

University Musical Society

OF THE UNIVERSITY OF MICHIGAN & ANN ARBOR

THE 1997 WINTER 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 season, 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 outstanding Board of Directors offers 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. I especially want to thank Herbert Amster, who completed three years as Board President in December.

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

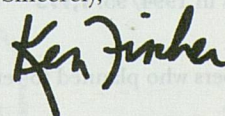
to Board members, volunteers include our Advisory Committee, usher corps, UMS Choral Union members and countless others who give of their time and talent to all facets of the UMS program. Thank you, volunteers!

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 season 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 last 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
President



UMS Index

- Total number of volunteer person-hours donated to the Musical Society last season: **38,090**
- Number of volunteer person-hours spent ushering for UMS events: **7,110**
- Number of volunteer person-hours spent rehearsing and performing with the Choral Union: **21,700**
- Number of bottles of Evian that UMS artists drank last season: **1,080**
- Estimated number of cups of coffee consumed backstage during 1995/96 performances: **4,000**
- Number of cough drops consumed in Hill Auditorium each year during UMS concerts: **91,255**
- Number of costumes in this season's co-commission of *The Harlem Nutcracker*: **268**
- Number of individuals who were part of last season's events (artists, managers): **1,775**
- Number of concerts the Philadelphia Orchestra has performed in Hill Auditorium: **267**
- Number of concerts the Budapest String Quartet has performed in Rackham Auditorium: **43**
- Number of times the Philadelphia Orchestra has performed "Hail to the Victors": **24**
- Number of times the Budapest String Quartet has performed "Hail to the Victors": **0**
- Number of works commissioned by UMS in its first 100 years of presenting concerts (1879-1979): **8**
- Number of works commissioned by UMS in the past 6 years: **8**
- Number of years Charlotte McGeoch has subscribed to the Choral Union series: **58**
- Number of tickets sold at last autumn's Ford Credit 50% Off Student Ticket Sale: **5,245**
- Value of the money saved by students at that sale: **\$67,371**
- 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 1996/97: **156**
- Average number of photographs UMS President 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.

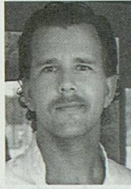
F. Bruce Kulp

F. Bruce Kulp
Chair, 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."



DAVID G. LOESEL
President, T.M.L.
Ventures, Inc.
"Cafe Marie's support of the University Musical Society Youth Programs is an

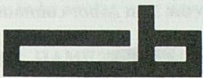
honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



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

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

CHELSEA MILLING COMPANY



L. THOMAS CONLIN
Chairman of the
Board and Chief
Executive Officer,
Conlin Travel

"Conlin Travel is pleased to support the significant cultural and educational projects of the University Musical Society."

Conlin Travel



**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."



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."

**Detroit Edison
Foundation**





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."



ALEX TROTMAN

*Chairman, Chief
Executive Officer,
Ford Motor Company*
"Ford takes particular pride in our longstanding association with the

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



WILLIAM E. ODOM

*Chairman, Ford Motor
Credit Company*
"The people of Ford Credit are very proud of our continuing association with the University

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



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 PSAROUTHAKIS, PH.D.

*Chairman and Chief
Executive Officer,
JPE Inc.*

"Our community is enriched by the University Musical

Society. We warmly support the cultural events it brings to our area."



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."

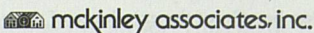


RONALD WEISER

*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."



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. UMS provides the best in educational entertainment."



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."





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."



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."



RONALD M. CRESSWELL, PH.D.
Chairman, Parke-Davis Pharmaceutical
 "Parke-Davis is very proud to be associated with the University Musical

Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."



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

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



GUI PONCE DE LEON, PH.D., P.E.
Managing Principal,
Project Management Associates, Inc.
 "We are pleased to support the University Musical

Society, particularly their educational programs. We at PMA are very committed to the youth of southeastern Michigan and consider our contribution to UMS an investment in the future."



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."



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."





THE 1997 FORD HONORS PROGRAM

Saturday, April 26, 1997

L

ast season's Ford Honors Program, which featured Van Cliburn receiving the First UMS Distinguished Artist Award, was a memorable event for the concert and moving tribute to Van Cliburn as well as for the gala dinner and dance that followed. ~ Save the date for this season's Ford Honors Program — Saturday, April 26, 1997 — when the 1997 UMS Distinguished Artist Award will be bestowed upon



VAN CLIBURN
AT LAST
YEAR'S EVENT

another internationally acclaimed artist, announced in late January. Following a performance by and tribute to this year's honoree, a gala dinner in the artist's honor will be followed by entertainment and dancing at the Michigan League.

All proceeds from the Ford Honors Program benefit the UMS Education Program.



TABLE SET
FOR THE
GALA
DINNER

*For more information, call the
UMS Box Office*

3 1 3 . 7 6 4 . 2 5 3 8

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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.

after the
show...

asian teas
cappuccino
sandwiches
granitas
espresso
desserts
juices
soups
salads
pastries
ice cream drinks

Sweetwaters

CAFÉ

123 W WASHINGTON - ANN ARBOR - 313 769-2331

ON THE CORNER OF WASHINGTON & ASHLEY

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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University Musical Society
in another fine season of
performing arts

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

PHONE ORDERS AND INFORMATION

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

313.764.2538

From outside the 313 area code and within Michigan, 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.

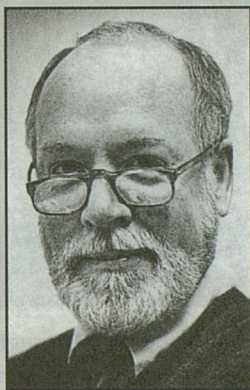
GIFT CERTIFICATES Tickets make great gifts for any occasion. The University Musical Society offers gift certificates available in any amount.

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 celebrated his 25th anniversary 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 through June 1997 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 flourished

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 the Berlin and Vienna Philharmonic Orchestras, the Martha Graham Dance Company, Jessye Norman, The Stratford Festival, Cecilia Bartoli, Wynton Marsalis, the Juilliard and Guarneri String Quartets, 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.

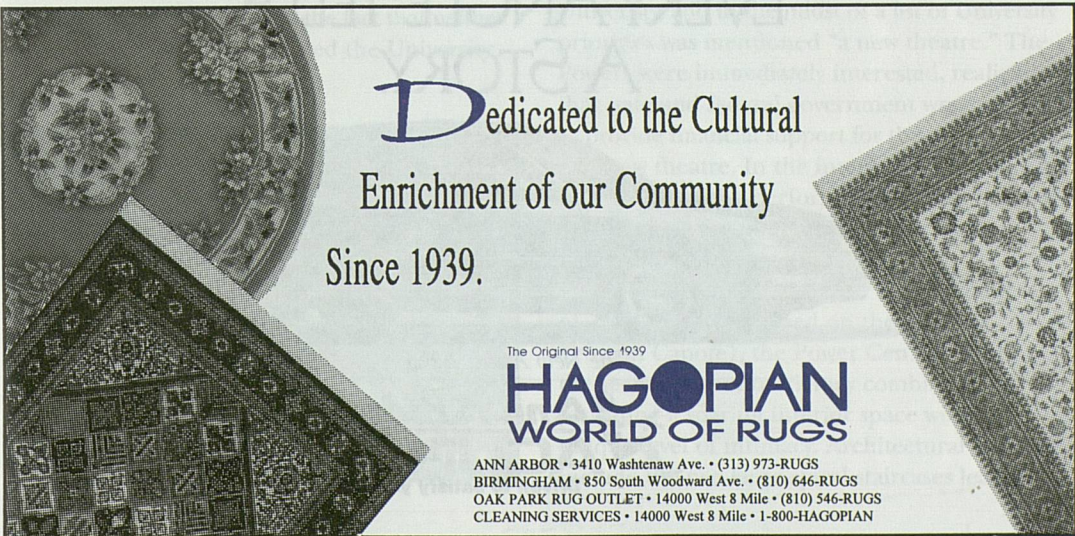
Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Three years ago, the Choral Union further enriched that tradition when it was appointed resident large chorus of the Detroit 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. In March the chorus makes 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. Continuing its association with the Detroit Symphony Orchestra, the Choral Union collaborates in January 1997 with Maestro Järvi and the DSO in performances at Orchestra Hall and in Ann Arbor. 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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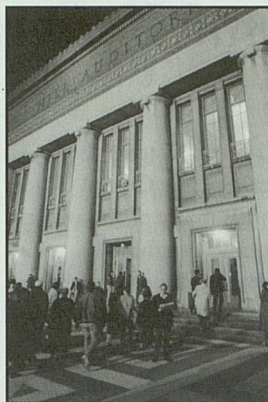
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Auditoria

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 one of his only solo recitals outside of New York), Ernestine Schumann-Heink, Fritz



HILL AUDITORIUM

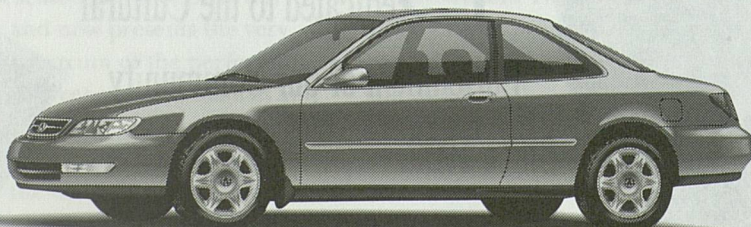
Kreisler, Rosa Ponselle, Sergei Rachmaninoff, Jascha Heifetz, Ignace Jan Paderewski (who often called Hill Auditorium "the finest music hall in the world"), Paul Robeson, Lily Pons,

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. 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

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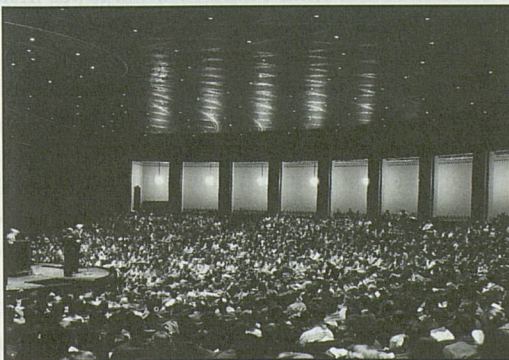


the past century, the organ pipes were restored to their original stenciling, color and layout in 1986.

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.



RACKHAM AUDITORIUM

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.

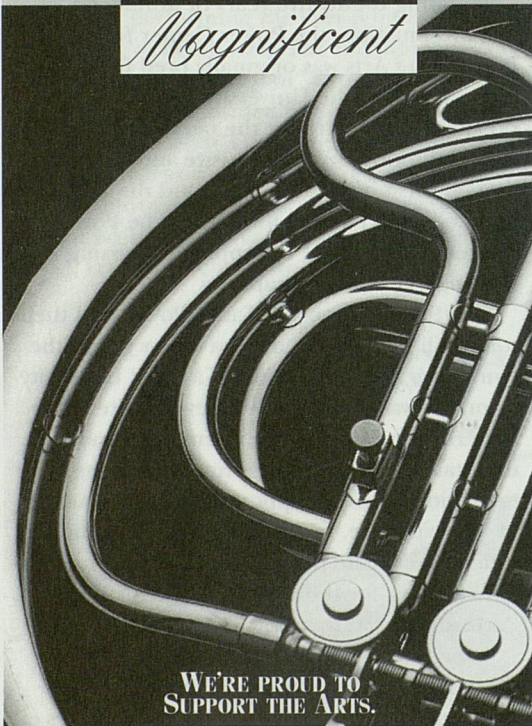
In 1963, Eugene and Sadye Power and their son, Philip, wished to make a major gift to the University, and in the midst of a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial 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.

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

Auditoria, continued

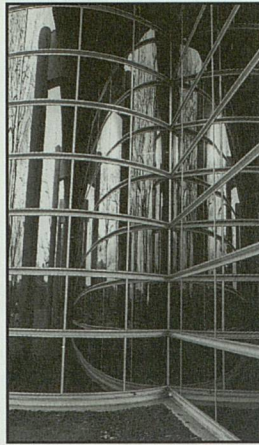


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POWER CENTER

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, 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 last fall (September 29-October 20, 1996), UMS presents four events at the Michigan Theater in 1996/97: Guitar Summit III (November 16); The Real Group (February 8); Voices of Light: "The Passion of Joan of Arc," a silent film with live music featuring 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 church a fabulous venue for presenting a *cappella* choral music and early music ensembles. During the 1996/97 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

Music Opens Doors . . .



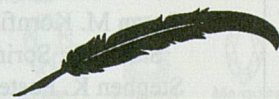
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Ann Arbor Detroit Troy Cheboygan

Auditoria, continued

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 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.

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The 1996-97 Season

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." Weds, Jan 8,
7pm, MI League.

*Made possible by a gift from the
estate of William R. Kinney.*

NEXUS PERCUSSION ENSEMBLE WITH RICHARD STOLTZMAN, CLARINET

Thursday, January 16, 8:00pm
Hill Auditorium

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

SOUNDS OF BLACKNESS with Special Guests, THE UNIVERSITY OF MICHIGAN GOSPEL CHORALE

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. Open to the public.

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 the
World Heritage Foundation and
media partner WDET, 101.9FM,
Public Radio from Wayne State
University.*

DETROIT SYMPHONY ORCHESTRA

NEEME JÄRVI, CONDUCTOR
Leif Ove Andsnes, piano
Vladimir Popov, tenor
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 JPE Inc. and the
Paideia Foundation*

CONVERSIN' WITH THE ELDERS JAMES CARTER QUARTET AND DETROIT JAZZ ARTISTS

Friday, January 31, 8:00pm
Lydia Mendelssohn Theatre

*Part of the Blues, Roots, Honks,
and Moans Jazz Residency.*

FEBRUARY

BLUES, ROOTS, HONKS, AND MOANS A FESTIVAL OF JAZZ AND AFRICAN-AMERICAN MUSICAL TRADITIONS

featuring
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

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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**
Cho-Liang Lin, violin
Monday, February 10, 8:00pm
Rackham Auditorium

*Presented with support from
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.

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CHECK OUT THE UMS WEBSITE!

UMS Hit the Internet in the Fall of 1996. Look for valuable information about UMS, the 1996/97 season, our venues, volunteer information, educational activities, and ticket information.

<http://www.ums.org>



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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
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PREP for Kids Helen
Siedel, UMS Education
Specialist. "What does 'La
Bohème' mean?" Sat, Feb 22,
1pm, MI League.

**ACADEMY OF ST. MARTIN-
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**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.

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KODO

Monday, February 24, 8:00pm
Tuesday, February 25, 8:00pm
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Hai-Ye Ni, cellist
Wednesday, February 26, 8:00pm
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M A R C H

RICHARD GOODE, PIANO

Friday, March 14, 8:00pm
Hill Auditorium

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CHOROVAYA AKADEMIYA

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

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**SCHUBERTIADÉ III
HERMANN PREY, BARITONE**

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

**SCHUBERTIADÉ IV
HERMANN PREY, BARITONE**

Michael Endres, piano
Auryn String Quartet
Martin Katz, piano
Anton 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.

Volcal Master Class Hermann
Prey, baritone. Sat, Mar 22,
10:00am-12:00noon. Recital
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**MAHLER'S SYMPHONY NO. 8
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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

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**CECILIA BARTOLI, MEZZO-
SOPRANO**

**I DELFICI, STRINGS
AND CONTINUO**
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,
President, University Musical
Society. Fri, Mar 28, 4pm,
Rackham.

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A P R I L

**NEDERLANDS DANS
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Thursday, April 3, 8:00pm
Friday, April 4, 8:00pm
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**BANG ON A CAN ALL-STARS
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Saturday, April 5, 8:00pm
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**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.

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THE RUSSIAN VILLAGE

Friday, April 11, 8:00pm
Michigan Theater

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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

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Visions and Voices 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, History of Art and Dance,
Residential College

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

Concerts in Context: Schubert Song Cycle

Lecture Series

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

"Changing Approaches to Schubert Lieder."

Sun, Jan 19, 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

Concerts in Context: Mahler's Symphony No. 8

Three special PREPs held at SKR Classical.

"*Alles Vergänglichhe* (All That is Transitory):

Austro/Germanic Culture in the *Fin de Siecle*."

Valerie Greenberg, Visiting Professor, U-M

German Dept. Mon, Mar 17, 7:00pm

"*Ist nur ein Gleichnis* (Are but a Parable): Goethe's

Faust in the *Fin de Siecle*." Frederick Amrine,

Chair, U-M German Dept. Tues, Mar 18, 7:00pm

"*Zieht uns hinan* (Draws us upward): Mahler's Hymn to Eros." Jim Leonard, Manager, SKR Classical.

Wed, Mar 19, 7:00pm

Family Programming

UMS presents two family shows during the Winter Season 1997. These programs feature an abbreviated version of the full-length presentations by the same artists.

Blues, Roots, Honks and Moans

Saturday, February 1, 1pm, Hill Auditorium
75-minute family show with no intermission

Featuring Cyrus Chestnut on piano, Twinkie Clark on organ and gospel, and Steve Turre on trombone and "sanctified" shells. Each artist will showcase different influences of jazz and gospel, with parents and children actively involved in learning and performing some special songs.

Puccini's *La Bohème*

New York City Opera National Company
Saturday, February 22, 2pm, Power Center
75-minute family show with no intermission

The love story of Mimí and Rodolfo is a great introduction to the world of opera. This abbreviated performance of Act II (the café scene) and Act IV includes an open curtain scene change as well as an introduction to singers and backstage crew. In Italian with English supertitles and live narration.

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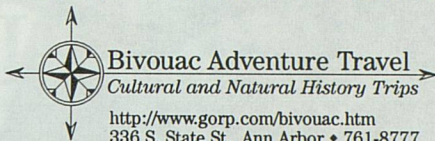
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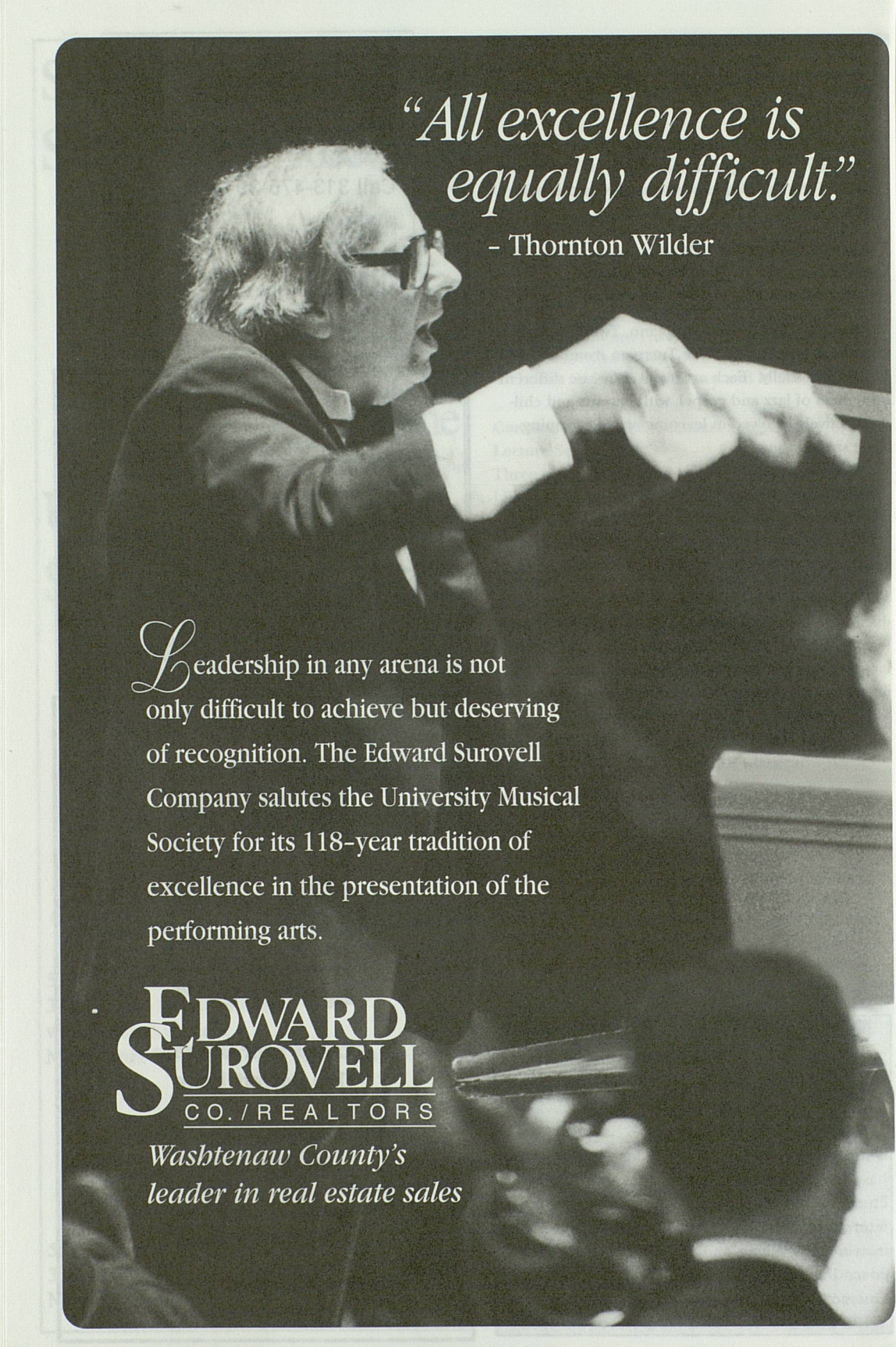
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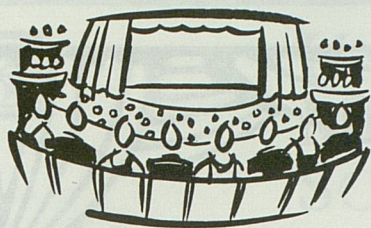
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- Thornton Wilder

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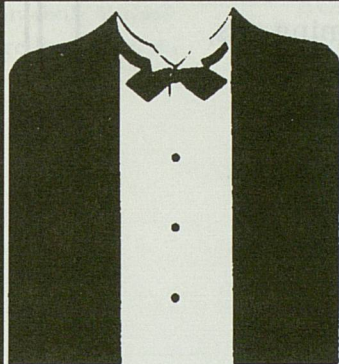
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In an effort to help reduce distracting noises and enhance the concert-going experience, the Warner-Lambert Company is providing complimentary Halls Mentho-Lyptus Cough Suppressant Tablets to patrons attending University Musical Society concerts. The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

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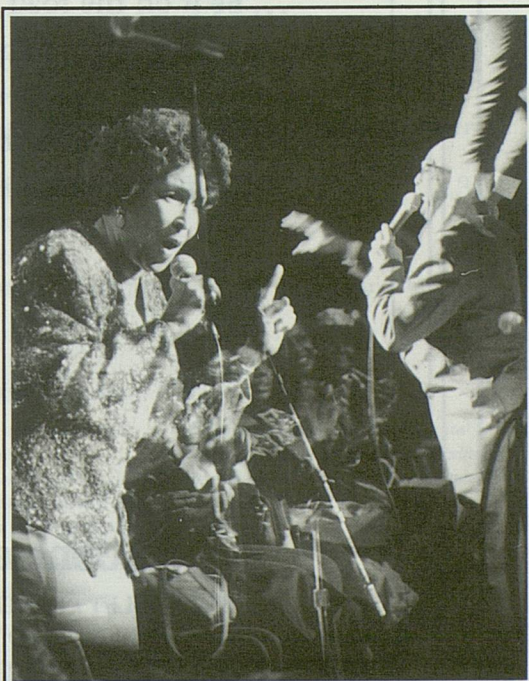
Included in the montage by local photographer David Smith are images taken from past University Musical Society seasons. The Alvin Ailey American Dance Theater's March 1996 performances in the Power Center; a capacity audience for a chamber music concert in Rackham Auditorium; and pianist Emanuel Ax performing as part of the Society Bank Cleveland Orchestra Residency Weekend in 1995.



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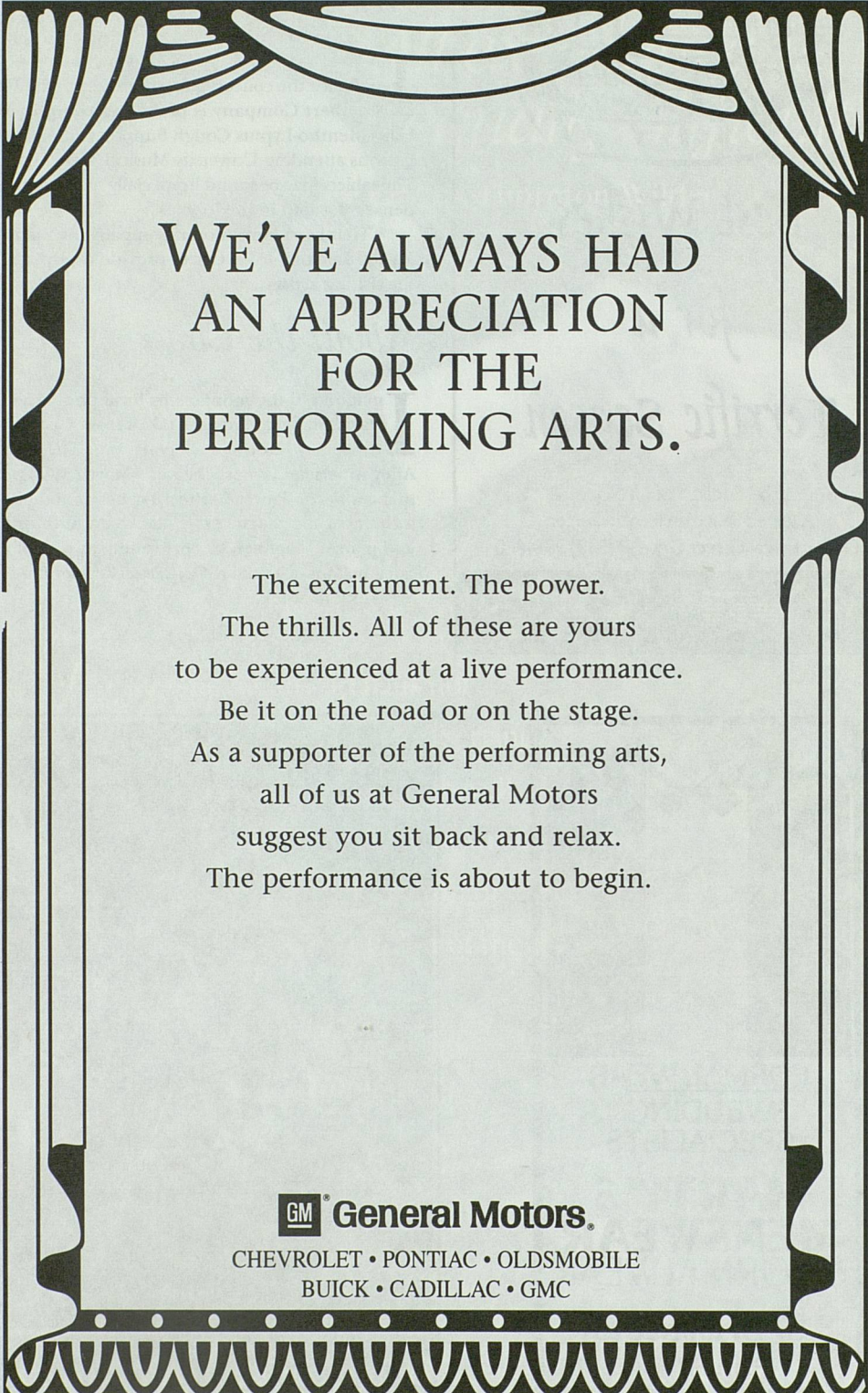
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1996 - 1997 Winter Season

Event Program Book

Friday, February 14, 1997
through
Tuesday, February 18, 1997

118th Annual
Choral Union Series
Hill Auditorium

Thirty-fourth Annual
Chamber Arts Series
Rackham Auditorium

Twenty-sixth Annual
Choice Events Series

BRANDENBURG ENSEMBLE 3

JAIME LAREDO, conductor & violin
Friday, February 14, 8:00pm, Hill Auditorium

EMERSON STRING QUARTET 13

Saturday, February 15, 8:00pm, Rackham Auditorium

VOICES OF LIGHT 19

The Passion of Joan of Arc

featuring ANONYMOUS 4
Sunday, February 16, 7:00pm, Michigan Theater

SCHUBERT SONG RECITAL III 29

WOLFGANG HOLZMAIR, baritone
Julius Drake, piano
Monday, February 17, 8:00pm, Lydia Mendelssohn Theater

SCHUBERT SONG RECITAL IV 35

BARBARA BONNEY, soprano
Caren Levine, piano
Tuesday, February 18, 8:00pm, Lydia Mendelssohn Theater

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.

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JAIME LAREDO, *conductor and violin*

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ANDREAS HAEFLIGER, *piano*

PROGRAM

Friday Evening,
February 14, 1997
at 8:00

Hill Auditorium
Ann Arbor, Michigan

Johann Sebastian Bach

CONCERTO FOR TWO VIOLINS IN D MINOR, BWV 1043

Vivace

Largo, *ma non tanto*

Allegro

Wolfgang Amadeus Mozart

PIANO CONCERTO NO. 9 ("JEUNEHOMME") IN E-FLAT MAJOR, K. 271

Allegro

Andantino

Rondo: Presto-Menuetto-Tempo primo

INTERMISSION

Franz Joseph Haydn

VIOLIN CONCERTO NO. 1 IN C MAJOR

Allegro moderato

Adagio

Finale: Presto

Mozart

SYMPHONY NO. 29 IN A MAJOR, K. 201

Allegro moderato

Andante

Menuetto

Allegro con spirito

Forty-fifth Concert
of the 118th Season

Special thanks to Robert Delonis for his continued support through Great Lakes Bancorp.

Special thanks to Steven Moore Whiting, Assistant Professor of Musicology, U-M School of Music, for serving as speaker for tonight's Performance Related Educational Presentation (PREP).

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

Large print programs are available upon request.

118th Annual
Choral Union Series

CONCERTO FOR TWO VIOLINS IN D MINOR, BWV 1043

Johann Sebastian Bach

Born on March 21, 1685 in Eisenach

Died on July 28, 1750 in Leipzig

IT WAS THE EXAMPLE of Antonio Vivaldi that taught Bach how to write concertos. The Italian composer, who developed and set the standards for the Baroque concerto, had been famous all over Europe since the publication of his *Estro armonico* in 1712. Bach began to transcribe Vivaldi concertos for the harpsichord during his Weimar years (1708-1717). In his concertos written in Cöthen, where he moved in 1717, he not only made this new art form thoroughly his own but handled it with his unequalled musical imagination and technical virtuosity.

On the surface, Bach's *Double Concerto* follows the Vivaldian models: three movements (fast-slow-fast) and *ritornello* structure, in which a central theme, played by the orchestra, alternates with solo episodes. But Bach infused this formula with his incomparable contrapuntal art: the *ritornello* theme, first stated by the second violin, is repeated in imitation by the first violin a fifth higher, and shortly afterwards by the bass an octave lower. Vivaldi's simple *ritornello* idea thus becomes a complex contrapuntal statement, made even more exciting by the numerous chromatic notes.

The slow movement is a single uninterrupted melody, spun out by the two violins. Each time a cadence, or resting point, is reached, the melody immediately starts out in a new direction, so that the phrase never really ends before the whole movement is over.

The third movement is a rhythmically intricate "Allegro," where the two solo violins are often hot on each other's heels, repeating the same melodic line just one beat apart. The *ritornello* theme is related to the most important episode, so that the

whole movement seems to grow from a single seed — developed, however, with the help of a whole array of fascinating subsidiary ideas.

PIANO CONCERTO NO. 9 (“JEUNEHOMME”) IN E-FLAT MAJOR, K. 271

Wolfgang Amadeus Mozart

Born on January 27, 1756 in Salzburg

Died on December 5, 1791 in Vienna

IT IS SOMEWHAT misleading to call the present work Mozart's ninth piano concerto. Of the eight that precede it in the catalog, Nos. 1-4 are adaptations of other composers' works: under the supervision of his father, composer and violinist Leopold Mozart, the eleven-year-old composer was arranging keyboard sonatas by Raupach, Schobert, Honauer, and C.P.E. Bach. Nos. 5-8 are original concertos, written by Mozart between his eighteenth and twentieth year, but one of these (No. 6) is for three pianos instead of one, and is therefore a rather different kind of composition. No. 9 is, then, only the fourth work for piano and orchestra by Mozart, and, we might add, his first mature masterpiece in the genre.

Mozart had written all his earlier concertos either for himself or for amateur pianists from the Salzburg aristocracy whose circles he was frequenting. The E-flat Major concerto K.271 was the first for another professional player, Mademoiselle Jeunehomme about whom, unfortunately, very little is known, not even her first name. We don't know for sure whether she ever played the concerto, but Mozart himself performed it in Munich on October 4, 1777. His sister, Nannerl, an excellent pianist, also studied the work, and in 1783, Wolfgang sent her *Eingänge*, or short cadenzas, to be inserted at given points. We can infer, therefore, that

this concerto held a special place in the composer's heart.

In the great piano concertos of the 1780's, Mozart developed certain structural patterns that are clearly recognizable despite the great individuality of each work. The "Jeunehomme" concerto follows no such patterns. One of the longest Mozart concertos, it has many unique features in tone, structure, and design.

The irregularities start at the very beginning. This is the only concerto by Mozart where the soloist enters right away, in the second measure of the work. Nor is this gesture a mere whim on the composer's part. The combination of two motifs — one for orchestra, the other for piano — is the central idea of the movement and will recur several times. In the later concertos, themes tend to have longer breaths and more complex, many-layered phrase structures. In the "Jeunehomme," the units are shorter, changes of direction more frequent and more sudden, giving the music a special sense of vibrancy and excitement. The brief development section (most of which is for piano with only two oboes accompanying) includes a series of modulations anticipating Mozart's later style and the technique of hand-crossing of which Mozart was particularly fond. In the recapitulation, the opening motif becomes enriched by the addition of a new chromatic figure that darkens the horizon for a brief moment, before the return of the cheerful mood that has characterized the entire movement.

The second-movement "Andantino," in a somber c minor, is another Mozartian rarity: it contains some fascinating Baroque reminiscences that the later work doesn't have. The resemblances to certain slow movements from J.S. Bach's concertos — works that Mozart couldn't possibly have known — are uncanny; maybe the music of Bach's son Carl Philipp Emanuel, which Mozart did know, provided a connection. The striking

unison phrase ending (V - I), and the unfolding of an ornate keyboard melody over a repeat of the same string phrase are present in the middle movements of J.S. Bach's d-minor clavier concerto. The delicate phrase Mozart wrote for the piano after a modulation to E-flat Major unconsciously echoes a phrase from Bach's E-Major violin concerto. The close imitation between the two violin sections also looks back to the Baroque, which, by the way, was still quite recent history in the 1770s. (It is interesting that Mozart has the violins play with mutes for all but the last few measures of the movement.)

In addition to Baroque concerto elements, Mozart also introduced some operatic touches into this movement. The ending of the movement's primary theme sounds like a recitative from an *opera seria* (eighteenth-century tragic opera). From all these different elements, however, Mozart created an entirely personal synthesis.

The finale begins with a bubbly, perpetual-motion piano theme. The movement is, in essence, a "Rondo," where a main theme alternates with various episodes. But it also has some sonata-like tendencies, since one of the episodes, first heard in the dominant key (B-flat), later returns in the tonic, as second themes do in sonata movements. (The sections are punctuated by three *Eingänge*, or lead-in cadenzas.) Finally, the movement has a central episode that explodes the Rondo framework: a slow minuet in A-flat Major that almost develops into a separate movement within a movement. The accompaniment of this section was written with special care: first violins and basses *pizzicato* (plucked), second violins and violas *con sordino* (muted).

Mozart returned to the idea of a slow movement inserted in the middle of the finale in his last E-flat Major concerto (No. 22, K.482), written in 1785. That work also has a minuet-like slow section in A-flat Major

(scored for piano with prominent woodwind solos) in its finale. The emotional meaning of both passages may probably be best understood if one remembers the finale of Mozart's opera *Così fan tutte* (1790), in which another lyrical minuet in A-flat Major occurs as a sudden interruption amidst more hectic goings-on, at the moment where Ferrando (disguised as an Albanian) and Fiordiligi drink to their love. (And, of course, we know that Ferrando is engaged to be married to Dorabella.) In all these instances, the slow minuet calls into question the normal course of events: a fast movement doesn't always have to be a fast movement; reality can (or could) be different from what it is. The normal course of events then resumes (in both concertos as in the opera), all the way to an ending that is regular and in harmony with the demands of the everyday world.

VIOLIN CONCERTO NO.1 IN C MAJOR

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died on May 31, 1809 in Vienna

FRANZ JOSEPH HAYDN spent almost thirty years of his life in the service of Prince Nikolaus Esterházy who resided in Eisenstadt, Austria, and in the new palace he built during the late 1760s and 1770s at Eszterháza, just across the Hungarian border. For the better part of the season, the composer was removed from the great musical centers but had the privilege of working with an excellent orchestra and many first-rate soloists the Prince had engaged. During the first years of his tenure at Eisenstadt (1761-65), Haydn wrote a series of concertos for some of these distinguished colleagues; the concerto was a genre to which he was to contribute only sporadically during his later years.

The group of early concertos comprises

six works for the organ, three for violin, and one each for horn, cello, and harpsichord. Of these works, the cello concerto in C Major is probably the best known, although the first of the violin concertos, written in the same key, is also heard with increasing frequency. (It is interesting that none of these works was printed until the twentieth century.)

The violin concertos were written for Luigi Tomasini (1741-1808), a native of Italy who had been in Esterházy service since his teens. He was concertmaster of the Prince's orchestra and the first violinist of the resident string quartet for which Haydn wrote his early quartets.

Haydn's early concertos are transitional works between the Baroque and the Classical concerto forms, and the present work is no exception. The first movement bears traces of the *ritornello* structure known from Vivaldi's and Bach's concertos. The melodic writing is also replete with Baroque turns, but some of the episodes already announce the incipient Classical style. The numerous double stops and passages in the high register certainly venture far beyond standard Baroque concerto practice. The second-movement "Adagio" begins and ends with a "curtain" consisting of an ascending F-Major scale played by the solo violin. The main body of the movement is made up of a single lyrical violin solo of surpassing beauty. The cheerful and virtuosic finale again has its stylistic roots in the Baroque, but near the end there is a surprise that gives us a foretaste of the later Haydn.

SYMPHONY NO.29 IN A MAJOR, K.201

Mozart

IN THE EARLY 1770s, Mozart the child prodigy was transforming himself into the great composer we all know and love. The transformation took place within a few short

years, stimulated in part by three extended trips to Italy, taken by Mozart and his father between 1771 and 1773, and a ten-week stay in Vienna in the summer of 1773 during which the teen-ager got to know some of the most recent works of his future friend, Franz Joseph Haydn.

Having returned to Salzburg, Mozart took up his duties in the service of Archbishop Hieronymus Colloredo, and he quickly made a name for himself locally as a keyboard player and composer. The young Mozart had ample opportunity to refine his skill as a composer of symphonies, and to hear his works performed by the excellent archiepiscopal orchestra, as well as other venues in his native city. No wonder he wrote about thirty symphonies between 1770 and 1775, more than at any other time in his life. Some of these symphonies are among the earliest works to show Mozart in his full artistic maturity.

In his article on Mozart in *The New Grove Dictionary of Music and Musicians*, Stanley Sadie called the A-Major symphony a “landmark,” and it is hard to disagree with his assessment. In this work Mozart enriched the established conventions of symphonic writing with individual strokes of genius to a quite unprecedented degree. The melodic material is more sharply defined than before, the thematic development more complex. Mozart’s overflowing musical imagination requires substantial codas, that is, special extensions, in the first, second, and fourth movements, whereas such “tailpieces” were not usually found in other symphonies of the time.

An unusual feature occurs right at the beginning of the symphony; instead of a fanfare or other loud and energetic opening statement, we hear a descending octave leap played — significantly — *piano* by the first violins. This octave leap is the central idea for the entire movement; it is elaborated contrapuntally, repeated in *forte* volume, and subjected to many other ingenious modifica-

tions. Its assertive, somewhat “angular” character contrasts with the more “rounded” secondary theme and a light and playful closing motif.

The second-movement “Andante” has the particularity of requiring mutes on the violins. Like the opening movement, the “Andante” is in sonata form, with a second theme (an exceptionally lovely, lyrical idea), development section (with some harmonic and rhythmical excitement) and a recapitulation. For the last four measures of the concluding coda, the violins take off their mutes, and state the main theme in an energetic *forte* instead of the gentle *piano* that has prevailed throughout.

The third-movement “Menuetto” is based on an idea in dotted rhythm that is possibly an allusion to French style; some of the harmonic progressions are reminiscent of Baroque music. The most surprising element is the repeated-note fanfare at the end of the first phrase, played by two oboes and two horns while the strings are silent. It is answered by the strings playing the same repeated-note figure a step higher. The melody of the trio, or middle section, is scored for strings only, with the wind instruments merely supplying long-held pedal notes.

The “Finale” begins with the same descending octave we heard in the first movement, but it is now embedded in a theme with a different direction: instead of rising step-by-step in pitch, the melody shoots up like a rocket, introducing a movement in which even the lyrical second idea sustains a high level of excitement. The development section, with its distant modulations and elaborate counterpoint, is one of the most sophisticated Mozart had written to date. An unaccompanied, rapidly ascending sixteenth-note scale ushers in the recapitulation, and reappears in the coda before two energetic chords bring the symphony to an end.

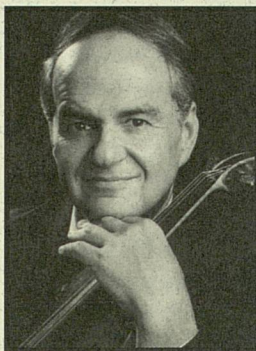
Program notes by Peter Laki, program writer of The Cleveland Orchestra

Jaime Laredo has been acclaimed as one of the master musicians of our time, “a violinist whose art goes deeper than virtuosity” (*Miami Herald*). In his forty years before the public, Mr. Laredo has enraptured millions with passionate and polished performances of rare elegance. As a soloist, he has played with over one hundred orchestras, including the Boston and Chicago Symphonies, the New York Philharmonic, the Cleveland and Philadelphia Orchestras, the London Symphony and the Royal Philharmonic, with conductors such as Barenboim, Mata, Mehta, Ormandy, Slatkin, Stokowski, and Szell. He has performed in recital at the finest international music centers and festivals and has collaborated with many eminent artists of the century, including Pablo Casals, Glenn Gould, Mstislav Rostropovich, Rudolf Serkin, and Isaac Stern.

As a conductor, Mr. Laredo’s regular appearances include the Hartford, Houston, Montreal, New Jersey, Ottawa, Phoenix, San Francisco, Seattle, and Utah Symphonies. His twenty year relationship with the Scottish Chamber Orchestra has resulted in several European and two US tours, including sold-out Carnegie Hall appearances. A past “Distinguished Artist” with the St. Paul Chamber Orchestra, Mr. Laredo has conducted the orchestra in Minnesota, on tour, and advised chamber music activities. Over the past three seasons, he has led the Orchestra of St. Luke’s on première tours to Japan and Europe. On record, he has over forty discs on ten labels and has received a Grammy Award and Deutsche Schallplatten Prize. As an administrator, he directs New York’s “Chamber Music at the 92nd Street Y” series, one of the most important forums for

chamber music performance in the US. His continuing interest in contemporary music has led to his premièring works by Hafliði Halgrímsson, John Harbison, Leon Kirchner, Ezra Laderman, Arvo Pärt, Ned Rorem, and Ellen Taaffe Zwilich.

Born in Cochabamba, Bolivia, Jaime Laredo began playing the violin at the age of five and gave a full recital at age eight. Three years later he made his orchestral debut with the San Francisco Symphony,



J A I M E L A R E D O

prompting the *San Francisco Examiner* to proclaim: “In the 1920’s it was Yehudi Menuhin; in the ‘30’s it was Isaac Stern; and last night it was Jaime Laredo.” Over the next few years he studied with Josef Gingold

and Ivan Galamian at the Curtis Institute, and with the great conductor George Szell. In May 1959, at the age of seventeen, Mr. Laredo won first prize in the Queen Elizabeth Competition in Brussels, becoming the youngest winner in the history of this prestigious competition.

As a member of the Kalichstein-Laredo-Robinson Trio, which he formed in 1977 with his wife, cellist Sharon Robinson, and pianist Joseph Kalichstein, Mr. Laredo performs regularly in the music capitals of North and South America, Europe, Australia, and the Far East.

This season Jaime Laredo conducts/plays with the St. Paul Chamber Orchestra, the National Arts Orchestra in Ottawa, the St. Louis, New World, and Dallas Symphonies, the Los Angeles Chamber Orchestra and the Brandenburg Ensemble on this nationwide tour. The Trio, celebrating their twentieth anniversary this year, will give a world

première of David Ott's *Triple Concerto* with the Indianapolis Symphony as well as further performances of the Zwilich Triple with the National Symphony and Leonard Slatkin and a West Coast tour with Pinchas Zukerman. In duos, Mr. Laredo performs from West to East, from Los Angeles to New York, and with Sharon Robinson in orchestral engagements which include the Illinois, San Antonio and Louisville Symphonies.

When Mr. and Mrs. Laredo are not on tour, they divide their time between their home in Vermont and their New York City apartment. They are active members of Performing Artists for Nuclear Disarmament and Musicians Against Nuclear Arms.

Jaime Laredo made his UMS debut in November 1980 as a part of the Kalichstein-Laredo-Robinson Trio. Tonight's performance marks his second appearance under UMS auspices.

At the age of eighteen, violinist **Leila Josefowicz** has already won acclaim for her performances with The Cleveland and the Philadelphia Orchestras, the Los Angeles Philharmonic, the National, Toronto, Montreal, Detroit, Houston, Cincinnati, and Vancouver symphonies, as well as the Academy of St. Martin-in-the-Fields and Sir Neville Marriner.

Highlights of recent seasons include her debut performing the Tchaikovsky Concerto with Sir Neville Marriner and the Academy of St. Martin-in-the-Fields, a tour of Japan at the invitation of the Osaka Festival performing to sold out halls in Tokyo and Osaka, performances with the Los Angeles Philharmonic, and her London Philharmonic debut with Franz Welser-Möst. In May of 1994, she was honored to receive a presti-



LEILA JOSEFOWICZ

gious Avery Fisher Career Grant.

In the fall of 1995 Miss Josefowicz made her Boston Symphony Orchestra debut with Seiji Ozawa followed by a return visit to Carnegie Hall

with the Boston Symphony and Mr. Ozawa. That season also included re-engagements with The Cleveland and the Philadelphia Orchestras. Her upcoming seasons include a debut tour to Australia and a return visit to Japan, as well as extensive concerts throughout Europe.

Leila Josefowicz's performance on the NBC television special *America's Tribute to Bob Hope* at the age of ten brought her immediate national attention. Since then, she has been featured on television programs broadcast in the US, Canada, and the United Kingdom, including a PBS special *Evening at Pops* with John Williams and the Boston Pops, and the *Tonight Show* with Johnny Carson. She has also performed at evenings honoring Leonard Bernstein and Sir Georg Solti.

Miss Josefowicz resides in Philadelphia where she was a pupil of Jascha Brodsky and Jaime Laredo at the Curtis Institute of Music, graduating in the Spring of 1996. She began her violin studies at the age of three in Los Angeles, where she was a student of Robert Lipsett at the Colburn School of Performing Arts. Additionally, she has studied privately with Josef Gingold. Chamber music is also important to Miss Josefowicz. She was a participant at the 1993, 1994 and 1995 Marlboro Music Festivals, and most recently performed at the 1996 Verbier Festival in Switzerland.

She has studied chamber music repertoire with Felix Galimar at Curtis.

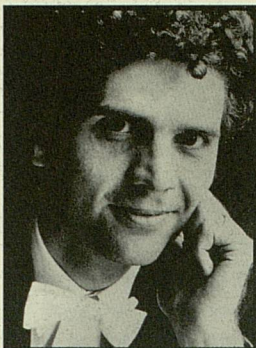
Leila Josefowicz performs on the 1739 "Ebersolt" Guarnerius del Gesù violin.

This evening's performance marks Leila Josefowicz' debut under UMS auspices

Andreas Haefliger, whose career spans across two continents, appearing in extensive concert and recital engagements in North America and Europe, thrills both audiences and critics with his musicality, command of the piano and the beauty with which he shapes a musical line. "A musician of poise and poetry," he made his New York recital debut at the 92nd Street Y in 1988 to critical acclaim.

Mr. Haefliger began this season playing with the Minnesota Orchestra, the BBC Symphony Orchestra at the London Proms and at the Mostly Mozart Festival at New York's Lincoln Center. Subsequent engagements include concerts with the Philharmonie Hamburg in Germany, the Brussels Philharmonic Society, the Indianapolis Symphony Orchestra, the Milwaukee Symphony, the Detroit Symphony, the San Francisco Symphony and in Zurich at the Tonhalle he plays Brahms and Gubaudulina with the Tonhalle Orchestra. He plays recitals in the US and in Europe, most notably in a return engagement at the Wigmore Hall, London in an all-Schubert program and performs on tour with the Brandenburg Ensemble in this Ann Arbor concert and in New York, Boston, Toronto and Princeton.

Among the highlights of last season were concerts in Cleveland and in Lucerne, Switzerland with The Cleveland Orchestra



ANDREAS HAEFLIGER

where he performed Brahms *Piano Concerto No. 1* and later participated in two special chamber music concerts. He appeared with the Los Angeles Philharmonic at the Hollywood Bowl and presented a recital at the Tanglewood Festival.

In addition to his activities as soloist, Mr. Haefliger performs in chamber music concerts and has also appeared at festivals in Lucerne, Davos, Lausanne, Khumo, Vancouver, Newport, and Rhode Island.

Growing up in a musical household, Andreas Haefliger cannot remember a time when he was not surrounded by music. Mr. Haefliger had lived in several European capitals by the time he moved to New York at fifteen. A native of Switzerland, he chose to reside in New York and attended The Juilliard School, where he received his Bachelor of Music (1984) and Master of Music (1985) degrees. He was also the recipient of the Migros Scholarship from Switzerland for the years 1984 to 1986.

This evening's performance marks Andreas Haefliger's debut under UMS auspices.

and performances with orchestras in Minnesota, St. Louis, Dallas, Montreal, Rochester, Lisbon and Cologne. Mr. Haefliger appeared at the Minnesota Orchestra's 1995 Sommerfest,

The **Brandenburg Ensemble** was founded in 1973 by Frank Salomon to bring together some of the country's finest concert artists and chamber music players under the inspired direction of the late Alexander Schneider. Devoted to the performance of great music and the presentation of outstanding young soloists, the Brandenburg Ensemble plays for only a few audiences each season, sharing with them their joy in making music. The Brandenburg Ensemble has performed throughout the Northeastern and Midwestern United States, at the Bermuda Festival, and in Japan, where they played four different programs in eight concerts during the opening season of the Pablo Casals Concert Hall in Tokyo in 1987. They appear regularly on the Lincoln Center's "Great Performers" series and the Bank of Boston's Celebrity Series.

The Brandenburg Ensemble has continued the tradition of introducing exceptional young soloists together with master artists.

In 1993-94, Todd Phillips led the Ensemble in an all-Bach program with pianist Peter Serkin; in 1995-96, the ensemble toured with famed flutist Jean-Pierre Rampal and violinist Jennifer Koh, again led by Todd Phillips, who is a member of the Orion String Quartet and longtime concertmaster of the Brandenburg Ensemble and Orpheus Chamber Orchestra. Among the artists who have appeared as soloists with the Brandenburg Ensemble are pianists Rieko Aizawa, Emanuel Ax, Yefim Bronfman, Cecile Licad, Murray Perahia, Andras Schiff, and Peter Serkin; violinists Pamela Frank, Jaime Laredo and Scott St. John. Also featured have been wind and brass soloists including flutists Marya Martin, Paula Robison, and Carol Wincenc; clarinetist Richard Stoltzman; and trumpeters Stephen Burns and Gerard Schwarz. Vocal soloists have included soprano Benita Valente and mezzo-soprano Frederica von Stade.

This performance marks the Brandenburg Ensemble's debut under UMS auspices.

BRANDENBURG ENSEMBLE

Violin I

Mayuki Fukuhara
Hirono Oka
Robert Chen
Mitsuru Tsubota

Violin II

Joseph Schor
Lisa-Beth Lambert
Andrea Schultz
Mira Wang

Violas

Naomi Katz
Kirsten Johnson
Burchard Tang

Cellos

Karl Bennion
Lisa Lancaster
Vivian Barton

Double Bass

Carolyn Davis Fryer

Oboes

Diane Lesser
Linda Strommen

Horns

Michael Martin
Jean Martin

Harpichord

Mary Alderdice Malin

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PHILIP SETZER, *violin (1st in Op. 51 #2 & Op. 67)*

EUGENE DRUCKER, *violin (1st in Op. 51 #1)*

LAWRENCE DUTTON, *viola*

DAVID FINCKEL, *cello*

PROGRAM

Saturday Evening,
February 15, 1997
at 8:00

Rackham Auditorium
Ann Arbor, Michigan

The String Quartets of Johannes Brahms

QUARTET IN A MINOR, OP. 51, NO. 2

Allegro non troppo
Andante moderato
Quasi Minuetto moderato
Finale: Allegro non assai

QUARTET IN B-FLAT MAJOR, OP. 67

Vivace
Andante
Agitato (Allegretto non troppo)
Poco Allegretto con Variazioni

INTERMISSION

QUARTET IN C MINOR, OP. 51, NO. 1

Allegro
Romanza: Poco Adagio
Allegretto molto moderato e comodo
Allegro

Forty-sixth Concert
of the 118th Season

This concert is dedicated to Florence D. Surovell, of Alexandria, Virginia, who is with us this evening and who, in her eighty-first year, by example, still encourages the love and knowledge of music; and to the memory of Elizabeth Jean Surovell (1942-1994), daughter, sister and dear friend to all who knew her.

Special thanks to Ellwood S. Derr, Professor of Music Theory, U-M School of Music, for serving as speaker for tonight's Performance-Related Educational Event (PREP).

The Emerson String Quartet appears by arrangement with IMG Artists and records exclusively for Deutsche Grammophon.

Large print programs are available upon request.

Thirty-fourth Annual
Chamber Arts Series

JOHANNES BRAHMS

Born on May 7, 1833 in Hamburg

Died on April 3, 1897 in Vienna

STRING QUARTET IN A MINOR, OP. 51, NO. 2 (1873)

THE BRAHMS SECOND string quartet was begun in the 1850s and it was subjected to countless revisions over the following decades before he finally submitted it for publication in 1873. It was given its première in Berlin by the Joachim Quartet on October 18, 1873, some two months before the *c minor*.

If it can be said that the first quartet was written under the specter of Beethoven, the spirit that informs the second belongs to Bach. The music abounds in polyphonic devices that were favored by the older composer. Brahms made particular use of canons, in which one instrument imitates another, starting after an initial first. Although polyphony requires a keen intellectual grasp, Brahms, like his forebear, puts the craft to expressive purpose, successfully concealing the technical concerns behind the musical effect.

The quartet also pays homage to Brahms's good friend, Joseph Joachim, the outstanding violinist, composer, and organizer of the Joachim Quartet. Joachim's personal motto was the notes F-A-E, standing for *Frei, aber Einsam* (Free, but lonely). Brahms made these notes the second, third, and fourth notes of the first movement's main theme. Inspired by Joachim, Brahms chose as his motto, F-A-F, *Frei, aber froh* (Free, but glad), and also wove these notes into the musical texture. Brahms probably would have dedicated the two Op. 51 quartets to Joachim, but a petty dispute at the time of publication led him to inscribe them instead to Dr. Theodor Billroth, a well-known physician and avid chamber music player.

The quartet opens with the gracefully arching F-A-E theme, followed by a three-note upbeat, which also appears later in the theme of the last movement. The development section is an outstanding demonstration of polyphonic writing, replete with canons, inversions, and retrograde motion, in which the melody is, respectively, imitated, turned upside down and played backward. At the start of the recapitulation, the viola plays the Brahms three-note F-A-F motto; just before the coda, the second violin plays F-A-F overlapped with Joachim's F-A-E.

Over a sinuous, implacable line in the viola and cello, the first violin sings the warmly lyrical theme of the second movement. As this melody is extended, the first violin and cello, in canon, interrupt with an outburst that is almost operatic in character. When the first violin comes back with the opening melody, however, it is a false return in the wrong key. Finally, the cello sets things right by bringing the melody back in the expected key of A Major.

Movement three, "Quasi Minuetto," is marked by a charmingly archaic quality. Two sparkling interludes, though, come along to disturb the calm flow. Following each of the interludes are passages that display the telling effect of Brahms' skills. In an amazing double canon, the first violin and viola play a slowed-down augmentation of the interlude theme in imitation, while the second violin and cello have a variant of the minuetto theme, also in imitation.

The "Finale" sparkles with the musical and rhythmic energy of a *czardas* — a fast, wild Hungarian dance. Alternating with the varied statements of the *czardas* tune is a relaxed, waltz-like melodic strain. The coda starts with the cello and first violin giving out the opening melody slowly and quietly in canon; then the entire quartet plays it even more softly, with notes of longer duration. Eventually, the four instruments pick up speed and volume, bringing the music to a brilliant conclusion.

STRING QUARTET IN B-FLAT MAJOR, OP. 67 (1875)

BRAHMS DID MOST of the work on his third and last string quartet at Ziegelhausen near Heidelberg during the summer of 1875, a particularly pleasant, relaxed time for the composer. "My rooms and daily life are most agreeable," he wrote. "In short, life is only too gay." To some extent, though, his work on the quartet was a release from the strain of working on his monumental first symphony, which he was composing at the same time. In a letter he once described Op. 67 and some smaller pieces from the time as "useless trifles, to avoid facing the serious countenance of a symphony." About fifteen years later, however, he viewed Op. 67 in a different light, confiding that it was the favorite of his three quartets.

Perhaps Brahms favored this quartet over the others because it is the most joyous and lighthearted and is filled with many delightful details. Take the cheerful hunting horn that opens the first movement. By tossing in accents on the "wrong" notes, that is, on the third and sixth notes of the six-note groups, Brahms gives it a wonderfully piquant, jesting touch. Then, a few measures later, when the horn call is heard again, the violins fixate on the third and sixth notes before launching the rapid descending scaled that introduce the second theme, which maintains the same frivolous mood with its own misplaced accents. A hushed transitional passage (which becomes important in the last movement) leads to the concluding theme, a rollicking, rhythmic melody firmly in 2/4 meter (two eighth notes to a beat) that playfully competes with the already established 6/8 meter (three eighth notes to the same beat). Brahms savors the uncomfortable fit between the two meters by juxtaposing one on top of the other. The rest of the movement works out this material to wonderful effect.

The second movement is a bit more serious. After a brief introduction, the first violin states a serene, reverential theme. An angry interruption breaks the mood, but the rage soon subsides, leading back to the open melody, now more richly accompanied than in the original form.

Despite the designation, "Agitato" (agitated), Brahms refers to the third movement as "the tenderest and most impassioned movement I have ever written." Although somewhat elusive in character, there is no mistaking the extraordinary tonal effects he achieves as the muted violins and cello are pitted against the viola playing without a mute. The middle section brings forth a melody in the three muted instruments that sounds like a new subject. Soon, though, the viola enters with a variant of the first melody, showing that the music has not strayed far from its roots. A literal repeat of the first part and a brief coda close out the movement.

Some critics consider the final movement the musical focus of the quartet. It is cast as a theme with eight variations. The theme itself has a simple, naive beauty. In the first two variations the viola, seemingly eager to maintain its newfound prominence, elaborates on the basic melody. The first violin reasserts its hegemony in the following two variations. Variation V finds the two-note groupings of the melody played off against a persistent three-note figuration in the cello, and in the sixth variation the leading line is shared by the cello and the viola, which are played *pizzicato* (plucked) to the bowed syncopated accompaniment of the others. The big surprise comes in variation VII, when the horn call that opened the quartet returns. It is all more amazing to realize that the first, third, and sixth notes of the horn figure make up the outline of the original last movement theme. Variation VIII, then, is based on the transition passage from the first movement. And the coda

combines the themes from the two outside movements for a brilliant ending.

The Joachim Quartet gave the first performance in Berlin on June 4, 1876.

STRING QUARTET IN C MINOR, OP. 51, NO. 1 (1873)

TO THE LISTENING PUBLIC of the day, Brahms was the musical heir of Beethoven — a burden he did not bear easily. “You do not know what it is like,” Brahms wrote, “hearing his [Beethoven’s] footsteps constantly behind me.” It is, therefore, not surprising that the two forms in which Beethoven produced such enduring masterworks, the string quartet and the symphony, were precisely those in which Brahms felt the greatest pressure to measure up to his model. Consequently, he wrote and destroyed some twenty string quartets and then spent about two decades revising and polishing his first quartet before he allowed it to be published in 1873, when he was forty. His first symphony appeared only after an equally long period of gestation.

Brahms began work on his c-minor quartet in the early 1850s. Several times over the following years, he asked various musicians to read through the work. Following each rehearsal, however, he withdrew the music. It was not until the summer of 1873, which he spent at Tutzing on Starnberg Lake, that the quartet finally measured up to his expectations. In September he submitted it for publication, and on December 11, 1873, the Hellmesberger Quartet gave the première performance in Vienna.

The quartet opens with an heroic ascending theme. After two sustained notes in the viola, the first violin presents a languid descending counterpart to the vigor of the previous phrase. The second theme proper, played by the two violins, enters over a rapid leaping figure in the viola. The poised con-

cluding theme is given to the first violin, over a rhythmically complex texture. All of the thematic material is worked over in the brief development section and then recapitulated, leading to an exciting, agitated coda.

Intimate and pensive, the second movement has been described as a song without words, a favorite Romantic, nineteenth-century character piece. It is ternary in form: the gently expressive opening section; a wistful contrast; and the return of the opening melody, ending with a coda that includes both themes, although in reverse order.

The third movement, really a charmingly simple *intermezzo*, is removed in mood from the somewhat severe and reserved character of the rest of the quartet. The delightful melody of connected pairs of notes is played by the first violin, while the viola strives for attention with its attractive countermelody. Various episodes follow, until the tempo picks up for a contrasting middle section. To accompany the graceful, naïve melody, the second violin employs an effect known as *bariolage*, in which the same note is played on two different strings, producing a tonal effect not unlike a jazz trumpet player using a wah-wah mute. The movement ends with an exact repeat of the opening section.

Spiritually akin to the first movement, the final movement starts with a terse, forceful motto theme derived from the opening of the first movement. An excited, passionate melody ensues but with no diminution of energy or drive. The second violin introduces the more relaxed subsidiary subject. There is barely any development before Brahms brings back all three themes to end the movement, and the quartet with an extended coda.

Program notes by Melvin Berger from Guide to Chamber Music, Published by Anchor/Doubleday.

Aclaimed for its artistry and dynamic performance style, the **Emerson String Quartet** has amassed an impressive list of achievements: an exclusive Deutsche Grammophon recording contract, three Grammy Awards — one for Best Classical Album and two for Best Chamber Music Performance, *Gramophone* magazine's Record of the Year and Chamber Music Record of the Year awards, regular appearances with virtually every important series and festival world-wide, and an international reputation as a quartet that approaches both the classics and contemporary music with equal mastery and enthusiasm.

1996 summer engagements included the Mostly Mozart and Caramoor Festivals, and a continued association with the Aspen Music Festival as artists-in-residence. In June 1996, the Emersons made their first appearances in Israel for the 3000th anniversary of Jerusalem at the Israel Music Festival.

The Emerson String Quartet has an extensive 1996-97 season. Last fall, the Emerson joined Edgar Meyer in the New York premiere of Mr. Meyer's Bass Quintet at the Chamber Music Society of Lincoln Center. This month, the Quartet plays the first of a two-year series of special performances at Lincoln Center's Alice Tully Hall: each of these programs features two Beethoven quartets plus a twentieth-century work. The series offers four such concerts this season plus four in 1997-98, comprising the complete cycle of Beethoven quartets. The Quartet continues their sold-out series at the Smithsonian Institution and Hartt School of Music. Additional North American concert venues include this Ann Arbor

concert as well as concerts in Seattle, San Francisco, Pasadena, Mexico City, Denver, Chicago, Milwaukee, Houston, Philadelphia, Boston, and Montreal. They tour in Germany, Holland, Switzerland and Italy, and perform a complete six-concert Beethoven cycle in Tokyo, Japan.

Dedicated to the performance of the classical repertoire, the Emerson also has a strong commitment to the commissioning and performance of twentieth-century music. Important commissions and premières include compositions by Richard Wernick (1991), John Harbison (1987), and Gunther Schuller (1986). These works are featured on an August 1993 Deutsche Grammophon release.

The Emerson String Quartet took its name from the great American poet and philosopher Ralph Waldo Emerson in the US Bicentennial year. Violinists Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel. All four members have performed many benefit concerts for causes ranging from nuclear disarmament to the fight against AIDS, world hunger



EMERSON STRING QUARTET

and children's diseases. The Quartet has been the topic of two award-winning films and appears on a laser disc released by Teldec. In 1995 they each received an honorary doctoral degree from the Middlebury College in Vermont and received the 1994 University Medal for Distinguished Service from the University of Hartford. They have been featured in *The New York Times Magazine*, *Mirabella*, *Elle*, *Bon Appetit*, *Runner's World*, *The Strad*, and *Strings* magazines.

The Emerson String Quartet made their UMS debut in March of 1989. This performance marks the Emerson String Quartet's fifth appearance under UMS auspices.

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CAMILLE KING, *soprano*

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Visions and Voices of
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NOTES FROM COMPOSER RICHARD EINHORN

IMAGINE WALKING DOWN an ordinary street in an ordinary city on an ordinary day. You turn the corner and suddenly without warning, you find yourself staring at the Taj Mahal. It was with that same sense of utter amazement and wonder that I watched Carl Dreyer's *The Passion of Joan of Arc* for the first time.

That was back in January of 1988. I was idly poking around in the film archives of New York's Museum of Modern Art, looking at short avant-garde films, when I happened across a still from *Joan of Arc* in the silent film catalog. In spite of a deep love of cinema and its history, I had never heard of either the director or the film, but since my friend Galen Brandt had suggested that I do a piece about Joan of Arc at some point, I asked to take a look at it. Some eighty-one minutes later, I walked out of the screening room shattered, having unexpectedly seen one of the most extraordinary works of art that I know. I immediately began to plan the piece about Joan of Arc that my friend had suggested.

In early 1993, Bob Cilman of the Northampton Arts Council agreed to present *Voices of Light* and I wrote the entire score in about three and a half months. In February of 1994, *Voices of Light* premiered to sold-out crowds at the Academy of Music in Northampton, Massachusetts, performed by the Arcadia Players and conducted by Margaret Irwin-Brandon.

Voices of Light is a meditation on the life and personality of Joan of Arc. It is scored for soloists, chorus, orchestra, and one very special bell (about which I will say more later). The libretto is a montage of ancient writings, assembled primarily from female medieval mystics including Joan of Arc herself. The "staging" of the work is a screening of *The Passion of Joan of Arc*. The piece

explores the patchwork of emotions and thoughts that are stitched together into the notion of a female hero. Such a hero invariably transgresses the conventions and restrictions her society imposes. And Joan of Arc — the illiterate teenage peasant girl who led an army, the transvestite witch who became a saint — Joan of Arc transgressed them all.

ABOUT JOAN OF ARC

JOAN OF ARC was deeply religious, utterly chaste, and astonishingly brave in the face of horrific abuse. She certainly deserves the sainthood the Church bestowed upon her. But Joan challenges the very meaning of holiness. True, this image of the virginal shepherd girl called to a divine mission by angels is part of her story, but it is only one part.

It seems to clash with the fact that her closest companions were brutal soldiers with names like The Bastard of Orleans or *La Hire* (The Rage). It seems impossible that another of Joan's close intimates was Gilles de Rais, the infamous "Bluebeard" who was burned at the stake for the serial murder of young boys. And the humble pious image simply cannot accommodate a woman who, when asked about one of her childhood neighbors, a man who sympathized with her enemies, responded that she would cut his head off ("God willing," of course).

She was born in about 1412 in Domremy, France, a tiny farming village in the Meuse Valley. When Joan was thirteen or so, she began to hear voices. At seventeen, her voices told her that she had been given a divine mission to reunite France. At the time, in the middle of the Hundred Years War, much of France was in the hands of the hated English and their Burgundian allies. Charles, the uncrowned king or *dauphin*, was in exile and his path to Reims, where all

the kings of France had been crowned since time immemorial, was blocked by the English troops. Orleans, a city that lay in a strategically important area of the strife, had been besieged for over a year and had begun to weaken.

Spurred on by her voices, Joan implored Robert de Baudricourt, the governor of nearby Vaucouleurs, to permit her to travel to Charles's court at Chinon. Initially reluctant, even incredulous, Baudricourt finally granted the permission and Joan, "borrowing" some men's clothing to disguise herself during the journey, left with two friends for the court of the uncrowned king.

Joan's powers of persuasion must have been remarkable. She managed not only to arrange an audience with Charles but also to convince him she should travel with an army to help lift the siege of Orleans. Within days of her arrival, the French army, with Joan's active participation, had destroyed the besieging English forces, a turning point in the war. Although seriously wounded, Joan helped lead the final successful assault on the Tourelles, the English garrison, an attack that resulted in the deaths of two of England's most important military commanders.

With Orleans secure, Joan and the army cleared a path to Reims for the coronation, recapturing numerous towns along the way. Joan was so feared by the English and their Burgundian allies that the mere announcement of her presence outside the walls of a town would elicit a quick surrender. Charles VII was crowned in Reims on July 17, 1429, with Joan of Arc by his side. It had been less than seven months since she had left her farm village, and Joan was seventeen years old.

For about a year or so, Joan was a mercenary knight, fighting (and winning) numerous battles. However, after she failed to take Paris in September of 1429, her fortunes began to wane, and in May of 1430, outside

the walls of Compiègne, she was dragged from her horse by a Burgundian archer and captured. She was subsequently sold to the English and transported to Rouen, where the English and the Burgundians had arranged for a court of the Inquisition to try her for heresy. The trial's purpose was not only to discredit her among her people (as she was already a legend in France), but also to cast doubt on the legitimacy of the king whom she had helped to crown. While in prison, Joan refused to give up her male clothes, was kept in a tiny cell and was always in chains (she had tried to escape earlier in her captivity by leaping from the turret of a castle).

In Rouen, arraigned before a panel of learned judges, priests, and lawyers, Joan was questioned repeatedly about her voices, her male dress, and sense of her mission. After months of resistance which left her ill and exhausted, Joan was dragged out into a courtyard of the church of St. Ouen and publicly coerced into signing a statement of adjuration in which she denied that her voices were from God. She was sentenced to life imprisonment and her head was shaved. Three days later, however she retracted her abjuration and affirmed that her voices were divine. She was promptly excommunicated for heresy and burnt on May 30, 1431. Joan of Arc was nineteen years old when she died.

Twenty-five years later, Charles VII and Joan's mother, Isabelle Romée, petitioned the pope to restore her to the Church. Many of the women and men who knew Joan from Domremy and from her career as a soldier were interviewed. These transcripts (which, like the trial transcripts, have survived) provide substantial corroboration for a story that would otherwise seem unbelievable. In 1920, nearly 500 years after her death, Joan was declared a saint, the only saint who was first excommunicated and burned.

Joan's refusal to conform to our normal categories of behaviors creates many apparent paradoxes and contradictions. Yes, she was a great warrior, but she was also a pious mystic who would halt her soldiers simply to listen to church bells. She was an illiterate farm girl, but she had no problem consorting with royalty. Although she was the most practical and skeptical of leaders — she had quite a reputation for debunking fraudulent prophets — she heard voices that today would probably earn her a diagnosis of paranoid schizophrenia.

Her powerful, complex personality has attracted an amazingly disparate group of admirers over the years, from George Bernard Shaw to Andrea Dworkin, to name just a few. She is a beloved Catholic saint and a hero for many young girls, regardless of their religious background. But in the course of my research, I also met with members of covens who worshipped Joan as a great witch. In the United States and England, numerous feminist and lesbian authors have written eloquently on Joan of Arc. Meanwhile, in France, her role as the supreme symbol of French nationalism has been co-opted by the extreme right wing. And, of course, Joan embodies the romantic myth of the misunderstood, uncompromising artist: true to her/his inner voice until death.

CARL DREYER'S

The Passion of Joan of Arc

THE STRANGE HISTORY of *The Passion of Joan of Arc* (1928) nearly equals Joan's itself. It has many of the same elements, including obsession, madness, and even fire.

The Passion of Joan of Arc was made by Société Générale, the studio that had produced Abel Gance's *Napoleon*. In fact, Dreyer himself was on the set of the Gance

film and used many members of the technical crew and several of the actors (notably Antonin Artaud, the stunningly handsome *enfant terrible* of the avant-garde theater, who was later incarcerated in a mental institution). The original screenplay for *Joan* was by Joseph Delteil, who had written a rather hyperventilated book about her. For one reason or another, Dreyer chose to forgo most of Delteil's ideas and instead used actual excerpts from the trial transcripts as the script (the film, which is set entirely at Joan's trials, and burning, compresses the action of the trial from seven months into a single day).

To portray Joan of Arc, Dreyer cast against type Renée Falconetti, a leading member of the Comédie-Français. Rumors abound about the excruciating ordeal Falconetti suffered during the shoot: when her head was shaved for the final sequence of the film, apparently the entire crew wept for her and she broke down; the shooting ground to a halt while she recovered.

The film, censored somewhat by the Catholic Church prior to its release, was soon hailed as one of the greatest films of all time. Falconetti's performance was (and is) considered one of the most extraordinary ever filmed. With its extreme close-ups and bizarre camera angles, with an editing rhythm that breaks nearly every rule of the craft, *The Passion of Joan of Arc* makes virtually every movie critic and scholar's short list of masterpieces. It clearly influenced such filmmakers as Bergman, Fellini, and Hitchcock, and echoes of its intense style appear in the work of such contemporary masters as Martin Scorsese. Shot without makeup and with "natural" acting, *Joan* looks like it was finished yesterday.

But a few months after the première, Joan's judges descended upon Dreyer's film. The negative and virtually all prints of *The Passion of Joan of Arc* were destroyed in a warehouse fire. Dreyer, referring in all like-

lihood to his workprint for the original cut, painstakingly reconstructed the entire film from outtake footage that had survived the fire. This second version was destroyed in a second fire! Devastated, Dreyer gave up and moved on to his next film, *Vampyr*.

From here the history of the film becomes confusing. Highly corrupt prints that somehow managed to survive the fires circulated for a while. In addition, the Cinémathèque Française unearthed a copy of the film in its vaults (at the time, it was unclear which version it was). In the late forties and early fifties, a French film historian by the name of Lo Duca pieced together his version of the film (apparently using prints from both versions) and added a score that was a montage of Albinoni, Vivaldi, and other Baroque composers. The result so horrified Dreyer that he completely disowned the "Lo Duca" version.

Then, in 1981, several film cans from the 1920s were discovered at a mental institution in Oslo, Norway, stashed in the back of a closet. They were shipped, unopened to the Norwegian Film Institute. Inside the cans, in nearly perfect condition, was a copy of *The Passion of Joan of Arc* with Danish intertitles. The accompanying shipping information made it clear that it was, in fact, a print of the original version of Dreyer's great film.

Voices of Light

The Passion of Joan of Arc was an inspiration for *Voices of Light*, but my goal was to attempt a stand-alone work that would speak to various aspects of Joan's life and legend.

As I was developing the piece, I recalled my studies of medieval musical practice, in particular the multi-lingual motets to which I loved to listen. The notion of a work of art with simultaneous layers of text struck me as a medieval idea that was also delightfully modern as well.

Since Joan heard voices, I knew the work would have singing, but what would everyone sing? I did a considerable amount of research into the history of Joan's life and persona and began to explore the rich body of literature written by female mystics from the Middle Ages. I decided to create a libretto that would consist primarily of excerpts from these writings, chosen for their beauty as literature and also for their relevance to themes in Joan's life. In addition, I decided that all the words sung in the score would be in ancient languages (Latin, Old and Middle French, and Italian).

A brief example: Although the Inquisitors did not physically harm Joan, she was shown the instruments of torture. I thought that, rather than speak directly about this horror, it might be more interesting to explore some of the stranger aspects of the medieval view of physical pain, the tradition of suffering as a means of achieving spiritual ecstasy. Accordingly, the chorus obsessively repeats the phrase "glorious wounds" while a solo soprano sings a combination of lurid texts from both Blessed Angela and Na Prous Boneta, a thirteenth-century penitent and fourteenth-century heretic, respectively.

I didn't want to have any characters in a conventional sense, but after reading Joan of Arc's military correspondence (although illiterate, Joan dictated her letters to a scribe), I decided that I wanted her to make an appearance in my piece, singing excerpts from her letters as well as some other texts that she either certainly said or could have said. Since no one knows what Joan looked like, I decided that no one would know much about her singing voice: accordingly, Joan's "character" is sung neither in a soprano nor alto range, but in both simultaneously, with simple harmony and in rhythmic unison.

Just prior to writing *Voices of Light*, I traveled to France to visit some of the important

Joan of Arc historical sites. I went to Orleans where she won her first battle and also to Rouen, where I was deeply moved by the ruins of the castles where Joan was held and the cross erected at the site of her martyrdom. I also traveled to the little village of Domremy, Joan's birthplace in the south-east, where her house and church, much restored, still stand. I took along a portable DAT recorder and recorded the sound of the Domremy churchbell and later incorporated it into my score. I felt that Joan, who so loved churchbells, whose voices seemed to speak to her whenever they were ringing, would appreciate the effort.

Program notes by Richard Einhorn

A note from Gaumont on the restoration of the film

The Cinémathèque Française presents *The Passion of Joan of Arc* by Danish director, Carl Theodor Dreyer restored in 1985. Shot in France in 1927 and released in 1928, the film has undergone several misfortunes. Many scenes were censored. The original negative was destroyed in a fire several months after the film opened. Later, Dreyer made a second negative using out-takes and dupes. This second negative was also lost in a fire.

For over fifty years, *The Passion of Joan of Arc*, a classic of silent cinema, could be seen only in mutilated forms made from inferior duplicate negatives, with erroneous intertitles — and sometimes, even in a sound version!

After an excellent vintage print with Danish intertitles was discovered in 1984, the Cinémathèque Française was able to restore this version. In all likelihood, it is very close to the original French version. Ib Monty head of the Danske Filmmuseum and Maurice Drouzy, who reestablished the French text, were instrumental in getting the job done.

Composer **Richard Einhorn's** unique music has been described as "hauntingly beautiful," "sensational," and "overwhelming in its emotional power." He has become one of a small handful of living composers who not only reaches a large world-wide audience but receives widespread critical praise for his integrity, emotional depth, and craft.

Since its CD release on Sony Classical, Richard Einhorn's *Voices of Light* has become a Billboard best-seller. Hailed in reviews as "a great masterpiece of contemporary music" and "a work of meticulous genius," *Voices of Light* completely sold out its New York City première performances at the



RICHARD EINHORN

Brooklyn Academy of Music Next Wave Festival, receiving extraordinary popular and critical acclaim. *Voices of Light* was named Record of the Year by NPR's *New Sounds with John Schaefer* and described by Colorado Public Radio as "without question the most powerfully emotional piece of new music that I've ever had the privilege to program." The work has been the subject of feature articles in the *Wall Street Journal* and on *All Things Considered*, *Performance Today*, and other major national radio and television programs.

Einhorn has written opera, chamber music, song cycles, ballets, and numerous film scores. *Red Angels*, a ballet to Einhorn's music with choreography by Ulysses Dove, is in the repertory of the New York City Ballet. Einhorn's double electric string quartet, *The Silence*, premièred on *New Sounds Live!*

where it was broadcast nationally. Einhorn's collaboration with choreographer Annie-B Parson, *City of Brides*, was commissioned by the American Dance Festival and was the subject of a Guggenheim Museum Projects and Process concert: the piece also enjoyed an extended New York City run, including two performances at Lincoln Center. *Educating Peter*, an HBO film that Einhorn scored, won an Academy Award for Best Documentary Short. *Wild by Law*, a Florentine Films release directed by Lawrence Hott and Diane Garey, with music by Einhorn, was nominated for an Oscar. Among Einhorn's numerous feature film credits are scores for Arthur Penn's *Dead of Winter* (MGM), John Coles' *Darrow* (American Playhouse), and Radha Bharadwaj's *Closet Land* (Imagine).

Richard Einhorn graduated *summa cum laude* in music from Columbia University, where his teachers included Jack Beeson, Vladimir Ussachevsky, and Mario Davidovsky. In the early 1980s, Einhorn produced numerous recordings for CBS Masterworks and others, working with artists like Meredith Monk, Zubin Mehta, Jean-Pierre Rampal, and Murray Perahia. In 1981, Yo-Yo Ma's recording of the Bach Cello Suites, produced by Einhorn, won a Grammy for Best Instrumental Performance.

Presently, Richard Einhorn is completing *Maxwell's Demon*, a violin concerto and *Freud and Dora: A Case of Hysteria*, a comic opera about Sigmund Freud.

Lucinda Carver, Music Director and Conductor of the Los Angeles Mozart Orchestra, is in increasing demand as a guest conductor. She is scheduled to debut at the Edinburgh Festival in the summer of 1997. In 1996 she made her first appearances with the Minnesota



LUCINDA CARVER

Opera, leading the Saint Paul Chamber Orchestra in a new production of *Don Giovanni*, and the National Symphony at Wolf Trap. Her critically acclaimed New York debut came at the Brooklyn Academy of

Music's Next Wave Festival in October 1995, conducting the Brooklyn Philharmonic in Richard Einhorn's opera/oratorio *Voices of Light* for Carl Dreyer's 1928 silent film, *The Passion of Joan of Arc*.

During the 1996-97 season, Ms. Carver conducts the Los Angeles Mozart Orchestra on two North American tours. The itineraries include San Francisco, Los Angeles, Orange County, Phoenix, Tucson, Atlanta, Charleston, Columbus, Ann Arbor, Champaign and Chicago.

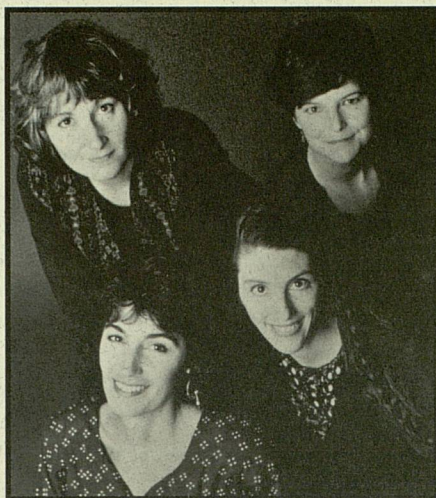
Lucinda Carver studied piano with eminent artists such as Murray Perahia, Gary Graffman, Hans Leygraf and John Perry. Her conducting studies were with William Schaefer and Hans Beer. She holds a Doctor of Musical Arts for the University of Southern California, an Artist Diploma from the Salzburg Mozarteum and a Master of Music from the Manhattan School of Music. She has served on the music faculties of Occidental College and the California State University, Fullerton.

This performance marks Lucinda Carver's debut under UMS auspices.

Originally formed in 1986 to experiment with the sound of medieval chant and polyphony as sung by higher voices, **Anonymous 4** has become renowned for its astonishing vocal blend and technical virtuosity. The four women on Anonymous 4, **Ruth Cunningham**, **Johanna Maria Rose**, **Marsha Genensky** and **Susan Hellauer**, combine musical, literary, and historical scholarship with twentieth-century performing intuition as they create innovative programs interweaving music with poetry and narrative. The ensemble takes its name from the designation given by musicologists to an anonymous thirteenth-century Englishman who, as a student in Paris, wrote about the vocal polyphony then being performed at the Cathedral of Notre Dame.

In addition to presenting their own concert series at New York's St. Michael's Episcopal Church, Anonymous 4 has performed in every major city throughout the United States. Their 1996-97 season includes debut tours of Japan, Australia and New Zealand and return appearances in many US cities including, San Francisco, Atlanta, Cleveland, Kansas City, Seattle, Houston, and Chicago. They also tour the US performing Richard Einhorn's *Voices of Light/The Passion of Joan of Arc*.

Several of Anonymous 4's programs have been broadcast nationally on National Public Radio's *Performance Today*, and other concerts have been recorded and broadcast by NPR stations around the country. The group was recently featured on *CBS Sunday Morning* with Charles Osgood, Garrison Keillor's *A Prairie Home Companion*, and NPR's *Weekend Edition*, and has appeared frequently on WNYC-FM's live radio program, *Around New York*. They are also featured this year on the Australian Broadcasting Company's



ANONYMOUS 4

new television program *Access All Areas*.

Anonymous 4 records exclusively for Harmonia Mundi USA and appears by arrangement with Harmonia Mundi USA on SONY Classical's *Voices of Light* recording.

Anonymous 4 made their UMS debut in April 1995. This performance marks their second appearance under UMS auspices.

Camille King, (soprano) a student of the late Judith Raskin, has appeared with many opera companies, including the San Francisco Opera, Los Angeles Music Center Opera, Minnesota Opera, Innsbruck Opera and Rome Opera. Principal roles have included Blonchen in *Die Entführung aus dem Serail*, Susanna in *Le Nozze di Figaro*, and Zerbinetta in *Ariadne auf Naxos*. She maintains an active oratorio, chamber and orchestral schedule, having appeared with the Virginia



CAMILLE KING

Symphony, Santa Barbara Symphony, Los Angeles Mozart Orchestra and with the Long Beach Bach Festival. During the 1996-97 season, Ms King will appear as soprano soloist in Handel's *Messiah*, Brahms' *Requiem*, and Mozart's *C-minor Mass*.

This performance marks Camille King's debut under UMS auspices.

Kris Gould (soprano) has been a frequent soloist in the Los Angeles area, performing such roles as Belinda in Purcell's *Dido and Aeneas*, L'Amour in Ramcau's *Anacréon*, Galatea in Handel's *Acis & Galatea*, and the Angel in Charpentier's *Nativity Pastorale*

with the Los Angeles Baroque Orchestra. Ms. Gould has also been a featured soloist in the J. Paul Getty Museum's concert series, has performed with the Los Angeles Musica Viva under the direction of renowned lutenist James Tyler, and



KRIS GOULD

has sung in Germany performing Bach's *Cantata 51* and *Weihnacht's Oratorium* with the Bremen Domchor Orchestra. Future concerts include performances with the Ensemble de'Medici, the Los Angeles Mozart Orchestra and the Seattle Baroque Orchestra.

This performance marks Kris Gould's debut under UMS auspices.

Norman Goss, (baritone) is a Los Angeles-based concert singer. He received critical acclaim for his New York debut in 1995 at the Brooklyn Academy of Music Next Wave Festival as a soloist with the Brooklyn Philharmonic in the New York première of



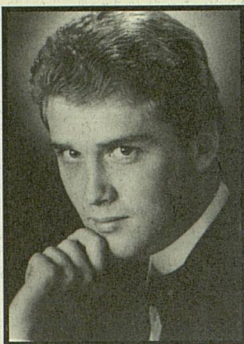
NORMAN GOSS

Richard Einhorn's *Voices of Light/The Passion of Joan of Arc*. Mr. Goss also appeared as soloist in the West Coast première of *Voices* in Los Angeles in 1995. Mr. Goss' numerous solo appearances throughout

Southern California also include concerts with Roger Wagner and the Los Angeles Master Chorale, the Los Angeles Mozart Orchestra, the Pacific Symphony, the Los Angeles Baroque Orchestra, I Cantori, the Nakamichi Baroque Music Festival, and the Long Beach Bach Festival, as well as concerts at the Performing Arts Center of Orange County, UCLA, and the J. Paul Getty Museum, to name of few. Mr. Goss has also appeared as a soloist on the Music in Historic Sites concert series in Los Angeles, and has been heard over radio stations KUSC and KFAC.

This performance marks Norman Goss' debut under UMS auspices.

Daniel Ebberts (tenor) recently concluded his second season as a Resident Artist at the Los Angeles Music Center Opera. Since debuting with that company in the role of Gastone in *La Traviata*, he made his solo European debut in a concert tour with the Los Angeles Music Center Association as a representative of the L.A. Opera. In addition to his responsibilities in the educational outreach programs and public relations events, he has covered a number of leading roles such as Don Ottavio, Albert Herring, Lysander and Ernesto. Mr. Ebberts' main stage appearances have included the roles of the Young Servant in *Elektra*, and the notary in *Madama Butterfly*. He has been cast with



DANIEL EBBERS

Placido Domingo in Verdi's *Otello* as Roderigo, and as Federico in the West coast première of the recently discovered Verdi work, *Stiffelio*. Mr. Ebbers is a graduate of the University of Southern

California with a Master's degree in voice.

This performance marks David Ebbers' debut under UMS auspices.

The **Los Angeles Mozart Orchestra** is an ensemble of twenty-eight to thirty-five musicians which specializes in introducing eighteenth-century chamber orchestra repertoire to its audiences as well as selected repertoire from the nineteenth and twentieth centuries. Founded in 1975, the orchestra has expanded its activities in recent years, since the appointment of Lucinda Carver as music director and conductor in 1992.

During the 1996-97 season the orchestra goes on national tour for the first time. The itinerary includes this concert in Ann Arbor and concerts in San Francisco, Phoenix,



LOS ANGELES MOZART ORCHESTRA

Tucson, Savannah, Atlanta, Charleston, Columbus, Chicago, Champaign and Toronto.

The orchestra presents its subscription concerts from October through May at the Wilshire-Ebell Theatre in the historic Hancock Park section of Los Angeles. An outdoor summer concert at the John Anson Ford Amphitheatre has become an annual event. Members of the orchestra and Ms. Carver perform programs of chamber music at various sites throughout the Los Angeles area. Ms. Carver also spearheads an extensive outreach program for youngsters. The orchestra has been named to the California Arts Council touring roster.

This performance marks the debut of the Los Angeles Mozart Orchestra under UMS auspices.

Zephyr: Voices Unbound is a Los Angeles-based collective of professional singers who specialize in unconventional programming. Founded in 1992, Zephyr's schedule has grown from two performances a year to a full concert season in venues throughout Southern California. In each themed program, Zephyr interweaves vocal music from virtually every era with humor and poetry for a "theatrical" choral experience.

Zephyr members include composers, opera and jazz singers, music professors, and conductors united in their devotion to bring the world of choral music to a new audience. Zephyr is proud to be a part of *Voices of Light/The Passion of Joan of Arc* and thanks Columbia Artists Management and Lucinda Carver for their support.

This performance marks the debut of Zephyr under UMS auspices.

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SCHUBERT SONG RECITAL III ~ Leon & Heidi Cohan, Honorary Chairs

WOLFGANG HOLZMAIER

baritone

JULIUS DRAKE

piano

PROGRAM

Monday Evening,
February 17, 1997
at 8:00

Lydia Mendelssohn Theater
Ann Arbor, Michigan

Lieder on Texts by Schubert's Friends

Die Taubenpost, D. 965A
Im Freien, D. 880
Der Wanderer an den Mond, D. 870
Irdisches Glück, D. 866, No. 4
Widerspruch, D. 865
Am Fenster, D. 878
Selige Welt, D. 743
Genügsamkeit, D. 143
Sehnsucht, D. 879
Am Strome, D. 539
Der Zwerg, D. 771

INTERMISSION

Der Winterabend, D. 938
Widerschein, D. 639
Am Bach im Frühling, D. 361
Gondelfahrer, D. 808
Wie Ulfru fischt, D. 525
Liebeslauschen, D. 698
Fischerwiese, D. 881
Abendstern, D. 806
Der Schiffer, D. 536
Die Sterne, D. 939

The audience is politely requested to withhold applause until the end of each group of songs.

Forty-eighth Concert
of the 118th Season

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

Special thanks to Trudy Miller, Program Director, The Schubertiade,
New York, for program book consultation.

Exclusive North American representation for Mr. Holzmaier: by
arrangement with Matthew Sprizzo, Staten Island, NY.

Schubert Cycle Series

Large print programs are available upon request.

Dilettantes, professors, civil servants, and a Tyrolean patriot: these were the professions of the seven members of Schubert's circle whose poetry is featured in tonight's program. While many of the six hundred poems Schubert set to music come from such renowned poets as Goethe, Schiller, and Shakespeare, nearly half were by occasional poets Schubert knew personally. These men led very different lives, but they shared a love of poetry and an acquaintance with Franz Schubert.

Because Schubert knew these men, their poems must have attracted him not only for their musical potential, but for personal reasons as well. Two examples of possible hidden meanings in tonight's songs may illustrate this point. The island sought in Johann Senn's *Selige Welt* (Blessed World) may refer to Tyrol, the poet's native land. Senn supported the cause of Tyrolean independence, but was financially and emotionally ruined after being imprisoned for his activities; Schubert no doubt understood Senn's bitterness and disillusionment when setting the words, "Folly seeks a blessed isle, but no such isle exists." Johann Mayrhofer's *Gondelfahrer* (The Gondolier) may seem an innocent Venetian barcarole, but it contains an insidious reference of which Schubert must have been aware.

In German, midnight is *Mitternacht*, very close in sound to Metternich, the name of the all-powerful Viennese prince: when we substitute the latter for the former, the line, "From the tower... midnight's decree tolled forth" changes meaning considerably. Many other hidden ref-

erences, whether subversive or innocent, may lurk in these songs. Some we may guess at, others we will never know.

The poems selected for tonight's recital may be divided into two general categories: those that explore the inner world of human emotion and those that focus on the natural world. More specifically, the emotion-oriented poems center on longing; the nature poems feature the stars, moon, and water.

Longing — usually denoted in German as *Sehnsucht* — is an important topic in Schubert's songs, and in German Romantic poetry in general. The object of longing may be love, happiness, or the better days of one's past. The Romantic twist is that the object of longing is often secondary to the longing itself; more important is the state of longing and its effect upon the sensitive soul. True longing, it often seems, cannot be satisfied.

Several songs in tonight's program explore this Romantic longing. The opening song, *Die Taubenpost* (Pigeon Post), is ostensibly about a carrier-pigeon that serves as a messenger to a distant sweetheart, but it really concerns the bittersweet pleasure of savoring one's yearning. This is made clear in the last stanza, for the "fairest prize," is not the beloved, but *Sehnsucht* — longing. The distant beloved also figures in *Sehnsucht*

SCHUBERT AND FRIENDS PLAYING CHARADES



(Longing), but again, her purpose is to allow the subject to dwell on his own suffering. In *Genügsamkeit* (Simple Needs) too, longing itself is the focus — the contentment sought will never be attained. *Im Freien* (In the Open) and *Widerspruch* (Contradiction) explore impossible desires. *Im Freien* shows a traveler looking upon the village of his youth, yearning for the return of the past, while in *Widerspruch* the subject desires at the same time the free and open expanse of nature and the security of a little chamber (a coffin, perhaps?). *Der Zwerg* (The Dwarf) — a truly disturbing song — shows a self-fulfilled impossible longing. The dwarf of the poem murders of the object of his desire — the queen he had once served. The heartbroken dwarf is left only with his longing.

Not all desires expressed in Schubert's songs are impossible to satisfy. In *Irdisches Glück* (Earthly Happiness), happiness seems eminently attainable, for it is defined in this poem simply as living for the moment, living free from illusion, and departing from the world surrounded by loved ones.

The "nature" songs in tonight's program treat their subjects in a variety of ways. Natural objects may serve as metaphors for human action or emotion, act as silent conversation partners, or by their presence set the emotional tone of the poem.

The moon and stars are central to a number of songs in the program. In *Der Wanderer an den Mond* (The Wanderer's Address to the Moon), a homeless wanderer speaks to the moon as a fellow traveller, but expresses his envy, for unlike him, the moon is at home in any land. The moonlight's silvery sheen in *Am Fenster* (At the Window) symbolizes the "new light" that has dawned for the protagonist, who we realize speaks from the mausoleum where he has recently been laid to rest. In *Der Winterabend* (The Winter Evening), the moon quietly spins a shimmering veil of light to a drape over the contents of a room where a man silently

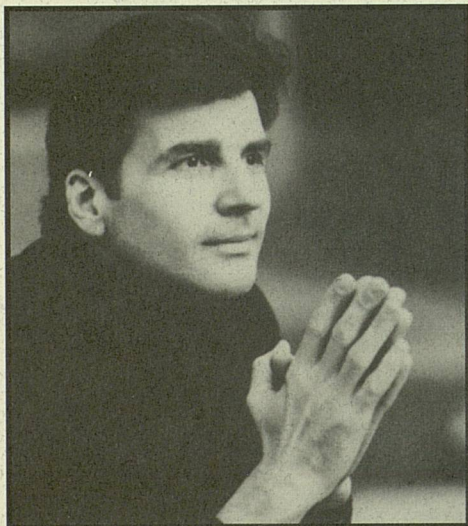
reminisces about lost love. The moon also serves as a backdrop to a knight's silent serenade in *Liebeslauschen* (Serenade). In *Abendstern* (The Evening Star) and *Die Sterne* (The Stars), stars personify human attributes: in the former, the evening star is a lonely wanderer, in the latter we learn of the secret lives of stars — they guide pilgrims, bless lovers, and comfort those in pain.

Water imagery also figures prominently in tonight's program. The river in *Am Strome* (By the River), is a metaphor for the yearning of the soul. A very different river song, *Am Bach im Frühling* (By the Stream in Spring), shows an observer disheartened, rather than uplifted, by the renewal of a brook after winter. Boating and fishing figure in several of the water-poems. The speaker in *Selige Welt* (Blessed World) compares his directionless life to sailing on the ocean without a tiller; in *Gondelfahrer* (Gondolier), the canals of Venice rock a gondola in the still of the night; and a boatman finds fatalistic joy in rowing towards a river tempest in *Der Schiffer*. Fishing is central to *Widerschein* (Reflection), in which a fisherman is "caught" by the beauty of his beloved reflected in a brook; to *Wie Ulfru fischt* (Ulfru Fishing), in which water pixies stymie the protagonist's attempts to reap the sea's fruit; and to *Fischerweise* (Fisherman's Song), which tells of a robust fisherman who sings as he works in the sea.

The Argentine writer Jorge Luis Borges once wrote that the arrangement of books on a shelf is an act of literary criticism. The same might be said for the arrangement of songs on a recital program. Longing, water, moon, and stars are just some of the themes that unite this program. One of the pleasures of tonight's recital will be discovering the many new meanings and provocative connections that arise from this arrangement of songs.

*Program notes by Mark Katz
Ann Arbor, Michigan, 1997*

A 1996 Grammy nominee for his Philips recording of Schumann's *Dichterliebe*, *Liederkreis* and *Heine-Lieder* and a soloist on the 1996 Grammy-winning "Best Choral Recording" (the Brahms *Requiem* with Herbert Blomstedt and the San Francisco Symphony on the Decca label), Austrian lyric baritone **Wolfgang Holzmair** is consistently acclaimed for his uncommon sensitivity to text and the intelligence and dramatic urgency with which he employs a voice of rare refinement and beauty. In addition to countless recitals in the world's major venues (including Zurich, Edinburgh, Paris,



WOLFGANG HOLZMAIR

Vienna, and London's Wigmore Hall to which he has regularly returned since his sensational 1989 debut there), 1997 marks his fifth consecutive North American recital tour, with another scheduled for 1998 (a German/French program with pianist Gérard Wyss). He is deservedly credited with almost single-handedly reviving the intimate art of the song recital on this continent, with invitations from New York's Alice

Tully Hall, the Frick Collection, and the Metropolitan Museum of Art; as well as the premier series in San Francisco, Cleveland, Detroit, Washington, DC, Houston, Los Angeles, Toronto, Vancouver, and Philadelphia.

Mr. Holzmair first came to international attention for his interpretation of Hans Scholl in Udo Zimmerman's *Die weiße Rose* at both the Vienna State and Zurich Operas, and as Debussy's *Pelléas* — perhaps his "signature" role — in both Zurich and Essen. Operatic appearances since then have included principal roles at the opera companies of Berlin, Vienna, Lyon, Leipzig, and the Royal Opera House, Covent Garden (the latter as Papageno in *Die Zauberflöte*, another favorite). Under conductor Nikolaus Harnoncourt he has appeared at the Salzburg Festival (Monteverdi's *Poppea* and *1610 Vespers*), the Vienna Festival (Haydn's *L'anima del filosofo*), and the Berlin Festival (Weber's *Der Freischütz*). His Japanese opera debut occurred last summer, Seiji Ozawa conducting Poulenc's *Les Mamelles de Tirésias* at the Saito Kinen Festival. Next season, he makes his North American operatic debut as Papageno with the Los Angeles Music Center Opera. Orchestras with which he has appeared include the Berlin, Hamburg, and Israel Philharmonics; Cleveland and Royal Concertgebouw Orchestras; Orchestre National de Lyon; London Classical Players; and the Vienna and San Francisco Symphonies. Among the conductors with whom he has collaborated are Riccardo Chailly, Roger Norrington, Christoph von Dohnányi, and Kent Nagano. In March 1996 he sang Mozart arias with the English Chamber Orchestra conducted by Pinchas Zukerman at London's Barbican Centre, with HRH Prince Charles among the distinguished guests.

Born in Upper Austria, Mr. Holzmair graduated from the Vienna University of

Economics, subsequently studying singing at the Vienna Academy of Music and Dramatic Arts. Major awards include Holland's Hertogenbosch International Vocal Competition and the Vienna Musikverein International Competition for Lieder Singers.

This performance marks Wolfgang Holzmair's debut under UMS auspices.

The British pianist **Julius Drake** is established as one of the outstanding accompanists and chamber music pianists of his generation.

A regular visitor to the major concert halls and leading music festivals in Britain, Julius Drake also works extensively overseas. Recent concerts have taken him, in association with many outstanding artists, to Madrid, Barcelona, Zürich, Cologne, Amsterdam, as well as on wide-ranging tours of the US, Sweden, and Japan.

Recent concerts have included recitals in Utrecht and London with Derek Lee Ragin and in Tokyo with Emma Johnson; return visits to the Kohmo Chamber Music Festival in Finland, and the Kitakyshu Chamber Music Festival in Japan; presenting and performing for the BBC the complete songs of Gabriel Fauré; a series of five recitals in the 1995 Cheltenham International Festival; a series of Schubertiades in the song recital series at Wigmore Hall; and a recital with Victoria de los Angeles at the Snape Maltings, Aldeburgh.

In 1996, Julius Drake took a major part in The Britten Songs Series at Wigmore Hall, London, giving seven recitals, all broadcast with artists that included Barbara Bonney and Philip Langridge. Other

London concerts included recitals with Felicity Lott at the Royal Opera House, Covent Garden (to inaugurate the new lunch time series); Michael Chance in the BBC lunch time series from St. John's Smith Square; Yvonne Kenny at the Victoria and Albert Museum; and Joan Rogers and Gerald Finley in the song recital series at Wigmore Hall (Hugo Wolf's *Italienisches Liederbuch*); Jill Gomez in The Britten Festival at Snape Maltings, Aldeburgh; Julian Lloyd Webber at The National Portrait Gallery; and various concerts, broadcasts, and recordings in Britain, France, and Switzerland, with among others, Nathan Berg, Ian Bostidge, Sally Burgess, Natalie Clein, Robert Cohen, Peter Coleman Wright, Nicholas Daniel, William Dazeley, Emma Johnson, Anthony Michael More, Ruby Philogene, and Paul Whelan.

This evening's performance marks Julius Drake's debut under UMS auspices.

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SCHUBERT SONG RECITAL IV ~ Leon & Heidi Cohan, Honorary Chairs

BARBARA BONNEY

soprano

CAREN LEVINE

piano

PROGRAM

Tuesday Evening,
February 18, 1997
at 8:00

Lydia Mendelssohn Theater
Ann Arbor, Michigan

Lieder on Texts of Johann Wolfgang von Goethe by Franz Schubert

Ganymed, D. 554

Nähe des Geliebten, D. 162

Liebhaber in allen Gestalten, D. 558

Vier Mignon Lieder

Kennst du das Land, D. 321

Heiß mich nicht reden, D. 877, No. 2

So laß mich scheinen, D. 877, No. 3

Nur wer die Sehnsucht kennt, D. 877, No. 4

Suleika (Was bedeutet die Bewegung), D. 720

Clärchens Lied, D. 210

Gretchen am Spinnrade, D. 118

INTERMISSION

Edvard Grieg

Solveigs sang, Op. 23, No. 18

Med en vandlilje, Op. 25, No. 5

Fra Monte Pincio, Op. 39, No. 1

Våren, Op. 33, No. 2

En drøm, Op. 48, No. 6

Richard Strauss

Ich wollt' ein Sträuslein binden, Op. 68, No. 2

Die Nacht, Op. 10, No. 3

Allerseelen, Op. 10, No. 8

Schlagende Herzen, Op. 29, No. 2

Ständchen, Op. 17, No. 2

*The audience is politely requested to withhold applause until the
end of each group of songs.*

Forty-ninth Concert
of the 118th Season

Special thanks to Trudy Miller, Program Director, The Schubertiade,
New York, for program book consultation.

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

Schubert Cycle Series

Large print programs are available upon request.

Ms. Bonney has selected a program of only three composers, but a trio more dedicated to the realm of the Song would be hard to find indeed. All three wrote songs continuously throughout their lives; all three accompanied these gems themselves at the keyboard. While these men composed magnificent music in many other genres (symphony, sonata, opera, tone poem or chamber works), it may be said that a very helpful guide to their styles lies in these shorter melodic works for voice and piano. If you want to better understand a string quartet or a piano fantasy, study a song!

Schubert's songs are so universally cherished that it is altogether too easy to forget how extraordinary his *Lieder* were for their time. We admire the startling quantity of songs he produced — 145 in the year 1815 alone — but being so prolific would count for nothing if the quality were not so incredible. The fact is, there was simply no historical precedent for Schubert's way of writing a song. True, there is an occasional example in Mozart or Beethoven of songwriting on this lofty level, but this must be regarded as the exception rather than Schubert's rule. Before Schubert, accompaniments were generic at best, and a melody could be used for any text almost interchangeably. Suddenly with Schubert, an inexhaustible supply of specific accompaniments is available. Be it Marguerite's relentless spinning wheel in *Gretchen am Spinnrade* or the youthful Ganymede greeting the loveliest of spring mornings, Schubert is able to capture the external picture and the internal message in only a few bars of piano introduction. Just when we believe we've heard all the keyboard figures possible for describing a brook rustling, tears flowing, or wind howling, Schubert invents yet another piano

texture, and another poem is brilliantly illuminated. The melodies which the piano underlines are remarkable: they seem simple and modest, even folksong-like at times, yet in their balanced symmetry they are welded to both the poet's words and his heart. Few composers can hold our attention for an entire program; with Schubert's songs, the infinite variety leaves us always ready for more.

It is particularly appropriate that Ms. Bonney has chosen songs to Goethe's texts. Many scholars feel that without the advent of this great writer and his immediate and universal popularity, Schubert would not have had such an easy time finding his inspiration. Whether this is true or not, we are the lucky recipients of more than seventy songs to Goethe poems, more than any other poet whom Schubert used. As tonight's selection demonstrates, Goethe's ideas run the full spectrum of emotion and situation, and Schubert has responded with compositions which mirror this diversity.

The mythical tale of Ganymede's ascent to Zeus challenged Schubert to invent an almost operatic scene, pushing the accepted boundaries of the "simple song" to the limit. In *Ganymed* each strophe has a new piano part, and by the end one has almost forgotten the opening music, such is the excitement of this rhapsody. The following two songs, *Nähe des Geliebten* (Nearer to the Beloved) and *Liebhaber in allen Gestalten* (Lover in All Disguises) are in the form Schubert uses most often, an exact strophic song where the verses change but the music remains constant. (It will be interesting to note the differences the performers bring to each successive verse.) And let us not forget to acknowledge how lighthearted Goethe can sometimes be — "I wish I were a fish!" does not quite fit our customary notion of this global thinker.

Goethe's great novel *Wilhelm Meister* offers the composer many opportunities,

both for Mignon's own songs as well as the other principal characters. In fact Beethoven, Schumann, Wolf, Liszt, Thomas, and Tchaikovsky have all been inspired by these same poems. This young orphan girl feels herself utterly alone and alienated in her surroundings; she cannot remember her family or the route home. In Schubert's case, Mignon's tragedy is made even more poignant by the simplicity and purity of the idiom. This group of four songs begins with a verse-refrain song from Schubert's youth (1815) and is followed by more sophisticated forms all composed close to his death (1826). "None but the lonely heart," which ends this group, is an excellent example of how folk-like a Schubert song can seem.

Whether *Suleika* is a poem of Goethe's or in fact written by his mistress, Marianne von Willemer, as is usually thought, it is obvious that it offered Schubert a chance to explore a more exotic world than was conventional in mainstream Vienna of that era. The wind is Suleika's only means of communicating with her lover, and Schubert has created a marvelously specific piano part for this scene. This is neither a naïve breeze nor a threatening tempest, but a dangerously sensuous and highly-charged ally to Suleika's yearning. *Clärchens Lied* (Clärchen's Song)

is perhaps better known in Beethoven's setting as incidental music to *Egmont*, written five years earlier than Schubert's in 1815. Beethoven creates a universal credo; Schubert is more comfortable with a bit of personal advice. Last of these songs tonight is *Gretchen am Spinnrade* (Gretchen at the Spinning Wheel), Schubert's first published setting of a Goethe poem. Its sophistication belies the fact that it is the earliest composed (1814) of those heard tonight. This piano part could fit no other text, and completely paints the scene for us. As Gretchen's anxiety mounts, the pianistic and harmonic devices show us her lack of control. She requires three attempts to re-start her wheel as her hapless rondo continues. Schubert's immortality could rest on this song alone.

SCHUBERT HAS DEFINED for us — more than 600 times — our notion of song. All song composers who have followed him have been profoundly affected by his handiwork, and those of us lucky enough to perform his songs never cease to feel we are handling miracles...very carefully.

Edvard Grieg and Richard Strauss are two of those lucky recipients of Schubert's pioneering work. These composers also share something special: both were married

MANUSCRIPT FOR *GRETCHEN AM SPINNRAD*

The image shows a handwritten musical manuscript for the song "Gretchen am Spinnrade" by Franz Schubert. The manuscript is written on aged paper and includes a vocal line and a piano accompaniment. The vocal line is written in G major and 3/4 time, with lyrics in German. The piano part features a prominent spinning wheel motif in the right hand and a more active bass line. The manuscript is annotated with performance instructions such as "Allegretto", "piano", and "ritard.". The title "Gretchen am Spinnrade" is written at the top, along with the date "Som. 17. Oct. 1814." and the name "F. Schubert".

to accomplished sopranos who served as constant inspiration for their songwriting. Grieg can quite reasonably be called the Schubert of Scandinavia, for he is clearly most at home with songs and shorter works for piano. One third of his total output is music for voice and piano. Most of these songs are strophic, and indeed the first three of tonight's group are in that form. *Solveigs sang* (Solveig's Song) comes from Grieg's incidental music to Ibsen's *Peer Gynt*. This folk-like lament is central to the third act of the drama, and the heroine's two refrains sung without text are never less than haunting. *Med en vandlilje* (With a Waterlily) demonstrates perfectly how Grieg, like Schubert, creates water images in his piano parts. Obviously Vinje's poem about the changing of the seasons has far deeper meaning for people whose lives are spent in such a northern climate. Indeed, when *Våren* (Spring) is performed in Norway, it has the feeling of a national anthem, and it is actually difficult to prevent the audience from singing along! The last song, *En dröm* (A Dream), was originally composed in German and is the finale to Opus 48. It begins its expected ethereal existence with bird songs and distant chimes, but soon breaks its strophic mold and becomes a full-throated paean to waking love. Grieg's songs are not often performed outside Scandinavia, probably because of the difficulties of mastering the Norwegian texts. We are indebted to Ms. Bonney for offering us this unusual treat.

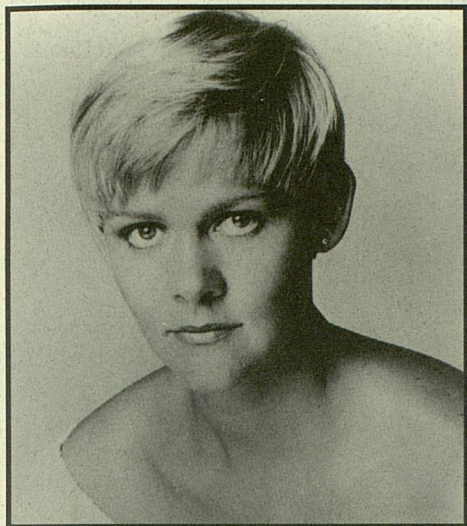
THERE ARE MORE than two hundred songs of Richard Strauss, and tonight's choices are among the most known and most often performed, with good reason. The light and high soprano is Strauss' favorite instrument, and his lyric gifts, coupled with just a bit of coloratura, are always most active in repertoire for this particular voice. The first song, *Ich wollt' ein Sträußlein binden* (I Wanted to

Tie a Nosegay), is part of a larger opus on poems of Brentano and was later orchestrated by the composer. Strauss' mixing of major and minor modes serves to highlight the bittersweet philosophy expressed in the poem's last line. In *Die Nacht* (Night), Strauss restricts himself to a miniature world where the pianist's terrified heartbeat is always audible — such is his fear of the dark. With *Allerseelen* (All Souls' Day), we return to the customary sonorous and rapturous qualities of this composer. No better examples of enthusiastic young love exist in all the song repertoire than tonight's last two songs, *Schlagende Herzen* (Beating Hearts), and *Ständchen* (Serenade). Both songs begin as modest strophic experiences, but soon leave all traditional form behind as required love is sketched in full-throated lyricism and sensuous pianism.

Program notes by Martin Katz

Considered one of today's most accomplished lyric sopranos, **Barbara Bonney** is widely recognized as a superlative recital and concert artist and a prime exponent of the Mozart and Strauss roles she has made her own in the world's leading opera houses. Ms. Bonney has been praised for her radiant tone and the engaging warmth of her personality, as well as for her stylistic versatility in a broad repertoire that ranges from the Baroque to twentieth-century music. Her artistic scope and interpretative gifts are most evident in her thoughtful programming of the *Lieder* recitals that serve as the cornerstone of her career.

Ms. Bonney regularly appears at the Vienna Staatsoper, the Metropolitan Opera, the Royal Opera, Covent Garden, Opéra Bastille, Paris, and the Operas of Munich



BARBARA BONNEY

and Hamburg. Among her signature roles are her interpretations of Sophie in *Der Rosenkavalier*, Pamina in *Die Zauberflöte* and Susanna in *Le Nozze di Figaro*, a role she will sing at the Metropolitan Opera and the Vienna Staatsoper this season.

Barbara Bonney is highly sought-after and frequently re-engaged by today's leading conductors. In recent seasons, she has regularly appeared with the Vienna Philharmonic, the Berlin Philharmonic, the Boston Symphony, the Berlin Symphony, and the Philharmonia of London. She has also appeared with three of Europe's most respected authentic performance ensembles: the English Concert, the Concentus Musicus Wien, and the English Baroque Soloists. She has made numerous recordings with these conductors and ensembles.

This season, Ms. Bonney returns to the Metropolitan Opera for appearances as Adina in *L'Elisir D'amore* and Susanna in *Le Nozze di Figaro*. Additional North American engagements include performances of works by Mozart and André Previn with the Pittsburgh Symphony, sacred works by Fauré and Mozart with the Saint Paul Chamber Orchestra, and recitals here in Ann Arbor

and in Toronto. With the Boston Symphony, Ms. Bonney gives six performances of Samuel Barber's song cycle *Knoxville, Summer of 1915* in Boston and at Carnegie Hall. She also appears with the San Francisco Symphony performing that composer's orchestral version of Debussy's *Cinq Poèmes de Baudelaire*.

Born in Montclair, New Jersey, Barbara Bonney began her piano studies at the age of five and took up the cello three years later. She moved with her family to Maine at the age of thirteen, joined the Portland Symphony Youth Orchestra, and studied music at a special high school. After two years at the University of New Hampshire, where she participated in orchestral and choral ensembles and studied German, she decided to spend her junior year at the University of Salzburg further her German studies. This decision proved to be a turning point in her career; while in Salzburg, she enrolled in the vocal program at the Mozarteum and soon became a member of a soloist with three Salzburg choral groups. An audition for the Darmstadt City Opera secured her "fach" or repertory position. Ms. Bonney appeared in almost every production with that company during the next four years.

Ms. Bonney lived in Sweden for seven years before moving in 1993 to London, where she now resides with her husband, Maurice Whitaker, a string player with the English Concert.

This performance marks Ms. Bonney's debut under UMS auspices.

Born in New York, the American pianist, **Caren Levine**, is a graduate of The Peabody Conservatory of Music and The Juilliard School, where she studied with such renowned musicians as Lillian Freundlich, Martin Canin, and Samuel Sanders. Awarded the Peabody Conservatory prize in chamber music and the William Petschek Award at Juilliard, she has performed and recorded extensively both as a soloist and chamber musician throughout Asia, Europe, Central America, Canada, and the United States.

Miss Levine's collaborations include such artists as Paula Robison, Carol Wincenc,



CAREN LEVINE

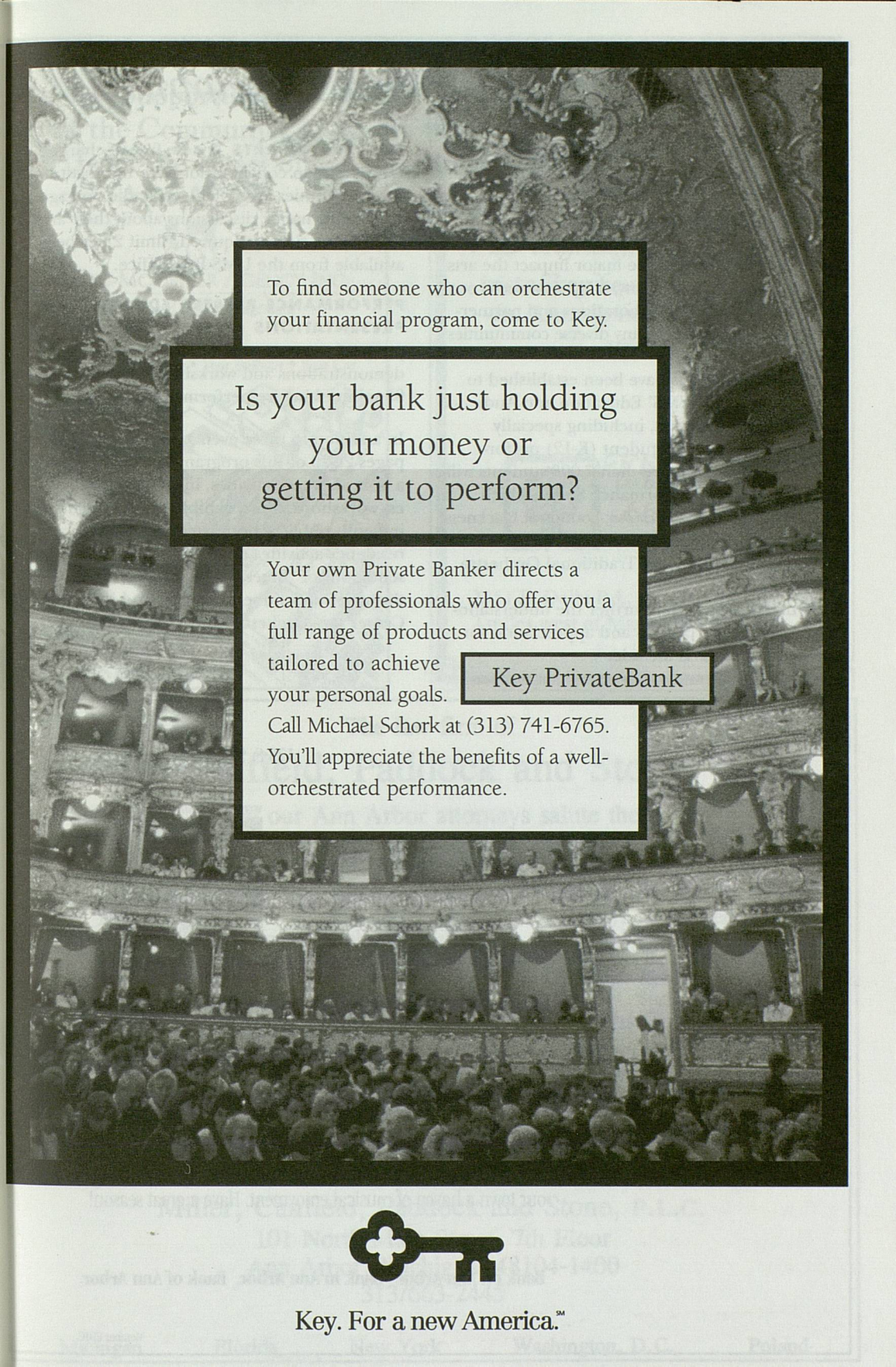
Michael Parloff, Peter Schickele, Denis Brott, Jayne West, and Barbara Bonney. She has performed for WQXR in New York, WFMT in Chicago, WJYY in Minnesota, Canadian Broadcasting Corporations,

and the television show *Best Talk in Town*. Winner of the Munz-Chopin Piano Competition, she was also awarded the accompanying prize at the 1996 Tilden Prize Competition, the 1992 Meistersinger Vocal Competition in Austria, and the Boca Raton Vocal Competition. She has received a fellowship to study vocal accompanying at The Music Academy of the West, the Aspen

Music Festival, and the New York State Summer School of the Arts. In addition, Caren was awarded a full scholarship to attend the Fontainebleau American Conservatory, a faculty position at the American Institute of Musical Studies in Austria as well as the Pacific Music Festival in Japan, and a grant from the Jewish Foundation for the Education of Women.

Miss Levine has given concerts recently at Carnegie Hall, Alice Tully Hall, Avery Fisher Hall, The Corcoran Gallery in Washington, DC, and The National Arts Center in Ottawa, Canada. She is currently a candidate for the Doctor of Musical Arts Degree at The Juilliard School and has participated in the Fellowship Program of The Tanglewood Music Center as a vocal coach for two consecutive summers.

This performance marks Caren Levine's debut under UMS auspices.

A black and white photograph of a grand, ornate theater interior. The ceiling is highly decorated with intricate patterns and a large 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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During 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 7,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Sounds of Blackness, New York City Opera National Company's *La Bohème* and the National Traditional Orchestra of China.

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

MASTERS OF ARTS A new, free-of-charge UMS series in collaboration with the Institute for the Humanities and Michigan Radio, engaging artists in dynamic discussions about their art form. Free tickets required (limit 2 per person), available from the UMS Box Office.

PERFORMANCE-RELATED EDUCATIONAL PRESENTATIONS (PREPS) A series of free pre-performance presentations, featuring talks, demonstrations and workshops. Usually held 60-90 minutes before performances.

In addition to these events, which are listed on pages 22-23 of this program book, UMS presents a host of other activities, including master classes, workshops, films, exhibits, panel discussions, in-depth public school partnerships and other residency activities related to winter season presentations of "Blues, Roots, Honks and Moans," the series of Schubert concerts and the Lincoln Center Jazz Orchestra with Wynton Marsalis.

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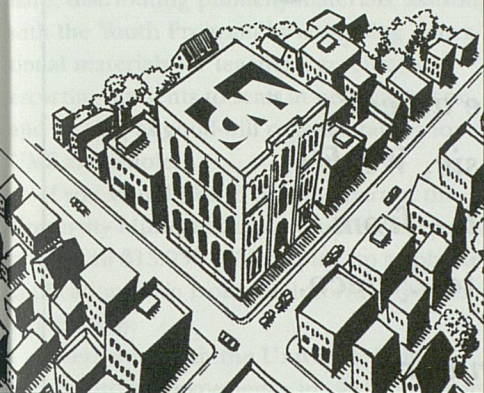


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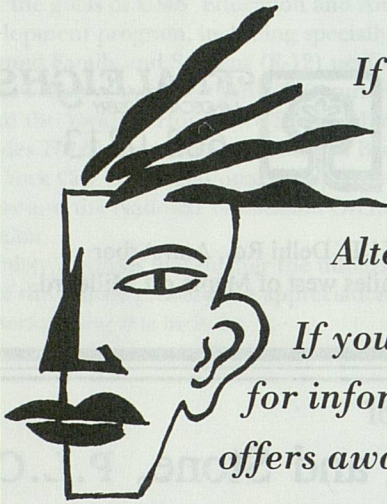
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Volunteers are always welcome and needed to assist the UMS staff with many projects and events during the concert season. Projects include helping with mailings; ushering for the Performance Related Educational Presentations (PREPs); staffing the Information 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

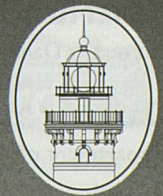
Absolute chaos. That is what would ensue without ushers to help concertgoers find their seats at UMS performances. Ushers serve the essential function in assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

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

The ushers must enjoy their work, because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer.

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CAMERATA DINNERS

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.

Thursday, February 6
Budapest Festival Orchestra

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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Le Nozze di Figaro (*The Marriage of Figaro*) by W.A. Mozart
School of Music Opera Theatre • Mendelssohn Theatre • Mar. 26-29

The Music Man by Meredith Willson
Musical Theatre Department • Power Center • Apr. 17-20



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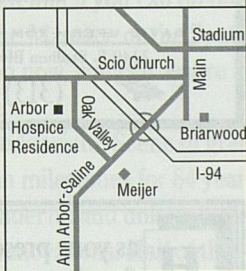
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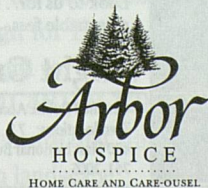
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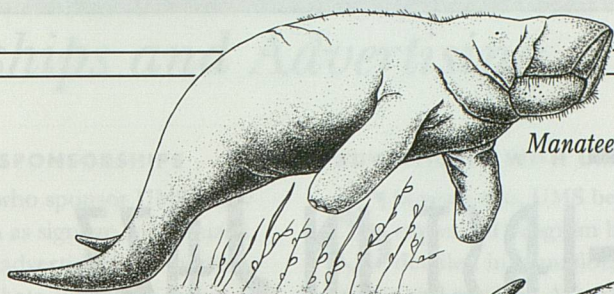


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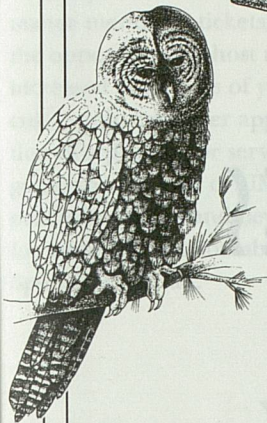
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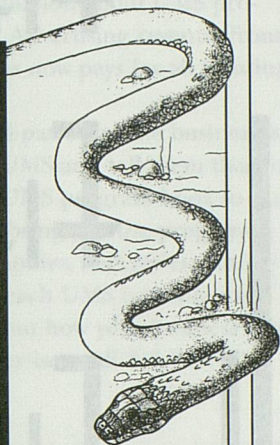


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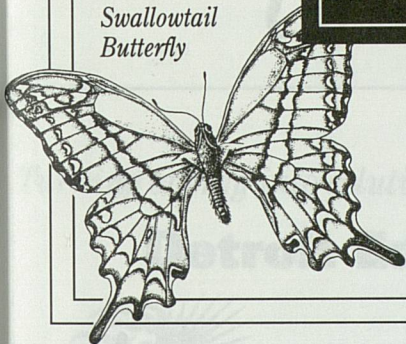


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Advisory Committee

of the University Musical Society

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.

If you would like to become involved with this dynamic group, please call 313.936.6837.



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

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

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



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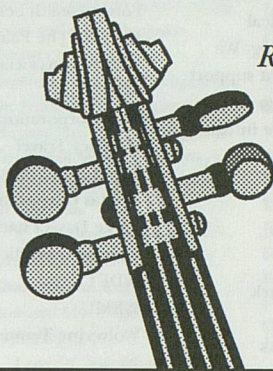
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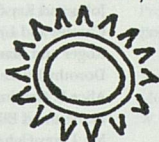
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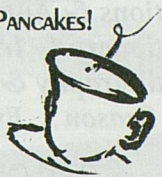
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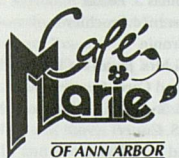
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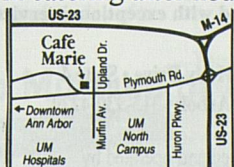
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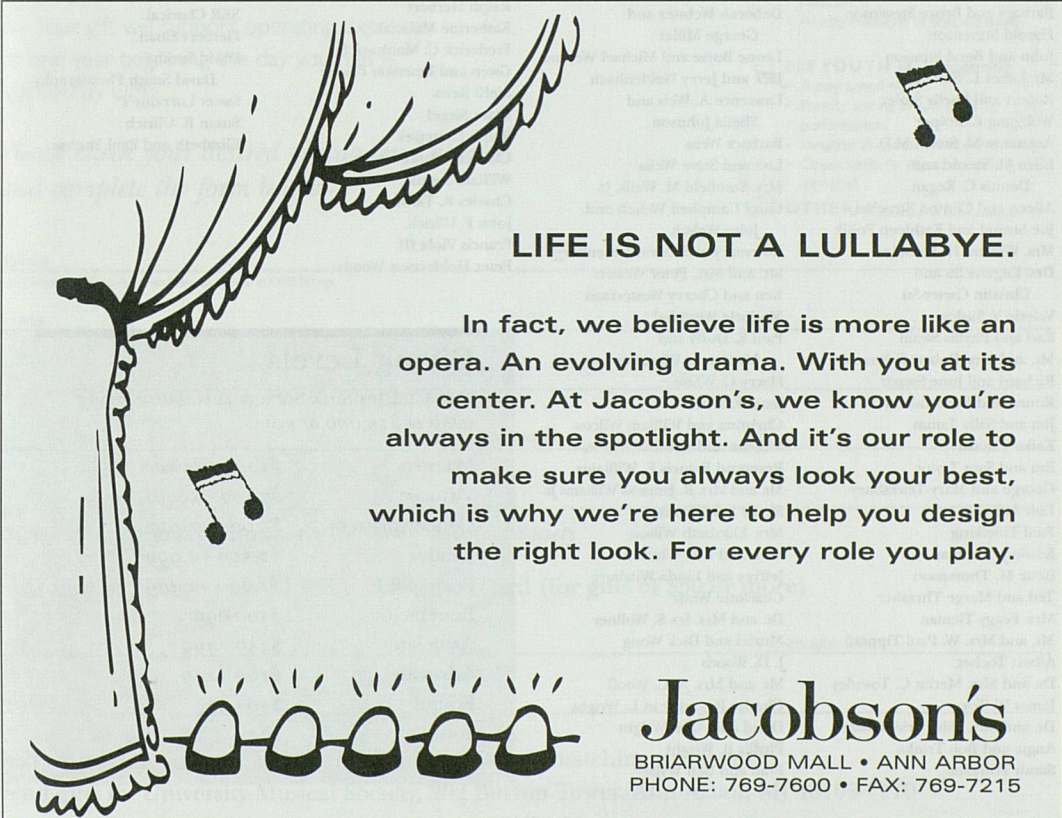
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