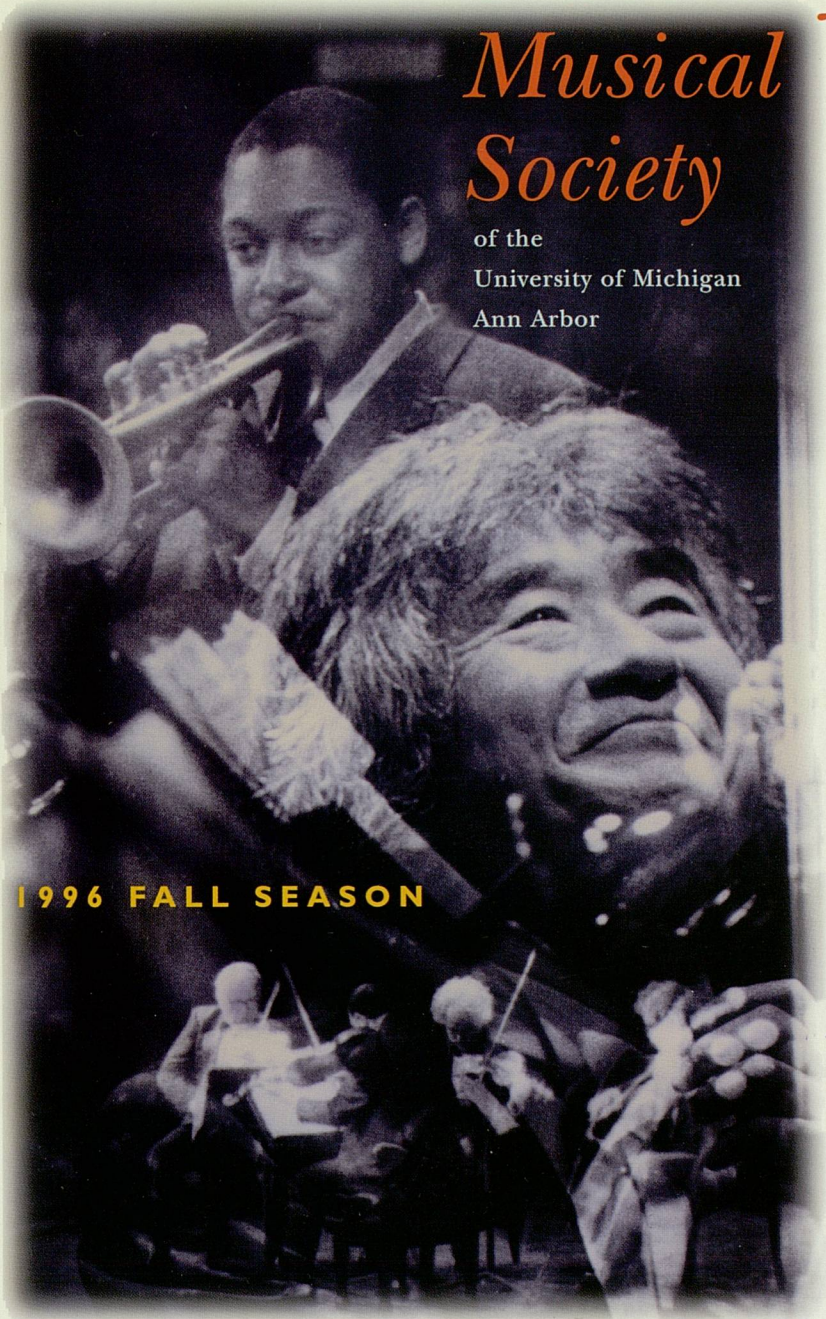


*University  
Musical  
Society*

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

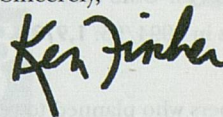
Advisory Committee, usher corps, UMS Choral Union members and countless others who give of their time and talent to all facets of the UMS program. Thank you, volunteers!

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

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- 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%**

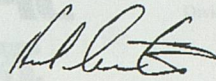
With thanks to *Harper's Index*™

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 musi-

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

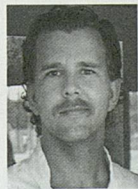
**CHELSEA MILLING COMPANY**



**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."

**FIRST OF AMERICA Bank**



**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."

**Cafe Marie**



**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."

**NBD**



**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 to Southeastern Michigan."



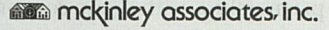
**JOHN PSAROUTHAKIS, PH.D.**  
*Chairman and Chief Executive Officer, JPEinc.*

"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. ODOM**  
*Chairman, Ford Motor Credit Company*  
 "The people of Ford Credit are very proud of our continuing association

with the University Musical Society. The Society's long-established commitment to Artistic Excellence not only benefits all of Southeast Michigan, but more importantly, the countless numbers of students who have been culturally enriched by the Society's impressive accomplishments."



**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."



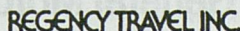
**MICHAEL STAEBLER**  
*Managing Partner, Pepper, Hamilton & Scheetz*  
"Pepper, Hamilton and Scheetz congratulates the University Musical

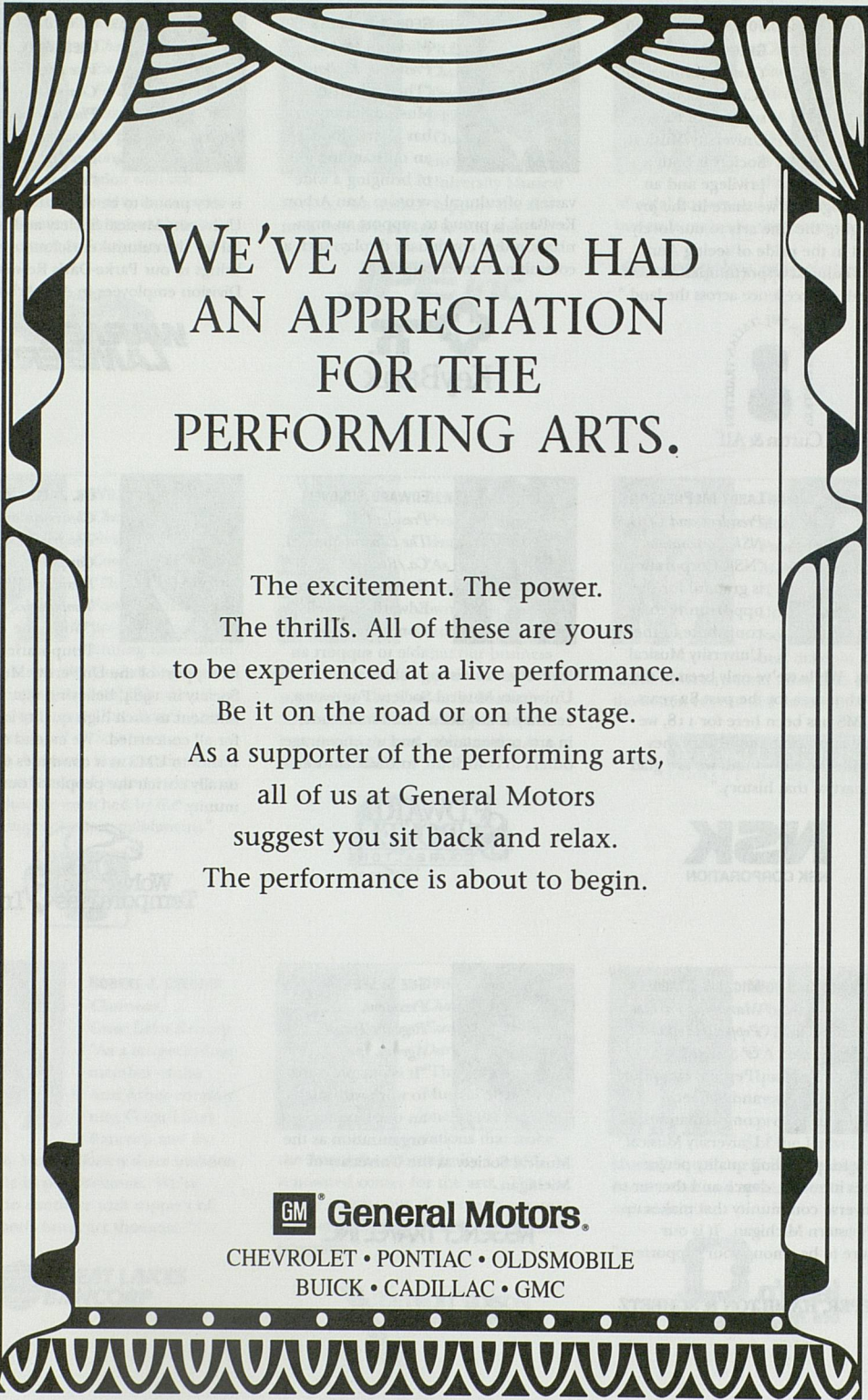
Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."



**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  
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Randolph S. Perry  
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Stephen K. Postema  
Timothy R. Damschroder  
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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## Meet the Ann Arbor Private Banking and Investments Team.

Just one phone call puts you in touch with a local team of experts who can customize a plan to meet your individual financial goals. A team with experience in lending, investment and trust management, insurance, estate and retirement planning, that can make your money go farther. For more information or to schedule an appointment, please call Ken Marblestone, Director, at (313) 995-8026.



Private Banking  
& 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

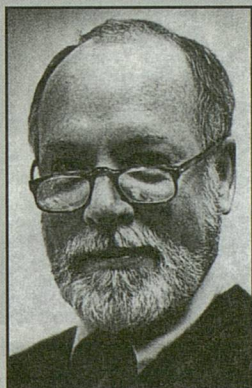
At the Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before the performance time.

**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.

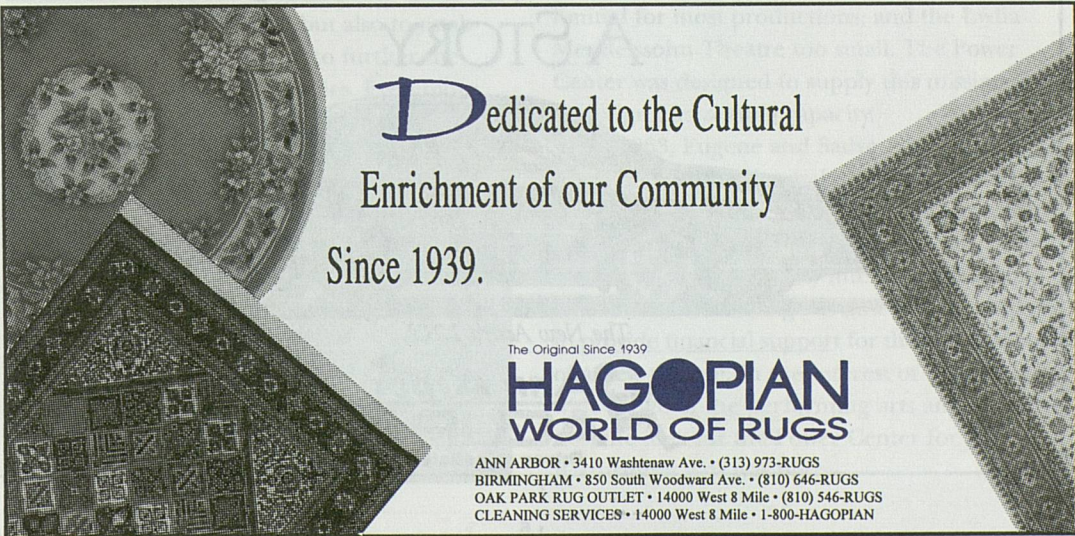
Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Three years ago, the Choral Union further enriched that tradition when it was appointed resident large chorus of the Detroit 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



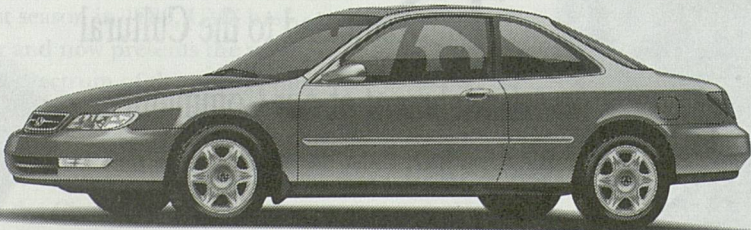
HILL AUDITORIUM

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 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.

## 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.

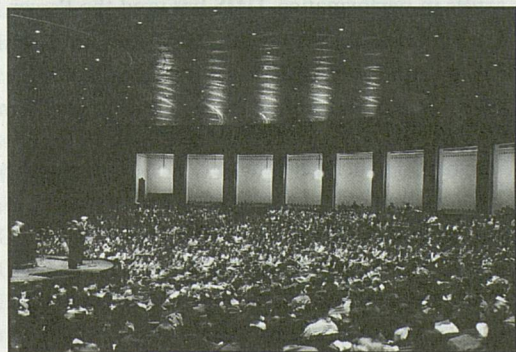
Designed by architect William Kapp, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, the Musical Society presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts 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**

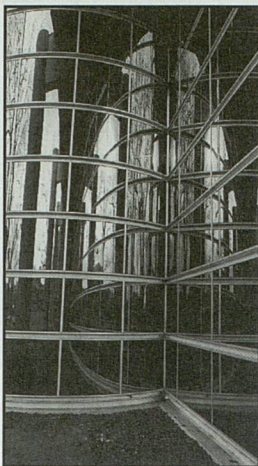
Celebrating twenty-five years of wonderful arts presentation, the Power Center for the Performing Arts was originally bred from a realization that the University of Michigan had no adequate theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, 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

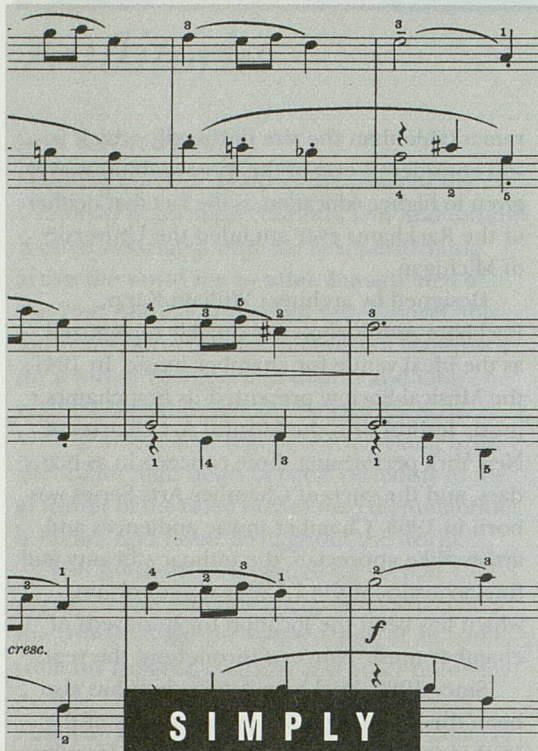
Opening in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include the two large spiral staircases leading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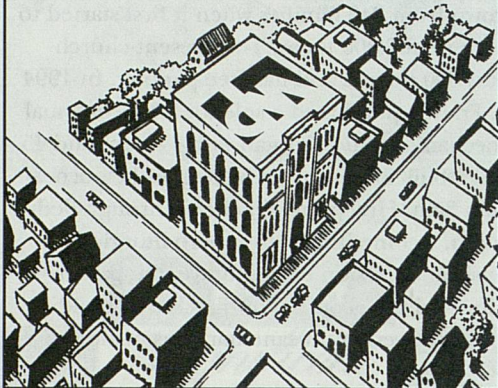


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*Auditoria, continued*

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 Holzmair (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 première 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 collabora-  
tion 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 Choreo-  
graphy 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  
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**STATE SYMPHONY  
ORCHESTRA OF URSIA**  
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  
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**LES ARTS FLOISSANTS**  
WILLIAM CHRISTIE, CONDUCTOR  
HANDEL'S *AGIS* 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 fre-  
quent 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>

Official sponsor of 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 LUCÍA, AL DIMEOLA 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 support from Maurice and Linda Binkow.*

**DECEMBER**

**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 support 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 Eastern Michigan University.*

**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 collaboration with The Links, Inc.  
*Thurs, Dec 5, 7:30pm: Public reading for adults.*  
*Sat, Dec 7, 11:00am: Public reading for children.*

*Supported by the Grayling Fund and Project Management Associates, Inc.*

*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.*

The Harlem Nutcracker 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.

**JANUARY**

**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.

*Sponsored by JPEinc.*

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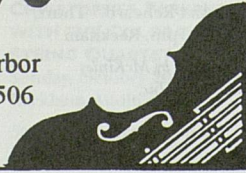
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The Christian McBride Quartet  
The Cyrus Chestnut Trio  
The James Carter Quartet  
The Leon Parker Duo  
Steve Turre and

His Sanctified Shells

Twinkle Clark and

The Clark Sisters

Saturday, February 1, 1:00pm  
(Family Show)

Saturday, February 1, 8:00pm  
Hill Auditorium

*Sponsored by NSK Corporation.*

*Presented with support from  
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 CHEINIUK,  
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 Bingxo, conductor  
Wednesday, February 26, 8:00pm  
Hill Auditorium

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

**M A R C H**

**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**

**GYÖRGY 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.*

**HUEL GAS 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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## Special Events 1996-1997

### 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 Leier"

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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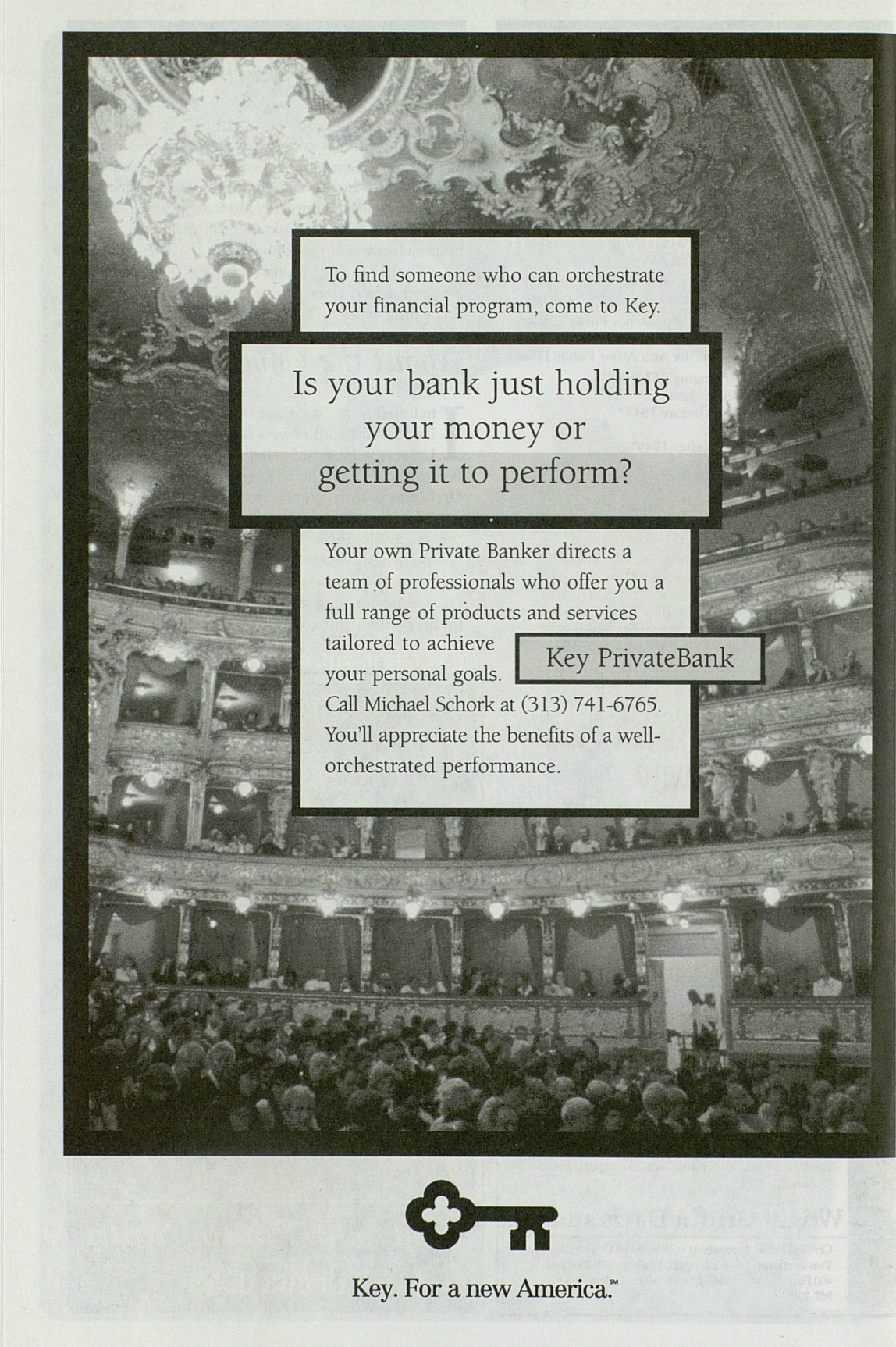
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A black and white photograph of a grand, ornate theater interior. The ceiling is highly decorated with intricate patterns and a central chandelier. The theater has multiple tiers of balconies filled with people, and a large audience is seated in the foreground. The lighting is dramatic, highlighting the architectural details.

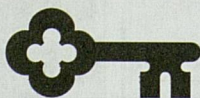
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# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*

*1996 - 1997 Fall Season*

---

## **Event Program Book**

Saturday, November 9, 1996

through

Wednesday, December 4, 1996

118th Annual

Choral Union Series

Hill Auditorium

Thirty-fourth Annual

Chamber Arts Series

Rackham Auditorium

Twenty-sixth Annual

Choice Events Series

## **MIDNIGHT IN THE GARDEN OF GOOD AND EVIL**

3

Celebrating the Music of Johnny Mercer

Saturday, November 9, 8:00pm, Hill Auditorium

## **GUITAR SUMMIT III**

13

featuring Paco de Lucía, Al DiMeola, & John McLaughlin

Saturday, November 16, 8:00pm, Michigan Theater

## **FACULTY ARTISTS CONCERT**

17

Michigan Chamber Players

of the University of Michigan School of Music

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

## **GUARNERI STRING QUARTET & ORION STRING QUARTET**

25

Saturday, November 23, 8:00pm, Rackham Auditorium

## **CHANTICLEER**

31

Wednesday, December 4, 8:00pm,

St. Francis of Assisi Catholic Church

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### **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 predetermined time in the program.

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

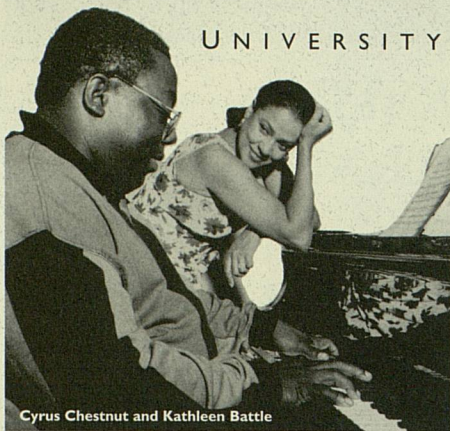
If you have a question, ask your usher. They are here to help.

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

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

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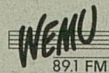
Cyrus Chestnut and Kathleen Battle

# So Many Stars

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**Friday, December 13, 8:00pm**  
**Hill Auditorium**



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# MIDNIGHT IN THE GARDEN OF GOOD AND EVIL

*Celebrating the Music of Johnny Mercer*

*Hosted by the author John Berendt*

## **Narrators**

John Berendt

Claiborne Cary

Margaret Whiting, *vocals*

Julius LaRosa, *vocals*

Cynthia Scott, *vocals*

John Pizzarelli, *vocals and guitar*

The Lady Chablis, *vocals*

Emma Kelly, "The Lady of

6,000 Songs" *vocals*

Ben Tucker, *bass*

## **Band**

Bill Charlap, *Musical Director & piano*

Warren Vaché, *cornet*

Joe Temperley, *baritone, tenor saxophones & clarinet*

Sean Smith, *bass*

Dave Ratajczak, *drums*

Jack Wrangler, *Creator & Director*

Bill Charlap, *Musical Director*

George Wein, *Producer*

---

## **PROGRAM**

Saturday Evening,  
November 9, 1996  
at 8:00

Hill Auditorium  
Ann Arbor, Michigan

---

Twentieth Concert  
of the 118th Season

The performance will be in two acts with one intermission.

This evening's program will be announced from the stage.

---

Special thanks to Mrs. Sue Lee for her continued support through Regency Travel.

Additional support has been provided by AAA Michigan and Waldenbooks.

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

The Steinway piano used in this evening's performance is made possible by Mary and William Palmer and Hammell Music, Inc., Livonia, Michigan.

Jazz Directions Series

Large print programs are available upon request.

---

## TOUR STAFF

Fred Allen, *Technical Director/*

*Lighting Designer*

Jonathan Ball, *Company Manager*

Scott Fraser, *Sounds Engineer*

## SYNOPSIS OF THE BOOK

When he discovered that the cost of a three-day weekend in Savannah, Georgia (including airfare) was about the same as a nice evening of dinner and drinks in New York, former editor of *New York* magazine John Berendt decided to spend some time in Johnny Mercer's home town for a change of scene. As his trips became longer and more frequent, he decided to make Savannah his second home, staying "long enough to become more than a tourist if not quite a full-fledged resident." While there, he "inquired, observed, and poked around wherever [his] curiosity led [him.] . . . And [he] took notes."

While his first book, *Midnight in the Garden of Good and Evil*, reads like a thoroughly engrossing novel, it is actually a magical nonfiction rendering of this secluded and hauntingly beautiful city — and of a murder that took place there. With one beguiling and outrageous story after another, Berendt offers up a rogues' gallery of true-life rascals, eccentrics, and proper society folk who live behind the stately facades of Savannah's grandest houses. His account combines the atmosphere and leisurely pace of this enchanting city with a sensational murder, evocative descriptions of tidewater Georgia, and, most notably, the remarkable characters who live there. Along with parties and other social gatherings and rituals, the reader of *Midnight in the Garden of Good and Evil* is guaranteed a gracious introduction to:

- The gossipy ladies of the Married Women's Card Club;
- Minerva, a voodoo priestess, whom Berendt accompanies on a midnight foray into Bonaventure Cemetery;
- An uproariously funny black drag queen, The Lady Chablis, who "adopts" Berendt as her confidant and sometime chauffeur;
- The acerbic and arrogant antique dealer and current owner of Mercer House, Jim Williams, around whom much of the book's controversy centers;
- A young redneck gigolo stud;
- A hapless recluse who owns a bottle of poison so powerful it could kill every man, woman, and child in Savannah, if introduced into the water supply;
- A sweet-talking, piano-playing con artist who opens his house to busloads of tourists (illegally) at \$3 a head and serenades Savannah as he bounces checks;
- "The Lady of 6,000 Songs" (as onetime resident Johnny Mercer named her), Emma Kelly, who knows the words to just that many songs;
- A dynamic courtroom lawyer who, for the last thirty years, has owned the University of Georgia's mascot — a white English bulldog named Uga who wears a bright red turtleneck with a black "G" on it;
- An elderly porter who sings Mozart's "Hallelujah" in a falsetto and walks an imaginary dog up and down Bull Street;

"A gorgeous and haunting blend of travel book and murder mystery," as Michael Herr (author of *Dispatches*) calls it, *Midnight in the Garden of Good and Evil* draws back the curtain on an isolated remnant of the Old South in an entirely fresh and captivating



way as Berendt skillfully interweaves a hugely entertaining first-person account of life in Savannah with the unpredictable twists and turns of a landmark murder case.

**John Berendt** was born in New York in 1939 and graduated from Harvard (*cum laude*) in 1961. While at Harvard, he was on the editorial board of the *Harvard Lampoon*. From 1961 to 1969 he was an associate editor at *Esquire* magazine, and later he wrote for David Frost and Dick Cavett. From 1977 to 1979 he was the editor of *New York* magazine, and he has written a monthly column for *Esquire* since 1982.

John Berendt's first book, *Midnight in the Garden of Good and Evil*, has become a publishing phenomenon. Propelled to the *New York Times* best-seller list for over two years by the extraordinary enthusiasm of readers, it is a hugely entertaining first-person account of life in Savannah, Georgia, intertwined with twists and turns of a landmark 1981 murder case. One of three finalists for the Pulitzer Prize in non-fiction and winner of the Southern Book Award, Berendt's book has inspired many to visit

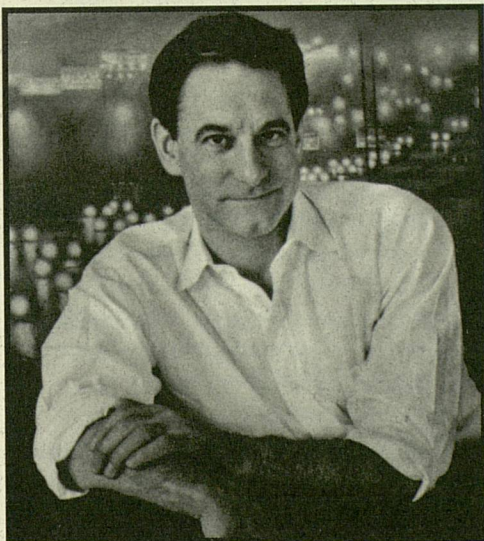
Savannah and observe firsthand the fascinating mix of gentility and eccentricity that is so compellingly depicted in the book.

When he is not in Savannah, Georgia, he lives in New York City.

Born in 1909 in Savannah, Georgia, **Johnny Mercer** was an extremely talented American lyricist, composer and singer. He moved to New York in the late 1920s and by 1934 was recognized as one of the most successful and prolific of American lyricists. Mercer eventually published well over 1,000 songs in collaboration with such composers as Harold Arlen, Hoagy Carmichael, Jerome Kern, Henry Mancini, Duke Ellington, André Previn and Richard Whiting. Some of his more famous songs include *Come Rain or Come Shine*, *Hooray for Hollywood*, *Jeevers*, *Blues in the Night*, *That Old Black Magic*, *Accent-Tchu-Ate the Positive*, *You Must Have Been a Beautiful Baby*, *Fools Rush In* and *Satin Doll*.

Johnny Mercer worked as an emcee and singer with Big Band leader Paul Whiteman and appeared in the films *Old Man Rhythm* and *To Beat the Band* in 1935. He became a popular singer in his own right, working with Benny Goodman on radio in 1939, with Bob Crosby, and various radio shows of his own in the 1930s. He was a co-founder of Capitol Records in 1942 and made many popular recordings for that label.

Johnny Mercer was still producing hits into the 1960s when he collaborated with Henry Mancini on such film songs as *Moon River* from *Breakfast at Tiffany's* (1961), *Days of Wine and Roses* from the film of the same title (1962), and also *Barefoot in the Park* from the film of the same title (1967). Johnny Mercer was the winner of four Academy Awards before his death in Los Angeles in 1976.



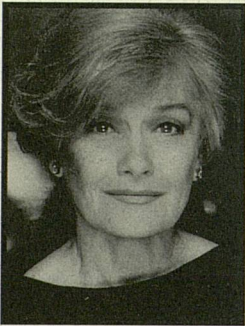
JOHN BERENDT

The preceding biography of Johnny Mercer was taken from *The Oxford Companion to Popular Music* written by Peter Gammond and published by the Oxford University Press in 1991.

**Claiborne Cary**, a veteran of the Broadway stage, cabaret and jazz clubs, was born of a theatrical family in the unlikely town of Lone Tree, Iowa.

Once in New York, Ms. Cary began her professional career as a Bob Fosse dancer in the Broadway Musical, *New Girl in Town*. She has since starred on Broadway in *Silk Stockings*, *New Girl in Town*, *Beg Borrow or Steal*, and *The Supporting Cast*. She has appeared on television in *Law and Order*, *All My Children*, and *The Doctors*. Most recently Miss Cary was seen on *The Young and the Restless* and is featured in the film, *Jersey Rose*. Of her newly released CD, *Miss Claiborne Cary, Now and Then*, Rex Reed effused, "This is a superb collection by one of the most gifted and accomplished singers of the decade."

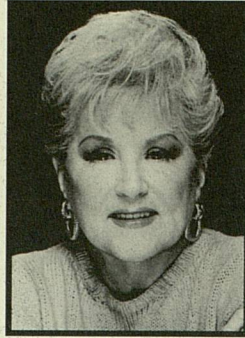
Miss Cary has been the recipient of several MAC (Manhattan Association of Cabaret)



CLAIBORNE CARY

nominations, including one for best comedienne. As a producer of the revue, *Grand Slam*, she won her first MAC Award in 1998. Miss Cary won her second in 1995 for "Outstanding Female Vocalist."

**Margaret Whiting** has recorded more than 500 songs, twelve of which have sold more than a million copies. She was born in Detroit into a show business family — her father was Richard Whiting, the Hollywood composer who wrote *Beyond the Blue Horizon*, *Sleepytime Gal*, *Louise*, and the million dollar sellers *Till We Meet Again* and *Hooray for Hollywood*. The fifteen-year-old Margaret was a fixture at the Saturday night gatherings at her parent's home where she sang with the likes of Eddie Cantor, Al Jolson, Judy Garland, Mickey Rooney, Harold Arlen, Frank Loesser,



MARGARET WHITING

and Harry Warren. She became a protégé of famed lyricist Johnny Mercer and recorded numerous hits for Mercer's company, Capitol Records, including *Moonlight in Vermont* and *Come Rain or Come Shine*. As a cabaret performer, she headlined at the Persian Room, Grand Finale, Rainbow Grill, Reno Sweeney Ballroom, Algonquin, Rainbow & Stars, and the Russian Tea Room. Her most recent album, *Margaret Whiting Then and Now* is available on the DRG label. Currently she is starring in her own one-woman show, *Personally, Margaret Whiting*, and is working on *Dream*, a show based on the life of Johnny Mercer. *Dream* opened in Nashville in September and is headed for Broadway later this year.

As Mercer's god-daughter, she also heads the Mercer Foundation, a non-profit corporation that distributes contributions to approximately two-dozen charities benefiting at children and or music-related ventures.

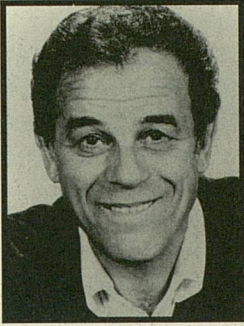
**Julius La Rosa** was born in Brooklyn, New York, to an Italian family who immigrated to the United States in the early 1920s. While serving as an electronics technician in the Navy, he also sang at enlisted mens' and officers' clubs. In 1950 Arthur Godfrey heard him sing and was impressed with his talent. In 1951, La Rosa started performing on Godfrey's radio show, and six months later he became a regular on the *Arthur Godfrey Television Show*. By the age of twenty-three, he was a major celebrity.

La Rosa's first hit was recorded in 1953; Frank Loesser's *Anywhere I Wander*. His biggest hit, *E Cumpare*, is still an often-requested favorite. La Rosa went on to col-

lect stage credits in Neil Simon's first Broadway success *Come Blow Your Horn*, Panetta's *Kiss Mama*, and Bob Randall's *6 Rms Riv Vu*. La Rosa also spent eight successful years as a top-rated disc-jockey on powerhouse radio station WNEW in New York. La Rosa's recent New York appearances at Rainbow and Stars and Michael's

Pub garnered rave reviews.

In addition to his performing, Julius devotes his spare time as National Vice President of Muscular Dystrophy Associations of America and is an



JULIUS LA ROSA

Honorary National Chairman of Cooley's Anemia Blood and Research Foundation.

Born in Arkansas, **Cynthia Scott** was the tenth of twelve children in a musical family and began singing at the age of four. Shortly after completing high school, she became a Raylette with the Ray Charles organization, recording and touring with him worldwide for the next two years. During one European tour with Ray Charles, she shared the stage with the Count Basie Orchestra and Oscar Peterson. Returning to Dallas, Cynthia established a very wide following. She continued to tour in France, Russia and China where she performed for Chinese dignitaries in Shanghai with the aid of an interpreter.

After receiving a call from the owner of a popular club in the Big Apple, Cynthia moved to New York City. She hired the as-yet undiscovered Harry Connick, Jr. as one of her piano players. She has worked many of the well-known cabarets of New York and has been currently appearing at the prestigious Supper Club for over three and a half years.



CYNTHIA SCOTT

debut with jazz pianist, Bross Townsend. She finished a recording project with Tom Boras, Director of the Jazz Department at New York University. Cynthia has a Master's Degree in Music from the Manhattan School of Music and has studied acting under Uta Hagen and Robert Crest.

Popular vocalist/guitarist, **John Pizzarelli** is receiving tremendous acclaim for his new collection of tunes, *After Hours*, which has an utterly intimate tone. Richly demonstrating the power of subtlety, Pizzarelli and his ensemble — along with several special guests — have strung together a series of songs that offers a narrative on the emotional contours of romance.

Pizzarelli's trio was chosen to open 1994 tour dates for the master of popular song, Frank Sinatra. The singer admits that part of the inspiration for *After Hours* came from that bountiful source. Most of the

tunes on *After Hours* are from the pens of Tin Pan Alley masters, and are part of the great American songbook with which Pizzarelli is quite familiar. As an improviser, he has used many standards as vehi-



JOHN PIZZARELLI

cles for the inspired jazz solos which have earned him an international reputation. *Dear Mr. Cole*, his last RCA date, was a blowing session with two of the most virtuosic young players on the scene, bassist Christian McBride and pianist Benny Green. It was appreciated by listeners and critics alike.

Having just completed an album with the Boston Pops, a first RCA release, John is currently working in the studio on a Christmas album. Also, John will be premiering in March of 1997 in the Broadway show *Dream* (the life of Johnny Mercer).

Gaining national prominence as one of the endearing characters featured in John Berendt's *Midnight in the Garden of Good and Evil*, **The Lady Chablis** has been a featured guest on top television programs including *Good Morning America* and *Oprah*. Her autobiography, *Hiding My Candy*, was recently published by Simon and Schister. The Lady Chablis' saucy impudent voice shines through the book, which is saturated with her Southern charm and biting humor — only "The Doll" could have written this story.

The Lady Chablis is a small town girl (born Benjamin Edward Knox in Quincy, Florida) who was later crowned The Grand Empress of Savannah, Georgia. Hers is a Cinderella story about "a little girl with candy" who grew up in a physically abusive household, who later became a respected traveling



THE LADY CHABLIS

drag performer with a large and loyal following in the American South. The Lady Chablis' life story is a journey from being a lonely, yet flamboyant, young boy to a gender fugitive who recreated herself as a sassy,

strong "twenty-four-hour girl." But, The Lady doesn't dwell on her childhood sadness, her encounters with racism or romances gone sour. Instead, her journey has taught her that you may cry over a crisis in your life, but it amounts to just "two tears in a bucket" and you must move on.

The Lady Chablis is a performance artist whose life is her art. She appears regularly at Club One in Savannah, Georgia.

It is unlikely that anyone knows as many Johnny Mercer songs as **Emma Kelly**, for it was Johnny Mercer who anointed Kelly as "The Lady of 6,000 Songs." They first



EMMA KELLY

became friends over the phone when Mercer successfully tested her memory by asking her to sing *If You Were Mine*, one of his lesser known songs. From that moment on, he made it a point to visit Kelly whenever he went home to Savannah. Performing since the age of three, Emma Kelly considered Johnny Mercer her mentor until he died in 1976.

Seventy-six-year-old Emma Kelly is one of the featured characters in the John Berendt novel *Midnight in the Garden of Good and Evil*. She makes her home in Statesboro, Georgia which is sixty-two miles from Hannah's East in Savannah, a club where she sings and plays piano each week with her long-time bassist Ben Tucker. Emma Kelly, as readers of the book will know, spends her time driving to country clubs, lodges, hotels, conventions, churches, military bases, and virtually anywhere people want her to sing the American classics. "Just last week I drove 250 miles back and forth," says Kelly. "Never did get back in time for

church." A devout Baptist and teetotaler, she doesn't miss too many services in her home church.

In addition to a lifestyle that would stagger most people less than half her age, Kelly has raised ten children. "All," she says, "with university degrees."

**Bill Charlap** is the son of Broadway composer Moose Charlap and singer Sandy Stewart. He was born in New York City and began playing piano at the age of three. A graduate of New York's acclaimed High School of the Performing Arts, he studied both jazz and classical piano with Jack Reilly and Eleanor Hancock.

Mr. Charlap is currently a member of the Phil Woods Quintet. He was a member of the Gerry Mulligan Quartet for two years in the late 1980's, and he appeared with Mulligan at Lincoln Center with the New York Philharmonic under Zubin Mehta. In addition, he has performed with Benny Carter, Red Mitchell, Louie Mellson, Michael Moore, and Jim Hall.

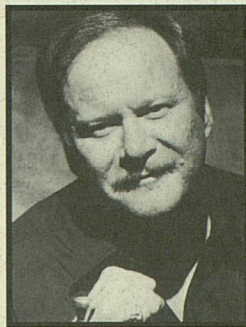
Bill Charlap has been the accompanist of choice for many top vocalists, including Carol Sloane, Helen Merrill, Shelia Jordan, Barbara Lea, Bobby Short, Sandy Stewart, and Barry Manilow. He has appeared at many of the world's major jazz festivals, and he has performed with Dick Hyman at the Jazz in July series at New York's 92nd Street Y. Also, he has been a featured guest on Marian McPartland's NPR radio program *Piano Jazz*. Charlap served as musical director for the



BILL CHARLAP

1995 JVC Festival tribute to Johnny Mercer, *Midnight in the Garden of Good and Evil: The Jazz Concert*, at Avery Fisher Hall in New York.

**Warren Vaché** was born and raised in Rahway, New Jersey, and began working as a professional musician at an early age. He was featured on stage in the Broadway production



WARREN VACHÉ

of *Dr. Jazz*, a musical play based on the early days in New Orleans. As a member of the New York Jazz Repertory Company, he was part of the reconstituted Wolverine Orchestra in a program of *The Music of Bix Beiderbecke*.

This group performed at Carnegie Hall, and was later featured on two television programs, one for NBC and another for PBS.

After college, Vaché joined the Benny Goodman orchestra for an association that lasted almost a decade. Later he was in much demand as a member of the Concord All Stars, a group sponsored by Concord Records on recordings and tours around the United States, as well as Japan, Australia, England, and Europe. He was the musical director for the Richard Burton and Elizabeth Taylor revival of *Private Lives*, and coached actor Richard Gere for his role as a trumpet player in the movie *The Cotton Club*. Warren was seen performing as an actor, as well as a jazz musician in the movie *The Gig*, for which he was also musical director.

Warren Vaché has toured worldwide as a member of the Benny Goodman Sextet, the Newport All Stars, and as a soloist at festivals in the US and abroad. He has been featured on many records, including several with Rosemary Clooney, with whom he frequently appears on stage and television. He has made numerous recordings in his own right, most recently *Easy Going*, a sextet album and *Warm Evenings*, recorded with a jazz trio and classical string quartet.

*Warren Vaché appeared in 1995 with the Lincoln Center Jazz Orchestra. Tonight marks his second appearance under UMS auspices.*

Saxophonist **Joe Temperley** has played with such jazz bands as Humphrey Lyttelton, Woody Herman, Buddy Rich, Thad Jones/Mel Lewis, Clark Terry, Duke Pearson, Joe Henderson, Duke Ellington (replacing Harry Carney), and Buck Clayton. He has performed as a jazz soloist at night clubs and jazz festivals including the JVC, COOL, Berlin, Pescara, Edinburgh, Paris, and Moscow Jazz festivals and has joined such singing greats as Ella Fitzgerald, Sara Vaughan, Betty Carter, Billie Holliday, Joe Williams, Tony Bennett, Liza Minelli, Diana Ross, Barbara Streisand, and Milt Grayson. In the 1995/96 season, Joe performed on two five-week tours with the Lincoln Center Jazz Orchestra and performed in two concerts with Benny Carter — one at Lincoln Center and the other at the Library of Congress.

Joe Temperley's career has also brought him to Broadway performing for *Sophisticated Ladies*, Peggy Lee, *Brigadoon*, *Gypsy*, and *Anything Goes*. Joe can be heard in *The Cotton Club*, *Brighton Beach Memoirs*, *When Harry Met Sally*, and *Tune in Tomorrow*, as well as on television's *Sophisticated Ladies*, *A Classical Jazz Christmas*, the *Tonight Show*, Muscular Dystrophy Telethons, and host for *Temperley's Town* (Channel 4, London).

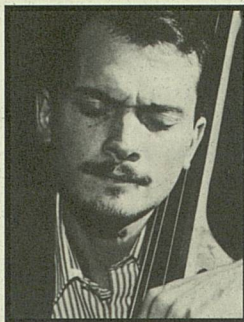


JOE TEMPERLEY

Over the years, Temperley has recorded with the Duke Ellington Orchestra, Charles Mingus, Clark Terry, Thad Jones/Mel Lewis, Wynton Marsalis, Benny Carter, Harry Connick, Jr., Jon Hendricks, Buck Clayton, Gerry Mulligan, and was the leader on *Nightingale* (Hep Records). His most recent releases are *Concerto for Joe* (Hep Records) and *Sunbeam and Thundercloud* with Dave McKenna (Concord Records).

For the last two years Joe Temperley has been appointed to faculty at the Manhattan School of Music.

**Sean Smith** has performed in many of New York's major jazz rooms, including The Blue Note, Fat Tuesday's, Sweet Basil, Zinno, Visiones, Knickerbocker Bar & Grill, J's, and The Village Gate. Other venues include The Oak Room at the Algonquin, Tavern on the Green, Rainbow & Stars, Michael's Pub, The Ballroom,



SEAN SMITH

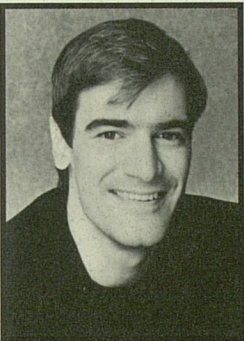
Town Hall, The Mellon Jazz Festival, and The Ottawa International Jazz festival.

A graduate of the Manhattan School of Music, he has studied with Michael Moore, Bill Finegan, and Orin O'Brien. He has been featured alongside Gerry Mulligan, Marvin Stamm, Lee Konitz, Gene Bertoncini, Bill Mays, Tom Harrell, Flip Phillips, Hugh Lawson, Don Friedman, Jack Wilkins, and duo with Bill Charlap. Among the many singers he has accompanied are Peggy Lee, Rosemary Clooney, Chris Connor, Diane Schuur, Mark Murphy, Helen Merrill, Jackie and Roy, Ann Hampton Callaway, Maureen McGovern, Nancy Marano, and Susannah McCorkleand, and Liza Minnelli.

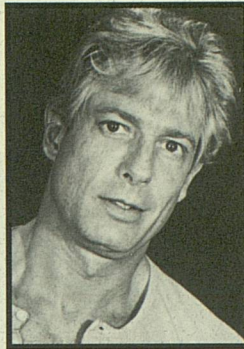
A talented composer in his own right, Sean can be found performing his own material on the current Allen Mezquida release *A Good Thing*. Upcoming releases featuring both Sean's bass as well as his compositions include *Along With Me* with Bill Charlap on Chiaroscuro and the album *Bill Charlap and Sean Smith* on Progressive.

**Dave Ratajczak** is a full-time drummer/percussionist in the New York metropolitan area. A highly versatile performer, Ratajczak has played and recorded with Gerry Mulligan, Eddie Daniels, Grady Tate, Milt Hinton, Kenny Rankin, Woody Herman, and the *City of Angels* and *Crazy for You* orchestras (on Broadway). As a studio musician, his wide range of experiences include movie soundtracks (*Wolf*, *The Pelican Brief*, *It Could Happen To You*, *Miller's Crossing*, *Brighton Beach Memoirs* and *Biloxi Blues*), numerous television and radio jingles and Broadway cast albums. One of his career highlights involved recreating the role of drum legend Gene Krupa with Bob Wilbur's orchestra in a 1988 Carnegie Hall performance celebrating the fiftieth-anniversary of Benny Goodman's historic 1938 jazz concert.

A graduate of the Eastman School of Music, Ratajczak is also a member of the Hofstra University music department faculty. Other teaching and master class experiences include the Eastman School of Music, Hartt College, Glasboro State College, University of Connecticut at Storrs, and many clinics and workshops while on tour with the Woody Herman Orchestra.



DAVE RATAJCZAK



JACK WRANGLER

He later co-starred with Carmen Matthews in Shaw's *Candida* and appeared above the title in Robert Patrick's *T-Shirts*, *Soul Survivor*, *Special Friends*, *Rusty*, and *Buckshot*. On the New York cabaret scene Mr. Wrangler has served as writer and director for the superb talents of Margaret Whiting, Carol Woods, Ann Francine, Ann Hampton Callaway, and Julius La Rosa. He was the recipient of the 1992 "Bistro" award for "Outstanding Direction." Wrangler is the author of a new O'Henry-based musical, *The Valentine Touch*. He created and directed *Midnight in the Garden of Good and Evil*, *The Jazz Concert*, for the 1995 JVC Jazz Festival at Lincoln Center. He has written and directed numerous Johnny Mercer revues and special events including *And the Angels Sing*, a special concert to kickoff the 1996 Olympics in Atlanta. He is currently the co-creator and the co-director of the Broadway bound musical, *Dream*.

Sothorn in *Glad Tidings*, Tom Ewell in *Life with Father*, Ruth Roman in *Beekman Place*, Joan Blondell in *Come Back, Little Sheba*.

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Actor, writer and director **Jack Wrangler** began his career at the age of eight as the brat in the NBC series *Faith of our Children* starring Eleanor Powell, which ran for five Emmy award-winning years. His early directorial credits for regional theatre include Jane Russell in *Catch Me If You Can*, Jeanne Crain in *Janus*, Sal Mineo in *Sunday in New York*, Betty Hutton in *The Inkwell*, Ann

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# GUITAR SUMMIT III

PACO DE LUCIA

AL DI MEOLA

JOHN McLAUGHLIN

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## PROGRAM

Saturday Evening,  
November 16, 1996  
at 8:00

Michigan Theater  
Ann Arbor, Michigan

Tonight's performance will consist of pieces chosen  
from the following:

*La Estiba*, Paco de Lucia

*Beyond the Mirage*, Al Di Meola

*Midsummer Night*, John McLaughlin

*Manhã de Carnaval*, Luis Bonfá

*Letter from India*, John McLaughlin

*Espíritu*, Al Di Meola

*Le Monastère Dans Les Montagnes*, John McLaughlin

*Azzura*, Al Di Meola

*Cardeosa*, Paco de Lucia

*Mediterranean Sundance / Rio Ancho*, Al Di Meola and Paco de Lucia

*Short Tales of the Black Forest*, Chick Corea

*Frevo Rasgado*, Egberto Gismonti

*Fantasia Suite*, Al Di Meola

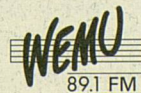
*Guardian Angel*, John McLaughlin

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**T**he **Guitar Trio** featuring Paco de Lucia, Al Di Meola, and John McLaughlin, showcases three artists who have had remarkable careers in the fields of jazz, flamenco, classical, and world music. Their first meeting fifteen years ago is documented on two records: *Friday Night in San Francisco*, and *Passion, Grace & Fire*.

Flamenco is a blend of the many cultures — Gypsy, Muslim, Jewish — that at one time settled in Andalusia, in the South of Spain. Flamenco is, like the blues to which it is often compared, the music of a poor minority. It is also, however, a complex art form that combines guitar playing, singing and dancing, setting off layers of powerful rhythms and emotions. Spanish flamenco genius, **Paco de Lucia**, made his first public appearance as a child prodigy at the age of eleven. He has had more than fifteen records out with enormous sales, and since he rarely tours, each of his performances is a long awaited event.

Paco de Lucia does not feel bound to the traditional flamenco form and has explored other styles showing the versatility of this art form. With *La Fabulosa Guitarra de Paco de Lucia*, released in 1967, de Lucia began to distance himself from the traditional masters such as Niño Ricardo and Mario Escudero. By the time he released *Fantasia Flamenca* in 1969, he had defined his own style. De Lucia has been criticized for his non-traditional approach, but he shrugs off any concerns that he might lose his roots or betray the essence of flamenco. "I have never lost my roots in my music, because I would lose myself," he once said. "What I have tried to do is have a hand holding onto tradition and the other scratching, digging in other places trying to find new things I can bring to flamenco."

American, **Al Di Meola** made a sensation in 1974 when at only nineteen years of age, he replaced Bill Connors in one of the leading jazz fusion bands of the time, Return to Forever, led by Chick Corea. His lightning virtuosity and his Latin influence shine throughout the RTF records. From 1976 on, Al Di Meola embarked on a solo career with success no other jazz guitarist has seen. The following recordings: *Casino*, *Elegant Gypsy*, and the live *Tour de Force*, show his brilliant creativity. In the early 1980's, Al Di Meola started to play a new kind of music mixing acoustic instruments with synthesizers. Thus, using musicians from horizons as diverse as Bill Bruford (drummer for super groups Yes and King Crimson), Phil Collins, and Argentinean tango-master Astor Piazzolla, Di Meola was able to create a style that would come to be called New Age. This collaboration of styles resulted in some pieces specially written by Piazzolla for Al Di Meola that were recorded a few years later with the all acoustic group he founded in the early 1990s, World Sinfonia. The group was composed of a Venezuelan guitarist, an Argentinean bandoneon player, and two Turkish and Puerto Rican percussionists.

Englishman, **John McLaughlin**, has had a dream career, beginning as a session musician in the early 1960s at the same time as Jeff Beck, Jimmy Page (from Led Zeppelin), and Richie Blackmore (from Deep Purple). McLaughlin was then heard and seen with trumpet legend, Miles Davis, in the band that invented jazz fusion in the late 1960s. He was part of the four records that changed the course of music history, which include *In a Silent Way* and *Bitches Brew*. In the 1970s, John McLaughlin's search for spirituality led him to Indian philosophy, which in turn inspired him to form one of three major jazz-rock groups, the Mahavishnu Orchestra (the others being RTF and Weather Report, all made of former Miles

Davis musicians). In the 1980s, McLaughlin continued the fusion of Indian music with jazz in his band, Shakti. His curiosity and thirst for musical challenges pushed him towards classical music, where he began producing records in addition to composing and arranging for the world famous pianists, Katia & Marielle Labèque. John then wrote the *Mediterranean Concerto* for guitar and orchestra, a masterpiece later recorded in 1990 with the London Symphony Orchestra, conducted by Michael Tilson Thomas. Since the beginning of the 1990s, John McLaughlin has alternatively worked with an Indian

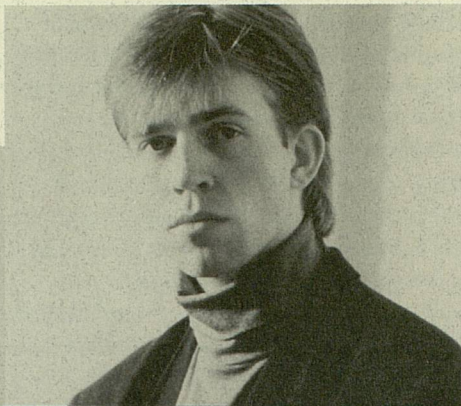
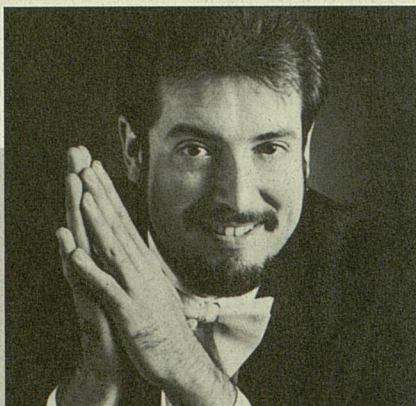
percussionist, American organists and drummers, and French and German bassists. His recent exploits include participating in a tribute to Jimi Hendrix on *In From The Storm* with Sting and a collaboration with fellow Guitar Trio members Paco de Lucia and Al Di Meola on one song on his latest album, *The Promise*.

*Paco de Lucia's Flamenco Masters appeared in Ann Arbor in October 1995. Tonight marks his second appearance under UMS auspices.*

*Al Di Meola and John McLaughlin make their debuts under UMS auspices.*

AL DI MEOLA, JOHN MCLAUGHLIN, PACO DE LUCIA





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**Leif Ove Andsnes with the**  
**Detroit Symphony Orchestra**  
**Neeme Järvi, conductor**  
**UMS Choral Union**  
**Thomas Sheets, conductor**

**Sunday, January 26, 4:00pm**  
**Hill Auditorium**

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Arthur Greene, *piano*

Paul Kantor, *violin*

Bryan Kennedy, *horn*

Fred Ormand, *clarinet*

Yizhak Schotten, *viola*

Logan Skelton, *piano*

Felix Wang, *cello*

Hong-Mae Shiao, *viola*

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## PROGRAM

Sunday Afternoon,  
November 17, 1996  
at 4:00

Rackham Auditorium  
Ann Arbor, Michigan

*William Albright*

### DREAM RAGS

Sleepwalker's Shuffle

Nightmare Fantasy Rag (Nightmare on  
Rag Mountain)

Morning Reveries

Logan Skelton, *piano*

*Dmitri Shostakovich*

### VIOLA SONATA

Moderato

Allegretto

Adagio

Hong-Mae Shiao, *viola*

Arthur Greene, *piano*

*Ernö Dohnányi*

### SEXTET IN C, OP. 37

Allegro appassionato

Intermezzo—alla marcia

Allegro con sentimento

Finale

Katherine Collier, *piano*

Paul Kantor, *violin*

Bryan Kennedy, *horn*

Fred Ormand, *clarinet*

Yizhak Schotten, *viola*

Felix Wang, *cello*

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Twenty-second Concert  
of the 118th Season

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## DREAM RAGS

William Albright

Born October 20, 1944 in Gary, Indiana

WILLIAM ALBRIGHT RECALLS that in 1967 he and fellow-composer William Bolcom became fascinated, quite independently of each other, with the richness of America's ragtime tradition, and both composers figured prominently in the rag revival of the 1970s. As well as performing and recording traditional rag, stride, and boogie-woogie piano works during this period, Albright composed his own series of rag-inspired pieces, beginning with *3 Original Rags* in 1967, and including the *Grand Sonata in Rag* (1968), *3 Novelty Rags* (1968), and the multimedia theater piece *Beulahland Rag* (1967-69). The *Dream Rags* from 1970 culminate this period in Albright's compositional path.

The three pieces that make up *Dream Rags* ("Sleepwalker's Shuffle," "The Nightmare Fantasy Rag," and "Morning Reveries") are linked by a common nocturnal theme in their titles, rather than any inherent musical relationship. Together they form a loose dream-world sequence, but it is not strictly-speaking a "cycle."

"Sleepwalker's Shuffle," according to the composer, "evokes Ravel and Mozart, among others." It includes a near-exact quotation from Mozart's famous *Piano Sonata in A* (K.331) updated in rag rhythms, but Albright seems more concerned with a classical (or neo-classical) approach to structure and texture reminiscent of these composers, rather than strict quotation or parody. This primarily calm work is interrupted in the middle section by a boisterous "Chicken Scratch — Harlem Style" that is far removed from Mozartian classicism, but closer to Ravel's Paris of the 1920s.

The "Nightmare Fantasy Rag," subtitled "A Night on Rag Mountain," inhabits a different world altogether. The subtitle's allusion to Mussorgsky correlates his famous sym-

phonic poem's devilish dramatic conjuring with this rag's "Lisztian kaleidoscope of fast-moving images and Mephistophelean visions," complete with brilliant virtuoso cadenzas. The bulk of the work is a series of sectionalized sixteen-bar strains that follow more closely the traditional formal structures of rag-writing. The contrasting central section, a gently swinging fox-trot, provides a respite from the vigorous opening themes and their driving rhythms. Before the dramatic final cadence, an extended coda in hard-rock style wrenches the listener away from any possible feeling of rag-induced nostalgia; Albright has said regarding this coda, "alas, the sweet strains of ragtime meet the real world."

The set concludes with "Morning Reveries," a wistful "slow drag" that the composer admits is perhaps the favorite of all his rags. A gentle *cantabile* piece, it recaptures some of the yearning that had been swept aside at the end of the "Nightmare Fantasy Rag." A soft dynamic level and gentle syncopations recall the fox-trot from that movement, and passages of parallel harmonization suggest possibly another invocation of Ravel. "Morning Reveries" not only completes this set of rags — for the composer it also represents a summary of all his impressions of ragtime and its influence on his music-making.

## VIOLA SONATA

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg

Died August 9, 1975 in Moscow

A FEW DAYS BEFORE his death in 1975, Dmitri Shostakovich remarked in a letter to a friend, "I manage to write with my right hand only with the greatest difficulty. . . . Although it was very hard for me, I have written a sonata for viola and piano." This was Shostakovich's final composition, and it has subsequently been regarded as his "last will and testament" in music — a view reinforced when, like the read-

ing of a will, the sonata was given a posthumous première in Shostakovich's home just weeks after his death. Elizabeth Wilson, in her book *Shostakovich: A Life Remembered*, writes that in this final work the composer "overcomes wordly trivialities and suffering in a mood of exalted philosophical resignation. The *Viola Sonata* can be regarded as a fitting requiem for a man who had lived through and chronicled the scourges of a cruel age."

The *Viola Sonata* was written for and dedicated to Fyodor Druzhinin, the violist in the Beethoven Quartet and a long-time friend and collaborator. In his conversations with Druzhinin during the work's composition, Shostakovich mentioned the difficulty he had in writing the piece, but, as if anticipating the tone of lamentation that would later attach itself to the work, the composer noted: "The first movement is a novella, the second a scherzo, and the finale is an adagio in memory of Beethoven; but don't let that inhibit you. The music is bright; bright and clear."

Whether the sparse textures and open harmonies in the *Viola Sonata* are a result of the physical difficulties of writing, or a philosophical purity of thought (and perhaps for Shostakovich these were related concerns), they certainly engender much of the work's emotional strength. The first movement begins as if from nothing, with the solo viola playing *pizzicato* on the open strings. These bare, unadorned fifths are a simple gesture of innocence, perhaps representing a kind of birth in this prefiguring of a gentle death. The piano accompaniment in this movement is predominantly linear; only a few chords punctuate what is essentially a two- or three-part contrapuntal texture.

The second movement has more of the dance nature in it. It calls on the same jaunty folkishness that had also stirred many other Slavic composers in the early twentieth century, including Stravinsky and Bartók. Double-stopping for the viola in

fourths and fifths constitute most of the limited virtuoso writing in this movement, which moves restlessly through a wide tonal spectrum with cautious light-heartedness.

It is in the final movement, the "adagio in memory of Beethoven," that the sonata plumbs its most profound depths. Fleeting references to the *Moonlight Sonata* and the fugue from the Op. 110 Piano Sonata make the Beethoven allusion clear. But even more striking is the gradual motion toward complete repose offered in the final C-Major triad, as pure and unaffected in its own way as the open strings that began the first movement. At the sonata's conclusion the viola plays *con sordini* (with mute), signifying a further distancing of the musical voice, and the final expression marking in this movement, as in all the others, is *morendo*—a literal "dying away." This programmatic suggestion of death also signifies a serenity which Boris Schwarz refers to as "emotion without sentimentality, resignation without bitterness, a closing worthy of a great artist."

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## SEXTET, OP. 37

*Ernö Dohnányi*

*Born July 27, 1877 in Pressburg, Hungary*

*Died February 9, 1960 in New York*

Ernö Dohnányi's renown as a pianist, composer, and music administrator spread across Europe and the United States during the early decades of this century. But it was perhaps in his native Hungary that Dohnányi was most influential. In addition to his international performing career, he was involved with up to 120 concerts a year in Budapest alone. According to Bartók, Dohnányi was providing "the entire musical life of Hungary" during the 1910s and 20s, and his efforts in championing the music of the younger generation of Hungarian composers (including Bartók and Kodály) were unflagging.

Dohnányi composed the *Sextet* (Op. 37) in 1933, while he was simultaneously musical director of Hungarian Radio, conductor of the Budapest Philharmonic Orchestra, and head of the Budapest Academy. Understandably, his compositional output had slowed under this workload; he completed only four works in the previous nine years, and did not produce any further new compositions until the 1940s.

Although written well into the twentieth century, the *Sextet* reflects the lingering heritage of nineteenth-century music, and of Brahms in particular, with whom Dohnányi enjoyed considerable personal and musical acquaintance. Like Brahms, he preserved the classical forms, imbuing them with a vivacious lyricism and passionate eloquence, and was a master of the chamber music genre; Dohnányi was one of the first world-famous pianists to make chamber music a regular part of his performance repertoire.

The instrumentation for the *Sextet* is unusual, consisting of piano with strings (violin, viola, and cello) and winds (clarinet and horn) — the same ensemble as that used by the Viennese classical composer Anton Eberl in his *Sextet* from 1800. But these two works are the only examples in the chamber repertoire that use this combination of instruments. Still, it gives the composer a remarkably broad palette of timbres within the reduced scope of a small ensemble. The first movement, an “Allegro appassionato,” explores the richness of these multiple timbres in the framework of a classical sonata form, where occasional touches of Debussy-esque impressionism flavor the full-textured harmonic language. The following Intermezzo includes a contrasting “Alla marcia” section. Tranquil chromatic motion opens the “Allegro con sentimento,” and moves immediately into a rollicking, cheerful Finale which restates material from the previous movements.

*Program notes by Luke Howard*

**William Albright**, chair of the Composition Department, studied composition with Olivier Messiaen, Aaron Copland and Leslie Bassett, among others, and organ with Marilyn Mason. Among his honors are composer awards from the American Academy of Arts and Letters, the Queen Marie-Jose Prize, two Fulbright Fellowships, two Guggenheim Awards, Koussevitsky Foundation and NEA commissions and the Distinguished Service Award of the University of Michigan. He was honored with the 1993 Composer of the Year Award from the American Guild of Organists. With a Massachusetts State Arts Council Grant, he recently completed a work for computer-generated sound and piano at MIT. Recent commissions include Chamber Music America, Meet the Composer/Reader's Digest, New York State Arts Council and the University of Michigan Bands. Mr. Albright regularly gives concert tours in Eastern Europe, Germany and Austria; in 1993 he served on the jury for the Gelsenkirchen (Germany) International Organ Performance Competition.

**Katherine Collier** (piano) was the top prize winner of the National Young Artists' Competition and the Cliburn Scholarship Competition and was the recipient of a Rockefeller Award and a Kemper Educational Grant. She has bachelor's and master's degrees from the Eastman School of Music, where she received the performer's certificate, and a postgraduate diploma from the Royal College of Music in England. She is an active collaborator with many renowned musicians in performances throughout the United States, Israel, Japan, Taiwan, Malaysia, Britain, Germany, Belgium, Holland, Austria, Denmark, Mexico and Canada.

**Arthur Greene** (piano) came to Michigan in 1990 following great success as a concert performer throughout the United States,



Europe, and the Far East. He has appeared as soloist with the Philadelphia Orchestra, RAI Orchestra of Turin, the San Francisco, Utah, and National Symphonies, and in recital at Carnegie Hall, Kennedy Center, Tokyo Bunka Kaikan, Lisbon São Paulo Opera House, Hong Kong City Hall, and concert houses in Shanghai and Beijing.

**Paul Kantor** (violin) has appeared as concerto soloist with a dozen symphony orchestras, has served as concertmaster of several orchestral ensembles, including the New Haven Symphony, Aspen Chamber Symphony, Lausanne Chamber Orchestra and Great Lakes Festival Orchestra and has been guest concertmaster of the New Japan Philharmonic and the Toledo Symphony Orchestra. He has been especially active as a chamber musician, with such groups as the New York String Quartet, the Berkshire Chamber Players, the Lenox Quartet and the National Musical Arts Chamber Ensemble. His performances of Bartók, Pearle and Zwilich may be heard on the CRI, Delos and Mark Records labels.

**Bryan Kennedy** (horn) a two-time prize winner in the Heldenleben International Horn Competition, came to the School of Music in 1995 after a distinguished orchestral career. He was a member of the Detroit Symphony Orchestra from 1982-1995, playing under many renowned conductors, including Neemi Järvi. Previously, he was a member of the Richmond Symphony, Michigan Opera Theatre and solo horn of the National Symphony of Costa Rica. Mr. Kennedy has been hornist and a frequent soloist with the Detroit Chamber Winds since 1982 and has made several recordings with the ensemble on the Koch International Classics label. He has also recorded on London, Decca, RCA and Chandos, and recently finished recording the *Hindemith Sonata in F* for Crystal Records. He is also the co-founder and hornist of Premier Brass with four colleagues from the Detroit Symphony Orchestra.

**Fred Ormand** (clarinet) is a leading performer, educator and scholar. He has played with the Chicago, Cleveland and Detroit symphony orchestras, and has performed as a soloist with distinguished orchestras in the United States and abroad. Mr. Ormand founded and toured extensively with the Interlochen Arts Quintet and the Dusha Quartet.

Hailed as a "genius teacher" by Mstislav Rostropovich, Ormand is a member of the faculty of the University of Michigan School of Music. Recently he was awarded the Harold Haugh award in recognition of his outstanding work as a studio teacher. He has taught at several other leading American universities and was visiting professor at the Shanghai Conservatory in 1988, where he attracted students from across China. In 1995 his master classes in England, Denmark and Sweden received great acclaim. Ormand's students have filled positions in major symphony orchestras and service bands, and are on the faculties of major universities.

**Yizhak Schotten** (viola) was born in Israel and brought to the US by the renowned violist William Primrose, with whom he studied at Indiana University and the University of Southern California. Other studies were with Lillian Fuchs at the Manhattan School of Music. Mr. Schotten has concertized in Israel, Holland, England, Austria, Japan, Taiwan, Malaysia, Mexico and Canada and has performed on many prestigious concert series across the US. He was a member of the Boston Symphony, an exchange member of the Japan Philharmonic and principal violist of both the Cincinnati and Houston symphonies.

**Donald Sinta** (saxophone) is chair of the Winds and Percussion Department at the University of Michigan School of Music. Mr. Sinta is a graduate of Wayne State University and the University of Michigan, and has taught at the University of Michigan since 1974.

Former saxophonist with the Detroit Symphony Orchestra, he continues a solo and chamber music career. He is an active proponent of new music who has demonstrated a great personal interest in improving the saxophone literature, having premiered more than fifty works written for him, including compositions by Pulitzer Prize winners Leslie Bassett and Karel Husa.

**Logan Skelton** (piano) maintains an active career as solo pianist, chamber musician, composer and piano pedagogue. He holds degrees from Loyola University where he graduated *summa cum laude*, the Eastman School of Music where he was awarded the Performer's certificate, and the Manhattan School of Music where he received his doctorate. His principal teachers include John Murphy, Rebecca Penneys and Artur Balsam. Skelton's performance schedule regularly includes appearances throughout the country in major metropolitan centers as well as several concert tours as a member of the Hawthorne Trio. His performances and compositions have been featured on many public radio and television stations including NPR's *Audiophile Audition* and *Performance Today*. His recordings of the music of Thomson, Hanker and Bax, may be heard on four compact discs which he has recorded for Centaur and Albany Records.

**Felix Wang** (cello), from Okemos, Michigan, is currently working on his Doctorate of Musical Arts at the University of Michigan. He received his Bachelor of Music from the Peabody Institute, and his Master of Music from the New England Conservatory. In 1993, Mr. Wang was a recipient of a prestigious Beebe grant for study abroad and spent a year in London. He has won several competitions, including the 1992 National Arts and Letters Cello Competition, where he appeared with the Phoenix Symphony. During the summer, Mr. Wang has been teaching at the Interlochen Center for the Arts, and in the past has

been a participant of the Tanglewood and Ravinia Festivals. His teachers have included Erling Blöndal Bengtsson, William Pleeth, Laurence Lesser, and Stephen Kates.

**Hong-Mae Shiao** (viola) was the first prize winner of the 1987 Geneva International Music Competition for Viola. In addition to that honor, she was also awarded the prestigious Patek Philippe Grand Prize.

Born in Tsing-Tao, China, Hong-Mae Shiao began her musical studies with her father, a well-known composer. In 1980, she entered the Shanghai Conservatory and graduated with highest honors. During her last year at the Conservatory, she worked with a visiting American professor, violist John Graham. An award from the Asian Cultural Council enabled her to go to the United States to continue working with Mr. Graham at the State University of New York at Stony Brook, where she received her Master of Music degree.

Ms. Shiao, a frequent soloist with L'Orchestre de la Suisse Romande, has appeared in recital and with orchestras in Switzerland, Belgium, Italy, Yugoslavia, Germany, Hong Kong and throughout the United States and China. Her recordings include the *Brähms Sonata in f minor*, Op. 120, No. 1, the *Hindemith Sonata for Solo Viola*, Op. 11, No. 5; and the *Frank Martin Ballade for Viola and Orchestra* on compact disc.

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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

The Harlem  
Nutcracker Band  
Marcus Belgrave,  
*Band Leader*  
Ernie Rogers, Vincent York,  
Peter Kahn, Miller Brisker,  
Beans Bowles, Dwight Adams,  
Rayse Biggs, Maurice Davis,  
Ed Gooch, Albert Duncan,  
Ronald Kischuk, Harold  
McKinney, Don Mayberry,  
Gerald Cleaver

The Willis Patterson  
Our Own Thing Chorale

**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**

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**C**o-commissioned by UMS, The Harlem Nutcracker will visit six U.S. cities this holiday season on its world-première tour, featuring Donald Byrd/The Group, an ensemble of Detroit jazz masters, a 50 member gospel choir, and young people from southeastern Michigan. Featuring the music of Duke Ellington, grandmother Clara hosts a party for her children and grandchildren as nostalgia for her childhood transports audiences to the exciting, vibrant Harlem of the 1930s.

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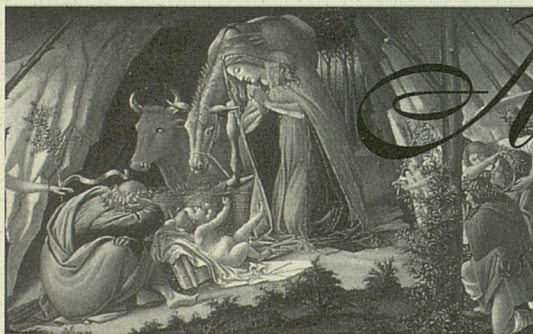
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Ann Arbor Symphony Orchestra  
Thomas Sheets, conductor**

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# THE ORION STRING QUARTET

Daniel Phillips, *violin*         Steven Tenenbom, *viola*  
Todd Phillips, *violin*         Timothy Eddy, *cello*

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## PROGRAM

Saturday Evening,  
November 23, 1996  
at 8:00

Rackham Auditorium  
Ann Arbor, Michigan

*Wolfgang Amadeus Mozart*

### VIOLA QUINTET IN G MINOR, K. 516

Allegro  
Menuetto: Allegretto  
Adagio ma non troppo  
Adagio  
Allegro

ORION STRING QUARTET WITH MICHAEL TREE

*Antonin Dvořák*

### SEXTET FOR STRINGS IN A MAJOR, OP. 48

Allegro moderato-Allegro con brio  
Dumka (Poco Allegretto-Andante)  
Finale: Theme with Variations (Allegretto  
grazioso, quasi Andantino-Allegro-Presto)

GUARNERI STRING QUARTET WITH  
STEVEN TENENBOM AND TIM EDDY

## INTERMISSION

*Felix Mendelssohn*

### OCTET IN E-FLAT MAJOR, OP. 20

Allegro moderato con fuoco  
Andante  
Scherzo: Allegro leggierissimo  
Presto

GUARNERI AND ORION STRING QUARTETS

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Twenty-third Concert  
of the 118th Season

Thirty-fourth Annual  
Chamber Arts Series

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## VIOLA QUINTET IN G MINOR, K. 516

*Wolfgang Amadeus Mozart*

*Born January 27, 1756 in Salzburg*

*Died December 5, 1791 in Vienna*

MOZART'S FOUR MATURE string quintets, written between 1787 and 1791, must be counted among his greatest works. The addition of the fifth instrument lessens some of the limitations of the string quartet without greatly diminishing the discipline needed to use a small ensemble fully and well as a medium of expression. It enriches the instrumental texture and adds to the freedom of the contrapuntal writing.

Musical material moves much more easily among five instrumental "voices" than four. The total number of different instrumental combinations that can be made increases greatly. The overall result is often fuller development, more complex use of the language of music, and heightened drama. In the late quintets Mozart often writes for different combinations of three of the five instruments. There are frequent passages for two violins and viola or for two violas and cello, for example. In the former, the viola becomes a high bass instrument. In the latter, it is a low-voiced lead-instrument.

Early in April, 1788, Mozart placed three advertisements in a Vienna newspaper offering copies of the Quintets K. 406, 515 and 516 for sale by advance subscription, "beautifully and correctly copied," to be delivered on 1 July. In June, Mozart still hoped to earn an important sum from them, but he was so short of money that he wrote to his Masonic brother who was handling the business arrangements of the subscription sale, asking for a loan against the expected income. The project was not a success. There were so few subscribers that he had to extend the offering to January, 1789.

The g-minor Quintet is a work of passion and pathos that almost demands to be

linked with the great g-minor Symphony, K. 550, that Mozart was to write little more than a year later. It has even been called Mozart's *Pathétique*, and although Tchaikovsky's reverence for Mozart is not readily apparent in much of his music, he once wrote of the slow movement of this Quintet, "No one else has ever known so well how to interpret so exquisitely in music the sense of resigned and disconsolate sorrow." The sad strength of the extraordinary, muted "Adagio ma non troppo" is without equal anywhere in the works of Mozart or his predecessors and will be challenged only in the late works of Beethoven.

From the very opening of the first movement, this is music of troubled passion and bitter tension, the anguish of its themes intensified by a persistent eighth-note rhythm. The Menuetto: "Allegretto" has an extraordinary rhythmic fluidity. Accents and harmonically strong chords shift their positions within the measure and create so marked an instability that even the irregularities of the trio section seem strong and stable in contrast. After the barely breathed ending of the slow movement, Mozart does not go directly into the fast, major-key, main section of the finale. Instead, there is a long, slow introduction, "Adagio," a kind of plaintive aria or arioso for the first violin with a sighing and sobbing accompaniment, that lessens the shock of contrast in moving on to the final "Allegro."

*Program note © Burkat Program Notes*

## STRING SEXTET IN A MAJOR, OP. 48

*Antonín Dvořák*

*Born on September 8, 1841 in Mühllhausen,*

*Czechoslovakia*

*Died on May 1, 1904 in Prague*

The *String Sextet in A Major* was one of the first Dvořák works to become known outside the composer's native Bohemia, thanks to

no less a musician than Joseph Joachim, who gave the first performance with his quartet and two guest artists in Berlin in 1879. The great violinist knew that a major new composer had arrived on the scene, and also that Dvořák had an enthusiastic supporter in Joachim's close friend, Johannes Brahms. The fact that Dvořák's Op.48 showed the influence of Brahms's two string sextets (Opp. 18 and 36) only served to endear him to Joachim even more.

The style of Brahms's sextets was derived in part from the serenade tradition and Dvořák, too, made allusions to that tradition — for instance in the warmly melodic, lilting opening theme of the first movement or the variations of the finale. But Dvořák combined the tone of the serenade with Czech folk elements, as in the second-movement *Dumka* and third-movement *Furiant*. The first is a type of folk song, in turn wistful and passionate; the second a rambunctious fast dance. Both were favorites of Dvořák who was to use them in many of his compositions — but it is here that both appear for the first time as part of a multi-movement work.

Yet neither serenade nor Czech folk music sufficiently explains the importance of the A-Major Sextet. The work's appeal lies in Dvořák's unique melodic genius and his ability to breathe new life into classical structural and harmonic procedures. Among the many particular masterstrokes, one should mention how the two themes of the first movement are made to sound simultaneously near the end, or how the excited concluding section suddenly slows down to make room for a powerful and somewhat archaic-sounding final cadence. Throughout the piece, Dvořák achieves a degree of tonal ambiguity by frequent transitions from the major to the minor mode, and by using more distant key relationships where the conventions call for closer ones.

On the whole, the Sextet marks one of

the high points in Dvořák's early career. Its great success in Berlin and elsewhere ushered in a glorious period in the composer's life, with rapidly growing international fame and many more masterpieces to follow.

*Program note by Peter Laki*

## OCTET IN E-FLAT MAJOR, OP. 20

*Felix Mendelssohn*

*Born on February 3, 1809 in Hamburg*

*Died November 4, 1847 in Leipzig*

MENDELSSOHN WROTE HIS *Octet* for four violins, two violas and two cellos in 1825, the same year Beethoven composed his a-minor quartet (Op.132). At fifty-five, Beethoven was nearing the end of his career (and he knew it); the sixteen-year-old Mendelssohn was just starting his. A lot of ink has been spilled over who was "modern" and who was "conservative," who was "Classical" and who was "Romantic." Mendelssohn never tried to explode Classical forms the way Beethoven did in his late quartets, with unconventional movement sequences and dramatic interruptions. Yet Mendelssohn infused those same forms with a new energy in ways that were absolutely unheard of. And, incidentally, he invented a whole new genre with this work, which calls for what can be seen as either a large chamber group or a small orchestra. As he noted in the manuscript: "This *Octet* must be played by all instruments in symphonic orchestral style. Pianos and fortes must be strictly observed and more strongly emphasized than is unusual in pieces of this character."

We are not sure what Mendelssohn meant by "pieces of this character," since it seems that no one had written string octets of this sort before. True, Louis Spohr had composed double quartets for the same instrumental forces, but those works were

conceived as two string quartets in dialog. Mendelssohn, by contrast, treated the eight players as a single, integrated unit — a wholly unprecedented procedure as far as anyone knows.

To appreciate the way Mendelssohn expanded upon Classical style in his *Octet*, one needs only to compare the opening of the work with the opening of Haydn's *Quartet in B-flat Major* from Op.76, known as the "Sunrise" on account of its gently rising first theme. Mendelssohn has often been said to have been inspired by that opening, but Haydn's theme is to Mendelssohn's what a sunrise would be to a solar flare! These first measures are a stroke of genius fully matched by the remainder of the movement.

The second movement, in c minor, is full of Romantic, nocturnal feeling. It begins and ends in a gentle pianissimo, but there are some extremely powerful emotional outbursts in between. The third movement is the first in a long line of Mendelssohnian scherzos in a very fast tempo and of a light and impish character. It follows a modified sonata form and is, therefore, not a scherzo structurally speaking — Felix didn't take time to relax in a contrasting Trio as one might have expected. In the concluding "Presto," finally, he pulled out all the plugs: he wrote a brilliant fugue, partly as a bow to the music of the Baroque which he had already begun to study and which would play such an important role in his life later. The quote from Handel's *Messiah* ("And He shall reign for ever and ever") cannot be missed. But there is also plenty of playfulness in the movement, along with some harmonic surprises that would have made Handel — and probably Beethoven, too — raise his eyebrows in disbelief mixed with admiration.

*Program note by Peter Laki*

**F**ounded in 1964, the **Guarneri String Quartet** is an amazing achievement of four diverse personalities, all original members, and is the longest continuing artistic collaboration of any quartet in the world. They have circled the globe countless times together, playing the world's most prestigious halls in North and South America, Mexico, Europe, the Far East, and Australia. In their home town of New York City, they have maintained their two special series, *Guarneri and Friends* at Lincoln Center (since 1973) and recital programs at the Metropolitan Museum of Art (since 1965.)

The international demand to hear the Guarneri String Quartet reflects the eminence in which the Quartet is held in North America. It was well defined by the *Los Angeles Times* in reviewing an all-Beethoven recital: "Beethoven was more than well-served. He was revitalized by playing that probed into dark corners and illuminated hidden mysteries. It was the sort of thing that can occur at any time but that rarely happens. It cannot be ordered or commanded; hard work can hasten its advent, but cannot guarantee its presence. It seemingly has to come from some other worldly source. Whatever its origin it had the Guarneri players



THE GUARNERI STRING QUARTET



firmly under its spell. They looked like hard-working musicians, but they played like angels."

The Guarneri, hailed by *Newsweek* as "one of the world's most elegant chamber ensembles," is an amazing accomplishment: four diverse personalities, all original members, the longest surviving artistic collaboration of any quartet in the United States. The anatomy of a string quartet is best summed up by violinist Arnold Steinhardt in a paper he wrote on his memories after twenty years with the Quartet: "There will be hours and hours of brute labor involved in the technical problems of intonation, ensemble, and the critical shadings of four like-sounding instruments. More important will be the uncharted process in which four people let their individual personalities shine while finding a unified quartet voice. There will be endless musings, discussions, and criticisms that will finally end up as an interpretation — that almost mystical amalgam of the four players that hovers somewhere in between their music stands."

The Quartet has been featured on many television and radio specials, documentaries and educational presentations both in North America and abroad. It was interviewed by Charles Kuralt on CBS' nationwide television program, *Sunday Morning*, in the summer of 1990. A full-length film entitled *High Fidelity — The Guarneri String Quartet* was released nationally, to great critical and public acclaim, in the fall of 1989. (The film was directed and produced by Allan Miller who was also the director/producer of the Academy Award-winning documentary, *From Mozart to Mao*, which dealt with Isaac Stern's visit to China.) The Quartet is also subject of several books including *Quartet* by Helen Drees Ruttencutter (Lippincott & Crowell, 1980) and *The Art of Quartet Playing: The Guarneri in Conversation with David Blum* (Alfred A. Knopf, 1986).

In 1982 Mayor Koch presented the

Quartet with the New York City Seal of Recognition, an honor awarded for the first time. The Quartet is on the faculty of the University of Maryland. It was awarded Honorary Doctorate degrees by the University of South Florida (1976) and the State University of New York (1983). In 1992 the Guarneri String Quartet became the only quartet to receive the prestigious Award of Merit from the Association of Performing Arts Presenters.

The Guarneri String Quartet records exclusively for the Philips label. Several of their recordings have won international awards, on both RCA Red Seal and Philips. Among them are collaborations with such artists as Artur Schnabel, Pinchas Zukerman; and Boris Kroyt and Mischa Schneider of the Budapest Quartet.

*The Guarneri String Quartet first performed under UMS auspices in 1971. This evening's performance marks their twenty-sixth appearance.*

**H**ailed as combining the best qualities of both the European and American traditions of quartet playing, the **Orion String Quartet** serves as the Quartet-in-Residence at the Chamber Music Society of Lincoln Center. Violinists Daniel Phillips and Todd Phillips (who share the Quartet's violin roles equally), violist Steven Tenenbom, and cellist Timothy Eddy bring to the Orion Quartet their experiences of having worked with such legendary figures as Pablo Casals, Rudolf Serkin, and members of the Budapest, Vegh, and Guarneri Quartets.

Isaac Stern chose the Orion to perform as part of the Carnegie Hall Centennial celebration as well as to teach at the Isaac



THE ORION STRING QUARTET

Stern Chamber Music Workshop at Carnegie Hall. The Quartet has been heard in recent seasons at New York's 92nd Street Y, Washington, DC's Kennedy Center, and throughout North America and abroad including the cities of Philadelphia, Los Angeles, Boston, Seattle, Houston, Toronto, Vancouver, London, Vienna, and Amsterdam. The Orion's summer residencies have included the Santa Fe Chamber

Music Festival and the Aspen Music Festival, and performances at the Mostly Mozart, Lockenhaus (Austria), Chamber Music Northwest, Spoleto (US and Italy) and Turku (Finland) festivals.

Highlights of the Orion String Quartet's 1996-97 season with the Chamber Music Society of Lincoln Center include an evening celebrating the quartets of Schubert and Brahms, with a program of Schubert's *Quartetsatz in c minor*, and *String Quartet No. 15 in G Major* and Brahms' *Quartet No. 3 in B-flat Major*; the New York premiere of George Perle's *Quintet for Horn and Strings*; and the Opening Night Gala honoring Marilyn Horne. Other appearances this season include concerts in Boston, Chicago, Seattle, Denver, Philadelphia, London's Wigmore Hall, and at Carnegie Hall in collaboration with the Guarneri String Quartet.

*This evening's performance marks the Orion String Quartet's debut under UMS auspices.*

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Susan Duncan, *Executive Director*  
Joseph Jennings, *Music Director*  
Frank Albinder, *Associate Conductor*

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## PROGRAM

Wednesday Evening,  
December 4, 1996  
at 8:00

St. Francis of Assisi  
Catholic Church  
Ann Arbor, Michigan

### I

*Pérotin*

Viderunt omnes

### II

*Thomas Stoltzer*

O admirabile commercium

*William Byrd*

Lullaby, my sweet little baby

### III

*Orlando di Lasso*

Resonet in laudibus

*Traditional/arr. Michael Praetorius/  
Hieronymus Praetorius/J. S. Bach*

In dulci iubilo

### IV

*John Tavener*

Village Wedding

### V

*Anonymous*

Sã aqui turo zente pleta

*Alfonso X de Castille*

Rosa das rosas

*Anonymous*

Ríu, ríu chíu

INTERMISSION

## VI

*Franz Biebl*

Ave Maria

*Herbert Howells*

Sing Lullaby

## VII

*Traditional, arr. Dale Grotenhuis*

Tomorrow shall be my dancing day

*W.J. Kirkpatrick, arr. Lowell M. Durham*

Away in a Manger

*Traditional, arr. David Willcocks*

Quelle est cette odeur agréable

*Traditional, arr. Philip Wilder*

Chanticleer

*Gustav Holst, arr. Joseph Jennings/Leslie Woodgate*

In the bleak midwinter

*Steven Sametz*

Gaudete!

*Traditional, arr. Joseph Jennings*

Wondrous Love

*Traditional, arr. Ralph Vaughan Williams*

Wassail Song

*Traditional, arr. Mark Keller*

I Wonder as I Wander

## VIII

*Traditional, arr. Jennings*

Glory to the Newborn King

Well, the Saviour is born

The Virgin Mary had one Son

Oh, what a pretty little baby

Jesus, oh what a wonderful Child

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## I

**Pérotin** (fl. c.1200) is the second known composer of polyphonic music in Western history, the first being Léonin. This four-part organum, with its abundance of “colours” in the art of harmonic music, illustrates many of his important departures from the music of his time, which was basically limited to Gregorian chant.

In 1199, the Bishop of Paris, Eudes de Sully, set the observance of the Feast of the Circumcision (January 1), referring in his decree to “the clerks who sing at Mass the gradual or alleluia in triple or quadruple organum.” *Viderunt omnes* is the gradual for this feast, and it is assumed that Pérotin’s is the setting referred to in the Bishop’s decree. The sustained notes of the tenor voice, which contains the original chant melody, have become so extended that each syllable of text becomes a complete section. Changes of note or syllable in the tenor part herald the introduction of a new group of ideas in the upper parts, which sing virtually continuously over the sustained notes. Pérotin’s vocal writing is eloquent, imaginative, and full of delicate effects.

**VIDERUNT OMNES**

Viderunt omnes fines terrae salutare

Dei nostri:

Iubilate Deo omnis terra.

All the ends of the earth shall see the salvation  
of our God:

All the earth shall rejoice in God!

V. Notum fecit Dominus salutare suum:

ante conspectum gentium revelavit

iustitiam suam.

V. The Lord has made known His salvation:

Before the face of all peoples He has

revealed His righteousness.

## II

As is all too typical for the era, very little is known about the life of **Thomas Stoltzer** (c.1480–1526). That he was one of the most important German composers of the sixteenth century is indoubtable. His works were quite popular during his life throughout central Europe, especially in areas where the Reformation was taking hold. Many of his 150 works were still in circulation through the end of the sixteenth century. His German Psalm motets are considered to be almost unsurpassed, the most notable being the four motets based on Luther’s translation of the Psalter. They are among the first large-scale religious works stemming from the Reformation’s drive to conduct religious services in the vernacular.

*O admirabile commercium* is a Christmas antiphon for five voices of a setting on the mystery of the Incarnation. The “wondrous exchange” is here evoked by a hushed, drawn out “o” in the bass, answered by rich harmony in the full choir. This particular work was so popular that it has been found in no fewer than eleven source manuscripts, and is a beautiful example of Stoltzer’s genius in the matching of words and music. Stoltzer has illustrated the text down to the smallest detail, simultaneously integrating the Gregorian melody of the antiphon so that it is nearly undetectable.

**O ADMIRABILE COMMERCIIUM**

O admirabile commercium,  
 creator generis humani  
 animatum corpus sumens  
 de virgine nasci dignatus est  
 et procedens homo  
 sine semine  
 largitus est nobis suam Deitatem.

O wondrous exchange  
 the creator of the human race,  
 taking on a living body,  
 has deigned to be born of a virgin;  
 and, becoming man,  
 sprung from no human seed,  
 has made us a gift of His divinity.

**William Byrd** (1543–1623), called the “Father of Musick” by his contemporaries, was the single-most important composer of Elizabethan England. Appointed organist of Lincoln Cathedral at an early age, he became a gentleman of the Chapel Royal in 1570, and had risen high enough in royal favor five years later to secure a monopoly over printed music for himself and his teacher, Thomas Tallis. The quality of his music places him on equal standing with Palestrina and Lasso, yet his circumstances were quite different from theirs. A tenacious Catholic in a militantly Protestant country, he was forced to go underground for much of his sacred works, composing music for Latin masses conducted in secret.

In 1587, Byrd made a new effort to launch himself into the world of publishing. *Psalmes, Sonets and Songs* (1588), which contains “Lullaby, My sweet little Baby,” was his first great success in this endeavor. In the preface, Byrd indicates that most of the songs were originally composed for one voice and four instruments, but had been adapted so that all five parts were sung. This alteration linked the compositions more closely to the Madrigal, which was much in vogue at the time. The harmonic idiom of “Lullaby” is more complex than Byrd’s earlier music, and the canonic entrances and textual expressions point to the influence of the Italian Madrigal. “Lullaby” became so famous during Byrd’s lifetime that the entire collection was referred to as “Byrd’s Lullabys.”

**LULLABY, MY SWEET LITTLE BABY**

Lulla la lulla lullaby,  
 My sweet little Baby, what meanest  
 Thou to cry?  
 Be still, my blessed baby, though cause  
 Thou hast to mourn,  
 Whose blood most innocent to shed the  
 cruel king hath sworn;

And lo, alas, behold what slaughter  
 he doth make,  
 Shedding the blood of infants all,  
 sweet Saviour, for Thy sake.  
 A King is born, they say, which King this  
 king would kill.  
 O woe, and woeful heavy day, when wretches  
 have their will!

## III

The Renaissance composer **Orlando di Lasso** (c.1532–1594), also known as “Orlande de Lassus,” “Roland Lassus,” or simply “Orlando,” was one of the greatest representatives of the all-important Flemish school of composers famed for their contrapuntal skill. Widely traveled, he served nearly forty years at the Bavarian court in Munich, where he helped establish the supremacy of the Italianized Flemish style.

*Resonet in laudibus* has long been one of the most popular of all Christmas songs in Germany, where it is sung to two quite distinct texts: *Resonet in laudibus*, which dates probably from the fourteenth century, and *Joseph lieber, Joseph mein*, which is perhaps even older. *Resonet* was particularly associated with the medieval custom of cradle-rocking which flourished in Rhineland nunneries. By the late Middle Ages, cradles were being enthusiastically rocked at Christmas vespers and matins throughout Germany and the Low Countries. Lasso’s setting for five voices opposes rhythmic motives in a rich, virile manner; the sections in compound meter set up a homophonic texture, only to break it up dramatically. The middle section, more factual and less wild in its rejoicing, is set for three voices in complex counterpoint.

## RESONET IN LAUDIBUS

Resonet in laudibus,  
cum jucundis plausibus  
Sion cum fidelibus:  
apparuit, quem genuit Maria.  
Sunt impleta quae praedixit Gabriel.  
Eja, eja! Virgo Deum genuit:  
quod divina voluit clementia.  
Hodie apparuit in Israel,  
per Mariam Virginem est natus Rex.  
Magnum nomen Domini, Emanuel,  
quod annuntiatum est per Gabriel.  
Eja, eja! Virgo Deum genuit:  
quod divina voluit clementia.

Let Zion resound with praise,  
with joyful clapping of hands,  
for He has appeared to the faithful,  
whom Mary bore.  
All is fulfilled that Gabriel foretold.  
Joy, joy! The Virgin has borne God  
because the divine mercy so willed it.  
Today a King has appeared in Israel,  
born of the Virgin Mary.  
Great is the name of the Lord Emanuel  
as it was foretold by Gabriel.  
Joy, joy! The Virgin has borne God  
because the divine mercy so willed.

The fourteenth-century German carol *In dulci iubilo* is believed to be the oldest of all “macaronic” (mixed-language) hymns — its text flips frequently from Latin to German. (We know the tune in English as *Good Christian Men, Rejoice!*) The carol is heard here in four versions. The first setting is the traditional version found in German hymnals. The second is by the famous German Renaissance composer, **Michael Praetorius** (1571–1621). The third setting is by an unrelated contemporary of his, **Hieronymus Praetorius** (1560–1629), who provides a rich, eight-part harmonization that almost submerges the familiar tune. The final, chorale-like setting is by **J.S. Bach** (1685–1750), and is probably part of a lost cantata.

### IN DULCI IUBILO

*In dulci iubilo,*  
 nun singet und seid froh!  
 Unsers Herzen Wonne leit  
*in praesepio,*  
 und leuchtet als die Sonne  
*matris in gremio.*  
*Alpha es et O.*

*O Jesu parvule,*  
 nach dir ist mir so weh.  
 Tröst mir mein Gemüte,  
*o Puer optime,*  
 durch alle deine Güte,  
*o Princeps Glorïae,*  
*trahe me post te!*

*O Patris caritas!*  
*O Nati lenitas!*  
 Wir wärn all' verloren  
*per nostra crimina,*  
 so hat er uns erworben  
*coelorum gaudia;*  
 eia, wärn wir da!

*Ubi sunt gaudia?*  
 Nirgends mehr denn da,  
 da die Engel singen  
*nova cantica,*  
 und die Schellen klingen  
*in Regis curia.*  
 Eia, wärn wir da!

*Translation by Andrew Morgan*

With sweet jubilation,  
 now sing and be joyful!  
 Our heart's delight lies  
 in a manger,  
 and shines like the sun  
 in His mother's lap.  
 He is our Alpha and Omega.

O infant Jesus,  
 I yearn for You always!  
 Give comfort to me my heart,  
 O best of boys;  
 through all of your goodness,  
 O Prince of Glory,  
 draw me after you!

O love of the Father!  
 O mercy of the Son!  
 We remain as the lost  
 through our sins;  
 But He has for us gained  
 the joys of Heaven;  
 Oh! there we remain!

Where are joys?  
 Nowhere more than there,  
 where the angels sing  
 new songs,  
 and the bells ring  
 in the courts of the King.  
 Oh! there we remain!



## IV

Born in London in 1944, **John Tavener** showed his musical talents at an early age, becoming a remarkably proficient organist and pianist by the time he entered Highgate School. During his studies there, he devoted an increasing amount of time to composition, and proceeded to the Royal Academy of Music where he won many major prizes and awards. In 1965, Tavener's dramatic cantata, *The Whale*, took the London audience by storm at its première, given at the debut concert of the London Sinfonietta. Since that time, he has been commissioned by most of the major organizations in England and, more recently, the US. Choral music makes up the largest part of Tavener's works, ranging from simple carols to large-scale works with orchestral accompaniment.

Tavener joined the Russian Orthodox Church in 1977, and its spirituality, liturgy and music have had an impact on many of his compositions. Tavener notes, "*Village Wedding* is a series of musical and verbal images, describing a village wedding in Greece. My insertion of Isaiah's Dance (the moment in the Orthodox Marriage Ceremony when the couple is three times led solemnly around the Holy Table by the Celebrant), and the whole tone of Sikelianos' poetry, however, show that everything in the natural and visible world, when rightly perceived, is an expression of a supernatural and invisible order of reality. The somewhat sober character of the music also hints at the late poems of Sikelianos, where myth becomes the agency for uniting his subjective and narrative voices into a sublime tragic vision." *Village Wedding* was written in 1992 for the Vale of Glamorgan Festival, where it received its world première by the Hilliard Ensemble.

## VILLAGE WEDDING

To my beloved, who breaks my heart.

*O Isaiah, dance for joy, for the Virgin is with child.*

Do you listen within your veil,

Silent, God-quickened heart?

*O Isaiah, dance for joy. . .*

(O depth and stillness of Virginity!)

Follow your man.

*O Isaiah, dance for joy. . .*

Let them throw white rice

Like a spring shower.

*O Isaiah, dance for joy. . .*

Like a spring cloud let her now tenderly  
spread her bridal veil.

*O Isaiah, dance for joy. . .*

O the peace of the bridal dawn.

*O Isaiah, dance for joy. . .*

And he listens.

*O Isaiah, dance for joy. . .*

And as in front of a fount of crystal water

Let the girls pass in front of the bride,

Observing her look from the corner of  
their eyes

As though balancing pitchers on their heads.

*O Isaiah, dance for joy. . .*

Oh, like Leto giving birth to Apollo

(Do you listen within your veil?)

*O Isaiah, dance for joy. . .*

When, standing, her hands slight and pale...

(Let them throw white rice)

*O Isaiah, dance for joy. . .*

She clasped the ethereal palm tree on Delos...

(Like a spring cloud)

*O Isaiah, dance for joy. . .*

May you – her mystical image. . .

(O the peace of the bridal dawn)

*O Isaiah, dance for joy. . .*

held by your husband's strong heart,

(And he listens.)

*O Isaiah, dance for joy. . .*

Bring into the world

With a single cry

your child

as the Poet brings forth

his creation.

*O Isaiah, dance for joy. . .*

*Text by Angelos Sikelianos*

## V

*Sã aqui turo zente pleta* is a rousing *guineo*, so-called because of its roots in the language and rhythms of the people of Guinea.

**SÃ AQUI TURO ZENTE PLETA**

(Portugal, Seventeenth century)

Sã aqui turo zente pleta,  
turo zente de Guine,  
Tambor flauta y cassieta  
y carcave na sua pé.  
Vamos o fazer huns fessa  
o menino Manué.  
He he he.  
Canta Baciaõ, canta tu Thomé!  
canta Flansiquia; canta Caterija,  
canta tu Flunando, canta tu Resnando.  
Oya, oya; turo Neglo hare cantá,  
ha cantamo y bayamo,  
que fosso ficamo,  
ha tanhemo y cantamo,  
ha frugamo y tanhemo,  
ha tocamo panciero,  
ha tocamo pandero,  
ha flauta y carcavé.  
Ha dizemo que biba  
biba mia siola y biba Zuzé.  
Anda tu Flancico.  
Bori mo esse pé  
biba ese menino que mia Deuza  
Biba Manué.

*Copla:*

Nacemo de huns may donzera  
huns Rey que mia Deuza he,  
que ha de forra zente pleta,  
que cativo he  
dar sua vida por ella  
que su Amigo até moré

All the black folk are here,  
all the Guinea folk,  
with drum, flute,  
and leg rattles.  
We're ready  
for Festival Emmanuel.  
Ha-ha-ha.  
Sing, Baciao; you sing, Thomas;  
sing, Francis; sing, Catherine;  
you sing, Fernando; you sing, Resnando.  
Listen; all we blacks will sing,  
sing and dance,  
that we may enjoy ourselves  
play and sing,  
enjoy ourselves and play,  
play the hand drum,  
play the cymbal,  
flute and rattle.  
We say,  
"Long live Our Lady and Joseph.  
Go on, shake your foot, Francis.  
Hail the Child  
who is God.  
Hail Emmanuel!"

*Verse:*

Born of a maiden  
is the King who is my God  
and for the black folk  
that are captive  
and for all His friends  
He will give His life.

**Alfonso X de Castille** ("The Learned") was, by all accounts, a remarkable figure. He was a brilliant intellectual, with a great capacity for sustained study. Aside from numerous advances in literature and science, Alfonso also served as an innovative and just administrator for his kingdom. Most notable was his work in the areas of societal, educational and judiciary reform, including the encouragement of employing the vernacular in learning and art. He was even accused of sacrificing his family and political position in the advancement of his liberal reforms.

*Rosa das rosas* is taken from *La Música de las Cantigas de Santa Mar'a del Rey Alfonso El Sabio*, a collection of 400 songs from the thirteenth century, mainly in *virilai* (refrain/verse/refrain) form, compiled and written by Alfonso. *Rosa das rosas*, like every tenth song in the collection, is a *loor*, or praise song, in which Alfonso personally contemplates the Virgin as an object of adoration. The language is Gallo-Portuguese, a dialect familiar to Alfonso, and used as a literary language in the same way thirteenth-century Italian poets used the Provençal of the Troubadours.

### ROSA DAS ROSAS

Rosa das rosas,  
et Fror das frores,  
Dona das donas,  
Sennor das sennores

Rosa de beldad e de parecer,  
et Fror d'alegría et de prazer;  
Dona en mui piadosa seer,  
Sennor en toller coitas et doores.

Rosa das rosas...

Esta Dona que tenno por Sennor  
et de que quero seer trobador,  
se eu per ren poss' auer seu amor,  
dou ao demo os outros amores.

Rosa das rosas...

Rose of all roses,  
and Flower of all flowers,  
Lady of all ladies,  
Liege of all lords.

Rose of beauty and truth  
and flower of joy and of youth;  
Lady enthroned in great holiness,  
Liege Lord, who bears our sorrows and sins.

Rose of all roses...

This is the Lady I hold as Liege,  
And of whom I long to be the troubadour,  
So that, in this, I may have Her love,  
Giving myself over all other loves.

Rose of roses...

The Spanish word *villancico*, which now means "Christmas carol," in earlier times referred to polyphonic love songs consisting of several stanzas and a refrain, derived from dance lyrics, with a distinctly rustic and folk-like flavor. By the middle of the sixteenth century, the term became associated with popular devotional compositions (in Spanish rather than in Latin) introduced into the liturgy on feast days, especially Christmas and Corpus Christi.

*Ríu, ríu, chíu* can be found in the *Villancicos de diversos autores* of 1556. While all of the pieces in this volume are listed anonymously, this one is often attributed to Mateo Fletcha the elder (1481-1553), who was a composer in the Valencian court, and famous for his jokey, quodlibet-like Christmas *ensaladas*. *Ríu, ríu, chíu*, one of the most well-known *villancicos*, displays a fiercely energetic dance quality, with its appealing solo melody answered by the complex choral entrances of the refrain. The opening words, meant to resemble a nightingale's song, introduce a colorfully metaphorical text.

### RÍU, RÍU, CHÍU

Ríu, ríu, chíu, la guarda ribera:  
Dios guardo el lobo de nuestra cordera.

El lobo rabioso la quiso morder,  
mas Dios poderoso la supo defender;  
quiso la hazer que no pudiesse pecar,  
ni aun original esta Virgen nos tu viera.

Este qu'es nascido es el gran monarca,  
Christo patriarca de carne vestido;  
hanos redimido con se hazer chiquito,  
aunqu'era infinito finito se hiziera.

Muchas profecias lo han profetizado  
y aun en nuestros dias lo hemos alcançado.  
A Dios humanado vemos en el suelo  
y al hombre nel cielo porqu'él le quisiera.

Ríu, ríu, chíu, he who herds by the river:  
God kept the black wolf from our ewe, our Lady.

The mad wolf attempted to bite Her,  
but God the almighty protected Her;  
pure He wished to keep Her so She would never sin  
a Virgin unstained by our father's fault.

The newly born Child is our mighty Monarch,  
Christ patriarchal in flesh incarnate.  
Through His humble birth He has redeemed us;  
He who was infinite has become finite.

Many ancient prophets foretold His coming;  
In our own time it has come to pass.  
We see God in human form on earth  
and we see man in heaven because  
God loved him.

## VI

**Franz Biebl** was born on September 1, 1906 in Oberpfalz, Germany. He studied music at the Humanistic Gymnasium in Amberg, and received Master of Music degrees in composition and choral conducting at the State Music Academy in Munich. He taught music theory and choral conducting at the Mozarteum in Salzburg until he was drafted in 1943. After the war, Biebl worked as the choral-music consultant to the Bavarian State radio station. There, he became a radio pioneer, working relentlessly to fill the station's archives with popular choral music, and listening to and encouraging small choral groups all over Germany. As a composer, Biebl has worked to expand the German folk-song repertoire, composing hundreds of arrangements for all types of choral groups.

Biebl's setting of *Ave Maria* exploits the richly sonorous possibilities of double-chorus writing for men's voices. The familiar *Ave Maria* antiphon is sung by a four-part choir answered by a three-part group of soloists. This forms a refrain which separates the plain-chant-style verses, resulting in a satisfying blend of medieval melodic sound and warm, multi-voiced choral harmonies. This piece, as well as two other versions for mixed chorus, has been published in the *Chanticleer Choral Series* by Hinshaw Music of Chapel Hill, NC.

## AVE MARIA

Angelus Domini nuntiavit Mariae  
et concepit de Spiritu sancto.

Ave Maria, gratia plena, Dominus tecum;  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui Jesus.

Maria dixit: Ecce ancilla Domini;  
fiat mihi secundum verbum tuum.

Ave Maria, gratia plena...

Et verbum caro factum est  
et habitavit in nobis.

Ave Maria, gratia plena...

Sancta Maria, mater Dei  
ora pro nobis peccatoribus,  
Sancta Maria, ora pro nobis,  
nunc et in hora mortis nostrae, Amen.

The angel of the Lord made his annunciation  
to Mary  
and She conceived by the Holy Spirit.

Hail, Mary, full of grace, the Lord is with Thee.  
Blessed art Thou among women,  
and blessed is the Fruit of Thy womb Jesus.

Mary said: Behold the handmaiden of the Lord.  
Let it be unto me according to Thy word.

Hail Mary, full of grace...

And the Word was made flesh  
and dwelt among us.

Hail Mary, full of grace...

Holy Mary, Mother of God,  
pray for us sinners.  
Holy Mary, pray for us,  
now and at the hour of our death, Amen.

By the time of his death at the age of ninety, **Herbert Howells** (1892–1983) was revered as one of this century's most distinguished English choral composers, representing the tradition of such wise men as Walton, Elgar and Vaughan Williams. His church music combines many of their influences, and displays a keen sense of the choral textures appropriate for resonant cathedral acoustics. *Sing Lullaby* is one of three "carol anthems" dating from the period 1918–1920. The poem, by F.W. Harvey, is set in a free-flowing, almost meterless movement that evokes the character of plainchant.

### SING LULLABY

Sing lullaby, While snow doth gently fall,  
 Sing lullay, To Jesus born in an oxen stall,  
 Sing lullaby, To Jesus born now in Bethlehem,  
 The Naked black-thorn's growing to weave his diadem.  
 Sing lullaby, While thickly snow doth fall,  
 Sing lullaby, To Jesus, the Savior of all.

## VII

### QUELLE EST CETTE ODEUR AGRÉABLE

Quelle est cette odeur agréable,  
 Bergers, qui ravit tous nos sens?  
 S'exhale-t-il rien de semblable  
 Au milieu des fleurs du printemps?

Mais quelle éclatante lumière  
 Dans la nuit vient frapper les yeux!  
 L'astre du jour, dans sa carrière,  
 Fût-il jamais si radieux?

À Bethléem, dans une crèche,  
 Il vient de vous naître un Sauveur;  
 Allons, que rien ne vous empêche  
 D'adorer votre Rédempteur.

Dieu tout-puissant, gloire éternelle  
 Vous soit rendue jusqu'aux cieux;  
 Que la paix soit universelle,  
 Que la grâce abonde en tous lieux.

What is this pleasant fragrance,  
 Shepherds, that robs all of our senses?  
 That resembles no other fragrance found  
 in fields of Spring flowers?

But what brilliant light  
 comes to strike our eyes in the night?  
 The day-star, in its course,  
 never is so bright!

In Bethlehem, in a manger,  
 a Savior is born unto you.  
 Let us go! let nothing impede you  
 from worshipping your Redeemer.

God all-powerful, eternal glory  
 You are given, even to the Heavens;  
 that peace may become universal,  
 that grace may abound everywhere.

**GAUDETE!**

Gaudete! gaudete! Christus est natus  
Ex Maria Virgine: gaudete!

*Verses:*

Tempus adest gratiae,  
Hoc quod optabamus;  
Carmina laetitiae  
Devote reddamus.

Deus homo factus est,  
Natura mirante;  
Mundus renovatus est  
A Christo regnante.

Ezechielis porta  
Clausula pertransitur;  
Unde Lux est orta,  
Salus invenitur.

Ergo nostra concio  
Psallat iam in lustris;  
Benedicat Domino;  
Salus Regi nostro.

*Program notes by Frank Albinder, Kip Cranna  
and Andrew Morgan*

Rejoice! rejoice! Christ is born  
of the Virgin Mary: rejoice!

The time of grace has come  
for which we have prayed;  
let us devoutly  
sing songs of joy.

God is made man,  
while nature wonders;  
the world is renewed  
by Christ the King.

The closed gate of Ezekiel  
has been passed through;  
from where the Light has risen [the East],  
salvation is found.

Therefore let our assembly  
sing praises now at this time of purification;  
let it bless the Lord;  
greetings to our King.

**C**hanticleer, the only full-time classical vocal ensemble in the US, has developed a remarkable reputation over its eighteen-year history for its interpretation of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music. With its seamless blend of male voices ranging from countertenor to bass, Chanticleer has earned international renown as “an orchestra of voices.”

Chanticleer, which takes its name from the “clear-singing” rooster in Geoffrey Chaucer’s *Canterbury Tales*, was founded in 1978 by tenor and current Artistic Director Louis Botto and made its debut in San

Francisco’s Mission Dolores. Joseph Jennings, the group’s Music Director, joined Chanticleer in 1983 and sang with the ensemble until 1995.

Since 1994, the ensemble has been recording exclusively for Teldec Classics International, making the ensemble’s recordings available to a worldwide audience. Chanticleer performs over 100 concerts a year across the US as well as in Europe and Asia, appearing regularly in New York, Boston, Los Angeles, Toronto, Washington, DC, Dallas, Seattle, and Vancouver, as well as in San Francisco where the group is based.

The summer of 1996 marked Chanticleer’s debut with the New York Philharmonic in a series of city-wide parks

concerts, singing music from the group's most recent recording, *Lost in the Stars*. The summer also included debuts at the music festivals of Tanglewood and Grant Park, the Minnesota Orchestra's *Sommerfest*, and a return visit to the prestigious Schleswig-Holstein Music Festival in Germany.

This season will take Chanticleer to twenty states, and to Australia and Sweden for the first time. The group will also make return visits to Japan, Germany, Singapore and Taiwan. Chanticleer will once again collaborate with the St. Paul Chamber Orchestra, this time performing the music of Antonio Vivaldi under the direction of Christopher Hogwood, and will return to New York's Metropolitan Museum for its annual series of Christmas concerts. The ensemble will also present a concert of Mexican Baroque music with the Janus Ensemble at New York's 92nd Street Y.

Chanticleer's artistic accomplishments have earned the ensemble numerous awards, as well as major foundation support and governmental grants. Chanticleer is the recipient of major grants from the California Arts Council, the E. Nakamichi Foundation, the William and Flora Hewlett Foundation and the City of San Francisco. For the past several years, the National Endowment for the Arts has awarded its largest choral grants to the ensemble. With the help of foundation and corporate support, the group brings the gift of singing to young people by conducting artist-in-the-schools residencies both on tour and in the San Francisco Bay Area. Chanticleer's activities are supported by its Board of Trustees and an administrative staff of eight.

*Chanticleer made their debut performance under UMS auspices in October 1989 and returned in November 1992. Tonight marks their third UMS appearance.*



CHANTICLEER

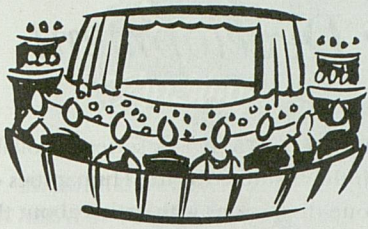
Chanticleer recordings are available on the Teldec Classics and Chanticleer Records labels.

Chanticleer appears by arrangement with Herbert Barrett Management of New York, NY.

The Chanticleer Choral Series is published by Hinshaw Music, Inc. of Chapel Hill, North Carolina.

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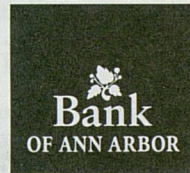
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# Education and Audience Development

**D**uring the past year, the University Musical Society's Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of live performing arts as well as the major impact the arts can have in the community, UMS now seeks out active and dynamic collaborations and partnerships to reach into the many diverse communities it serves.

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.

**PERFORMANCE-RELATED EDUCATIONAL PRESENTATIONS (PREPS)** Free lectures, demonstrations and workshops usually held 60-90 minutes before concerts.

**MEET THE ARTISTS** Informal post-performance dialogues with selected artists.

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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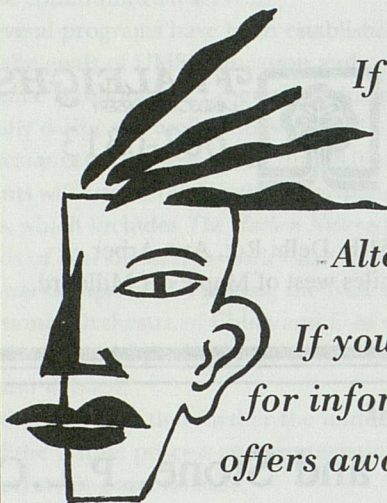
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# Like to help out?

## VOLUNTEERS AND INTERNS

Volunteers are always welcome and needed to assist the UMS staff with many projects and events during the concert season. Projects include helping with mailings; ushering for the Performance Related Educational Presentations (PREPs); staffing the Information Table in the lobbies of concert halls; distributing publicity materials; assisting with the Youth Program by compiling educational materials for teachers, greeting and escorting students to seats at performances; and serving as good-will representatives for UMS as a whole.

If you would like to become part of the University Musical Society volunteer corps, please call 313.936.6837 or pick up a volunteer application form from the Information Table in the lobby.

Internships with the University Musical Society provide experience in performing arts management, marketing, journalism, publicity, promotion, production and arts education. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. For more information, please call 313.647.4020 (Marketing Internships) or 313.647.1173 (Production Internships).

## COLLEGE WORK-STUDY

Students working for the University Musical Society as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, and event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 313.764.2538 or 313.647.4020.

## UMS USHERS

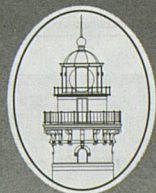
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Treat yourself, give a gift of tickets, purchase an entire event or come alone - meet new people and join in the fun while supporting UMS! Among your choices are The Back to Nature Party (September 14); An Evening in Brittany (October 19); A Harvest Feast (November 22); English Afternoon Tea (December 1); A Celebration of Schubert (January 18); A Luncheon Inspired by the Czars (January 26); A Valentine's Brunch (February 9); *La Bohème* Dinner Party (March 1); Easter Luncheon with Cecilia Bartoli (March 30); Dinner with a Victorian Influence (April 12); Grandmothers, Mothers & Little Girls Tea and Fashion Show (April 19); An Afternoon Tea (May 15); A Taste of Spring Garden Dinner (May 31); and Nat & Ed's Porch Party (June 7).

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## CAMERATA DINNERS

This season, the University Musical Society Board of Directors and Advisory Committee are pleased to host pre-performance dinners before a number of the year's great events. Arrive early, park with ease, and begin your evening with other Musical Society friends over a relaxed buffet-style dinner in the University of Michigan Alumni Center. The buffet will be open from 6:00 to 7:30 p.m. and is \$25 per person. For reservations and information on these dinners, call 313.764.8489. UMS members' reservations receive priority.

*Saturday, October 12*

The Cleveland Orchestra

*Tuesday, October 29*

State Symphony Orchestra of Russia

*Friday, November 8*

Les Arts Florissants

*Friday, December 13*

"So Many Stars," Kathleen Battle and Friends

*Wednesday, January 8*

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*Thursday, February 6*

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*Friday, February 14*

Brandenburg Ensemble

*Wednesday, February 19*

Opening Night of the New York City Opera National Company  
Puccini's *La Bohème*

*Friday, March 14*

Richard Goode, piano

*Saturday, March 29*

Cecilia Bartoli, mezzo-soprano



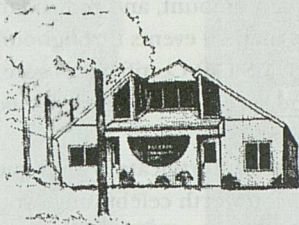
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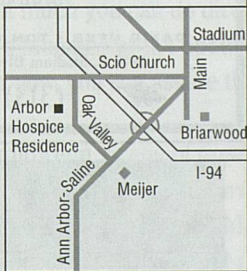
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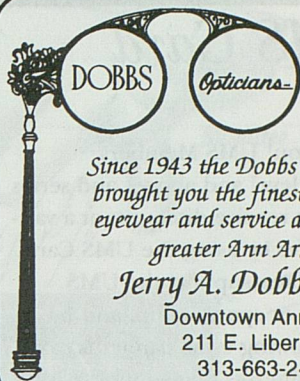
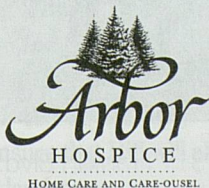
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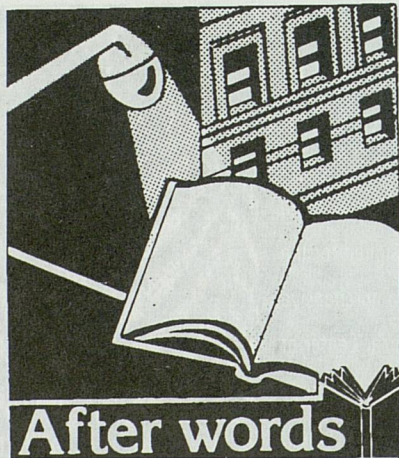
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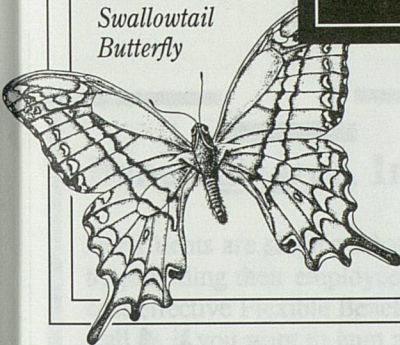
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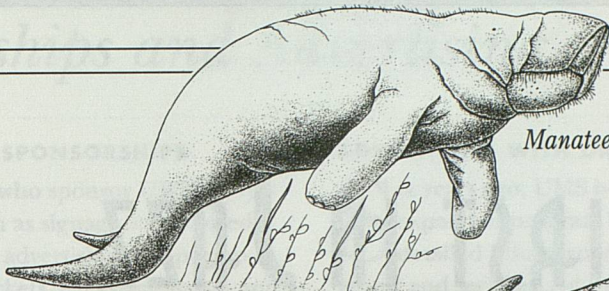
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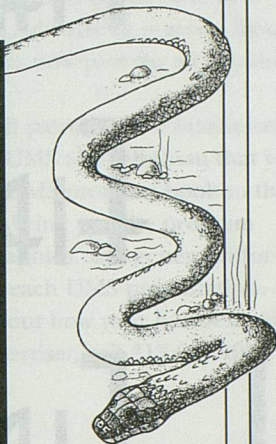
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Manatee

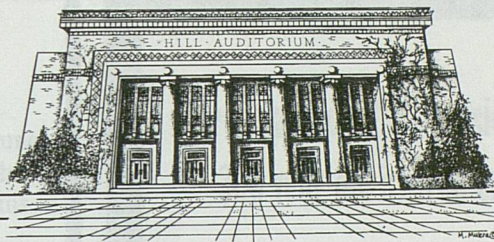


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The Advisory Committee is an integral part of the University Musical Society, providing the volunteer corps to support the Society as well as fund raising. The Advisory Committee raises funds for UMS through a variety of events held throughout the 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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# Ford Honors Program

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

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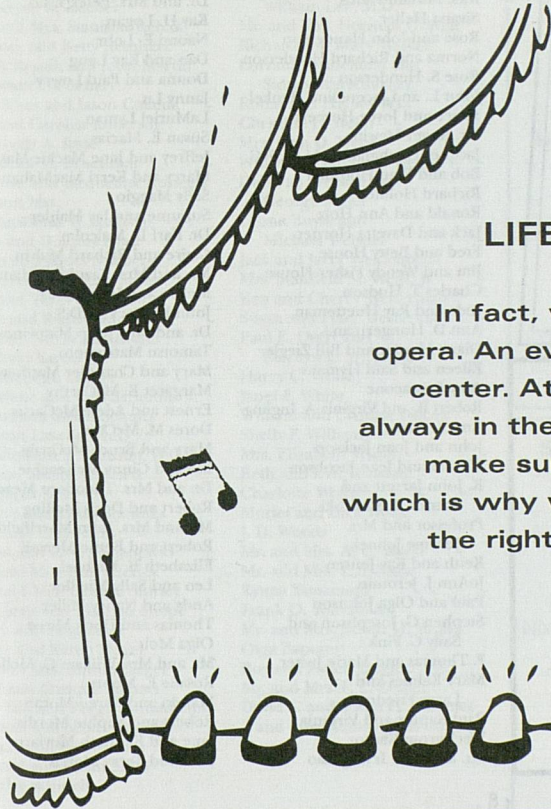


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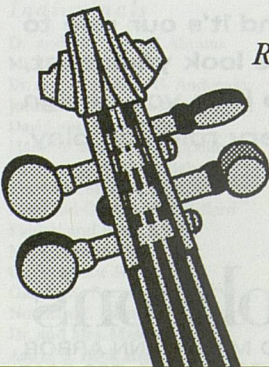
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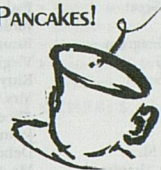
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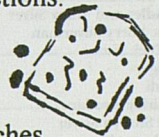
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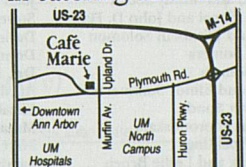
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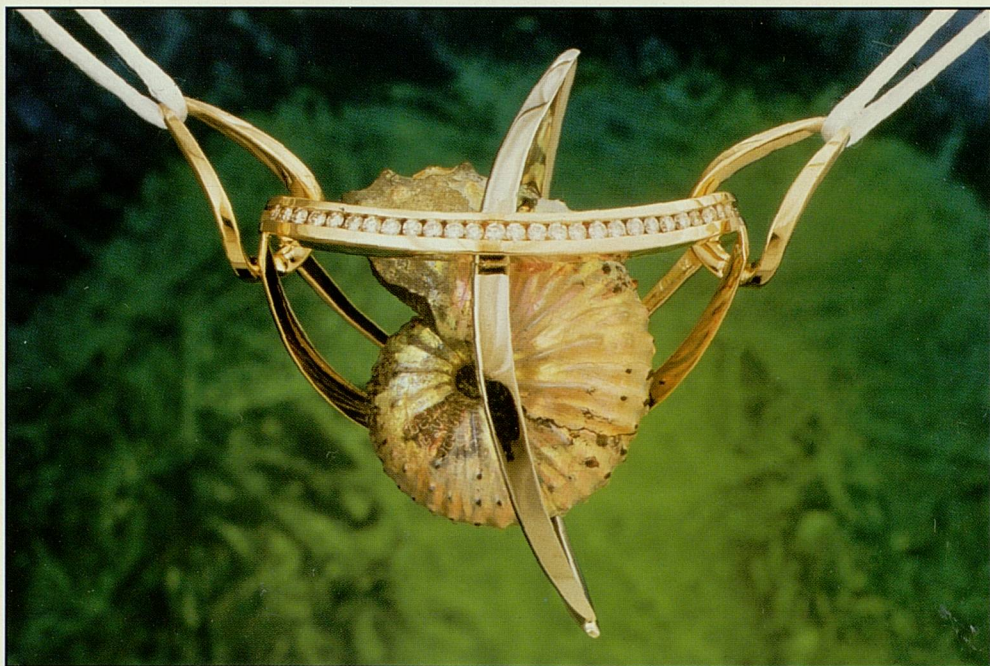


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(with its original mother of pearl iridescence)  
is caged in a gold and diamond necklace.  
Truly one-of-a-kind.*

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# MATTHEW C. HOFFMANN

jewelry design

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