on the novel *Rienzi, the Last of the Tribunes* by English writer Edward George Earle Bulwer-Lytton. The action takes place in Rome in the fourteenth century: Cola Rienzi tries unsuccessfully to unite the warring factions of Roman nobility under a new constitution and to preserve peace and freedom in the city.

Today, this four-and-a-half-hour opera is

best known through its overture and for "Rienzi's Prayer" from Act V, both of which appear with some frequency as excerpts in the concert hall. These two excerpts are, in fact, related in their music: the overture begins – after a few measures of introduction – with the melody of the prayer. It is followed by a fast section (marked *Allegro energico*) whose prominent motifs include a brass fanfare and a march tune. The fanfare returns in Act III as the war-cry of the citizens supporting Rienzi: "*Santo Spirito cavaliere!*" (Holy Spirit Warrior!). The march is from the chorus praising Rienzi at the end of Act II. The overture, therefore, presents Rienzi at the height of his power and in no way hints at his tragic fall at the end of the opera.

CELLO CONCERTO NO. 2
IN E MINOR, OP. 30

Victor Herbert

*Born on February 1, 1859 in Dublin**Died on May 26, 1924 in New York*

BORN IN IRELAND and raised in Germany, Victor Herbert came to the United States in 1886, when his young wife, the soprano Therese Förster, was engaged by the Metropolitan Opera. Herbert, an outstanding cellist, landed a job in the Metropolitan Opera Orchestra. He did not stay in the pit for very long, however. His multiple gifts (as a performer, teacher, composer, organizer, and conductor) soon made him one of the most prominent musicians in New York. In the early twentieth century, Herbert had his greatest successes as the conductor of the Pittsburgh Symphony and as a composer of operettas (*Babes in Toyland*, *Naughty Marietta*, etc.). In the 1890s, his activities still revolved mostly around playing and teaching the cello. He had played the cello part in the first American performance of the Brahms Double Concerto in 1889, and introduced a concerto of his own with the Philharmonic five years later.

This work, the e-minor Concerto, was Herbert's second work in the genre; he had composed his First Cello Concerto (in D major, Op. 8) in Germany in 1884-85. (Both concertos have been recorded by Lynn Harrell and the Academy of St.-Martin-in-the-Fields, led by Neville Marriner, on the London/Decca label.)

The main stylistic influences behind Herbert's Second Concerto seem to be Liszt and Tchaikovsky, both of whom Herbert had met. He had heard Liszt play the piano in Zurich in 1882 (both solo and in duet with Saint-Saëns) and was absolutely overwhelmed by the experience. After his immigration to the United States, he had the opportunity to play host to Tchaikovsky during the latter's first and only visit to this country in 1891. The Russian master appeared in Philadelphia and Baltimore as guest conductor with a touring orchestra whose music director was Herbert. From Tchaikovsky, Herbert learned an intense and passionate writing style; from Liszt, the organic linkage and motivic unity of the three movements, played without pause. Herbert's most important personal contribution lies, perhaps, in the brilliant cello writing, technically demanding but always idiomatic. The e-minor Concerto is one of the few major cello concertos written by active cellists, and it is readily apparent from the music.

Herbert went considerably further than Liszt in unifying the concerto's movements. The third movement of the e-minor Concerto is not only based on the same material as the first, but it actually repeats large segments of the music, sometimes literally, and sometimes in varied form. In a sense, the entire concerto resembles a large ternary design (A-B-A). The dominating theme of the concerto is a chromatic idea (i.e., moving in half-steps) and developed both in an impetuously dramatic and an expressively lyrical way. The second movement (marked "*Andante tranquillo*") is a warmly melodic intermezzo between the

two quasi-identical outer movements.

Inspired by some great composers of his time, Herbert was in his turn to influence another illustrious contemporary. Antonin Dvořák came to New York in 1892 to assume the directorship of the National Conservatory of Music, where Herbert was the head of the cello class. Herbert and Dvořák soon became close friends. They played chamber music together, including Dvořák's famous "Dumky" trio. The multi-talented Herbert even made an excellent pencil portrait of Dvořák.

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The Czech composer was present at the first performance of Herbert's e-minor Concerto, which gave an important stimulus for his own Cello Concerto in b minor, written soon afterwards. Herbert, however, never wrote another large-scale instrumental work; for the remaining thirty years of his life, he concentrated almost entirely on popular songs and musical theater.

SYMPHONY NO. 5 IN E MINOR, OP. 64

Piotr Ilyich Tchaikovsky

Born on May 7, 1840 in Votkinsk,

Viatka district, Russia

Died on November 6, 1893 in St. Petersburg

DESPITE HIS GROWING international fame, Pitor Ilyich Tchaikovsky was constantly plagued by self-doubt. Early in 1888, he went on a three-month European tour, conducting his own works with some of the world's finest orchestras, was fêted in Leipzig, Paris, London, and Prague, and made the acquaintance of Dvořák, Grieg, and Mahler. Yet his private life was not free from turmoil. He had recently lost one of his closest friends Nikolai Kondratyev, and his sister Alexandra and his niece Vera were both seriously ill. It must have been hard to escape the thought that life was a constant struggle against Fate, a hostile force attempting to thwart all human endeavors.

After his return to Russia, Tchaikovsky decided to write a new symphony, his first in ten years. Characteristically, the first sketches of the new work, made on April 15, 1888, include a verbal program portraying the individual's reactions in the face of this immutable destiny, involving stages of resignation, challenge, and triumph:

Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (1) Murmurs of doubt, complaints, reproaches against XXX. (2) Shall I throw myself in the embraces of faith??? A wonderful program, if only it can be carried out.

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Tchaikovsky never made this program public, however, and in one of his letters even went out of his way to stress that the symphony had no program. Clearly, the program was an intensely personal matter to him, in part because he was reluctant to openly acknowledge his homosexuality, which seemed to him one of the hardest manifestations of the "Fate" he was grappling with. Many people believe this is what the mysterious "XXX" in the sketch represents. (In his diaries, Tchaikovsky often referred to his homosexuality as "Z" or "That.")

What, if anything, are we to make of all this? Should we listen to Tchaikovsky's Fifth as a program symphony? And anyway, how concerned should we be about thoughts the composer never wanted to divulge, especially those regarding his sexual orientation?

It is certain that the "program" had a deep influence on Tchaikovsky's thinking during the gestation period of the Fifth; without it, the symphony would not be what it is (in particular, the opening theme – the "Fate theme" – wouldn't return so ominously in all four movements). At the same time, the "program" in itself is insufficient to explain the finished work because the "meaning" of many other themes is by no

means always clear. Moreover, Tchaikovsky had already written a "Fate" symphony in his Fourth, for which a more detailed program survives. The similarities of the two programs do little to explain the great differences between the two works. (The program of the Fourth is problematic in itself: no sooner had Tchaikovsky written it down in a letter to Madame von Meck than he found it hopelessly "confused and incomplete. . . .") As for the last question: while we obviously shouldn't be too preoccupied with a composer's most private thoughts and feelings, in Tchaikovsky's case we can't completely ignore them either, since there is ample evidence to suggest that he was both unable and unwilling to separate his extra-musical preoccupations from his composing. (This is not necessarily true of other composers.)

The four movements of Tchaikovsky's Fifth are linked by a common theme, usually played by the brass instruments and apparently symbolizing the threatening power of Fate. English musicologist Gerald Abraham noted that this theme was taken almost literally from an aria in Glinka's opera *A Life for the Czar*, in which it was sung to the words "*Ne svodi na gore*" (Do not turn to sorrow). The theme is heard in the "Andante" introduction of the first movement, soon to be followed by a more lyrical, lilting idea as we move into the faster "Allegro con anima" tempo. (The accompaniment of the "Fate" motif, however, remains present as a stern reminder.) The entire movement swings back and forth between lyrical and dramatic moments. We would expect it to end with the final *fortissimo* climax. Instead, the volume gradually decreases to a whisper. The mysterious last measures are scored for the lowest-pitched instruments in the orchestra: bassoons, cellos, double basses, and timpani.

The second movement is lyrical and dream-like, suggesting a brief respite from the struggle. The first horn plays a beautiful singing melody, eventually joined by the full

orchestra. A second idea, in a slightly faster tempo, is introduced by the clarinet. Soon, however, an intense crescendo begins that culminates in the *fortissimo* entrance of the Fate theme. The first theme returns, again interrupted by Fate; only after this second dramatic outburst does the music finally find its long-desired rest.

The third movement is a graceful waltz with a slightly more agitated middle section. Again we expect a respite from the Fate theme and the emotional drama it represents. Yet before the movement is over, there is a short reminder, subdued yet impossible to ignore, in the clarinets and bassoons.

In the finale, Tchaikovsky seems to have taken the bull by the horns: the Fate theme dominates the entire movement, despite the presence of a number of contrasting themes. At the end of a grandiose development, the music comes to a halt on the dominant (the fifth degree of the scale that serves as the opposite pole to the tonic, i.e. the keynote). There have been performances in which some people mistakenly thought that the piece was over and started applauding. The final resolution, however, is yet to come, in the form of a majestic reappearance of the Fate theme and a short "Presto" where all "doubts, complaints, and reproaches" are cast aside and, against all odds, the symphony receives the triumphant ending it needed.

Program notes by Peter Laki, Program Annotator for The Cleveland Orchestra

Long considered one of America's best orchestras, **The Cleveland Orchestra** is today acknowledged among the handful of great symphonic ensembles in the world. Under the leadership of Music Director Christoph von Dohnányi since 1984, the Orchestra has enhanced its standing wherever it has performed — at home in Severance Hall, at the annual Blossom Festival, on tour in the United States and internationally, in radio and television broadcasts, and in an unprecedented series of critically-admired digital recordings. Dohnányi has set standards of performing excellence and imaginative programming that have earned widespread acclaim at home and on frequent international tours. The Cleveland/Dohnányi team has been hailed as one of the outstanding orchestra-conductor partnerships of the late twentieth century. His contract as music director extends to the year 2000.

The Cleveland Orchestra was founded in 1918 under the direction of Russian-American conductor Nikolai Sokoloff, who initiated an extensive domestic touring schedule, educational concerts, commercial recordings, and radio broadcasts. In 1931, the Orchestra moved to its new permanent home, Severance Hall, and, two years later, Artur Rodzinski became music director. Highlights of his decade in Cleveland included the presentation of fifteen fully-staged operas at Severance Hall. Erich Leinsdorf was music director from 1943-46, but spent much of his tenure as a member of the U.S. Armed Forces.

Under George Szell, named music director in 1946, The Cleveland Orchestra entered a new period of dramatic and sustained growth. Both the number of Orchestra members and the length of the

season were increased, international tours were inaugurated, The Cleveland Orchestra Chorus was established (and Robert Shaw was engaged to direct the group), and Blossom Music Center was opened as the Orchestra's summer home. Pierre Boulez began his association with The Cleveland Orchestra in 1968; after Szell's death in 1970, Boulez served as musical advisor until 1972.

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Lorin Maazel began a decade as music director with the 1972-73 season. He continued the Orchestra's international touring and recording schedule, while broadening the ensemble's repertoire with more twentieth-century compositions.

With Christoph von Dohnányi as its music director since 1984, The Cleveland Orchestra has again confirmed its high ranking in the orchestral world. During much of the past decade, Cleveland has been America's most frequently recorded orchestra. In conjunction with the Orchestra's 75th Anniversary in 1993, Dohnányi began a multi-year series of concert performances and recordings of Richard Wagner's complete four-opera *Ring of the Nibelung* cycle. *Das Rheingold*, which was recorded in December 1993, was released during the 1995-96 season to critical acclaim. *Die Walküre* was recorded in November 1992 and will be released during 1996-97; *Siegfried* and *Götterdämmerung* are scheduled to follow in future seasons.

In addition to a distinguished series of concerts at home in Cleveland each year, the Orchestra and Dohnányi have made frequent concert tours to Europe, have visited Eastern Asia three times, and perform frequently throughout North America. In 1996, they returned twice to Europe: in March for performances throughout the continent, and during the summer for their fourth series of appearances together at the prestigious Salzburg Festival.

Praised for his imaginative and stimulating programs, Dohnányi, with the Orchestra, has twice received ASCAP's award for programming.

The Cleveland Orchestra made their Ann Arbor debut in 1935. They have appeared more than twenty-six times under UMS auspices under such eminent music directors as Artur Rodzinski, Erich Leinsdorf, George Szell, Pierre Boulez, Lorin Maazel and Christoph von Dohnányi. Their first residency occurred in February 1994 and consisted of eighteen sessions at the University of Michigan School of Music. This year marks their second residency with twenty-five sessions at the University of Michigan School of Music. The sessions draw upon the expertise of thirty members of The Cleveland Orchestra and are made up of masterclasses, lectures and a panel discussion on "The Future of the American Symphony Orchestra."



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Christoph von Dohnányi was appointed music director of The Cleveland Orchestra in 1982 and began his tenure two years later. During his first dozen seasons, Cleveland has become America's most frequently recorded orchestra, with a rapidly expanding discography of a broad repertoire. He regularly leads the Orchestra on critically-acclaimed concert tours of the United States (including appearances at New York's Carnegie Hall), Europe (including a series of performances at the prestigious Salzburg Festival), and Eastern Asia (where in October 1993 they performed the nine symphonies of Beethoven at Tokyo's Suntory Hall).

Mr. Dohnányi is recognized as one of the world's pre-eminent orchestral and operatic conductors. His recent guest-conducting engagements include concerts with London's Philharmonia Orchestra and the Vienna Philharmonic, as well as a production last fall of Schoenberg's *Moses and Aron* in Paris, a doublebill of Schoenberg's *Erwartung* and Bartók's *Bluebeard's Castle* at the 1995 Salzburg Festival, and critically-hailed performances of Strauss's *Salomé* at London's Royal Opera House at Covent Garden.

In 1994, Mr. Dohnányi was appointed principal guest conductor of London's Philharmonia Orchestra. In this position, he leads the ensemble in concerts in Paris and London each year, and conducts an annual operatic venture at the Théâtre du Chatelet in Paris. His Philharmonia/Chatelet opera production schedule includes Schoenberg's *Moses and Aron* in 1995, Stravinsky's *Oedipus Rex* in 1996, and Humperdinck's *Hansel and Gretel* in 1997.

Christoph von Dohnányi has made many critically-acclaimed recordings with both The Cleveland Orchestra and the

Vienna Philharmonic for Decca/London Records. Surrounding The Cleveland Orchestra's 75th Anniversary celebrations in 1993, he led the Orchestra in concert performances and recordings of the first two of Wagner's four-opera *Ring of the Nibelung* cycle. The first of these, *Das Rheingold*, has been released and is now available on compact disc worldwide. In addition, three new opera recordings with the Vienna Philharmonic have been released during the past two years: Wagner's *The Flying Dutchman*, Beethoven's *Fidelio*, and Strauss's *Salomé*. The Dohnányi/Cleveland *Ring* cycle will be completed in future seasons.

During the 1992-93 season, Mr. Dohnányi conducted a new production of Wagner's four-opera *Ring of the Nibelung* cycle at the Vienna State Opera. This marked only the third time in Vienna's history that a conductor has led a complete new *Ring* cycle, the last occurring over 30 years ago with Herbert von Karajan.

The Cleveland/Dohnányi team is nationally and internationally recognized as one of today's great orchestra-conductor partnerships. Christoph von Dohnányi first conducted the Orchestra in 1981 and was named music director designate the following year. He began his tenure as music director at the beginning of the 1984-85 season. His uniquely inventive programming has been widely praised and is a hallmark of his Cleveland Orchestra concerts both at home and on tour. Mr. Dohnányi's imaginative approach to the repertoire is illustrated by a 1993 London/Decca recording with The Cleveland Orchestra: the three-disc set unites works from the two great Viennese schools — Mozart's final six symphonies, Nos. 35-41, and orchestral works of Anton Webern.

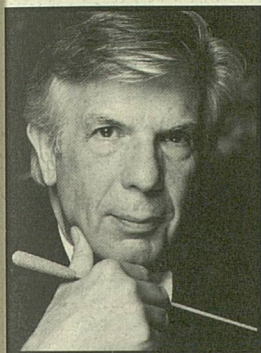
Since Mr. Dohnányi's arrival in Cleveland, the subscription season has been expanded to accommodate the largest audience in the Orchestra's history. In addition to leading The Cleveland Orchestra in con-

certs at home and at the annual summer Blossom Festival, Mr. Dohnányi frequently conducts the Orchestra in major cities of the United States and abroad. Together, the Orchestra and Dohnányi have made frequent concert tours to Europe (two in 1996) and three to Eastern Asia (1987, 1990, and 1993).

Under Mr. Dohnányi's leadership, The Cleveland Orchestra has become America's most frequently recorded orchestra. Dohnányi's recordings with Cleveland include the complete symphonies of Beethoven, Brahms,

and Schumann, as well as major works by Mahler, Mozart, Schubert, Bruckner, Webern, Bartók, Berlioz, Tchaikovsky, Ives, and Varèse, among others.

Dohnányi and The Cleveland Orchestra together record exclu-



CHRISTOPH VON DOHNÁNYI

sively for London/Decca Records.

Christoph von Dohnányi has conducted at the world's great opera houses, including Covent Garden, La Scala, Vienna Staatsoper, Berlin, Paris, Munich, at the Salzburg Festival and, in the United States, at the Metropolitan Opera, Lyric Opera of Chicago, and San Francisco Opera. He was also invited by Wieland Wagner to conduct at Bayreuth. In addition, Mr. Dohnányi is a frequent guest conductor of the world's leading orchestras.

Born in Berlin, Christoph von Dohnányi was a law student at the University of Munich after World War II, but soon chose to pursue his music studies full time. He spent a period of time studying with his grandfather, Ernő (Ernst von) Dohnányi, at Florida State University, and studied conducting at Tanglewood. In 1952, Dohnányi accepted a position coaching and conducting at the Frankfurt Opera; subsequently he was named artistic and music director of the company.

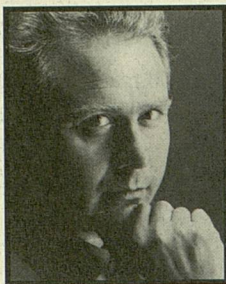
He has also served as director of the West German Radio Symphony Orchestra in Cologne and, from 1978 to 1984, as artistic director and principal conductor of the Hamburg State Opera.

In 1992, Mr. Dohnányi was awarded the Union Medal from New York's Union Theological Seminary for his ongoing work to honor leaders of the German Resistance during World War II, and, in 1995, was given a special Scroll of Remembrance from the United States Holocaust Museum to honor members of his own family involved in the Resistance. Mr. Dohnányi is a Commandeur de l'Ordre des Arts et des Lettres of the Republic of France and holder of Germany's Commanders' Cross of the Order of Merit and of Austria's Commanders' Cross. His many other honors include the Bartók Prize of Hungary, Goethe Medal of the City of Frankfurt, Arts and Sciences Prize of the City of Hamburg, and honorary doctorates from Oberlin College, the Cleveland Institute of Music, Case Western Reserve University, and Kent State University.

Christoph von Dohnányi made his UMS debut with The Cleveland Orchestra in 1984 and returned in 1995.

Baritone **Olaf Baer** is widely considered to be among the foremost interpreters of German song, regularly performing *Lieder* in recitals throughout the world. He has given recitals in Cleveland, New York, Philadelphia, San Francisco, Toronto, and Washington D. C., and on tours to Australia, Israel, and Japan. He made his Royal Opera House Covent Garden debut in 1992 and has often performed in London's Wigmore Hall. Recent and upcoming recitals include performances in Berlin, Finland, Geneva, Hong Kong, Milan, New Zealand, Paris, Palermo, Regensburg, Turin, and another tour to Australia.

In addition to being a prolific lieder



OLAF BAER

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singer, Olaf Baer has been a principal member of Dresden's Semper Opera and continues to perform there as a guest soloist. His recent and upcoming operatic appearances include leading roles

in Mozart's *The Marriage of Figaro* and Wagner's *Tannhäuser* in Dresden and Mozart's *The Magic Flute* at the Lyric Opera of Chicago.

Other opera and orchestral music Mr. Baer has performed in recent seasons includes Bach's *St. Matthew Passion* with Amsterdam's Concertgebouw Orchestra, Mahler's *Kindertotenlieder* with the London Symphony Orchestra, *The Marriage of Figaro* with the Netherlands Opera, Britten's *War Requiem* with the Schleswig-Holstein Symphony Orchestra, *Capriccio* with the Vienna State Opera, and *Così fan tutte* with the Chamber Orchestra of Europe. He has also performed with orchestras in Finland, Milan, and Venice, and at the Aix-en-Provence and Glyndebourne festivals.

This concert marks Olaf Baer's debut under UMS auspices.

Stephen Geber is currently celebrating his twenty-fourth season with The Cleveland Orchestra, and is the longest-serving principal cellist in The Cleveland Orchestra's history.

Born in Los Angeles into a family of professional cellists, Stephen Geber's teachers included his mother, Gretchen Geber, as well as Gabor Rejto, Stephen Deák, Ronald Leonard, and Zara Nelsova. He graduated from the Eastman School of Music in 1965 with a bachelor of music degree and a performer's certificate. While at Eastman, he was a member of the Rochester Philharmonic, serving as principal cellist for the 1964-65 season. He was a member of the Boston Symphony Orchestra from 1965-73 and was

a faculty member of the New England Conservatory of Music from 1967-73.

Mr. Geber has frequently performed as a soloist with The Cleveland Orchestra since his appointment as principal cello in 1973. This season he will perform as a soloist with The Cleveland Orchestra in Haydn's *Sinfonia Concertante*, conducted by Ingo Metzmacher. Other orchestras with which he has appeared as soloist include the Boston Pops, Florida Orchestra, Dallas Symphony, Eastman-Rochester Symphony, as well as others throughout the US.

Stephen Geber has collaborated in chamber music performances with a number of leading artists, including Julius Baker, Rudolf Firkušný, Grant Johannesen, Yo-Yo Ma, Lorin Maazel, and Israela Margalit.



STEPHEN GEBER

Stephen Geber currently heads the cello departments of the Cleveland Institute of Music, Kent/Blossom Music, and the Encore School for Strings. He is also a faculty member of the National Orchestral Institute at the University of

Maryland and was a lecturer at the 1988 International Cello Congress held at the University of Indiana.

Stephen Geber's performances with The Cleveland Orchestra have included works by Boccherini, Brahms, Morawetz (in the Cleveland premiere of *Memorial to Martin Luther King*), Shostakovich, Saint-Saëns, Richard Strauss, Tippett, and George Walker (in the world premiere of *Dialogus*) During the 1997-98 season, at the Eastman School of Music, Stephen Geber will perform the world premiere of Samuel Adler's Cello Concerto, commissioned by Eastman especially for Mr. Geber.

He is married to Lisa Wellbaum, the Orchestra's principal harpist. They are the parents of four daughters.

This concert marks Stephen Geber's debut as soloist under UMS auspices.

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Molly Fung, *violin*
Takako Masame, *violin*
Daniel McKelway, *clarinet*
Ronald Phillips, *bassoon*
Michael Sachs, *trumpet*
Steven Witser, *trombone/alto trombone*

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PROGRAM

Sunday Afternoon,
October 13, 1996
at 4:00

Rackham Auditorium
Ann Arbor, Michigan

Johannes Brahms

STRING SEXTET NO. 2 IN G MAJOR, OP. 36

Allegro non troppo
Scherzo: Allegro non troppo
Adagio
Poco Allegro

Takako Masame, <i>violin</i>	Mark Jacobs, <i>viola</i>
Molly Fung, <i>violin</i>	Bryan Dumm, <i>cello</i>
Stanley Konopka, <i>viola</i>	Charles Bernard, <i>cello</i>

Corrado Sacchi

SUITE FOR ALTO TROMBONE AND STRING QUARTET

Tango
Canzone
Speedy

Steven Witser, <i>alto trombone</i>	Mark Jacobs, <i>viola</i>
Molly Fung, <i>violin</i>	Charles Bernard, <i>cello</i>
Takako Masame, <i>violin</i>	

INTERMISSION

Igor Stravinsky

OCTET FOR WIND INSTRUMENTS

Sinfonia
Tema con Variazioni
Finale

Mary Kay Fink, <i>flute</i>	Michael Sachs, <i>trumpet</i>
Daniel McKelway, <i>clarinet</i>	James Darling, <i>trumpet</i>
Ronald Phillips, <i>bassoon</i>	Thomas Klaber, <i>bass trombone</i>
Mark DeMio, <i>bassoon</i>	

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STRING SEXTET NO. 2 IN G MAJOR, OP. 36

Johannes Brahms

Born on May 7, 1833 in Hamburg

Died on April 3, 1897 in Vienna

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THE TWO SEXTETS for pairs of violins, violas, and cellos were the first chamber music works without piano that Brahms ever published. Before he dared to approach the medium of string quartet, which had assumed an almost sacred character in Beethoven's late works, Brahms experimented with a combination where he had the field all to himself, and, in the process, invented the string sextet.

The first sextet (in B flat, Op. 18), written in 1859-60, continued the tone of the two earlier orchestral serenades (Op. 11 and 16). The String Sextet No. 2 in the key of G, dating from 1864-65, is more serious in tone. The brightness of the major mode is frequently clouded by incursions into minor keys; the slow movement is an emotionally charged Adagio instead of the march-like "Andante, ma moderato" of the first sextet; and finally, the movement entitled "Scherzo" is a rather wistful lyrical intermezzo only temporarily relieved by its boisterous middle section.

The serious tone of the sextet can probably be explained by the work's connection to what may well have been the most momentous personal decision in Brahms's life. In 1858, he had met and fallen in love with Agathe von Siebold, the daughter of a professor at the University of Göttingen. This relationship brought Brahms as close to marriage as he would ever come, but he broke it off the next year, unable to reconcile his artistic calling with life as a husband and father ("I cannot wear fetters," he wrote to her). Yet his feelings for Agathe lingered for years. As he confided to the cellist Josef Gänsbacher, the dedicatee of his next chamber work, the e-minor Sonata (Op. 38):

"This is how I set myself free from my last love."

There is evidence that Brahms was thinking of Agathe when he wrote the G-major Sextet. He pointed out to Joseph Joachim that the pitches of the first movement's second theme spelled out the name A-G-A-H-E (H being the German name for the note B). The missing letter T (not a musical note) is replaced by a D, sounded simultaneously with the B (H). Brahms's first biographer, Max Kalbeck, who knew the composer personally, read the word "ADE" (adieu) into the passage, apparently with good reason.

It is certainly no coincidence that the first violin plays its highest notes in the "Agathe" melody. Despite the high pitch (both acoustical and emotional), it is in essence a tender lyrical idea, and is repeated (in a modified form) in a more subdued *piano*.

In general, lyrical ideas predominate over dramatic ones throughout the G-Major Sextet. The second movement (nominally a scherzo) begins with a melancholy melody with a Slavonic touch (it sounds almost like a *dumka* by Brahms's younger colleague and friend Antonin Dvořák). In the *Presto giocoso* middle section the basic 3/4 meter (*one-two-three one-two-three*) is pitted against a 3/2 pattern (*one-two one-two one-two*) — something that also happens in Dvořák's Czech *furiant* dances, although Brahms does it in a way all his own.

The e-minor theme of the third-movement Adagio, with its two leaps of fourths and its accompaniment in simultaneous eighth-notes and triplets, was notated by Brahms in a letter to Clara Schumann in 1855, a full decade before the Sextet was completed. In its final form, the movement is normally described as a theme-and-variations, but, as Edwin Evans pointed out in his classic Brahms handbook, "instead of each division harking back to the theme for its cue it prefers for the most part to draw its inspiration from what has immediately gone before." The movement proceeds from the initial Adagio through a faster,

contrapuntal section with martial rhythms to a final section where the tempo again slows down to Adagio, with gently flowing sixteenth-notes in an ethereal E Major.

The last movement is based on two types of material: one consists of repeated sixteenth-notes, the other of a *legato* melody and its extensions. The two contrasting ideas are combined to form a spirited and exciting finale.

Interestingly enough, the first performance of the G-Major Sextet took place in 1866 in New York, introduced in a chamber music series started by William Mason and Theodore Thomas. The work apparently had great success in the United States, which is more than can be said of its reception in Vienna and Germany. The Viennese critics were rather cool, while the music publishing house Breitkopf & Härtel in Leipzig, which had initially accepted the sextet, asked Brahms in a letter to relieve them of their publication agreement. (An unnamed third party had persuaded them to make this move.) Brahms promptly had his Sextet published by Simrock, and he never again sent a composition to the prestigious Leipzig firm. (He, however, did collaborate with them on editions of other composers' music.)

SUITE FOR ALTO TROMBONE AND STRING QUARTET

Corrado Saglietti
Born in 1957

ITALIAN HORNIST and composer Corrado Saglietti has served as associate principal horn of the RAI (Italian Radio) Symphony Orchestra in Turin since 1977. During the last decade, he has attracted international attention with his compositions for brass instruments, several of which have been performed and published in Europe and the United States.

The *Suite for Alto Trombone and String*

Quartet was written in 1992 for Joe Burnam, principal trombonist of the RAI Symphony Orchestra in Turin. It is in three movements. The first, a "Tango," gives the alto trombone a chance to play a warm lyrical melody while the strings provide a jazzy rhythmic background. The second-movement "*Canzone*" (Song) continues in the lyrical mood and includes a cadenza for the first violin. The finale, called "Speedy," uses changing meters. The virtuoso trombone part (played with a mute) is accompanied by the string players who sometimes function as percussionists, tapping the bodies of their instruments to add a special rhythmic and coloristic element.

OCTET FOR WIND INSTRUMENTS

Igor Stravinsky

*Born on June 17, 1882 in Oranienbaum,
near St. Petersburg, Russia*

Died on April 6, 1971 in New York

"My Octet is a musical object. . . . It began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists. . . playing bassoons, trombones, trumpets, a flute, and a clarinet." —Igor Stravinsky

WHAT ARE WE to make of this curious "dream object," that stands at the beginning of Stravinsky's so-called "neo-Classical" period, a work that has been the subject of some serious debates about musical aesthetics yet is, in essence, quite funny? Stravinsky used it himself for his debuts both as a conductor (his baton technique was still not secure enough take on a full orchestra) and as a writer: in a famous essay that begins with the first statement quoted above, he put forward his ideas about "objective music" and the need for the performer to be a mere "executant" and not to seek to "interpret" the music. The Octet also marks the first time

Stravinsky returned to such classical devices as sonata, variation, and rondo form — but without such Romantic accretions as contrasting characters or dramatic climaxes. The objectivity is emphasized in the pithy melodic lines and the somewhat disjointed instrumental writing. It is as though Stravinsky had asked the players to play and the listeners to listen with a poker face, betraying no emotions of any kind; yet it seems that, using his divine prerogative as a composer, he then proceeded to tweak their noses with some unexpected turn of phrase.

Stravinsky wrote the *Octet* in 1922-23 in France and conducted the first performance on October 18, 1923, at the Paris Opera. The work is in three movements: an opening “*Sinfonia*” with a short introduction, “*Tema con Variazioni*,” and “*Finale*.” In all three, Stravinsky made ample use of contrapuntal procedures, asymmetrical rhythms, and Baroque and Classical allusions. But he also included — and this is where the nose-tweaking takes place — echoes of popular music of the time, from ragtime to cabaret song. The whole piece is a unique mixture of styles, both high- and low-brow, and the fun lies, to a great extent, in the fact that these allusions are not supposed to be “played up” by the “executants.” Take the “theme” of the second movement, for example. It is a lyrical singing melody, first introduced by the flute and the clarinet. But the offbeat *staccato* notes of the accompaniment immediately place the melody between quotation marks, as it were. The ambivalence between lyricism and devices counteracting it provides the movement with its main momentum.

Aaron Copland, who was present at the Paris première of Stravinsky’s *Octet*, wrote about the work in his 1941 book *Our New Music*:

The present writer . . . can attest to the general feeling of mystification that followed the initial hearing. Here was

Stravinsky, having created a neoprimitive style all his own, based on native Russian sources — a style that everyone agreed was the most original in modern music — now suddenly, without any seeming explanation, making an about-face and presenting a piece to the public that bore no conceivable resemblance to the individual style with which he had hitherto been identified. Everyone was asking why Stravinsky should have exchanged his Russian heritage for what looked very much like a mess of eighteenth-century mannerisms. The whole thing seemed like a bad joke that left an unpleasant aftereffect and gained Stravinsky the unanimous disapproval of the press. No one could possibly have foreseen, first, that Stravinsky was to persist in this new manner of his or, second, that the *Octet* was destined to influence composers all over the world in bringing the latent objectivity of modern music to full consciousness by frankly adopting the ideals, forms, and textures of the pre-Romantic era.

Program notes by Peter Laki, Program Annotator for The Cleveland Orchestra

Charles Bernard (*cello*) joined The Cleveland Orchestra in 1992. He previously held the position of principal cello with the National Repertory and Calgary Philharmonic orchestras. During this time, his performance as soloist with the Calgary Philharmonic in *Milhaud’s Cello Concerto No. 1* was broadcast throughout Canada. A Canadian native, he won an audition at the Montreal Conservatory at the age of eleven. He studied with Michael Kilburn at the Montreal Conservatory, where he won first prize awards in cello and chamber music,

and later with Stephen Geber at the Cleveland Institute of Music.

James Darling (*trumpet*) joined The Cleveland Orchestra in 1973 and has since played trumpet and cornet as soloist with the Orchestra as well as with other orchestras around the world. In addition to being a member of The Cleveland Orchestra, Mr. Darling is first trumpet of the Baldwin-Wallace Faculty Brass Quintet. A faculty member of Baldwin-Wallace College since 1969, he also teaches at the Cleveland Institute of Music and regularly presents masterclasses at colleges and universities throughout the United States. Born in Cincinnati, he holds a bachelor of music degree from the University of Kentucky and a master of music degree from the University of Illinois. Before joining The Cleveland Orchestra, he was a finalist in the 1971 International Trumpet Competition held in Munich. He was also founding principal trumpet of the Ohio Chamber Orchestra from 1971-73.

Mark DeMio (*bassoon*) is a member of the Akron Symphony, Cleveland Chamber Symphony, Erie Philharmonic, and the Youngstown Symphony. He teaches bassoon at Baldwin-Wallace College, Case Western Reserve University, Cleveland Music School Settlement, and at the Cleveland Institute of Music, where he received a bachelor of music degree. He has also attended the American Institute of Musical Studies, Kent/Blossom music training program, Music Academy of the West, Pierre Montoux School, and the Waterloo Festival. Since 1978, Mr. DeMio has often played as an extra or substitute player with The Cleveland Orchestra.

Bryan Dumm (*cello*) has been a member of The Cleveland Orchestra since 1986. In addition to his Cleveland Orchestra respon-

sibilities, he regularly gives solo recitals and performs chamber music as a member of the Samaris Piano Trio, the Cleveland Octet, and the Cleveland-based Myriad. He has also performed as soloist with the Parma Symphony and Penfield Symphony Orchestra. Mr. Dumm holds bachelor and master of music degrees from the Eastman School of Music, where he studied with Paul Katz and Steven Doane. While at Eastman, he was a member of the Rochester Philharmonic. During the 1985-86 season, he was principal cellist of the Alabama Symphony.

Mary Kay Fink (*flute*) joined The Cleveland Orchestra's flute section in 1990 as piccolo. As winner of the 1986 National Flute Association Young Artist Competition, she performed a debut recital at Carnegie Hall's Weill Recital Hall. She was also a member of the New Jersey Symphony Orchestra and often played with the New York Philharmonic. In addition to her responsibilities with The Cleveland Orchestra, Ms. Fink performs in chamber music recitals throughout the Cleveland area, often with her husband, pianist Nicholas Underhill. She is also a member of the Cleveland Chamber Collective and the Cleveland Camerata. She made her Cleveland Orchestra solo debut in July 1994 during the annual summer Blossom Festival.

Molly Fung (*violin*) is a founding member of the Samaris Piano Trio, a Chicago-based ensemble that showcases twentieth-century music, as well as a member of the Cleveland-based chamber music ensemble Myriad. She has performed throughout the United States in solo and chamber recitals and has been broadcast on National Public Radio and on Hong Kong radio and television. Currently a faculty member of Cleveland State University, Ms. Fung has been a member of the Ars Poetica, the Pro Musica Chamber Orchestra, and the Rochester

Philharmonic. She attended Rochester's Eastman School of Music, where she received a performer's certificate. Her teachers have included Donald Weilerstein and Sylvia Rosenberg.

Mark Jackobs (*viola*) joined The Cleveland Orchestra in 1993 after three seasons with the Pittsburgh Symphony Orchestra. He studied the violin at Michigan's Interlochen Arts Academy, but switched to viola before enrolling at the Eastman School of Music, where he studied with Heidi Castleman.

After receiving his bachelor of music degree from Eastman, he continued his education at the Cleveland Institute of Music, studying with Robert Vernon, principal viola of The Cleveland Orchestra. Mr. Jackobs has performed at the Aspen, American Music, and Heidelberg (Germany) music festivals, and is a faculty member of the Cleveland-area Encore School for Strings.

Thomas Klaber (*bass trombone*) joined The Cleveland Orchestra in 1985. Born and raised in Covington, Kentucky, he attended the University of Cincinnati Conservatory of Music to study the baritone horn, but switched to trombone under the tutelage of Betty S. Glover, Sam Green, and Tony Chipurn. He was also a member of the Cincinnati Chamber Orchestra before he left Cincinnati to play bass trombone in the Detroit Symphony Orchestra, of which he performed as a member for six seasons. In addition to The Cleveland Orchestra, Mr. Klaber is a member of the Cleveland Low Brass Ensemble.

Stanley Konopka (*viola*) joined The Cleveland Orchestra in 1991 and was appointed assistant principal viola in 1993. In addition to his orchestral responsibilities, he is a faculty member of the Cleveland Institute of Music and Encore School for Strings. He has also written award-winning

musical compositions and regularly performs with the Cleveland-based chamber ensemble Myriad. He attended high school at the Interlochen Arts Academy, where he won several performance competitions before moving to Cleveland to study with Cleveland Orchestra principal viola Robert Vernon. While attending the Cleveland Institute of Music, he first played with The Cleveland Orchestra as a substitute violist before he became a member of the Pittsburgh Symphony Orchestra in 1990.

Takako Masame (*violin*) has been a member of The Cleveland Orchestra's first violin section since 1985. She has also been a member of the Cleveland-based Amici String Quartet since the its formation in 1985. A native of Japan, she attended Tokyo's Toho-Gakuen School before studying with Dorothy Delay at the New England Conservatory of Music in Boston. She was a member of New England Conservatory's Scholarship String Quartet and attended the Tanglewood and Aspen music festivals. She was a member of the Indianapolis Symphony Orchestra from 1982-85 before joining The Cleveland Orchestra.

Daniel McKelway (*clarinet*) joined The Cleveland Orchestra in 1995 as assistant principal clarinet. Prior to this appointment, he was a member of the Grand Rapids Symphony and the Orpheus Chamber Orchestra. Frequently performing chamber music and in recital, he has participated in a number of summer music festivals, including the Dubrovnik, Marlboro, Newport, Tanglewood, and Vancouver festivals, and he has performed in six "Musician from Marlboro" tours. Mr. McKelway studied at the North Carolina School of the Arts before attending Boston's New England Conservatory of Music where he earned a bachelor of music degree as well as an artist diploma. A winner of the 1984 Young

Concert Artists International Auditions, he also won the Walter W. Naumburg Clarinet Competition in 1985 and an Avery Fisher Career Grant in 1989.

Ronald Phillips (*bassoon*) was appointed first assistant principal bassoon of The Cleveland Orchestra by George Szell in 1960. In addition to his responsibilities as a member of the Orchestra, he is currently a member of the Cleveland Octet, a chamber ensemble consisting of Cleveland Orchestra members. Mr. Phillips first studied the bassoon under the tutelage of George Goslee, before attending the Eastman School of Music in Rochester. His other teachers include Vincent Pezzi and Sol Schoenbach. Other orchestras of which he has been a member include the Rochester Philharmonic Orchestra, United States Navy Band, and the New Orleans Symphony.

Michael Sachs (*trumpet*) joined The Cleveland Orchestra in 1988 as principal trumpet. Prior to joining The Cleveland Orchestra, he was a member of the Houston Symphony Orchestra, performed with Houston Grand Opera, and was a faculty member of the Shepherd School of Music at Rice University. He was also a member of the Colorado Philharmonic. He currently serves as co-chair of the brass department and head of the trumpet department at the Cleveland Institute of Music. He is also a member of Myriad, a Cleveland-based chamber ensemble. In September 1996, Mr. Sachs and The Cleveland Orchestra performed the world premiere of a specially-commissioned trumpet concerto composed by John Williams.

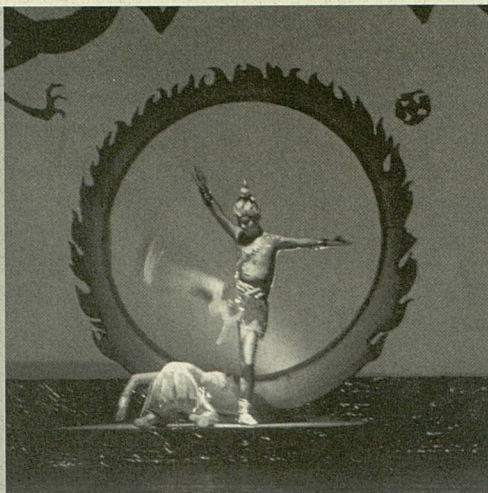
Steven Witser (*trombone*) joined The Cleveland Orchestra in 1989 as assistant principal trombone. He received a bachelor of music degree and a performer's certificate from the Eastman School of Music; his

teachers included John Marcellus, Ned Meredith, and Mitch Ross. He also studied with Dan Livesay at California State University. Before coming to Cleveland, Mr. Witser served as principal trombone of the Honolulu Symphony, Phoenix Symphony, and the Santa Fe Opera Orchestra. In addition to performing as a member of The Cleveland Orchestra, he has been the Orchestra's assistant personnel manager since 1994. Mr. Witser regularly performs with the Music of the Baroque Ensemble in Chicago, the trumpet quartet High Anxiety Bones, and the Cleveland-based chamber music ensemble Myriad.

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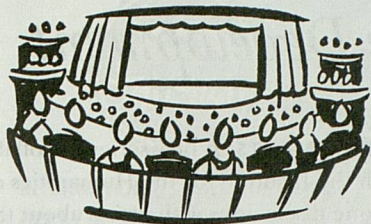
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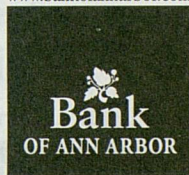
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Several programs have been established to meet the goals of UMS' Education and Audience Development program, including specially designed Family and Student (K-12) performances. This year, more than 8,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, *Sounds of Blackness*, New York City Opera National Company's *La Bohème*, the National Traditional Orchestra of China and U-M's School of Music Opera Theatre production of *L'elisir d'Amore*.

Other activities that further the understanding of the artistic process and appreciation for the performing arts include:

MASTERS OF ARTS A new series in collaboration with the Institute for the Humanities of one-on-one discussions with artists about their art forms (this season features William Bolcom, Meredith Monk, Twyla Tharp, Neeme Järvi, Wynton Marsalis and Cecilia Bartoli). Free tickets are required for these events (limit 2 per person) and are available by calling the UMS Box Office at 313.764.2538.

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In addition to these events, which are listed on pages 22-27 of this program book, UMS will be presenting a host of other activities, including master classes, workshops, films, exhibits, panel discussions, in-depth public school partnerships and other residency activities related to presentations of the Cleveland Orchestra, Tharp! (The Twyla Tharp Dance Company), *The Harlem Nutcracker*, "Blues, Roots, Honks and Moans," and the series of Schubert concerts next winter.

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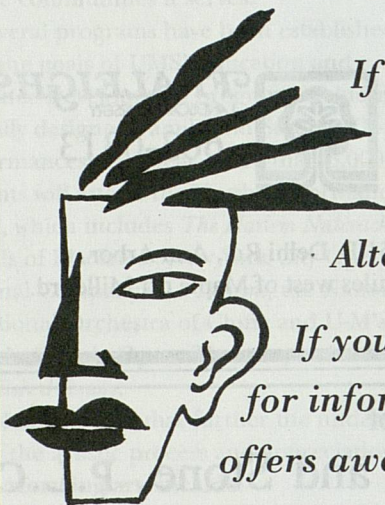
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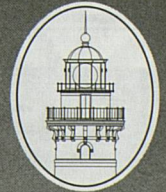
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Tuesday, October 29

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Friday, November 8

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Friday, December 13

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Wednesday, January 8

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Thursday, February 6

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Wednesday, February 19

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Puccini's *La Bohème*

Friday, March 14

Richard Goode, piano

Saturday, March 29

Cecilia Bartoli, mezzo-soprano



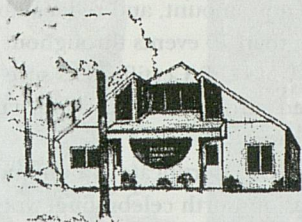
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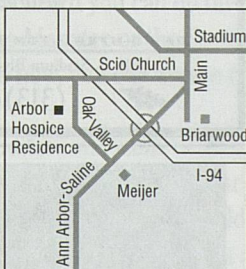
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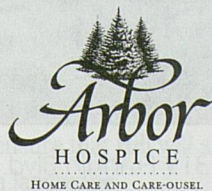
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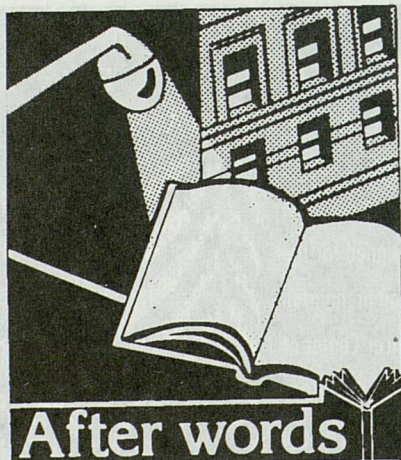
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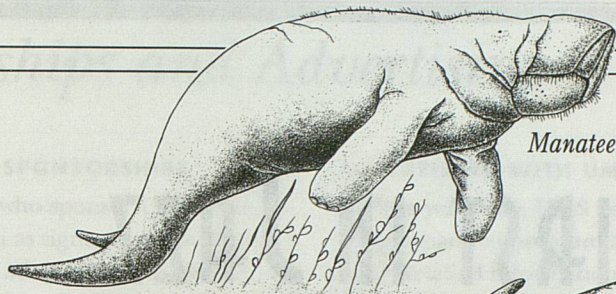


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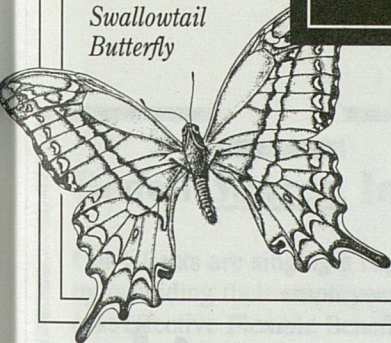


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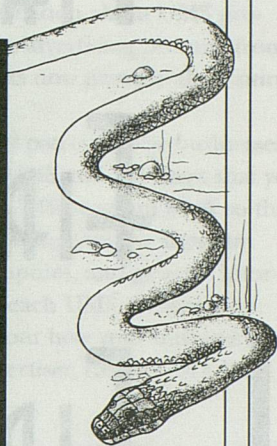
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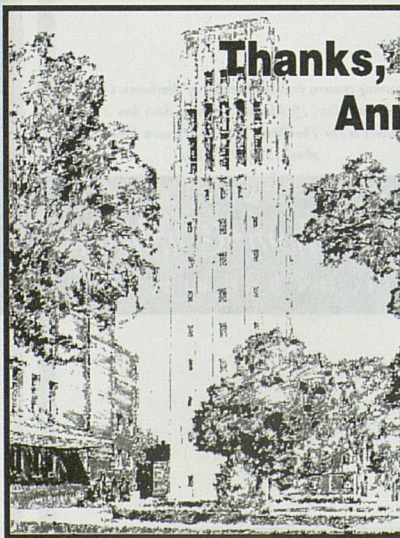
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The Advisory Committee is an integral part of the University Musical Society, providing the volunteer corps to support the Society as well as fund raising. The Advisory Committee raises funds for UMS through a variety of events held throughout the concert season: an annual auction, the creative "Delicious Experience" dinners, season opening and pre- and post-concert events, the newly introduced Camerata Dinners, and the Ford Honors Program Gala Dinner/Dance. The Advisory Committee has pledged to donate \$125,000 this current season. In addition to fund raising, this hardworking group generously donates many valuable hours in assisting with educational programs and the behind-the-scenes tasks associated with every event UMS presents.

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The Ford Honors Program is a relatively new University Musical Society program, made possible by a generous grant from Ford Motor Company. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS presents the artist in concert, pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Proceeds from the evening benefit the UMS Education Program.

Van Cliburn was selected as the first artist so honored in May 1996 because of his distinguished performance history under UMS auspices, the affection shared between him and the people of Ann Arbor, his passionate devotion to young people and to education, and his unique ability to bring together and transform individuals and entire nations through the power of music.

This year's Ford Honors Program will be held Saturday, April 26, 1997. The recipient of the Second UMS Distinguished Artist Award will be announced in January.



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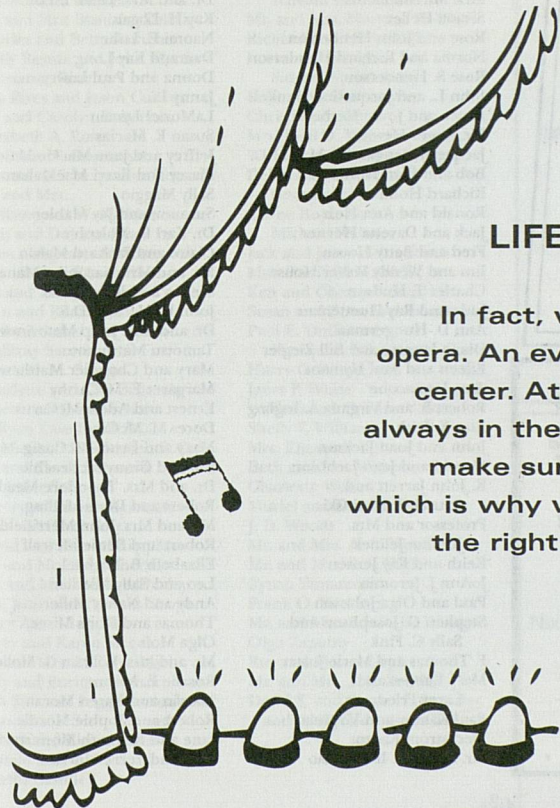
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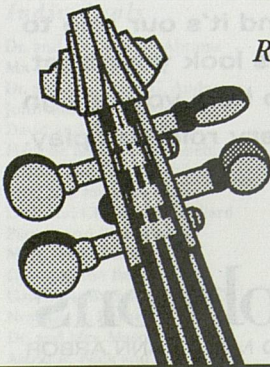
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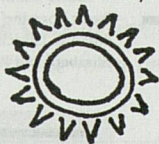
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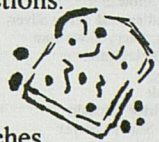


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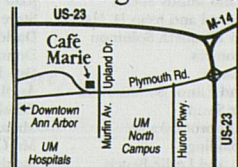
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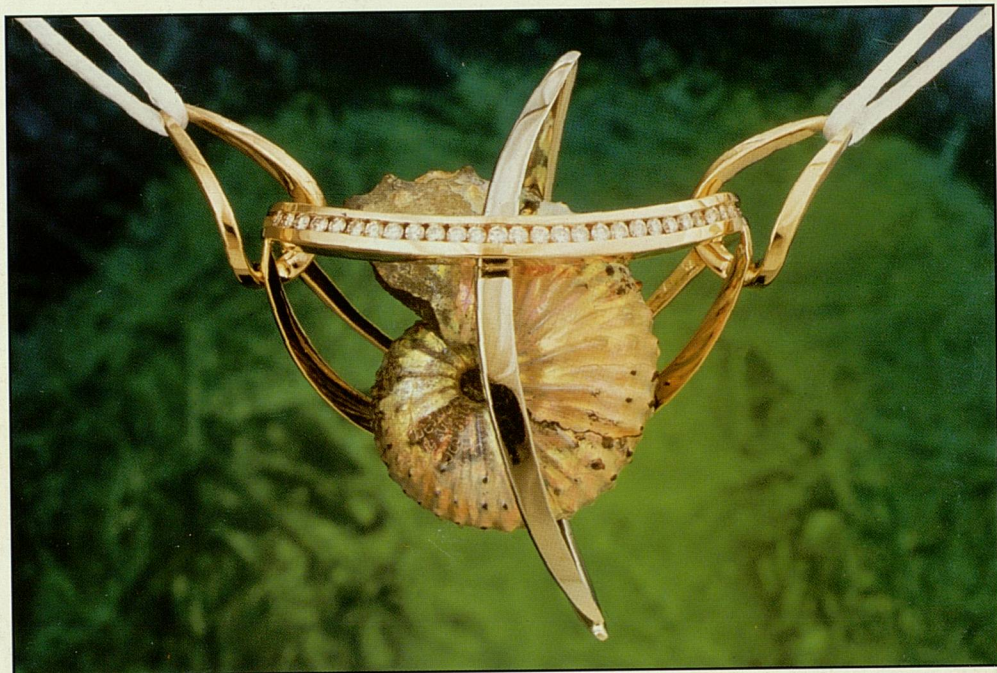
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