

# University Musical Society

*of the University of Michigan, Ann Arbor*



THE 1997 FALL SEASON



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# University Musical Society

The 1997 Fall Season

## On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1996-97 season. Pianist Leif Ove Andsnes responds to a standing ovation after performing with the Detroit Symphony Orchestra in Hill Auditorium, saxophonist James Carter performs with drummer Richard "Pistol" Allen as a part of the *Conversin' with the Elders* concert in the Lydia Mendelssohn Theatre, and choreographer Twyla Tharp performs as part of her reconstruction of *The One Hundreds* in the Power Center.

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*I got a simple rule about everybody:  
If you don't treat me right, shame on you.*

LOUIS ARMSTRONG



Beacon Investment Company

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Ann Arbor, Michigan 48104 (313) 662-1200

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# Dear Friend,

Thanks very much for attending this performance and for supporting the University Musical Society (UMS) by being a member of the audience. I'd like to invite you to become even more involved with UMS. There are many ways you can do this, and the rewards are great.

**Educational Activities.** This season UMS is hosting more than 150 performance-related educational events, nearly all of them free and open to the public. Want to learn from a member of the New York City Opera National Company what it's like to be on the road for four months, or find out from Beethoven scholar Steven Whiting why the composer's music, beloved by today's audiences, was reviled by many in Beethoven's own time? Through our "Master of Arts" interview series, Performance-Related Educational Presentations (PREPs), post-performance chats with the artists, and a variety of other activities, I invite you to discover the answers to these and other questions and to deepen your understanding and appreciation of the performing arts.

**UMS Choral Union.** Does singing with an outstanding chorus appeal to you? UMS' own 180-voice chorus, which performs annually on the UMS series and as guest chorus with leading orchestras throughout the region, invites you to audition and to experience the joys of musicmaking with the wonderful people who make up the chorus.

**Volunteering.** We couldn't exist without the marvelous work of our volunteers. I invite you to consider volunteering — ushering at concerts, staffing the hospitality booth in the lobby, serving on the UMS Advisory Committee, helping prepare our artists' welcome packets, offering your special talent to UMS, etc. — and joining the more than 500

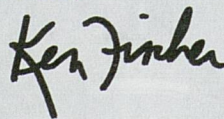
people who make up this absolutely critical part of the UMS family.

**Group Activities.** If you are a member of a service club, youth group, religious organization, or any group that enjoys doing things together, I invite you to bring your group to a UMS event. There are terrific discounts and other benefits, not to mention the fun your group can have before, during, and after a UMS event.

**UMS Membership.** If you're not already a UMS member, I hope you'll consider becoming one. Not only do you receive the satisfaction of knowing that your financial support is helping us bring the world's best artists to our community, but there are numerous benefits to enjoy, including advance ticket purchase, invitations to special events, opportunities to meet artists, and more.

You can obtain further information about all of these opportunities throughout this program book and on our website ([www.ums.org](http://www.ums.org)). You can also stop by the hospitality booth in the lobby or come and talk to me directly. I'd love to meet you, answer any questions you might have, and, most importantly, learn of anything we can do at UMS to make your concertgoing experience the best possible. Your feedback and ideas for ways we can improve are always welcome. If you don't happen to catch me in the lobby, please call me at my office in Burton Tower at 313.647.1174.

Sincerely,



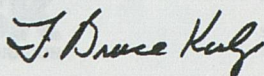
Kenneth C. Fischer  
President



# 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  
*Chair, UMS Board of Directors*



**SAM EDWARDS**  
*President, Beacon Investment Company*  
"All of us at Beacon know that the University Musical Society is one of this community's most

valuable assets. Its long history of presenting the world's outstanding performers has established Ann Arbor's reputation as a major international center of artistic achievement. And its inspiring programs make this a more interesting, more adventurous, more enjoyable city."

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

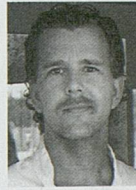
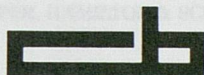
and educational projects of the University Musical Society."

**Conlin Travel**



**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.*  
"Café Marie's support of the University Musical Society Youth Program 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."



**JOSEPH CURTIN AND GREGG ALF**  
*Owners, Curtin & Alf*  
"Curtin & Alf's support of the University Musical Society is both a privilege and an honor.

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



**JOHN E. LOBBIA**  
*Chairman and Chief Executive Officer, Detroit Edison*  
"The University Musical Society is one of the organizations that make the

Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."

**Detroit Edison Foundation**



Curtin & Alf





**EDWARD SUROVELL**  
President,  
*The Edward Surovell  
Co./Realtors*

"It is an honor for Edward Surovell Company to be able to support an insti-

tution 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



**DOUGLAS D. FREETH**  
President,  
*First of America  
Bank-Ann Arbor*

"We are proud to be a part of this major cultural group in our community which

perpetuates wonderful events not only for Ann Arbor but for all of Michigan to enjoy."

**FIRST OF  
AMERICA** Bank



**ALEX TROTMAN**  
Chairman, Chief  
Executive Officer,  
*Ford Motor Company*

"Ford takes particular pride in our long-standing association with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan."



**WILLIAM E. ODOM**  
Chairman, *Ford Motor  
Credit Company*

"The people of Ford Credit are very proud of our continuing association with the University Musical

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



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

"Our community is enriched by the University Musical

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

**JPEinc**



**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."

**McKinley associates, inc.**



**THOMAS B.  
MCMULLEN**  
President, *Thomas B.  
McMullen Co., Inc.*

"I used to feel that a UofM - Notre Dame football ticket was the best ticket in Ann

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

**MCMULLEN**  
THOMAS B. MCMULLEN CO.



**ERIK H. SERR**  
Principal  
*Miller, Canfield,  
Paddock and Stone,  
P.L.C.*

Miller, Canfield, Paddock and Stone is particularly

pleased to support the University Musical Society and the wonderful cultural events it brings to our community.

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MILLER, CANFIELD, PADDOCK AND STONE, P.L.C.


**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 83 years, and UMS has been here for 119, we can still appreciate the history they have with the city — and we are glad to be part of that history."


**JOE E. O'NEAL**

*President, O'Neal Construction*  
 "A commitment to quality is the main reason we are a proud supporter of the University

Musical Society's efforts to bring the finest artists and special events to our community."


**RONALD M.**

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

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


**MICHAEL STAEBLER**

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

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


**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."


**PEPPER, HAMILTON & SCHEETZ**

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**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."



## Thank You, Foundation Underwriters


**DAVID E. ENGELBERT**
**HIRAM A. DORFMAN**

*Co-chairmen*  
*Benard L. Maas Foundation*  
 The Benard L. Maas Foundation is proud to support the University Musical

**Benard L. Maas**

Society in honor of its beloved founder:  
 Benard L. Maas February 4, 1896 - May 13, 1984.

We also gratefully acknowledge the support of the following foundations:

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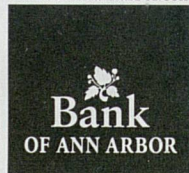
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# Bach of Ann Arbor.

We'd like to thank the University Musical Society for making  
our town a haven of musical enjoyment. Have a great season!

**Bank on Ann Arbor. Bank in Ann Arbor. Bank of Ann Arbor.**

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Linda Warrington

The University Musical Society is an equal opportunity employer and services without regard to race, color, religion, national origin, age, sex or handicap. The University Musical Society is supported by the Michigan Council for the Arts and Cultural Affairs.



# General 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.

**Museum of Art:** A coat closet is located to the right of the lobby gallery, near the south staircase.

## 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

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre call University Productions: 313.763.5213.

For items lost at St. Francis of Assisi Catholic Church, the Michigan Theater and the U-M Museum of Art, 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 UMS members at the Principal level. Free and reserved parking is available for UMS members at the Leader, Concertmaster, Virtuosi, Maestro and Soloist 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.

**Museum of Art:** No public phones are available at the Museum of Art. The closest public phones are located across the street in the basement level of the Michigan Union.

## 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 of 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 rooms are located in the mezzanine lobby. Wheelchair-accessible restrooms are located on the main floor off of aisle one.

**Mendelssohn:** Men's and women's rooms are located down the long hallway from the main

floor seating area.

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

**Museum of Art:** Women's rooms are located on the first floor near the south staircase. Men's rooms are located on the basement level near the south staircase.

## 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 Booth

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

## Come Enjoy Our 1997-1998 Season at the UM School of Music!

### **Sweeney Todd** by Stephen Sondheim

Musical Theatre Department • Mendelssohn Theatre • Oct. 16-19

### **Ravel/Stravinsky** *The Child and the Enchantments & The Nightingale*

School of Music Opera Theatre • Power Center • Nov. 13-16

### **Ladyhouse Blues** by Kevin O'Morrison

Department of Theatre and Drama • Mendelssohn Theatre • Nov. 20-23

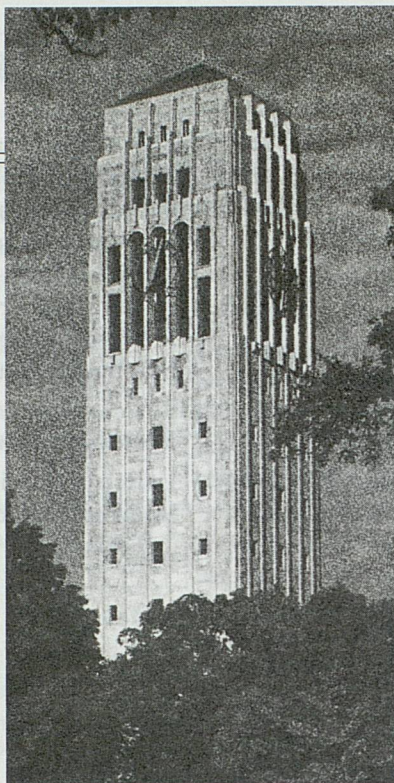
### **Henry V** by William Shakespeare

Department of Theatre and Drama • Power Center • Dec. 4-7



Call 764-0450 for tickets and more information





# *Home is where the art is.*

Thanks to UMS for making such an artful  
contribution to the place we call home.

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# Ticket Services

## Phone orders and information

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

# 313.764.2538

From outside the 313 area code and within Michigan, call toll-free  
**1.800.221.1229**

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

## Visit our Box Office in person

At the Burton Tower ticket office on the University of Michigan campus. Performance hall box offices 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. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.

Supporting  
the Community  
from the Heart of  
Ann Arbor

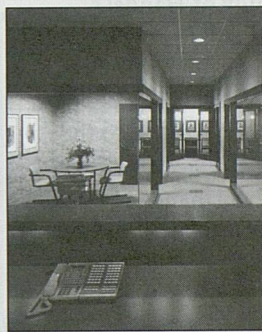
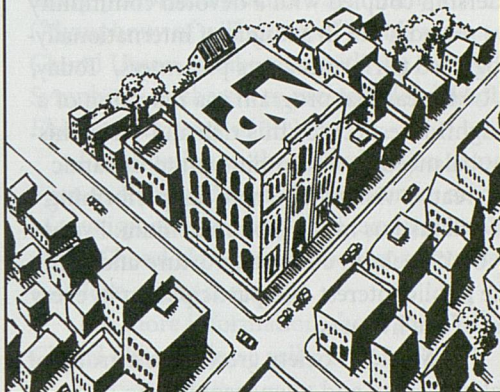


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*Music is all we do!*

# University Musical Society of the University of Michigan

The goal of the University Musical Society (UMS) is clear: to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 119 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the next millenium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

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 theatre. Through educational endeavors, commissioning of new works, youth programs, artists residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The Musical Society now hosts over 70 concerts and more than 150 educational events each season. UMS has flourished with the support of a generous community which gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Museum of Art and the Lydia Mendelssohn Theatre.

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.



Thomas Sheets conducts the UMS Choral Union in *Messiah*

# UMS Choral Union

Thomas Sheets, conductor

Throughout its 119-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

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. Four years ago, the Choral Union further enriched that tradition and regularly collaborates as large chorus with 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 Chloè*, 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*, Bach's *Mass in b minor* and the Verdi *Requiem*.

Last season, the UMS Choral Union further expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a presentation of the rarely-performed Mahler's *Symphony No. 8* ("Symphony of a Thousand"). This season the Choral Union collaborates with the Ann Arbor Symphony Orchestra to present Mendelssohn's *Elijah* in February of 1998.

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

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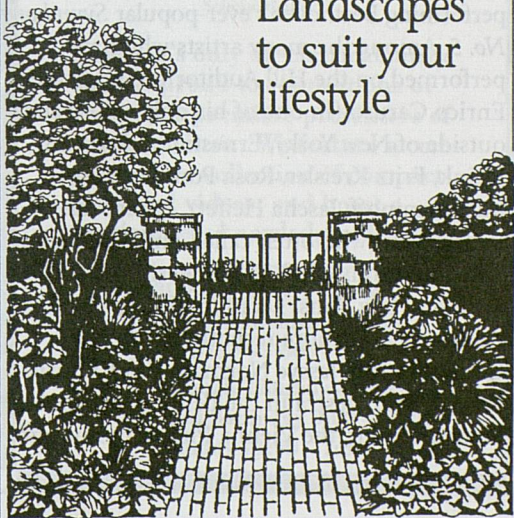
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# Auditoria

## Hill Auditorium

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is 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 impor-



Hill Auditorium

tant debuts and long relationships throughout the past 84 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.

Former U-M regent Arthur Hill bequeathed \$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 Beethoven's ever-popular *Symphony No. 5*. 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 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, Marian Anderson and, more recently, Yo-Yo Ma, Cecilia Bartoli, Jessye Norman, Van Cliburn, the MET Orchestra in the debut concert of its inaugural tour, the Vienna Philharmonic and

the late Sergiu Celibidache conducting the Munich Philharmonic.

The 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 improved wheelchair seating (1995), decreased the seating capacity to its current 4,163.

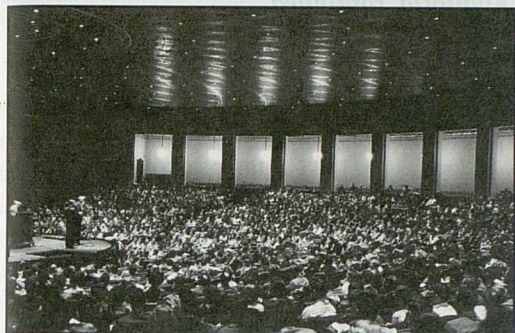
The organ pipes above the stage come from the 1894 Chicago Colombian Exposition. Named after the founder of the Musical Society, Henry Simmons Frieze, the organ is used for numerous concerts in Hill throughout the season. Despite many changes in appearance over the past century, the organ pipes were restored to their original stenciling, color and layout in 1986.

Hill Auditorium is slated for renovation. 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

Fifty years ago, 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, Newberry Hall and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment





Rackham Auditorium

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-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci, 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.

### Power Center for the Performing Arts

The Power Center for the Performing Arts was bred from a realization that the University of Michigan had no adequate proscenium-stage 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, together with their son Philip, wished to make a major gift to the University, and amidst 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.

Opening in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include the two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. No seat in the Power Center is more than 72' from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

## Classical

Music is the only Art  
which touches the Infinite  
Schopenhauer

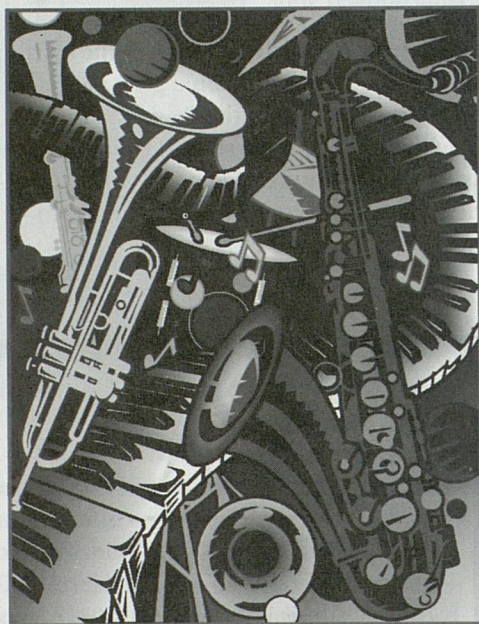
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*Auditoria, continued*

## 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 stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country.

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. In 1979, 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 is planned for 2003.

## 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 James McDougal was appointed pastor in 1997.

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 900 people and has ample free parking.

In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five 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 gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

### Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS most recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. Now, with a new programmatic initiative to present song in recital, the superlative Mendelssohn Theatre has become a recent venue addition to the Musical Society's roster and the home of the Song Recital series. This year's series celebrates the alto voice with recitals by Marilyn Horne, David Daniels, and Susanne Mentzer.

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, and new carpeting and seats were installed.

### U-M Museum of Art

The University of Michigan Museum of Art houses one of the finest university art collections in the country and the second largest art collection in the state of Michigan. A community museum in a university setting, the Museum of Art offers visitors a rich and

diverse permanent collection, supplemented by a lively, provocative series of special exhibitions and a full complement of interpretive programs. UMS presents two special concerts in the Museum in the 1997-98 season. On October 8, the Moscow Conservatory Chamber Ensemble performs a program of mixed chamber music. On March 10, Jean-Yves Thibaudet performs a program of French piano works, complementing the museum's exhibit, "Turning Point: Monet's *Débâcles at Vétheuil*."

### Burton Memorial Tower

Seen from miles away, this well-known University of Michigan and Ann Arbor landmark is the box office and administrative 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 from miles around, be built in the center of campus to represent 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.

Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet. During the academic year, visitors may climb up to the observation deck and watch the carillon being played from noon to 12:30 pm weekdays when classes are in session and most Saturdays from 10:15 to 10:45 am.

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

# Education and Audience Development

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

Several programs have been established to meet the goals of UMS' Education and Audience Development program, including specially designed Family and Student (K-12) performances. This year, more than 6,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Chick Corea and Gary Burton, the New York City Opera National Company, Los Muñequitos de Matanzas, and *STREB*.

The University Musical Society and the Ann Arbor Public Schools are members of the Kennedy Center Performing Arts Centers and Schools: Partners in Education Program.

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

## Master of Arts Interview Series

In collaboration with Michigan Radio WUOM/WFUM/WVGR, the Institute for the Humanities, and the Institute for Research on Women and Gender, UMS presents a series of informal and engaging dialogues with UMS Artists.

- Alberto Nacif, host of WEMU's "Cuban Fantasy" interviews the reigning "Queen of Salsa" **Celia Cruz**.

- **Ursula Oppens** and the **American String Quartet** will be interviewed in conjunction with the Beethoven the Contemporary Series and will discuss their commitment to contemporary classical music and its future.

- MacArthur "Genius" grant winner **Elizabeth Streb** discusses her unique choreographic vision with UMS' Director of Education and Audience Development, Ben Johnson.

- Contemporary choreographer **Donald Byrd** will discuss his canon of work with Kimberly Camp, President of the Museum of African American History in Detroit.

- Terri Sarris and Gaylyn Studlar, U-M Film and Video Studies, will interview filmmaker **Ngozi Onwurah**, Artist in Residence for the Institute for the Humanities and the Paula and Edwin Sidman Fellow in the Arts.

## PREPs (Performance-Related Educational Presentations)

Attend lectures and demonstrations that surround UMS events. PREPs are given by local and national experts in their field, and some highlights include:

- Richard LeSueur, Vocal Arts Information Services, will conduct PREPs on vocal music before David Daniels, Susanne Mentzer, Marilyn Horne, and the New York City Opera National Company.

- Alberto Nacif, Cuban music expert, will share his knowledge of Afro-Cuban Music and his personal experiences with the members of Los Muñequitos de Matanzas.

- Professor Mark Slobin of Wesleyan University lectures on "The Spirit of Yiddish Folklore: Then and Now" before Itzhak Perlman, "In the Fiddler's House": A Klezmer Summit.

- Glenn Watkins and Travis Jackson of the U-M School of Music will talk about Wynton Marsalis' world première being paired with Stravinsky's *L'histoire du Soldat* in "Marsalis/Stravinsky," a joint project with the Chamber Music Society of Lincoln Center and Jazz at Lincoln Center.

- A special concert goer's tour of the new U-M Museum of Art Monet exhibit "Turning

Wynton Marsalis greets local students during a UMS-sponsored event at Community High School.



Point: Monet's *Débâcles at Vétheuil* prior to Jean-Yves Thibaudet's recital.

- And many other highlighted PREPs featuring Ellwood Derr, Juan Llobell, Frances Aparicio, Louise Stein, Helen Siedel and Jim Leonard.

## Chicago Symphony Orchestra Residency Weekend

As part of the UMS opening symphony orchestra weekend (Sept. 25-27), and in collaboration with the U-M School of Music, the Chicago Symphony Orchestra Residency will feature fifteen CSO musicians in a wide variety of instrumental master classes and panel discussions. A rare opportunity to experience many of the world's greatest musicians teaching master classes all under one roof.

## Beethoven the Contemporary

The first of three years in this historic residency comparing the formidable legacy of Beethoven with the visions of many contemporary composers. Some residency highlights include:

- Cyberchats with Ursula Oppens and the American String Quartet, in conjunction with the U-M Information Technology Division and YoHA — Year of Humanities and Arts.

- Brown Bag lunches and lectures by three of the featured composers whose contemporary works are featured as part of this dynamic series: Kenneth Fuchs, Amnon Wolman, and George Tsontakis.

- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students which precede all six concerts by Ursula Oppens and the American

String Quartet.

- A variety of interactive lecture/demonstrations by Ursula Oppens and the American String Quartet on these and other important contemporary composers and Beethoven's canon of works.

## Other Educational Highlights

- World renowned choral conductors Tônu Kaljuste (Estonian Philharmonic Chamber Choir) and Dale Warland (Dale Warland Singers) will lead conducting seminars and chamber choir master classes.

- *The Harlem Nutcracker* residency features a special collaboration with the Ann Arbor Chapter of the Links in a reading and discussion about important literary contributions during the Harlem Renaissance.

- Many post-performance Meet the Artists have been planned for concerts including the Petersen Quartet, Hagen Quartet, Susanne Mentzer, *STREB*, the Australian Chamber Orchestra, Ursula Oppens and the American String Quartet.

- *STREB* will be in residency for one week for many interactive activities, discussions, and master classes.

- And many other residency activities.

**For detailed Residency Information, call 313-647-6712.**

Information on the above events can be found in the season listing in the following pages of this program book, the UMS Brochure, or on the UMS Website:

[www.ums.org](http://www.ums.org)

**For Master of Arts Interviews, free tickets (limit two per person) are required. Call or stop by the UMS Box Office: 313-764-2538.**

# The 1997-98 Season

## SEPTEMBER

**CECILIA BARTOLI, MEZZO-SOPRANO**  
**STEVEN BLIER, PIANO**  
**I DELFICI, STRING ENSEMBLE**

Sunday, September 21, 4pm

Hill Auditorium

*Sponsored by Parke-Davis Pharmaceutical Research.*

**THE CHICAGO SYMPHONY**  
**ORCHESTRA WEEKEND**  
**CHRISTOPH ESCHENBACH,**  
**CONDUCTOR**

September 25, 26 & 27, 1997

**CHICAGO SYMPHONY ORCHESTRA**  
**CHRISTOPH ESCHENBACH,**  
**CONDUCTOR AND PIANO**

Thursday, September 25, 8pm

Hill Auditorium

**CHICAGO SYMPHONY ORCHESTRA**  
**CHRISTOPH ESCHENBACH,**  
**CONDUCTOR**

**NADJA SALERNO-SONNENBERG,**  
**VIOLIN**

Friday, September 26, 8pm

Hill Auditorium

**CHAMBER MUSIC WITH MEMBERS**  
**OF THE CHICAGO SYMPHONY**  
**ORCHESTRA**

Saturday, September 27, 8pm

Rackham Auditorium

*The Chicago Symphony Orchestra Weekend is sponsored by Forest Heath Services. Additional support is provided by Arts Midwest, in partnership with the National Endowment for the Arts.*

## OCTOBER

**MOSCOW CONSERVATORY**  
**CHAMBER ENSEMBLE**

Wednesday, October 8, 8pm

U-M Museum of Art

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

**ESTONIAN PHILHARMONIC**  
**CHAMBER CHOIR AND TALLINN**  
**CHAMBER ORCHESTRA**  
**TÕNU KALJUSTE, CONDUCTOR**

Thursday, October 9, 8pm

Hill Auditorium

**ESTONIAN PHILHARMONIC**  
**CHAMBER CHOIR**  
**TÕNU TALJUSTE, CONDUCTOR**

Saturday, October 11, 8pm

St. Francis of Assisi Catholic Church

*Conducting Seminar Maestro Tõnu Kaljuste*

*and U-M conductors, Oct 10, 11am, U-M*

*School of Music Recital Hall.*

*Choral Master Class Maestro Tõnu Kaljuste and members of the U-M Chamber Choir, Oct 10, 1:30pm, U-M School of Music Recital Hall.*

**ORCHESTRA OF ST. LUKE'S**  
**CHAMBER ENSEMBLE**  
**PHILIPPE HERREWEGHE, CONDUCTOR**

Annette Markert, contralto

Thomas Young, tenor

William Sharp, baritone

Sunday, October 12, 4pm

Rackham Auditorium

*PREP Jim Leonard, Manager, SKR Classical, Oct 12, 3pm, Rackham Assembly Hall, 4th floor.*

**GUITAR SUMMIT IV**

Featuring Herb Ellis, Michael Hedges,

Sharon Isbin, and Rory Block

Thursday, October 16, 8pm

Rackham Auditorium

*Presented with support from AAA Michigan and media partner WDET.*

**MICHIGAN CHAMBER PLAYERS**

Sunday, October 19, 4pm

Rackham Auditorium

Complimentary Admission

**MARILYN HORNE, MEZZO-SOPRANO**  
**MARTIN KATZ, PIANO**

Saturday October 25, 8pm

Mendelssohn Theatre

*PREP "Marilyn Horne as a Recital Singer"*

*Richard LeSueur, Vocal Arts Information Services, Oct 19, 2pm, Ann Arbor District Library. In collaboration with the Ann Arbor District Library.*

**GABRIELI CONSORT & PLAYERS**  
**PAUL MCCREESH, MUSIC DIRECTOR**

Sunday, October 26, 8pm

St. Francis-of-Assisi Catholic Church

*PREP Louise Stein, U-M Associate Professor of Musicology, Oct 26, 7pm, St. Francis Parish Activity Center.*

## NOVEMBER

**CELIA CRUZ**  
**WITH JOSÉ ALBERTO "EL CANARIO"**  
**AND HIS ORCHESTRA**

Friday, November 7, 8pm

Hill Auditorium

*PREP "Celia Cruz: Queen of Salsa" Frances Aparicio, Arthur S. Thurnau Professor of Spanish & American Culture, U-M. Nov 7, 7pm MI League Henderson Rm., 2nd flr.*

*Master of Arts Celia Cruz interviewed by Alberto Nacif, Musicologist and Host of WEMU's "Cuban Fantasy" Nov 8, 11am, Natural Sciences Aud.*

*Presented with support from media partner WEMU.*

**HÅKAN HAGEGÅRD, BARITONE**  
**WARREN JONES, PIANO**

Saturday, November 8, 8pm

Hill Auditorium

*Vocal Master Class Håkan Hagegård and U-M School of Music vocalists. Nov 7, 3pm, U-M School of Music Recital Hall.*

**PAT METHENY GROUP**

Wednesday, November 12, 8pm

Michigan Theater

*Presented with support from media partners WEMU and WDET.*

**BEETHOVEN THE CONTEMPORARY**  
**URSULA OPPENS, PIANO**

Friday, November 14, 8pm

Rackham Auditorium

*Lecture "Beethoven Fundamentals" by Steven Whiting, U-M Assistant Professor of Musicology, Nov 9, 2pm, Basement Level, Ann Arbor District Library.*

*Cyberchat with Ursula Oppens, Nov 12, 12 noon. More information available at*

*http://www.yoha.umich.edu*

*Lecture/Demonstration "The Genius of Composer Elliott Carter" Ursula Oppens, Nov 13, 3pm School of Music Recital Hall.*

*Master of Arts Ursula Oppens interviewed by Susan Isaacs Nisbett, Ann Arbor News Music and Dance Reviewer. Nov 13, 7pm, 140 Lorch Hall.*

*PREP "The Beethoven Performances" Lectures" by Steven Whiting, U-M Assistant Professor of Musicology with U-M School of Music students. Nov 14, 6:30pm, MLB Lecture Rm 1.*

*Meet the Artist Post-performance dialogue from the stage.*

*Sponsored by the Edward Surrovell Co./ Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR.*

**TNUATRON DANCE THEATER**  
**(FAMILY PERFORMANCE)**

Saturday, November 15, 7pm

Michigan Theater

*This program is part of the Mid East/West Fest International Community of Cultural Exchange sponsored by Amstore Corporation, W.K. Kellogg Foundation, Lufthansa, the Ministry for Foreign Affairs of Israel-Cultural Department and Ben Teitel Charitable Trust, Gerald Cook Trustee.*

**BEETHOVEN THE CONTEMPORARY**  
**AMERICAN STRING QUARTET**

Sunday, November 16, 4pm

Rackham Auditorium

*PREP "The Beethoven Performances" Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students.*

*Nov 16, 2:30pm, Rackham Assembly Hall.*

*Meet the Artists Post-performance dialogue from the stage.*

*String Quartet Master Class* led by the American String Quartet, with School of Music musicians, Nov 17, 2:30pm Room 2026, School of Music.

*Strings Master Class* with the Ann Arbor School for the Performing Arts, Nov 17, 6pm, Black Box Theatre, Concordia College.

**Lecture/Demonstration** "Entrances" with the American String Quartet and U-M School of Music students, Nov 18, 3:30pm, School of Music Recital Hall.

*Cyberchat* with members of the American String Quartet, Nov 18, 7pm. More information available at <http://www.yoha.umich.edu>  
**Sponsored by the Edward Surovell Co./ Realtors.** Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR. The University Musical Society is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace-Reader's Digest Fund.

**ORPHEUS CHAMBER ORCHESTRA  
 RICHARD GOODE, PIANO**

Wednesday, November 19, 8pm

Hill Auditorium

**PREP** "Creams of the Mozart Crops: His Piano Concertos," Ellwood Derr, U-M Professor of Music, Nov 19, 7pm, MI League Hussey Rm.  
**Sponsored by Pepper, Hamilton & Scheetz, Attorneys at Law.**

**DECEMBER**

**ITZHAK PERLMAN  
 IN THE FIDDLER'S HOUSE**

A Klezmer Summit featuring

The Klezmatics

Brave Old World

The Klezmer Conservatory Band and

The Andy Statman Klezmer Orchestra

Tuesday, December 2, 8pm

Hill Auditorium

**Lecture** "The Spirit of Yiddish Folklore: Then and Now" Mark Slobin, Professor of Music, Wesleyan University, Dec 2, 4pm, Kuenzel Room, Michigan Union.

**This performance** is presented through the generous support of the KMD Foundation and McKinley Associates.

**HANDEL'S MESSIAH**

UMS Choral Union

Ann Arbor Symphony Orchestra

Thomas Sheets, conductor

Nicole Heaston, soprano

David Daniels, countertenor

John Aler, tenor

Nathan Berg, baritone

Saturday, December 6, 8pm

Sunday, December 7, 2pm

Hill Auditorium

**Presented with the generous support of Dr. James and Millie Irwin.**

**THE HARLEM NUTCRACKER**

Donald Byrd/The Group

Thursday, December 11, 8pm

Friday, December 12, 8pm

Saturday, December 13, 2pm

Saturday, December 13, 8pm

Sunday, December 14, 2pm

Sunday, December 14, 8pm

Power Center

**Master of Arts** Choreographer Donald Byrd is interviewed by Kimberly Camp, President of the Museum of African American History in Detroit. Dec 8, 7pm, Rackham Amphitheatre.

**Links to Literature** Members of the Ann Arbor Chapter of the Links, Inc. read and tell stories from the Harlem Renaissance. Thu. Dec 4, 7:30pm, Borders Books and Music.

**Presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network.** Additional support is provided by Arts Midwest in partnership with the National Endowment for the Arts, and media partners WEMU and WDET.

**JANUARY**

**DAVID DANIELS, COUNTERTENOR**

MARTIN KATZ, PIANO

Friday, January 9, 8pm

Mendelssohn Theatre

**PREP** "David Daniels and his Program"

Richard LeSueur, Vocal Arts Information Services. Fri. Jan 9, 7pm, Rackham Assembly Hall, 4th floor.

**This performance** is presented through the generous support of Maurice and Linda Binkow.

**ISRAEL PHILHARMONIC**

ZUBIN MEHTA, CONDUCTOR

Saturday, January 10, 8pm

Hill Auditorium

**CHRISTOPHER PARKENING, GUITAR  
 A TRIBUTE TO ANDRÉS SEGOVIA**

Sunday, January 11, 4pm

Rackham Auditorium

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

**BOYS CHOIR OF HARLEM**

Sunday, January 18, 7pm

Hill Auditorium

**Sponsored by the Detroit Edison Foundation.** Additional support provided by Beacon Investment Company and media partner WDET. 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 1998 Rev. Dr. Martin Luther King, Jr. Day Symposium. Presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network.

**TOKYO STRING QUARTET**

Thursday, January 22, 8pm

Rackham Auditorium

**BEETHOVEN THE CONTEMPORARY  
 AMERICAN STRING QUARTET**

Friday, January 30, 8pm

Rackham Auditorium

**Master of Arts** Members of the American String Quartet, interviewed by Mark Stryker, Arts & Entertainment Reporter, Detroit Free Press. Jan 28, 7pm, Rackham Amphitheatre.  
**University Hospital's Gifts of Art** free concert by the American String Quartet in the University Hospital Lobby, Jan 29, 12 noon.  
**Open Rehearsal** with the American String Quartet and composer George Tsontakis, Jan 29, 7pm, U-M School of Music Recital Hall  
**Brown Bag Lunch** with composer George Tsontakis, Jan 30, 12 noon, MI League Vandenberg Rm.

**PREP** "The Beethoven Performances' Lectures" Steven Whiting, U-M Professor of Musicology, with U-M School of Music students. Jan 30, 6:30pm, Rackham Assembly Hall.

**Meet the Artists** Post-performance dialogue from the stage.

**Sponsored by the Edward Surovell Co./ Realtors.** Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR. The University Musical Society is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace-Reader's Digest Fund.

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 UMS WEBSITE!**

Look for valuable information about UMS, the 1997/98 season, our venues, educational activities, and ticket information.

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**BEETHOVEN THE CONTEMPORARY  
URSULA OPPENS, PIANO**

Saturday, January 31, 8pm  
Rackham Auditorium

**PREP** "The Beethoven Performances' Lectures" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students. Jan 31, 6:30pm, MI League Hussey Rm. **Meet the Artist** Post-performance dialogue from the stage.

**Lecture/Demonstration** "The Adventure of Contemporary Piano Music" Ursula Oppens, Feb 1, 3pm, Kerrytown Concert House. In collaboration with the Ann Arbor Piano Teacher's Guild.

**Lecture/Demonstration** with Ursula Oppens and composer Amnon Wolman, Feb 2, 12:30pm Room 2043, U-M School of Music. **Piano Master Class** with Ursula Oppens and School of Music students, Feb 2, 4:30pm, U-M School of Music Recital Hall  
**Sponsored by** the Edward Surovell Co./Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR.

**FEBRUARY**
**DALE WARLAND SINGERS**

Thursday, February 5, 8pm  
St. Francis of Assisi Catholic Church  
**Conducting Seminar** Conductor Dale Warland and U-M conductors, Feb 6, 11am, U-M School of Music Recital Hall.  
**Chamber Choir Master Class** Conductor Dale Warland works with the U-M Chamber Choir, Feb 6, 1:30pm, U-M School of Music Recital Hall.

**SAINT PAUL CHAMBER ORCHESTRA  
HUGH WOLFF, CONDUCTOR  
EMANUEL AX, PIANO  
DALE WARLAND SINGERS**

Friday, February 6, 8pm  
Hill Auditorium  
**Sponsored by** NBD.

**CANADIAN BRASS**

Sunday, February 8, 4pm  
Hill Auditorium  
**Co-sponsored by** First of America and Miller, Canfield, Paddock, and Stone, PLC.

**ROYAL CONCERTGEBOUW  
ORCHESTRA OF AMSTERDAM  
RICCARDO CHAILLY, CONDUCTOR**

Wednesday, February 11, 8pm  
Hill Auditorium

**JUAN-JOSÉ MOSALINI AND HIS  
GRAND TANGO ORCHESTRA**

Friday, February 13, 8pm  
Rackham Auditorium  
**Presented with support from media partner** WEMU.

**CHEN ZIMBALISTA, PERCUSSION**

Saturday, February 14, 8pm  
Rackham Auditorium  
**This program** is part of the Mid East/West Fest International Community of Cultural Exchange sponsored by Amstore Corporation, W.K. Kellogg Foundation, Lufthansa, the Ministry for Foreign Affairs of Israel - Cultural Department and Ben Teitel Charitable Trust, Gerald Cook Trustee.

**PETERSEN QUARTET**

Thursday, February 19, 8pm  
Rackham Auditorium  
**Meet the Artists** Post-performance dialogue from the stage.

**CHICK COREA, PIANO AND  
GARY BURTON, VIBES**

Friday, February 20, 8:00pm  
Michigan Theater  
**Presented with support from media partners** WEMU and WDET.

**MENDELSSOHN'S ELIJAH**

UMS Choral Union  
Ann Arbor Symphony Orchestra  
Thomas Sheets, conductor  
Katherine Larson, soprano  
Jayne Sleder, mezzo-soprano  
Richard Fracker, tenor  
Gary Relyea, baritone  
Sunday, February 22, 4pm  
Hill Auditorium  
**PREP** "Felix Mendelssohn-Bartholdy: Felicitous Choral Conductor and Choral Composer," Ellwood Derr, U-M Professor of Music, Feb 22, 3pm, MI League Koessler Library.  
**Sponsored by** Brauer Investments.

**MARCH**

**Master of Arts** Ngozi Onwurah, filmmaker and Institute for the Humanities artist-in-residence and the Paula and Edwin Sidman Fellow for the Arts interviewed by Lecturer Terri Sarris and Director Gaylyn Studlar of the U-M Program in Film & Video Studies. Mar 9, 7pm, Rackham Amphitheatre

**JEAN-YVES THIBAUDET, PIANO**

Tuesday, March 10, 8pm  
U-M Museum of Art  
**PREP** A concert goer's tour of "Monet at Vétheuil: The Turning Point" Mar 10, 6:30pm, West Gallery, 2nd Floor, U-M Museum of Art. Ticket to concert required.  
**Presented with the generous support of** Dr. Herbert Sloan.

**NEW YORK CITY OPERA  
NATIONAL COMPANY  
DONIZETTI'S DAUGHTER OF  
THE REGIMENT**

Thursday, March 12, 8pm  
Friday, March 13, 8pm  
Saturday, March 14, 2pm (75-minute Family Performance)  
Saturday, March 14, 8pm  
Power Center  
**PREP** "The Comic Donizetti" Richard LeSueur, Vocal Arts Information Services, Mar 12, 7pm, MI League, Koessler Library.  
**PREP** Member of the New York City Opera National Company, Mar 13, 7pm, MI League Vandenberg Rm.  
**PREP** for KIDS "Know Before You Go: An Introduction to Daughter of the Regiment" Helen Stedel, UMS Education Specialist, Mar 14, 1:15 pm, Michigan League, Hussey Room. **These performances** are supported by the National Endowment for the Arts.

**MICHIGAN CHAMBER PLAYERS**

Sunday, March 15, 4pm  
Rackham Auditorium  
Complimentary Admission

**LOS MUÑEQUITOS DE MATANZAS**

Wednesday, March 18, 8pm  
Power Center  
**PREP** "Los Muñequitos: Cuban Ambassadors of the Rumba," Alberto Nacif, Musicologist and Host of WEMU's "Cuban Fantasy," Mar 18, 7pm, MI League Hussey Rm.  
**Presented with support from media partner** WEMU.

**BATSHEVA DANCE COMPANY  
OF ISRAEL**

Ohad Naharin, artistic director  
Saturday, March 21, 8pm  
Sunday, March 22, 4pm  
Power Center

**RUSSIAN NATIONAL ORCHESTRA  
MIKHAIL PLETNEV, CONDUCTOR  
GIL SHAHAM, VIOLIN**

Tuesday, March 24, 8pm  
Hill Auditorium

**AUSTRALIAN CHAMBER ORCHESTRA  
RICHARD TOGNETTI, CONDUCTOR  
STEVEN ISSERLIS, CELLO**

Wednesday, March 25, 8pm  
Rackham Auditorium  
**Meet the Artists** Post-performance dialogue from the stage.



**URSULA OPPENS, PIANO**

Friday, March 27, 8pm

Rackham Auditorium

*University Hospital's Gifts of Art free concert performed by Ursula Oppens in the University Hospital Lobby, Mar 26, 12 noon.*

**Lecture/Demonstration** "Piano Music: 1945 to the Present" Ursula Oppens, Mar 26, 3pm, U-M School of Music Recital Hall.

**PREP** "The Beethoven Performances' Lectures"

Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Mar 27, 6:30pm, MI League Vandenberg Rm.

**Meet the Artist** Post-performance dialogue from the stage

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Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR.

**PACO DE LUCÍA AND HIS FLAMENCO ORCHESTRA**

Saturday, March 28, 8pm

Hill Auditorium

**PREP** "Flamenco: Yesterday, Today, and Tomorrow" Juan Llobell, Flamenco Musician and Owner of Casa de España of Detroit, Mar 28, 6:30pm, MI League Hussey Rm.

**Presented with support from media partner WEMU.**

**BEETHOVEN THE CONTEMPORARY AMERICAN STRING QUARTET**

Sunday, March 29, 4pm

Rackham Auditorium

**PREP** "The Beethoven Performances' Lectures"

Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Mar 29, 2:30pm, MI League Hussey Rm.

**Meet the Artists** Post-performance dialogue from the stage.

**Brown Bag Lunch** with composer Kenneth Fuchs, Mar 30, 12:30pm, Room 2026, U-M School of Music.

**Lecture/Demonstration** with the American String Quartet and composer Kenneth Fuchs, Mar 30, 2:30pm Room 2026, U-M School of Music.

**Youth Quartets Master Class** with the Ann Arbor School for the Performing Arts, Mar 30, 6pm, Concordia College.

**Sponsored by the Edward Surovell Co./**

Realtors. Additional funding provided by the Lila Wallace-Reader's Digest Arts Partners Program, the National Endowment for the Arts and media partner Michigan Radio, WUOM/WFUM/WVGR. The University Musical Society is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace-Reader's Digest Fund.

**APRIL****STREB**

Friday, April 3, 8pm

Saturday, April 4, 8pm

Power Center

**Master of Arts Choreographer and 1997 MacArthur "Genius" Grant recipient Elizabeth Streb, interviewed by Ben Johnson, UMS Director of Education and Audience Development, Apr 2, 7pm, Rackham Amphitheatre.**

**Meet the Artists** Post-performance dialogue from the stage, both evenings.

**Presented with support from media partner WDET, Arts Midwest, New England Foundation for the Arts and the National Endowment for the Arts.**

**SUSANNE MENTZER, MEZZO-SOPRANO CRAIG RUTENBERG, PIANO**

Tuesday, April 7, 8:00pm

Mendelssohn Theatre

**PREP** "Susanne Mentzer: The Recital" Richard LeSueur, Vocal Arts Information Services, Apr 5, 2pm, Ann Arbor District Library.

**Meet the Artist** Post-performance dialogue from the stage.

**EVGENY KISSIN, PIANO**

Monday, April 13, 8pm

Hill Auditorium

**Sponsored by Parke-Davis Pharmaceutical Research.**

**LUZ Y NORTE THE HARP CONSORT**

Thursday, April 23, 8pm

Mendelssohn Theatre

**Presented with support from media partner WEMU.**

**World Première!****MARSALIS / STRAVINSKY**

A joint project of the Chamber Music Society of Lincoln Center, David Shifrin, Artistic Director and Jazz at Lincoln Center, Wynton Marsalis, artistic director

Friday, April 24, 8pm  
Rackham Auditorium

**PREP** "Wynton Marsalis and Extended Composition in Jazz" Travis Jackson, U-M Professor of Musicology and Music History, and Glenn Watkins, Earl V. Moore Professor of Musicology, Apr 24, 7pm, MI League Henderson Rm.

**Presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network and media partner WDET.**

**HAGEN QUARTET**

Wednesday, April 29, 8pm

Rackham Auditorium

**Meet the Artists** Post-performance dialogue from the stage.

**MAY****THE MET ORCHESTRA SIR GEORG SOLTI, CONDUCTOR**

Friday, May 1, 8:30pm

Hill Auditorium

**FORD HONORS PROGRAM**

featured artist will be announced in January, 1998

Saturday, May 9, 6pm

Hill Auditorium

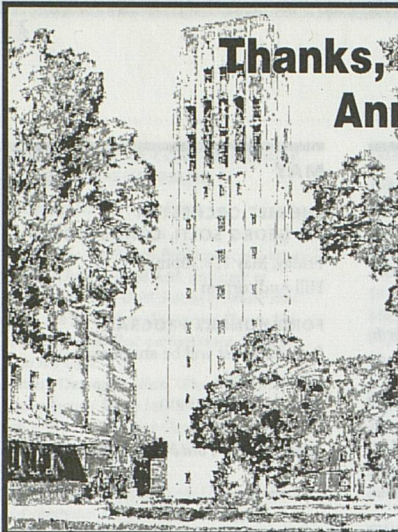
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**A Master of Arts interview with choreographer Meredith Monk****Educational Programming**

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

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

**Master of Arts** A 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, 764-2538.



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# University Musical Society

of the University of Michigan  
1997-1998 Fall Season

## Event Program Book

Sunday, September 21, 1997 through Wednesday, October 8, 1997

### General Information

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

### While in the Auditorium

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

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

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

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 313-763-1131.

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

### **Cecilia Bartoli, mezzo-soprano** **3**

Steven Blier, piano  
I Delfici, string ensemble  
Sunday, September 21, 4:00pm  
Hill Auditorium

### **Chicago Symphony Orchestra** **19**

Christoph Eschenbach, conductor and piano  
Thursday, September 25, 8:00pm  
Hill Auditorium

### **Chicago Symphony Orchestra** **25**

Christoph Eschenbach, conductor  
Nadja Salerno-Sonnenberg, violin  
Friday, September 26, 8:00pm  
Hill Auditorium

### **Chamber Music with Members of the Chicago Symphony Orchestra** **37**

Saturday, September 27, 8:00pm  
Rackham Auditorium

### **Moscow Conservatory Chamber Ensemble** **43**


Wednesday, October 8, 8:00pm  
U-M Museum of Art

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University Musical Society *presents*



# Håkan Hagegård, baritone

## Warren Jones, piano

Saturday, November 8, 8 p.m.

Hill Auditorium

Catapulted into stardom by his delightful appearance in Ingmar Bergman's film version of Mozart's *The Magic Flute*, Håkan Hagegård's sophisticated artistry and keen sense of subtlety put him among the world's most accomplished performers.

**PROGRAM** Schubert *Schwanengesang*; Ravel *Don Quixote*; Wolf *Lieder*

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# Cecilia Bartoli

*Mezzo-soprano*

STEVEN BLIER, *Harpsichord, Piano, Organ*

I DELFICI, *String Ensemble*

Antonella Fracastini, Luca Rocco,

Gabriele Bartoli, Giuseppe Mulè

---

## Program

Sunday Afternoon, September 21, 1997 at 4:00

Hill Auditorium, Ann Arbor, Michigan

*Antonio Vivaldi*

I **In furore iustissimae irae**

Motet for soprano, two violins, viola and cello, RV 626

II **Cessate, omai cessate**

Cantata for contralto, two violins, viola and cello, RV 684

III **Agitata da due venti**

Aria from *La Griselda* Act II, Scene ii, RV 718

MS. BARTOLI AND I DELFICI

I N T E R M I S S I O N

*Franz Schubert*

IV **Da quel sembiante appresi, D688, No. 3**

**Mio ben ricordati, D688, No. 4**

**Se dall'Etra, D738**

**Non t'accostar all'urna, D688, No. 1**

**La pastorella, D528**

*Pauline Viardot-García*

V **Havanaise**

**Hai luli**

*Léo Delibes*

**Les filles des Cadix**

*Gioacchino Rossini*

VI **Riedi al soglio**

from *Zelmira*

MS. BARTOLI AND STEVEN BLIER

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

---

First Concert of the  
119th Season

Special thanks to Dr. Ronald Cresswell for his support of the University Musical Society through Parke-Davis Pharmaceutical Research.

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

The David Sutherland harpsichord used in this evening's performance is generously provided by Carolyn Lipp.

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

Special Concert

**Large print programs are available upon request.**

## I. Antonio Vivaldi

Born on March 4, 1678 in Venice

Died on July 28, 1741 in Vienna

### Motets, Cantatas and Arias

Antonio Vivaldi owes his reputation today almost entirely to his instrumental music. But this was not the case in the Venetian composer's own lifetime, when his fame and prestige were also linked to his prolific output of vocal music.

As far as we know, Vivaldi wrote forty-seven operas, three oratorios, sacred works (both liturgical and non-liturgical) for a variety of instrumental and vocal combinations, secular cantatas and occasional works for the stage. A large number of the sacred pieces were written for the chorus of the Pio Ospedale della Pietà, where Vivaldi served as violin teacher and Director of Music at various periods in his life.

In the early eighteenth century, Venice boasted four such "hospitals" — charitable institutions whose mission was the upbringing of foundlings and orphan girls from deprived families. Some of these girls were specifically educated in the art of musical performance and formed choirs and orchestras famous for their quality and skill; those of the Ospedale della Pietà were considered particularly prestigious on account of the exceptionally high standards achieved by the girls.

There are around twenty compositions by Vivaldi which could be called motets, although at times they are entitled *Introduzioni*. All are scored for a solo voice and strings. Motets in early eighteenth-century Venetian practice consisted of sacred non-liturgical pieces, to be performed in the course of the Mass or Vespers at such moments as the Offertory, the Elevation or the Benediction. They were normally of a virtuoso nature and the text was always in Latin.

The structure of the motet *In furore iustissimae irae* is: aria — recitative — aria — concluding alleluia (the identical sequence used by Mozart over fifty years later in his *Exsultate, jubilate*). The first aria is in three-part form, with the opening section repeated at the end—a scheme which Vivaldi favoured in much of his work, both vocal and instrumental. This first aria describes how the indignation and wrath of God towards a sinner change to mercy at the hour of judgement. The short recitative that follows is a plea for divine mercy, which, in the second aria, becomes an invocation to Christ for his tears to fill the hearts of sinners with joy. A soaring, virtuoso Alleluia, representing the glorification of the Lord, brings the motet to a close.

The cantata was, alongside opera, the most widespread form of secular vocal composition, fertile ground for opera singers when they were not actually performing on the stage. Settings of Italian texts, cantatas followed the Arcadian tradition in describing the anguish and joys of love. Thirty-nine such works by Vivaldi have survived, of which nine require an instrumental accompaniment in addition to the basso continuo.

*Cessate, omai cessate* is scored for two violins, viola and continuo. It opens with an accompanied recitative in which the forsaken lover vents his woes and begs for an end to his suffering; but the haunting memory of his beloved gives him no peace. The first aria is in two parts — a Larghetto in which the lover's tears are illustrated by pizzicato strings, and a more reflective Andante molto, in which he concludes that death alone can bring an end to the torment of love. This is followed by another accompanied recitative, in which he descends into the underworld (almost following the path of Orpheus). His purpose, however, is not to find his lost beloved, but rather to look for a soul who, unlike the pitiless Dorilla, will comfort him. The tenebrous mood which

depicts the descent into Hades shows Vivaldi's extraordinary skill in tone painting with relatively modest means.

The concluding aria is a further diatribe against Dorilla, expressing yet again the lover's grief — or indeed rage, when we consider the music itself, with its urgent rhythms and persistent repetitions.

The opera *La Griselda* was premièred in 1735 at the Teatro Grimani, at Sam Samuele in Venice, and the occasion marked the first meeting between Vivaldi and Carol Goldoni. The young playwright had been commissioned to rewrite the verse for the arias in Apostolo Zeno's ageing libretto, leaving the recitatives untouched (a common practice at the time). Some years later Goldoni described this encounter in his memoirs, concluding: "he is still pleased with me and the opera is extremely successful."

The story also appears in Boccaccio's *Decameron*. Gualtiero, King of Thessaly, has married Griselda, a girl of humble origins. The marriage has been the cause of great unrest among his people, and in order to placate them, Gualtiero announces that he will repudiate her in favor of a foreign woman of higher rank, Constanza. The latter is in fact the royal couple's own daughter, whom Gualtiero — on account of the mother's lowly status — has pretended to have killed, but who has been raised abroad by a friend of the king's. In her exile, Costanza has in the meantime fallen in love with Roberto, Prince of Athers, and when she is ordered to return to Thessaly, he resolves to accompany her. Costanza sings the aria "Agitata da due venti" as she is about to leave Roberto and become Gualtiero's new bride.

Griselda proves her magnanimity and loyalty in the face of her humiliations, and Gualtiero, revealing the true reasons behind his actions, eventually reinstates her to her rightful position. Finally, he discloses the real identity of Costanza, and gives her in

marriage to her beloved Roberto.

"Agitata da due venti" is an outstanding example of the expressive virtuosity found in Vivaldi's vocal writing. It rests on the simile of a sailor at the mercy of opposing winds and in danger of shipwreck, and the heart of Costanza, torn between two conflicting and contrasting forces which are driving her to despair. The use of such similes was a common rhetorical device in the poetry of the time, and Vivaldi depicts these natural images with figurations and dynamic effects deriving from the madrigal tradition: wide melodic leaps, repeated notes, an undulating violin line, vocal coloratura on the key word "naufragar" (shipwreck). This is in contrast to the middle section of the aria, where the heroine's character emerges in phrases that are sometimes smoother, sometimes more dramatic (as at the word "disperar").

Nature and Man often appear side by side in Vivaldi's scores. Images drawn from nature are transformed into sounds which, in order to make the most of their expressive potential, aspire to the quality noted by the humanist De Brosse in his *Lettres familières* on Italy. Writing of Venetian performances in 1739, he observed: "... a manner of accompaniment... which greatly enhances their music... the art of light and shade applied now in gradual measures, now abruptly."

It is an almost pictorial style, appealing directly to the sensitivity and emotions of the listener.

*Program note by Claudio Osele and Cecilia Bartoli, translation DECCA 1997*



**In furore iustissimae irae**

Motet for soprano, two violins, viola and cello, RV 626

**1. Aria**

In furore iustissimae irae  
Tu divinitus facis potentem.

Quando potes me reum punire  
ipsum crimen te gerit clementem.

**2. Recitativo**

Miserationum Pater piissime,  
parce mihi dolenti  
peccatori languenti,  
o Jesu dulcissime.

**3. Aria**

Tunc meus fletus  
evadet laetus  
dum pro te meum  
languescit cor.

Fac me plorare,  
mi Jesu care,  
et fletus laetum  
fovebit cor.

**4. Alleluia****1. Aria**

In wrath and most just anger  
you divinely exercise power.

When you punish me in my guilt  
the crime itself bears you in your mercy.

**2. Recitativo**

Most loyal father of mercies  
spare me, a sorrowful,  
weak sinner,  
most sweet Jesus.

**3. Aria**

Then shall my wedding  
turn to joy  
as my heart is softened  
towards you.

Make me cry,  
my dear Jesus,  
and joyful weeping  
will warm my heart.

**4. Alleluia**

## II. Cessate, omai cessate

Cantata for contralto, two violins, viola and cello, RV 684

### 1. Recitativo accompagnato

Cessate, omai cessate,  
rimembranze crudeli  
d'un affetto tiranno;  
Già barbare e spietate  
mi cangiaste i contenti  
in un immenso affanno.  
Cessate, omai cessate,  
di lacerarmi il petto,  
di trafiggermi l'anima,  
di toglier al mio cor riposo e calma.  
Povero core afflitto, e abbandonato,  
se ti toglie la pace  
un affetto tiranno,  
perchè un volto spietato, un'anima infida,  
la sola crudeltà pasce ed annida.

### 2. Aria

Ah, ch'infelice sempre  
Me vuol Dorilla ingrata,  
Ah sempre più spietata,  
M'astringe a lagrimar.

Per me non v'è no,  
non v'è ristoro,  
Per me non v'è no,  
non v'è più speme.  
E il fier martoro  
e le mie pene,  
Solo la morte  
può consolar.

### 3. Recitativo accompagnato

A voi dunque ricorro orridi specchi  
taciturni orrori,  
solitari ritiri,  
ed ombre amiche, tra voi porto il mio duolo,  
perchè spero da voi quella pietade,  
che Dorilla inhumana non annida.  
Vengo spelonche amate,  
vengo specchi graditi,  
alfine meco in volto  
il mio tormento in voi resti sepolto.

### 1. Accompanied Recitative

Leave me, leave me,  
You cruel memories  
of tyrannical emotion;  
You strike me with real barbarity  
And are content only  
with my deep sorrow.  
Leave off, leave off,  
From torturing my breast,  
Slaying my soul,  
And do not rob my heart of its calm and peace.  
See, my poor, abandoned heart,  
A tyrannical emotion  
has robbed you of peace,  
Because her face is cruel and her soul unfaithful,  
Anguish alone sustains and harms me.

### 2. Aria

Ah, how sad  
the faithless Dorilla will make me.  
Ah, she tortures me  
more and more cruelly, to tears.

I have no more rest,  
there is no more hope,  
I have no more rest,  
And death alone  
can end  
My cruel suffering  
and pain.

### 3. Accompanied Recitative

So I run to you, frightening, reticent caves,  
Who hide lonely horrors  
and shadows.  
My lady loves, I have brought my grief here  
Because I hope for grace from you,  
And that the inhuman Dorilla  
will find no shelter here.  
I come, beloved caves, I come,  
dear cavities in the rock,  
To stay here with my harassed face, to be buried at last.

**4. Aria**

Nell'orrido albergo  
ricetto di pene  
Potrò il mio tormento  
sfogare contento  
Potrò ad alta voce  
chiamare spietata  
Dorilla l'ingrata,  
morire potrò.

Andrò d'Acheronte  
su la nera sponda,  
Tingendo quest'onda  
di sangue innocente  
Gridando vendetta,  
Ed ombra baccante,  
vendetta farò.

**4. Aria**

At the dreaded dwelling-place  
that receives torture  
I can reveal  
my suffering,  
I can call  
aloud upon  
the unfaithful Dorilla  
And die.

I shall go  
to the black shores of Acheron,  
And see the flood  
of innocent blood  
Cry for vengeance,  
And I, a frenzied ghost,  
Shall avenge myself.

**III. Agitata da due venti**

from *La Griselda*

Opera in three acts, RV 718

Constanza's aria, Act II, Scene ii

Agitata da due venti  
Freme l'onda in mar turbato  
E'l nocchiero spaventato  
Già s'aspetta a naufragar.

Dal dovere, e dall'amore  
Combattuto questo core  
Non resiste; e par che ceda  
E cominci a disperar.

Whipped up by two winds  
The waves rage in the rough sea  
And the terrified steersman  
Already expects to be shipwrecked.

By duty and by love  
Assailed, this heart  
Cannot hold out; I feel it waver  
And begin to despair.

## IV. Franz Schubert

*Born on January 31, 1797 in Vienna*

*Died on November 19, 1828 in Vienna*

### **Da quel sembiante appresi, D688 No.3**

*(Metastasio)*

Da quel sembiante appresi,  
a sospirar d'amore,  
sempre per quel sembiante  
sospirerò d'amore.

La face a cui m'accesi  
solo m'alletta e piace,  
è fredda ogn'altra face  
per riscaldarmi il cuore.

### **Mio ben ricordati, D688, No. 4**

*(Metastasio)*

Mio ben ricordati,  
s'avvien ch'io mora:  
quanto quest'anima  
fedel t'amò.

E se pur amano  
le fredde ceneri:  
nell'urna ancora  
t'adorerò.

### **Nel boschetto, D738**

*(Jakob Nikolaus Craigher de Jachelutta)*

Se dall'Etra, Febo i raggi  
ei penetra in mezzo a' faggi,  
quel dolore ch'è nel core  
si converte in voluttà!

E del rio il mormorio!  
quest'aurette amorosette!  
i vapori, l'erbe, i fiori!  
dan al bosco maestà!

Ah se ognora dense fronde,  
rai d'aurora, verdi sponde  
ad ogn'alma desser calma  
nelle sue avversità!

### **From that face I learned**

From that face I learned  
to sigh with love,  
I shall always sigh with love  
for that face.

The fire which inflamed me  
is my only joy and pleasure,  
all other flames are too cold  
to warm my heart.

### **Remember, my beloved**

Remember, my beloved,  
if I should die,  
how much my faithful heart  
loved you.

And if cold ashes  
are capable of love,  
then in the grave  
I shall still adore you.

### **In the wood**

If Phoebus sends rays down from the sky  
in among the beech trees,  
the grief in one's heart  
will turn to pleasure!

The murmuring stream!  
These loving breezes!  
The mist, the grass, the flowers,  
all bring dignity to the wood!

Ah, if only leafy branches,  
the ray of dawn and grassy banks  
could bring peace to every heart  
in adversity!

**Non t'accostar all'urna, D688 No.1***(Jacopo Andrea Vittorelli)*

Non t'accostar all'urna  
che l'ossa mie rinserra.  
Questa pietosa terra  
e sacra al mio dolor.

Ricuso i tuoi giacinti  
non voglio i pianti tuoi  
che giovan agli estini  
due lagrime, due fior?

Empia! dovevi allor  
porgermi un fil d'aita,  
quando traéa la vita  
in grenbo dei sospir.

Ah che d'inutil pianto  
assordi la foresta?  
Rispetta un' ombra mesta  
e lasciala dormir.

**La pastorella, D528***(Carlo Goldini)*

La pastorella al prato  
contenta se ne va  
coll'agnellino al lato  
cantando in libertà.

Se l'innocente amore  
gradisce il suo pastore  
la bella pastorella  
contenta ognor sarà.

**Do not approach the urn**

Do not approach the urn  
which contains my bones.  
This pitiful earth  
is sacred to my grief.

I spurn the hyacinths you bring,  
I do not want your tears.  
What use to the dead  
are two tears, two flowers?

Faithless one! You should have  
offered me a ray of hope  
while I still dragged out my life  
in the vale sighs.

Ah, why deafen the forest  
with futile weeping?  
Respect an unhappy shadow  
and allow it to sleep.

**The Shepherdess**

The shepherdess happily  
goes off to the meadow  
with the little lamb at her side,  
singing blithely.

If her shephard  
likes innocent love,  
then the lovely shepherdess  
will always be happy.

## V. Pauline Viradot-García

*Born on July 18, 1821 in Paris*

*Died on May 18, 1910 in Paris*

### Havanaise

*(Louis Pomey)*

Vente niña conmigo al mar  
que en la playa tengo un bajel,  
Bogaremos a dos en él  
que allí sólo se sabe amar.  
Ay rubita si tu supieras,  
Ay rubita si supieras...Ah! Ah!  
Vente niña, *etc.*  
Ay ay ay rubita, dame tu amar.

Sur la rive le flot d'argent  
En chantant brise mollement,  
Et des eaux avec le ciel pur  
Se confond l'azur!  
Sois moins rebelle,  
Ô ma belle, la mer t'appelle!  
Ah! viens, viens, viens!  
À ses chants laisse-toi charmer!  
Ah! viens, c'est là qu'on sait aimer, *etc.*

Sois ma belle, moins rebelle,  
Laisse-toi charmer,  
Oui, laisse-toi charmer,  
Ô belle!  
C'est en mer que l'on sait aimer, *etc.*

Rubita, ay vente conmigo al mar,  
Bogaremos a dos en él.  
Que allí sólo se sabe amar!  
Vente rubita, vente rubita,  
Vente al mar, al mar!

### Hai Luli

*(Xavier de Maistre)*

Je suis triste, je m'inquiète,  
Je ne sais plus que devenir,  
Mon bon ami devait venir,  
Et je l'attends ici seulette.  
Hai luli! Hai luli!  
Où donc peut être mon ami? *etc.*

Come with me, my child, to the sea  
for on the shore I have a boat;  
we shall row it together,  
for only there do people know how to love.  
Ah, my fair one, if only you knew,  
if only you knew...Ah, ah!  
Come with me, my child, *etc.*  
Ay ay, my fair one, give me your love.

Upon the bank the silver wave  
gently breaks itself up while singing,  
and the waters and the pure sky  
merge in the azure distance!  
Be less stubborn.  
O my fair one, the sea calls you!  
Ah! come, come, come!  
Let yourself be charmed by its song, come,  
It is there that people know how to love, *etc.*

O my fair one, be less stubborn,  
let yourself be charmed,  
yes, let yourself be charmed,  
o my fair one!  
It is at sea that people know how to love, *etc.*

Fair one, come with me to the sea,  
we shall row together,  
for only there do people know how to love.  
Come, my fair one, come,  
come to the sea!

### Willow-waley

I am sad, I am anxious.  
I don't know what's to become of me,  
my true friend was to have come,  
and here I wait all lonesome.  
Willow-Waley! Willow-Waley!  
Where can he be my lover? *etc.*

Je m'assieds pour filer ma laine,  
Le fil se casse dans ma main...  
Allons, je filerai demain,  
Aujourd'hui je suis trop en peine!  
Hai luli! Hai luli!  
Qu'il fait triste sans mon ami! *etc.*

Si jamais il devient volage,  
S'il doit un jour m'abandonner,  
Le village n'a qu'à brûler,  
Et moi-même avec le village!  
Hai luli! Hai luli!  
À quoi bon vivre sans ami? *etc.*

I sit down to spin my wool,  
the thread breaks in my hand. . .  
come, I will spin tomorrow;  
today I'm too full of sorrow!  
Willow-Waley! Willow-Waley!  
How sad it is without my lover! *etc.*

If ever he turns fickle,  
if one day he is to desert me,  
I will burn down the village,  
and myself with it!  
Willow-Waley! Willow-Waley!  
What's the use of living without a lover? *etc.*

### Léo Delibes

*Born February 21, 1836 in St.-Germain-du-Val, Sarthe*

*Died January 16, 1891 in Paris*

#### Les Filles de Cadix

*(Alfred de Musset)*

Nous venions de voir le taureau,  
Trois garçons, trois fillettes;  
Sur la pelouse il faisait beau  
Et nous dansions un boléro  
Au son des castagnettes.  
"Dites-moi, voisin  
Si j'ai bonne mine,  
Et si ma basquine  
Va bien, ce matin.  
Vous me trouvez la taille fine?"  
Ah! ah! ah! ah!  
Les filles de Cadix aiment assez cela! *etc.*

Et nous dansions un boléro  
Au pied de la colline.  
Sur le chemin passait Diégo  
Qui pour tout bien n'a qu'un manteau  
Et qu'une mandoline.  
"La belle aux doux yeux  
Veux-tu qu'à l'église  
Demain te conduise  
Un amant jaloux?"  
"Jaloux! jaloux! quelle sottise!"  
Ah! ah! ah! ah!  
Les filles de Cadix craignent ce défaut-là! *etc.*

#### The Daughters of Cadiz

We had just seen the bullfight,  
three lads, three girls.  
On the lawn it was fine  
and we danced a bolero  
to the sound of castanets.  
"Tell me, neighbor,  
Do I have a pretty face?  
And if my skirt  
becomes me this morning?  
Do you find my waist slim?"  
Ah! ah! ah! ah!  
The daughters of Cadiz are very fond of that, *etc.*

And we danced a bolero,  
at the foot of the hill.  
On the road passed Diego  
Whose only possessions were a cloak  
and a mandolin.  
"Fair one with the sweet eyes  
would you care to be taken  
tomorrow to the church  
by a jealous lover?"  
"Jealous! Jealous! What stupidity!"  
Ah! ah! ah! Ah!  
The daughters of Cadiz fear that fault! *etc.*

## VI. Gioacchino Rossini

*Born February 29, 1792 in Pesaro, Italy*

*Died November 13, 1868 in Paris*

### Riedi al soglio

from *Zelmira*

Riedi al soglio: irata stella  
se ne chiuse a te il sentiero;  
pura fede, amor sincero  
ti richiama al tuo splendor.  
No, più affanni in me non sento,  
ah, felice appien io sono  
se serbai la vita, il trono  
all'amato genitor.

Deh, circondatemi, miei cari oggetti!  
Voi, che nell'anima soavi affetti,  
care delizie destate ognor.  
Ah, sì, compensino sì dolci istanti  
le pene, i palpiti ch'ebbi finor.  
E dopo il nembo di pace in grembo  
respiri in seno sereno il cor.

### Return to your throne

Return to your throne: an adverse star  
barred your way to it;  
pure faith and candid love  
now recall you to your glory.  
I no longer feel distress within me.  
Ah, I feel perfect happiness,  
for I have saved both the life and the throne  
of my beloved father.

Gather round, my beloved ones!  
You, who ever arouse in my heart  
dear affection and sweet delight.  
May such beautiful moments make up  
for the pains I have suffered until now.  
After the storm my breast is tranquil  
and my heart shall breathe in peace.

**B**orn in Rome, Cecilia Bartoli attended the Conservatorio di Santa Cecilia while contemporaneously studying with her parents, both professional singers. With her mother, Silvana Bazzoni, Ms. Bartoli perfected her vocal technique while with her father, Angelo Bartoli, she worked to deepen her musical interpretations.

Ms. Bartoli's earliest opportunities to perform before wide audiences came first in an Italian national telecast devoted to presenting young artists and then in a French national telecast dedicated to the memory of the late Maria Callas. Immediately thereafter, Ms. Bartoli was contacted by the late Maestro Herbert von Karajan who engaged her for the Bach *b-minor Mass* at the 1990 Salzburg Easter Festival. At the same time, there began a prolific collaboration with Maestro Daniel Barenboim and Nikolaus

Harnoncourt, focusing on the Mozart repertory — specifically the da Ponte trilogy.

Thereafter, Ms. Bartoli's career developed internationally, bringing her into contact with many of the foremost international conductors, stage directors, and opera houses. Highlights include *Zerlina* in *Don Giovanni* (Muti/Strehler) at La Scala, (Harnoncourt/Ponnelle) in Zurich and the Barenboim/Chereau production at the Salzburg Festival; *Dorabella* in *Così fan tutte* (Mehta/Miller) at the Florence Maggio Musicale; *Cherubino* in *Le Nozze di Figaro* (Harnoncourt/Ponnelle) at the Zurich Opera; title role of *La Cenerentola* (Chailly/de Simone) at the Bologna Opera, and in Zurich (Fischer/Liepi); *Despina* in a Muti/de Simone production of *Così fan tutte* at Vienna's Theater An Der Wien, where she also appeared in the Harnoncourt/Flimm production of Haydn's *Orfeo*; *La Cenerentola* at the Houston Grand





Cecilia Bartoli

Opera which was televised and is now available on video.

She also made her Met debut as Despina in a new *Così fan tutte* production (Levine/Koenig) and has been seen as Rosina in *Barbiere di Siviglia* in Zurich, Barcelona, Hamburg, Rome, Lyon, Houston and Dallas. *La Cenerentola* which she also has sung in Zurich, serves as her return vehicle to the Metropolitan Opera, which mounts the opera for the first time in its history with a new production, conducted by James Levine and directed by Cesare Lievi in October, 1997.

Ms. Bartoli has worked with most of today's celebrated conductors, among them: Claudio Abbado, Daniel Barenboim, Riccardo Chailly, Myung-Whun Chung, Charles Dutoit, Nikolaus Harnoncourt, Christopher Hogwood, James Levine, Sir Neville Marriner, Zubin Mehta, Riccardo Muti, Giuseppe Sinopoli and Sir Georg Solti.

Ms. Bartoli is one of today's most celebrated recitalists and she has had the collaboration at the piano of such renowned musical personalities as Maestro Chung, György Fischer, Maestro Levine, Andras Schiff and Jean-Yves Thibaudet. She has performed in almost every European country,

on the North American continent, in South American and Japan.

Cecilia Bartoli has made a considerable number of award winning recordings. As an exclusive artist with Decca/London her opera recordings have been Rossini's *Il Barbiere di Siviglia* (Patanè) and *La Cenerentola* (Chailly); Mozart's *La clemenza di Tito* (Hogwood); Haydn's *Orfeo* (Hogwood); and a cameo appearance in Puccini's *Manon Lescaut* (Levine). On loan-out her complete operas have been Mozart's *Così fan tutte* and *Le Nozze di Figaro* (Abbado) for DG, for which company she also recorded *Idomeneo* (Levine). She has recorded Rossini's *Stabat Mater* twice, with Maestro Chung for DG and Semyon Bychkov for Phillips and Mozart's *Lucio Silla* (Harnoncourt) for Teldec.

All other recordings, primarily solo discs, have been recorded for Decca/London. There are three albums of Rossini: *Arias*, *Portraits* and *Heroines*; two albums of Mozart: *Arias* and *Portraits*; an album of *Arie antiche* released under the title *If you love me*; an album of Mozart, Beethoven and Schubert songs set to Italian texts, coupled with Haydn's cantata *Arianna a Naxos*, in collaboration with Mr. Schiff, released under the title *The Impatient Lover*; an album of French songs, *Chants d'amour* in collaboration with Maestro Chung; and an album of Pergolesi's *Stabat Mater* (Dutoit) and the Mozart *Requiem* (Solti).

This season new Decca/London record releases will be an album of bel canto songs by Bellini, Donizetti and Rossini, in collaboration with Maestro Levine and Rossini's complete *Turco in Italia*, recorded at La Scala with Maestro Chailly. She also recorded sacred choral music by Vivaldi, Mozart and Franck under the baton of Maestro Chung at a Papal Concert celebrating the 1997 Youth Day in Paris.

Cecilia Bartoli begins this season with the aforementioned *La Cenerentola* at the Met. While in New York she will join

Maestro Levine at the MET Orchestra at one of their Carnegie Ball concerts. Also at Carnegie Hall she will sing a benefit concert for Columbia Presbyterian Hospital. Other concerts include a recital for the Caramoor festival and a special concert for Maestro Dutoit and the Montreal Symphony.

European appearances this season include concerts with Maestro Solti and L'Orchestra de la Suisse Romande (Geneva), with Maestro Chung and the Santa Cecilia Orchestra (Rome), with Maestro Harnoncourt and the Concentius Musicus (Salzburg Mozartwoche and Munich), with Maestro Mehta and the Israel Philharmonic in a Gala concert marking the fiftieth anniversary of the state of Israel (Tel Aviv), and with Christopher Rousset and Les Talents Lyriques in concert performances of Mozart's *Le Nozze di Figaro* at the Zurich Opera with Maestro Harnoncourt and at the same theater the title role of Paisiello's *Nina, pazza per amore* in a new production conducted by Adam Fischer and directed by Cesare Lievi. Yet another new role for her will be Haydn's *Armida* which she performs in July under the baton of Maestro Harnoncourt, first at the Styriart Festival in Granz and then at the Zurich Opera's July Festival.

For her solo recital tours of Europe, Ms. Bartoli will collaborate with Alicia de Larrocha, João Maria Pires, György Fischer, Jean-Yves Thibaudet and the I Delfici String Ensemble.

Many honors have come her way in the relatively short time of her career. Among others, she has a Grammy for "Best Classical Vocal Album;" the Deutsche Schallplatten Preis; La Stella d'Oro; the Caecelia Award; the Diapason d'Or, as well as "Best Opera Recording of the Year" for *La Cenerentola* in Japan. One of the top selling recording artists all over the world, Ms. Bartoli had the distinction recently of simultaneously having five of her solo albums among the top

fifteen best selling classical albums on Billboard's charts in North America. Her video of *La Cenerentola* was awarded the coveted Diapason d'Or in France. The French Government in 1995 conferred upon her the title of Chevalier of Arts and Letters.

*Cecilia Bartoli made her UMS debut in April 1993. She appeared in recital again in September 1995. This performance marks her third appearance under UMS auspices.*

Ms. Bartoli records exclusively for Decca/London Records  
Represented by J.F. Mastroianni Associates, New York City

Steven Blier enjoys a distinguished career as accompanist and vocal coach. Among the many artists he has partnered in recital are Arleen Auger, Maureen Forrester, Evelyn Lear, Roberta Peters, Samuel Ramey, Susanne Mentzer, Lorraine Hunt, and Kurt Ollmann. In April 1994 he played his first recital with mezzo-soprano Cecilia Bartoli at Alice Tully Hall. As a vocal coach he has helped to prepare Luciano Pavarotti, Marilyn Horne and Joan Morris for recordings and orchestral engagements.

Mr. Blier is the co-founder and artistic director of the acclaimed New York Festival of Song, where he has planned and played over forty different recital programs. The concert series, now in its seventh season, features new works, standard repertoire and re-discoveries from the world of art song, vocal chamber music and theater pieces, sung by a roster of America's finest singers. This season the group's New York concerts are divided between the 92nd Street Y and Carnegie Hall's Weill Recital Hall.

Mr. Blier's repertoire extends to a solo program of ragtime, blues and stride piano works by composers ranging from Eubie Blake to Aaron Copland. A champion of American music, Steven Blier has premiered

works by William Bolcom, Lee Hoiby, Aaron Kernis, Jeffrey Stock and John Musto.

This season, Mr. Blier will collaborate with Cecilia Bartoli in this Ann Arbor recital and in recitals at the Roy Thompson Hall, Toronto, Caramoor and Carnegie Hall. Last



Steven Blier

season his engagements included, in addition to season-long performances with NYFOS, recitals with Cecilia Bartoli in Sao Paulo, Brazil and a collaboration with a variety of leading singers for a recital of Gershwin songs held in Weill Recital Hall. He also appeared with mezzo-soprano Susan Graham in recitals in major United States cities, including Atlanta, Washington DC and New York.

Teaching has brought Mr. Blier to the Aspen Music Festival and the Chautauqua Festival and to the faculty of SUNY Purchase. He has given master classes and residencies across the country, and is currently on the faculty of The Juilliard School in New York. A native New Yorker, Steven Blier completed his undergraduate degree at Yale University, where his piano teacher was Alexander Farkas. After graduating summa cum laude with an honors degree in English literature, he continued his musical studies in New York with Martin Isepp and Paul Jacobs.

*This evening's performance marks Mr. Blier's third appearance under UMS auspices.*

Graduates of Milan's Guiseppe Verdi Conservatory and Rome's Santa Cecilia Conservatory, the members of *I Delfici* pursued post-graduate work at the Accademia Chigiana in Siena and the Mozarteum in Salzburg. Independently, Antonella Franceschini, Luca Rocco, Gabriele Bartoli and Giuseppe Mulè have performed professionally as soloists as well as principals in noted Italian chamber ensembles and symphony orchestras including the Orchestras of the RAI, il Teatro dell'Opera di Roma, l'Accademia Filarmonica Romana and l'Accademia Barocca. Together, the Ensemble has toured extensively throughout Europe and North America including the Concertgebouw in Amsterdam, Theatre de Champs Elysée in Paris, Symphony Hall Birmingham, Tivoli Hall in Copenhagen, the Musikhalle in Hamburg, the Kölner Philharmonie, Symphony Hall in Chicago, Constitution Hall in Washington DC and Symphony Hall in Boston. This autumn *I Delfici* will make their debut at Carnegie Hall in New York.

With its concentration on the Italian seventeenth and eighteenth-century repertory — especially music for voice and strings — the group came to the attention of Cecilia Bartoli with whom *I Delfici* have since established an on-going collaboration. Together with Ms. Bartoli, *I Delfici* seeks to focus attention on a rarely-performed repertory derived from one of the most significant periods of music history.

*This performance marks I Delfici's debut under UMS auspices.*

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SIR GEORG SOLTI, *Music Director Laureate*

PIERRE BOULEZ, *Principal Guest Conductor*

CHRISTOPH ESCHENBACH, *Guest Conductor and Piano*

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## Program

Thursday Evening, September 25, 1997 at 8:00

Hill Auditorium, Ann Arbor, Michigan

*Hector Berlioz*

### **Roman Carnival Overture, Op. 9**

*Wolfgang Amadeus Mozart*

### **Piano Concerto No. 23 in A Major, K. 488**

Allegro

Adagio

Allegro assai

CHRISTOPH ESCHENBACH

I N T E R M I S S I O N

*Peter Ilyich Tchaikovsky*

### **Symphony No. 6 in b minor, Op. 74 (*Pathétique*)**

Adagio — Allegro non troppo

Allegro con grazia

Allegro molto vivace

Adagio lamentoso

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Second Concert  
of the 119th Season

Special thanks to Randall and Mary Pittman for their support of the University Musical Society through Forest Health Services.

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

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119th Annual  
Choral Union Series

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## Roman Carnival Overture, Op. 9

Hector Berlioz

Born on December 11, 1803 in

Côte-Saint-André, France

Died on March 8, 1869 in Paris

*Berlioz composed this overture in 1843 and 1844 and conducted the first performance on February 3, 1844, in Paris. The score calls for two flutes and piccolo, two oboes and english horn, two clarinets, four bassoons, four horns, two trumpets and two cornets, three trombones, timpani, cymbals, tambourines, triangle, and strings. Performance time is approximately nine minutes.*

LIKE BEETHOVEN'S *Leonore* overtures, this music is what Berlioz was able to save for the concert hall from a troubled opera. But where Beethoven's *Fidelio* has found a secure place in the opera repertory, Berlioz's *Benvenuto Cellini* is known almost solely for its offspring.

The *Roman Carnival Overture* is not literally the overture to Berlioz's opera; that music, too, has become an orchestral favorite, and to hear Berlioz's own firsthand report, it was the only music applauded at the première of the opera on September 10, 1838 at the Paris Opera. "The rest was hissed with exemplary precision and energy," he later recalled. But even after the humiliation of failing at Europe's most important opera house had begun to fade, and the work itself was virtually forgotten, Berlioz did not give up on it.

In the early 1840s, when his career as a conductor temporarily overtook that as a composer, Berlioz pulled some of the best music from the opera and fashioned this *Roman Carnival Overture* to add to his concert programs. For Berlioz it was only a small souvenir of a major work, but from the very first performance under his baton in 1844, it found immense success with the public. The opera remained unknown and

little appreciated, despite Berlioz's radical revision and an important revival led by Franz Liszt at his prestigious Weimar opera house in 1852. The failure of *Benvenuto Cellini* continued to haunt and mystify Berlioz: "I have just re-read my poor score carefully and with the strictest impartiality," he wrote in his *Memoirs*, "and I cannot help recognizing that it contains a variety of ideas, an energy and exuberance and a brilliance of color such as I may perhaps never find again, and which deserved a better fate." In the meantime, the *Roman Carnival Overture* enjoyed an untroubled and highly successful career.

The original overture to *Benvenuto Cellini* gave Berlioz the pattern he would use for the *Roman Carnival* and all subsequent overtures: a brief allegro introducing a larger slow section, crowned by the return of the allegro. Here the fast music comes from the Mardi Gras finale to act one; the slow melody is Cellini's tender and expansive aria, now sung by the english horn. The contrast of love song with joyous dance music is highly effective, the orchestration is brilliant even by Berlioz's standards, and, in the end, like Beethoven's *Leonore* overtures, the whole conveys a sense of drama the opera itself rarely achieves.

## Piano Concerto No. 23 in A Major, K. 488

Wolfgang Amadeus Mozart

Born on January 27, 1756 in Salzburg

Died on December 5, 1791 in Vienna

*Mozart entered this concerto in his catalog on March 2, 1786; he performed it for the first time that spring in Vienna. The orchestra consists of flute, two clarinets, two bassoons, two horns, and strings. Performance time is approximately twenty-five minutes.*

BETWEEN 1782, THE YEAR after he moved to Vienna, and 1786, Mozart wrote fifteen piano concertos. This is an incredible outpouring of important music, and it corresponds precisely to Mozart's heyday as a performer. These concertos were his main performing vehicles — also his primary source of income — and time has placed them among the crowning glories of all music. There is little else in Mozart's output, aside from the great operas, to compare with the magnificence, subtlety, and consistent brilliance of these scores, and in no other works did Mozart so ingeniously merge the symphonic, operatic, and chamber music styles into a uniquely personal language of expression.

In the winter of 1785-86, Mozart wrote three piano concertos while at work on *The Marriage of Figaro*. This was the most productive period in his life, and the only reasonable way to explain the enormous and varied output of these six months is to assume that the intense work on the complicated musical and dramatic structures of the opera set his mind racing with more ideas than a single four-act opera could contain. It has been suggested that the purely mechanical task of writing it all down would produce six full pages per day. Neither that challenge, nor the infinitely greater one of conceiving so much glorious music, appears to have inconvenienced Mozart in the least. Throughout the winter, he kept to his regular routine of teaching and performing, while also maintaining a full social calendar. The only activity that seems to have suffered was his letter writing, and so we have only a sketchy account of his daily life at the time.

Mozart entered the A-Major piano concerto (K. 488) in his catalog on March 2, 1786, only a month after the one-act comic opera, *The Impresario*; just three weeks before the famous c-minor concerto (K. 491); and less than two months before *The*

*Marriage of Figaro*. Although we lack documentation, Mozart probably performed the A-Major concerto at one of the Vienna Lenten concerts a few days after he finished it.

This A-Major concerto and the other two concertos of the *Figaro* winter are the first in Mozart's output to call for clarinets. (Sketches show that Mozart started writing this concerto as early as 1784 with oboes instead.) Mozart begins the concerto as if he were following the conventional recipe for a classical concerto (which is totally unlike him), and then after writing a few pages proceeds to ignore virtually every subsequent instruction. The result is the kind of risky — though not reckless — creation known only to the very greatest of chefs and composers. The tone of the entire movement is generous and warmly lyrical, although, as in the duet in the same key between the count and Susanna in act three of *Figaro*, there is still room for mischief, doubt, and the thrill of imminent danger.

Mozart marks the slow movement adagio instead of the more common andante; what he has to say cannot be rushed. This magnificent and justly famous music stands alone among all Mozart concerto movements, not just because of its tempo or its key — it is his only work in f-sharp minor — but because it unlocks a tragic power that will not surface in music again until Beethoven. The wind writing is particularly expressive, even for Mozart, and the piano solo is as simple and haunting as the melody of any slow aria. Even in *Figaro*, with its celebrated mixture of laughter and tears, there is scarcely a moment that plunges so deeply into the heart. The finale, a buoyant and delightful rondo, brings us back to A Major, and, after the "Adagio's" revelations, it sounds like the happiest key on earth.

## Symphony No. 6 in b minor, Op. 74 (*Pathétique*)

Peter Ilyich Tchaikovsky

Born on May 7, 1840 in Votkinsk, Russia

Died on November 6, 1893 in Saint Petersburg

*Tchaikovsky composed his sixth symphony between February and the end of August 1893, and conducted the first performance in Saint Petersburg, on October 28 of that year. The score calls for three flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, and strings. Performance time is approximately forty-seven minutes.*

FIVE DAYS AFTER he conducted the première of this symphony, Tchaikovsky drank a glass of unboiled water, a careless move that year in Saint Petersburg, where countless cases of cholera had recently been reported. He died four days later. When the symphony was performed again, for a second time, the following week, the hall was draped in black, and a bust modeled after the composer's death mask was prominently displayed. An eleven-year-old boy, who would soon become Russia's most celebrated composer, attended that concert with his father, the great baritone Fyodor Stravinsky. Little Igor, whose own music would eventually refute everything Tchaikovsky's glorified, understood, even at the time, the magnitude of this loss — not just to his family (his father was famous for his interpretations of several Tchaikovsky roles) but to the larger music world as well.

At the time he died, Tchaikovsky was one of the great figures in music: he was at the peak of his creative powers, and he was both famous and beloved far beyond his native Russia. His death came as a shock (he was only fifty-three) and the suspicious circumstances surrounding his fatal illness, coupled with the tragic tone of his last symphony —

curiously titled *Pathétique* — produced a mystique about the composer's last days that still persists today. In 1979 the Russian émigré musicologist Alexandra Orlova published a now-infamous article proposing that Tchaikovsky had in fact committed suicide with poison, on the orders of his fellow alumni of the School of Jurisprudence, to cover up his alleged affair with the nephew of Duke Stenbock-Thurmor. For a time in the 1980s, suicide and homosexuality replaced the quaint old tale of cholera and drinking water, and, as Tchaikovsky's obituary was rewritten, the *Pathétique* became the chief musical victim in this tabloid tale. Even Tchaikovsky's biographer, David Brown, writing in the sacrosanct *New Grove*, accepted Orlova's theory. But in recent years, scholars have wisely backed off — the evidence is almost totally undocumented — and a number of musicologists, including the biographer Alexander Poznansky, have refuted Orlova convincingly.

The circumstances surrounding the composition of the *Pathétique* are dramatic and mysterious enough, if less lurid than pulp fiction. In December 1892, Tchaikovsky abruptly decided to abandon work on a programmatic symphony in E-flat Major on which he had been struggling for some time — “an irreversible decision,” he wrote at the time, “and it is wonderful that I made it.” But the failure of the new symphony left Tchaikovsky despondent and directionless, and he began to fear that he was “played out, dried up,” as he put it. (“I think and I think, and I know not what to do,” he wrote to his nephew Bob Davydov, whose friendship and encouragement would help see him through this crisis.) Although he felt that he should give up writing “pure music, that is, symphonic or chamber music,” within two months he had begun the symphony that would prove to be his greatest — and his last.

Renewed — and relieved — by the old, familiar joy of composing, Tchaikovsky



wrote frantically. Within four days, the first part of the symphony was complete and the remainder precisely outlined in his head.

"You cannot imagine what bliss I feel," he wrote to Bob on February 11, 1893, "assured that my time has not yet passed and that I can still work." The rest went smoothly and the symphony was completed, without setbacks, by the end of August.

Tchaikovsky conducted the première of his new symphony on October 16 in Saint Petersburg. The audience — "all Saint Petersburg" — rose and cheered when the composer appeared on stage. But after the symphony, the applause was half-hearted; the crowd did not know what to make of this sober, gloomy music. Leaving the concert hall, Tchaikovsky complained that neither the audience nor the musicians themselves seemed to like the piece, although two days later he decided rightly that "it is not that it wasn't liked, but it has caused some bewilderment."

The morning after the première the composer told his brother Modest that the symphony needed a title. (Tchaikovsky had originally thought of calling it the *Program Symphony*.) Modest first suggested *Tragic* and then *Pathétique*, which in Russian carries a meaning closer to passionate, full of emotion and suffering. Tchaikovsky agreed at once, and in his brother's presence wrote on the first page the title that "remained forever," as Modest later recalled, although the composer himself soon had second thoughts. (Tchaikovsky's publisher, who knew the marketing value of a good title, ignored the composer's urgent request that it simply be printed as *Symphony No. 6*.)

Like the abandoned E-Major symphony, the new b-minor score was programmatic, but, as he wrote to Bob, "with such a program that will remain a mystery to everyone — let them guess." Bob was only the first to ponder, in vain, the meaning of this deeply personal score. (And even he, to whom

Tchaikovsky would ultimately dedicate the score, could not draw a satisfactory answer from the composer except that it was "imbued with subjectivity.")

Tchaikovsky carried his program with him to the grave. Cryptic notes scribbled among his sketches at the time refer to a symphony about life's aspirations and disappointments — yet another manifestation of the central theme of both *Swan Lake* and *Eugene Onegin*, and indeed the great theme of the composer's life: the painful search for an ideal that is never satisfied.

As scholars have learned more about Tchaikovsky's unfulfilled homoerotic passion for his nephew Bob — a mismatch of youth and middle age, and a tangle of sexual persuasions in a society fiercely intolerant of homosexuality — the temptation to read this symphony as the composer's heart-breaking confession of a painful, repressed life has inevitably proved irresistible. In the inexhaustibly expressive, but sufficiently ambiguous language of music, Tchaikovsky could indeed tell the story of his life without ever giving up its secrets. The abstract nature of music has, arguably, never been so fearlessly tested.

The temptation to read something tragic into this score is as old as the music. Even the composer, despite not wanting to divulge his intentions, admitted before the première that it had something of the character of a requiem. (The trombone incantations in the first movement actually quote a Russian Orthodox chant for the dead.) And surely the first audience was stunned or bewildered by the unconventionally slow and mournful finale, trailing off into silence at the end, with just cellos and basses playing *pppp*. When Tchaikovsky died so suddenly and violently on the heels of the première, the symphony became identified at once, perhaps inextricably, with its composer's own death. By the memorial performance on November 6, the *Russian Musical*

*Gazette* had already determined that the symphony was "indeed a sort of swan song, a presentiment of imminent death." (More than a century later, Orlova's devotees were to make much of the slowly fading final pages as a depiction of suicide.)

The score itself, though perhaps dulled by familiarity, is one of Tchaikovsky's most inspired creations. All of its true master-strokes are purely musical, and not programmatic. It begins, exceptionally, with the sound of a very low bassoon solo over murky strings. (This slow introduction is in the "wrong" key but eventually works its way into b minor.) The entire first movement sustains the tone, although not the tempo, of the somber opening. The soaring principal theme, to be played "tenderly, very songfully, and elastically," is one of Tchaikovsky's greatest melodies. (Tchaikovsky carefully directs the emotional development of this rich and expansive tune all the way down to a virtually unprecedented thread of sound, marked *pppppp*.) The recapitulation section reorders and telescopes events so that the grand and expressive melody, now magically rescored, steals in suddenly and unexpectedly, to great effect.

The central movements are, by necessity, more relaxed. The first is a wonderful, singing, undanceable waltz, famously set in 5/4 time. (There is a real waltz, in 3/4, in *Symphony No. 5*.) The second is a brilliant, dazzlingly scored march, undercut throughout by a streak of melancholy.

The finale begins with a cry of despair, and, although it eventually unveils a warm and consoling theme begun by the violins against the heartbeat of a horn ostinato, the mood only continues to darken, ultimately becoming threatening in its intensity. In a symphony marked by telling, uncommonly quiet gestures — and this from a composer famous for bombast — a single soft stroke of the tam-tam marks the point of no return. From there it is all defeat and disintegration, over a fading, ultimately faltering pulse.

*Notes by Phillip Huscher, program annotator for the Chicago Symphony Orchestra.*

Complete biographies and orchestra roster for the Chicago Symphony Orchestra week-end begin on page 30.

## UMS Great Orchestras!

### Israel Philharmonic Zubin Mehta, conductor

Saturday, January 10, 8 p.m.; Hill Auditorium

Join Zubin Mehta and the Israel Philharmonic in celebrating the 50th anniversary of the founding of the modern state of Israel.

**PROGRAM** A new work by an Israeli composer;  
R. Strauss: *Till Eulenspiegels lustige Streiche*, Op. 28;  
Beethoven: *Symphony No. 3 in E-flat Major*, Op. 55 ("Erotica")

### Royal Concertgebouw Orchestra of Amsterdam

Riccardo Chailly, conductor

Wednesday, February 11, 8 p.m.; Hill Aud.

For more than one hundred years, the Royal Concertgebouw Orchestra of Amsterdam has sustained a tradition of exceptional artistic achievement.

**PROGRAM** Mahler *Totenfeier* (Funeral Service);  
Bruckner *Symphony No. 9 in d minor*



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CHRISTOPH ESCHENBACH, *Guest Conductor*

NADJA SALERNO-SONNENBERG, *Violin*

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## **Program**

Friday Evening, September 26, 1997 at 8:00

Hill Auditorium, Ann Arbor, Michigan

*Antonín Dvořák*

### **Carnival Overture, Op. 92**

*Peter Ilyich Tchaikovsky*

### **Violin Concerto in D Major, Op. 35**

Allegro moderato

Canzonetta: Andanteó

Finale: Allegro vivacissimo

NADJA SALERNO-SONNENBERG

I N T E R M I S S I O N

*Dvořák*

### **Symphony No. 9 in e minor, Op. 95 (From the New World)**

Adagio—Allegro molto

Largo

Scherzo: Molto vivace

Allegro con fuoco

*Tonight's concert marks the Chicago Symphony Orchestra's 200th appearance under the University Musical Society's auspices.*

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Third Concert  
of the 119th Season

Special thanks to Randall and Mary Pittman for their support of the University Musical Society through Forest Health Services.

The University Musical Society is pleased to present tonight's concert with the Chicago Symphony Orchestra in conjunction with the University of Michigan's celebration of the successful completion of its \$1,000,000,000 Campaign for Michigan.

Special Concert

**Large print programs are available upon request.**

## Carnival Overture, Op. 92

Antonín Dvořák

Born on September 8, 1841 in

Nelahozeves, Bohemia

Died on May 1, 1904 in Prague

*Dvořák composed the Carnival Overture between July 28 and September 12, 1891, and conducted the first performance on April 28, 1892 in Prague. The score calls for two flutes and piccolo, two oboes and english horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, tambourine, triangle, cymbals, and strings. Performance time is approximately nine minutes.*

THREE WEEKS AFTER Antonín Dvořák, his wife, and their two children moved to New York City in 1892, the composer conducted a concert of his music in Carnegie Hall, then only seventeen months old. He included the *Carnival Overture* and two companion overtures, because, as he wrote home to his publisher in Prague, "I think they are my best orchestral works." (Within a matter of weeks he began to sketch the *Symphony No. 9*, quickly known as "From the New World," that would become his most popular composition.)

Dvořák had unveiled his three concert overtures at his farewell concert in Prague the previous spring. They were the last works he wrote before his great adventure in the New World. He conceived of the three pieces as a set called Nature, Life, and Love, and they are unified by a lovely, languid theme representing nature. Even though Dvořák later agreed to publish them separately — as *In Nature's Realm*, *Carnival*, and *Othello* — he probably never dreamed that the middle one would immediately become a great audience favorite at the expense of the other two.

The *Carnival Overture* is suffused with joy and high spirits — "life" in Dvořák's

original plan. According to the 1892 program book, *Carnival* contrasts with the serenity of *In Nature's Realm*: "The dreamer of the afternoon and evening has returned to scenes of human life, and finds himself drawn into . . . dancing in spirited Slavonic measures." The revelry is cut short just before the end in a brief dreamlike episode highlighted by the clarinet's sudden recollection of the nature theme from the first overture. Life itself returns, vigorously, and the carnival ends in a state of elation.

## Violin Concerto in D Major, Op. 35

Peter Ilyich Tchaikovsky

Born on May 7, 1840 in Votkinsk, Russia

Died on November 6, 1893 in Saint Petersburg

*Tchaikovsky began his violin concerto in March 1878 and completed it on April 11. The first performance was given on December 4, 1881 in Vienna. The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings. Performance time is approximately thirty-five minutes.*

THIS VIOLIN CONCERTO was the best thing to come of a very bad marriage. In May 1877, Tchaikovsky received a letter from Antonina Milyukova, a former student he could not remember, who said she was madly in love with him. Earlier that year, Tchaikovsky had entered into an extraordinary relationship, conducted entirely by correspondence, with Nadezhda von Meck, and he found this combination of intellectual intimacy and physical distance ideal. In order to keep his homosexuality from the public, he impulsively seized on the convenient, though unpromising, idea of marriage to a woman he didn't even know. On June 1 Tchaikovsky visited Antonina Milyukova for the first

time; a day or two later he proposed.

The marriage lasted less than three months, but it must have seemed a lifetime. Tchaikovsky quickly learned to despise Antonina — he could not even bring himself to introduce her as his wife — and he was shocked to learn that she knew not one note of music. In September he botched a pathetic suicide attempt in which he waded into the freezing Moscow River hoping to contract a fatal chill and then fled to Saint Petersburg. On October 13, Anatoly, one of the composer's brothers, took Tchaikovsky on an extended trip to Europe. His thoughts quickly turned to composing, confirming what he wrote to Nadezhda von Meck during the very worst days: "My heart is full. It thirsts to pour itself out in music." He returned to composition cautiously, beginning with the works that had been interrupted by the unfortunate encounter with Antonina: he completed *Symphony No. 4* in January 1878 and finished *Eugene Onegin* the next month.

By March he had recovered his old strength; he settled briefly in Clarens, Switzerland, and there in the span of eleven days he sketched a new work, a violin concerto in D Major; he completed the scoring two weeks later. When he returned to Russia in late April, there were still lingering difficulties — Antonina alternately accepted and rejected the divorce papers, and even extracted the supreme revenge of moving into the apartment above his — but the worst year of his life was over.

The *Violin Concerto* was launched by a visit to Clarens from Tchaikovsky's student and friend — and possible lover — the violinist Yosif Kotek, who arrived at Tchaikovsky's door with a suitcase full of music. (Kotek had been a witness at Tchaikovsky's wedding.) The next day they played through Lalo's *Symphonie espagnol*, and Tchaikovsky was immediately taken with the idea of writing a large work for violin and orches-

tra. He liked the way that Lalo "does not strive after profundity, but carefully avoids routine, seeks out new forms, and thinks more about musical beauty than about observing established traditions, as do the Germans." He plunged in at once, and found to his delight that music came to him easily. (Shortly after he arrived in Clarens, he had begun a piano sonata, but it did not go well and he quickly gave it up.) Each day Kotek offered advice on violinistic matters, and he learned the score page by page as Tchaikovsky wrote it. On April 1, when the work was completely sketched, they played through the concerto for the composer's other brother, Modest. Both Yosif and Modest thought the slow movement was weak. Four days later, Tchaikovsky wrote a new one (the original "Andante" became the "Meditation" from *Souvenir d'un lieu cher*), immediately began scoring the work, and unveiled the finished product on April 11. Clearly he was back on track.

New problems awaited Tchaikovsky, however. Although the concerto was dedicated to the great violinist Leopold Auer, and the première was already advertised for the following March 22, Auer stunned the composer by dismissing the piece as unplayable. Tchaikovsky was deeply wounded, and the première was postponed indefinitely. "Coming from such an authority," Tchaikovsky said, Auer's rejection "had the effect of casting this unfortunate child of my imagination into the limbo of the hopelessly forgotten."

Two years passed. Then one day Tchaikovsky's publisher informed him that Adolf Brodsky, a young violinist, had learned the concerto and persuaded Hans Richter and the Vienna Philharmonic to play it in concert. That performance, in December 1881, was no doubt horrible, for the orchestra, underrehearsed and reading from parts chock full of mistakes, played pianissimo throughout to avert disaster.

Reviewing the concerto, the often ill-tempered critic Eduard Hanslick wrote that, for the first time, he realized that there was music “whose stink one can hear.” Tchaikovsky never got over that review, and, for the rest of his life, it is said, he could quote it by heart. Although Hanslick stood by his opinion, Auer later admitted that the concerto was merely difficult, not unplayable, and he subsequently taught it to his students.

Hanslick’s dislike is hard to understand, for this is hardly an inflated, pretentious, and vulgar work, although those are the words Hanslick uses. In fact, Tchaikovsky’s lyric gift has seldom seemed so natural, flowing effortlessly through all three movements. If there is any deficiency here, it is one of form and construction, not content; even the most casual listener may find it disconcerting that the lovely theme with which Tchaikovsky begins vanishes into thin air after a few seconds, never to return.

Hanslick also took offense at the demanding, virtuosic solo part, writing in terms that crop up in reviews of new music to this day: “The violin is no longer played; it is pulled about, torn, beaten black and blue.” What Hanslick failed to notice is the way Tchaikovsky has taken care to cushion even the most challenging, exhibitionistic passages in music of unforced lyricism and restraint. Hanslick later admitted that the lovely slow movement made progress in winning him over. But the brilliant finale, with its driving, folklike melodies and very “Russian” second theme over the low bagpipe drone of open fifths, was too much for him, and he concluded, sputtering about wretched Russian holidays and the smell of vodka. Even Auer had to admit that Hanslick’s comment “did credit neither to his good judgment nor to his reputation as a critic.” He wrote years later, after it had, in fact, become one of Tchaikovsky’s most beloved works, “The concerto has made its way in the world and, after all, that is the

most important thing. It is impossible to please everybody.”

### **Symphony No. 9 in e minor, Op. 95 (From the New World)**

Antonín Dvořák

*Dvořák composed this symphony in New York and Iowa during 1893, and it was first performed on December 16 of that year, in New York City. The score calls for two flutes and piccolo, two oboes and english horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, and strings. Performance time is approximately forty-one minutes.*

LET US START with Mrs. Jeannette Thurber, the wife of a New York millionaire wholesale grocer and a self-appointed cultural maven, who abandoned her English-language opera company — after putting a serious dent in her husband’s fortune — in order to foster an American school of composition. Mrs. Thurber contacted Antonín Dvořák in June 1891 with her proposal. She wanted the famous Czech composer to move to America; become the director of the National Conservatory of Music, where he would teach composition and instrumentation (for an annual salary of \$15,000); serve as a figurehead for her new cause; and, in his spare time, write a number of new works, including an opera based on Longfellow’s *The Song of Hiawatha*. Oddly enough, Dvořák agreed.

As soon as the SS Saale completed the Atlantic crossing the composer dreaded, Dvořák found himself an instant celebrity; he, in turn, became a keen observer of American life. When he wasn’t teaching — or conducting the conservatory choir and orchestra — Dvořák explored New York. By day, he walked in Central Park to talk to the pigeons, and dropped by Lower East Side

cafes, where other Central Europeans liked to hang out. At night he visited assorted watering holes. (One night he drank the distinguished critic James Huneker under the table.) He loved to check out the ocean liners along the wharves and clock the trains as their locomotives roared into the city's stations. And, with Mrs. Thurber on his arm, he even attended Buffalo Bill's Wild West Show.

But how much of America's musical tradition he absorbed is another question altogether. The question, in fact, was raised with the first major work Dvořák wrote in America, his *Symphony No. 9*, which came to be known as "From the New World."

Dvořák began sketching his e-minor symphony only three months after he arrived at the dock in Hoboken. (He was always meticulous about dating his manuscripts, both at the beginning and at the end of work on a piece, and the pages of the symphony tell us that he worked from January 10 until May 24, 1893.) And while he was writing his *Symphony No. 9*, he remarked, "The influence of America can be felt by anyone who has a 'nose.'" We can excuse Dvořák's strangely mixed metaphors, but we cannot be so lenient with the musical implications.

This is where the picture begins to blur. There is no question that Dvořák was seriously interested in music of native American Indians and African-Americans. We know that he often invited Harry T. Burleigh, a gifted young black singer, to sing spirituals to him. But during his first year in the New World, Dvořák made a number of comments that virtually guaranteed the acclamation of his new symphony as a genuine musical evocation of America and started lots of high-handed talk about the use of spirituals and Indian songs in a symphony. When, just before the first performance in December 1893, Dvořák tacked on that title, "From the New World," he ignited the argu-

ment for good.

It is difficult to determine the extent of the American influence on Dvořák, but it is fairly easy to lay to rest a couple of myths. The confusion centers mainly around Dvořák's use of the pentatonic scale, and one especially attractive tune. The first item can be quickly dismissed. The pentatonic scale — a five-note scale without half steps, best visualized as the black notes on the keyboard — colors many of Dvořák's themes here and was thought to duplicate the sound of Native American melodies, but it is also indigenous to folk music worldwide, and popped up frequently in Dvořák's music before he ever crossed the Atlantic. The big tune is the one many listeners know as "Goin' Home," the gorgeous english horn melody of the second movement, and it is still often said to be a spiritual. It may, in fact, have been influenced by spirituals — we know that Dvořák ultimately picked the english horn because it reminded him of Burleigh's voice — but the tune is Dvořák's, and the words were later added by one of his students, who adapted the music as a spiritual.

The rest can be reduced to hot air. Dvořák, with the best of intentions, spoke in glowing terms about the spiritual — "tender, passionate, melancholy, solemn . . . ideal material for a national melodic style" — but he had used similar words earlier to describe Scottish and Irish folk songs during his visits to Britain. And, although he was evidently impressed by the American Indian songs he first heard in Spillville, Iowa, during the summer of 1893 after he had finished the *Symphony No. 9*, he easily confused this music with that of African-Americans, and said as much in an interview with the *New York Herald*.

Eventually, Dvořák modified his stance a bit. In 1900 he wrote to a conductor who had programmed the *New World Symphony*: "Leave out the nonsense about my having

made use of American melodies. I have only composed in the spirit of such American national melodies." He later referred to all his works written in America as "genuine Bohemian music," and said that the title of his Ninth Symphony was only meant to signify "impressions and greetings from the New World" — a musical postcard to the folks back home.

And so, it all comes down to the music. To many concert-goers, this symphony is so familiar and welcoming that it resists explanation. There are, however, a few highlights worth noting.

The formal hallmarks of the piece are the use of a motto theme — that vigorous horn call that charges up and down the e-minor triad — in all four movements, and the reappearance of earlier themes, like relatives at a family reunion, in the finale. Neither idea is the least bit novel, but both are beautifully handled.

The first movement begins in a melancholy mood in which some listeners find conclusive evidence of Dvořák's homesickness, but that is quickly shattered by the vaulting horn theme. Later, a gentle tune may, as many insist, suggest *Swing Low, Sweet Chariot*, but there is no evidence, in the music or elsewhere, to confirm its use.

The first movement ends decisively in e minor, and the great "Largo" theme begins in the relatively inaccessible key of D-flat Major. Dvořák takes the scenic route, via a beautiful progression of seven deep, broad chords that get us to D-flat quickly, and without incident. (We now know that Dvořák originally sketched the famous "Largo" melody in C, but transposed it to D-flat just so he could use this series of chords as a bridge.) Near the end, the motto theme barges in, unexpected and full of terror, but the english horn quickly reinstates calm, and the movement ends pianissimo, with the double basses, alone.

The scherzo begins with a thunderclap;

however, this is not storm music, but, according to the composer, music inspired by the feast and dance of Pau-Puk Keewis in *The Song of Hiawatha*. It seems that Dvořák got no further than a few preliminary sketches for the Hiawatha opera Mrs. Thurber wanted, and decided to put his ideas to good use here.

The finale boasts a bold brass theme and two other lovely pastoral melodies of its own, but Dvořák grants visitation rights to the principal themes of the previous three movements early in the development section, and he is thus able to build a thrilling climax by throwing them all together near the end. Even that stately chord progression from the "Largo" appears.

A brief postscript: Jeannette Thurber died in Bronxville, New York, in 1946. In her last years, Mrs. Thurber liked to take credit for suggesting to Dvořák the idea for the "New World Symphony."

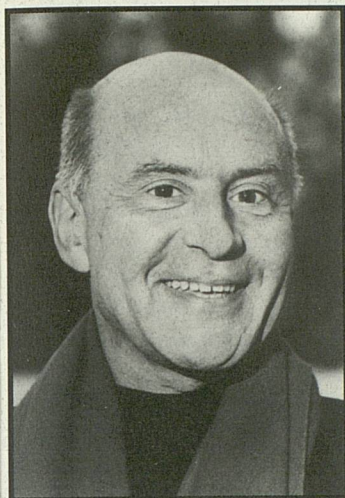
*Program notes by Phillip Huscher, program annotator for the Chicago Symphony Orchestra.*

**C**hristoph Eschenbach became music director of the Houston Symphony on September 1, 1988. He follows a distinguished line of past music directors including Leopold Stokowski, Sir John Barbirolli, and André Previn.

Under Christoph Eschenbach's direction, the Houston Symphony has been widely acclaimed as one of the top orchestras in the United States. He has led the Symphony on triumphant national and international tours, enriched the musical repertoire by commissioning new music, expanded the Symphony's recordings, and created the Houston Symphony Chamber Players.

Christoph Eschenbach has regularly con-





Christoph Eschenbach

ducted the major orchestras of Europe and North America, including the Berlin Philharmonic, all the London orchestras, the Orchestre National de France, the National Symphony, the symphonies of Boston, Chicago, Pittsburgh, San Francisco, Toronto and Montreal, The Cleveland Orchestra and the Philadelphia Orchestra. He has also led the Vienna Symphony frequently in Vienna and on two tours in Japan as well as one in the United States. In addition, he has conducted the Israel Philharmonic and all the German Radio Orchestras.

In September 1994, Christoph Eschenbach was appointed music director of the Ravinia Festival, home of the Chicago Symphony Orchestra during its eight-week residency each summer. He follows James Levine, who held that post from 1971-1993. Maestro Eschenbach has also appeared at leading summer festivals including Tanglewood, the Mostly Mozart Festival in New York and the Salzburg Festival, among others.

In November the NDR Symphony Orchestra of Hamburg, Germany, announced that Christoph Eschenbach will become music director of that esteemed ensemble beginning with the 1998-99 season. He will succeed Herbert Blomstedt.

Maestro Eschenbach has led the Houston Symphony on international tours, including a critically-acclaimed first tour to Europe, in 1992, and a return tour in 1997. Other tours have included the Pacific Music Festival in Japan, where he and Michael Tilson Thomas are co-artistic directors, the Singapore Festival of Arts, and two tours of the north-east United States including concerts in the Kennedy Center and Carnegie Hall. A tour of the northeast and midwest United States is planned for 1998.

In the summers of 1993 and 1994, Christoph Eschenbach returned to Japan for performances with the Houston Symphony Chamber Players at the Pacific Music Festival, where he was awarded the 1993 Leonard Bernstein Award, an award presented to a musician who carries on the legacy of the late Leonard Bernstein, founder of the festival. The Houston Symphony Chamber Players also toured Germany in 1994 and played at the Ravinia Festival in 1996 and 1997.

Christoph Eschenbach has already earned a distinguished international reputation as a concert pianist before turning to conducting in 1972. Born in Breslau, Germany, he first studied piano with his mother. Subsequently, he studied piano with Eliza Hansen, and conducting with Wilhelm Bruckner-Ruggeberg, whom he regards as the principal mentors of his artistic development.

Christoph Eschenbach's career has been highlighted by winning several major prizes, including the Steinway Young Pianist Competition at age eleven and the International Music Competition in Munich at age twenty-two. His career as a pianist was heightened by the award of first prize in the Clara Haskil Competition in Lucerne in 1965. After making his American debut in 1969 with The Cleveland Orchestra, conducted by George Szell, he appeared as soloist with all the major orchestras

throughout the world and was widely heard in recital.

Meanwhile, he continued to study conducting with George Szell. His conducting debut came in Hamburg in 1972; his North American debut was with the San Francisco Symphony in 1975. In 1978, Christoph Eschenbach made his operatic conducting debut, and since then has been a regular guest at major opera houses. Since 1990 he has had numerous engagements with the Houston Grand Opera, including the acclaimed Robert Wilson production of *Parsifal*.

Prior to becoming Music Director of the Houston Symphony, Christoph Eschenbach was music and artistic director of the Tonhalle Orchestra of Zurich and principal guest conductor of the London Philharmonic.

In 1990 the president of the Federal Republic of Germany, Richard von Weizsacker, awarded the Officer's Cross of the Order of Merit to Christoph Eschenbach for his outstanding achievements as pianist and conductor, and in 1993 he received the Commander's Cross of the Order of Merit of the Federal Republic of Germany.

*These appearances mark Christoph Eschenbach's third appearance as a soloist and his fourth and fifth appearances as conductor under UMS auspices. He most recently appeared with the Houston Symphony in 1991.*

**V**iolinist **Nadja Salerno-Sonnenberg** is renowned for her powerful, riveting performances and discerning interpretations in the world of classical music. Her uncanny ability to communicate the passion of a work with colorful intensity has helped to forge an international career that spans over fifteen years. As one of the

world's foremost violinists, she has appeared with conductors such as Muti, Levine, Masur, Mehta, Eschenbach, Davis (Sir Andrew), Litton, Dutoit, Shostakovich, Tilson Thomas, de Waart, Järvi, Slatkin, Schwarz, Hogwood, Macal and Nagano. Performances include the orchestras of New York, Boston, Philadelphia, Chicago, Cleveland, Los Angeles, Cincinnati, San Francisco, Pittsburgh, Montreal, Minnesota, Detroit, Houston, Indianapolis and Seattle, as well as the London Symphony, Philharmonia Orchestra and London Philharmonic. In addition to England, internationally she has performed in Germany, Japan, Austria, Holland, Switzerland, France, Monaco, Portugal, Philippines and Canada. Festival appearances include the Mostly Mozart Festival (New York and Japan), Ravinia, Blossom, Hollywood Bowl, Meadow Brook, Great Woods, Caramoor, Aspen, Tanglewood and the Schleswig-Holstein Festival. Among her numerous recital credits are Lincoln Center's Great Performers Series, Chicago's Orchestra Hall, New York's Tisch Center for the Arts Distinguished Artists Series, California's Ambassador Auditorium, the Kennedy Center and Library of Congress in Washington, DC.

Articulate and energetic, Ms. Salerno-Sonnenberg has been featured on CBS' *60 Minutes*, *Sunday Morning*, and *Nightwatch*;



**Nadja Salerno-Sonnenberg**

NBC's *National News* and the *Tonight Show* numerous times; PBS' *Live from Lincoln Center*, *Backstage/Lincoln Center* and *The Charlie Rose Show*, as well as on the PBS/BBC series *The Mind*. In 1989, Crown books published *Nadja: On My Way*, written for children by Ms. Salerno-

Sonnenberg, in which she reflects on her experiences as a young musician building a career.

Following a tour of Japan in June 1996 and performances in July and August at the Aspen Music Festival and Wolf Trap, Ms. Salerno-Sonnenberg's 1996-97 season included performances with the Philadelphia Orchestra, St. Louis Symphony, Seattle Symphony, Detroit Symphony, New Jersey Symphony, Milwaukee Symphony and the New York Chamber Orchestra, and recitals from the East to West Coasts.

Born in Rome, Ms. Salerno-Sonnenberg emigrated to the United States at the age of eight to study at The Curtis Institute of Music and later studied with Dorothy DeLay at The Julliard School. She is the recipient of the prestigious Avery Fisher Career Grant and winner of the Walter W. Naumburg 1981 International Violin Competition.

*Ms. Salerno-Sonnenberg first appeared under UMS auspices in 1988 performing the Mendelssohn Violin Concerto with the Pittsburgh Symphony Orchestra. In 1991 she returned to perform Shostakovich's Violin Concerto No. 1 with the Detroit Symphony Orchestra. This performance marks her third appearance under UMS auspices.*

In its second century, the **Chicago Symphony** enjoys an enviable position in the music world. Performances are greeted with enthusiasm both at home and abroad. Best-selling recordings continue to win prestigious international awards, and syndicated radio broadcasts are heard by millions nationwide.

In September 1991, the Chicago Symphony Orchestra began a new collaboration with Daniel Barenboim, who assumed leadership as its ninth music director. Mr. Barenboim's tenure has been distin-

guished by highly praised productions of the three Mozart/Da Ponte operas, virtuoso appearances with the Orchestra in the dual role of pianist and conductor, and six international tours. The most recent, completed in June 1997 in Leipzig and Cologne, Germany, was greeted by extraordinary audience and critical acclaim. In March 1995, Pierre Boulez was named the Orchestra's third principal guest conductor.

The Orchestra's 106-year history began in 1891 when Theodore Thomas, then the leading conductor in America and a recognized music pioneer, was invited by Norman Fay, a Chicago businessman, to establish a symphony orchestra there. Thomas's aim to establish a permanent orchestra with performance capabilities of the highest quality was realized at the first concerts on October 16 and 17 of that year. Maestro Thomas served as music director for thirteen years until his death in 1905 — just three weeks after the dedication of Orchestra Hall, the Chicago Orchestra's permanent home.

Thomas's successor was Frederick Stock, who began his career in the viola section in 1895 and became assistant conductor four years later. His tenure at the Orchestra's helm lasted thirty-seven years, from 1905 to 1942 — the longest of Chicago's nine music directors. Dynamic and innovative, the Stock years saw the founding of the Civic Orchestra of Chicago, the first training orchestra in the United States affiliated with a major symphony orchestra, in 1919. He also established youth auditions, organized the first subscription concerts especially for children, and began a series of popular concerts.

Three distinguished conductors headed the Orchestra during the following decade: Désiré Defauw was music director from 1943 to 1947; Artur Rodzinski assumed the post in 1947-48; and Rafael Kubelik led the Orchestra for three seasons from 1950 to 1953.

The next ten years belonged to Fritz Reiner, whose recordings with the Chicago Symphony Orchestra are still considered performance hallmarks. It was Maestro Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. During this time Carlo Maria Giulini began to appear in Chicago regularly; he was named principal guest conductor in 1969 and served in that capacity until 1972. The second principal guest conductor in the Orchestra's history was Claudio Abbado, who held the position from 1982 to 1985. For the five seasons from 1963 to 1968, Jean Martinon held the position of music director.

Sir Georg Solti, the Orchestra's eighth music director, served from 1969 until 1991. He now holds the title of music director laureate, and as such returns several weeks each season. Maestro Solti's arrival in Chicago launched one of the most successful musical partnerships of our time. The Chicago Symphony Orchestra's first international tour came in 1971 under his direction, and subsequent European tours as well as tours to Japan and Australia have reinforced its reputation as one of the world's finest musical ensembles.

Radio broadcasts and recordings are an important part of the Chicago Symphony

Orchestra's activities. Full-length concerts, taped at Orchestra Hall and the Ravinia Festival, are broadcast over two hundred stations across the country under the sponsorship of Amoco Corporation with Chicago-area broadcasts sponsored by The Northern Trust Bank, United Airlines, and the Amoco Corporation.

Since 1916, when the Chicago Symphony became the first American orchestra to record under its regular conductor, the Orchestra has amassed a discography numbering over nine hundred. Recordings by the Orchestra have earned fifty-three Grammy Awards from the National Academy of Recording Arts and Sciences including several Classical Album of the Year honors, as well as a number of Best Classical Performances in the orchestral, choral, instrumental and vocal soloist, and engineering categories.

*The Chicago Symphony Orchestra has a long history of performing under UMS auspices beginning with their first appearance in 1892, only one year after the orchestra was established, and continuing to their most recent appearance in 1994. These performances mark the Chicago Symphony Orchestra's 199th and 200th appearance under UMS auspices.*

# Chicago Symphony Orchestra

Daniel Barenboim, *Music Director*  
 Sir Georg Solti, *Music Director Laureate*  
 Duain Wolfe, *Chorus Director*  
 William Eddins, *Assistant Conductor*

Pierre Boulez, *Principal Guest Conductor*  
 Augusta Read Thomas, *Composer-in-Residence*  
 Yaron Traub, *Assistant Conductor*

## Violins

Samuel Magad  
*Concertmaster*  
*The Sarah and Watson*  
*Armour Chair\**

David Taylor  
 Yuan-Qing Yu  
*Assistant Concertmasters*

Victor Aitay  
*Co-Concertmaster Emeritus*

Francis Akos  
*Assistant Concertmaster Emeritus*

Ella Braker  
 Cornelius Chiu

Alison Dalton  
 Russell Hershow

Nisanne Howell  
 Blair Milton

Edgar Muenzer  
 Paul Phillips, Jr.

Sando Shia  
 Fred Spector

Otakar Sroubek  
 Susan Synnstedt

Heidi Turner

Joseph Golan  
*Principal*  
*The Marshall and Arlene Bennett*  
*Family Foundation Chair*

Albert Igonikov  
*Assistant Principal*

Tom Hall  
 Arnold Brostoff

Baird Dodge  
 Fox Fehling

Rachel Goldstein  
 Lei Hou

Qing Hou  
 Mihaela Ionescu

Melanie Kupchynsky  
 Joyce Noh

Nancy Park  
 Ronald Satkiewicz

Florence Schwartz  
 Jennie Wagner

Eric Wicks

## Violas

Charles Pikler  
*Principal*  
*The Prince Charitable Trusts*  
*Chair*

Li-Kuo Chang  
*Assistant Principal*

John Bartholomew  
 Catherine Brubaker

Karen Dirks

Richard Ferrin

Lee Lane

Hui Liu

Diane Mues

Lawrence Neuman

Daniel Orbach

Maxwell Raimi

Robert Swan

Thomas Wright

## Cellos

John Sharp  
*Principal*  
*The Eloise W. Martin Chair*

Stephen Balderston  
*Assistant Principal*

Philip Blum

Loren Brown

Leonard Chausow  
*Assistant Principal Emeritus*

Richard Hirschl

Katinka Kleijn

Donald Moline

Jonathan Pegis

David Sanders

Gary Stucka

## Basses

Joseph Guastafeste  
*Principal*

Daniel Armstrong

Roger Cline

Joseph DiBello

Michael Hovnanian

Robert Kassinger

Mark Kraemer

Stephen Lester

Bradley Opland

## Harp

Sarah Bullen  
*Principal*

Lynne Turner

## Flutes

Donald Peck  
*Principal*

Richard Graef  
*Assistant Principal*

Louise Dixon

Walfrid Kujala

## Piccolo

Walfrid Kujala

## Oboes

Alex Klein  
*Principal*  
*The Nancy and Larry*  
*Fuller Chair*

Michael Henoch

*Assistant Principal*

Richard Kanter

Grover Schiltz

## English Horn

Grover Schiltz

## Clarinets

Larry Combs

*Principal*

John Bruce Yeh

*Assistant Principal*

Gregory Smith

J. Lawrie Bloom

## E-Flat Clarinet

John Bruce Yeh

## Bass Clarinet

J. Lawrie Bloom

## Bassoons

David McGill

*Principal*

William Buchman

*Assistant Principal*

Burl Lane

## Contrabassoon

Burl Lane

## Saxophone

Burl Lane

## Horns

Dale Clevenger

*Principal*

Gail Williams

*Associate Principal*

Daniel Gingrich

David Griffin

Kimberly Wright

## Trumpets

Adolph Herseth

*Principal*

*The Adolph Herseth Principal*

*Trumpet Chair, endowed by an*

*anonymous benefactor*

Mark Ridenour

*Assistant Principal*

John Hagstrom

## Trombones

Jay Friedman

*Principal*

James Gilbertsen

*Associate Principal*

Michael Mulcahy

Charles Vernon

## Bass Trombone

Charles Vernon

## Tuba

Gene Pokorny

## Timpani

Donald Koss

*Principal*

Gordon Peters

*Assistant Principal*

## Percussion

Gordon Peters

*Principal*

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*benefactor, is presently unoc-*  
*cupied.*

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*lize revolving seating. Players*  
*behind the first desk (first two*  
*desks in the violins) change*  
*seats systematically every two*  
*weeks and are listed alphabet-*  
*ically in the roster above.*

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## Orchestra of St. Luke's Chamber Ensemble

Philippe Herreweghe, conductor  
Annette Markert, contralto  
Thomas Young, tenor  
William Sharp, baritone

**Sunday, October 12, 4 p.m.; Rackham Auditorium**

The Chamber Ensemble consists of virtuoso artists who perform nationally and internationally, and their programs reflect the versatility and cohesiveness that have become St Luke's hallmarks. Don't miss this unique performance of Gustav Mahler's most moving orchestral songs, arranged by Arnold Schoenberg for chamber orchestra and vocal soloists.

**PROGRAM** Mahler: *Lieder eines fahrenden Gesellen* (*Songs of the Wayfarer*) arr. by Schoenberg (1919); Mahler: *Das Lied von der Erde* (*The Song of the Earth*) arr. by Schoenberg (1920) and Riehm (1983)

## Beethoven the Contemporary

This year marks the beginning of a three-year cycle of Beethoven's complete string quartets and piano sonatas, performed by the American String Quartet and Ursula Oppens. Presented in pairs, these concerts juxtapose Beethoven's string quartets and piano sonatas with works by contemporary American composers.

**Ursula Oppens, piano**

**Friday, November 14, 8 p.m.  
Rackham Auditorium**

**PROGRAM** Beethoven *Sonata in B-flat Major, Op. 22*; E. Carter *Piano Sonata*; Beethoven *Sonata in B-flat Major, Op. 106* ("Hammerklavier")

**American String Quartet**

**Sunday, November 16, 4 p.m.  
Rackham Auditorium**

**PROGRAM** Beethoven *Quartet in B-flat, Op. 18, No. 6*; G. Bracali *Quartet No. 2*; Beethoven *Quartet in a minor, Op. 132*

**SPONSORED** by Edward Surovell Co/Realtors with support from Michigan Radio. Made Possible by grants from Chamber Music America's Presenter Community Residency Program and the Lila Wallace Reader's Digest Arts Partners Program.

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# Chamber Music with Members of the Chicago Symphony Orchestra

ALEX KLEIN, *Oboe*

LARRY COMBS, *Clarinet*

WILLIAM BUCHMAN, *Bassoon*

GAIL WILLIAMS, *Horn*

CHRISTOPH ESCHENBACH, *Piano*

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**Program**

Saturday Evening, September 27, 1997 at 8:00

Rackham Auditorium, Ann Arbor, Michigan

*Robert Schumann*

**Adagio and Allegro for Horn and Piano in  
A-flat Major, Op. 70**

*Schumann*

**Fantasy Pieces for Clarinet and Piano, Op. 73**

Tenderly and with expression

Lively and light

Fast and with fire

*Schumann*

**Three Romances for Oboe and Piano, Op. 94**

Not fast

Simple, inward

Not fast

I N T E R M I S S I O N

*Ludwig Van Beethoven*

**Piano Quintet in E-flat Major, Op. 16**

Grave — Allegro ma non troppo

Andante cantabile

Rondo: Allegro ma non troppo

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## Adagio and Allegro for Horn and Piano, Op.70

## Fantasy Pieces for Clarinet and Piano, Op.73

## Three Romances for Oboe and Piano, Op.94

Robert Schumann

Born on June 8, 1810 in Zwickau, Saxony  
Germany

Died on July 29, 1856 in Eendenich, near  
Bonn, Germany

THESE THREE SCHUMANN works were all written in the same year (1849), the single most prolific year in the composer's life. Having overcome an earlier period of depression, Schumann composed about thirty works between January and December, including the *Konzertstück* for four horns, the *Scenes from Goethe's "Faust"* and the stunning *Requiem für Mignon*.

Schumann was only thirty-nine years old in 1849, yet his works from that year are often said to exemplify his "late" period. Of course, we know in hindsight that in 1849 Schumann had only four creative years left before his mental collapse early in 1854. The composer himself was full of energy, and must have felt that he was only beginning to reach the peak, having just completed a long-cherished opera project (*Genoveva*). He was also to make the biggest career move of his life soon: in 1850 he left his native Saxony and relinquished the editorship of the *Neue Zeitschrift für Musik*, in order to relocate to Düsseldorf, several hundred miles to the west, where he took over the direction of the local symphony orchestra.

Thus, there may have been no premonitions in 1849 that the tragic end was near. Yet an astute observer would have noticed that the Schumann of 1849 was no longer the heaven-storming young Romantic of the 1830s. The young tone poet of the early

years had been obsessed with self-expression. When he invented the literary characters Eusebius and Florestan, who were different aspects of his own personality, or when he dreamed up the mythical *Davidsbund* ("David Society") to fight the Philistines of the art world, he gave voice to sentiments that echoed those of Schumann's Romantic literary heroes, E.T.A. Hoffmann, Jean Paul, and Heinrich Heine. By 1849, Schumann's concerns had changed. For the better part of the past decade (since his 1841 marriage to Clara Wieck in particular), he had been consciously striving for recognition as Germany's greatest composer, and had conquered, in turn, the genres of symphony, chamber music, oratorio and opera. (During the first stage of his career, he had concentrated almost exclusively on piano music.) A composer of such exalted status had to think of more than himself; he had to concern himself with issues like the musical education of young people (*Album for the Youth*), the importance of the choral movement (a large body of choral music written in the late 40s and early 50s), and the significance of folk music in the development of musical culture (arrangements and imitations of folk melodies). It is significant that during these years he returned to the Classical works of Johann Wolfgang Goethe (*Faust, Wilhelm Meister*) for literary inspiration. To these concerns we may add the desire to create a body of work suitable for *Hausmusik* — performance in private homes — and, at the same time, to enlarge the relatively modest chamber literature for wind instruments. The three works heard in the first half of the present program were all part of that systematic effort on Schumann's part.

It is a sign of Schumann's genius that, while developing the more "public" aspect of his artistic persona, he never lost touch with his Romantic youth. One of the most striking things about the chamber music for



winds is how he managed to combine a newly-won Classical poise with the Romantic fervor of the early years. The melodies are more regular, more symmetrical and more "folk-like" (at least in the sense Schumann gave the term). Yet the old fire is still burning; the passionate Eusebius and the dreamer Florestan are still alive and well (with, perhaps, just a little silver in their hair).

The *Adagio and Allegro* (originally called "Romance and Allegro") is one of the earliest solo works written for the newly invented valve horn. The success of this composition encouraged Schumann to write his more ambitious *Konzertstück* for four horns soon afterwards. It is exactly what the title promises: a lyrical slow introduction followed by a fast section marked "*Rasch und feurig*" (Fast and fiery); yet the latter includes a slower middle section, which makes full use of the new-fangled instrument's ability to play all twelve tones of the chromatic scale with equal ease.

The *Phantasiestücke* (Fantasy Pieces) for clarinet alludes with its title to a celebrated piano cycle of the same name (Op.12) written in 1837, at the height of Schumann's youthful period. That cycle included such celebrated pieces as "Aufschwung" (Soaring Upward) and "Warum?" (Why?) whose spirit lives on in these three lyrical pieces, played without pause. The tempo markings are also concise character descriptions: "Tenderly and with expression," "Lively and light," "Fast and with fire."

In the *Three Romances* for oboe we find less of the contrasts in character that animate the horn and clarinet pieces. All three romances are slow to moderate in tempo and nostalgic in tone. The first is practically a single uninterrupted melody, while the second and third embrace "A-B-A" form, with new themes in the middle, after which the opening material returns. The main theme of Romance No.2 is a beautiful

example of Schumann's "simple" style (it is reminiscent of several of the short piano pieces in *Album for the Youth*); it is juxtaposed with a more dynamic second melody. Romance No. 3 is the most pensive and introspective in the set, ending with a wonderfully intimate and touching coda.

All three works were published with alternate instrumental parts: *Adagio and Allegro* and *Fantasy Pieces* can also be played on violin or cello, *Three Romances* on violin or clarinet. Yet Schumann's melodic writing and his use of registers are clearly tailored to the instruments of his first choice; all three works are central to the chamber literature for winds.

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### **Quintet in E-flat Major for Piano, Oboe, Clarinet, Horn, and Bassoon, Op.16**

Ludwig Van Beethoven  
 Born on December 16, 1770 in Bonn, Germany  
 Died on March 26, 1827 in Vienna

AFTER THREE RELATIVELY late works by Schumann, here is some definitely early Beethoven. The quintet for piano and winds (1796) is one in a series of compositions that made Beethoven's name known in Vienna in the years after the young musician had moved there from his native Bonn in 1792. Mozart's influence is apparent at every turn, yet there are many signs revealing the birth of one of the most individual styles in musical history.

The E-flat Major Quintet is indebted to Mozart in more than a general sense. Mozart had written a quintet for the same instrumental combination (K.452), and a comparison of the two works makes it amply clear that Beethoven had followed his model very closely indeed. Not only do the two quintets share the same key of E-flat Major, their second movements are also in the same tonali-

ty (B-flat) and they have a number of additional points in common, most notably the slow introductions which were much more frequent in symphonies than in chamber music works.

The "Grave" introduction in Beethoven's quintet is built around a solemn motif in dotted rhythm. It strikes a serious tone after which the light and graceful melodies of the "Allegro ma non troppo" come both as a relief and a contrast. Only in the development section does the music become slightly more tempestuous for a while. The most "Beethovenian" feature (that is, the one most strongly anticipating his mature style) is the extended coda, introduced by a piano cadenza.

The second movement ("Andante cantabile") has a song-like theme that receives more and more extensive ornamentation each time it returns. The recurrences of the theme are separated by two more agitated episodes, the first featuring the oboe, the second the horn.

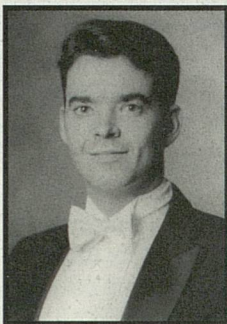
The third movement opens with a melody that resembles several of Mozart's finale themes. It is cheerful and lighthearted music with only occasional and transient clouds on the horizon. In the coda, Beethoven breaks up the main theme into small fragments (this procedure would remain one of his favorite ways of motivic development during his middle period) and plays many delightful games with it. As in many of his later works, the end is announced by a long piano trill.

This quintet exists in an alternative instrumentation (as do the Schumann works in the first half of this program). The first edition, published in 1801, included a version for piano, violin, viola, and cello. It seems that in 1801 as in 1849, most consumers of chamber music were string players; composers and publishers alike were well advised to remember that important segment of the market.

*Program notes by Peter Laki, program annotator for The Cleveland Orchestra.*

**Christoph Eschenbach's** biography appears on page 30 of this book.

**William Buchman** joined the Chicago Symphony Orchestra in 1992 and currently is assistant principal bassoon. A native of Canton, Ohio, Buchman earned a bachelor of science degree in physics, *magna cum laude* with honors, from Brown University in 1987. While at Brown, he studied bassoon with Judy Bedford and Rebecca Eldredge. With the



**William Buchman**

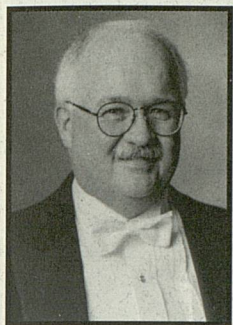
support of a DAAD Fellowship, he continued his physics studies the following year at the Universität Fridericiana Karlsruhe in Germany. On returning to the United States, Buchman was accepted at the Yale School of Music, and, after

one year, he transferred to the University of Southern California School of Music. Following his first year of study, he won the position of second bassoon with the Dallas Symphony Orchestra, where he remained for two seasons before joining the Chicago Symphony.

*William Buchman appeared in 1993 as a member of the Chicago Symphony Winds. This concert marks his second appearance under UMS auspices.*

**Larry Combs**, clarinet, has been a member of the Chicago Symphony Orchestra since 1974 and was named principal clarinet in 1978. Before coming to Chicago, he served as principal clarinet of the Montreal Symphony for five seasons and previously was first chair of the New Orleans Philharmonic. He also has served as principal clarinet of the Santa Fe Opera and has performed at the Marlboro Music Festival and participated in chamber music and orchestral recordings there.

Combs is a founding member of the



Larry Combs

concerts in nontraditional concert venues (such as Lamb's Farm and the Lawson YMCA), a pilot program of concerts and lectures at Sullivan High School, and residencies and master classes in colleges and conservatories coast to coast.

Born in Charleston, West Virginia, Larry Combs began clarinet studies at the age of ten. He studied with Stanley Hasty at the Eastman School of Music, and, after graduation, with Leon Russianoff in New York.

*Larry Combs appeared in 1993 as a member of the Chicago Symphony Winds. This concert marks his second appearance under UMS auspices.*

Alex Klein became principal oboe of the Chicago Symphony Orchestra in 1995. He made his solo orchestral debut at the age of ten in his native Brazil and subsequently



Alex Klein

performed and recorded with that country's leading ensembles. He earned music degrees from the Oberlin Conservatory of Music, where he studied with James Caldwell. As a concert artist, Klein has appeared extensively as soloist with orchestras, including the Philadelphia Orchestra and the Orchestre de la Suisse Romande, and in recital, performing regularly in many cultural centers in the United

States and abroad to audience and critical acclaim. He made his debut as a soloist with the Chicago Symphony Orchestra in September 1996. A pedagogue as well as a performer, Klein has served on the faculties of the Oberlin Conservatory of Music, the University of Washington in Seattle, and at several summer music festivals. He currently is on the faculty of the Northwestern University School of Music.

WFMT, a series of

States and abroad to audience and critical acclaim. He made his debut as a soloist with the Chicago Symphony Orchestra in September 1996. A pedagogue as well as a performer, Klein has served on the faculties of the Oberlin Conservatory of Music, the University of Washington in Seattle, and at several summer music festivals. He currently is on the faculty of the Northwestern University School of Music.

*This performance marks Alex Klein's debut under UMS auspices.*

Gail Williams joined the Chicago Symphony Orchestra horn section in 1979 and was appointed associate principal horn in 1984. She studied with John Covert at Ithaca College and earned a master's degree at Northwestern University.

Williams is a founding member of the Chicago Chamber Musicians and Summit Brass, with which she frequently performs. She also has recorded two compact discs of solo contemporary music for Summit



Gail Williams

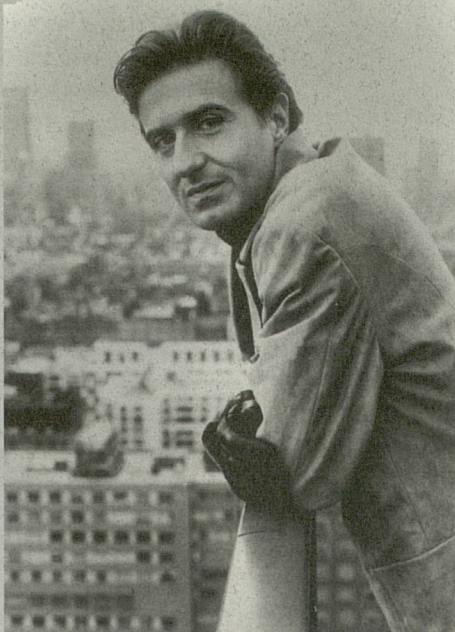
Records. In addition, Williams performs at the Bay Chamber Concerts in Rockport, Maine; at the Skaneateles (New York) Chamber Festival; and with the Teton Music Festival Orchestra as principal horn. She has performed as a soloist with the Chicago Symphony Orchestra under Sir Georg Solti, the San Antonio Orchestra, and a number of smaller orchestras in the United States, and recently appeared with the Chamber Music Society of Lincoln Center. Williams is on the faculty of the Northwestern University School of Music.

*This performance marks Gail William's debut under UMS auspices.*

Records. In addition, Williams performs at the Bay Chamber Concerts in Rockport, Maine; at the Skaneateles (New York) Chamber Festival; and with the Teton Music Festival Orchestra as principal horn. She has

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# Moscow Conservatory Chamber Ensemble

NADEZHDA SERDIUK, *Mezzo-soprano*

IGOR POLTAVTSEV, *Piano*

OLGA PUSHECHNIKOVA, *Piano*

ANTON IVANOV, *Cello*

ALEKSANDER TROSTYANSKY, *Violin*

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## Program

Wednesday Evening, October 8, 1997 at 8:00

U-M Museum of Art, Ann Arbor, Michigan

*Sergei Rachmaninov*

### **Sonata in g minor for Cello and Piano, Op. 19 (iii, iv)**

*Andante*

*Allegro mosso*

ANTON IVANOV, OLGA PUSHECHNIKOVA

*Rachmaninov*

### **Four Romances**

Lilacs, Op. 21, No. 5

I am Waiting for You, Op. 14, No. 1

The Night is Sad, Op. 26, No. 12

Spring Waters, Op. 14, No. 11

NADEZHDA SERDIUK, OLGA PUSHECHNIKOVA

*Rachmaninov*

### **Romance for Violin and Piano in d minor, Op. 6, No. 1**

ALEKSANDER TROSTYANSKY, IGOR POLTAVTSEV

*Rachmaninov*

### **Musical Moment, Op. 16, No. 4**

### **Prelude in c-sharp minor, Op. 3, No. 2**

### **Prelude in g-sharp minor, Op. 32, No. 12**

OLGA PUSHECHNIKOVA

*Rachmaninov*

### **Liebeslied**

### **Liebesfreud**

OLGA PUSHECHNIKOVA

INTERMISSION

*Sergei Prokofiev*

**Five Melodies for Violin and Piano,  
Op. 35bis, (i, iv, v)**

**Sonata No. 2 in D Major, Op. 94bis**

Scherzo

ALEKSANDER TROSTYANSKY, IGOR POLTAVTSEV

*Rodion Shchedrin*

**Not Only Love**

Varvara's Song

Chustuchki

NADEZHDA SERDIUK, IGOR POLTAVTSEV

*Dmitri Shostakovich*

**Piano Trio No. 2 in e minor, Op. 67**

Andante moderato

Allegro non troppo, marcatisimo, pesante

Largo

Allegretto (attaca)

Fifth Concert  
of the 119th Season

This performance is presented with the generous support  
of Dr. Herbert Sloan.

Thirty-fifth Annual  
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*Russian music owes its profuse beauty to two phases of Russian creative genius which permit the artist to be at once a nationalist and a cosmopolitan eclectic.*

Richard Anthony Leonard, *A History of Russian Music*

The works on this evening's program offer a sampling of the music of composers having had an association with the Moscow Conservatory from the end of the nineteenth century into the middle of the twentieth century. Most of the works featured in the program, except for two piano pieces by Rachmaninov, are infrequently heard by American audiences even though the names of their composers may be familiar.

### Sergei Rachmaninov

*Born on April 1, 1873 in Semyonovo, Russia  
Died on March 28, 1943 in Beverly Hills*

The first half of the program is devoted to works by Sergei Rachmaninov, a remarkable artist who gained international distinction early in the twentieth century as a virtuoso pianist, composer and conductor. Today he is remembered as a composer of symphonic music, piano concerti, and solo piano pieces which are widely performed and recorded. However, there is another dimension of Rachmaninov as a composer of romantic songs and chamber works.

The last two movements of Rachmaninov's *Sonata in g minor for Cello and Piano*, Op. 19 open the program. Rachmaninov had explored writing chamber music while still a student at the Moscow Conservatory but only the cello sonata and his *Trio élégiaque, in d minor*, Op. 9, written earlier in 1893, are considered as showing the composer at his best in the genre. The sonata is known for its grandiloquent and sensuous melodies, big

themes, and vivid piano parts that have come to characterize the composer's music.

The third movement, marked "Andante," is simple in its construction with only two themes. The piano opens with the first few notes stating the theme of a placid, almost mystical song that is carried to the fore by the cello. A separate theme is then introduced by the piano and again supported by the cello. For the rest of the movement the two themes are interwoven with varying degrees of intensity but always retaining a sense of tranquility and deep feeling. The fourth and last movement of the sonata, marked "Allegro mosso," is full of life and excitement. It opens with a dramatic statement by the piano followed by the cello's swinging introduction to the movement's first subject accompanied by arpeggios from the piano. Then the two instruments join to express the theme and a second subject is introduced by a long and expressive melody that is so characteristic of Rachmaninov's compositions. The subjects are interwoven in a lively fashion that allows the virtuosic qualities of each instrument to be realized. After reaching a pitch of excitement, the cello returns to a tranquil theme and, with the piano, lingers for a moment in this mode before the movement ends with a flourish.

THE FOUR SONGS or romances that are offered in tonight's program come from two sets, Op. 14 and Op. 21, that Rachmaninov wrote at the turn of the century. He composed over eighty songs from the 1890s to 1916, spanning the time of his most prolific period as a composer. He chose most of the

texts from poems by Russian Romantics and it was only in the final set of six songs, Op. 38, that he turned to modern symbolist poems.

The twelve Op. 21 songs were all written in 1902. This was the time of his marriage to his first cousin Natalya Satina and renewed confidence as a composer. The work is likened to a miniature tone poem and is one of the composer's most popular romances. Rachmaninov later transcribed the song for piano solo and it is often heard in this form. "I Am Waiting for You," Op. 14, No.1 is set to a poem by M. Davidova and speaks to the pain and suffering of love's desire as one waits patiently through the day and night to be together with a lover. "The

Night is Sad" is the twelfth from the Op. 26 set of fifteen songs, all composed in 1906 and dedicated to Arkady and Mariya Kerzin, patrons of Russian arts. The music, in keeping with the mood of the text, is somewhat gloomily introspective and declamatory in nature. The last of the songs presented is "Spring Waters," Op.14, No.11. After the first song of the Op. 14 set, Rachmaninov started to give prominence to the piano part. However, in "Spring Waters" (1896), the piano achieves almost orchestral dimensions. The text speaks of the welcome to spring as the snows melt and the spring floods begin and May Day comes again.

## Sergei Rachmaninov

### *Four Romances*

#### **Siren**

*(Ekaterina Beketova)*

Po utru, na zarè,  
Po rosistoj trave,  
Ja pojdu svezhim utrom dyshat';  
I v dushistuju ten',  
Gde tesnitsja siren',  
Ja pojdu svoje schast'je iskat'...

V zhizni schast'je odno  
Mne najti suzhdeno,  
I to schast'je v sireni zhivet;  
Na zelenykh vetvjakh,  
Na dushistykh kistjakh  
Moje bednoje schast'je cvetet...

#### **Lilacs**

In the morning, at dawn,  
On the dew laden grass  
I will go and breathe in the fresh morn.  
In the sweet fragrant shade  
That the lilacs command  
I will search for my true happiness.

In a lifetime by once  
Father bliss may be mine  
In sweet lilacs that joy may abide.  
In their branches so green,  
Fragrant petals supreme  
My faint happiness quietly dreams.



**Ja zhdu tebjja***(M. Davidova)*

Ja zhdu tebjja! Zakat ugas,  
I nochi tjomnyje pokrovy  
Spustit'sja zemlju gotovy  
I sprjatat' nas.

Ja zhdu tebjja! Dushistoj mgloj  
Noch' napojila mir usnuvshij,  
I razluchilsja den' minuvshij  
Na vek s zemlej.

Ja zhdu tebjja! Terzajas' i ljubja,  
Schitaju kazhdyja mgnoven'ja,  
Polna toski i neterpen'ja.  
Ja zhdu tebjja!

**Noch' pechal'na***(Ivan Aleksejevich Bunin)*

Noch' pechal'na, kak mechty moji...  
Daleko, v glukhoj stepi shirokoj,  
Ogonek mercajet odinokij...  
V serdce mnogo grusti i ljubvi.

No komu i kak razskazhesh' ty,  
Chto zovet tebjja, chem serdce polno?  
Put' dalek, glukhaja step' bezmolvna,  
Noch' pechal'na, kak moji mechty.

**Vesennije vody***(Fjodor Ivanovich Tjutchev)*

Jeshchjo v poljakh belejet sneg,  
A vody uzh vesnoj shumjat,  
Begut i budjat sonnyj breg,  
Begut i bleshchut, i glasjat.

Oni glasjat vo vse koncy:  
"Vesna idet, vesna idet!  
My molodoj vesny goncy,  
Ona nas vyslala vperjod.  
Vesna idet, vesna idet!"  
I tikhikh, teplykh majskikh dnei  
Rumjanyj, svetlyj khorovod  
Tolpitsja veselo za nej.

**I Am Waiting for You**

I am waiting for you. Day is closing in,  
and the dark veils of night  
are preparing to cover the earth  
and conceal us.

I am waiting for you. Night has filled  
the world asleep with exquisite perfumes,  
and the past day  
has left the earth forever.

I am waiting for you. Suffering and loving,  
I count every moment,  
full of languidness and impatience.  
I am waiting for you.

**The Night is Sad**

The night is as sad as my dreams...  
Far away, in the wide savage steppe,  
A solitary light is glimmering...  
There is much sadness and love in my heart.

But to whom and how could you tell  
What is beckoning you, what your heart is full of?  
The road is long, the savage steppe is silent,  
The night is as sad as my dreams.

**Spring Waters**

The fields are still covered with white snow.  
But the streams are already rolling in a spring mood,  
Running and awakening the sleepy shore,  
Running and glittering and announcing loudly.

They are announcing loudly to every corner:  
"Spring is coming, spring is coming!  
We are the messengers of young spring,  
She has sent us to come forward,  
Spring is coming, spring is coming!"  
And the quiet, warm May days  
Follow her, merrily crowded  
Into the rosy, bright dancing circle.

THE *Romance for Violin and Piano in d minor*, Op. 6, No. 1 is from the set of two pieces (*Romance* and *Hungarian Dance*) written during the summer of 1893.

Rachmaninov had completed his first opera, *Aleko*, which had its première that spring. The composer had been diligently working to solve the problem he had balancing instruments in chamber ensembles. While it is arguable among musicians whether he ever resolved that problem, *Romance* displays the lushness and long melodic lines given to both instruments.

A SAMPLING OF the piano solo works by Rachmaninov completes the first half of the program. The *Musical Moment* Op.16, No 4 (Presto in e minor) is a florid dramatic piece dating from 1896. Its left-hand part in particular displays the bravura style that would be characteristic of Rachmaninov's later piano works.

The famous *Prelude in c sharp minor* was published as the second of a set of five *Morceaux de fantaisie* Op.3. Rachmaninov had suffered a brief but painful illness and fever during the summer of 1896 while living temporarily outside Moscow. By the end of August he moved back to Moscow. One of the first things he did was to write a piano piece in c-sharp minor which he played for the first time at a concert on September 26. The piece met with such acclaim that he was catapulted into prominence. The fame of the work was so great that wherever Rachmaninov went he was asked to play "the Prelude" (as it was simply called) as an encore at almost all his concerts. The international copyright did not extend to Russia at the time so he received little financial benefit.

The *Prelude in c-sharp minor* needs little introduction and description. It is considered the epitome of Rachmaninov's style as both composer and pianist. It has its dark melancholic moments as well as its passionate

central section and a grandiose climax. The work has been arranged for all kinds of instruments and ensembles. Rachmaninov, later in the US in 1938, made his own arrangement for two pianos.

The *Prelude in g-sharp minor*, Op.32, No.12 was composed in 1910 at a time when Rachmaninov was living in the relaxed atmosphere of his country estate in Ivanoka, where he often worked on compositions. He had already completed a successful concert tour in the US. The thirteen pieces of Op. 32 with the ten published as Op. 23 and the one in c-sharp minor (Op. 3, No.2) fulfilled his desire to complete a set of twenty-four preludes written in all the major and minor keys as had Chopin.

Completing the first half of the program are Rachmaninov's transcriptions of Fritz Kreisler's violin pieces: *Liebeslied* and *Liebesfreud*. These transcriptions were first played by the composer in the early 1920s. In the last twenty years of his life, Rachmaninov added a number of transcriptions of his own to his extensive repertory.

## Sergei Prokofiev

*Born on April 27, 1891 in Sontsovka, Russia  
Died on March 5, 1953 in Moscow*

FIRST ON THE PROGRAM'S second half are three sections of the *Five Melodies*, Op.35-bis. The original Op.35 were five songs without words for voice and piano written by Prokofiev in December 1920 when he was on his second tour to the US. He was in California at the time and evidently could not find the poetic material he wanted to fit his musical ideas for the cycle. They were first performed in March 1921 by the Russian singer, Nina Koshetz, known for her interpretations of Rachmaninov songs. Prokofiev dedicated the cycle of songs without words to Koshetz and in 1925, with the aid of the violinist Paul Kochanski, rewrote

them for violin and piano. The music was designed to evoke "a pure impression of romantic reverie and the transports of love." There are sudden shifts in tonalities, contrasting melodies and even humor (No.4) that are characteristic of the composer's style. One can imagine the violin as the female voice engaged in a *vocalise*.

The "Scherzo" from *Sonata No. 2 in D Major*, Op.94bis is an off-shoot of the original Op. 94 four-movement Sonata which was composed for flute and piano in 1942. During the 1943-44 concert season in Moscow Prokofiev, after discussing the matter with David Oistrakh, arranged the flute sonata for violin and piano, listing the new version as Op.94bis. The violin and piano version differs greatly from the original in that it contains typical violinistic techniques such as double stops and chords, harmonics, pizzicato, etc. The new version was given its first performance by David Oistrakh and Lev Oborin on June 17, 1944. It has gained acceptance in the repertory of many violinists ever since. The "Scherzo" is a short piece structured in the traditional ABA form. It opens with a fast, lively dance rhythm which is interrupted by a contrasting brief lyrical interlude before returning to the skittish dance with which it began.

### Rodion Shchedrin

*Born on December 16, 1932 in Moscow*

RODION SHCHEDRIN, one of the newer generation of Russian composers, taught at the Moscow Conservatory in the late 1960s. Although too young to be involved in the infamous 1948 purge of the leading Soviet composers at the time, Shchedrin at age twenty, was one of the few who spoke up in defense of a more daring and creative search in the arts, even publishing an essay expounding his views. He became a specialist in Russian folk music of the various regions

of what is now called the Federation, and is recognized as a composer of realistic tendencies despite occasional experiments with "modernism." He is known outside of Russia chiefly for his ballets and a popular *Carmen Suite* that he transcribed from Bizet's opera for strings and percussion. In addition to two symphonies and other orchestral works, piano concerti, chamber works, piano pieces and a variety of vocal and choral compositions, Shchedrin has written two operas that are rarely performed outside of Russia: *Not Only For Love* and *Dead Souls*.

"Varvara's Song" and "Chastushki" are from the 1961 opera *Not Only for Love*. The libretto of the opera is an adaptation of several short stories by Sergei Antonov depicting life in the Soviet countryside. "Chastushki" refers to the urban folk ditties, the risqué rhymes and insolent-sounding tunes that Shchedrin incorporated into many of his scores.

### Dimitri Shostakovich

*Born on September 25, 1906 in St. Petersburg  
Died on August 9, 1975 in Moscow*

SHOSTAKOVICH BEGAN WORK on the *Piano Trio No.2 in e minor*, Op. 67, in February 1944, shortly after the early death of his close friend, the music critic Ivan Sollertinsky, to whom the work is dedicated. The war in Europe came to an end with the surrender of Germany in early May, 1944. Even before the surrender, there were sensational reports in the Soviet Press about the horrors uncovered by the Red Army's liberation of death camps in Poland. Thus it could be said that while the *Piano Trio No.2* was begun in grief it was finished in anger.

The first movement, marked "Andante moderato," is opened by the muted high register strings of the cello, giving it a sad, almost wailing sound that is drawn into

more mournful notes by the piano and other strings. Repeated staccato notes follow and evolve into melodies bearing a Slavic folk song character. The dolorous quality of the music is maintained throughout the movement.

The second movement, marked in detail by Shostakovich at its head, "Allegro non troppo, marcattissimo, pesante" (not too fast, heavily stressed, ponderous) is in the form of a scherzo. The dance has a grotesque quality that is characteristic of the scherzi written by the composer. Its music has also been likened to a "clumsy peasant dance," suggested as "another swipe at Stalinist anti-intellectualism." The middle section of the scherzo (the trio) displays a more exuberant waltz and even a hint of Spanish gypsy music.

The "Largo" that follows opens with heavy strokes from the piano. The movement's structure is that of a passacaglia centered around the eight notes ponderously struck by the piano. Each time the piano repeats the notes the strings give out with a lament that lends an air of despair to the funerary nature of the music.

The finale, "Allegretto (attaca)," was written rapidly in late July and early August 1944 and in essence gives an image of Shostakovich's reactions to the reports of the Nazi death camps. The movement is considered the first of the composer's "Jewish" pieces that later got him in trouble with the political establishment. The music was meant to shock the listeners and remind them of the tragedy of the death camps. It contains Yiddish tunes mixed with macabre stumbling dances of death which unfold with sepulchral undertones. The movement is brought to a close with a restatement of the dirge from the preceding "Largo" and falters to a stop.

*Notes prepared by Arthur Canter, Professor emeritus University of Iowa.*

The Moscow Conservatory was founded in 1866 by Nikolay Rubinstein (1835-1881), a virtuoso pianist and a well-known conductor. Nikolay was the younger brother of the internationally known pianist-composer Anton Rubinstein (1829-1894) who had founded a conservatory in St. Petersburg four years earlier. The development of the two conservatories by the brothers parallels the history of music of the Russian Federation. The early rivalry between them mirrored the ubiquitous conflicts among the Russian intelligentsia regarding nationally derived arts versus those borrowed from Western culture. Thus at the time of the Rubinstein brothers there were two influential groups of musicians: those arguing for creating a Russian, or nationalistic, music (the Slavophiles) and those arguing for a more eclectic approach (the Westernizers). Despite the initial disputes that led to the creation of two conservatories, over the years there has been continual "cross-fertilization," where a graduate of one would become a faculty member of the other. By the end of the second generation of conservatory students, the competition was for talent and resources rather than for values.

The Moscow Conservatory (also referred to as The Tchaikovsky Conservatory) is now considered the Russian Federation's most prestigious training institution for musical performance and composition. Since its inception it has enriched the musical world by the achievements of its graduates and its wide range of artistic traditions. Conservatory students, graduates and faculty have garnered numerous prestigious awards throughout the world. The list of graduates and teachers of the Moscow Conservatory is extraordinary. It includes such luminaries as Tchaikovsky, Taneyev, Rachmaninov, Scriabin, Shostakovich, and noted musicians such as Gilels, Oistrakh, Richter, Rostropovich,

Nikolayeva, Tretyakov, and Bashmet.

A leader in the development and training of the next generation of extraordinary musicians, the Conservatory upholds an unparalleled commitment to excellence in music. Since the beginning of the twentieth century, the Conservatory has been at the center of Russian musical culture, promulgating the development of radical and newly awakened national traditions of playing, composing and teaching. Numerous ensembles have been born and nurtured at the Conservatory. These have included the Beethoven Quartet, the Komitas Quartet and the Borodin Quartet.

Leading composers give their new works to Conservatory students for inaugural performances, a tradition that began with the world première of Tchaikovsky's *Eugene Onegin* in 1879. The Conservatory has made an impact on the development of musical technique in many other conservatories and professional training institutions throughout the Russian Federation and former republics of the Soviet Union.

**Anton Ivanov**, cello, was born in 1976 in Moscow. Since 1982 he has studied in Moscow's renowned music school Gnesin. In 1994 he entered the Moscow Conservatory in the class of Professor Shahovskoy. He has participated in international festivals in Italy and Moscow and the international competition for cellists in Austria in 1994. Presently he is a fourth year student at the Conservatory. To his credit already are appearances in Russia as well as abroad. He has recorded for the Russian State radio.

**Igor Poltavtsev**, piano, was born in 1971 in Krasnodar. He began his education in the class of Professor E. Chaiko at the Rimsky-Korsakov Higher Music College in Krasnodar from which he graduated with honors in 1990. In 1990 he entered the Moscow Conservatory in the class of Professor Evgeny Malinin and, since 1995

he has perfected his technique at the post-graduate courses of the Moscow Conservatory with Professor E. Malinin and Docent I. Osipova. Igor Poltavtsev is the laureate of National competitions and of the Finale-Ligoure International Competition in Italy in 1995. He has been invited to work with the Moscow Concert Agency, tours actively as a soloist and with chamber ensembles in Russia and abroad, and has recorded for Russian State radio and television.

**Olga Pushechnikova**, piano, was born in Moscow in 1975 to a family of musicians. She is a graduate of the Central Musical School at the Moscow Conservatory under the guidance of Professor E. Timakin. In 1987 Ms. Pushechnikova became the Laureate of the International Youth Competition "Prague



Olga Pushechnikova

Concertino" in Czechoslovakia. In 1993 she won first prize at the First International Piano Competition named after Rachmaninoff. In 1996 she was awarded Laureate of the Eighth International Unisa Transnet Piano Competition in South Africa. Currently, Ms. Pushechnikova is a second year student of the Moscow Conservatory of Tchaikovsky in the class of Professor Sergei Dorenski. She is a soloist with the Moscow State Philharmonic Society, a correspondent member of the International Academy of Arts. She tours frequently both in Russia and abroad and has performed in Poland, Iceland, Finland, Bulgaria, France, the US, Spain, Germany and Japan.

Born in Moscow in 1972, mezzo-soprano **Nadezhda Serdiuk** is a post-graduate student at the Moscow Conservatory. She has trained under the guidance of two famous

vocal teachers: Ksenya Tichonova and Galina Pisarenko. At the Moscow Conservatory, Ms. Serdiuk has sung Orfeo in Gluck's *Orfeo and Eurydice* and subsequently sang it on the stage of the Moscow Children's Musical Theater. She has also sung the role of Olga in Tchaikovsky's *Eugene Onegin* and has appeared in a number of Rimsky-Korsakov operas.

In September 1994 Ms. Serdiuk was selected to work with the well-known Bach Academy in Stuttgart under the direction of Helmut Rilling. She performed Haydn's *Lord Nelson Mass* and the *Magnificat* by



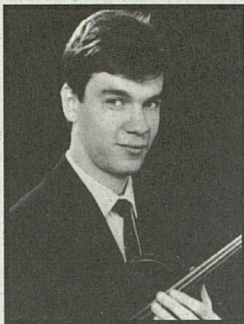
Nadezhda Serdiuk

Bach. The 1994-95 season had her singing with the Moscow New Opera, directed by Kolobov. She won a Second Prize in the 1995 International Glinka Vocal Competition. In July 1996 she was invited to take master classes with Christa Ludwig and Marilyn Horne. During this time she again sang the role of Olga with an international cast that included Sergei Leiferkus, Galina Gorchakova, Neil Rosenstein, and Irina Archipova. She scored a huge success singing those roles in Sapporo and Tokyo, Japan.

Born in 1972 into a family of musicians, violinist Aleksander Trostyansky began his musical training under the tutelage of his father, then continued in the class of professor M.B. Liberman at a school for gifted children in Novosibirsk, Siberia, world-renowned for producing such acclaimed violinists as Vadim Repin and Maxim Vengerov.

Mr. Trostyansky's professional career began in 1984 with performances throughout the former Soviet Union. He won the title of laureate at the all-Russian musical competition in 1989 and at the international competition "Premio Paganini" in Genoa in

1990. In 1990 he entered the Moscow conservatory as a student of the highly-esteemed teacher I.V. Bochkova. 1995 saw Mr. Trostyansky's graduation from the Conservatory and his debut in their Great



Aleksander Trostyansky

Hall and, in the same year, at the Tchaikovsky Concert Hall. He has participated in a number of festivals, including the Moscow Fall, Contemporary Festival of Music Moscow, and "Musik Im Michel." He has recorded for Russian radio and for Vista International, Chandos and Dowani. In 1996, Mr. Trostyansky was awarded first prize at an international competition in Orford, Canada after which he received an invitation to record on the Chandos Label with I Musici de Montreal. He has appeared with the Moscow Soloists under the direction of Yuri Bashmet, with whom he toured the US. Currently, Mr. Trostyansky is a soloist with the Moscow Philharmonic Orchestra and a member of the Chamber Ensemble "Romantic Trio." He is an active participant in Russian musical life and is particularly involved in contemporary music.

Mr. Trostyansky teaches and is engaged in post-graduate work at the Moscow Conservatory.

*This performance marks the Moscow Conservatory Chamber Ensemble's debut under UMS auspices.*

Produced by David Eden

Program director for tour: Svetlana Sigida, Director of External Relations, Moscow Conservatory

The 1997 fall tour of students of the Moscow Conservatory is made possible in part by then generosity of the Trust for Mutual Understanding.

The producer would like to thank the following for their assistance in this project: Betsy Heer, Arthur Canter, Judy Hurtig, Ken Fischer and all the presenters who took part in the 1995 cultural mission to Russia.

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## Internships

Internships with the University Musical Society provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester-and year-long internships are available in many of the University Musical Society's departments. For more information, please call 313.763.0611 (Marketing Internships), 313.647.1173 (Production Internships) or 313.764.6179 (Education 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, 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.

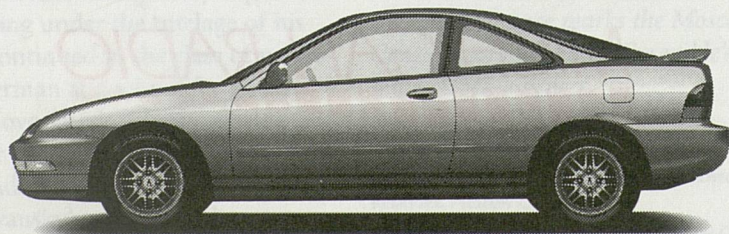
## UMS Ushers

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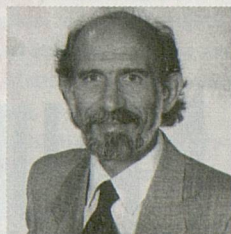
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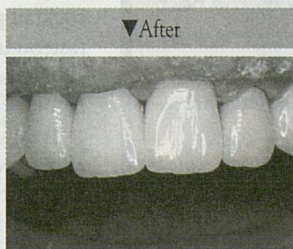
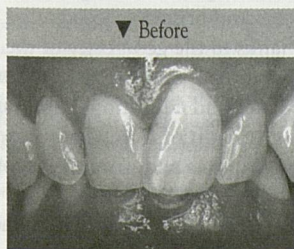
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Following last year's great success, the UMS Board of Directors and Advisory Committee are hosting another series of Camerata Dinners before many of the season's great performances. After taking your pick of prime parking spaces, join friends and fellow UMS patrons in the beautiful setting of the Alumni Center, a site within a short walking distance of Hill Auditorium. Our buffet will be open from 6:00 to 7:30 p.m. and costs \$25 per person. Make your reservations by calling 313.764.8489. UMS members receive reservation priority.

#### **Thursday, October 9**

Estonian Philharmonic Chamber Choir

#### **Wednesday, November 19**

Orpheus Chamber Orchestra/Richard Goode, piano

#### **Tuesday, December 2**

Klezmer Summit featuring Itzhak Perlman

#### **Saturday, January 10**

Israel Philharmonic Orchestra/Zubin Mehta, conductor

#### **Friday, February 6**

St. Paul Chamber Orchestra/Emanuel Ax, piano

#### **Wednesday, February 11**

Royal Concertgebouw/Riccardo Chailly, conductor

#### **Tuesday, March 24**

Russian National Orchestra/Gil Shaham, violin

#### **Monday, April 13**

Evgeny Kissin, piano

#### **Friday, May 1**

MET Orchestra/Sir Georg Solti, conductor

### **Dining Experiences to Savor: the Fourth Annual Delicious Experiences**

Following three years of resounding success, wonderful friends and supporters of the University Musical Society are again offering a unique donation by hosting a delectable variety of dining events. Throughout the year there will be elegant candlelight dinners, cocktail parties, teas and brunches to tantalize your tastebuds. And thanks to the generosity of the hosts, all proceeds will go directly to UMS to continue the fabulous music, dance and educational programs.

Treat yourself, give a gift of tickets, purchase an entire event, or come alone and meet new people. Join in the fun while supporting UMS!

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# Restaurant & Lodging Packages

Celebrate in style with dinner and a show, or stay overnight and relax in comfort! A delicious meal followed by priority, reserved seating at a performance by world-class artists makes an elegant evening. Add luxury accommodations to the package and make it a complete get away. The University Musical Society is pleased to announce their cooperative ventures with the following local establishments:

## Paesano's Restaurant

3411 Washtenaw Road, Ann Arbor  
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Wed. Nov. 19 *Orpheus Chamber Orchestra/Richard Goode, piano*  
Sun. Dec. 7 *Handel's Messiah (post performance dinner)*  
Sun. Feb. 22 *Mendelssohn's Elijah*  
Tue. Mar. 24 *Russian National Orchestra/Gil Shaham, violin*  
Mon. Apr. 13 *Evgeny Kissin, piano*

Package price \$52 per person (with tax & tip incorporated) includes: Guaranteed dinner reservations (select any item from the special package menu) and reserved "A" seats on the main floor at the performance for each guest.

## The Artful Lodger Bed & Breakfast

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## The Bell Tower Hotel & Escoffier Restaurant

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Sat. Dec. 6 *Handel's Messiah*  
Fri. Jan. 9 *David Daniels, countertenor*  
Sat. Jan. 10 *Israel Philharmonic Orchestra*  
Fri. Jan. 30 *Beethoven the Contemporary: American String Quartet*  
Fri. Feb. 13 *Juan-José Mosalini and His Grand Tango Orchestra*  
Sat. Feb. 14 *Chen Zimbalista, percussion*  
Fri. Feb. 20 *Chick Corea, piano and Gary Burton, vibes*  
Fri. Mar. 13 *New York City Opera National Company*  
*Donizetti's Daughter of the Regiment*

Sat. Mar. 21 *Batsheva Dance Company of Israel*  
Sat. Mar. 28 *Paco de Lucia and His Flamenco Orchestra*

Package price \$199 (+ tax & gratuity) per couple (\$225 for the Israel Philharmonic Orchestra) includes: valet parking at the hotel, overnight accommodations in a deluxe guest room with a continental breakfast, pre-show dinner reservations at the Escoffier restaurant in the Bell Tower Hotel, and two performance tickets with preferred seating reservations.

## Gratzi Restaurant

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313.663.5555 for reservations

Thu. Oct. 16 *Guitar Summit IV*  
Fri. Nov. 7 *Celia Cruz with José Alberto "El Canario"*  
Thu. Dec. 11 *The Harlem Nutcracker*  
Sun. Jan. 18 *Boys Choir of Harlem*  
Thu. Feb. 19 *Petersen Quartet*  
Thu. Mar. 12 *New York City Opera National Company*  
*Donizetti's Daughter of the Regiment*

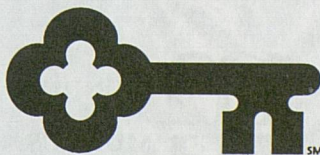
Fri. Apr. 3 **STREB**

Package price \$45 per person includes: guaranteed reservations for a pre-show dinner (select any item from the menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance.

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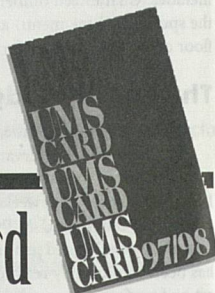
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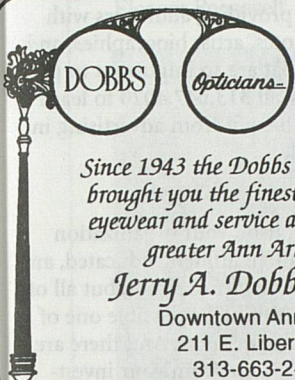
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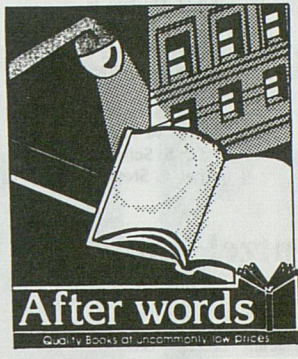


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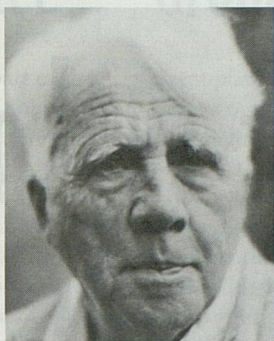
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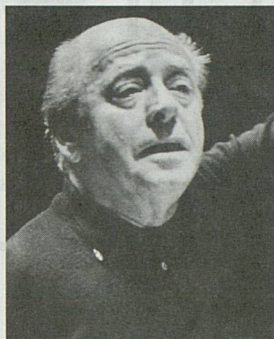
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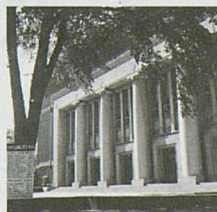
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# Advisory Committee

The Advisory Committee is an integral part of the University Musical Society providing the volunteer corps to support the Society as well as fundraising. The Advisory Committee is a 53-member organization which raises funds for UMS through a variety of events held throughout the concert season: an annual auction, the creative "Delicious Experience" dinners, season opening and pre- and post-concert events, and the Ford Honors Program Gala Dinner/Dance. The Advisory Committee has pledged to donate \$140,000 this current season. In addition to fund raising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents. If you would like to become involved with this dynamic group, please give us a call at 313.936.6837 for information.

# Group Tickets

Event planning is simple at UMS! Organize the perfect outing for your group of friends, co-workers, religious congregation, classmates or conference participants. The UMS Group Sales Office will provide you with complimentary promotional materials for the event, free bus parking, reserved block seating in the best available seats and assistance with dining arrangements at a facility that meets your group's culinary criteria.

When you purchase at least 10 tickets through the UMS Group Sales Office your group can save 10-25% off of the regular ticket price for most events. Certain events have a limited number of discount tickets available, so call early to guarantee your reservation. Call 313.763.3100.

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# Ford Honors Program

The Ford Honors program is made possible by a generous grant from the Ford Motor Company and benefits the UMS Education Program. Each year, UMS honors a world-renowned artists 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. Van Cliburn was the first artist so honored and this past season UMS honored Jessye Norman.

This year's Ford Honors Program will be held Saturday, May 9, 1998. The recipient of the Third UMS Distinguished Artist Award will be announced in January.



Jessye Norman accepts the 1997 Distinguished Artist Award from UMS Chair Bruce Kulp.



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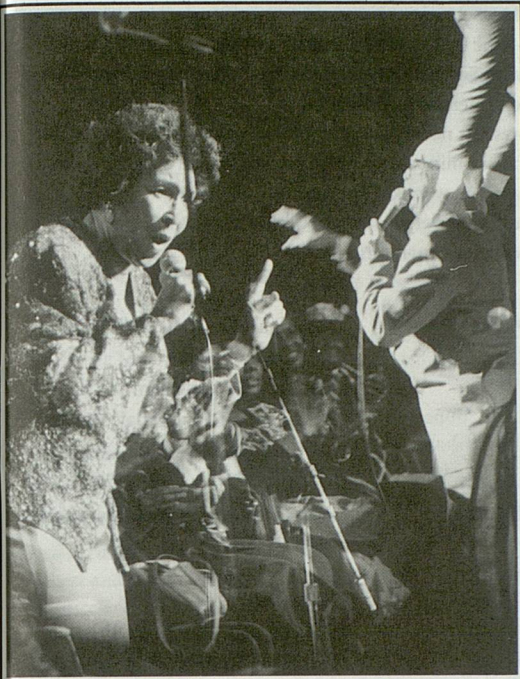
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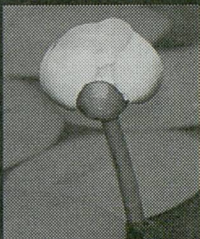


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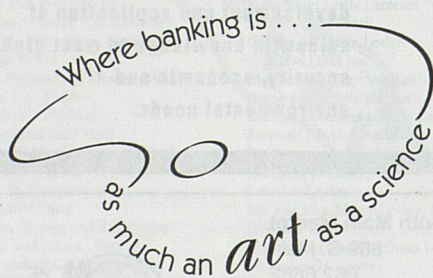
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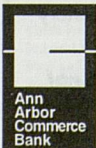
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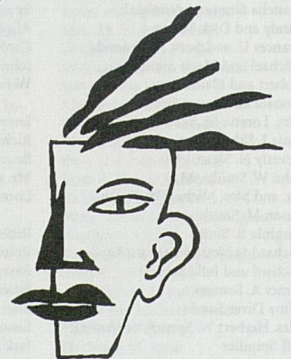
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#### \$1,000 Principal

- Free parking for UMS concerts
- Invitation to two working rehearsals
- Invitation to an "Insiders' Sneak Preview" party announcing next season's concerts before press announcement

- Autographed artist photo
- Priority subscription handling
- Plus new benefits listed below

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- Invitation to a pre- or post-performance reception
- Invitation to one working rehearsal
- Opportunity to attend selected events with artists
- Plus new benefits listed below

#### \$250 Associate

- Half-price tickets to selected performances
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#### \$100 Advocate

- UMS Card providing discounts at Ann Arbor restaurants and music stores
- Listing in UMS Program
- Plus new benefits listed below

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- Comprehensive UMS calendar of events
- Invitation to Camerata dinners hosted by Board and Advisory Committee members
- Advance notice of performances
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