



*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

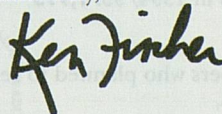
to Board members, volunteers include our Advisory Committee, usher corps, UMS Choral Union members and countless others who give of their time and talent to all facets of the UMS program. Thank you, volunteers!

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.

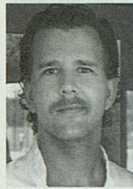
*F. Bruce Kulp*

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."



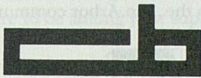
**DAVID G. LOESEL**  
*President, T.M.L. Ventures, Inc.*  
"Cafe Marie's support of the University Musical Society Youth Programs is an

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."



**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."



**CHELSEA MILLING COMPANY**



**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."



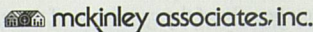
**DENNIS SERRAS**  
*President, Mainstreet  
 Ventures, Inc.*

"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."

**NSK**  
 NSK CORPORATION



**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."

**O'neal**  
 construction inc



**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."

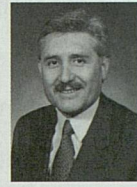
**PARKE-DAVIS**  
 PHARMACEUTICAL  
 RESEARCH  
 People Who Care



**MICHAEL STAEBLER**  
*Managing Partner,  
 Pepper, Hamilton  
 & Scheetz*

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

**PEPPER, HAMILTON & SCHEETZ**  
 ATTORNEYS AT LAW



**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."

**PMA**



**SUE S. LEE**  
*President,  
 Regency Travel  
 Agency, Inc.*

"It is our pleasure to work with such an outstanding organization as the Musical Society at the University of Michigan."

**REGENCY TRAVEL INC.**



**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."

**EDWARD SUROVELL**  
 CO./REALTORS



**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."

**Wolverine  
 Temporaries Inc.**





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



Private Banking  
& Investments

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



# Ticket Services

## PHONE ORDERS AND INFORMATION

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

# 313.764.2538

From outside the 313 area code 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.

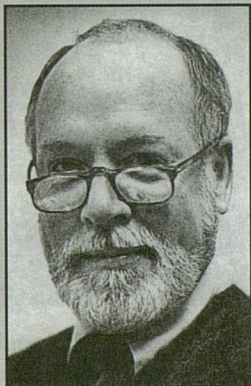
**GIFT CERTIFICATES** Tickets make great gifts for any occasion. The University Musical Society offers gift certificates available in any amount.

**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.

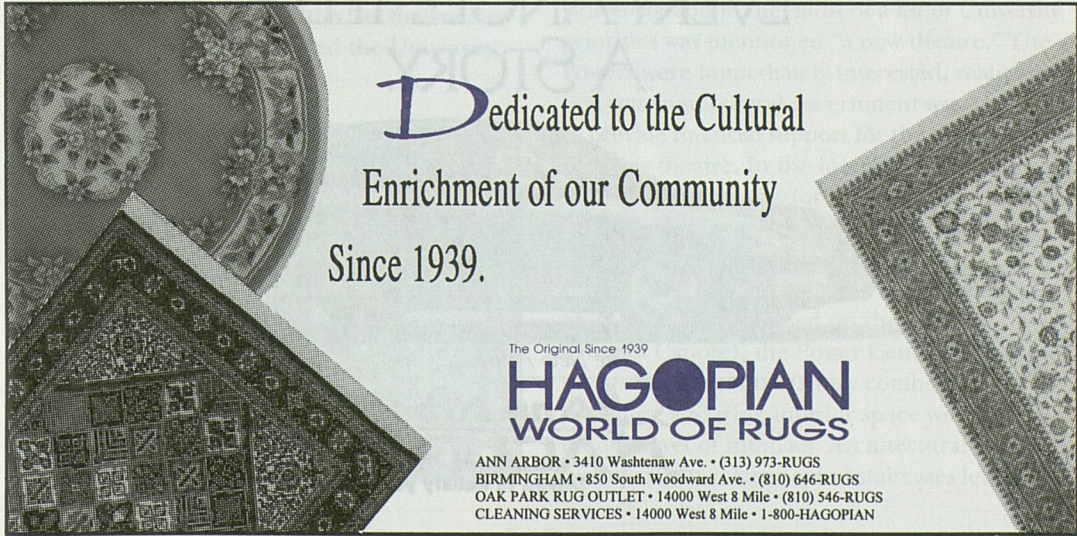
Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Three years ago, the Choral Union further enriched that tradition when it was appointed resident large chorus of the Detroit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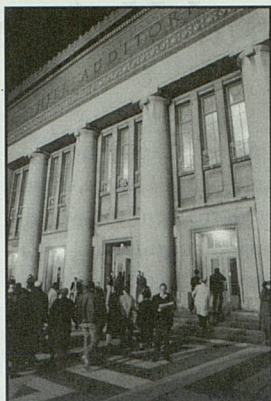


# Auditoria

## 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

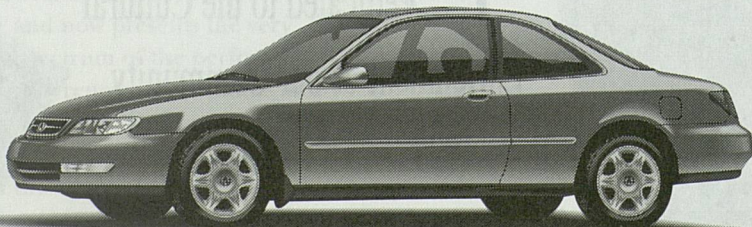
Kreisler, Rosa Ponselle, Sergei Rachmaninoff, Jascha Heifetz, Ignace Jan Paderewski (who often called Hill Auditorium "the finest music hall in the world"), Paul Robeson, Lily Pons,

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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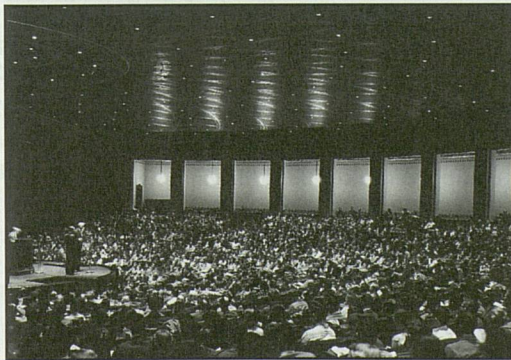


the past century, the organ pipes were restored to their original stenciling, color and layout in 1986.

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.

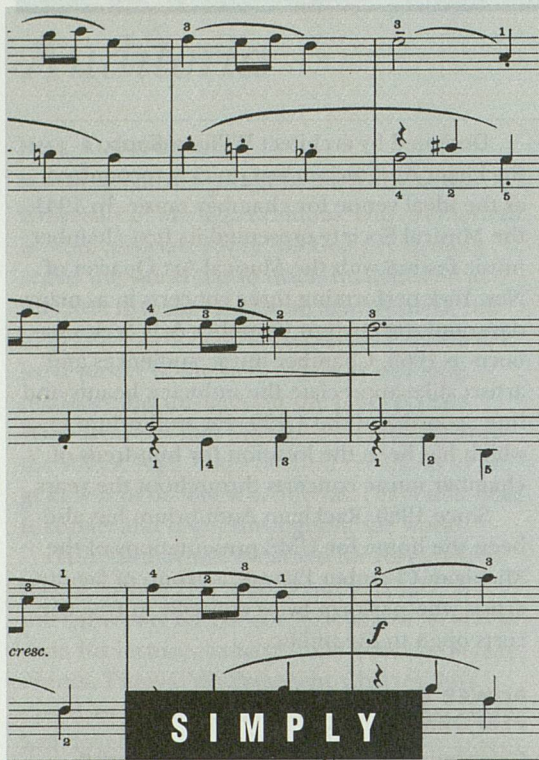
### **POWER CENTER FOR THE PERFORMING ARTS**

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.

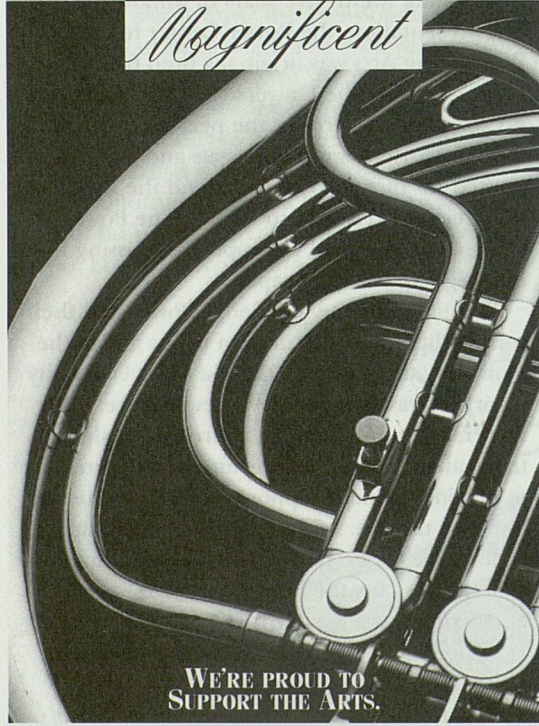
In 1963, Eugene and Sadye Power and their son, Philip, wished to make a major gift to the University, and in the midst of a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial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





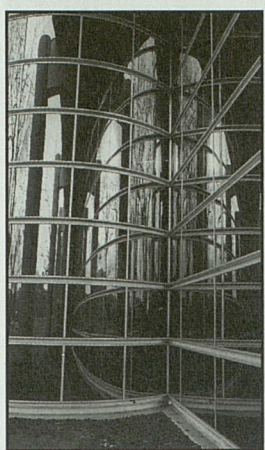
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*Auditoria, continued*



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

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*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  
Twinkie Clark and  
The Clark Sisters  
Saturday, February 1, 1:00pm  
(Family Show)  
Saturday, February 1, 8:00pm  
Hill Auditorium

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

### BUDAPEST FESTIVAL ORCHESTRA IVÁN FISCHER, CONDUCTOR

Thursday, February 6, 8:00pm  
Hill Auditorium

### THE REAL GROUP

Saturday, February 8, 8:00pm  
Michigan Theater

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

### ARS POETICA CHAMBER ORCHESTRA

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

*Presented with support from  
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### 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!

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Lucinda Carver, conductor  
Sunday, February 16, 7:00pm  
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**SCHUBERT SONG RECITAL III**  
**WOLFGANG HOLZMAIR, BARITONE**

**JULIUS DRAKE, PIANO**  
Monday, February 17, 8:00pm  
Lydia Mendelssohn Theatre

**SCHUBERT SONG RECITAL IV**  
**BARBARA BONNEY, SOPRANO**

**CAREN LEVINE, PIANO**  
Tuesday, February 18, 8:00pm  
Lydia Mendelssohn Theatre

**PUCCINI'S LA BOHÈME**  
**NEW YORK CITY OPERA NATIONAL COMPANY**

Wednesday, February 19, 8:00pm  
Thursday, February 20, 8:00pm  
Friday, February 21, 8:00pm  
Saturday, February 22, 2:00pm  
(Family Show)  
Saturday, February 22, 8:00pm  
Power Center

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

**ACADEMY OF ST. MARTIN-IN-THE-FIELDS**  
**IONA BROWN, CONDUCTOR/VIOLIN**

Sunday, February 23, 4:00pm  
Rackham Auditorium

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

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**KODO**

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

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**NATIONAL TRADITIONAL ORCHESTRA OF CHINA**

Hu Bingxo, conductor  
Hai-Ye Ni, cellist  
Wednesday, February 26, 8:00pm  
Hill Auditorium

*Presented with the generous support of Dr. Herbert Sloan.*

**MARCH**

**RICHARD GOODE, PIANO**

Friday, March 14, 8:00pm  
Hill Auditorium

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

**CHOROVAYA AKADEMIYA**

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

*Sponsored by Conlin Travel and Cunard.*

**SCHUBERTIAD III**  
**HERMANN PREY, BARITONE**

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

**SCHUBERTIAD 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.

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

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

**UMS CHORAL UNION**  
Grand Rapids Choir of Men and Boys

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

*Sponsored by the University of Michigan.*

**CECILIA BARTOLI, MEZZO-SOPRANO**

**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.

*Sponsored by Parke Davis Pharmaceutical Research.*

**APRIL**

**NEDERLANDS DANS THEATER II & III**

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

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

Saturday, April 5, 8:00pm  
Power Center

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

**HUEL GAS ENSEMBLE**  
**PAUL VAN NEVEL, DIRECTOR**

**THE HIGH ART OF SACRED FLEMISH POLYPHONY**  
Thursday, April 10, 8:00pm  
St. Francis of Assisi Catholic Church

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

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

*Sponsored by Conlin Travel and Cunard.*

**THE RUSSIAN VILLAGE**

Friday, April 11, 8:00pm  
Michigan Theater

*Sponsored by NBD Bank.*

**FACULTY ARTISTS CONCERT**

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

**THE ASSAD BROTHERS, GUITAR DUO**

Friday, April 18, 8:00pm  
Rackham Auditorium

*Sponsored by Regency Travel.*

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

Saturday, April 19, 8:00pm  
Rackham Auditorium

**FORD HONORS PROGRAM**

Saturday, April 26, 6:00pm  
Hill Auditorium

Featuring a recital by and tribute to the recipient of the 1997 UMS Distinguished Artist Award.

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**Educational Programming**

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

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## Special Events 1996-1997

### 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 Vergangliche* (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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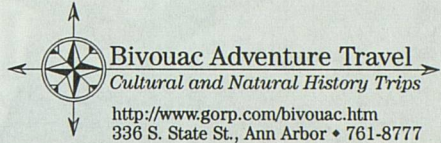
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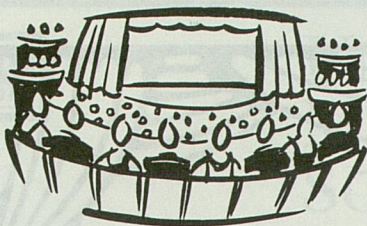
- Thornton Wilder

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## Acknowledgments

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

## About the Cover

Included in the montage by local photographer David Smith are images taken from 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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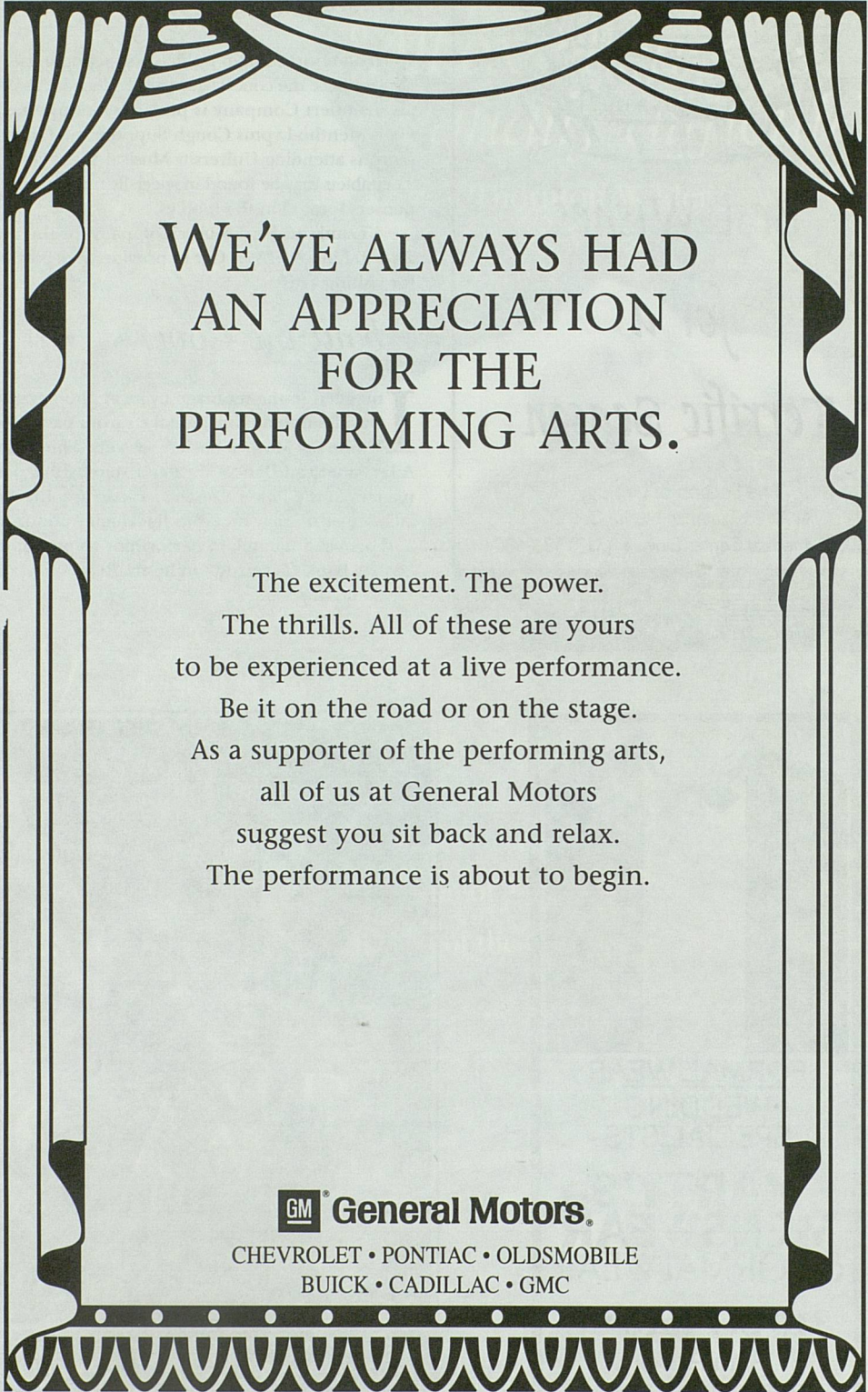
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# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*  
1996 - 1997 Winter Season

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## Event Program Book

Friday, March 14, 1997  
through  
Friday, March 21, 1997

118th Annual  
Choral Union Series  
Hill Auditorium

Thirty-fourth Annual  
Chamber Arts Series  
Rackham Auditorium

Twenty-sixth Annual  
Choice Events Series

RICHARD GOODE, PIANO 3

Friday, March 14, 8:00pm  
Hill Auditorium

CHOROVAYA AKADEMIA 11

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

SCHUBERTIADE III 19

with Hermann Prey, baritone  
Thursday, March 20, 8:00pm  
Rackham Auditorium

SCHUBERTIADE IV 33

with Hermann Prey, baritone  
Friday, March 21, 8:00pm  
Rackham Auditorium

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## GENERAL INFORMATION

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

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

## WHILE IN THE AUDITORIUM

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

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



*“Symphony  
of a  
Thousand”*

# Mahler's Symphony No. 8

Sunday, March 23, 4pm ~ Hill Auditorium

**Grand Rapids Symphony and Chorus**  
Catherine Comet, conductor



**UMS Choral Union**  
Thomas Sheets, conductor



**Grand Rapids Choir of Men and Boys**



**Boychoir of Ann Arbor**



**Nicole Philibosian**, *soprano*  
**Roberta Alexander**, *soprano*  
**Beth Veltman**, *soprano*  
**Jayne Sleder**, *mezzo-soprano*  
**Gwenneth Bean**, *contralto*  
**Richard Fracker**, *tenor*  
**Russell Christopher**, *baritone*  
**Ara Berberian**, *bass*

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*present*

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**PROGRAM**

Friday Evening,  
March 14, 1997 at 8:00

Hill Auditorium  
Ann Arbor, Michigan

*Johann Sebastian Bach*

**PARTITA NO. 4 IN D MAJOR, BWV 828**

Overture  
Allemande  
Courante  
Aria  
Sarabande  
Menuet  
Gigue

*Johannes Brahms*

**FOUR PIANO PIECES, OP. 119**

Intermezzo in b minor: Adagio  
Intermezzo in e minor: Andantino un poco agitato  
Intermezzo in C Major: Grazioso e giocoso  
Rhapsody in E-flat Major: Allegro risoluto

INTERMISSION

---



*Brahms*

## SIX PIANO PIECES, OP. 118

Intermezzo in a minor: Allegro non assai,  
ma molto appassionato

Intermezzo in A Major: Andante teneramente

Ballade in g minor: Allegro energico

Intermezzo in f minor: Allegretto un poco agitato

Romanze in F Major: Andante

Intermezzo in e-flat minor: Andante, largo e mesto

*Ludwig van Beethoven*

## SONATA IN C MINOR, OP. 111

Maestoso: Allegro con brio ed appassionato

Arietta: Adagio molto semplice e cantabile

---

Fifty-ninth Concert  
of the 118th Season

Special thanks to Michael Staebler for his continued support through  
Pepper, Hamilton, and Scheetz.

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

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

118th Annual  
Choral Union Series

Large print programs are available upon request.

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## PARTITA NO.4 IN D MAJOR, BWV 828

*Johann Sebastian Bach*

*Born on March 21, 1685 in Eisenach*

*Died on July 28, 1750 in Leipzig*

IN THE WORLD'S first dictionary of music, published by Johann Gottfried Walther (1732), the entry on Johann Sebastian Bach includes mention of only one set of compositions: the six partitas for keyboard, the only works by Bach then in print. Walther was a cousin of Bach's and therefore may have had more knowledge about Bach's works than he let on in his dictionary entry. Yet for many music-lovers outside Leipzig, who had never heard the Thomaskantor improvise on the organ or direct one of his cantatas on Sunday morning, the 1731 publication of the six partitas, as "Op. 1," provided the first glimpse of the forty-six-year-old master whose virtuosity on the keyboard was already legendary throughout the German lands.

Actually, the publication of the partitas had begun in 1726. Bach had been bringing out one partita every year, printed at his own expense, and eventually issued a collected edition when the set was complete. The title-page read: "Keyboard Practice [Clavir-Übung] consisting of Preludes, Allemandes, Courantes, Sarabandes, Giges, Minuets and other Galanteries composed for the pleasurable diversion of music-lovers by Johann Sebastian Bach, Acting chapel master to the Court of Saxe-Weisenfels and Conductor of the Leipzig Musical Choir." Bach eventually published three more volumes of *Keyboard Practice* which include such masterpieces as the *Italian Concerto* and the *Goldberg Variations*; a fifth volume, containing *The Art of Fugue*, was left unfinished at the time of Bach's death.

The partitas are akin to Bach's earlier English and French suites for keyboard but, in the words of David Schulenberg (*The Keyboard Music of J.S. Bach*, Schirmer, 1992), "the technical demands are greater...most of the dances are longer and diverge even far-

ther from the traditional models than in the previous set[s]."

In this D-Major work, which Schulenberg calls "the most splendid of the Partitas," Bach took greater liberties with the traditional dance forms than anywhere else. In several of the partitas, the opening prelude has been expanded into a larger form, as in the "Sinfonia" of No.2 or the "Toccata" of No.6. The "Overture" of No.4 is perhaps the most elaborate of them all, beginning with a grandiose slow introduction featuring the typical dotted rhythms of French baroque overtures and continuing with an extended fugal section. The "Allemande" and the "Courante" are both highly unusual: the first, instead of moving in equal sixteenth-notes as allemandes normally do, presents a beautifully ornamented and freely meandering melodic line, while the second enlivens the pattern of the French courante with many metric ambiguities (which would make it very difficult indeed to dance to!) and with a persistently returning "trumpet-call" motif. Next comes an "Aria," a short piece that is not a dance but similar in style to the first movement of the *Italian Concerto*. The "Sarabande" becomes another richly ornamented instrumental song. The dance character is much clearer in the "Menuet," even though this movement also has its share of ornamental figurations. The "Gigue," like many of Bach's giges, is a fugal movement whose energetic theme is elaborated in three-part counterpoint.

## FOUR PIANO PIECES, OP.119 SIX PIANO PIECES, OP.118

*Johannes Brahms*

*Born on May 7, 1833 in Hamburg*

*Died on April 3, 1897 in Vienna*

BRAHMS WROTE MOST of his works for solo piano either very early or very late in his career (with only the *Eight Piano Pieces*, Op.76 and the *Two Rhapsodies*, Op.79 falling



into his middle years). In the early works, which include the three great sonatas and several sets of brilliant variations, he made the classical piano tradition thoroughly his own and established his reputation as the heir to Beethoven's mantle. In the late piano music, written in the early 1890s, Brahms aimed at something far more personal: the pieces convey an image of the composer withdrawn from the world and playing to himself or a few of his closest friends such as Clara Schumann. Most of the twenty short pieces published as Opp.116-119 are lyrical and introspective in character; many of them are called "intermezzi" not because they come between two larger works but because the name connotes something light, transient, and indefinite. Some of the pieces, like the more energetic "Ballade" (Op.118/3) and "Rhapsody" (Op.119/4), hark back to the earlier Brahms, but even they have a certain autumnal quality about them.

In Op.119, the final Rhapsody is preceded by three intermezzi. The first, in b minor, is dreamy and has a sustained slow motion going all the way through; the second, in e minor, is "*un poco agitato*" (slightly agitated) with a tenderly lyrical E-Major middle section, and the third, in C Major, begins like a gentle lullaby (with the melody in the middle voice) though it becomes more grandiose as it evolves. The Rhapsody takes the form of a Rondo, with a muscular main theme and more graceful episodes. Its main key is E-Flat Major, but surprisingly, it ends with a dramatic outburst in e-flat minor (works in minor keys often end in the major, but the reverse is much less frequent).

The six pieces of Op.118 consist of four intermezzi, a "Ballade" (No.3) and a "Romance" (No.5). No.1 (a minor) is filled with that well-controlled passion that is one of the defining traits of Brahms' music. No.2 (A Major), marked "*teneramente*" (tenderly), is one of the most intimate pieces of music

ever written. In No.3, "Ballade" in g minor, has a strongly profiled main theme and an ethereally soft middle section in the distant key of B Major. The recapitulation of the main theme is followed by a faint reminiscence of the middle section returns as a wistful epilog. After three eminently melodic pieces, No.4 (f minor) is a haunting study in textures and colors. No.5, "Romance" in F Major, is in A-B-A form like the "Ballade," but despite the changes in key and meter, the mood is expressive and lyrical throughout. The "Intermezzo" in e-flat minor (No.6) is arguably the most extraordinary piece in the set. Brahms' first biographer, Max Kalbeck, believed it was intended for a never-to-be-written Fifth Symphony. Its wavering melody starts with the first four notes of the *Dies irae*. The doleful theme eventually gives way to a poignant rhythmical idea that grows in volume. At the climactic moment, the *Dies irae* theme returns fortissimo, followed by a more peaceful recapitulation.

## SONATA IN C MINOR, OP. 111

*Ludwig van Beethoven*

*Born on December 15 or 16, 1770 in Bonn*

*Died on March 26, 1827 in Vienna*

THIS LAST OF Beethoven's thirty-two piano sonatas occupies a special chapter in the history of Western music and intellectual thought. It has given rise to myriads of interpretations, most of which agree that Beethoven moved here into a transcendent realm that has rarely been reached by musicians, or anyone else for that matter. The ascent from the turmoil of the opening to the ethereal calm of the conclusion — an ascent directly mirrored by the registers of the piano used — is so palpable that for once, no one seems to question that there is something essential here that points beyond the "purely musical." Commentators have used various metaphors to express the complementary



nature of the two movements: “resistance” and “submission,” “here” and “beyond,” or, to use a Buddhist analogy first invoked more than a hundred years ago: “Samsara” (desiring, becoming) and “Nirvana” (transcendence of desire, pure being).

Op.111, completed in 1822, is in only two movements, and it has often been asked why Beethoven had not written a finale.

Beethoven himself, with characteristic sarcasm (which some have missed), remarked that “he had had no time,” adding that he had expanded the second movement instead. Yet to suppose that the sonata could have a third movement would be to miss the point completely; the most beautiful demonstration of this can be found in Thomas Mann’s novel *Doktor Faustus*, where a fictional music professor, Wendell Kretschmar, delivers an eloquent lecture on the subject (hampered only occasionally by his violent stuttering). Kretschmar concludes that after the “parting” in the second movement, there could never be a return, and the second movement represents not only a farewell to the piece, but “a farewell to sonata form.”

Although others have written sonatas after Beethoven’s Op.111, it is true that the genre has never been quite the same again. The discovery that a sonata didn’t have to end loud and fast (a discovery anticipated in the E-Major sonata, Op.109) but could instead be adapted to express unique feelings changed musical thinking in fundamental ways. In his last sonata, Beethoven left traditional conventions far behind and in the solitude of his deafness wrote some of his most personal and most heart-rending music.

The first movement continues the “tragic” c-minor mood of such earlier works as the *Fifth Symphony* or the *Coriolan Overture*. This is a memory of Beethoven’s “heroic” period — music of conflicts, struggle, temporary respites and dramatic surges. The ending, however — soft and mysterious instead of powerful and sweeping — leaves no doubt

that times have irrevocably changed. The *pianissimo* last chord of the movement (identical to the first chord of the “Arietta”) forms a natural bridge to the magical second movement.

The tempo marking, “Adagio molto, semplice e cantabile,” never changes, but the note values gradually become shorter and shorter so that the pace of the music seems to increase enormously. The movement is a theme and variations, a form Beethoven had often used since the beginning of his career; yet he gave variation form an entirely new meaning here. In the course of only five variations, the simple theme of the “Arietta” becomes a statement of unprecedented sublimity at the end of the sonata. The utter simplicity of the theme allows for a “transfiguration of the commonplace,” which has been said to be one of the characteristic features of mystical experience. In the course of its evolution, the theme moves faster and faster (a classic variation technique, yet it sounds completely new here!). At the end of the fourth variation, the long-sustained trill (a favorite Beethovenian device since, at least, the “Waldstein” Sonata) appears, and — following a temporary removal into a foreign key — the continuous trills in the high register carry the sonata to its apotheosis-like conclusion.

In *Doktor Faustus*, Kretschmar set words to the opening theme of the Adagio: “Fare thee well,” “Heaven’s blue.” In the final variation, he heard “Great was God in us,” “‘Twas all a dream.” And who would deny that there is in fact something of an eternal ending in the whispered final measures of Beethoven’s last sonata?

*Program notes by Peter Laki  
Cleveland, Ohio, 1997*



**R**ichard Goode has been hailed for music-making of tremendous emotional power, depth, and expressivity and has been acknowledged worldwide as one of today's leading interpreters of the music of Beethoven. In regular performances with the major orchestras, recitals in the world's music capitals, and acclaimed recordings, he has won a large and devoted following, including scores of fellow musicians. In an extensive profile in *The New Yorker*, David Blum wrote: "What one remembers most from Goode's playing is not its beauty — exceptional as it is — but his way of coming to grips with the composer's central thought, so that a work tends to make sense beyond one's previous perception of it...The spontaneous formulating process of the creator [becomes] tangible in the concert hall."

A native of New York, Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, first prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award with clarinetist Richard Stoltzman. Richard Goode's remarkable interpretations of Beethoven came to national attention in 1986 when he played all five concerti with the Baltimore Symphony under David Zinman, and again during the 1987-88 season, when he performed the complete cycle of sonatas at New York's 92nd Street Y and Kansas City's Folly Theater.

Richard Goode has made more than two dozen recordings, including Mozart, *Lieder* of Schubert, Brahms,

and Wolf with Benita Valente, and chamber and solo works of Brahms, Schubert, Schumann, and George Perle. Goode is the first American-born pianist to have recorded the complete Beethoven Sonatas, which were nominated for a 1994 Grammy Award. His recordings of these works have become a favorite of record buyers around the world.

Highlights of recent seasons have included first-time appearances with the orchestras of Boston, Chicago, and Cleveland as well as return engagements with New York and Philadelphia. Other orchestral appearances have included Atlanta, Dallas, Detroit, Indianapolis, Los Angeles, Minnesota, and Canada's National Arts Centre Orchestra. In Europe, Goode appeared with the Berlin Radio Symphony, the Finnish Radio Symphony, and on a tour of Germany with



RICHARD GOODE



the Bamberg Symphony. His eagerly awaited, standing-room-only Carnegie Hall recital debut in December of 1990 was cited as a "Best of the Year" in the *New York Times* year-end wrap-up. His subsequent annual New York recitals at Lincoln Center, Carnegie Hall, the Metropolitan Museum, and the 92nd Street Y's Tisch Center have also been hailed as highlights of the season.

Highlights of Richard Goode's 1996-97 season include festival appearances at Ravinia with the Chicago Symphony; at Tanglewood with the Boston Symphony Orchestra; at London's Proms with the BBC Symphony; and at the Berlin Festival with the Deutsches Symphonie Orchester. Further orchestral appearances include the Bamberg Symphony; the Minnesota

Orchestra; and the NHK Symphony Orchestra and the Stuttgart Radio Orchestra. He also gives recitals in the major centers of North America, Europe, and Japan, including this Ann Arbor recital and recitals in New York, Chicago, Boston, London, Paris, Munich, and Tokyo. He continues a project to perform and record twelve Mozart concertos with the Orpheus Chamber Orchestra over the next few seasons.

Richard Goode lives in New York City with his wife, violinist Marcia Weinfeld.

*Richard Goode made his UMS debut in February 1969 as a part of Music from Marlboro. Tonight's performance marks his fourth appearance under UMS auspices.*

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# CHOROVAYA AKADEMIA

ALEXANDER SEDOV, *artistic director and conductor*

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*present*

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## PROGRAM

Saturday Evening,  
March 15, 1997  
at 8:00

St. Francis of Assisi  
Catholic Church  
Ann Arbor, Michigan

*Piotr Ilyich Tchaikovsky (Arr. by Alexander Sedov)*

## LITURGY OF ST. JOHN CHRYSOSTOM, OP.41

- No. 2 Only-begotten Son
- No. 3 Come, Let us worship
- No. 5 After the reading of the Gospel
- No. 6 Hymn of the Cherubim
- No. 7 Father and Son
- No. 8 I Believe (The Creed)
- No. 9 Mercy of peace
- No. 10 We hymn Thee
- No. 11 Meet it is
- No. 13 Our Father
- No. 14 Praise the Lord from the Heavens

Anton Farmakovsky, *Tenor soloist*

Andrei Beletsky, *Baritone soloist*

INTERMISSION

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*Dimitri Bortniansky*

GLORY BE TO GOD IN THE HIGHEST

*Mikhail Ippolitov-Ivanov*

THE GREAT DOXOLOGY

*Georgii Izvekov*

WITH MINE TEARS

*Pavel Chesnokov*

I BELIEVE

MOTHER OF GOD

Vladimir Albataev, *Tenor soloist*

*Nineteenth-Century Anonymous*

BLESSED IS THE MAN

(A chant of the Monastery of the Caves in Kiev)

*Dimitri Bortniansky*

WE PRAISE THEE, O GOD

Sixtieth Concert of the  
118th Season

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## LITURGY OF SAINT JOHN CHRYSOSTOM, OP. 41

*Piotr Ilyich Tchaikovsky*

*Born on May 7, 1840 in Votkinsk,*

*Viatka district (Russia)*

*Died on November 6, 1893 in St. Petersburg*

*Arranged by Alexander Sedov*

THE BASIS FOR Tchaikovsky's creativity was secular music — symphonies, operas, ballets, romances. At the same time, Tchaikovsky was very interested in Russian church choral singing as part of Russian national culture. Tchaikovsky was a member of the Overseeing Council of the Moscow Synodal school and choir. He wrote several sacred compositions: *Liturgia*, Op. 41, *All-Night Vigil*, Op. 52.

The *Liturgy of Saint John Chrysostom* for four part mixed chorus was written by Tchaikovsky as a free standing sacred-music composition (not only for liturgical use) and was published in 1879 by the largest music publishing house of Russia, headed by P. Yurgenson in Moscow. The first *Liturgy* was performed as a concert of sacred music in

### A Note On The Costumes

#### The Choir's Formal *Kaftan*

In the first half of the concert, the singers perform in formal *kaftans* of the Moscow Synodal Choir (as worn at the end of the nineteenth century). The sketches for these costumes were done by the great Russian painter Vasnetsov. The cut of the *kaftans* is based on old photographs. The color of the *kaftans* changed depending on the occasion: for formal, holiday services, the *kaftans* were crimson, cerise, deep blue, green, and other bright shades. Black was worn only for funeral services.

the Hall of the Moscow Conservatory in November 1880. For a very long time the *Liturgy* was not performed in church, because the hierarchy of the Church found it not conforming to Orthodox church services. However, the *Liturgy* was of great importance in the creative development of Russian composers who wrote sacred music.

This *Liturgy* consists of fifteen parts. The arrangement for male chorus was made by Alexander Sedov in May 1996 and is being performed for the first time. The traditional intonations used by the priest and the deacon in the Orthodox church service between the different parts of the *Liturgy* that are performed in this concert, are absent in the original score by Tchaikovsky. The concert performance includes only the main chants of the *Liturgy*. All texts of Russian sacred chants are sung in Church Slavonic.

#### Only-begotten Son

Glory to the Father, and to the Son, and to the Holy Spirit, now and ever and unto the ages of ages. Amen.

Only-begotten Son and Word of God, Who art Immortal and Who for our salvation willed to be incarnate of the Holy Theotokos and ever-virgin Mary; Who without change of essence became man and was crucified for us, O Christ-God, trampling down death by death; Who art one of the Holy Trinity, and art glorified together with the Father and the Holy Spirit:  
Save us.

*Intonations of the deacon and priest.*

#### Come, Let us worship

Come, let us worship and fall down before Christ.  
Save, O Son of God, Who didst rise again from the dead,  
and who sing unto Thee: Alleluia, Alleluia, Alleluia!



O Lord save the God-fearing and hear us!

*Intonation of the deacon:*

And unto ages of ages.

Amen! Holy God, Holy Mighty, Holy  
Immortal One, have mercy upon us!  
(Thrice)

Glory to the Father and to the Son and to  
the Holy Spirit, now and ever,  
and unto ages of ages. Amen.

Holy Immortal One, have mercy on us.  
Holy God, Holy Mighty, Holy Immortal  
One, have mercy upon us.

#### **After the reading of the Gospel**

Glory to Thee, O Lord; glory to Thee.  
Lord have mercy, Lord have mercy, Lord  
have mercy. Amen.

#### **Hymn of the Cherubim**

Let us, who mystically represent the Cherubim,  
and who sing the thrice-holy hymn to the  
life-giving Trinity, now lay aside all earthly  
cares.

That we may receive the King of All,  
Who comes invisibly upborne by the angelic  
hosts.

Alleluia. Alleluia. Alleluia!

*Deacon's intonation.*

#### **Father and Son**

Father, Son and Holy Spirit! The Trinity,  
one in Essence, and Undivided!

#### **I Believe**

I believe in One God the Father Almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord Jesus Christ, the Son of  
God, the Only-begotten,  
begotten of the Father before all worlds.  
Light of Light; true God of true God;  
begotten, not made; of one essence with the  
Father, by Whom all things were made;  
Who for us men, and for our salvation,  
came down from heaven, and was incar-  
nate of the Holy Ghost and of the Virgin  
Mary, and was made man.

And was crucified for us under Pontius  
Pilate, and suffered, and was buried.  
And the third day He rose again, according  
to the Scriptures.

And ascended into heaven, and sitteth on  
the right hand of the Father.  
And shall come again with glory to judge  
the living and the dead, Whose kingdom  
shall have no end.

And in the Holy Spirit, the Lord, the Giver  
of Life, Who with the Father and the Son  
together is worshipped and glorified, Who  
spake by the prophets.

In one Holy Catholic and Apostolic Church.  
I acknowledge one Baptism for the remission  
of sins.

I look for the Resurrection of the dead,  
And life in the world to come. Amen.

*Deacon's intonation.*

#### **Mercy of peace**

A mercy of peace, a sacrifice of praise.

*Priest's intonation.*

And with Thy spirit.

*Priest's intonation.*

We lift them up unto the Lord.

*Priest's intonation.*

Meet and right it is to worship the Father  
and the Son, and the Holy Spirit: the  
Trinity, one in Essence and Undivided.

*Priest's intonation.*

Holy! Holy! Holy! Lord of Sabaoth! Heaven  
and earth are full of Thy glory!  
Hosanna in the highest! Blessed is He that  
comes in the name of the Lord!  
Hosanna in the highest! Amen. Amen.

#### **We hymn Thee**

We praise Thee. We bless Thee. We give  
thanks unto Thee, O Lord.  
And we pray unto Thee, O our God.



**Meet it is**

Meet it is, in truth, to bless Thee, the Birth-giver of God, ever-blessed and all-undefiled, and the Mother of our God. More honorable than the Cherubim, and beyond compare more glorious than the Seraphim, Thou who without defilement barest God the Word, true Birth-giver of God, we magnify Thee.

**Our Father**

Our Father, who art in heaven, hallowed be Thy Name. Thy kingdom come. Thy will be done on earth, as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation; but deliver us from the Evil One.

**Praise the Lord from the Heavens**

Praise the Lord from the heavens: Praise Him in the highest.  
Alleluia! Alleluia! Alleluia!

**GLORY BE TO GOD IN THE HIGHEST**

*Dimitri Bortniansky*

*Born in 1751 in Glukhov, Ukraine*

*Died on October 10, 1825 in St. Petersburg*

A LITURGICAL CONCERT piece, performed as a *prichasten* during the days celebrating Christmas. A. Turenkov arranged this adaptation for male choir.

Glory be to god on high, and on earth peace.  
Today Bethlehem shall receive Him, Who sittest forever with the Father;  
Today the angels glorify the Child born Divinely;  
Glory be to God on high, and on earth peace, good will towards men.

**THE GREAT DOXOLOGY**

*Mikhail Ippolitov-Ivanov*

*Born on November 19, 1859 in Gatchina, Russia*

*Died on January 28, 1935 in Moscow*

THIS IS A HYMN which is sung at the end of Vespers and inspires the faithful to spirited prayer to the glory of God. This adaptation for performance by male choir was done by P. Chesnokov.

Glory to God on high, and peace on earth, goodwill towards men.

We praise Thee, we bless Thee, we bow, we glorify Thee, we thank Thee, great Joy is Your glory.

To the Lord, our Heavenly Ruler, Our Father, to the Lord, and to the only begotten Son, Jesus Christ, and to the Holy Spirit.

Lord God, Lamb of God, Son of the Father, heed the sins of the world, accept our prayer.

Father, have mercy on us, for You alone are holy, You alone are God, Jesus Christ in the glory of God the Father. Amen.

Each day, we bless Thee and praise Your name now and forever.

Lord, preserve us this day from sin.

You are blessed, Lord, God our Father, and praiseworthy, and glorious is Thy name forever. Amen.

Awaken, Lord, Thy mercy on us, for we hope in Thee.

You are blessed, Lord, teach us Your righteousness.

You are blessed, Lord, teach us Your righteousness.

You are blessed, Lord, teach us Your righteousness.

Lord, our refuge from generation to generation.

I have said: Lord, have mercy, heal my soul, for I have sinned against Thee.

Lord, teach us to fulfill Your will, for You are



our God, for You are the source of life, in  
Your light do we see the light.

Holy God, our strength, immortal God, have  
mercy on us.

Holy God, our strength, immortal God, have  
mercy on us.

Holy God, our strength, immortal God, have  
mercy on us.

---

## WITH MINE TEARS

*Georgii Izvekov*

*Born in 1865*

*Date of death unknown*

GEORGII IZVEKOV, a Russian priest and  
composer of sacred music, was repressed  
during the terrible years of Stalin's regime.  
The choral concert piece *With mine tears* was  
written with a piece of charcoal on his jail  
cell wall a week before his death. This  
arrangement for male voices is by A. Toma.

With mine tears I want to wash away the  
scrolls of my transgressions.  
And the rest of the days of my life I will  
please, Thee, O Lord, with repentance.  
Yet the enemy tempts me and wrests my  
soul, O Lord.  
Ere I perish till my very end, save me, save  
me.

---

## I BELIEVE

### MOTHER OF GOD

*Pavel Chesnokov*

*Born in 1877*

*Died in 1944*

PAVEL CHESNOKOV WAS ONE OF THE MOST  
prominent Russian sacred music composers  
of the Moscow school, noted choral director  
and professor of the Moscow Conservatory.  
He was born into the family of a church  
choir director. He graduated from the

Synodal school with a gold medal and the  
Moscow Conservatory. Chesnokov was a dis-  
tinguished expert and master of choral  
singing and his theoretical work *The Choir  
and its Direction* is well-known.

I believe in One God the Father Almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord Jesus Christ, the Son of  
God, the Only-begotten,  
begotten of the Father before all worlds.  
Light of Light; true God of true God;  
begotten, not made; of one essence with the  
Father, by Whom all things were made;  
Who for us men, and for our salvation,  
came down from heaven,  
and was incarnate of the Holy Ghost and of  
the Virgin Mary, and was made man.  
And was crucified for us under Pontius  
Pilate, and suffered, and was buried.  
And the third day He rose again, according  
to the Scriptures.  
And ascended into heaven, and sitteth on  
the right hand of the Father.  
And shall come again with glory to judge  
the living and the dead, Whose kingdom  
shall have no end.  
And in the Holy Spirit, the Lord, the Giver  
of Life, Who with the Father and the Son  
together is worshipped and glorified, Who  
spake by the prophets.  
In one Holy Catholic and Apostolic Church.  
I acknowledge one Baptism for the remis-  
sion of sins.  
I look for the Resurrection of the dead,  
And life in the world to come. Amen.

Mother of God keep under Thy protection  
the Christ-loving army and Kingdom of all-  
Russia.  
And by Thy supplications to Thy Son, Christ  
our God, grant us victory  
over our foes and adversaries. Mother of  
God protect (us).



## BLESSED IS THE MAN

(A chant of the Monastery of the Caves  
[Pechera] in Kiev)

*Nineteenth Century Anonymous*

KIEVAN CHANT APPEARED in Russia at the end of the sixteenth and beginning of the seventeenth centuries. The characteristic trait of the Kievan chant is the brevity and simplicity of its melody. In the nineteenth century, monophonic Kievan chants were harmonized along the models of classic European harmony. Since the nineteenth century and to this day, Kievan chants are frequently used during religious services in the Monastery of the Caves in the center of Kiev.

Blessed is the man. Alleluia.

That hath not walked in the counsel of the ungodly. Alleluia.

For the Lord knoweth the way of the righteous, and the way of the ungodly shall perish. Alleluia.

Work for the Lord with fear and rejoice in Him with trepidation. Alleluia.

Blessed art all who putteth their hope in Him. Alleluia.

Glory to the Father and to the Son, and to the Holy Spirit. Alleluia.

Now and for ever and unto the ages of ages, amen. Alleluia.

Now and for ever and unto the ages of ages, amen. Alleluia.

Now and for ever and unto the ages of ages, amen. Alleluia.

## WE PRAISE THEE, O GOD

*Dimitri Bortniansky*

THIS COMPOSITION BELONGS to the genre of liturgical concert: a secular polyphonic composition for choir, written to religious text, usually adapted. "Glory to God in the highest" is performed as a *prichasten*, i.e., before the rite of Confession on high holy days, for example, at Easter.

E. Azeev (1851-1918) adapted this work for male choir. The text of this composition is the Song of St. Ambrosius, Bishop of Mediolansk.

We praise Thee, O God; we acknowledge  
Thee to be the Lord.

All the earth doth worship Thee, the Father  
everlasting.

To Thee all angels call aloud; the Heavens,  
and all the Powers there.

To Thee Cherubim and Seraphim  
continually cry out: Holy, Holy, Holy.

Lord God of Sabaoth! Heaven and earth are  
full with the Majesty of Thy Glory.

The glorious company of Apostles praises  
Thee,

The goodly fellowship of the Prophets praises  
Thee,

The noble army of Martyrs praises Thee,  
The Holy Church throughout all the world

doth acknowledge Thee,

The Father of an infinite Majesty, Thine  
adored, True and Only-begotten Son.



The male choir **Chorovaya Akademia** was founded in Moscow in 1989 under the direction of Alexander Sedov. The members of the ensemble are each professional musicians — virtually all are graduates of the Moscow or St. Petersburg conservatories — with a deep commitment to choral singing. The choir has been heralded for its brilliant technique, wide range of vocal timbres, and impassioned interpretations.

Mr. Sedov, born in 1961 into a musical family, received his training at the Sveshnikov Academy and the Moscow Conservatory, where he studied conducting with Professor Tevlin. His extensive experience as a choral conductor includes work on numerous arrangements and transcriptions for men's choir.

The repertoire of the Chorovaya Akademia includes both ecclesiastical and secular works from different historical periods. Its liturgical repertoire emphasizes the rich tradition of Russian orthodox music of the late nineteenth and early twentieth centuries, notably the composers associated with the Moscow Synodday School, a choral academy that later merged with the Moscow Conservatory. This group of musician/composers, whose works incorporate modern musical styles into the traditional orthodox liturgical forms, includes Alexander Kastalsky, Pavel Chesnokov, Nikolai Golovanov, and Alexander Gretchaninov. The choir's secular repertoire includes compositions by Russian composers such as Sergei Taneyev and Tchaikovsky as well as genre and folk pieces from the comic to the meditative.

The Chorovaya Akademia has performed throughout Russia and in the leading concert halls and museums of Moscow. It has given concerts at the annual International Festivals of Orthodox Music in Moscow and has been a participant in the Moscow Charitable Movement. Its highly successful European concerts have included a

Christmas program prepared by Justus Franz in Germany. In May 1991 the choir was awarded first prize at the "Black Madonna" International Festival of Religious Music in Poland, and later returned to Poland with equal success at the "Muzika Antiqua" festival in September 1991. Its debut American tour in 1993 was also met with exceptional acclaim.

*This performance marks Chorovaya Akademia's UMS debut.*



## CHOROVAYA AKADEMIA

Alexander Sedov, *Artistic Director and Conductor*

### Tenor I

Vladimir Albataev \*  
Victor Bouzlov  
Viktor Radkevitch \*  
Oleg Serebrennikov

### Tenor II

Alexandre Chimko  
Anton Farmakovski \*  
Anton Kourenkov  
Roman Laptev \*

### Baritone

Andjei Beletsky \*  
Alexandre Lioubarski  
Vassili Mamtchour  
Alexandr Zotov \*

### Bass

Viktor Davydenko \*  
Evgueni Ilinski \*  
Konstantin Novikov  
Iouri Semenov

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*baritone*

MICHAEL ENDRES, *piano*

*with the*

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Matthias Lingenfeder, *violin*

Andreas Arndt, *cello*

Jens Oppermann, *violin*

Steuart Eaton, *viola*

and MARTIN LOVETT, *cello*

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### PROGRAM

Thursday Evening,  
March 20, 1997  
at 8:00

Rackham Auditorium  
Ann Arbor, Michigan

### STRING QUARTET IN A MINOR, D. 804

Allegro ma non troppo

Andante

Menuetto: Allegretto

Allegro moderato

AURYN STRING QUARTET

### SCHWANENGESANG, D. 957

*(Texts by Ludwig Rellstab)*

Liebesbotschaft

Kriegers Ahnung

Frühlingssehnsucht

Ständchen

Aufenthalt

In der Ferne

Abschied

MR. PREY AND MR. ENDRES

INTERMISSION

---



STRING QUINTET IN C MAJOR, D. 956

Allegro ma non troppo

Adagio

Scherzo: Presto; Trio: Andante sostenuto

Allegretto

THE AURYN STRING QUARTET WITH MR. LOVETT

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Sixty-first Concert of the  
118th Season

Special thanks to Trudy Miller, Program Director, The Schubertiade,  
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Schubert Cycle Series

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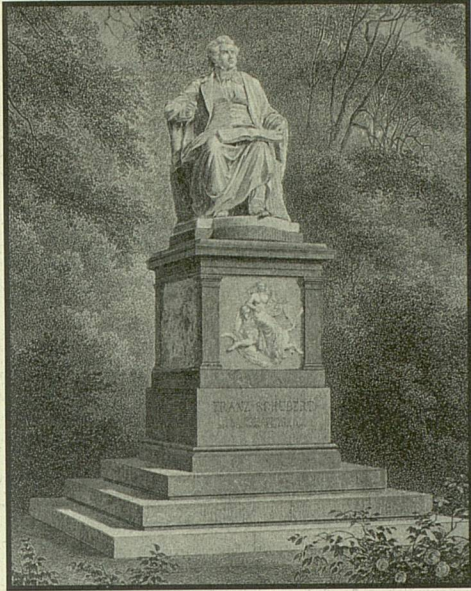
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## FRANZ SCHUBERT

*Born on January 31, 1797 in Vienna*

*Died on November 19, 1828 in Vienna*



SCHUBERT MEMORIAL—VIENNA

### STRING QUARTET IN A MINOR, D. 804

ONCE HEARD, the pianissimo opening of Schubert's a-minor Quartet is never forgotten. The accompaniment combines a wandering stream of eighth notes in the second violin with throbbing *pizzicatos* in the viola and cello. The melody, "sung" by the first violin, respects the range of the human voice. Its first, tiny phrases sink dejectedly, but the singer takes deeper breaths, and the song gathers strength. An A-Major variant soars to *forte* — and is suddenly terminated by a *fortissimo* a-minor cadence. The remainder of the entire spacious movement can be heard as a struggle to reconstitute a sheltered lyric dream. The second subject restores the opening texture of intimacy. The intervening episodes, employing the motivic trill, are violent and argumentative.

In the development section, these contrasts heighten, then resolve to a magically quiescent recapitulation. But the coda is not pacifying. Returning once more to the quartet's hypnotic starting point, it struggles to repeat the ascent to A Major — and cannot. The last cadence asserts the finality of the a-minor trill.

The second movement, a C Major "Andante," appropriates a well-known tune from Schubert's *Rosamunde* — the Entr'acte No. 3. (Schubert used a similar theme in his B-flat Impromptu, D. 935.) In the string quartet, the structure falls into two parts, of which the second begins by subjecting the *Rosamunde* tune to a fleet, twisting accompaniment in the second violin destined to take on a life of its own. An expanded and agitated variant of part one ensues, during which the G-Major second subject moves to the tonic.

The second movement's quiet C-Major cadence falls to a minor to commence the next movement — the "Menuetto: Allegretto" whose key, it turns out, is again in C Major. Here, Schubert's harmonic feints fail to evade a prevailing pensiveness and indecision. The central trio, in A Major, offers respite — and also a seductive rocking motion. What Schubert may have intended by this may perhaps be gleaned from the 1819 song, *Die Götter Griechenlands* (The Gods of Greece), which the minuet theme quotes; it begins, "Schöne Welt, wo bist du?" (Fair world, where are you?).

To conclude the a-minor Quartet, Schubert opts for an A-Major rondo largely untroubled by what has gone before. If the slowish minuet suggested a sublimated folk dance, here the main tune springs straight from a tavern fiddle. As the music gathers steam, the first violin superimposes skittish triplets in sixteenth notes. The triplets spread to the other three instruments, suddenly intensifying the texture. A *fortissimo* climax abruptly stills the dancers. For a moment, the plaintive intimacy of movement one is recalled — after which the dance



recommences. A teasing and high-spirited coda, aswirl with triplets, drives the work to a close.

## SCHWANENGESANG, D. 957

(Texts by Ludwig Rellstab)

*Schwanengesang* (Swan Song) was not Schubert's idea. Its fourteen songs were posthumously collected, and titled, by the publisher Tobias Haslinger. Weeks after Schubert died, his brother Ferdinand sold to Haslinger the last three piano sonatas, six settings of poems by Heinrich Heine and seven by Ludwig Rellstab. As likely as not, Schubert had intended to publish the Heine and Rellstab songs as separate sets. Haslinger packaged all thirteen together, added Schubert's last song, *Die Taubenpost* (Pigeon Post, text by Johann Gabriel Seidl), and presented the entirety as *Schwanengesang* in May 1829. In an announcement, he wrote: "These are the tone-poems [Schubert] wrote in August 1828, shortly before his death; works that demonstrate most convincingly the commitment of his richly gifted mastery, so that we are tempted to believe that this genius, cut off in the full flower of life, raised itself to new richness and power so as to leave behind a gift truly worthy of his farewell."

We now doubt that all the *Schwanengesang* songs were in fact composed in August 1828. And yet Haslinger's grouping, however commercially inspired, has endured — to this day, we hear *Schwanengesang* performed as a third Schubert cycle, with the songs in Haslinger's sequence. The presentation of *Schwanengesang* here, however, is more in keeping with Schubert's likely intentions: the Rellstab and Heine songs will be performed separately over two evenings (Seidl's *Die Taubenpost* will not be performed). Tonight we hear the Rellstab songs.

The Rellstab songs are a varied group. The rippling *Liebesbotschaft* (Love's Message)

is a luscious example of a type of Schubert love-song we associate with brooks in general, and with the brook of *Die schöne Müllerin* in particular — in contrast with the more breathless ardor of *Frühlingssehnsucht* (Spring Longing). *Kriegers Ahnung* (Warrior's Foreboding) looks back to Schubert's narrative songs, little heard today, whose sectional structure dramatizes shifting moods and events. *Abschied* (Farewell) is an invigoratingly blithe horseback song, demonstrating Schubert's mastery of perpetual motion. *Aufenthalt* (Resting Place) and *In der Ferne* (Far Away) are wanderer songs, of which the throbbing accompaniment to the first (another perpetual motion) partakes of the c-minor Impromptu, and the grave melody of the second recalls *Der Wanderer* (The Wanderer) of 1816, and its offshoot, the *Wanderer Fantasy*.

If all these songs seem shadowed by precursors, the most magical, most famous of the Rellstab songs, *Ständchen* (Serenade), casts its shadow on all other lover's serenades. Its ravishing tune is merely the most obvious of its virtues. The play of major and minor, pervading the song, layers its emotional content. The piano participates in this oscillation of d minor, D Major, and F Major, commenting, advising, and singing along. In fact, the song is a lover's duet with his guitar. The final whispered feint toward the minor — the errant B-flat darkening "*beglücke mich!*" (make me happy!) — is either delicious or forlorn. In other words, this serenade is casual, or earnestly heartfelt, or ironic.



## SCHWANENGESANG, D. 957

*Songs to texts by Ludwig Rellstab***LIEBESBOTSCHAFT**

Rauschendes Bächlein, so silbern und hell,  
Eilst zur Geliebten so munter und schnell?  
Ach, trautes Bächlein, mein Bote sei du;  
Bringe die Grüße des Fernen ihr zu.

All ihre Blumen im Garten gepflegt,  
Die sie so lieblich am Busen trägt,  
Und ihre Rosen in purpurner Glut,  
Bächlein, erquicke mit kühlender Flut.

Wenn sie am Ufer, in Träume versenkt,  
Meiner gedenkend, das Köpfchen hängt,  
Tröste die Süße mit freundlichem Blick,  
Denn der Geliebte kehrt bald zurück.

Neigt sich die Sonne mit rötlichem Schein,  
Wiege das Liebchen in Schlummer ein.  
Rausche sie murmelnd in süße Ruh',  
Flüstere ihr Träume der Liebe zu.

**KRIEGER'S AHNUNG**

In tiefer Ruh liegt um mich her  
Der Waffenbrüder Kreis;  
Mir ist das Herz so bang und schwer,  
Von Sehnsucht mir so heiß.

Wie hab' ich oft so süß geruht  
An ihrem Busen warm!  
Wie freundlich schien des Herdes Glut,  
Lag sie in meinem Arm!

Hier, wo der Flamme düst'rer Schein  
Ach! nur auf Waffen spielt,  
Hier fühlt die Brust sich ganz allein,  
Der Wehmut Träne quillt.

Herz! Daß der Trost Dich nicht verläßt!  
Es ruft noch manche Schlacht —  
Bald ruh' ich wohl und schlafe fest,  
Herzliebste — Gute Nacht!

**LOVE'S MESSAGE**

Murmuring brook, so silver and bright,  
Do you hasten, so lively and swift, to my beloved?  
Ah, sweet brook, be my messenger;  
Bring her greetings from her distant lover.

All the flowers, tended in her garden,  
Which she wears so charmingly on her breast,  
And her roses with their crimson glow;  
Refresh them, brooklet, with your cooling waters.

When on your banks she inclines her head,  
Lost in dreams, thinking of me,  
Comfort my sweetheart with a kindly glance,  
For her beloved will soon return.

When the sun sinks in a red flush,  
Lull my sweetheart to sleep.  
With your soft murmurings bring her sweet repose,  
And whisper dreams of love.

**WARRIOR'S FOREBODING**

In deep repose my comrades-in-arms  
Lie in a circle around me;  
My heart is so anxious and heavy,  
So ardent with longing.

How often I have dreamt sweetly  
Upon her warm breast!  
How cheerful the fireside glow seemed  
When she lay in my arms.

Here, where the somber glimmer of the flames,  
Alas, plays only on weapons,  
Here the heart feels utterly alone;  
A tear of sadness wells up.

Heart, may comfort not forsake you;  
Many a battle still calls.  
Soon I shall rest well and sleep deeply.  
Beloved, good night!



## FRÜHLINGSSEHNSUCHT

Säuselnde Lüfte wehend so mild,  
 Blumiger Düfte atmend erfüllt!  
 Wie haucht Ihr mich wonnig begrüßend an!  
 Wie habt Ihr dem pochenden Herzen getan?  
 Es möchte Euch folgen auf luftiger Bahn,  
 Wohin? Wohin?

Bächlein, so munter rauschend zumal,  
 Wollen hinunter silbern ins Tal.  
 Die schwebende Welle, dort eilt sie dahin!  
 Tief spiegeln sich Fluren und Himmel  
 darin.  
 Was ziehst Du mich,  
 sehndend verlangender Sinn,  
 Hinab? Hinab?

Grübender Sonne spielendes Gold,  
 Hoffende Wonne bringst Du hold,  
 Wie labt mich Dein selig  
 begrüßendes Bild!  
 Es lächelt am tiefblauen Himmel so mild  
 Und hat mir das Auge mit Tränen gefüllt,  
 Warum? Warum?

Grünend umkränzt Wälder und Höh'.  
 Schimmernd erglänzet Blütenschnee.  
 So dränget sich alles zum bräutlichen Licht;  
 Es schwellen die Keime, die Knospe bricht;  
 Sie haben gefunden, was ihnen gebricht:  
 Und Du? Und Du?

Rastloses Sehnen! Wünschendes Herz,  
 Immer nur Tränen, Klage  
 und Schmerz?  
 Auch ich bin mir schwellender Triebe bewußt!  
 Wer stillt mir endlich die drängende Lust?  
 Nur Du befreiest den Lenz in der Brust,  
 Nur Du! Nur Du!

## SPRING LONGING

Whispering breezes, blowing so gently,  
 Exuding the fragrance of flowers;  
 How blissful to me is your welcoming breath!  
 What have you done to my beating heart?  
 It yearns to follow you on your airy path.  
 Where to?

Silver brooklets, babbling so merrily,  
 Seek the valley below.  
 Their ripples glide swiftly by!  
 The fields and the sky are deeply  
 mirrored there.  
 Why yearning, craving senses,  
 do you draw me  
 Downwards?

Sparkling gold of the welcoming sun,  
 You bring the fair joy of hope.  
 How your happy, welcoming countenance  
 refreshes me!  
 It smiles so benignly in the deep-blue sky,  
 And yet has filled my eyes with tears.  
 Why?

The woods and hills are wreathed in green.  
 Snowy blossoms shimmer and gleam.  
 All things strain towards the bridal light;  
 Seeds swell, buds burst;  
 They have found what they lacked:  
 And you?

Restless longing, yearning heart,  
 Are there always only tears, complaints,  
 and pain?  
 I too am aware of swelling impulses!  
 Who at last will still my urgent desire?  
 Only you can free the spring in my heart,  
 Only you!



**STÄNDCHEN**

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

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

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

Sie versteh'n des Busens Sehnen,  
 Kennen Liebesschmerz,  
 Rühren mit den Silbertönen  
 Jedes weiche Herz.

Laß auch Dir das Herz bewegen,  
 Liebchen, höre mich!  
 Bebend harr' ich Dir entgegen!  
 Komm, beglücke mich!

**AUFENTHALT**

Rauschender Strom, brausender Wald,  
 Starrender Fels, mein Aufenthalt.  
 Wie sich die Welle an Welle reiht,  
 Fließen die Tränen mir ewig erneut.

Hoch in den Kronen wogend sich's regt,  
 So unaufhörlich mein Herze schlägt.  
 Und wie des Felsen uraltes Erz,  
 Ewig derselbe bleibet mein Schmerz.

**SERENADE**

Softly my songs plead  
 Through the night to you;  
 Down into the silent grove,  
 Beloved, come to me!

Slender tree-tops whisper and rustle  
 In the moonlight;  
 My darling, do not fear  
 That the hostile betrayer will overhear us.

Do you not hear the nightingales call?  
 Ah, they are imploring you;  
 With their sweet, plaintive songs  
 They are imploring for me.

They understand the heart's yearning,  
 They know the pain of love;  
 With their silvery notes  
 They touch every tender heart.

Let your heart, too, be moved,  
 Beloved, hear me!  
 Trembling, I await you!  
 Come, make me happy!

**RESTING PLACE**

Surging river, roaring forest,  
 Immovable rock, my resting place.  
 As wave follows wave,  
 So my tears flow, ever renewed.

As the high tree-tops stir and heave,  
 So my heart beats incessantly.  
 Like the rock's age-old ore  
 My sorrow remains forever the same.



**IN DER FERNE**

Wehe dem Fliehenden  
Welt hinaus ziehenden!—  
Fremde durchmessenden,  
Heimat vergessenden,  
Mutterhaus hassenden,  
Freunde verlassenden  
Folget kein Segen, ach!  
Auf ihren Wegen nach!

Herze, das sehrende,  
Auge, das tränende,  
Sehnsucht, nie endende,  
Heimwärts sich wendende!  
Busen, der wallende,  
Klage, verhallende,  
Abendstern, blinkender,  
Hoffnungslos sinkender!

Lüfte, ihr säuselnden,  
Wellen sanft kräuselnden,  
Sonnenstrahl, eilender,  
Nirgend verweilender:  
Die mir mit Schmerzen, ach!  
Dies treue Herze brach —  
Grüßt von dem Fliehenden  
Welt hinaus ziehenden!

**ABSCHIED**

Ade, Du muntre, Du fröhliche Stadt, Ade!  
Schon scharret mein Rösslein mit  
    lustigem Fuß;  
Jetzt nimm noch den letzten,  
    den scheidenden Gruß.  
Du hast mich wohl niemals traurig geseh'n,  
So kann es auch jetzt nicht beim Abschied  
    gescheh'n.  
Ade . . .

**FAR AWAY**

Woe to those who flee,  
Who journey forth into the world,  
Who travel through strange lands,  
Forgetting their native land,  
Spurning their mother's home,  
Forsaking their friends:  
Alas, no blessing follows them  
On their way!

The yearning heart,  
The tearful eye,  
Endless longing  
Turning homewards!  
The surging breast,  
The dying lament,  
The evening star, twinkling  
And sinking without hope!

Whispering breezes,  
Gently ruffled waves,  
Darting sunbeams,  
Lingering nowhere:  
Send her, who broke  
My faithful heart with pain,  
Greetings from one who is fleeing  
And journeying forth into the world!

**FAREWELL**

Farewell, lively, cheerful town, farewell!  
Already my horse is happily  
    pawing the ground;  
Take now my final,  
    parting greeting.  
I know you have never seen me sad,  
Nor will you now  
    as I depart.  
Farewell!



Ade, Ihr Bäume, Ihr Gärten so grün, Ade!  
 Nun reit' ich am silbernen Strome entlang,  
 Weit schallend ertönet mein Abschiedsgesang;  
 Nie habt Ihr ein trauriges Lied gehört,  
 So wird Euch auch keines beim Scheiden  
 beschert.

Ade . . .

Ade, Ihr freundlichen Mägdlein dort, Ade!  
 Was schaut Ihr aus blumentumduftetem Haus  
 Mit schelmischen, lockenden Blicken heraus?  
 Wie sonst, so grüß' ich und schaue mich um,  
 Doch nimmer wend' ich mein Rösslein um.  
 Ade . . .

Ade, liebe Sonne, so gehst Du zur Ruh', Ade!  
 Nun schimmert der blinkenden Sterne Gold.  
 Wie bin ich Euch Sternlein am  
 Himmel so hold;

Durchziehn die Welt wir auch weit und breit,  
 Ihr gebt überall uns das treue Geleit.  
 Ade . . .

Ade, Du schimmerndes Fensterlein hell, Ade!  
 Du glänzt so traulich mit  
 dämmerndem Schein  
 Und ladest so freundlich ins Hüttchen uns ein.  
 Vorüber, ach, ritt ich so manches Mal  
 Und wär' es denn heute zum letzten Mal?  
 Ade . . .

Ade, Ihr Sterne, verhüllet Euch grau! Ade!  
 Des Fensterleins trübes,  
 verschimmerndes Licht  
 Ersetzt Ihr unzähligen Sterne mir nicht;  
 Darf ich hier nicht weilen, muß hier vorbei,  
 Was hilft es, folgt Ihr mir noch so treu!  
 Ade, Ihr Sterne, verhüllet Euch grau! Ade!

Farewell, trees and gardens so green, farewell!  
 Now I ride along the silver stream;  
 My song of farewell echoes far and wide.  
 You have never heard a sad song,  
 Nor shall you do so  
 at parting.

Farewell!

Farewell, charming maidens, farewell!  
 Why do you look out with roguish, enticing eyes  
 From houses fragrant with flowers?  
 I greet you as before, and look back;  
 But never will I turn my horse back.  
 Farewell!

Farewell, dear sun, as you go to rest, farewell!  
 Now the stars twinkle with shimmering gold.  
 How fond I am of you, little stars  
 in the sky;  
 Though we travel the whole world, far and wide,  
 Everywhere you faithfully escort us.  
 Farewell!

Farewell, little window gleaming brightly,  
 You shine so cozily with  
 your soft light,  
 And invite us so kindly into the cottage.  
 Ah, I have ridden past you so often,  
 And yet today might be the last time.  
 Farewell!

Farewell, stars, veil yourselves in gray! Farewell!  
 You numberless stars cannot replace for us  
 The little window's dim, fading light;  
 If I cannot linger here, if I must ride on,  
 How can you help me, though you follow me  
 so faithfully?  
 Farewell, stars, veil yourselves in gray! Farewell!



## STRING QUINTET IN C MAJOR, D. 956

PERHAPS IT IS merely a sentimental conceit to imagine that Schubert's truncated output telescopes a lifetime of experience, that his late works intimate mortality. Still, we cannot suppress the knowledge that the C-Major Quintet, freighted with nostalgia and otherworldly calm, was his last work of chamber music; that, months later, he turned his head to the wall and died.

The C-Major Quintet is *sui generis*. Mozart, of course, had written six remarkable string quintets — but these are for string quartet plus viola, whereas Schubert adds an extra cello. The difference is revealing: Mozart aims more for ingenious polyphony; Schubert achieves ingenious sonority, fortified with Romantic warmth. He emancipates the first cello as a melodic voice, and gives it two of the most gorgeous tunes ever written.

Harmonic emancipation is another keynote of the C-Major Quintet. By 1828, Schubert's chromatic wanderings were an essential aspect of his style. The quintet's C Major is not the blazing or serene C Major of the "Great" Ninth Symphony. Rather, C Major is here shadowed by chromatic experience. Even the opening fails to disclose a tonic key. So much instability is conducive to emotional unrest — and the quintet's passages of turbulence nearly fracture its course. Schubert's vicissitudes promote an epic breadth: quietly migrating through distant harmonic realms, he attains a vast purview. This is one of the ways his music seems to speak of death and the hereafter.

The scope of the quintet's first movement is also varied and enlarged by its diversity of material. Following the indeterminate opening comes a fiery first subject. The second subject is the famous song for two cellos, accompanied by viola *pizzicatos* alternating with *staccato* chords in the violins: a feat

of scoring as sublime as the tune itself. The strenuous developmental conflicts to which these polarized parts give rise exhaust the musical engine; when it comes, the moment of recapitulation is fractured and fatigued. Once the movement regathers strength, its momentum jars loose new, syncopated explosions in the coda. The entire structure is calibrated with an infallible instinct for the long-range ebb and resurgence of its energies.

Even the "Scherzo" of this quintet sustains its expressive scope. With its heavy, foot-stomping downbeats, the first part, in C, is formidably physical, hugely sonorous. The "Trio: Andante sostenuto" in D-flat Major, is evanescent. Its rhetoric of grave query-and-answer, of descent and response, exudes *Weltschmerz* (world pain).

The dancing finale begins demonically, in c minor. As it turns out, Schubert has C Major in mind. To seal a positive outcome, he inserts another two-cello tune; its marking, *espressivo*, is surely superfluous. To the despair of certain commentators, this movement does not disdain the sounds of jolly fiddles and wheezing accordions; like Mahler (whom he inspired), Schubert moves swiftly from the tavern to Elysium and back. The coda is both a summation and a solution; it leans heavily on the dissonant D-flat of the "Scherzo's" morbid Trio before sinking to the tonic C.

I leave for the last the most famous, most haunting movement in all Schubert's chamber music: the *Adagio*. It encapsulates the duality of Schubert's leave-taking. If the first section, in E Major, evokes "easeful death," the central episode, in f minor, is all terminal strife and torment. The reprise of section one conveys a residue of section two: the second cello's soft swirling ascents disturb the calm. In the coda, they pass to the first violin and are pacified.

W.W. Cobbett, in his *Cyclopedic Survey of Chamber Music*, writes of Schubert's C Major



Quintet: "I have known four musicians, all greatly experienced in this class of music, and none in the least inclined by disposition to sentimentality, who with strange unanimity expressed the feeling that, were they fated in their last hours to listen to some lovely strain, this would be the music of their election."

Program notes by Joseph Horowitz

He lives songs like "Abschied" and "Der Atlas," feels every word of pain or contentment... The words resonate as much as the tones that support them... What is the world of singing to do when Hermann Prey can no longer sing?

Bernard Holland

*New York Times*, April 30, 1994

**T**his extraordinary tribute to **Hermann Prey** was just one in a series of outpourings from the New York critics when this sublime artist returned to the 92nd Street Y to continue his Schubertiade, of which he has been the central participant since its inception in 1988.

The University Musical Society's Schubertiade culminates in the two concerts Mr. Prey gives here in Ann Arbor. Additional engagements for this season include recitals at the San Diego Opera, the National Gallery of Art in Washington, University of Texas at Austin, and Siena College. Mr. Prey also returns to the Manhattan School of Music for a master class in German *Lieder*. Hermann Prey's international performance schedule includes the Prague Autumn International Music Festival and he will also be heard in concert, recital and opera performances in Zurich, Madrid, Mexico City,



HERMANN PREY

Vienna, Hamburg, Tokyo, Berlin, and Bayreuth.

Mr. Prey has recently returned to the Metropolitan Opera for performances as the Music Master in *Ariadne auf Naxos*, and Eisenstein in *Die Fledermaus*. In addition, he sang Schubert and Mozart at Lincoln Center's Mostly Mozart Festival with Gerard Schwarz and the Mostly Mozart orchestra.

Mr. Prey was born in Berlin and studied at the Berlin Music Academy, where he gave his first *Lieder* recital. He made his operatic debut in 1952 at the Wiesbaden Opera and was engaged by the Hamburg State Opera the following year. International recognition began in 1955 with performances of *The Marriage of Figaro* at the Vienna State Opera. Five years later he made his Metropolitan Opera debut as Wolfram in *Tannhauser*, a role he repeated at his first Bayreuth Festival appearance. He sang the role of Papageno in the première performances of the Marc Chagall production of *The Magic Flute* during the Metropolitan Opera's opening season at Lincoln Center. In Bayreuth, he sang his first Beckmesser where his interpretation



of the role stirred worldwide interest. This prompted repeat performances there, as well as renderings at La Scala and Covent Garden.

*Hermann Prey made his UMS debut in February 1966. These performances mark Hermann Prey's third and fourth appearances under UMS auspices.*

**M**ichael Endres first studied in Munich at the Hochschule for Music and then at The Juilliard School in New York with Jacob Lateiner. As a student he won prizes at the "Concours Geze Anda" in Zurich and at the "Artists International Competition" in New York. After completing his studies in New York, he went to London where he was a pupil of Peter Feuchtwanger and consequently won both the Special Prize and First prize at the International Schubert Competition in Germany.

Michael Endres has distinguished himself as a Schubert interpreter particularly by presenting the Schubert Piano Sonatas as a cycle which he has performed several times. He has given many concerts throughout Europe and America including performances in the Berlin Philharmonic Hall and in Carnegie Hall.

As the accompanist of Hermann Prey, he has toured Europe, America and Japan. Apart from his extensive concert touring, Mr. Endres is a Professor of Piano at the Cologne Hochschule for Music.

*These performances mark Michael Endres' debut and second performances under UMS auspices.*

**I**n 1981 four members of the European Community Youth Orchestra (ECYO) formed the **Auryn Quartet**. Since that time, the group has enjoyed the active support and encouragement of Claudio Abbado, the ECYO's musical director, and has worked extensively with the Amadeus and Guarneri Quartets. Today, the Auryn Quartet has earned a secure place amongst the leading ensembles of its generation. The Quartet is based in Cologne, Germany where it has its own chamber music series.

In 1982 the Auryn Quartet won first prize at the 2nd International String Quartet Competition at Portsmouth, England and at the International Music Competition of the A.R.D. (Association of Public Broadcasting Corporations in Germany) in Munich. Other awards include first prize at the European Broadcasting Competition in Bratislava, Czechoslovakia where the quartet was the chosen representative of the West German radio network in 1987. Among the festivals in which the ensemble has appeared are Lockenhaus, Montepulciano, Les Arcs, Donaueschingen, Berliner Festwochen, Frankfurt, Besancon, and the Schleswig-Holstein Music Festival.



AURYN QUARTET



Concert tours have taken the Aurn Quartet to the major concert halls of Europe, Israel, North Africa, North and South America, and Australia. The quartet regularly performs in London at Wigmore Hall and the City of London Festival, the Concertgebouw, and the Wiener Konzerthaus. In the United States, the ensemble has appeared at Weill Recital Hall, Carnegie Hall, and the Frick Collection. It is also an annual participant in the Washington Schubert Festival hosted by Georgetown University.

The Aurn Quartet has recorded four compact discs on the German TACET label; the first CD with Schubert's G-Major quartet, the second with quartets of Benjamin Britten, the third with works of Haydn, and the fourth with Beethoven's Quartet Op. 130 and the Grosse Fuge Op. 133. The Quartet's recording of the complete Bartók quartets has been released on Accord, and for 1997 the ensemble will be recording the Schubert quartets for the cpo label.

The name of the group is taken from Michael Ende's book, *The Neverending Story*; Aurn is an amulet—a talisman which bestows on its owner great powers of imagination and inspiration.

Violinist **Matthias Lingenfelder** is a native of Kuenzlau, Germany. He has studied with Max Rostal in Cologne and Gerad Poulet in Paris. He was a member of the Cologne Radio Orchestra, and he served as concertmaster of the Chamber Orchestra of Europe.

**Jens Opperman**, violinist, is from Hamburg. Mr. Opperman is a prize winner at the Colmar International Chamber Music Competition. He has studied in Hamburg, Cologne, and Duesseldorf, and he has also worked with the Hamburg State Opera.

Violist **Stuart Eaton** is the sole Englishman in the ensemble from Aylesbury, Buckinghamshire. He has studied in England, Germany, and Italy. Mr. Eaton was principal violist with the Orchestra of La Scala in Milan

Cellist **Andreas Arndt** is a native of Heidelberg. He has worked with the Berlin Philharmonic and was a member of the Guerzenich Orchestra of Cologne. Mr. Arndt has studied with Wolfgang Boettcher in Berlin and Johannes Gortizki in Duesseldorf.

*These performances mark the Aurn Quartet's debut and second appearances under UMS auspices.*

**Martin Lovett** was born in London and began studying the cello at the age of eleven with his father, a cellist with the London Philharmonic and Halle



MARTIN LOVETT

Orchestras. At fifteen, he was awarded the Leverhume Scholarship to study at the Royal College of Music, where he also met his future wife, the violinist Suzanne Rozsa.

Four years later he, together with his colleagues, founded the Amadeus Quartet. Until the 1987 death

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of violinist Peter Schidlof, the members of the Quartet played together without change of personnel for more than forty years — a unique record.

The Amadeus Quartet was perhaps the most successful in the history of quartet playing, having in its time given more than 4,000 public concerts, and sold more than 3,000,000 gramophone records, many of which received international awards for excellence. The Quartet also received the coveted award of the "Golden Gramophone" from its principal record company, Deutsche Grammophon Gesellschaft.

Among the many honors the Quartet members received are the O.B.E. from H.M. the Queen, Honorary Doctorates from the

Universities of London and York, the Grand Cross of Merit from the Government of Germany, and the Cross of Honor for Arts and Sciences from the Austrian Government. In addition, they were appointed Honorary Members of the Royal Academy of Music (where the surviving members are visiting Professors). Martin Lovett is also a Fellow of the Royal Society of Arts in London.

Since the end of the Amadeus Quartet, Martin Lovett has been extremely busy traveling, performing in various ensembles, teaching, coaching, and acting as judge in international chamber music competitions.

*Martin Lovett made his UMS debut as a part of the Amadeus Quartet in 1978. This performance marks his third appearance under UMS auspices.*

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#### *Program April 3:*

Un Ballo (Kylián)  
Off White (Ohad Naharin)  
Déjà Vu (Hans van Manen)  
Compass (Kylián)  
Old Man and Me (van Manen)  
Skew-Whiff (Paul Lightfoot)

#### *Program April 4:*

Lieder eines fahrenden Gesellen (Kylián)  
Solo (van Manen)  
Compass (Kylián)  
No Sleep till Dawn of Day (Kylián)  
Skew-Whiff (Lightfoot)

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## AURYN STRING QUARTET

Matthias Lingenfeder, *violin*

Andreas Arndt, *cello*

Jens Oppermann, *violin*

Steuart Eaton, *viola*

*and*

MARTIN KATZ, *piano*

ANTON NEL, *piano*

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### PROGRAM

Friday Evening,  
March 21, 1997  
at 8:00

Rackham Auditorium  
Ann Arbor, Michigan

### FOUR SONGS OF DEATH

Totengräbers Heimweh, D. 842

Schwanengesang, D. 744

Nachtstück, D. 672

Der Tod und das Mädchen, D. 531

MR. PREY AND MR. ENDRES

### STRING QUARTET IN D MINOR, D. 810 ("DEATH AND THE MAIDEN")

Allegro

Andante con moto

Scherzo: Allegro molto

Presto

AURYN STRING QUARTET

INTERMISSION

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FANTASY IN F MINOR FOR PIANO  
FOUR HANDS, D. 940

Allegro molto moderato —

Largo —

Allegro vivace —

Tempo I

MR. NEL AND MR. KATZ

SCHWANENGESANG, D. 957

*(Texts by Heinrich Heine )*

Der Atlas

Ihr Bild

Das Fischermädchen

Die Stadt

Am Meer

Der Doppelgänger

MR. PREY AND MR. ENDRES

Sixty-second Concert  
of the 118th Season

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).

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

Schubert Cycle Series

Large print programs are available upon request.



## FRANZ SCHUBERT

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

### FOUR SONGS OF DEATH

SCHUBERT'S MORE THAN sixty songs of death comprise a veritable catalog on the subject: his *Totlieder* treat suicide, parricide, and regicide; spirits, ghosts, gravediggers, and a corpse; the death of a mother, a nun, a father, a son, even a nightingale; and so many express *Todessehnsucht* — longing for death — that perhaps they should belong to a distinct genre.

The songs chosen for tonight's program share some remarkable similarities. In each text death is treated in a positive light; in every one the protagonist submits to death. The musical links are equally striking. Each song begins in minor but ends in a major key, reinforcing the poems' message that death is neither to be feared nor loathed, but accepted as a part of life. Or to appropriate Schubert's own words (from a letter to his father), these settings tell us that "Death [is not] the worst thing that can happen to us mortals." Furthermore, three of the songs (all but *Nachtstück*) include a rhythmic-melodic motive found in many of Schubert's "death songs": the slow, long-short-short rhythm (or dactyl) on a single pitch. Despite these connections, there is no sense of redundancy: each setting is a unique musical response to its text.

In *Totengräbers Heimweh* (Gravedigger's Homesickness), a gravedigger stares into a freshly dug pit, remarking bitterly about the inevitability of death. Thoughts on the futi-

ty of life and his own solitude lead him to contemplate his own death and then to yearn it. His wish granted, he sinks into the grave, uttering his last words: "Loved ones, I come!" Schubert's setting is not at all morbid or gruesome: the gentle F-Major setting of the final stanza with its tolling dactyl tell us that the gravedigger has found peace and will no longer be alone.

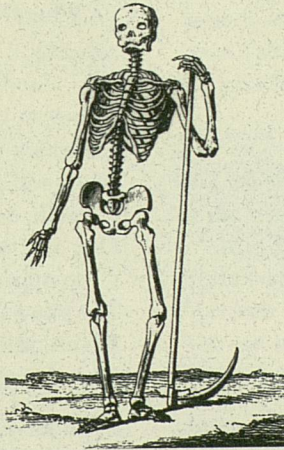
*Schwanengesang* (Swan Song) traverses the coming of death, the experience of death itself, and the hereafter in a mere nine lines, sung in approximately two minutes. Schubert's shifting harmonies, anchored only by the repeated dactyl, respond deftly to the text. Minor or dissonant chords are set to "lament," "dissolution," and "extinction," while "redeem" and "transfiguration" find consonant, major chords. Schubert's traversal from minor to

major amplifies the poet's message that from death comes new life.

In *Nachtstück* (Nocturne) an old man walks into the woods to die. He sings, to the accompaniment of his harp (represented in the piano by sextuplets reminiscent of *Gretchen am Spinnrade*), of the "long sleep" that will free him from misery. The trees, the grasses, and the birds answer him, promising a peaceful end.

Death is not sought in *Der Tod und das Mädchen* (Death

and the Maiden); Death is the seeker. Before even a word is sung we know of his approach from the slow tread of the d-minor dactyls in the piano introduction. The Maiden's clipped, nearly hysterical lines show her longing for life, and make clear that Death is not a welcome guest. Death answers the Maiden's terrified words gently, comfortingly. He has not come to punish, he tells her, but comes as a friend. When





minor turns to major in Death's line, "You shall sleep softly in my arms," we know the moment has arrived, and understand that while the Maiden's fate is untimely, it is not cruel.

*Program note by Mark Katz*

## FOUR SONGS OF DEATH

### TOTENGRÄBERS HEIMWEH

*(Jakob Nikolaus de Jachelutta Craigher)*

O Menschheit, O Leben! Was soll's?  
 O was soll's?  
 Grabe aus, scharre zu!  
 Tag und Nacht keine Ruh!  
 Das Treiben, das Drängen, wohin?  
 O wohin?

"Ins Grab, ins Grab, tief hinab!"

O Schicksal, o traurige Pflicht  
 Ich trag's länger nicht!  
 Wann wirst du mir schlagen, o Stunde der Ruh?  
 O Tod! komm und drücke die Augen mir zu!  
 Im Leben, da ist's, ach!, so schwül, ach!,  
 so schwül!  
 Im Grabe so friedlich, so kühl!  
 Doch ach!, wer legt mich hinein?  
 Ich stehe allein, so ganz allein!

Von allen verlassen, dem Tod nur verwandt,  
 Verweil' ich am Rande, das Kreuz in der Hand,  
 Und starre mit sehndem Blick hinab  
 Ins tiefe, ins tiefe Grab!

O Heimat des Friedens, der Seligen Land,  
 An dich knüpft die Seele ein magisches Band.  
 Du winkst mir von ferne, du ewiges Licht,  
 Es schwinden die Sterne,  
 das Auge schon bricht,  
 Ich sinke, ich sinke! Ihr Lieben, ich komm!

### GRAVEDIGGER'S HOMESICKNESS

O humanity, O life! To what purpose,  
 to what purpose?  
 Dig out, fill in!  
 No rest, day and night!  
 This urgency, this haste, where does it lead?  
 Where?

"Into the grave, into the grave, deep down!"

O fate, O sad duty,  
 I can bear it no longer!  
 When will you strike, hour of peace?  
 O death, come and close my eyes!  
 Life, alas, is so sultry,  
 so oppressive!  
 The grave is so peaceful, so cool!  
 But ah, who will lay me there?  
 I stand alone, quite alone.

By all forsaken, kin to death alone,  
 I tarry on the brink, cross in hand,  
 Staring longingly down  
 Into the deep, deep grave.

O homeland of peace, land of the blessed!  
 A magic bond binds my soul to you.  
 You beckon to me from afar, eternal light;  
 The stars vanish,  
 my eyes already grow dim.  
 I am sinking, I am sinking! Loved ones, I come!



**SCHWANENGESANG***(Johann Christostemus Senn)*

“Wie klag’ ich’s aus, das Sterbegefühl,  
Das auflösend durch die Glieder rinnt,  
Wie sing’ ich’s aus, das Werdegefühl,  
Das erlösend dich, o Geist, anweht.”

Er klagt’, er sang,  
Vernichtungsbang,  
Verklärungsfroh,  
Bis das Leben floh.  
Das bedeutet des Schwanes Gesang!

**NACHTSTÜCK***(Johann Mayrhofer)*

Wenn über Berge sich der Nebel breitet,  
Und Luna mit Gewölken kämpft,  
So nimmt der Alte seine Harfe, und schreitet,  
Und singt waldeinwärts und gedämpft:

“Du heil’ge Nacht:  
Bald ist’s vollbracht,  
Bald schlaf’ ich ihn, den langen Schummer,  
Der mich erlöst von allem Kummer.”

Die grünen Bäume rauschen dann:  
“Schlaf süß, du guter, alter Mann;”  
Die Gräser lispeln wankend fort:  
“Wir decken seinen Ruheort;”

Und mancher liebe Vogel ruft:  
“O laßt ihn ruh’n in Rasengruft!”  
Der Alte horcht, der Alte schweigt,  
Der Tod hat sich zu ihm geneigt.

**DER TOD UND DAS MÄDCHEN***(Matthias Claudius)*

*Das Mädchen:*  
Vorüber, ach, vorüber!  
Geh’, wilder Knochenmann!  
Ich bin noch jung, geh’, Lieber!  
Und rühre mich nicht an.

*Der Tod:*  
Gib deine Hand, du schön und zart Gebild!  
Bin Freund, und komme nicht zu strafen.  
Sei gutes Muts! Ich bin nicht wild,  
Sollst sanft in meinen Armen schlafen!

**SWAN SONG**

“How shall I lament the presentiment of death,  
The dissolution that flows through my limbs?  
How shall I sing of the feeling of new life  
That redeems you with its breath, o spirit?”

It lamented, it sang,  
Fearful of extinction,  
Joyously awaiting transfiguration,  
Until life fled.  
That is the meaning of the swan’s song!

**NOCTURNE**

When the mists spread over the mountains,  
And the moon battles with the clouds,  
The old man takes his harp, and walks  
Towards the wood, quietly singing:

“Holy night,  
Soon it will be done.  
Soon I shall sleep the long sleep  
Which will free me from all grief.”

Then the green trees rustle:  
“Sleep sweetly, good, old man;”  
And the swaying grasses whisper;  
We shall cover his resting place.”

And many a sweet bird calls:  
“Let him rest in his grassy grave!  
The old man listens, the old man is silent.  
Death has leant over him.

**DEATH AND THE MAIDEN**

*The Maiden:*  
Pass by, ah, pass by!  
Away, cruel Death!  
I am still young, leave me, dear one,  
And do not touch me.

*Death:*  
Give me your hand, you lovely, tender creature.  
I am your friend, and come not to chastise.  
Be of good courage. I am not cruel;  
You shall sleep softly in my arms!



STRING QUARTET IN D MINOR,  
D. 810,

“DEATH AND THE MAIDEN”

SCHUBERT COMPLETED THIS, his best-known string quartet, in 1824. It is called *Der Tod und das Mädchen* (Death and the Maiden) because the slow movement is a series of variations on the tune derived from the song. Other Schubert variation sets, sometimes also using songs of his own as themes, are florid display pieces reinterpreting the tune. His procedure here is strikingly different. Instead of transforming his source, he amplifies, deepens, intensifies its message. Not only does he shun display, he shuns modulation: all five variations cling to g minor and G Major. The theme, moreover, is never disguised: it sounds at every point. In all these respects, Schubert retains the simplicity and directness of the song. And yet the result is vaster in scope. The reasons have to do with structure.

Schubert's quartet movement theme is even barer than his song. He omits the recitative-like music of the Maiden's plea, arriving at a purely chordal texture. The first part of the theme is all g minor. Part two moves from B-flat Major to G Major. This minor-to-major trajectory maps the movement in microcosm. By ending his stormiest variation — No. 3 — in the minor, and setting his quietest — No. 4 — wholly in the major, Schubert doubles the magnitude of his darkness-to-light scenario. In variation No. 5, he gradually thins the texture, and diminishes the dynamic to *ppp*. The movement's G-Major coda, thus prepared, is ethereal — compared to the song, a more rarefied, more complete rendering of death's “gentle sleep.”

Schubert joins this movement to three others conceived to heighten its impact. The entire work is swathed in darkness and tragedy. The pounding *fortissimo* triplets of the opening are answered by the silence,

then echoed in stealthy *pianissimo*. A huge crescendo yields a reprise of the beginning in which the earlier silences pulsate with sound: a seething mass of triplets now pervades the entire texture. A triplet accompaniment disturbs the soothing second subject, in F Major. When this theme, too, undergoes agitated development, the triplet undercurrent accelerates to *fortissimo* sixteenth notes. The development section strenuously combines both principal themes. The movement's crowning inspiration is its coda, for which Schubert cunningly withholds the reprise of the opening page's great crescendo. This yields a tremendous tonic cadence, whose aftershock proves transitional. The harmonic scheme of this final passage is hauntingly unstable. Eschewing finality, it introduces the healing “Death and the Maiden” movement which follows.

Movement three of the quartet is a d-minor “Scherzo.” Compared to other Schubert scherzos, this one is notably rapid. Even more notable is that its D-Major “Trio” uncharacteristically opens no window to serenity: the perturbed dotted rhythms of the movement's outer episodes punctuate its course.

Schubert closes the Quartet with a perpetual motion finale in tarantella rhythm. Schubert uses a contrasting second subject, an interrupting chorale theme, as a foil: it is fractured by the irresistible tarantella impetus, which also strips its chordal texture to skeletal unison. The coda accelerates the movement to a frenzied *prestissimo*. A series of harmonic shocks preparing the final crescendo create an illusion of further, even more frenetic acceleration. A split-second modulation to the tonic major is a possibility foreclosed by the mighty d-minor cadence which ends the work.

*Program note by Joseph Horowitz*



FANTASY IN F MINOR FOR  
PIANO FOUR HANDS, D. 940

Rather like a cyclic symphony, the *f*-minor *Fantasy* divides into four sections of which the second is slow, the third is a scherzo, and the fourth recycles earlier material. While the scherzo (*Allegro vivace*, D Major) is thematically self-sufficient, the other three sections are seduced by the opening tune, which even if it occurred once, would remain the score's most indelible feature. As with so many haunting Schubert melodies, its poignancy seems subject to limitless enhancement as Schubert dreamily traverses one new key after another. In the *Fantasy*'s first section (*Allegro molto moderato*, *f* minor), it dominates an ABA structure. In the second (*Largo*, *f*-sharp minor), it spawns a new theme with which it shares a rising fourth in dotted rhythm. In the fourth (*Tempo I*, *f* minor), it reappears intact, then launches an ambitious fugue based on another of its thematic offshoots: the first section's second subject. Schubert's culminating masterstroke, in the coda, is to return to the tune in its initial quiet guise — but with new meaning. Through ceaseless cross-reference and repetition, it has become a mournful refrain as obsessive as the tarantella that drives the late *c*-minor Piano Sonata to its grim close, or the morbidly droning *Leiermann* who puts an end to *Winterreise*.

Program note by Joseph Horowitz

SCHWANENGESANG, D. 957

(Texts by Heinrich Heine)

In the six Heine songs of *Schwanengesang* Schubert adopts a poet whose voice would have earlier eluded him. Taking up where *Winterreise* left off, he composes epigrammatically, not sorrowfully, but bitterly. The piano

is here an orchestra, and it renders a cosmos of terror and pain.

Superficially, *Ihr Bild* (Her Picture) is a cliché: a portrait of the departed beloved. Schubert, however, finds something hallucinatory in the way her picture springs to life. The bare octaves in the piano, doubling the vocal line; the vacant pauses; the rumbling in the bass; and the piano's *b*-flat minor final cadence underscore the essential bitterness of the song.

The accompaniment to *Die Stadt* (The Town) seventeen times repeats a dissonant chord over a throbbing pedal point — the lapping waves and shivering, dank breeze accompanying the wanderer's boat. So vague and futile is this journey that its end is no end at all: a lonely *C* in the bass, clouded by the chromatic harmonic residue. *Am Meer* (By the Sea) is another turbid, painfully irresolute waterscape that vaguely evaporates.

The disillusionment of the Heine songs, whose metaphoric equivalent is the image that dissolves or falsely materializes, peaks in *Der Doppelgänger* (The Wraith). Here, the stripped vocal line is a kind of heightened speech, so tightly is it bound to the rhythm, accentuation, and pitch of the spoken word. The same is true for *Die Stadt*. This close integration of speech and song is an achievement we more commonly associate with Wagner.

In this impressive evolution of musical speech, the interiority and economy of *Die Stadt* and *Der Doppelgänger* are new, and so is the use of music to evoke half-real, half-imagined external metaphor: the shrouded spires, the dreary sea, the moonlit double. This, too, is a Wagnerian achievement. It is Schubert forecasting the subjectivity of *Tristan und Isolde*.

No perspective on Schubert could more thoroughly refute the imagery of innocent tunesmith that once shaped Schubert's reputation. At journey's end, the Heine songs represent Schubert at the very height of his powers — but not of his potential.

Program note by Joseph Horowitz



## SCHWANENGESANG

*Poems by Heinrich Heine*

## DER ATLAS

Ich unglücksel'ger Atlas! eine Welt,  
Die ganze Welt der Schmerzen muß ich tragen.  
Ich trage Unerträgliches, und brechen  
Will mir das Herz im Leibe.

Du stolzes Herz, du hast es ja gewollt!  
Du wolltest glücklich sein, unendlich glücklich,  
Oder unendlich elend, stolzes Herz,  
Und jetzo bist du elend.

## IHR BILD

Ich stand in dunklen Träumen,  
Und starrte ihr Bildnis an,  
Und das geliebte Antlitz  
Heimlich zu leben begann.

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

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

## ATLAS

I, unhappy Atlas, must bear a world,  
The whole world of sorrows.  
I bear the unbearable, and my heart  
Would break within my body.

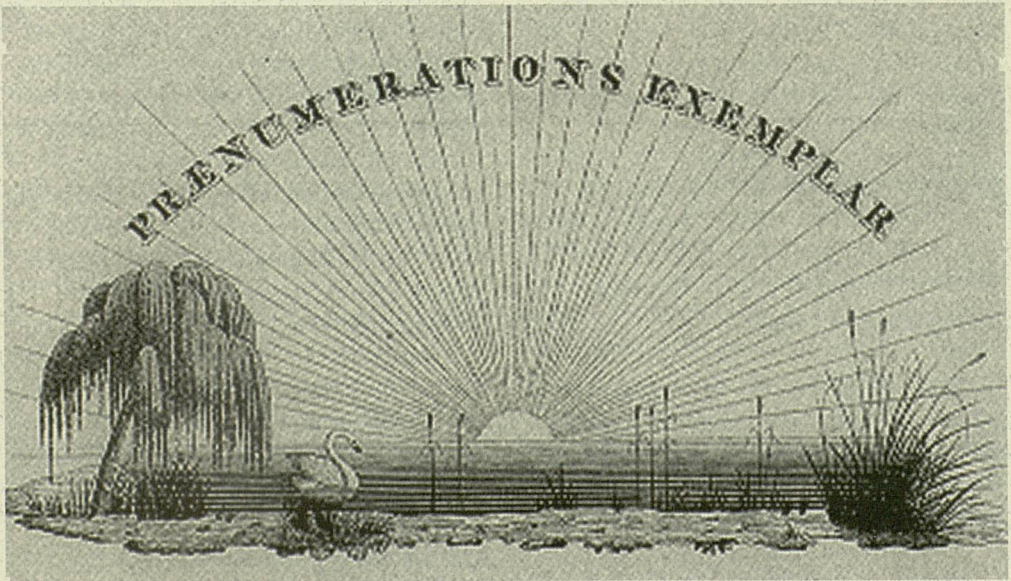
Proud heart, you wished it so!  
You wished to be happy, endlessly happy,  
Or endlessly wretched, proud heart!  
And now you are wretched!

## HER PICTURE

I stood in dark dreams,  
Gazing at her picture;  
And that beloved face  
Began mysteriously to come alive.

Around her lips there played  
A wondrous smile;  
And her eyes glistened,  
As though with melancholy tears.

My tears, too, flowed  
Down my cheeks.  
And ah, I cannot believe  
That I have lost you!





**DAS FISCHERMÄDCHEN**

Du schönes Fischermädchen,  
 Treibe den Kahn ans Land;  
 Komm zu mir und setze dich nieder,  
 Wir kosen Hand in Hand.

Leg an mein Herz dein Köpfchen,  
 Und fürchte dich nicht zu sehr;  
 Vertraust du dich doch sorglos  
 Täglich dem wilden Meer.

Mein Herz gleicht ganz dem Meere,  
 Hat Sturm und Ebb' und Flut,  
 Und manche schöne Perle  
 In seiner Tiefe ruht.

**DIE STADT**

Am fernen Horizonte  
 Erscheint, wie ein Nebelbild,  
 Die Stadt mit ihren Türmen  
 In Abenddämm' rung gehüllt.

Ein feuchter Windzug kräuselt  
 Die graue Wasserbahn;  
 Mit traurigem Takte rudert  
 Der Schiffer in meinem Kahn.

Die Sonne hebt sich noch einmal  
 Leuchtend vom Boden empor,  
 Und zeigt mir jene Stelle,  
 Wo ich das Liebste verlor.

**THE FISHER MAIDEN**

Lovely fisher maiden,  
 Guide your boat to the shore;  
 Come and sit beside me,  
 And hand in hand we shall talk of love.

Lay your little head on my heart  
 And do not be too afraid;  
 For each day you trust yourself  
 Without fear to the turbulent sea.

My heart is just like the sea,  
 It has its storms, its ebbs and its flows;  
 And many a lovely pearl  
 Rests in its depths.

**THE TOWN**

On the distant horizon  
 Appears, like a misty vision,  
 The town with its turrets,  
 Shrouded in dusk.

A damp wind ruffles  
 The grey stretch of water;  
 With mournful strokes  
 The boatman rows my boat.

Radiant, the sun rises once more  
 From the earth,  
 And shows me that place  
 Where I lost my beloved.



**AM MEER**

Das Meer erglänzte weit hinaus  
 Im letzten Abendscheine;  
 Wir saßen am einsamen Fischerhaus,  
 Wir saßen stumm und alleine.

Der Nebel stieg, das Wasser schwoll,  
 Die Möwe flog hin und wieder;  
 Aus deinen Augen liebevoll  
 Fielen die Tränen nieder.

Ich sah sie fallen auf deine Hand,  
 Und bin aufs Knie gesunken;  
 Ich hab' von deiner weißen Hand  
 Die Tränen fortgetrunken.

Seit jener Stunde verzehrt sich mein Leib,  
 Die Seele stirbt vor Sehnen; —  
 Mich hat das unglücksel'ge Weib  
 Vergiftet mit ihren Tränen.

**DER DOPPELGÄNGER**

Still ist die Nacht, es ruhen die Gassen,  
 In diesem Hause wohnte mein Schatz;  
 Sie hat schon längst die Stadt verlassen,  
 Doch steht noch das Haus  
     auf demselben Platz.

Da steht auch ein Mensch und  
     starrt in die Höhe,  
 Und ringt die Hände vor Schmerzensgewalt;  
 Mir graust es, wenn ich sein Antlitz sehe —  
 Der Mond zeigt mir meine eig'ne Gestalt.

Du Doppelgänger, du bleicher Geselle!  
 Was äffst du nach mein Liebesleid,  
 Das mich gequält auf dieser Stelle  
 So manche Nacht, in alter Zeit?

**BY THE SEA**

The sea glittered far and wide  
 In the sun's dying rays;  
 We sat by the fisherman's lonely house,  
 We sat silent and alone.

The mist rose, the waters swelled,  
 A seagull flew to and fro;  
 From your loving eyes  
 The tears fell.

I saw them fall on your hand,  
 I sank upon my knee;  
 From your white hand  
 I drank away the tears.

Since that hour my body is consumed  
 And my soul dies of longing.  
 That unhappy woman  
 Has poisoned me with her tears.

**THE WRAITH**

The night is still, the streets are at rest;  
 In this house lived my sweetheart.  
 She has long since left the town,  
 But the house still stands  
     on the self-same spot.

A man stands there too,  
     staring up,  
 And wringing his hands in anguish;  
 I shudder when I see his face —  
 The moon shows me my own form.

You wraith, pallid companion,  
 Why do you ape the pain of my love  
 Which tormented me on this very spot,  
 So many a night, in days long past?



For biographies of tonight's other artists, please consult last evening's program contained in this book, beginning on page 29.

**A**nton Nel's remarkable and versatile career has taken him to many parts of the world since making his auspicious debut at the age of twelve in Beethoven's C Major Concerto after only two years of study. Now considered to be one of the outstanding pianists of his generation, he has appeared with orchestras and as recitalist throughout North America, as well as in parts of Europe and Africa. Summer festival highlights include performances at Lincoln Center's Mostly Mozart Festival, performances with the Chicago Symphony at the Ravinia Festival, the San Francisco Symphony at Stern Grove, as well as numerous engagements at the Aspen Music Festival. In the 1995-96 season he made his debut with the Cleveland Orchestra to high acclaim, and he debuted with the Detroit Symphony.

Equally gifted as a collaborative pianist, he appears regularly with distinguished artists like members of the Cleveland Quartet, the Cavani Quartet, cellist Zara Nelsova, baritone William Sharp, and many others.

Mr. Nel is a graduate of the University of the Witwatersrand in South Africa (his native country), and the University of Cincinnati. Among his many prizes and awards are first prizes in the 1987 Naumburg and 1986 Joanna Hodges International Piano Competitions, as well as prizes in the 1982 Pretoria and 1984 Leeds International Piano Competitions. Most recently he was the recipient of a Distinguished Alumnus Award from the University of Cincinnati.

Also a gifted and dedicated teacher, Anton Nel is currently a Professor at the University of Michigan in Ann Arbor after having served on the piano faculties of the

University of Texas at Austin (two years), and the Eastman School of Music (four years). His teachers include Adolph Hallis, Béla Siki, and Frank Weinstock.

*Anton Nel made his UMS debut in February 1995. This performance marks his fourth appearance under UMS auspices.*

**M**artin Katz is one of the world's most eminent accompanists, collaborating regularly in recitals and on records with such artists as Marilyn Horne, Frederica von Stade, Kiri Te Kanawa, Kathleen Battle, Cecilia Bartoli and Jose Carreras. Highlights of Mr. Katz's thirty years of concertizing with the world's most celebrated vocal soloists include innumerable recitals at Carnegie Hall, appearances at the Salzburg Festival, tours in Australia and Japan and performances at La Scala and the Paris Opera. His concerts are frequently broadcast nationally and internationally. The Metropolitan, Houston and Ottawa operas have performed his editions of Baroque and *bel canto* operas of Handel, Vivaldi and Rossini. At the University of Michigan, in addition to overseeing the various degrees in ensemble for pianists, Mr. Katz coaches singers and teaches courses in vocal repertoire. He has also been a frequent guest conductor of the School's opera productions.

*Martin Katz first performed under UMS auspices in November 1976. Since then he has accompanied such notable singers as Kiri Te Kanawa, Kathleen Battle, and Cecilia Bartoli. This performance marks his sixteenth appearance under UMS auspices.*





THE FORD HONORS PROGRAM

FEATURING

Jessye  
Norman



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SATURDAY,  
APRIL 26, 1997

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*The University Musical Society* invites you to attend a special evening honoring soprano Jessye Norman as part of the second Ford Honors Program. The evening will feature a special Hill Auditorium recital by Ms. Norman at 6:00pm, followed by a tribute involving film, musical presentations, speeches and special guests. The tribute will include the presentation of the 1997 UMS Distinguished Artist Award. A gala dinner in Ms.

Norman's honor with entertainment and dancing at the Michigan League will follow the tribute. All proceeds from the events will benefit the UMS Education Program.

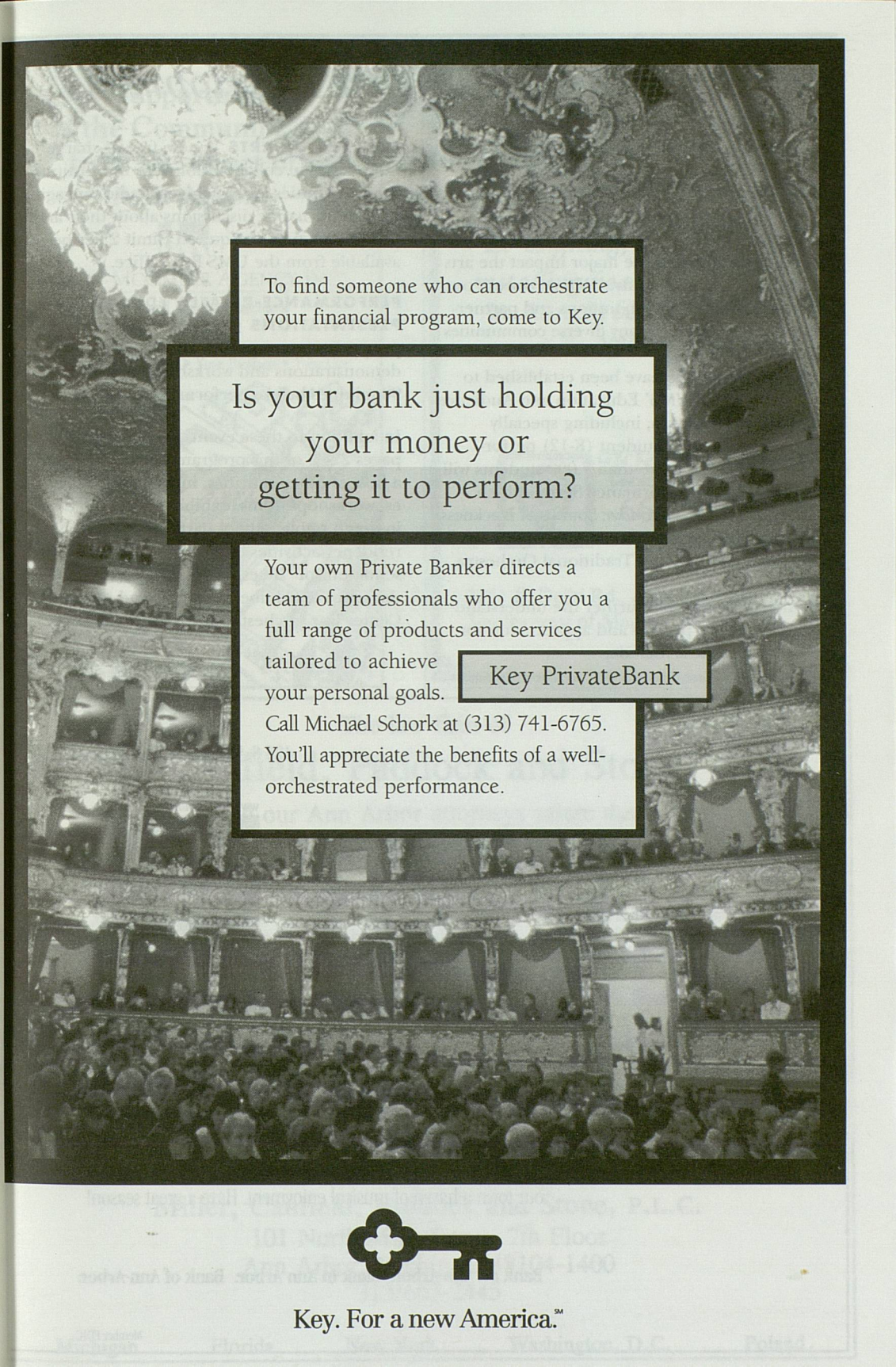
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A black and white photograph of a grand, ornate theater interior. The ceiling is highly decorated with intricate patterns and a large chandelier. The theater has multiple tiers of balconies filled with people, and a large audience is seated in the foreground. The overall atmosphere is one of elegance and grandeur.

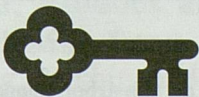
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# Education and Audience Development

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

Several programs have been established to meet the goals of UMS' Education and Audience Development program, including specially designed Family and Student (K-12) performances. This year, more than 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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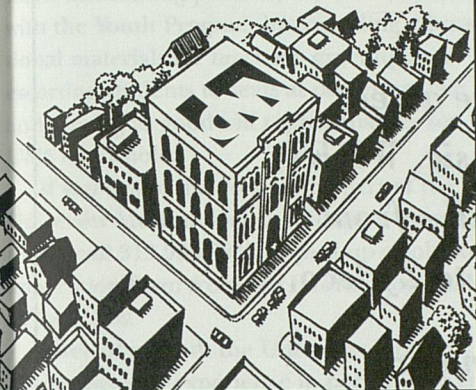


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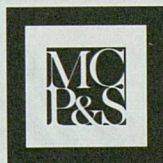
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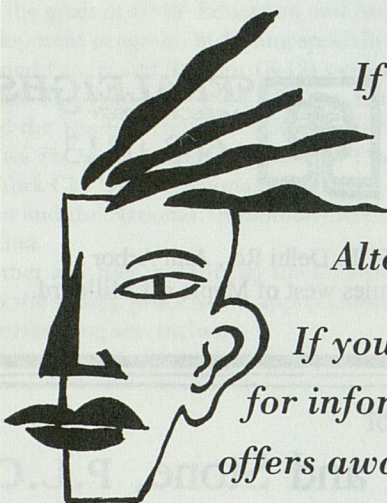
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## VOLUNTEERS AND INTERNS

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

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

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

## COLLEGE WORK-STUDY

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

## UMS USHERS

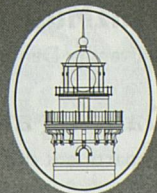
Absolute chaos. That is what would ensue without ushers to help concertgoers find their seats at UMS performances. Ushers serve the essential function in assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

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.

For more information about joining the UMS usher corps, call 313.913.9696

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

For the most delicious experience of your life, call 313.936.6837!

## 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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**Dancing at Lughnasa** by Brian Friel  
Department of Theatre and Drama • Mendelssohn Theatre • Feb. 13-16

**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



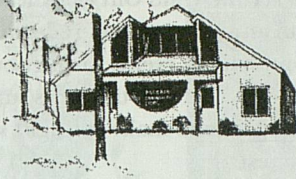
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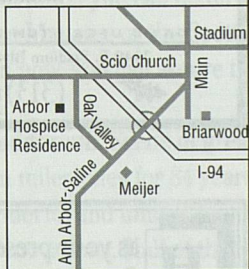
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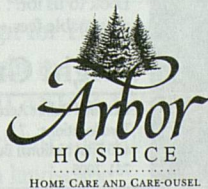
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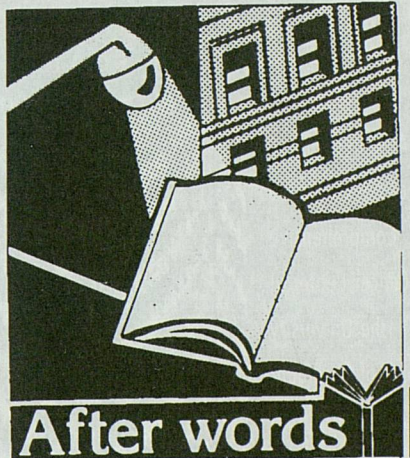
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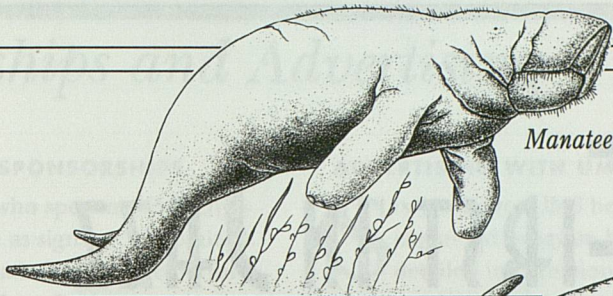
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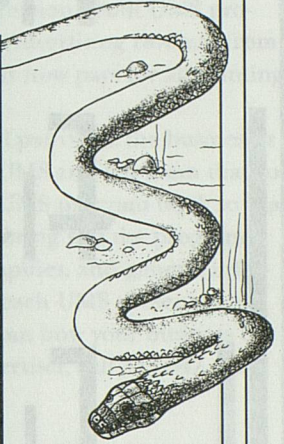


Manatee

Spotted Owl

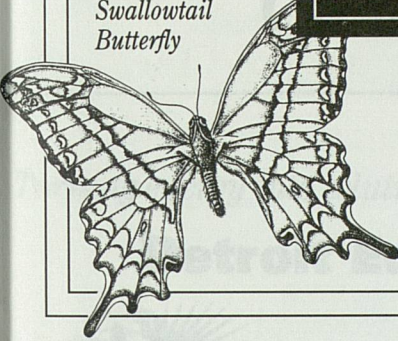


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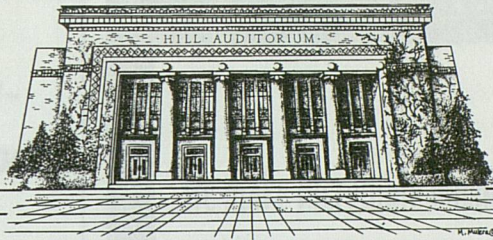


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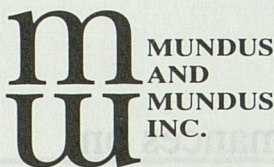
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of the University Musical Society

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.

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# Ford Honors Program

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

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

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



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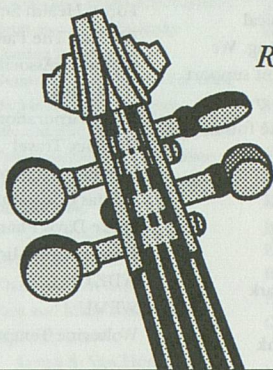
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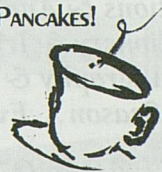
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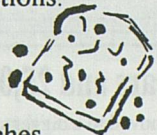


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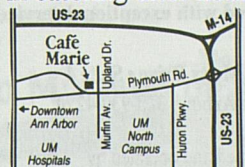
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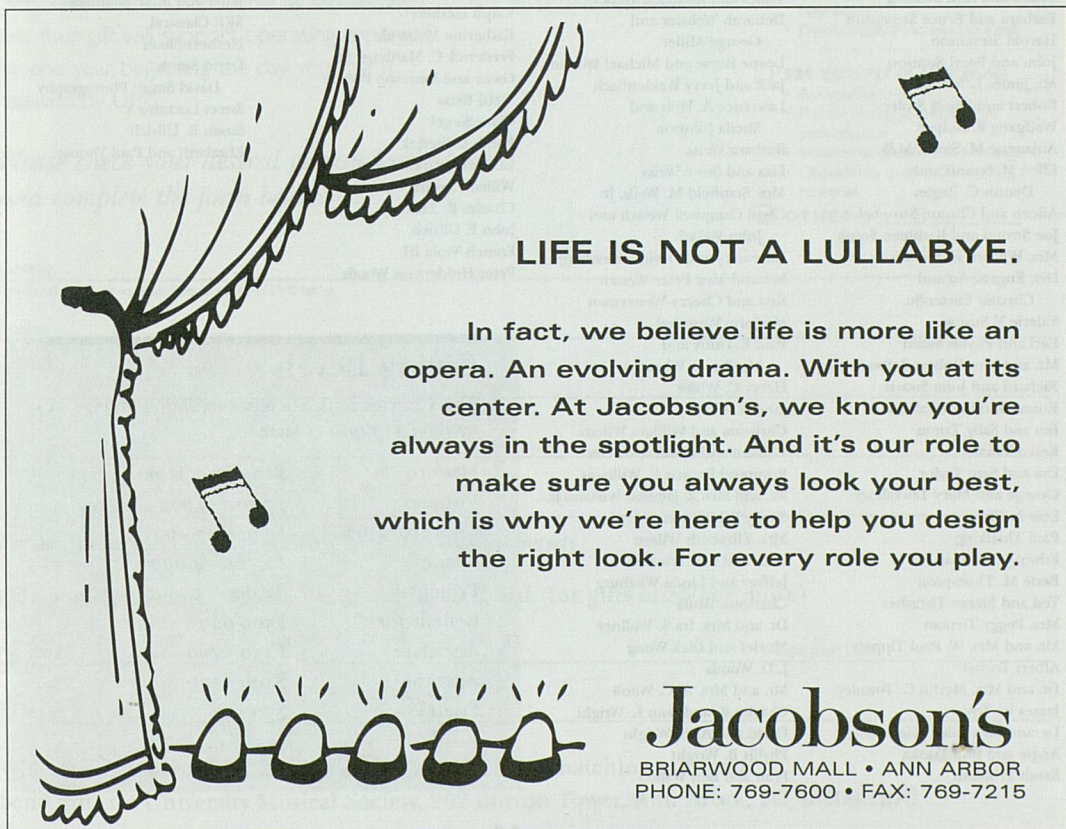


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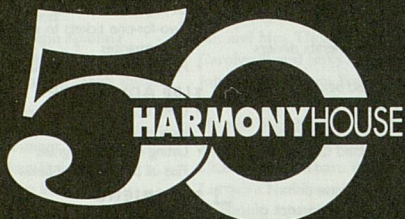
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