

T H E 1 9 9 8 W I N T E R S E A S O N



University Musical Society

*of the
University
of Michigan,
Ann Arbor*



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University Musical Society

The 1998 Winter 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. A member of Steve Turre's Shell Choir plays his conch shell as part of the Blues, Roots, Honks and Moans concert, mezzo-soprano Ewa Podl s performs in Hill Auditorium and dancers perform the snow scene from *The Harlem Nutcracker* at the Power Center.

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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 information kiosk 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

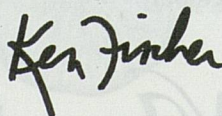
who make up this absolutely critical part of the UMS family.

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). You can also stop by the information kiosk 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 734.647.1174, or send an e-mail message to kenfisch@umich.edu.

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

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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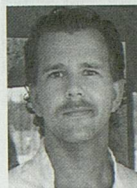
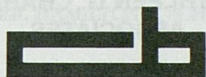


INVESTMENT
COMPANY



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
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"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."



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

and educational projects of the University Musical Society."

Conlin Travel



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

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



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

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

**Detroit Edison
Foundation**





EDWARD SUROVELL
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Co./Realtors*

"It is an honor for Edward Surovell Company to be able to support an institution as distinguished as the University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS' future."



DOUGLAS D. FREETH
President,
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"We are proud to be a part of this major cultural group in our community which perpetuates wonderful events not only for Ann Arbor but for all of Michigan to enjoy."



ALEX TROTMAN
Chairman, Chief
Executive Officer,
Ford Motor Company

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



**JOHN PSAROUTHAKIS,
PH.D.**

*Chairman and Chief
Executive Officer,
JPEinc.*

"Our community is enriched by the University Musical

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



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President, *Kathleen
G. Charla Associates,
Publishers
Representatives*

"Music is a wondrous gift that nurtures the soul. Kathleen G. Charla Associates is

pleased and honored to support the University Musical Society and its great offerings of gifts to the community."

KATHLEEN G. CHARLA ASSOCIATES



WILLIAM S. HANN
President, *KeyBank.*

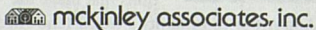
"Music is Key to keeping our society vibrant and Key is proud to support the cultural institution rated number one by Key Private Bank clients"



RONALD WEISER
Chairman and Chief
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*McKinley Associates,
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"McKinley Associates is proud to support the University

Musical Society and the cultural contribution it makes to the community."



**THOMAS B.
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"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."



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.





JORGE A. SOLIS
*First Vice President
 and Manager,
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 "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,
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 "NSK Corporation is
 grateful for the
 opportunity to con-
 tribute 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 appre-
 ciate the history they have with the city—
 and we are glad to be part of that history."



JOE E. O'NEAL
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 "A commitment to
 quality is the main
 reason we are a
 proud supporter
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**RONALD M.
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 "Parke-Davis is very
 proud to be associat-
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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 perfor-
 mances 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
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 "It is our pleasure to
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 Society at the University of Michigan."



DR. JAMES R. IRWIN
*Chairman and CEO,
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*President, Wolverine
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 "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 and Government Agencies



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*Co-chairmen
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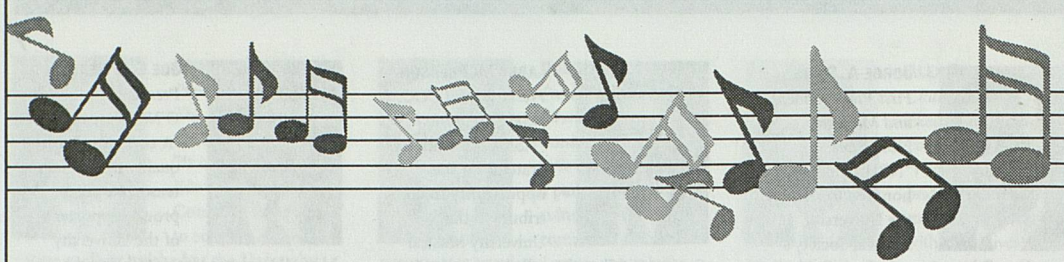
Benard L. Maas

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

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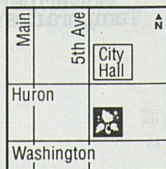
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General Information

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: 734.763.5213.

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 734.764.2538.

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 734.763.3100 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, during intermission and after the concert.

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



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Phone orders and information

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

734.764.2538

From outside the 313 and 734 area codes,
call toll-free

1.800.221.1229

M-F 10 a.m. to 6 p.m. Sat. 10 a.m. to 1 p.m.

Order online at the UMS Website

www.ums.org

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.

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.

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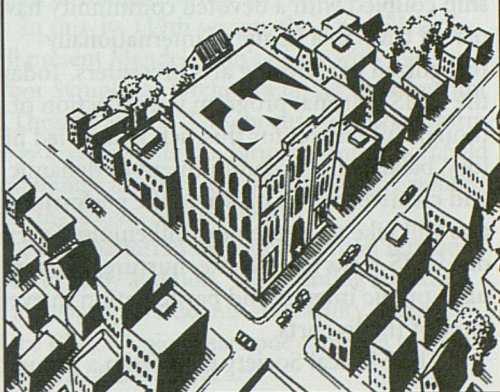


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University Musical Society of the University of Michigan

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. 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.

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.

Proud to Support the University Musical Society

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UMS Choral Union

Thomas Sheets, conductor

For more information about
the UMS Choral Union,
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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*. Four years ago, the Choral Union further enriched that tradition when it began appearing in concert with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and Meadowbrook for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé*, Prokofiev's *Aleksandr Nevsky*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union entered into 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 Verdi's *Requiem*. Last season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8*.

In this, its 119th season, the Choral Union will present Mendelssohn's *Elijah* with the Ann Arbor Symphony Orchestra under the direction of Thomas Sheets. The chorus will also perform *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and *The Dream of Gerontius* with the Toledo Symphony.

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.

FRALEIGHS

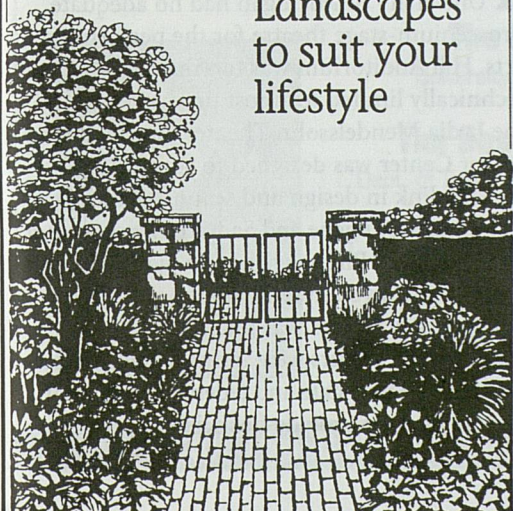
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Auditoria

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 in 1913, this impressive structure has served as a showplace for a variety of important 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*.

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.

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

Sixty 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



Hill Auditorium

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 the 1,129-seat Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

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.

The Power Center opened in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote). No seat in the Power Center is more than 72 feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

Michigan Theater

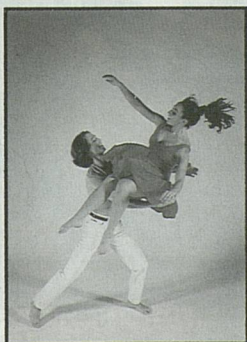
The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat Theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the 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. 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.

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University Dance Company • Power Center • Feb. 5 - 8

The Best People

by Avery Hopwood and David Gray
Dept. of Theatre and Drama • Mendelssohn Theatre • Feb. 12 - 15

The Turn of the Screw

by Benjamin Britten
Opera Theatre • Mendelssohn Theatre • March 26 - 29

West Side Story

by Leonard Bernstein and Stephen Sondheim
Musical Theatre Department • Power Center • April 16 - 19

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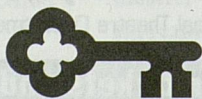
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Lydia Mendelssohn Theatre

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.

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.

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.

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.

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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.

- **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.

- 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, 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.

- Glenn Watkins and Travis Jackson of the U-M School of Music will talk about Wynton Marsalis' world premiere 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 concertgoer's tour of the new U-M Museum of Art Monet exhibit "Monet at Vétheuil" prior to Jean-Yves Thibaudet's recital.

- And many other highlighted PREPs featuring Ellwood Derr, Andrew Lawrence-King, Ohad Naharin, and Helen Siedel.

Teacher Workshop Series

A series of workshops for all K-12 teachers, these workshops are a part of UMS' efforts to provide school teachers with professional development opportunities and to encourage on-going efforts to incorporate the arts in the curriculum.

Space, Time and the Body: STREB
Workshop Leader: Hope Clark, Associate Artistic Director of *STREB* and Director of *KidACTION*.
Monday, January 12, 4:00 - 6:00 pm, Washtenaw Intermediate School District, Grades K-12.

A Master Class with Marilyn Horne working with U-M Graduate Student, Sylvia Twine.



Scientific Thought in Motion

Workshop Leader: Randy Barron, Kennedy Center Arts Educator. *Monday, January 26, 4:00 - 7:00 pm, Washtenaw Intermediate School District, Grade level: K-12*

Infusing Opera into the Classroom: New York City Opera National Company's *Daughter of the Regiment*

Workshop Leader: Helen Siedel, Education Specialist, UMS. *Monday, February 9, 4:00 - 6:00 pm, Washtenaw Intermediate School District, Grade Level: 4-6*

Rhythms and Culture of Cuba: Los Muñequitos de Matanzas

Workshop Leader: Alberto Nacif, Musicologist, educator and host of WEMU's "Cuban Fantasy" *Tuesday, February 17, 4:00 - 6:00 pm, Washtenaw Intermediate School District, Grade Level: K-12*

To Register or for more information, call 734.763.3100.

Beethoven the Contemporary

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

- 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 conductor Dale Warland (Dale Warland Singers) will lead conducting seminars and chamber choir master classes.

- 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, and Christopher Parkening.

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

For detailed Residency Information, call 734.647.6712.

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

For Master of Arts Interviews, free tickets (limit two per person) are required. Call or stop by the UMS Box Office: 734.764.2538.

The 1998 Winter Season

JANUARY

DAVID DANIELS, COUNTERTENOR MARTIN KATZ, PIANO JEANNE MALLOW, VIOLA

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 CELEBRATION OF ANDRÉS SEGOVIA**
Sunday, January 11, 4pm
Rackham Auditorium
*Meet The Artist Post-performance dialogue
from the stage.*
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 Invest-
ment 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.*

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. Wed. Jan 28, 7pm, Rackham
Amphitheatre.*

*University Hospital's Gifts of Art free concert
by the American String Quartet in the University
Hospital Lobby, Thu. Jan 29, 12:10 pm.*
*Open Rehearsal with the American String
Quartet and composer Tsontakis, Jan
29, 7pm, U-M School of Music Recital Hall*
*Brown Bag Lunch with composer George
Tsontakis, Fri. Jan 30, 12 noon, Michigan
League Vandenberg Rm.*
*PREP "Compliments and Caricatures; or
Beethoven Pays His Respects" Steven Whiting,
U-M Asst. Professor of Musicology, with U-M
School of Music students. Fri. Jan 30, 6:30pm,
Rackham Assembly Hall.*

*Meet the Artists Post-performance dialogue
from the stage, with composer George Tsontakis.
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
great recipient of Chamber Music America's
Presenter-Community Residency Program fund-
ed by the Lila Wallace-Reader's Digest Fund.*

**BEETHOVEN THE CONTEMPORARY
URSULA OPPENS, PIANO**
Saturday, January 31, 8pm
Rackham Auditorium

*PREP "When Two Movements are Enough:
Lyricism, Subversion, Synthesis" Steven Whiting,
U-M Asst. Professor of Musicology, with U-M
School of Music students. Sat. Jan 31, 6:30pm,
Michigan League Hussey Rm.*
*Meet the Artist Post-performance dialogue
from the stage, with composer Amnon Wolman.*
*Lecture/Demonstration "The Adventure of
Contemporary Piano Music" Ursula Oppens,
Sun. 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, Mon. Feb 2,
12:30pm Room 2043, U-M School of Music.*
*Piano Master Class with Ursula Oppens and
School of Music students, Mon. 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.*

**SAINTE 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,
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**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, 8pm
Michigan Theater
*Presented with support from media partners
WEMU and WDET.*

**UMS CHORAL UNION
MENDELSSOHN'S ELIJAH**
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.*
*This performance is presented through the
generous support of Carl and Isabelle Brauer.*

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*

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

<http://www.ums.org>

CHECK OUT THE
UMS WEBSITE!

23

JEAN-YVES THIBAUDET, PIANO

Tuesday, March 10, 8pm
U-M Museum of Art
PREP A concert goer's tour of "Monet at Vetheuil: The Turning Point" Tue. Mar 10, 6:30pm, West Gallery, 2nd Floor, U-M Museum of Art. Concert ticket required for admission.
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, Thu. Mar 12, 7pm, Michigan League, Koessler Library.
PREP Member of the New York City Opera National Company, Fri. Mar 13, 7pm, Michigan League Vandenberg Rm.
PREP for KIDS "Know Before You Go: An Introduction to Daughter of the Regiment" Helen Siedel, UMS Education Specialist, Sat. Mar 14, 1:15 pm, Michigan League, Hussey Room.
Sponsored by TriMas with support from 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," Wed. Mar 18, 7pm, Michigan 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
Master class Advanced Ballet with Alexander Alexandrov, company teacher, Sat. Mar 21, 12:30-2:00pm, Dance Gallery, Peter Sparling & Co. Studio. Call 734.747.8885 to register.
PREP "The Batsheva Dance Company" Ohad Naharin, Artistic Director, Sat. Mar 21, 7pm Michigan League Michigan Room.
Sponsored by the University of Michigan with support from Herb and Carol Amster.

RUSSIAN NATIONAL ORCHESTRA MIKHAIL PLETNEV, CONDUCTOR GIL SHAHAM, VIOLIN

Tuesday, March 24, 8pm
Hill Auditorium
Sponsored by Kathleen G. Charla Associates with support from Conlin Travel and British Airways

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, Thu. Mar 26, 12:10 pm.
Lecture/Demonstration "Piano Music: 1945 to the Present" Ursula Oppens, Thu. Mar 26, 3pm, U-M School of Music Recital Hall.
PREP "Motivic Comedies, Moonlit Fantasies and 'Passionate Intensity'" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Fri. Mar 27, 6:30pm, Michigan League Vandenberg Rm.
Meet the Artist 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.

PACO DE LUCÍA AND HIS FLAMENCO SEXTET

Saturday, March 28, 8pm
Hill Auditorium
Presented with support from media partner WEMU.

BEETHOVEN THE CONTEMPORARY AMERICAN STRING QUARTET

Sunday, March 29, 4pm
Rackham Auditorium
PREP "From Romeo to Lenore: The Operatic Quartet" Steven Whiting, U-M Asst. Professor of Musicology, with U-M School of Music students, Sun. Mar 29, 2:30pm, Michigan League Hussey Rm.
Meet the Artists Post-performance dialogue from the stage, with composer Kenneth Fuchs.
Brown Bag Lunch with composer Kenneth Fuchs, Mon. Mar 30, 12:30pm, Room 2026, U-M School of Music.
Lecture/Demonstration with the American String Quartet and composer Kenneth Fuchs, Mon. Mar 30, 2:30pm Room 2026, U-M School of Music.
Youth Quartets Master Class with the Ann Arbor School for the Performing Arts, Mon. Mar 30, 6pm, Concordia College.
Lecture/Demonstration An evening with the

American String Quartet and the Michigan American String Teacher's Association (MASTA) and their students. Tue. Mar 31, 5-7pm, Kerrytown Concert House.
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, Thu. Apr 2, 7pm, Rackham Amphitheatre.
Meet the Artists Post-performance dialogue from the stage, both evenings.
Master Class FamilyACTION: Movement Class for Families, Tue. Mar 31, 7pm, Dance Gallery/Peter Sparling & Co. Studio. For parents and children ages 4 and up, led by Hope Clark, Associate Artistic Director. Call 734.747.8855 to register.
Master Class PopACTION: Master Class, Wed. Apr 1, 7pm, Dance Gallery/Peter Sparling & Co. Studio. PopACTION technique class led by members of STREB. Call 734.747.8855 to register.
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, 8pm
Mendelssohn Theatre
PREP "Susanne Mentzer: The Recital" Richard LeSueur, Vocal Arts Information Services, Tue. Apr 7, 5pm, Ann Arbor District Library.
Meet the Artist Post-performance dialogue from the stage.

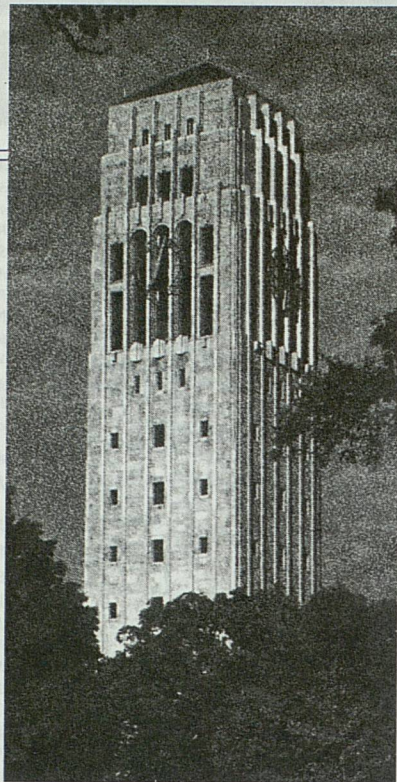
EVGENY KISSIN, PIANO

Monday, April 13, 8pm
Hill Auditorium
Sponsored by Parke-Davis Pharmaceutical Research.

LUZ Y NORTE THE HARP CONSORT

Thursday, April 23, 8pm
Mendelssohn Theatre
PREP Andrew Lawrence-King, Artistic Director of The Harp Consort, Thu. Apr 23, 7pm, Michigan League Koessler Library.
Presented with support from media partner WEMU.

continued . . .



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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 "Marsalis and Stravinsky: A Dialogue"
Travis Jackson, U-M Professor of Musicology and Music History, and Glenn Watkins, Earl V. Moore Professor of Musicology, Fri. Apr 24, 7pm, MI League Henderson Rm.
Co-Sponsored by Butzel-Long Attorneys and Ann Arbor Temporaries/Personnel Systems Inc. with additional support by 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 9, 8:30pm
Hill Auditorium

FORD HONORS PROGRAM

featured artist will be announced in February, 1998
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Hill Auditorium
Sponsored by Ford Motor Company.

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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 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, 734.764.2538.

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1997-1998 Winter Season

Event Program Book

Tuesday, March 24, 1998 through Sunday, March 29, 1998

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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.

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

Russian National Orchestra

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Mikhail Pletnev, conductor
Gil Shaham, violin
Tuesday, March 24, 8:00pm
Hill Auditorium

Australian Chamber Orchestra

13

Richard Tognetti, conductor
Steven Isserlis, cello
Wednesday, March 25, 8:00pm
Rackham Auditorium

Ursula Oppens

21

Friday, March 27, 8:00pm
Rackham Auditorium

Paco de Lucía and Sextet

31

Saturday, March 28, 8:00pm
Hill Auditorium

American String Quartet

35

Sunday, March 29, 4:00pm
Rackham Auditorium



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Russian National Orchestra

MIKHAIL PLETNEV, *Conductor*

GIL SHAHAM, *Violin*

Program

Tuesday Evening, March 24, 1998 at 8:00

Hill Auditorium, Ann Arbor, Michigan

Dmitri Kabalevsky

Overture to *Colas Breugnon*, Op.24

Kabalevsky

Violin Concerto in C Major, Op. 48

Allegro molto e con brio

Andantino cantabile

Vivace

INTERMISSION

Sergei Prokofiev

Symphony No. 5 in B-flat Major, Op. 100

Andante

Allegro marcato

Adagio

Allegro giocoso

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Overture to *Colas Breugnon*, Op.24

Dmitri Kabalevsky

Born on December 30, 1904 in St. Petersburg
Died on February 14, 1987 in Moscow

“Life is good; its only flaw is that it is too short” — declares the proud Burgundian Colas Breugnon, the hero of the 1914 novel by Romain Rolland (1866-1944). Set in the sixteenth century, the novel is cast in the form of a diary, in which we meet Colas Breugnon of Clamecy. Colas, a master carpenter, free thinker and incurable optimist, takes life’s trials in stride, without ever losing his taste for good wine and a good laugh. This “simple child of the people” seemed to have all the qualities Soviet cultural politics could have asked for in the 1930s, the turbulent decade that saw the scandal over Shostakovich’s *Lady Macbeth of the Mtsenk District*. Therefore, Dmitri Kabalevsky’s idea to write an opera based on Rolland’s book was not as far-fetched as it might have seemed at first sight. Of course, the subject had to be treated with a certain freedom, if only because the diary-novel lacked a consistent dramatic plot.

Kabalevsky’s collaborator, Vladimir Bragin, tried to make up for that, to the point where Rolland himself hardly recognized his book in the libretto when his Russian-born wife translated it for him. But Rolland did like Kabalevsky’s music, as he had an occasion to tell the composer in person during his visit to Russia. (A great admirer of the Soviet Union, he was also an old friend of Maxim Gorky). Kabalevsky’s studies of French folk music had not been in vain: Rolland, who was also an important musicologist, played through the piano score and approvingly noted the “French” character of the music. After the 1938 première (under the title *The Master of Clamecy*), Kabalevsky tried to bring his work closer to Rolland’s original; subjected to repeated revisions, the opera

did not receive its definitive form until 1968.

By that time, the opera was internationally known through the concert suite Kabalevsky had drawn from it, and in particular the overture which had been introduced to the United States by Arturo Toscanini and the NBC Symphony in 1943.

In the melodies of this spirited work, major and minor variants of the same motivic material alternate playfully — Kabalevsky often used this device in his works, from instructive piano pieces to the *Violin Concerto*. In the *Colas Breugnon* overture, this playful theme contrasts with a more regular diatonic melody, yet it dominates most of the piece right up to the highly comical ending.

Violin Concerto in C Major, Op.48

Dmitri Kabalevsky

Among the Russian composers of his generation, no one was more interested in the musical education of children than Kabalevsky. He wrote numerous songs for schools and summer camps many of which became immensely popular. But he was equally interested in the gifted young professionals, trained in such large numbers at Russia’s great conservatories. Between 1948 and 1952, he wrote three concertos (for violin, cello, and piano, respectively) for young artists — attractive performance pieces on a technical level less demanding than the concertos his colleagues were writing for giants such as David Oistrakh or Mstislav Rostropovich.

The relative technical simplicity of these works is matched by their straightforward, populist musical style. Written the year of the 1948 Party resolution which condemned “formalism” and urged composers to adopt an accessible, melodious musical idiom, the *Violin Concerto* is an “optimistic”

work if ever there was one. Three bright and sunny movements without so much as a passing cloud, clear classical form schemes and melodies made to be hummed as you leave the concert — this is a real “people’s concerto.” Some people would probably sneer at this concept, yet Kabalevsky certainly made it work. The main tonality of the concerto is C Major, but there are frequent modulations to distant keys, giving the music a measure of unpredictability. The second movement is, surprisingly, in b-flat minor: it has a lyrical main theme and a *capriccioso* middle section in A Major. The finale, with a typical Kabalevskyan major-minor melody, includes a partially accompanied cadenza in which a solo flute takes over the melody while the violinist plays rapid figurations. The work ends with a fiery (*con fuoco*) coda.

Symphony No.5 in B-flat Major, Op.100

Sergei Prokofiev

*Born on April 27, 1891 in Sontsovka, Ukraine
Died on March 5, 1953 in Nikolina Gora,
near Moscow*

In the nineteenth century, symphonies were often conceived and perceived as instrumental dramas, with forces of “darkness,” “light,” “fate,” “longing” etc. either explicitly or implicitly present in the music. In the twentieth, many composers turned away from this intense emotionality, including the young Prokofiev, who in his *Classical Symphony* (1917) had adopted an eighteenth-century formal framework, rejecting Romanticism, and poking gentle fun at the classics.

Much water had passed under the bridge since that youthful *tour de force*. After years of revolution, emigration and homecoming, the fifty-year-old Prokofiev

found himself in a politically repressive Soviet Union ravaged by World War II and had to be evacuated from his Moscow home. In addition, Prokofiev’s marriage had recently broken up and the composer was now living with a woman many years his junior. It was under these circumstances that Prokofiev returned to symphonic form for the first time in fourteen years. (His Symphonies Nos. 2-4 had been written in emigration between 1924 and 1930.)

It may have been, at least in part, the war experience that enabled Prokofiev to connect with the symphonic tradition of the nineteenth century and to embrace its dramaturgy. In Prokofiev’s *Symphony No. 5*, the traditional symphonic struggle ends with a complete victory, consistent with Soviet expectations, which for once coincided with Prokofiev’s own personal feelings: the symphony was written at the exact time when the Red Army was liberating Russia from the Nazi invaders. Together with other prominent composers including Shostakovich and Kabalevsky, Prokofiev was staying at a vacation home owned by the Composers’ Union where he and his colleagues followed a strict regime (imposed, in fact, by Prokofiev himself) of composing and showing one another their work at day’s end.

Prokofiev’s *Symphony No. 5* is an eminently melodic piece. Each of its four movements is full of singing themes and expansive lyrical phrases. The first movement has two lyrical and introspective themes and a faster-moving third one that is closer to a scherzo character.

The second movement is a scherzo in all but name. Its main melody, in the droll vein that is so typical of Prokofiev, is first played by the solo clarinet to a violin accompaniment that keeps repeating a single two-note pattern. The middle section is a fast dance in 3/4 time, framed by a haunting woodwind melody in a slower tempo.

The scherzo music then returns, shriller and more energetic than the first time.

The third-movement Adagio is the emotional centerpiece of the symphony. It begins with an expressive melody that develops towards a climax of great intensity. In the middle section, there appears a new figure that gives the section a firm and resolute character. The slightly modified recapitulation ends abruptly after a powerful crescendo.

The finale opens with a short introduction based on reminiscences of the first movement. The main theme is presented by the clarinet to a march-like *ostinato* (rhythmically unchanging) accompaniment. The relaxed and easy-going mood of the movement becomes more exuberant towards the end. The growing role of the percussion instruments is to a large part responsible for the increase in excitement that culminates in the last measures of the symphony.

Program notes by Peter Laki.

Mikhail Pletnev is an artist who defies simple classification, although his early career matched the musical establishment's expectations for a virtuoso pianist of the Russian School. While pursuing a high-profile career as a concert pianist, he made his debut as a conductor in the Soviet Union in 1980 and went on to make guest appearances with many of the leading orchestras there. Born in Archangel, Russia, in 1957, the child of musicians, he grew up in Kazan. At the age of thirteen he transferred to the Central School of Music and, in 1974, entered the Moscow Conservatory, studying under Jacob Flier and Lev Vlasenko.

Mr. Pletnev was the Gold Medal and First Prize winner at the 1978 Tchaikovsky International Piano Competition in Moscow



Mikhail Pletnev

when he was only twenty-one. His prize resulted in early international recognition and, in 1988, an invitation from President Mikhail Gorbachev to perform at the superpower summit in Washington.

The ensuing friendship with President Gorbachev gave Mr. Pletnev the historic opportunity in 1990 to realize his long-held dream of forming an orchestra independent of the government. Attracted by Mr. Pletnev's reputation and his vision of a new model for the performing arts in Russia, many of the finest musicians in the country offered their services: the Russian National Orchestra was born. Since its inception, Mr. Pletnev has served as the RNO's music director and principal conductor.

While Mr. Pletnev's conducting career is primarily focused on the RNO, he also makes appearances as guest conductor with such prestigious orchestras as the Philharmonia, the London Symphony Orchestra, the City of Birmingham Symphony Orchestra and the Los Angeles Philharmonic.

Firmly established as one of the great pianists of our time, Mikhail Pletnev continues to perform regularly as soloist and recitalist in the music capitals and major festivals of Europe, Asia and his native Russia. He has appeared with Bernard Haitink, Riccardo Chailly, Kurt Sanderling, Neeme Järvi, Herbert Blomstedt, Lorin Maazel and the Bayerischer Rundfunk Symphony Orchestra, Christian Thielemann and the Israel Philharmonic, Daniele Gatti and the Santa Cecilia Orchestra, Libor Pesek and the Czech Philharmonic, Carlo Maria Giulini and the Chamber Orchestra of

Europe, and Claudio Abbado and the Berlin Philharmonic at the New Year's Eve Concert 1997 in Berlin.

Mikhail Pletnev's creativity extends to composing. His works include *Triptych for Symphony Orchestra*, *Fantasy on Kazakh Themes for Violin and Orchestra* and *Capriccio for Piano and Orchestra*. He has made piano arrangements of Tchaikovsky's *Nutcracker Suite* and *Sleeping Beauty*.

His stature in Russia has been recognized by President Yeltsin, who in 1995 awarded Mr. Pletnev the first State Prize of the Russian Federation, an honor that was again bestowed on him in 1996.

This performance marks Mikhail Pletnev's debut under UMS auspices.

At age twenty-six, violinist **Gil Shaham** is internationally recognized by noted critics and leaders of the world's most celebrated symphonic ensembles as a veteran virtuoso of the instrument. Since his 1981 debut with the Jerusalem Symphony conducted by the late Alexander Schneider, he has been acclaimed consistently for his performances with the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, and the San Francisco, Montreal and Detroit symphonies, among other major North American orchestras. Internationally, his achievements are equally outstanding, covering concerts with the Berlin Philharmonic, the Orchestre de Paris, the Hamburg Philharmonic, the Israel Philharmonic, the Bavarian Radio Orchestra, Japan's NHK Symphony, the Royal Philharmonic, the Philharmonia Orchestra and the London Symphony, with which, under the baton of Michael Tilson Thomas, he made two dramatic, highly praised appearances in 1989 as substitute,

on a day's notice, for an ailing Itzhak Perlman. Recitals and other orchestral engagements have taken him to music capitals worldwide, and his summer festival appearances have included the Hollywood Bowl, Tanglewood, Ravinia, Aspen, Schleswig-Holstein, and Lincoln Center's Mostly Mozart Festival.

His 1997-98 season is highlighted by appearances with the Berlin Philharmonic, the Boston Symphony Orchestra, the Cleveland Orchestra, the Israel Philharmonic, the London Symphony Orchestra, the Orchestre Philharmonique de Radio France, the Rotterdam Philharmonic, and many other ensembles. He joins the Minnesota Orchestra on its European tour and gives an extensive American tour with the Russian National Orchestra under Mikhail Pletnev. His engagements abroad also include several weeks of European recitals as well as appearances in Japan and Korea.

An exclusive Deutsche Grammophon artist, Gil Shaham has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky and Sibelius with Giuseppe Sinopoli leading the Philharmonia Orchestra and the New York Philharmonic; Wieniawski's Concertos Nos. 1 & 2 and Sarasate's *Zigeunerweisen* with Lawrence Foster and the London Symphony; and solo discs devoted to music by Schumann, Richard Strauss, Elgar, Ravel, Franck, Kreisler, Paganini, Saint-Saëns and Sarasate.



Gil Shaham

Mr. Shaham was born in Champaign-Urbana, Illinois, in 1971. In 1973 he moved with his parents to Israel where at the age of seven he began violin studies with Samuel

Bernstein of the Rubin Academy of Music and was immediately granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he has worked with Ms. DeLay and Hyo Kang.

Mr. Shaham was awarded the prestigious Avery Fisher Career Grant in 1990. He is a graduate of the Horace Mann School in New York City and has also attended Columbia University. He plays the 1699 "Countess Polignac" Stradivarius.

This performance marks Gil Shaham's third appearance under UMS auspices.

In the brief span of just seven years, the Russian National Orchestra (RNO) under the baton of Mikhail Pletnev has established itself at the very front rank of world ensembles. Founded in 1990 following sweeping changes in the former U.S.S.R., the RNO includes many players from the principal ranks of the major Soviet orchestra, most of them soloists in their own right.

The RNO's first concert in November 1990 was met with tremendous public and critical acclaim. Representatives of a Western record label were in attendance and offered the RNO a recording contract on the spot. This led to the RNO's first compact disc, Tchaikovsky's *Symphony No. 6*, "Pathétique," released in 1991.

The RNO was in immediate demand throughout the music world and became the first Russian orchestra to play at the Vatican and to tour Israel. Other touring

engagements have taken the RNO to the United States, Asia and Europe, and to major music festivals from Edinburgh to Athens to Sydney. The RNO made a stunning appearance at the 1996 Olympic Arts Festival in Atlanta, where the capacity audience awarded it a standing ovation. Of the Orchestra's 1996 debut at the BBC Proms in London one critic wrote, "...they played with such captivating beauty that the audience gave an involuntary sigh of pleasure."

In 1993 the RNO signed an exclusive recording agreement with Deutsche Grammophon which has resulted in a series of highly acclaimed recordings of works by Russian and European composers. The RNO is privately funded and free of government control. It is governed by a board of trustees consisting of members of leading multinational and Russian companies. The RNO has won the hearts, and the support, of a growing number of companies and individuals throughout the world. It has been called "the most persuasive ambassador of Russia's new age" by the *Washington Times* and classical music's "feel-good story of the decade" by *International Arts Manager*.

This performance marks the Russian National Orchestra's debut under UMS auspices.

Russian National Orchestra

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Vladimir Loukianov,

Associate Concertmaster

Elena Adjemova

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Sergey Starcheus, *Principal*

Konstantin Stolyarevsky,

Associate Principal

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Pavel Gorbenko

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Kirill Belotsvetov

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Stanislav Koryakin

Alexander Zhulev

Lev Leushin

Maria Goryunova

Valentin Krasilnikov

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Ernst Pozdeev, *Principal*

Alexander Gotgelf, *Associate Principal*

Alexander Goryunov

Nikolay Silvestrov

Mikhail Mostakov

Alexander Ostroukhov

Igor Sitnikov

Igor Labutin

Oleg Smirenkov

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Roustem Gabdullin, *Principal*

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Boris Zotov

Horn

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Alexander Raev, *Assistant Principal*

Victor Bushuev

Askar Bisembin

Vladimir Slabtchouk

Vladimir Pavliouk

Trumpet

Evgeny Fomin, *Principal*

Vladimir Pushkarev, *Associate Principal*

Ivan Maloshtanov

Andrey Ikov

Trombone

Anatoly Skobelev, *Principal*

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Bass Trombone

Viatcheslav Patchkaev, *Soloist*

Tuba

Alexander Kazachenkov, *Soloist*

Harp

Svetlana Paramonova

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Leonid Ogrinchuk

Timpani

Valery Polivanov

Percussion

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Alexander Suvorov, *Assistant Principal*

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Saturday, May 9, 1998 at 6:00P.M.

Hill Auditorium and Michigan League
Ann Arbor, Michigan

**University
Musical
Society**

presents

Australian Chamber Orchestra

RICHARD TOGNETTI, *Conductor*

STEVEN ISSERLIS, *Cello*

Program

Wednesday Evening, March 25, 1998, at 8:00

Rackham Auditorium, Ann Arbor, Michigan

George Frideric Handel

Concerto Grosso in G Major, Op. 6, No. 1

A tempo giusto
Allegro
Adagio
Allegro
Allegro (Menuet)

Franz Joseph Haydn

Cello Concerto in C Major

Moderato
Adagio
Finale: Allegro molto

STEVEN ISSERLIS

INTERMISSION

Erik Satie
arr. for strings by
Richard Tognetti

Choses vues à droite et à gauche (sans lunettes)

Chorale hypocrite
Fugue a tatons
Fantaisie musculaire

Karol Szymanowski
arr. Tognetti

String Quartet No. 2

Moderato dolce e tranquillo
Vivace, scherzando
Lento

INTERMISSION

George Crumb

Black Angels

(Thirteen Images from the Dark Land)

Threnody I: Night of the Electric Insects

Sounds of Bones and Flutes

Lost Bells

Devil-music

Danse Macabre

Pavana Lachrymae

Threnody II: Black Angels

Sarabanda de la Muerte Oscura

Lost Bells (Echo)

God-Music

Ancient Voices

Ancient Voices (Echo)

Threnody I: Night of the Electric Insects

Fifty-sixth Concert
of the 119th Season

Thirty-fifth Annual
Chamber Arts Series

Immediately following the performance you are invited to remain in the concert hall for a brief question and answer session with the artists.

Large print programs are available upon request.

Concerto Grosso in G Major, Op.6, No.1

George Frideric Handel

Born on February 23, 1685 in Halle, Germany

Died on April 14, 1759 in London

The London *Daily Post* announced to its readership on October 29, 1739:

This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor [viola], a violoncello, with a thoroughbass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square.

As Christopher Hogwood writes in his Handel monograph (Thames&Hudson, 1984), the concerti grossi "were deliberately designed to compete in a field dominated by Corelli's Op.6." The concerto form perfected by Arcangelo Corelli (1653-1713), which combined a three-member *concertino* with the larger instrumental group, was extremely popular in England, where one of Corelli's most distinguished pupils, Francesco Geminiani (1687-1762), lived. Handel, too, had known Corelli in person, having met him in Rome in 1707. There is an amusing story of how the twenty-two-year-old Handel grabbed the fifty-four-year-old Corelli's violin and showed him how he wanted a certain passage to be executed. The older man apologized with typical understatement: "But my dear Saxon, this music is in the French style, which I do not understand!" (The music was Handel's overture to *Il Trionfo del Tempo* ["The Triumph of Time"]).

Thirty years later, Handel took a break from the writing of monumental oratorios to compose *his* Op.6, in which he both com-

peted with and paid homage to Corelli, while carrying the Corellian concerto grosso idea a great deal further in diversity of structure, character, and texture.

The first concerto is in five movements. The first ("A tempo giusto"), relatively short, is but an introduction that leads into an "Allegro" whose memorable ritornello theme returns in different keys throughout the movement. The third movement is an Adagio in the rhythm of a Sarabande dance, the fourth a lively fugue, and the fifth a fast gigue.

Cello Concerto in C Major

Franz Joseph Haydn

Born on March 31, 1732 in Rohrau,

Lower Austria

Died on May 31, 1809 in Vienna

Of the three Viennese classical masters, Haydn — who otherwise had much less interest in the concerto than either Mozart or Beethoven — was the only one to write works for cello and orchestra. The most likely explanation is that, as *Kapellmeister* to Prince Nikolaus Esterházy, Haydn worked closely with many excellent instrumentalists in the Prince's orchestra. Concertos were welcome additions to the programs of the twice-weekly musical "academies" for which so many of Haydn's symphonies were written. (It should be noted that many of Haydn's earlier symphonies also contain extended, almost concerto-like, instrumental solos.)

The *Concerto in C Major*, the first of Haydn's two cello concertos, was written about two decades before the better-known D Major work. For many years, this concerto was thought to be lost; only its first two measures were known from the handwritten catalog Haydn kept of his own works. Even more frustrating, this catalog contained not one but two incipits (opening measures) for cello concertos in C Major that looked almost identical. In 1961, Czech scholar

Oldrich Pulkert discovered a set of parts in Prague that corresponded to one of the two incipits. It was published and, of course, immediately taken up by cellists everywhere. As for the other C-Major incipits, it must have been either a duplicate entry for the same concerto or a discarded variant.

On stylistic grounds, scholars have dated the C-Major concerto from between 1762 and 1765; it is certainly an early work, from the first years of Haydn's tenure with Prince Esterházy (1761-1790). It belongs to that transitional period between Baroque and Classicism whose greatest representative, Carl Philipp Emanuel Bach (1714-1788), had a strong influence on the young Haydn. The continuity of the rhythmic pulse and the numerous identical repeats of the first movement's main theme are definitely Baroque features, while the shape of the musical gestures points to the emergence of a new style that would later become known as Classicism.

The original cello part shows that the soloist was expected to play along with the orchestra during *tutti* passages, reinforcing the bass line. The solo part is extremely demanding, with rapid passagework that frequently ascends to the instrument's high register. The second-movement Adagio, in which the winds are silent, calls for an exceptionally beautiful tone, and the finale for uncommon brilliance and stamina. Surely the first cellist of Prince Esterházy's orchestra, Joseph Weigl, must have been one of the outstanding players of his time.

Choses vues à droite et à gauche (sans lunettes)

(Things Seen Right and Left [without Glasses])

Erik Satie

*Born on May 17, 1866 in Honfleur, Normandy
Died on July 1, 1925 in Paris*

Underneath the clown mask he often wore, Erik Satie was an artist who was painfully aware of the contradictions that bedeviled the music of his time, and reacted to them in very unusual ways, prescribed by his rebellious personality. Faced with the musical authoritarians and politicians of his day, Satie, always one to do the unexpected, retreated into his personal world, where shocking simplicity, iconoclasm, and militant anti-emotionalism were the rules. A rigorously trained composer (at the age of forty, he went back to school and subjected himself to three years of counterpoint at the Paris Schola Cantorum), he spent most his time writing what largely seem, at first sight, inconsequential trifles and reveal their more profound meaning only after a number of hearings. The reception of his late masterpiece, *Socrate*, definitely suffered from Satie's reputation as a perennial joker. Yet late in life he was "discovered" by the young Jean Cocteau and his friends in the group of composers known as "Les Six," and out of the seeds he (perhaps unwittingly) planted grew an important movement in twentieth-century music.

The three short movements of *Choses vues à droite et à gauche (sans lunettes)* were written, originally for violin and piano, in January 1914. The first movement, "Choral hypocrite" (Hypocritical Chorale), is only ten measures long. It has the even quarter-note motion of Bach's chorales, harmonized in a most un-Bachian way. Satie, who was fond of unusual performance instructions, noted "Hands on the conscience," and "slow down with kindness" at specific points in the score. After the chorale, he added: "My chorales equal those of Bach, except for the fact that they are more scarce and less pretentious."

The second movement, "Fugue à tâtons," (Groping Fugue) is based on a theme that sounds intentionally childish (Satie instructs: "with a silly but convenient

naïveté"). The development of the fugue is "calm as batiste," and have to be played "with tenderness and fatality," and "with dry and distant bones." For the grandiose conclusion, one's "head gets bigger."

Finally, a "Fantaisie musculaire" (Muscular Fantasy) in which another unpretentious little melody is treated in the manner of a virtuoso concerto, complete with harmonics, glissandos and a dazzling cadenza. It may be a parody of a famous star violinist of the time, but it is definitely also an autonomous musical statement that has its own inner logic and even contains its own miniature drama, without making reference to anything external.

String Quartet No. 2, Op.56

Karol Szymanowski

Born on October 6, 1882 in Timoshovka,

Ukraine

Died on March 28, 1937 in Lausanne,

Switzerland

Szymanowski, the greatest Polish composer between Chopin and Lutoslawski, created his unique personal style out of many different sources of inspiration: French impressionism, post-Wagnerian chromaticism, Oriental scales, and Polish folk music, especially from the Carpathian region where the composer spent so many happy hours. His greatest compositions are probably his symphonies, concertos and stage works, but his chamber music (numerous violin works and two string quartets) certainly deserve more attention than they have been getting outside Poland.

The *String Quartet No. 2* was written in 1927, for a competition held by the Musical Fund Society in Philadelphia. (The two first prizes at the competition were won by Béla Bartók, with his *String Quartet No. 3*, and Alfredo Casella, with his *Serenade for Five Instruments*).

Szymaowski's quartet is in three movements: an opening in modified sonata form is followed by a scherzo and a fugal finale that begins *Lento* and becomes faster and faster to the end. The first movement begins with a lyrical theme played in octaves to the accompaniment of *tremolo* figurations between the two melodic voices. Even though the note G retains its central importance for the entire movement, the melodies and harmonies are intensely chromatic and the tonal focus shifts almost every moment. The second and third movements were influenced by the folk music of Poland's Carpathian mountains, although Szymanowski did not borrow any melodies literally, choosing instead to adopt selected rhythmic and melodic elements freely and to combine them with materials of different origin. The vigorous rhythms of the Scherzo and the expressive melody on which the third-movement fugue is built are both part of an attempt to synthesize folklorism and neo-classicism, two important trends in the music of the 1920s.

Black Angels

(*Thirteen Images from the Dark Land*)

George Crumb

Born on October 24, 1929 in Charleston,

West Virginia

George Crumb wrote *Black Angels*, for electric string quartet, in 1970, on commission from the University of Michigan, where the new work was premièred by the Stanley Quartet. Crumb himself had been a resident of Ann Arbor from 1953 to 1959, the year he earned his doctorate in music from the University. *Black Angels* became one of the most important American compositions of the period, and one of the works that established Crumb's world reputation (along with *Ancient Voices of Children*, completed the same year).

The score is dated "Friday the Thirteenth, March, 1970" and inscribed *in tempore belli* (in times of war). The following remarks by the composer are included in the published score:

Black Angels (Thirteen images from the *Dark Land*) was conceived as a kind of parable on our troubled contemporary world. The numerous quasi-programmatic allusions in the work are therefore symbolic, although the essential polarity — God versus Devil — implies more than a purely metaphysical reality. The image of the "black angel" was a conventional device used by early painters to symbolize the fallen angel.

The underlying structure of *Black Angels* is a huge arch-like design which is suspended from the three "Threnody" pieces. The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation) and Return (redemption).

The numerological symbolism of *Black Angels*, while perhaps not immediately perceptible to the ear, is nonetheless quite faithfully reflected in the musical structure. These "magical" relationships are variously expressed, e.g., in terms of phrase-length, groupings of single tones, durations, patterns of repetition, etc. An important pitch element in the work—ascending D-sharp, A and E—also symbolizes the fateful numbers 7-13. At certain points in the score there occurs a kind of ritualistic counting in various languages, including German, French, Russian, Hungarian, Japanese, and Swahili.

There are several allusions to tonal music in *Black Angels*: a quotation from Schubert's *Death and the Maiden* quartet (in the *Pavana Lachrymae* and also faintly echoed on the last page of the

work); an original *Sarabanda*, which is stylistically synthetic; the sustained B-major tonality of *God-Music*; and several references to the Latin sequence *Dies Irae* ("Day of Wrath"). The work abounds in conventional musical symbolisms such as the *Diabolus In Musica* (the interval of the tritone) and the *Trillo Di Diavolo* (the "Devil's trill" after Tartini).

The amplification of the stringed instruments in *Black Angels* is intended to produce a highly surrealistic effect. This surrealism is heightened by the use of certain unusual string effects; e.g. pedal tones (the intensely obscene sounds of the *Devil-Music*); bowing on the "wrong" side of the strings (to produce the viol-consort effect); trilling on the strings with thimble-capped fingers. The performers also play maracas, tam-tams and water-tuned crystal glasses, the latter played with the bow for the "glass-harmonica" effect in *God-Music*.

Program notes by Peter Laki.

Richard Tognetti studied at the Sydney Conservatorium of Music with Alice Waten and the Berne Conservatory with Igor Ozim where he was awarded the Tschumi prize in 1989. He took up the position of Artistic Director and Leader of the Australian Chamber Orchestra in 1989. Since assuming the role, Mr. Tognetti's leadership has instilled in the Orchestra's playing a new life, vitality and spirit.

He has developed a keen sensibility for the performance of music on period, modern and electric instruments with a sense of the pioneering quest exhibited by early music performers in the 1970's. His arrangements of works by Janáček, Szymanowski, Paganini, Ravel and Satie have served to



Richard Tognetti

expand the chamber orchestra repertoire.

In conjunction with wine maker Bob Roberts, Tognetti is the Artistic Director of the annual Huntington Festival held in the Huntington Winery at Medgee, a country town northwest of Sydney. The festival is highly renowned for its approach to programming, presentation and engagement of artists. Each year, the festival sells out before the artists and program are announced.

Mr. Tognetti has directed the ACO and appeared as soloist on fourteen international tours covering eighteen countries. Amongst the highlights have been the Orchestra's concert for the Musikverein's International Chamber Orchestra Series, the BBC Proms at Royal Albert Hall, the Concertgebouw Summer Festival and the ACO's debut performances at Carnegie Hall and Teatro Colon in Buenos Aires.

Mr. Tognetti has directed the ACO on six recordings for Sony Music. The first of these recordings won the Australian Record Industry Award for the best classical album in 1992 and the following two were both nominated for the 1993 Award. In 1996 the ACO was awarded with its second Australian Record Industry Award (ARIA) for its recording of Peter Sculthorpe's *Music for Strings*, which further won both the ABC Classic FM Record of the Year Best Australian Recording and ABC 24 Hours

Listeners' Choice for Best Australian Recording.

Richard Tognetti has performed as soloist with the Berne and Melbourne Symphony Orchestras.

Mr. Tognetti performs on a 1724 Gagliano violin using raw gut on the two middle strings. The violin was bought by the commonwealth Bank of Australia for its Fine Art collection and has been lent to Richard Tognetti on a semi-permanent basis.

This performance marks Richard Tognetti's second appearance under UMS auspices.

A glance at Steven Isserlis's cultural background is fascinating: his grandfather was the Russian pianist and composer Julius Isserlis, while older branches of his own family tree seem to have been intertwined with others as diverse as those of Mendelssohn and Karl Marx. Today his artistic profile has strong personal characteristics: a uniquely beautiful sound — due in part to the gut strings to which he is committed; diversity in his choice of repertoire; a passion for musicological detective work which allows him to resurrect pieces previously unheard for decades; a talent for devising performances in which he gathers around him friends and musical colleagues such as Joshua Bell, Pamela Frank, Stephen Hough, Olli Mustonen and Tabea Zimmermann; and above all a palpable commitment to and passion for the music he plays.

His eminence is recognized internationally: in 1993 he was honored in the United States with the Piatigorsky Artist Award; and in Britain with the Royal Philharmonic Society's Instrumentalist of the Year Award for "performances with a quality of commitment that linger in the memory, and for an

unfailing gift for communicating the meaning of the music to the audiences."

His busy international concert schedule is peppered with invitations from the greatest orchestra and conductors: Chicago Symphony, Cleveland Orchestra, London Symphony Orchestra, Philharmonia Orchestra, Deutsches Symphonie-Orchester Berlin, Vladimir Ashkenazy, Sir Colin Davis, Christoph Eschenbach and Sir Georg Solti are among his collaborators.

Isserlis's interest in performing with period ensembles is reflected in his appearances alongside John Eliot Gardiner with the European Baroque Soloists and Orchestre Revolutionnaire et Romantique; and with the London Classical Players/Roger Norrington. He also gives recitals with Melvyn Tan on Fortepiano and with Maggie Cole on harpsichord. The breadth of his musical commitment extends to education. He is Artistic Director of the international master class and chamber music forum IMS Prussia Cove.

The chamber music series of Isserlis's devising are renowned, often appearing as a "festival within a festival," such as his Mendelssohn project for the Salzburgh Festival in 1997. Schumann is a special passion for Isserlis, hence his Schumann Festival at the Wigmore Hall in 1989; plus a new film about Schumann which features him as presenter and performer, focusing particularly on the composer's late works. Isserlis is an articulate and persuasive presence on television and radio. He was featured soloist in the Emmy Award winning series "Concerto!" with Michael Tilson Thomas and Dudley Moore. He also enjoys writing about music, regularly penning concert program and CD sleeve notes, as well as being co-author with Gabriel Woolf of an evening of words and music describing the life of Robert Schumann.

His exclusive recording contract with RCA Victor Red Seal allows him to bring to the broadest public a continually varied and



Steven Isserlis

challenging array of repertoire. Releases of new works by John Tavener sit alongside concertos by Haydn (with Roger Norrington — to be released this Spring) and Schumann, while gems from the nineteenth century enjoy

pride of place in this recording catalogue as well as in his recital programs. Several of his recordings have featured on the best-seller charts and have won prizes such as International Gramophone Awards and the Deutsche Schallplattenpreis.

This performance marks Steven Isserlis' UMS debut.

Founded in 1975, The Australian Chamber Orchestra is a national orchestra with an international reputation for artistic excellence. It is a colorful and vibrant ensemble composed of some of the finest young musicians in Australia. The Orchestra consists of a core group of seventeen string players and, depending on repertoire, is augmented by special players and soloists.

The Orchestra's national program of activities is extensive and includes subscription series in Sydney, Melbourne, Perth, Adelaide, Canberra, Brisbane, and Hobart. The Orchestra also plays in regional centers on a regular basis. This national profile is the direct result of the Orchestra's commitment to the goal of providing Australia with a world class chamber orchestra.

The Australian Chamber Orchestra is Australia's most travelled cultural organization, having toured frequently throughout

Europe, Asia, North and South America and the Pacific. It appears each summer season at the Concertgebouw in Amsterdam and at other major concert halls throughout the world, including Carnegie Hall, New York, Royal Albert Hall, London, the Musikverein, Vienna, The Kennedy Center, Washington and Teatro Colon, Buenos Aires.

In addition to international touring, the ACO has gained an international reputation for its recordings. The ACO has fifteen compact disc releases, and a seven-year contract with Sony Music has insured a further two CD releases per year. The first CD, released in 1992, broke classical music sales records for an Australian ensemble and won the Australian Record Industry Award (ARIA) for the Best Australian Classical Album in 1992. In October 1996 the ACO was awarded its second ARIA for its recording of Peter Sculthorpe's *Music for Strings* on ABC Classic under Capricorn label. This recording has further won both the ABC Classic FM Record of the Year Best Australian Recording and ABC 24 Hours Listener's Choice for Best Australian Recording. The Orchestra's most recent CD, *Il Tramonto*, was released at the end of last year and features American mezzo-soprano Lorraine Hunt.

Over the years the ACO has worked with some of the world's most distinguished conductors including Sir Charles Mackerras, Frans Brüggen, Ton Koopman, Richard Hickox, Marc Minkowski and Christopher Hogwood, and has attracted many leading soloists such as Gidon Kremer, Steven Isserlis, John Williams, Thomas Zehetmair, Anthony Halstead, Yvonne Kenny, Barry Tuckwell, Christian Lindberg, Robert Levin and Lorraine Hunt.

The return of the highly talented and dynamic young Australian violinist Richard Tognetti, to assume the position of Orchestra Director in 1989, opened up an exciting chapter in the ACO's artistic history.

Regarded as "...one of the world's finest small orchestras..." (Washington Post) the ACO is now celebrating its twenty-second year with outstanding guest artists such as guitarist Slava Grigoryan, the Stockholm Bach Choir, conductor Anthony Halstead, guest leader Stephanie Gonley, early music soprano Maria Zadori, cellist Pieter Wispelwey, clarinettist Catherine McCorkill, and Portuguese pianist Pedro Burmester.

This performance marks the Australian Chamber Orchestra's second appearance under UMS auspices.

Australian Chamber Orchestra

Violin

Richard Tognetti
Zoe Black
Helena Rathbone
Alice Evens
Lorna Cumming
Christopher Latham
Elizabeth Jones
Yi Wang
Sarah Curro
Jemima Littlemore

Viola

Dorothea Vogel
David Wicks
Ian Rathbone

Cello

Cameron Retchford
Molly Kadarauch
Melissa Barnard

Bass

Ciro Vigilante

Harpsichord

Neal Peres Da Costa

The Australian Chamber Orchestra is represented by Herbert Barrett Management in North America and records exclusively for Sony Music.

Edward Surovell Realtors is proud to bring the best of the arts to Washtenaw County through its sponsorship of *Beethoven the Contemporary*.

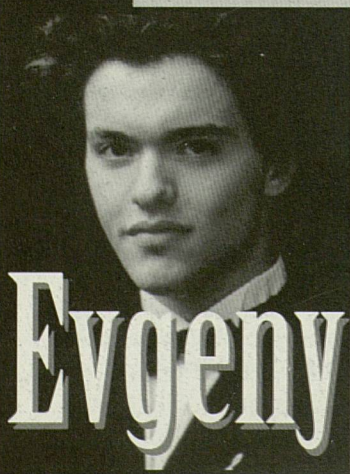
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University Musical Society presents



Evgeny

Evgeny Kissin's sold-out Carnegie Hall recital in October 1990 at the age of 18 was heralded as an historic event and elicited comparisons with the venerable Vladimir Horowitz and Arthur Rubinstein. His performances of the two Chopin piano concerti side-by-side at the Moscow Conservatory when he was 12 brought him instantaneous international recognition. "Horowitz and Rubinstein are dead, yet Horowitz and Rubinstein are back—united in this remarkable artist."

(Chicago Sun-Times)

Kissin

**Monday, April 13,
8 p.m.**

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Brahms
Liszt

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Four Pieces Op. 119
Sonata in b-minor

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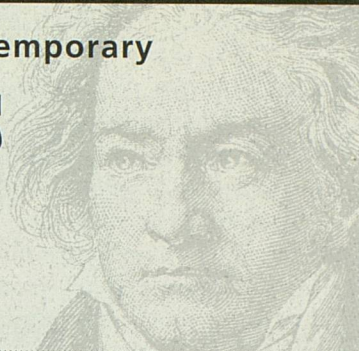
Co./Realtors

present

Beethoven the Contemporary

Ursula Oppens

Piano



Program

Friday Evening, March 27, 1997 at 8:00
Rackham Auditorium, Ann Arbor, Michigan

Ludwig van Beethoven

Sonata in A Major, Op. 2, No. 2

Allegro vivace
Largo appassionato
Scherzo, Allegretto
Rondo, Grazioso

Milton Babbitt

Three Compositions for Piano

Beethoven

**Sonata in c-sharp minor, Op. 27 No. 2
"Sonata quasi una fantasia"**

Adagio sostenuto (Si deve suonare tutto questo pezzo
delicatissimamente a senza sordini)
Allegretto; Trio
Presto agitato

INTERMISSION

*Beethoven***Sonata in F Major, Op. 10, No. 2**

Allegro
 Allegretto
 Presto

*William Bolcom***Graceful Ghost Rag
 Dead Moth Tango***Beethoven***Sonata in f minor, Op. 57 "Appassionata"**

Allegro assai
 Andante con moto — attacca:
 Allegro ma non troppo — Presto

Fifty-seventh Concert
 of the 119th Season

Immediately following the performance you are invited to remain in the concert hall for a brief question and answer session with the artist.

Special thanks to Ed Surovell for his continued support through the Edward Surovell Co./Realtors and to media partner, Michigan Radio

Special thanks to Steven Whiting, Anton Nel, University of Michigan Hospital's Gifts of Art, and the School of Music for their involvement in this residency.

The Beethoven the Contemporary Series is made possible in part by a grant from the Lila Wallace-reader's Digest Arts Partners Program which is administered by the Association of Performing Arts Presenters.

This project is supported in part by a grant from the National Endowment for the Arts.

UMS is a grant recipient of Chamber Music America's Presenter-Community Residency Program funded by the Lila Wallace Reader's Digest Fund.

The University Musical Society is honored to be part of tonight's memorial tribute to Susan Lipschutz, who, as a much-loved and respected member of the University of Michigan family, was a very special friend of UMS.

Beethoven the
 Contemporary Series

Large print programs are available upon request.

Sonata in A Major, Op. 2, No. 2

Ludwig van Beethoven

Born on December 15 or 16, 1770 in Bonn,

Germany

Died on March 26, 1827 in Vienna

In the second half of the eighteenth century, when musical works were often published in sets of three or six, it was understood that each work would contribute to a larger whole. With Beethoven's first published piano works, the three sonatas Op. 2 (he had earlier composed three unpublished sonatinas), he broke from this particular Classical tradition — as Philip Downs has noted, never did Haydn or Mozart “group together three works more different from each other and so remote from what has preceded them.”

The Op. 2 sonatas are dedicated to Haydn, Beethoven's first and most important teacher in Vienna, and were published in 1796 when Beethoven's career as a virtuoso performer seemed assured. These sonatas come from a period in his life when composition was little more than a side interest. But it is thought that some time during 1796 Beethoven contracted the disease (probably typhus) that eventually led to his deafness, dramatically altering his career path.

In the first movement of the *Sonata in A Major*, No. 2, much of the writing is linear and contrapuntal, perhaps a legacy of Beethoven's studies with Albrechtsberger (one of the greatest contrapuntists of his day) in 1794-95. There is hardly a first theme to speak of in this movement, not even a motif. The opening material is simply contrasting contours decorated with flourishes: descending lines pitted against ascending lines. The second theme moves to the dominant minor key (a bold departure from standard practice at the time), and immediately modulates to even more distant realms: G Major, B-flat Major. The second theme group is cast in the more conventional

texture of melody and accompaniment. The quicker note values, and the twisting, turning motives contrast with the straight lines of the movement's opening. A long, imitative section in the development shows how Beethoven allowed his own pianistic virtuosity to influence his early compositional style. The recapitulation follows standard conventions, with the second theme group appearing in the tonic minor.

The solemnity of the *Largo appassionato* movement in D Major provides a reprieve from the energy and brilliance of the first movement. Yet the composer was still clearly concerned with musical line, at least in the main theme. The staccato bass-line beneath held chords was something of a novel effect; on Beethoven's piano, where the decay of sound was more rapid than on the modern concert grand, the bass line probably seemed even more halting and mysterious. Periodically, the main theme returns with curious sforzandi marked on the second beat in this slow triple meter. After a contrasting middle section, with a texture more like a string quartet, the main theme returns. But just as it seems the movement is winding to a close, a surprise fortissimo statement in tonic minor launches the coda, and leads into another variation in which an inner-voice accompaniment in sixteenth notes gently unravels the tension.

The third-movement Scherzo begins with an upward-pouncing arpeggio figure as the principal gesture. It is replaced by a more gentle theme in the second section that gradually runs out of steam, and the sprightly figure returns. Here the composer makes much use of weak-beat accents and surprise pauses to reinforce the movement's playful nature.

The Op. 2 finale has been called the most Mozartian of Beethoven's sonata movements. Though Mozart may not have begun with an opening flourish that covers three and half octaves (four and a half octaves

on subsequent repetitions!), followed by a large downward leap, the ensuing *grazioso* melody has the kind of quaint simplicity often associated with the genteel Classicism of earlier decades. A stormy central episode in a minor departs from Mozartian decorum and is clearly the product of Beethoven's own ingenuity, but the piece concludes gently and graciously.

Three Compositions for Piano

Milton Babbitt

*Born in May 10, 1916 in Philadelphia,
Pennsylvania*

With Milton Babbitt's early training in mathematics it's only appropriate that he should become known as the pioneer of total serialism in music: a technique of organizing all musical parameters according to clearly defined and precise operations. The *Three Compositions for Piano* (written in 1947-48) were Babbitt's first works for the piano, and the first large-scale adaptation of serial technique to other elements of music besides pitch (including duration, dynamics, texture, and register). The implications of serial pitch organization on other musical parameters had earlier been recognized by Webern, but Babbitt took the next logical step and codified these relationships systematically. As well as using a 12-note row to organize pitch, he uses a 4-step "row" to order durations and dynamics. The use of various piano registers is also connected with the different row forms. Like Schoenberg, Babbitt used conservative formal structures when experimenting with a new compositional language. Though the musical materials are innovative, there is nothing especially revolutionary about the arrangement of these three works into a fast/slow/fast pattern, nor in the simple time signatures, even phrasing, and clearly articulated textures.

Much of the first piece is cast in two-voiced counterpoint with a more chordal central section. The durational "set" (a series of 5, 1, 4, and 2 sixteenth-notes) is interpreted in various ways throughout the piece; sometimes it is applied to rhythmic groups, sometimes expressed through patterns of accentuation in a series of even note-values, in some passages it applies to attack rather than duration. Babbitt added a curious footnote to the published score, suggesting that the rapid tempo for this piece (as well as the final piece) could be slowed somewhat in performance, presumably because of its technical difficulty.

The second piece is the longest of the three, and serves as a slow movement. Gently lyrical with a certain élan, it sounds more like Messiaen than Schoenberg (independently of Babbitt, Messiaen was simultaneously exploring the idea of serializing other musical parameters). Light ornamental figures in the upper registers recall chiming bells or distant bird calls. When the music becomes more excited in the central section, calm is restored as quickly as it was disturbed. This piece alone is evidence that although Babbitt's works were constructed with mathematical precision, they need not sound clinical and emotionless.

The final piece is a dance-like scherzo, jaunty and mercurial, showing that the arch-serialist does indeed have a sense of humor. Rapidly repeated chords jibe playfully with a similar kind of perpetual counterpoint to that found in the first piece, and there is some recollection of bell-like sonorities from the second. It sparkles and shimmers in a way that may remind some listeners of Debussy's water-inspired works. The end arrives unexpectedly, announced simply by a final-sounding chord.

Sonata in c-sharp minor, Op. 27, No. 2

"Sonata quasi una fantasia"

Ludwig van Beethoven

The so-called "Moonlight" Sonata is undoubtedly the most famous piano sonata of all time, though the vast majority of its fans are familiar with only the first movement. The nickname was coined by the nineteenth-century music critic Rellstab, who claimed that the first movement reminded him of the reflection of moonlight on Lake Lucerne. Beethoven probably composed the work in 1801, the same period during which he penned the now-infamous love letter to his "Immortal Beloved." For many years it was thought that the dedicatee of this sonata, Countess Giulietta Guicciardi, may have been the "Immortal Beloved," but more recent thought has dismissed that possibility, one reason being that Beethoven did not particularly care for this work (and so would probably not have dedicated it to his greatest love).

Many scholars have noted how the improvisatory nature of the famous first movement, with its continuous triplet figures and slowly unfolding harmonic progression, was revolutionary for its time. It hints at the freely rhapsodic works of Chopin, Schubert, and Mendelssohn that were to follow, but also recalls some of the non-thematic preludes from Bach's *Well-Tempered Clavier* (the first prelude from Book 1, perhaps as famous as this sonata movement, similarly maintains a constant arpeggiated texture throughout the entire piece). Beginning a sonata with a slow movement marked *sempre pianissimo* was indeed unusual; it lulls the listener into an intimate, almost secretive sound world not normally associated with a first movement. But the "quasi fantasia" subtitle is also a mask; the first movement is actually one of

the nearest examples to text-book sonata form that Beethoven ever wrote for the piano. The ear is simply side-tracked by the uniformity of gesture and texture. But as William Drabkin has remarked, the fantasia element in the whole sonata, not just the first movement, has less to do with form and more to do with the narrow range of affective expression within each movement.

Though the second movement minuet and trio explore an entirely different emotional world than the first, the tonic note remains the same, simply switching from the minor to major mode, and re-notated in D-flat instead of C-sharp for ease of reading. The minuet follows immediately from the end of the Adagio (*attacca subito il seguente*), making the harmonic connection even more clear. The two sonatas in Op. 27 are the first in Beethoven's oeuvre to elide movements in this manner, suggesting that this connectedness is an integral part of their "quasi fantasia" quality. As with the first movement, the minuet and trio are remarkably consistent in texture and emotion; the entire movement is made of up short, two-bar phrases. Perhaps the only deviation from formal expectation is the first section of the minuet, which does not repeat.

The finale, like the first movement, is in sonata-form, and there are clear parallels between the two movements. Both begin with athematic arpeggios in the same key, the development section in both starts in f-sharp minor, thematic material appears in the left hand during each coda, and both maintain a consistent rhythmic profile throughout. But unlike the opening, the *presto agitato* finale is wild and frenzied music, unrelenting in its forward inertia. Two ominous bars near the end of the cadenza, marked *adagio*, break the momentum briefly, but they are merely a temporary pause before the coda rushes to its powerful conclusion.

Sonata in F Major, Op. 10, No. 2

Ludwig van Beethoven

The three sonatas that make up Beethoven's Op. 10 were composed between 1795 and 1797, and published in 1798. The second, in F Major, is the briefest and most humorous of the set. It was Beethoven's first sonata to begin with a light-hearted movement and the first not to include a slow movement, contributing to its more whimsical disposition. The resulting irony is that the only "serious" movement in this sonata is the scherzo (literally, "a joke").

Kenneth Drake describes the first movement as a "patchwork quilt" of melodic bits and pieces, figurations that are dropped as quickly as they appear, and rapid modulations. A triplet figure in the opening motif returns transformed throughout the movement, sometimes accompanimental, other times as a melodic turn. The transition to the second key area suggests a cadence in a minor, but the new theme begins in C Major (the traditional second key area for a movement in F) without any harmonic preparation at all. This makes the C Major passage both unexpected and entirely conventional at the same time. The development section actually is a misnomer in this case, as neither of the main themes from the exposition are recalled. A pause indicates the beginning of the recapitulation, but Beethoven wittily returns to the main theme in D Major instead of the tonic F. Twelve measures into the recapitulation, the "mistake" is realized, and just as if an actor had delivered the wrong lines at a crucial moment, the characteristic triplet fades in embarrassment, then tentatively starts up again in the "right" key (this is precisely the kind of musical game favored by Haydn, a composer whose influence on Beethoven's early writing is undeniable). There is substantial recomposition of the remaining themes, and the movement ends economically with no coda.

The second movement is a scherzo and trio, though not named as such in the score. Beethoven stays in the key of F for this movement, switching to the minor mode. It begins with a furtive melody in octaves that quickly modulates to the relative major, A flat. In the second section a brief passage of canonic imitation lends the movement some surface refinement, but it is not sustained. In fact, the scherzo ends rather curiously. Just as a new musical idea is presented, Beethoven cuts it off mid-phrase with a simple, two-chord cadence. The trio begins calmly enough in d-flat minor, but soon cross-accents in the left hand disturb the tranquility. The return of the scherzo is also subjected to rhythmic disruption as the right hand plays a half-beat ahead of the left (Beethoven would later use this device in the first movement of the Op. 27, No. 1 sonata). This disjunction continues for the remainder of the movement, making the final cadence, which at first seemed merely curious, appear positively rude in its abruptness.

The presto finale begins with a playful theme that could easily lend itself to a rondo treatment. But Beethoven then adds a second imitative voice, and while a fugal finale doesn't eventuate it effectively upsets any preconceived notions of what form the last movement will take. A transition to C Major could possibly indicate some kind of sonata form, but there is no real second theme, only a cadential figure that is repeated in the new key. The brevity of the exposition and the speed with which it unfolds is reminiscent of Domenico Scarlatti's keyboard sonatas. The development, on the other hand, is relatively extensive, with highly elaborate contrapuntal figurations. When the recapitulation arrives, it has been so heavily recomposed that it is hardly recognizable. But Beethoven has a knack for compensating when his music is at its most erratic, and while the form of the finale is

thoroughly idiosyncratic, there is an undeniable wholeness and unity in its construct. Drake calls it “the continuity of the incongruous.”

Graceful Ghost Rag

Dead Moth Tango

William Bolcom

Born on May 26, 1938 in Seattle, Washington

Just as Brazilian dance and folk rhythms suffuse the music of Darius Milhaud — William Bolcom’s composition teacher at Mills College and later in Paris — Bolcom’s fascination with ragtime and popular song emerges as a recurring element in his own music. The goal of breaking down artificial divisions between styles, of combining “serious” and popular genres, is a fundamental preoccupation for Bolcom, and it is for this reason he reveres Scott Joplin as “the Chopin of America.” Bolcom admits to having “caught rag fever” sometime in the mid-1960s. In 1967 he began writing his own, exchanging them with “co-ragger” William Albright. Both composers were seminal figures in the ragtime revival of the late 60s and early 70s, recording old works as well as contributing numerous newly-composed rags to the repertoire.

“Graceful Ghost Rag,” the first of *Three Ghost Rags*, was written in 1970 and premiered by the composer in December that year. It is a reminiscence of Bolcom’s father who had died a few months earlier, but the composer remarked, “In it I have tried to imagine an extension of [nineteenth-century rag composer] Louis Chauvin’s gentle French-Creole quality.” Indeed, the “ghost” of the title might also refer to Chauvin, a close associate of Joplin, who died tragically young at age twenty-six after composing only three works. Like “Graceful Ghost,” Chauvin’s rags exhibit a degree of amiable

suaveness not often found in ragtime.

The soft chromaticism and slow, gentle swinging of “Graceful Ghost” may evoke a nostalgia, but it’s not cheap nostalgia. There is immense respect and sincere feeling expressed in this piece, not merely an attempt to re-create an effect. It has proven over the years to be one of Bolcom’s most famous rags and has been recorded numerous times. Twyla Tharp used it in her dance piece *The Raggedy Dances* (1972), it has been played as theme music for radio programs, and has been arranged for player piano and various other instrumental ensembles. Bolcom himself wrote a later version for piano and solo violin.

“Dead Moth Tango,” the first of the *Three Dance Portraits*, was written for Dennis Russell Davies, Bolcom’s close friend and the conductor who premiered his *Songs of Innocence and Experience* in 1984. For two of these Dance Portraits, Bolcom turned to the tango, the fiery and dramatically sensuous ballroom dance that originated in South America and became internationally popular at the start of the twentieth century. He describes “Dead Moth Tango” as “one of those really bloody Argentine tangos where . . . you see the nails scratching across the face.” The title, however, is anything but fiery and passionate. As Susan Feder reports, this work was named (somewhat whimsically) “for the creature that met its demise during the creation of the manuscript.”

Sonata in f minor, Op. 57

“Appassionata”

Ludwig van Beethoven

Composed in 1804-05 and published the following year, Beethoven’s “Appassionata” sonata is dedicated to Count Franz von Brunswick, brother of Theresa (the dedicatee of the Op. 78 piano sonata and possibly the

composer's "Immortal Beloved"). The nickname "Appassionata," coined by its publisher, is more appropriate than many others applied to Beethoven's compositions. Certainly there is great passion in the outer movements; it is one of the most bravura works in the repertoire. And it has a reputation as a crowd-pleaser. Even a merely competent performance will bring an audience to its feet, believing they have witnessed true profundity. But most of that can be attributed to Beethoven's keen sense of pianistic stagecraft and dramatic pacing. The exceptional performance, on the other hand, results when the interpreter is sensitive to the tragedy inherent in the more subdued moments. The stormy sections will take care of themselves; it is the rest of the sonata — the passages where the music seems to circle aimlessly, waiting for direction, or the middle movement that periodically borders on the banal — that are the key to unlocking this work's real depth.

The first movement's emotional intensity lies in the interval of the half-step, both melodically and as a basis for harmonic motion. But this intensity is counterbalanced by a lyricism latent in the opening f minor arpeggio (and more patent in the inversion of this theme for the second subject, in A flat Major). For the first time in a sonata-form movement, Beethoven does not repeat the exposition. Instead, the music surges headlong into the development section, drawing on all the themes heard in the exposition. The passionate fervor increases until all details become smothered by diminished-seventh arpeggios. A subterranean dominant pedal accompanies the recapitulation, which proceeds conventionally. The lengthy coda continues to animate the wildly varied themes, reaching its peak in a passage of turbulent rhythmic distortion, before it collapses in utter exhaustion.

The second movement, marked *Andante con moto*, presents a theme with four variations. The opening two variations

follow well-established procedures for this kind of movement: the first introduces a simple syncopation between the hands, and the second turns the right-hand melody into flowing sixteenthths. In the third variation, each of the repeats is composed slightly differently (the melody moving into the left hand each time), and gradually rises in register. The final variation is played without repeats, making it half as long as the others. It is almost identical to the original theme, and the sudden reversion to longer note values helps give the material greater clarity, but there is no final tonic chord. Instead, an interrupted cadence leads to another diminished-seventh chord, reiterated with greater force, and a transition to the final movement follows immediately.

The finale begins with a murmuring theme in f minor that ripples and swirls like ominous gusts of wind from an approaching gale. But the storm itself doesn't arrive until the very end. Carl Czerny advised that this finale should not be played too quickly (it is marked, after all, *ma non troppo*) and only infrequently "stormy." The second subject, in c minor, continues the *moto perpetuo* with a minimum of contrast and moves seamlessly into the development section. As in the first movement, there is no repeat of the exposition, but here Beethoven introduces yet another formal innovation. No other sonata movement before this had ever repeated its second half without repeating the first. The periodic pauses in the second half, rather than acting as moments of rest, only accentuate the dramatic tension, and their appearance in both developmental and referential sections further disorients the listener. The rapid figurations and relentless minor key obsession propel the finale toward a *presto* coda which should be played, according to Czerny, "with all the force that can be elicited from the fortepiano through all one's means."

Program notes by Luke Howard

Ursula Oppens has won equal acclaim as an interpreter of the established repertoire and as a champion of contemporary music. Her performances are marked by a powerful grasp of the composer's musical intentions and an equally powerful command of the keyboard.

This season, Ursula Oppens begins an unprecedented three-year project with the University Musical Society in which she plays the complete Beethoven piano sonatas coupled with notable compositions by American composers in a series of nine recitals, which will also be performed at Columbia University's Miller Theatre in New York and at Northwestern University in Illinois. In concert, Ms. Oppens presents concertos by Beethoven, Mozart, Ravel, MacDowell, Elliot Carter, and Joan Tower with orchestras, including the Chicago Symphony Orchestra, the Phoenix Symphony Orchestra and the American Symphony Orchestra. She performs also with the American, Vermeer and Mendelssohn string quartets. In recital, Ms. Oppens appears at the National Gallery in Washington DC, Purdue University, the University of Notre Dame, the University of Washington in Seattle, and Brandeis University.

Last season, Ms. Oppens returned to Carnegie Hall to perform on its distinguished Keyboard Virtuoso Series in a program of works by Beethoven, Tobias Picker and Rachmaninoff. Highlights of the program included her interpretation of Beethoven's monumental *Hammerklavier Sonata* and a world première performance of Tobias Picker's *Etudes*. Other engagements included performances of Lou Harrison's *Piano Concerto* with the Stuttgart Chamber Orchestra and Dennis Russell Davies at Lincoln Center; Mozart Concert K. 449 and Alvin Singleton's *BluesKonzert* with the Detroit Symphony; Mozart K. 382 and Ligeti's *Piano Concerto* with Maestro Davies

and the Saint Paul Chamber Orchestra; Rachmaninoff's *Rhapsody on a Theme by Paganini*, Op. 43 with the Syracuse Symphony and in Europe, Ms. Oppens played the Lou Harrison Concerto with the ORF Symphony in Vienna.

This past summer, she performed a recital at the Tanglewood Music Festival and performed Brahms and Dvořák at the Santa Fe Chamber Music Festival. In Europe, Ms. Oppens played concerts in Germany and appeared at the Kuhmo and Aldeburgh festivals in works by Beethoven and contemporary American composers.

Ursula Oppens has appeared as a soloist with the leading orchestras of the US including the New York Philharmonic, the Los Angeles Philharmonic, the Cleveland Orchestra, the Boston Symphony, the Chicago Symphony, the Baltimore, Seattle, Atlanta, San Francisco, Milwaukee and Cincinnati symphonies, the American Composers Orchestra and the Los Angeles Chamber Orchestra. With the Houston Symphony, she premièred *BluesKonzert* which was co-commissioned by the Houston, Kansas City and Detroit symphonies.

Ms. Oppens has been heard in recital and concerto performances overseas, performing at many major European music



Ursula Oppens

centers, including the London Proms with the London Philharmonic; the BBC Broadcasting House in London and the piano series at the Queen Elizabeth Hall, at the Théâtre des Champs-Élysées in Paris and in Stockholm, Brussels, Geneva, Bonn, Vienna and Barcelona. With the Vienna Radio Orchestra she performed the Ravel *Concerto for Left Hand* under the baton of Michael Gielen.

She has played at many of the world's major festivals including Tanglewood, Mostly Mozart, Santa Fe, Aspen, Ojai, Bear Valley, New Hampshire, Edinburgh, Bonn, Stresa and Bath.

Her commitment to contemporary repertoire has led Ms. Oppens to première and commission many compositions. In 1971, she co-founded Speculum Musicae, an ensemble dedicated to bringing contemporary music to modern audiences. Ms. Oppens has premiered works by Carla Bley, Anthony Braxton, Elliott Carter, Anthony Davis, John Harbison, Julius Hemphill, Bun-Ching Lam, Tania Leon, Witold Lutoslawski, Gyorgi Ligeti, Conlon Nancarrow, Tobias Picker, Frederick Rzewski, Alvin Singleton, Francis Thorne, Joan Tower, Lois V Vierk, Christian Wolff, Amnon Wolman and Charles Wuorinen.

Ursula Oppens has received several awards including first prize at the 1969 Busoni International Piano Competition, the 1970 Diploma d'Honore of the Accademia Chigiana, an Avery Fisher Career Grant in 1976 and the 1979 Record World Award for her recording of Rzewski's *The People United Will Never Be Defeated*, which was re-released on CD in 1993 by Vanguard Classics and also received a Grammy nomination.

A native New Yorker, Ursula Oppens studied piano with her mother, Edith Oppens, as well as with Leonard Shure and Guido Agosti, and received her Master of Music degree at the Juilliard School, where she studied with Felix Galimir and Rosina Lhevinne. A prominent graduate of Radcliffe,

where she studied English literature and economics, Ms. Oppens went on to become the first woman Chief Marshal at Harvard's 1990 commencement exercises. Under the auspices of Young Concert Artists, she made her New York debut in 1969 at Carnegie Recital Hall.

Ursula Oppens currently holds the position of the John Evans Distinguished Professor of Music at Northwestern University in Evanston, Illinois.

This performance marks Ursula Oppens' fourth appearance under UMS auspices.

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Paco de Lucía and Sextet

PACO DE LUCÍA, *Guitar*
Ramon de Algeciras, *Guitar*
Juan Cortes Santiago, *Vocals*
Juan Manuel Cañizares, *Guitar*
Jorge Pardo, *Sax, Flute*
Rubem Dantes, *Percussion*
Carlos Benavent, *Electric bass*
Joaquin Grilo, *Dancer*

Program

Saturday Evening, March 28, 1998 at 8:00
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This evening's concert will be announced from the stage.

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Tonight's concert remembers Juan Llobell whose love of music, life, and people made him a special friend of the University Musical Society. We honor his memory with this concert, and we welcome his wonderful family as our special guests.

Support for this performance is provided by WEMU, 89.1 FM public radio from Eastern Michigan University.

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Paco de Lucía, one of the greatest living guitarist in the world, was born Francisco Sanchez Gomez in Algeciras, a city in the province of Cadiz, in the Southernmost tip of Spain on December 21st, 1947.

His stage name is an homage to his mother Lucía Gomez.

His father, Antonio Sanchez, a day laborer, played guitar at night as a way to supplement his income. He, Paco's elder brother Ramon de Algeciras and flamenco master Niño Ricardo were De Lucía's main influences. His first performance was on Radio Algeciras in 1958. The brothers Ramon, Pepe (a singer) and Paco now comprise half of the Paco de Lucía sextet.

The training ground for a flamenco guitarist, De Lucía once said, "is the music around you, made by people you see, the people you make music with. You learn it from your family, from your friends, in *la juerga* (the party) drinking. And then you work on technique. Guitarists do not need to study. And, as it is with any music, the great ones will spend some time working with the young players who show special talent. You must understand that a Gypsy's life is a life of anarchy. That is a reason why the way of flamenco music is a way without discipline as you know it. We don't try to organize things with our minds, we don't go to school to find out. We just live. . . music is everywhere in our lives."

The origins of the word flamenco are somewhat in dispute. Some argue that the word refers to the Flemish people who arrived in Spain in the sixteenth Century and once meant simply foreigner or non-Spanish. Others suggest that the word derives from the Arabic phrase "felah mengu," meaning pleasant in flight.

What is indisputable is that flamenco is a blend of the many cultures — Gypsy, Muslim, Jewish — that at one time settled in Andalusia, in the South of Spain. Their

influences can be heard distinctively in the melisma of the singer, the rhythms, the slowly curling harmonic lines of the guitars.

Flamenco is, like the blues to which it is often compared, the music of a poor, disenfranchised minority. But it is also a complex art form that combines guitar playing, singing and dancing, setting off layers of powerful rhythms and emotions. Paco de Lucía was able to grasp these nuances at a very early age.

In 1958, at only age eleven, De Lucía made his first public appearance and a year later he was awarded a special prize in the Jerez flamenco competition. At fourteen he was touring with the flamenco troupe of dancer Jose Greco. He worked with Greco for three seasons.

It was while on tour with Greco in the United States that De Lucía met the great Sabicas, an influential guitarist whose name became synonymous with flamenco in the US, who encouraged him to pursue a more personal style. De Lucía would follow Sabicas' advice a few years later in his debut at Carnegie Hall in 1970.

"In flamenco, the guitarist first and foremost, must not get in his way of the singer," De Lucía once explained. "There is a dialogue going on. The cantaor (singer) sings the words. There are no songs per se in flamenco, just short lyrics, so the guitarist follows the call of the singer. Part of the tradition in flamenco is not playing too hard or too much. You need to support the singer, help him."

Back in Spain, he joined *Festival Flamenco Gitano*, an annual flamenco showcase tour that lasted for seven years, and recorded his first album in 1965, at the age of eighteen.

With *La Fabulosa Guitarra de Paco de Lucía*, released in 1967, De Lucía began to distance himself from the influence masters such as Ricardo and Mario Escudero and by *Fantasia Flamenca*, recorded in 1969, he had



Paco de Lucía

defined his own style. His superb technique was displayed in well structured pieces that departed from the flamenco tradition of theme and variations.

In 1968, he met Camaron de la Isla, one of the premier flamenco singers. Their association has been chronicled on more than ten records. In fact, their album *Potro de Rabia y Miel* (1991), the first by them since 1984, was perhaps the last release by Camaron de la Isla, who died in 1992.

De Lucía's new style became more evident in *El Duende Flamenco* (1972). *Fuente Y Caudal* (1973) (which included the hit *Entre Dos Aguas*) and *Almoraima* (1976) which some consider a masterpiece. They were followed by *Paco de Lucía Interpreta a Manuel de Falla* (1980), a superb tribute to the classical composer who was an admirer of flamenco music, and, in 1981, *Solo Quiero Caminar*.

He has been criticized by flamenco die hards for his forays into other styles (his own sextet, organized in 1981, includes bass, drums, and saxophone) and his high profile collaborations, especially with jazz musicians, most notably with pianist Chick Corea and fellow guitarist John McLaughlin, Larry Coryell and Al DiMeola. But the often dazzling results of these collaborations have been documented in several releases including

the guitar trio albums *Castro Marin* (1979), *Passion Grace and Fire* (1982) and *Friday Night in San Francisco* (1981). He has also recorded soundtracks for films such as Carlos Saura's *Carmen*, Borau's *La Sabina*, and the ballet *Los Tarantos*, presented at Madrid's prestigious Teatro de la Zarzuela in 1986.

However, as if to make a point, De Lucía returned to pure flamenco with a vengeance in the spectacular *Siroco* (1987), a brilliant summations of his style, and then zigzagged back towards fusion with *Zyryab* (1990), which featured his sextet augmented by pianist Chick Corea.

De Lucía shrugs off the complaints or the concerns that he might lose his roots or betray the essence of flamenco. "I have never lost my roots in my music, because I would lose myself," he once said. "What I have tried to do is have a hand holding onto tradition and the other scratching, digging in other places trying to find new things I can bring into flamenco."

"There was a time when I was concerned about losing myself," he added, "but not now. I've realized that, even if I wanted, I couldn't do anything else. I am a flamenco guitarist. If I tried to play anything else it would still sound like flamenco."

— Fernando Gonzales

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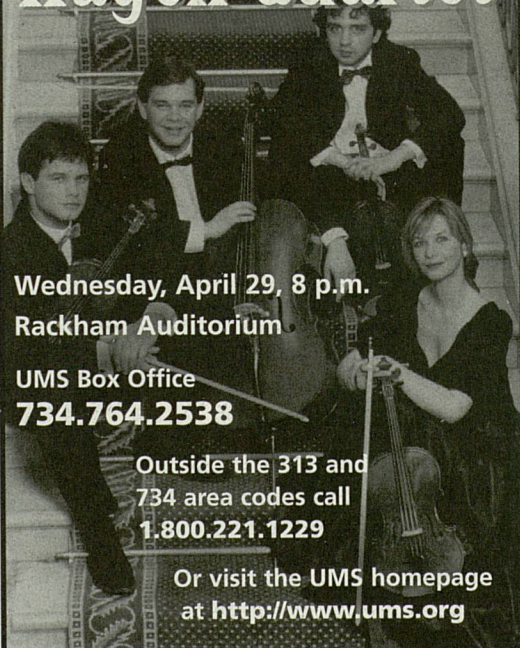
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Program

Sunday Afternoon, March 29, 1998 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

Beethoven

Quartet in F Major, Op.18, No.1

Allegro con brio
Adagio affettuoso ed appassionato
Scherzo; Allegro molto
Allegro

Kenneth Fuchs

Quartet No.3 "Whispers of Heavenly Death"

After Poems by Walt Whitman

Allegro agitato
Largo misterioso: Introduzione; Poco pui mosso:
Tema con varizainoi; Affrettando
Gioioso

INTERMISSION

Beethoven

Quartet in e minor, Op.59, No.2

Allegro
 Molto adagio
 Allegretto
 Finale: Presto

Fifty-ninth Concert
 of the 119th Season

Immediately following the performance you are invited to remain in the concert hall for a brief question and answer session with the artists and with composer Kenneth Fuchs.

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Beethoven the
 Contemporary Series

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Quartet in F Major, Op. 18, No. 1

Ludwig van Beethoven

*Born on December 15 or 16, 1770 in Bonn,**Germany**Died on March 26, 1827 in Vienna*

Although the earlier string trios (Op.9) show Beethoven's remarkable facility for chamber writing, his first attempts at the string quartet genre apparently did not flow so easily from his pen. Two years after he completed the quartet in F Major in 1799 (published as Op. 18 No. 1, though thought to be the second quartet composed) Beethoven wrote to his friend and the quartet's dedicatee, Karl Amenda, "Don't let anyone see your quartet as I have greatly changed it. I have just learned how to write quartets properly." The voluminous sketches, and this major revision of the F Major quartet, testify to the composer's initial doubts about Op. 18. But it was not the weight of eighteenth-century tradition or the shadows of Mozart or Haydn that caused this hesitation. More likely it was a question of Beethoven learning to trust his own technique. In these quartets, for instance, he gives each instrument greater independence than Mozart or Haydn ever did, liberating the viola and cello in particular from their traditional accompanimental roles, and opening new realms of passion for the traditionally-staid genre.

The F Major quartet is the biggest, most impressive, and consequently the best-known of the six quartets in Op. 18. Because of its later revision in 1801 it is also more varied in expression and masterly in design than the others. Louis Spohr even considered it the ideal model of the string quartet genre.

In early sketches for the first movement, Beethoven appears to have conceived it in 4/4 instead of 3/4, but eventually decided that the extra beat was superfluous. Sixteen pages of sketches were required to produce a single rhythmic kernel that contained with-

in it the material for a whole movement. This brisk, fragmentary theme, stated at the outset in octaves, entirely overpowers the charming and light second subject. The rhythmic motto recurs over one hundred times throughout the movement, but despite this pervasive motif, the movement as a whole based on contrasts of modulation, dynamics, attack, texture.

For the second movement, in the relative minor key, Beethoven had in mind the final burial-vault scene from Shakespeare's *Romeo and Juliet* (over one of the sketches for this movement he even wrote, "les derniers soupirs" — "the last sighs"). The movement takes the form of a dramatic scene, but without following the narrative too explicitly. As Joseph Kerman suggests, perhaps it is emotionality rather than raw emotion being expressed in this movement. Sometimes the gestures are little too melodramatic to be genuinely tragic, but the mastery of form and medium is formidable, and certainly an indication that Beethoven had broken with eighteenth-century models of expressive restraint in the string quartet.

After such a dramatic Adagio, the Scherzo that follows could hardly be of the light and inconsequential variety. The strongly chromatic element, rapid figuration in the violins, and shifting accents give a feeling of unrest to the movement. The trio, though nominally in the major mode, spends much of the time exploring minor-key areas.

The fourth-movement finale, a broad sonata-rondo, is designed to match the breadth of expression in the opening movements, retaining the sobriety but alleviating some of the outward passion. A lengthy developmental section delves into double counterpoint, but in this movement the composer seems content to relax the intensity of the preceding movements.

Quartet No.3 "Whispers of Heavenly Death"

After Poems by Walt Whitman

Kenneth Fuchs

American composer, conductor, and music administrator Kenneth Fuchs first collaborated with the American String Quartet in a celebration of the group's twentieth anniversary season in 1993-94. For the occasion, he wrote *Where Have You Been* (String Quartet No. 2 After Five Collages by Robert Motherwell) and, in the composer's words, the "joyous relationship" that resulted led immediately to another composition, *Whispers of Heavenly Death* (String Quartet No. 3 After Poems by Walt Whitman) written between September 1995 and October 1996. Fuchs has dedicated this work to the American String Quartet "with much affection."

Many of Fuchs's compositions take inspiration from extra-musical sources, and he often credits these sources directly in his titles (he has written, for example, a chamber concerto named after a painting by Robert Motherwell, and a number of his vocal works also name the poet directly in their titles). Perhaps it is appropriate that Fuchs's third string quartet should follow Beethoven's Op. 18, No. 1 on tonight's program, as the slow movement in Beethoven's work also has explicit connections with a literary "program."

The poetry of Walt Whitman has become something of a favorite among twentieth-century composers, from Holst, Delius, Vaughan Williams and Hindemith to the post-minimalist John Adams. All have been responded to Whitman's eloquent sensitivity on themes of death and the afterlife. Fuchs's attachment to Whitman also runs deeply; the composer writes, "[Whitman's] *Whispers of Heavenly Death* has been a source of reflection and renewal throughout my adult life, and for several years I have wanted to compose a string quartet inspired by these

poems." All the poems from *Whispers of Heavenly Death* provided inspiration for the quartet, though Fuchs prefaces each of the three movements with quotations from only the first poem in the collection, "Darest Thou Now O Soul." Ralph Vaughan Williams's magnificent choral/orchestral setting of this text is widely-known, but Fuchs's instrumental interpretation offers a different perspective, not just in the choice of performing ensemble but also in the emotional interpretation of the text.

The composer writes regarding this work:

The first movement ("Darest thou now O soul, Walk out with me toward the unknown region, where neither ground is for the feet, not any path to follow") begins with a forceful tutti statement that introduces the principal pitch class of the first and second movements, and the principle rhythmic pulse [a progressive doubling of note durations] of the entire composition. The music is jagged and propulsive.

The second movement ("I know it not O soul, Nor dost thou, All is a blank before us, All waits undream'd of in that region, that inaccessible land") begins with a meditation suggested by the ethereal mood of this verse and continues with an extended and searching theme and variations; an animated transition leads to the third and final movement.

Having resolved the tension and anxiety of the first two movements, the quartet now presents the melodic and thematic materials of the work in diatonic form. The finale ("Till when the ties loosen, All but the ties eternal, Time and Space . . . Then we burst forth, we float") is buoyant and optimistic, affirming the power of life and death, and the triumph of the spirit and the soul.

Quartet in e minor, Op. 59, No. 2

Ludwig van Beethoven

By the time Beethoven composed the three "Rasumovsky" quartets (Op. 59) in 1806, he had established a secure, even comfortable career as a composer. Publishers were clamoring for his works so they could satisfy the public's desire for new chamber music (which, according to Leonard Altman, had become a "major indoor sport" among the nouveaux riches in Vienna at the time). Consequently, Beethoven had no-one to please in composition but himself. When Muzio Clementi made some unfavorable comments about the Op. 59 quartets, Beethoven simply responded, "Oh, they are not for you, but for a later age."

These three quartets, the first Beethoven had completed since Op. 18, were written on a commission from Count Rasumovsky, the Russian ambassador to Vienna (in respect of his patron, Beethoven promised to "weave a Russian melody into every quartet," though in the end only one movement in each of the first two quartets contains Russian material). The years between Op. 18 and Op. 59 witnessed remarkable developments in the composer's style. During that period he wrote the Second and Third ("Eroica") symphonies, the "Waldstein" and "Appassionata" piano sonatas, the Fourth Piano Concerto, and the first version of his opera *Fidelio*. All these works had broadened the scope and enlarged the boundaries of musical expressivity, and in composing the Op. 59 quartets Beethoven infused the genre with an unprecedented emotional power.

The second quartet of the group, in e minor, is the most intimate and least showy of the three, and hence is not programmed as often as the others. It begins with two dramatic chords and a measure of silence (both features recur throughout the movement). In earlier works such as Op. 7 piano sonata, Beethoven had discovered the power

of silence to create tension. Combined with unison passages that have a similarly potent effect, this movement is weighty and terse. Feelings of anxiety and sadness alternate with passages of consoling tenderness, but the movement ends with a pianissimo question mark

The second movement, in the parallel Major key of E, is marked "Si tratta questo an molto di sentimento" ("This piece must be played with great feeling"). It was reportedly inspired by the composer's experience of "gazing up at the stars and contemplating the music of the spheres." The main theme is derived also from the B-A-C-H motif, providing another extra-musical association — in the development section the cello even plays this motif at exact pitch. The chorale-like beginning establishes the mood of sublime repose, and the movement is remarkably uniform, with minimal contrast.

In typical Beethoven fashion, the Scherzo uses syncopations and misplaced accents to break up the rhythmic continuity. As Basil Lam remarks, it is a "non-scherzando scherzo" in which there is little humor or lightness. The Trio quotes a Russian "slava" melody from Ivan Platsch's collection of Russian folk tunes, the same melody that Mussorgsky later used in the famous Coronation scene from *Boris Godunov*, and that Rimsky-Korsakov incorporated into his opera *The Tsar's Bride*. Beethoven, however, treats this melody Germanically, and casts it contrapuntally in the manner of a fugue. In a departure from conventional practice, the Trio section returns after the repeat of the Scherzo.

The last movement is arguably the most dazzling quartet finale ever written, suggesting the galloping rhythm of a cavalry charge. It begins in C Major, and only moves around to the tonic e minor rather late in the exposition of themes. The development section in the first movement had also emphasized a C Major passage, and making such harmonic connections between movements was one of Beethoven's

preferred methods for unifying multi-movement works. There is much playfulness in the finale's bounding rhythms, and the rush to the final cadence is high-spirited and spectacular.

Program notes by Luke Howard.

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The four musicians studied at the Juilliard school, where the Quartet was formed in 1974, winning the Coleman Competition and the Naumburg Award that same year. Outside the Quartet, each finds time for solo appearances, recitals, and teaching.

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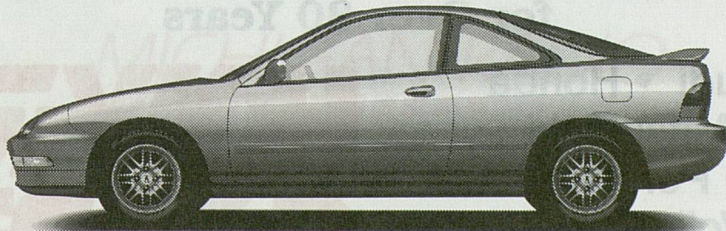
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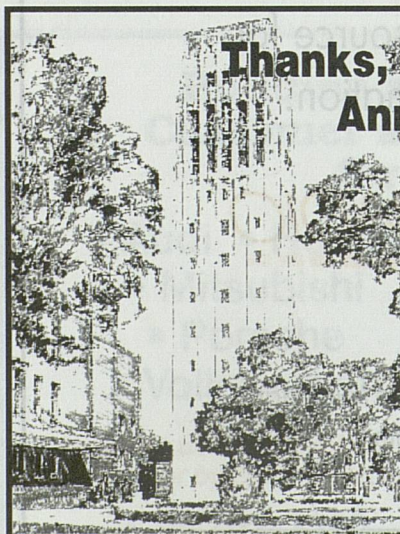
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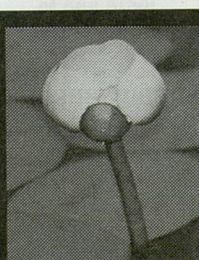
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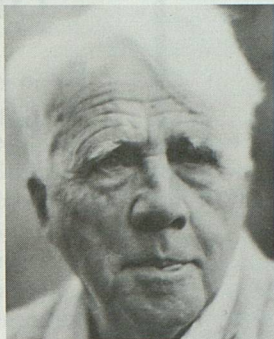
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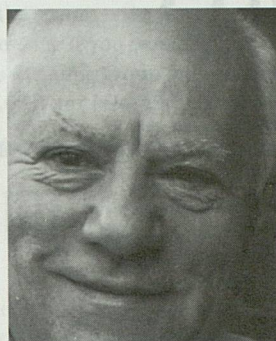
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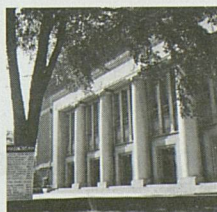
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This year's Ford Honors Program will be held Saturday, May 9. The recipient of the 1998 UMS Distinguished Artist Award will be announced in early February.



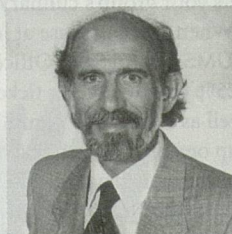
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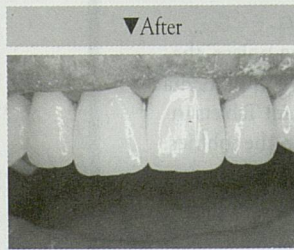
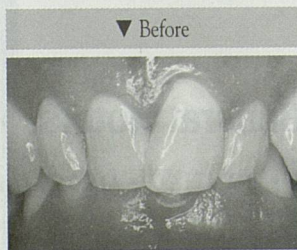
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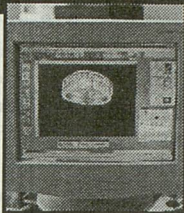
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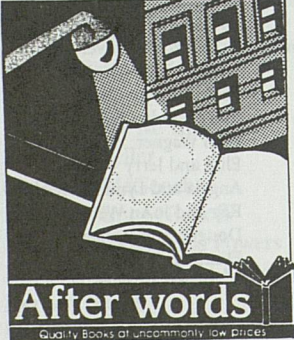
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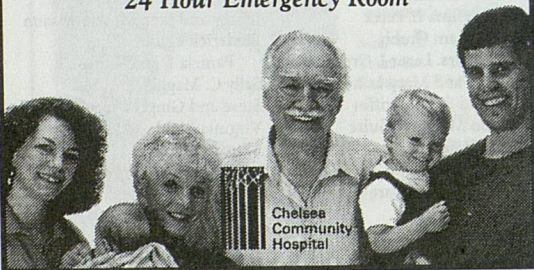
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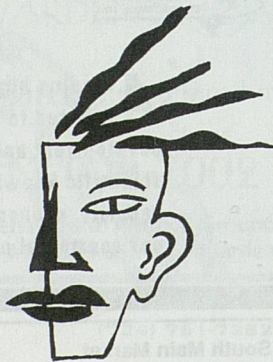
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UMS members have helped to make possible this 119th season of distinctive concerts. Ticket revenue covers only 65% of our costs. The generous gifts from our contributors continue to make the difference. Cast yourself in a starring role—become a UMS member. In return, you'll receive a variety of special benefits and the knowledge that you are helping to assure that our community will continue to enjoy the extraordinary artistry that UMS offers.

Patrons

\$25,000 Soloist

- Invitation to special dinner with artist
- Plus new benefits listed below

\$10,000 Maestro

- Opportunity to be a title or supporting sponsor for a selected performance in any series
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- Plus new benefits listed below

\$7,500 Virtuoso

- Three complimentary Camerata dinners for two
- Plus new benefits listed below

\$5,000 Concertmaster

- Opportunity to be a supporting sponsor for a selected Chamber Arts or Monogram series performance
- Opportunity to meet an artist backstage as guest of UMS President
- Two complimentary Camerata dinners for two
- Plus new benefits listed below

\$2,500 Leader

- Opportunity to be a supporting sponsor for a selected Monogram series performance
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Reserved parking in Thayer Street parking lot
- Plus new benefits listed below

Members

\$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

\$500 Benefactor

- 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
- Plus new benefits listed below

\$100 Advocate

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

\$50 Friend

- Comprehensive UMS calendar of events
- Invitation to Camerata dinners hosted by Board and Advisory Committee members
- Advance notice of performances
- Advance ticket sales
- Subscription to *Notes*, the UMS Newsletter
- Priority invitations to selected events

\$25 Youth

- All benefits listed below:
- Autographed artist photograph
- Priority seating at selected performances
- Invitation to special event with artist
- Invitation to one working rehearsal

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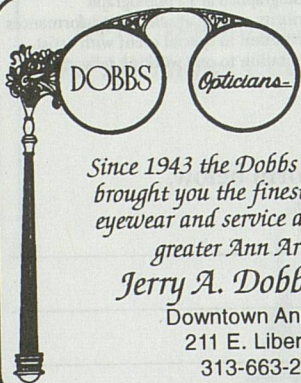
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