

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 Podlès 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

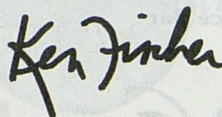
who make up this absolutely critical part of the UMS family.

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
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"All of us at Beacon know that the University Musical Society is one of this community's most

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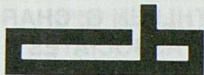
and educational projects of the University Musical Society."

Conlin Travel



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"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University

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"Café Marie's support of the University Musical Society Youth Program is an honor

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"Curtin & Alf's support of the University Musical Society is both a privilege and an honor.

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"The University Musical Society is one of the organizations that make the

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"Our community is enriched by the University Musical

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

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 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 appreci-
 ate the history they have with the city —
 and we are glad to be part of that history."



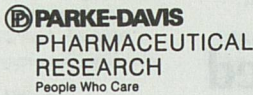
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 "Wolverine Temporaries

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

We also gratefully acknowledge
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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.

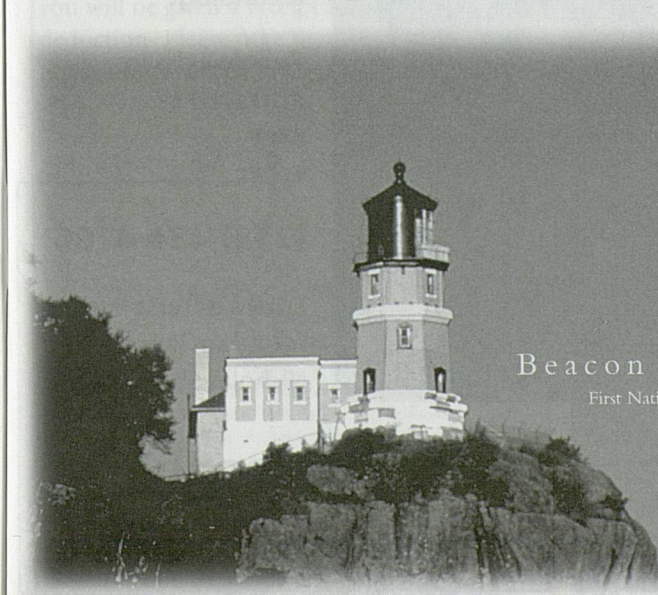
*I got a simple rule about everybody:
If you don't treat me right, shame on you.*
LOUIS ARMSTRONG



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Phone orders and information

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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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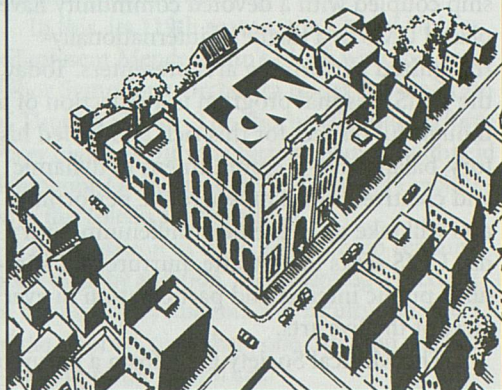


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University Musical Society of the University of Michigan

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,
please call 734.763.8997.

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

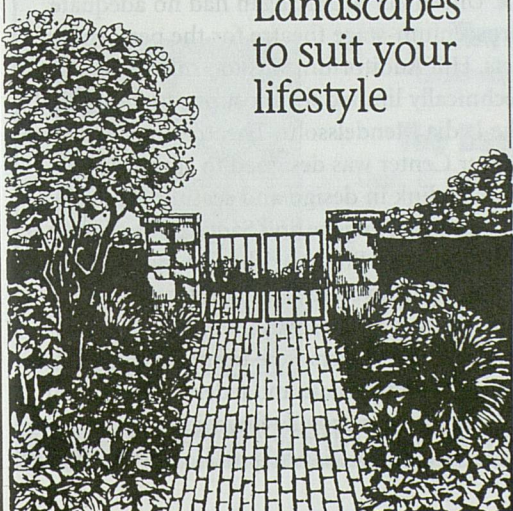
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Auditoria

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.

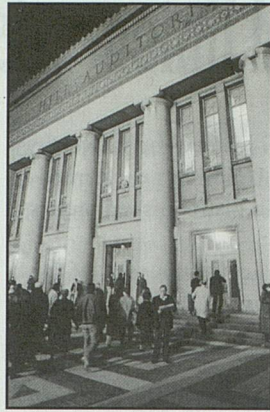
Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing 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

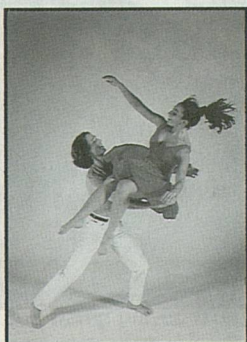
The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat Theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores, offices on the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

Leap into Spring with the UM School of Music!



The Choreography of Geography

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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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 George 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
grant 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.

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

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

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

ROYAL CONCERTGEBOUW
ORCHESTRA OF AMSTERDAM
RICCARDO CHAILLY, CONDUCTOR

Wednesday, February 11, 8pm
Hill Auditorium

JUAN-JOSÉ MOSALINI AND HIS
GRAND TANGO ORCHESTRA

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

CHEN ZIMBALISTA, PERCUSSION

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

PETERSEN QUARTET

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

CHICK COREA, PIANO AND
GARY BURTON, VIBES

Friday, February 20, 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!**

JEAN-YVES THIBAUDET, PIANO

Tuesday, March 10, 8pm
U-M Museum of Art

PREP A concert goer's tour of "Monet at Vétheuil: The Turning Point" 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 734.747.8855 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 5, 2pm, Ann Arbor District Library.

Meet the Artist Post-performance dialogue from the stage.

EVGENY KISSIN, PIANO

Monday, April 13, 8pm

Hill Auditorium

Sponsored by Parke-Davis Pharmaceutical Research.

LUZ Y NORTE THE HARP CONSORT

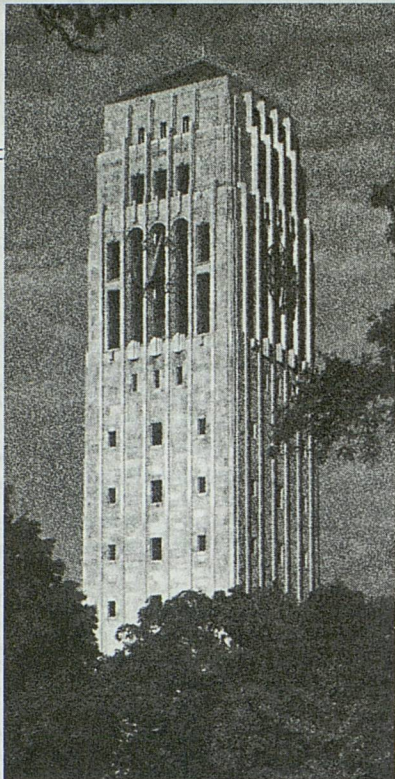
Thursday, April 23, 8pm

Mendelssohn Theatre

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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World Première!

MARSALIS / STRAVINSKY

A joint project of the Chamber Music Society of Lincoln Center, David Shifrin, Artistic Director and Jazz at Lincoln Center, Wynton Marsalis, artistic director
Friday, April 24, 8pm
Rackham Auditorium

PREP "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 1, 8:30pm
Hill Auditorium

FORD HONORS PROGRAM
featured artist will be announced in February, 1998
Saturday, May 9, 6pm
Hill Auditorium
Sponsored by Ford Motor Company.

Educational Programming

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

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

Master of Arts A free 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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University Musical Society

of the University of Michigan

1997-1998 Winter Season

Event Program Book

Thursday, April 23, 1998 through Wednesday, April 29, 1998

General Information

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

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

While in the Auditorium

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

Cameras and recording equipment are not allowed in the auditorium.

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

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

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

Luz y Norte

3

The Harp Consort

Thursday, April 23, 8:00pm
Lydia Mendelssohn Theatre

Marsalis/Stravinsky

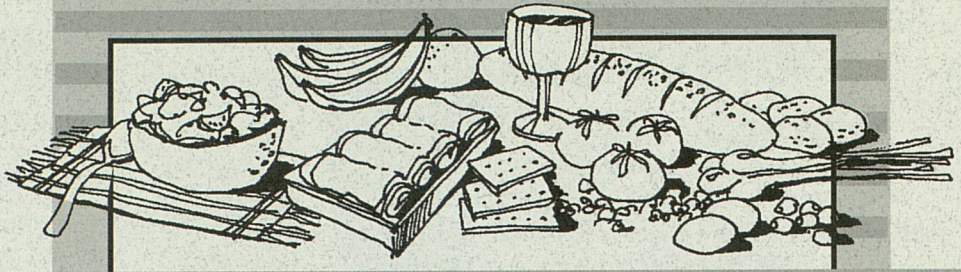
17

Friday, April 24, 8:00pm
Rackham Auditorium

Hagen Quartet

25

Wednesday, April 29, 8:00pm
Rackham Auditorium



Fundraising on the Front Burner

🍷 **UMS is writing a cookbook**—and not just any ordinary cookbook. This one will feature the favorite recipes of UMS artists past and present. It will also include photos, quotes, reminiscences, and perhaps—just perhaps—a recipe and anecdote from you. 🍷 **Maybe it's the soup** you always serve your family the night of UMS performances. Maybe it's the soufflé that was such a big hit at the Delicious Experience dinner you hosted. Maybe it's the pasta dish you created after meeting Cecilia Bartoli at an artist's reception. If you have a much-loved recipe with some tie to UMS events, we'd like to hear about it...along with the accompanying story. 🍷 **Submissions** should be addressed to: Cookbook Editor, UMS Development, Burton Memorial Tower, 881 N. University Avenue, Ann Arbor, Michigan 48109-1011. Be sure to include any anecdotes or background information that will make the recipe especially meaningful to UMS fans along with your name, address and phone number (which will be treated confidentially). Also, if you're interested in volunteering some time to the project, please let us know by calling (734) 936-6837 or writing to us at the Burton Tower address.



**University
Musical
Society**

presents

The Harp Consort

ANDREW LAWRENCE-KING, *Director*

Liliana Mazzarri, *Mezzo-soprano, Guitar*

Steve Player, *Dancer, Guitar*

Hille Perl, *Viola da gamba, Lirone, Guitar*

Paul O'Dette, *Theorbo, Guitar*

Michael Metzler, *Percussion*

Andrew Lawrence-King, *Spanish harp*

Program

Thursday Evening, April 23, 1998 at 8pm

Lydia Mendelssohn Theatre, Ann Arbor, Michigan

Luz y Norte (Madrid 1677)

Lucas Ruiz de Ribayaz y Foncea

Dances, fantasias and ballads from Spain, Italy,

South America and Africa

Cabanilles

Corrente Italiana:

Despacio - con ayre - aprisa y con ayre

Mudarra

Santiago de Murcia

Improvised after Ribayaz

Fantasia de Luduvico

Zarambeques

Galliarda italiana (*El gran duque*)

Ortiz

Anon (17th-century Peru)

Ortiz

Recercada de canto llano

Ballad: *Marizápalos bajó una tarde*

Recercada de tenore

Murcia

Improvised after Murcia

Cumbees

Canarios

Cabezón/Henestrosa

Torrejón

Ribayaz

Improvised after Ribayaz

Tiento XVIII

Venus attacked by the Beast

from La púrpura de la rosa

Tarantela

Paradetas

INTERMISSION

Ribayaz

Gaitas

Improvised after Ribayaz
Ribayaz

Pasacalles

Luz y Norte:

Espanoletas - Folías - Xácaras - Galliardas

Juan Arañes

Chaconas:

Un Sarão de la Chacona

Ribayaz

Torrejón

Torneo

Venus' Lament for Adonis

from La púrpura de la rosa

Improvised after Marais

Les Folies d'Espagne

Anon

Chinfonia

from La púrpura de la rosa

Sixty-fourth Concert
of the 119th Season

Special thanks to Professor Louise K. Stein, University of Michigan, for provision of musical and literary materials.

Presented with support from media partner WEMU, 89.1, public radio from Eastern Michigan University.

Special thanks to Andrew Lawrence-King for leading this evening's Pre-Performance Educational Presentation.

The Harp Consort appears by arrangement with Aaron Concert Artists Division, Trawick Artists, Ltd., New York, NY.

Luz y Norte (Madrid 1677)

A Lantern and Guiding Star, by which one may walk through the music of the Spanish Guitar and Harp...with a brief Exposition of the Art.

The title of Lucas Ruiz de Ribayaz y Fonceu's collection of Spanish, Italian, South American and African dance-music evokes the spirit of exploration and enlightenment as well as a more mystical imagery of astrology and the art of navigation. His book records the standard repertoire of a seventeenth-century Spanish dance-band, ranging from the fashionable *xácaras*, which imitates the arrogant, street-wise swagger peculiar to the urban sub-culture of the *jacques*, or punks, to the courtly elegance of the *Gran Duque*, first heard as the finale to the 1589 Florentine Intermedi.

Lucas Ruiz de Ribayaz y Foncea

Ribayaz was born in Santa Maria de Ribarredonda, near Burgos in northern Spain in 1626. A minor aristocrat presumably without independent means, he followed a career as a theologian. He was not a professional musician, but a keen amateur with well-founded practical and theoretical knowledge of the art. Ribayaz traveled to South America with Tomás de Torrejón y Velasco, the composer of *La púrpura de la rosa*, the first opera to be performed in the New World. Little else is known about his life, except that he later held a post in Villafranca del Bierco in the province of Leon.

Pasacalles and Diferencias

The 'brief Exposition of the Art' included within *Luz y Norte* gives valuable hints on performance practice. Ribayaz apologizes for explaining ideas 'known to every child on the streets of Madrid'; but much of this information is not to be found in more

'advanced' treatises of the period. Since his tablature for the harp contains no rhythm signs, he discusses the typical Spanish triple metre with its strong second beat in terms of guitar-strumming. A full chord on the harp corresponds to a down-stroke on the guitar, and an up-stroke is represented by a single note in the right hand. This parallel is also to be found in Baroque treatises on percussion, which link the high- and low-pitched castanets to up- and down-strokes on the guitar. Ribayaz also includes fingerings and a kind of *basso continuo* notation for the harp.

As a prelude to their performance, seventeenth-century harpists and guitarists would play the *pasacalles*, a simple chord sequence that defined the tonality and metre of the following piece. The *pasacalles* could be adapted to correspond to the characteristic pattern of particular dances, and could also be extended by means of improvised variations. The basic harmonies of the *pasacalles* were restated in different registers, decorated melodically with the bell-like descending scales of the *campanela*, subjected to rhythmic variation and transformed by shocking *falsas*. The deliberate use of *falsas*, wrong notes, allowed the player to demonstrate musical virtuosity by extricating himself from the maze of discord in accordance with the rules of harmony. *Falsas* appear first in Mudarra's *Fantasia de Luduvico*, written in imitation of the improvising style of a famous sixteenth-century harpist, and became a popular preluding style for keyboard- and guitar-players.

In common with many sixteenth- and seventeenth-century tutors, Ribayaz's *Luz y Norte* goes beyond explaining the technicalities of the harp and guitar to teach how to create new music by the Baroque practice of spontaneous ornamentation. The pieces that he entabulates are not only repertoire to be performed; they are also examples of the *diferencia* method to be imitated in impro-

visation. Our improvised *diferencias* are closely modeled on original sources contemporary with *Luz y Norte*, such as the guitar-books of Gaspar Sanz and Santiago de Murcia, as well as incorporating elements derived from earlier Spanish music and traditional South American folk-music.

Most of the dances in *Luz y Norte* include a number of variations or *diferencias* over the ostinato of a ground bass. Usually, Ribayaz begins with a chordal statement of the theme, in the *rasgueado* (strumming style) so typical of the guitar. Melodic variations correspond to the guitar's *punteado* (plucking style), proceeding from treble to bass, or from simple to more complex figures. In the same way that the melodies could be ornamented by dividing the long notes into groups of short notes, the rhythm could be decorated with faster strumming patterns. This simultaneous use of *punteado* and *rasgueado* divisions can be heard in the *galliardas*.

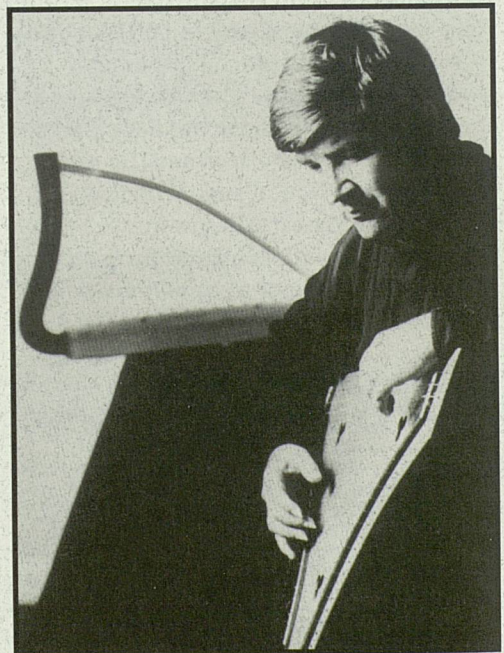
Bailes and Danzas

Seventeenth-century dance masters divided their repertoire into three main genres: French courtly dances (the minuet, and such Parisian adaptations of Spanish models as *Les Folies d'Espagne*); Spanish formal dances or *danzas* (*El gran duque* and the *folías*); and the exuberant, exotic *bailes* (such as the *chaconas*, *fandangos*, and *tarantelas*). Most of the South American dances were of the *baile* type, in which certain 'violent steps' were permitted, such as the high-kicking *bolero*, the sudden stops of the *paradetas* or the rhythmic foot-work of the *canarios*. Just as the instrumentalists improvise *diferencias* over the written bass-lines, so the dancer improvises his *mudanzas*, linking together steps from period dance tutors into choreographies in the same theme and variation form as the music.

La púrpura de la Rosa (The Blood of the Rose)

La púrpura de la rosa, the first New World opera, performed in Lima, Peru in 1701, presents the story of Venus and Adonis in characteristically Hispanic style. Calderon's dramatic verse is poetry of a quality rarely to be found in an opera libretto, and Torrejon's music sets the text not as recitative but as strophic variations in Spanish dance-metres, accompanied by a continuo-band of guitars, liron and harp. The tragedy of the final scene, in which Adonis' blood stains the white roses red, is resolved into a happy ending: the power of love overcomes jealous anger, and Venus and Adonis ascend to the heavens (she as the evening star, he as a flower) while the setting sun stains the white clouds as red as the blood of the rose.

The Harp Consort's recording of *Luz y Norte* is available on CD from BMG records on the DHM label, under the title *Spanish Dances*.



Andrew Lawrence-King

The Harp Consort is a group of musicians who specialize in improvisation within the various styles of baroque and medieval music. The original harp consort was created in seventeenth-century England at the court of King Charles I. Unlike the string orchestra (also formed at this time) in which many musicians played the same kind of instrument, the harp consort brought together diverse types of solo instruments to create new sounds, following the Italianate fashion for colourful combinations of harp, lutes, keyboards and strings.

Like the seventeenth-century consort, The Harp Consort is formed around the accompanying instruments of the basso continuo. Although continuo-players have a written bass-line, they must improvise harmonies and melodic figures on different instruments and in the appropriate style for the period and country. The Harp Consort takes continuo as a model for all kinds of performance, combining the spontaneity of improvisation with careful attention to the particular colours of each repertoire.

This performance marks The Harp Consort's debut under UMS auspices.

An imaginative and virtuosic harp soloist and a uniquely versatile continuo-player, **Andrew Lawrence-King** is recognized as one of the world's leading early music artists. His musical career began as Head Chorister at the Cathedral and Parish Church of St. Peter Port Guernsey, where he won an Organ Scholarship to Cambridge, completing his studies at the London Early Music Centre. He rapidly established himself as continuo-player to Europe's foremost specialist ensembles and in 1988 founded and co-directed the continuo-group *Tragicomedia*. He joined *Jordi Savall's Hesperion XX* as harp soloist, and was appointed Professor of Harp and Continuo

at the Akademie für Alte Musik, Bremen.

In 1994, Andrew Lawrence-King formed his own ensemble, The Harp Consort, to record the Spanish, South American and African dance-music of Ribayaz's *Luz y Norte*, beginning an association with DHM which continues with *Carolan's Harp* (baroque Irish Music); *Italian Concerto* (Bach, Handel, Vivaldi); Vivaldi's *Four Seasons* and with the solo albums, *La Harpe Royale* and *Die Davidsharfe*. He now divides his time between solo recitals, tours with The Harp Consort, and appearances as guest director for orchestras, choirs and Baroque operas throughout Europe and Scandinavia.

This season's engagements include Carnegie Hall, the Berlin Philharmonic, Tokyo's Casals Hall, the Vienna Musikverein, London's Wigmore Hall, Sydney's Opera House and the first performance of the 1589 Florentine Intermedi in Helsinki. Andrew Lawrence-King has also directed The Harp Consort in recordings of the medieval *Ludus Danielis* and the first New World opera *La púrpura de la rosa*, which was also performed at the Utrecht Early Music Festival. Andrew recently gained the Royal Yachting Association's coveted Yachtmaster certificate, and spends most of his free time aboard his boat, "Continuo".

Liliana Mazzarri was born in Venezuela where she completed her BA in music at the Universidad Central de Venezuela. She came to London in 1990 having won a scholarship to study post graduate Early Music and Vocal Training courses at the Guildhall School of Music and Drama where she was awarded the Celia Bizony Prize for three consecutive years. Liliana was a prize winner at the Van Wassenaer International Competition in Amsterdam (1994) and the Van Vlaanderen Competition in Brugge (1996), both for early music ensemble. She

has performed worldwide with many leading early music ensembles, such as the New London Consort, Combattimento, the Brandenburg Consort, Camerata de Caracas, Circa 1500 and Jordi Savall's Hesperion XX.

She also has recorded music by Thomas Linley with the Musicians of the Globe, cantatas by Giovanni Felice Sances with Musica Fabula, and Spanish and Latin American early music with the Camerata de Caracas.

During this year she will record music by Luigi Rossi with the Carolinian Consort for ASV and seventeenth- and eighteenth-century Latin American music with Chatham Baroque for Dorian Records.

Michael Metzler was born in Leipzig, Germany. He studied percussion at the Leipzig College of Music, with Hermann Naehring (Berlin). He subsequently specialized in ethnic percussion, working with Ahmed Subhy in Cairo and Glen Velez in New York. He has made numerous CD, radio and television recordings and given guest performances in Europe, Asia and America with ensembles such as *locutores*, *Les haulz et les bas*, The Harp Consort, *Svargod* and others. Michael Metzler also teaches historical percussion at the *Schola Cantorum Basiliensis* in Switzerland.

Hille Perl was born in 1965 in Bremen into a family of musicians. Her training on the viol began at the age of five. She studied in Hamburg, Germany with Pere Ros and Ingrid Stampa and pursued advanced studies at the Academy for Early Music in Bremen with Jaap ter Linden and Sarah Cunningham. She earned a degree in performance in 1990.

Hille Perl has performed numerous concerts and made many recordings all over the world, both as soloist and ensemble musician. She has performed with such groups as the Berlin Philharmonic, Circa

1500, Tragicomedia, Hesperion XX and Fiori Musicali. She is a regular member of The Harp Consort and duopartner of the lutenist and composer Lee Santana. A solo CD with compositions by Monsieur de Sainte-Colombe has appeared on dhm/BMG under the title *Seven Strings & More*.

Born in 1959, **Steven Player** received a BFA from the Falmouth School of Art, and then attended the Royal College of Music in London, where he studied lute with Jakob Lingberg.

During his music studies he also became interested in the relationship between music and dance, and began to study early dance with major exponents in the field. He now specializes in the music and dance of the Renaissance and Baroque periods. In addition to various lutes, he also plays Renaissance and Baroque guitars and various types of bagpipe.

Steven has worked with the Royal Shakespeare Company at Stratford-upon-Avon, The Barbican Centre, and on tour with various Shakespeare productions. He appears regularly as a musician and dancer with the groups Tragicomedia, Kithara, Circa 1500, and The Harp Consort. In addition to these groups, he has appeared with a variety of early music ensembles and at many international music festivals.

Supplementing his musical performances, Player has also made many television appearances on BBC and taught dance and given professional dance workshops throughout Europe. His musical recordings include *Three, Four, and Twenty Lutes* on the Bis label, *Music From Hampton Court* on Cantorus Records, and *Luz y Norte* with The Harp Consort on Deutsche Harmonia Mundi.

Paul O'Dette has been called "the clearest case of genius ever to touch his instrument" (*Toronto Globe and Mail*). His performances

at the major international early music festivals in Boston, Los Angeles, Vancouver, Berkeley, Utrecht, London, Bath, Paris, Montpellier, Munich, Berlin, Vienna, Prague, Barcelona, Copenhagen, Oslo, and Daroca, have often been singled out as the highlight of those events. Though best known for his recitals and recordings of virtuoso solo lute music, Paul O'Dette maintains an active international career as an ensemble musician as well, performing with Gustav Leonhardt, Nikolaus Harnoncourt, Jordi Savall, William Christie, Christopher Hogwood, Sylvia McNair, Andrew Parrott, Nicholas McGegan, Nigel Rogers, Tragicomedia, Tafelmusik, The Parley of Instruments and The Harp Consort. He is co-director of The Musicians of Swanne Alley, an Elizabethan consort highly-acclaimed for its performances of the virtuoso broken consort literature.

Paul O'Dette has made more than 100 recordings, several of which have been nominated for Gramophone's "Record of the Year" Award. Recent releases include *The Complete Lute Music of John Dowland* (a 5-CD set for harmonia mundi usa), which has been awarded the prestigious Diapason D'or du l'annee, *Dolcissima et Amorosa — Early Renaissance Italian Lute Music* (harmonia mundi usa) which received a "Choc du Monde de la Musique", *The Echoing Air - Songs of Henry Purcell* with Sylvia McNair (Philips) which recently won a Grammy, *The Royal Consorts of William Lawes* with The Purcell Quartet (Chandos), *Hark Hark the Lark* and *The Broken Consorts of Matthew Locke* with the Parley of Instruments (Hyperion) to name a few. Mr. O'Dette has performed in countless international radio and television broadcasts.

In addition to his activities as a performer, Paul O'Dette is an avid researcher, having worked extensively on the performance and sources of seventeenth-century Italian and English solo song, continuo practices and

lute technique, the latter resulting in a forthcoming book co-authored by Patrick O'Brien. He has published numerous articles on issues of historical performance practice.

Paul O'Dette has served as Director of Early Music at the Eastman School of Music since 1976 and is Artistic Director of the Boston Early Music Festival. This past year he has conducted Baroque operas in Boston, Tanglewood and at the Drottningholm Court Theater in Stockholm.

Song Texts

Marizápalos bajó una tarde

Marizápalos bajó una tarde
al verde sotillo de Vacía-Madrid,
porque entonces, pisándole ella,
no hubiese mas Flandes que ver su País.

Estampando su breve chinela,
que tiene ventaja mayor que chapín,
por bordar con sus perlas las flores,
el raso del campo se hizo tabí.

Marizápalos era muchacha
y enamorada de Pedro Martín,
por sobrina del cura estimada,
la gala del pueblo, la flor del Abril.

Al sotillo la bella rapaza
de su amartelado se dejó seguir,
y llevando su nombre en la boca,
toda su alegría se le volvió anís.

Al volver la cabeza la niña,
fingió de repente el verle venir
y fue tanto su gusto y su risa,
que todo el recato se llevó tras sí.

Recibióle con rostro sereno
y, dándole luego su mano feliz,
aguardarle en la palma le ofrece
toda la victoria cifrada en jazmín.

Dijo Pedro, besando la nieve,
que ya por su causa miró derretir:
“En tus manos más valen dos blancas
que todo el Ocho de Valladolid.”

Merendaron los dos en la mesa
que puso la niña de su faldellín,
y Perico, mirándole verde,
comió con la salsa de su perejil.

Marizápalos went down one afternoon

Marizápalos went down one afternoon to the
little green grove of Vacía-Madrid, so that
then, as she stepped on it, there would be no
more Flanders than seeing her own countryside.

Stamping her small slippers, that have great
advantages over wooden clogs, by
embroidering the flowers with her pearls, the
flat countryside was made moir.

Marizápalos was a young girl and in love with
Pedro Martín, as the niece of the
esteemed priest, [she was] the finery of the
town, the flower of April.

To the grove the beautiful young girl let herself
be followed by her lover and carrying
his name in her mouth, all her happiness
turned to sugar-coated aniseed.

Upon turning her head the girl pretended sud-
denly that she saw him coming and such
was her delight and her laughter, that she
brought all caution behind her.

Receiving him with a serene face and, giving
him later her contented hand, she offers
to expect from him in the palm all the victory
in ciphers of jasmine.

Said Pedro, kissing the snow, that already he
saw melting on his account: “In your
hands two blancas are worth more than all the
brass coinage in Valladolid.”

The two had a snack on the table
that the girl made of her underskirt,
and Perico, seeing her green,
ate with the sauce of her parsley.

Pretendiendo de su garabato
hurtar las pechugas con salto sutil,
respondió Marizápalos ¡zape!
llevando sus voces cariños de ¡miz!

Al ruido que hizo en las hojas
de las herraduras de cierto rocín,
el Adonis se puso en huda,
temiendo los dientes de alg'n javalí.

Era el cura que al soto venía
y, si poco ántes aportara allí,
como sabe gramática el cura,
¡pudiera cogerlos en el mal latín!

Venus attacked by the Beast

Venus' nymphs:

¡Al bosque, al bosque monteros
que osadamente veloz
va en alcance de una fiera
la hermosa madre de Amor!

¡Ventores al valle al valle
que empeñado su valor
se fía en que la hermosura
vence más que el arpón!

¡Al monte al monte sabuesos
Que bien tendrá su esplendor
contra los hombres poder
mas contra los brutos no!

¡Lebreles al llano, al llano
que del cerdoso terror
errado el tiro embestida
peligra su perfeccion!

Venus:

¡Ay infelice! ¿ No hay
quien me dé amparo y favor?
¿no hay quien me socorra, cielos,
en tan fiero lance?

Intending with his hook to steal the breasts
with a subtle leap, Marizápalos responded
“zape!” as her voices soothed with affection
saying “kitty”

To the sound that was made in the leaves by
the horseshoe of a certain old hack, the
Adonis made himself flee, fearing the teeth
of some wild boar.

It was the priest who came to the grove and,
if he had by chance arrived there a little
earlier, as the priest knows grammar, he
could have caught them in bad Latin!

Venus' nymphs:

To the woods, to the woods, hunters!
for with daring speed,
the beautiful mother of Love
chases the wild beast...

To the valley, to the valley, hounds!
for assured in her valour,
she knows that beauty
conquers even more surely than the spear...

To the mountains, to the mountains, beagles!
for her splendour
may well have power over men,
but not against beasts...

To the plain, to the plain, greyhounds!
for the terrible boar,
wounded by the errant shot,
threatens her perfection...

Venus:

Alas, unhappy me! Is there
nobody to help me,
nobody to save me in this
terrible, critical moment?

Venus:

Un Adonis, ¡ay de mí!
 ¿Cómo, soberanos dioses
 cielo, sol, luna y estrellas,
 riscos, selvas, prados, bosques,
 aves, brutos, fieras, peces,
 troncos, plantas, rosas, flores,
 fuentes, ríos, lagos, mares,
 ninfas, deidades y hombres,
 sufrís tal estrago?

Un sarão de la chacona

Se hizo el mes de las rosas
 Huvo millares de cosas
 Y la fama lo pregoná.
 A la vida vidita bona
 Vida váamonos a Chacona

Porque se caso Almadán
 Se hizo un bravo sarao
 Dancaron hijas de Añoa
 Con los nietos de Milán
 Un suegro de Don Beltrán
 Y una cunada de Orfeo
 ComenÁaron un guineo
 Y acabolo una amaÁona
 Y la fama lo pregoná...

Salió la Raza y la Traza
 Todas tomadas de orín,
 Y danzando un matachín
 El Onate y la Viaraza
 Entre la Raza y la Traza
 Se levanto tan gran lid,
 Que fue menester que el Cid
 Les bailase una Chacona
 Y la fama lo pregoná...

Venus:

Adonis, alas!
 How, sovereign gods,
 heaven, sun, moon and stars,
 cliffs, forests, meadows, woods,
 birds, animals, wild beasts, fish
 tree-trunks, plants, roses, flowers,
 fountains, rivers, lakes, seas,
 nymphs, deities and men,
 how can you allow such wickedness?

There was a Chacona soirée

held in the month of roses.
 They did thousands of things
 and everyone talks about it...
 Here's to life, and the good life!
 Let's go to the Chacona!

Since Almadan was to be married
 they held an elegant soirée.
 The daughters of Anao danced
 With the nephews of Milan.
 Don Beltran's father-in-law
 danced with Orpheus' cousin.
 A Guinean began it
 And a Amazon ended it
 and everyone talks about it...

Raza and Traza came
 Enflamed with lust.
 And old Onate danced a matachin
 with crazy Miss Viaraza.
 There was such a quarrel between
 Raza and Traza, that it was
 necessary for El Cid himself
 to dance a Chacona for them
 and everyone talks about it...

Salió una carga de Aloe
Con todas sus sabandijas;
Luego vendiendo alejijas
Salió la Gruella en un pie.
Un Africano sin fe
Un Negro y una Gitana
Cantando la dina dana
Y el Negro la dina dona
Y la fama lo pregona...

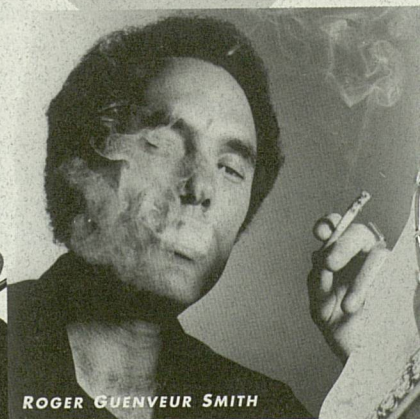
Entraron treinta Domingos
Con veinte lunes a cuestras
Y cargo con esas cestas
Un asno dando respingos.
Juana con Tingolomingos
Salió las bragas enjutas
Y mas de cuarenta putas
Huyendo de Barcelona.
Y la fama lo pregona...

There came a load of Aloes
full of creepy-crawlies,
Then out hopped Miss Stork
selling rye fritters.
A heathen African,
A Negro and a Gypsy-girl
Singing fala lay
And the Negro fala laid her
and everyone talks about it...

Thirty Sunday-monks came with
twenty Monday-girls on their backs
to be loaded up and rocked to
and fro like a stubborn donkey.
Juana with Tingolomingos
came out tight-fitting shorts
And more than forty whores
arrived from Barcelona
and everyone talks about it...

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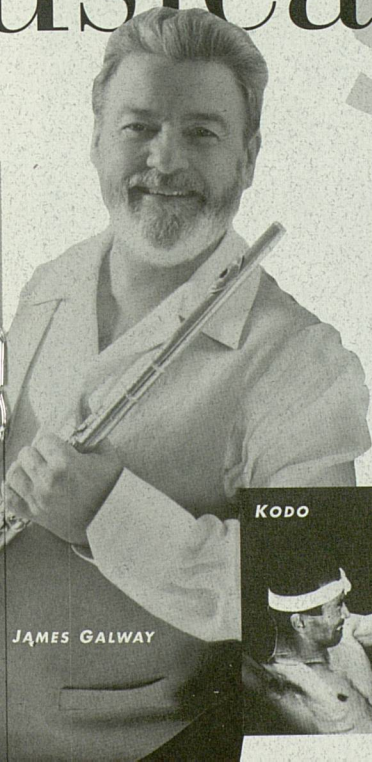
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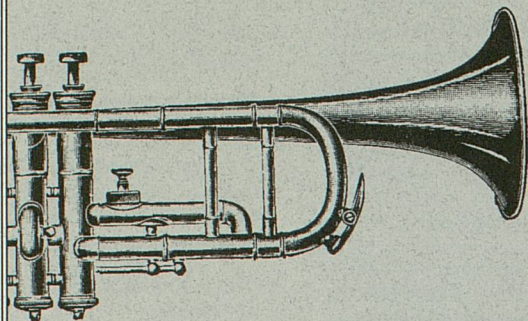
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Wynton Marsalis, *Artistic Director*

André De Shields, *Narrator*

David Shifrin, *Clarinet**

Milan Turkovic, *Bassoon**

Wynton Marsalis, *Trumpet*

David Taylor, *Trombone*

Ida Kavafian, *Violin**

Edgar Meyer, *Bass**

Stefon Harris, *Percussion*

**Artist Member of the Chamber Music Society*

Program

Friday Evening, April 24, 1998 at 8:00

Rackham Auditorium, Ann Arbor, Michigan

Igor Stravinsky

Histoire du soldat (The Soldier's Tale)

(Original text by C.F. Ramuz; English version by Sheldon Harnick)

PART I

The Soldier's March

Music for Scene I: Airs by a Stream

Music for Scene II: Pastorale

Music for Scene III: Airs by a Stream (reprise)

PART II

The Soldier's March (reprise)

The Royal March

The Little Concert

Three Dances: Tango—Valse—Ragtime

The Devil's Dance

Little Choral

The Devil's Songs

Great Choral

Triumphant March of the Devil

INTERMISSION

Wynton Marsalis

A Fiddler's Tale

World Première Performance

(Text by Wynton Marsalis)

Sixty-fifth Concert
of the 119th Season

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For the Chamber Music Society: Jacqueline M. Taylor, Executive Director.

For Jazz at Lincoln Center: Rob Gibson, Executive Producer and Director.

Large print programs are available upon request.

Histoire du soldat (The Soldier's Tale)

Igor Stravinsky

Born on June 17, 1882 in St. Petersburg

Died on April 6, 1971 in New York

Histoire du soldat was completed in 1918 and premièred on September 28, 1918 in Lausanne, Switzerland conducted by Ernest Ansermet.

After soaring to international fame in 1910 with *The Firebird*, Igor Stravinsky became a citizen of the world, living in Switzerland during the autumn and winter months, returning to Russia for the summers, and descending on Paris to oversee the productions of *Petrushka*, *The Rite of Spring* and *Le Rossignol*. With the outbreak of the First World War in 1914, however, his travel was restricted, and he settled full-time in Switzerland, near Lausanne, where he remained until moving to France in 1920. Among his closest friends during the War was Ernest Ansermet, then conductor of the symphony concerts in Geneva and founder (in 1918) of the Orchestre de la Suisse Romande based in Lausanne. It was through Ansermet's introduction that Stravinsky met the Swiss novelist and poet Charles Ferdinand Ramuz late in 1915. Stravinsky invited Ramuz to help prepare French versions of the Russian texts for *Reynard* and *Les Noces*, and the collaboration went so well that they agreed to undertake a new joint project in 1917. Given the difficulty of theater production during the War, they realized that only a very small company could be assembled, perhaps one which could play in almost any hall and easily tour Switzerland. Ramuz, not being a dramatist, suggested that he write a story which could be presented on stage as a kind of acted narration, something "to be read, played and danced." It was agreed that Stravinsky's music would be an accompaniment to the action, arranged so that it could

be performed either on stage or independently in concert. For a subject, they settled on a story from a collection of Russian tales compiled by Alexander Afanasiev which concerned, according to Stravinsky, "a Soldier who tricks the Devil into drinking too much vodka. He then gives the Devil a handful of shot to eat, assuring him it is caviar, and the Devil greedily swallows it and dies." Stravinsky and Ramuz incorporated other episodes from Afanasiev's stories into their scenario, notably one which featured a "Soldier who deserts and the wily Devil who infallibly comes to claim his soul."

A Narrator would tell the following *Soldier's Tale* while performers portraying the characters danced and mimed to Stravinsky's music:

A Soldier, granted ten days leave, marches home to his family's village. He rests along the way, takes out his fiddle, and plays. The Devil, disguised as an old man with a butterfly net, persuades the Soldier to trade his fiddle for a magic book. He invites the Soldier to spend two days of his leave with him, when he will show him how to earn immense wealth from the book. Arriving at his village after their encounter, the Soldier discovers that not two days but twenty years have passed. He tries to console himself with the wealth obtained through the book, but can find no peace, and wanders into another kingdom. The Princess of the land is ill, and the King has promised her hand in marriage to anyone who can cure her. The Soldier determines to try. The Devil appears, playing the Soldier's violin. The Soldier challenges him to a game of cards. The Soldier loses his wealth to the Devil, whose power over him is thus ended. When the Devil collapses, the Soldier reclaims his violin, and plays the Princess back to health. She dances a tango, a waltz and a ragtime. The Devil reappears,

the Soldier fiddles him into contortions, and the Soldier and the Princess drag his body into the wings. The Devil swears vengeance. Some years after his marriage, the Soldier wants to visit his village. The Narrator counsels him not to seek the old, lost happiness of his youth now that he has found married happiness in a new home with the Princess. Refusing the advice, the Soldier sets out. When he crosses the frontier, however, he again falls under the mastery of the Devil, who takes his violin and leads him away, powerless to resist.

The Soldier's Tale signaled an important change in Stravinsky's musical style, away from the orchestral opulence of his early ballet scores toward a more economical, neo-Classical, international manner of expression. He later explained:

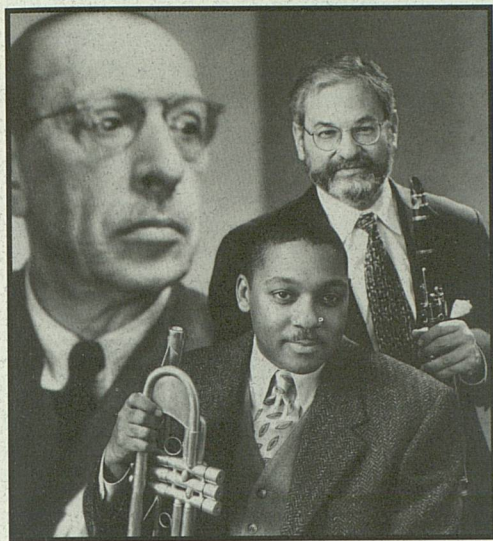
My choice of instruments was influenced by a very important event in my life at that time, the discovery of American jazz.... The *Histoire* ensemble resembles the jazz band in that each instrumental category—strings, woodwinds, brass, percussion—is represented by both bass and treble components. The instruments themselves are jazz legitimates, too, except the bassoon, which is my substitution for the saxophone.... The percussion part must also be considered as a manifestation of my enthusiasm for jazz. I purchased the instruments from a music shop in Lausanne, learning to play them myself as I composed. To bang a gong, bash a cymbal, clout a woodblock (or a critic) has always given me the keenest satisfaction.... My knowledge of jazz was derived exclusively from copies of sheet music [brought back from America by the conductor Ernest Ansermet.] As I had never actually heard any of the music performed, I borrowed its rhythmic style not as played, but as written. I *could* imagine jazz sound, however, or so I liked to think. Jazz meant,

in any case, a wholly new sound in my music, and *Histoire* marks my final break with the Russian orchestral school in which I had been fostered.

The most obvious evidence of the influence of jazz and modern dance styles on the work are the "Tango" and "Ragtime" danced by the Princess. (Stravinsky so liked the rag idiom that he wrote an independent *Ragtime* for *Eleven Instruments* as soon as he had finished the score for *Histoire*.) Concerning the dramatic use of his instrumental ensemble, Stravinsky noted, "If every good piece of music is marked by its own characteristic sound, then the characteristic sounds of *Histoire* are the scrape of the violin and the punctuation of the drums. The violin is the Soldier's soul and the drums are the *diablerie*."

Program notes © Dr. Richard E. Rodda

André De Shields is an actor, a director and an educator. His recent role in the Broadway musical *PLAY ON!* earned him the 1997 Tony, Drama Desk and FANY (Friends of the New York Theatre) Award nominations for Best Performance by a Featured Actor in a Musical. Currently, he may be seen in the recurring role of the Rev. Calvin Dansby on the popular CBS daytime drama *As the World Turns*. His Broadway credits include *The Wiz* (title role), *Ain't Misbehavin'* (Drama Desk nomination) and *Harlem Nocturne*. Off-Broadway he has appeared in *Dancing on Moonlight* (New York Shakespeare Festival), Lonnie Carter's *Gulliver Trilogy* (La MaMa E.T.C.) and Neil Simon's *The Good Doctor* (Melting Pot Theatre, NY). His performances in regional theatre include Arthur Miller's *Death of a Salesman* (Willie Loman), Brecht's *Caucasian Chalk Circle* and Loni Berry's *Love, Langston!* Mr. De Shields has appeared in the films *Extreme Measures* with Hugh Grant and *Prison*. His TV credits include NBC's *Ain't Misbehavin'* (Emmy Award), PBS' *Alice in Wonderland* (Tweedledum),



Igor Stravinsky, Wynton Marsalis and David Shifrin

NBC's *I Dream of Jeannie—15 Years Later* (Haji, King of the Genies), *Another World* and *Law & Order*. Mr. De Shields won Chicago's Jeff Award for his direction of George C. Wolfe's *The Colored Museum* (Victory Gardens Theatre Co.) He has also won three AUDELCO Awards for off-Broadway productions of *Blackberries* and *Saint Tous*. On the concert stage he has performed in Stravinsky's *Histoire du Soldat* at Carnegie Hall and William Bolcom's *Songs of Innocence and Experience* with the BBC Symphony Orchestra. Also an educator, Mr. De Shields has been the Dr. Martin Luther King, Jr./ Rosa Parks/Cesar Chavez Visiting Professor at the University of Michigan, and the Algur H. Meadows Distinguished Visiting Professor of Theatre in the Meadows School of the Arts at Southern Methodist University. He received his BA in English from the University of Wisconsin in Madison and his MA in African-American studies from New York University, Gallatin School of Individualized Study.

Stefon Harris is a percussionist, vibraphonist and composer. He made his jazz debut at fifteen as a featured artist and composer on Clyde Criner's *The Color of Dark* and has since recorded with Wynton Marsalis, Steve

Turre and Tim Warfield. He has also performed with Max Roach, Tony Williams and Bobby Watson, and with his own ensemble, Ashanti. Mr. Harris attended the Eastman School of Music and received a full Merit Scholarship to attend the Manhattan School of Music, where he premiered Mattus' *Concerto for Percussion* under Kurt Masur. As a classical percussionist he has performed with the Albany Symphony, Berkshire Symphony and Lancaster Festival Orchestra. Mr. Harris was selected by Jazz at Lincoln Center for the 1997 Martin E. Segal Award presented annually to promising young artists associated with Lincoln Center. He teaches at Jazzmobile, the Manhattan School of Music and the Drummers Collective as well as in the Albany and New York City public schools. Mr. Harris's debut solo album will be released on Blue Note Records this year.

The versatile violinist **Ida Kavafian** has appeared as a soloist with leading orchestras nationally and internationally, including those of New York, Boston, Pittsburgh, Detroit, St. Louis, Montreal, Minnesota, Tokyo, Hong Kong, Buenos Aires, and London. Among the composers she has worked closely with are Toru Takemitsu, who wrote a concerto for her, and jazz great Chick Corea, with whom she has toured and recorded. As the violinist of the renowned Beaux Arts Trio, Ms. Kavafian has many recordings, including the Beethoven "*Triple*" *Concerto* on Philips Classics. She has also toured and recorded with the Guarneri String Quartet and was a founding member more than twenty years ago of the innovative chamber group Tashi. She also established two highly successful summer festivals: Music From Angel Fire, for which she has been Artistic Director for fourteen years, and Bravo! Colorado, for which she was Music Director for ten years. Ms. Kavafian is also a member of several boards, including Chamber Music America. She rejoined the Chamber Music Society of Lincoln Center as an Artist Member in 1996, having previously been a member

from 1989-1993. Ms. Kavafian was born in Istanbul of Armenian descent and arrived in this country at the age of three. After earning her MM with honors from The Juilliard School, she was a winner of the Young Concert Artists International Auditions and a recipient of an Avery Fisher Career Grant. Ms. Kavafian performs on a 1751 J.B. Guadagnini violin.

Wynton Marsalis is Artistic Director of America's foremost jazz institution—Jazz at Lincoln Center, conductor of the Lincoln Center Jazz Orchestra, a Grammy Award-winning virtuoso on trumpet, and a Pulitzer Prize-winning composer. As a performer he is at home in a wide range of styles, from Baroque to the avant garde. Mr. Marsalis began his classical music training at age twelve in New Orleans, and at seventeen entered The Juilliard School. That same year, 1979, he honed his jazz skills by joining Art Blakey and the Jazz Messengers. In 1982 he made his recording debut and has since built a catalogue of more than thirty jazz and classical recordings that have garnered eight Grammy Awards. In 1983 he became the only artist to win classical and jazz Grammy Awards in one year, and repeated the feat in 1984. In 1997 he was awarded the Pulitzer Prize for his composition *Blood on the Fields*. Mr. Marsalis's works include *Sweet Release* for Alvin Ailey American Dance Theater; *Jazz: Six Syncopated Movements* for Jazz at Lincoln Center and New York City Ballet Master-in-Chief Peter Martins; *Jump Start* for choreographer Twyla Tharp; *Citi Movement/Griot New York*, created in collaboration with choreographer Garth Fagan; and *In This House, On This Morning*, based on a traditional gospel service, for Jazz at Lincoln Center. His string quartet *At the Octoroon Balls* was premiered by the Orion String Quartet for The Chamber Music Society of Lincoln Center. Mr. Marsalis has been Artistic Director of Jazz at Lincoln Center since its inception. He has received honorary doctorates from eleven colleges and universities including Yale, Princeton, Brown, Columbia, Johns

Hopkins, Howard and Amherst. He regularly conducts master classes and has appeared in several radio and television productions on music education. In 1996 he was named one of "America's 25 Most Influential People" by *Time* and one of "The 50 Most Influential Boomers" by *Life*.

Bass player **Edgar Meyer** is an instrumentalist and composer known in both the classical and bluegrass communities. He was a member of the progressive bluegrass band Strength in Numbers and has recorded with such artists as Mary Chapin Carpenter, Garth Brooks, and The Chieftains. He has been featured as a performer and composer at the Aspen, Chamber Music Northwest, Marlboro, and Tanglewood festivals, and from 1985-1993 was the regular bass player for the Santa Fe Chamber Music Festival, for which he wrote six works. Mr. Meyer premiered his *Bass Concerto* with the Minnesota Orchestra in 1993; his *Double Concerto for Cello and Bass* in 1994 with cellist Carter Brey, for which he received a grant from the Meet the Composer/Reader's Digest Commissioning Program; and his *Bass Quintet* with the Emerson String Quartet in 1995. Recently, Mr. Meyer, Yo-Yo Ma, and violinist Mark O'Connor released *Appalachia Waltz*, which topped the charts for sixteen weeks and still remains in the top-100. The trio toured extensively and was featured on *Late Show with David Letterman*, the televised 1997 Presidential Inaugural Gala, and a State Dinner at the White House. In conjunction with the release of *Uncommon Ritual* in October, Mr. Meyer toured with banjo player Béla Fleck and mandolin player Mike Marshall in concerts that married bluegrass, classical and other traditional forms. As a solo artist, Mr. Meyer records exclusively for Sony Classical. He has been an Artist Member of the Chamber Music Society since 1994.

Clarinetist **David Shifrin** has been Artistic Director of The Chamber Music Society of Lincoln Center since 1992. Mr. Shifrin is in

demand as a soloist with orchestras all over the world and appears frequently with ensembles such as the Emerson, Guarneri and Tokyo quartets. Among Mr. Shifrin's recordings are the Copland *Clarinet Concerto* (Angel/EMI), which received a 1989 Grammy nomination, and the Mozart *Clarinet Concerto* with the Mostly Mozart Orchestra coupled with Mozart's *Clarinet Quintet* with Chamber Music Northwest (Delos), which was named Record of the Year by *Stereo Review* in 1987. Most recently he is featured on a disc of chamber music by Carl Maria von Weber on Delos. Mr. Shifrin has made significant contributions to the clarinet repertoire through the commissioning and premiering of new works by composers such as John Corigliano, Joan Tower, Ellen Taaffe Zwilich, and Peter Schickele. Many of these works were commissioned by The Chamber Music Society of Lincoln Center and Chamber Music Northwest, the summer festival in Portland, Oregon, of which Mr. Shifrin is also artistic director. He premiered Stephen Albert's *Wind Canticle* for Clarinet and Orchestra with the Philadelphia Orchestra, Ezra Laderman's *Clarinet Concerto* with the Fort Worth Symphony, and Lalo Schifrin's *Clarinet Concerto* with the Kansas City Symphony. This season, Mr. Shifrin will premiere Bruce Adolphe's *Clarinet Concerto*, commissioned for him by the Wichita Symphony, throughout the United States. Mr. Shifrin was a recipient of an Avery Fisher Career Grant and a Solo Recitalists Fellowship from the National Endowment for the Arts. A member of the faculty of Yale University, he has been an Artist Member of the CMS since 1989.

Bass trombone virtuoso **David Taylor** performs and records jazz, chamber music and symphonic music with equal versatility. He has recorded four solo albums and was the first bass trombonist to receive the Most Valuable Player Award from the New York chapter of the National Academy of Recording Arts and Sciences, which he has won five times. Mr. Taylor received his BM and MM degrees in music from The Juilliard

School and his teaching certification from the New York College of Music. He is currently working on his PhD in the aesthetics of visual arts at New York University. Mr. Taylor teaches at the Manhattan School of Music, State University of New York at Purchase and Mannes College of Music.

Bassoonist **Milan Turkovic** left his position as principal bassoonist with the Vienna Symphony in 1984 to devote himself completely to solo playing and teaching. Since then he has become recognized as one of the world's few bassoonists with an international career. He is a member of Ensemble Wien-Berlin—a woodwind quintet he formed with principal players of the Berlin and Vienna Philharmonics—and a member of *Concentus Musicus* of Vienna. Mr. Turkovic has performed as a soloist with the Mostly Mozart Festival at Avery Fisher Hall, Chicago Symphony Orchestra at the Ravinia Festival, and the St. Louis Symphony. He has also appeared at the Marlboro, Sarasota, Pacific Music, Kusatsu (Japan), and Zurich festivals. Mr. Turkovic conducts chamber orchestras and large wind ensembles in Europe and Japan and in 1997 conducted *The Juilliard Winds* at Alice Tully Hall. His extensive discography consists of fifteen solo bassoon works, including the Carl Maria von Weber concerti (with Sir Neville Marriner), five Vivaldi concerti with *I Solisti Italiani*, and more than 200 recordings with *Concentus Musicus*. He is the only artist to have recorded the Mozart *Bassoon Concerto* in four different versions, one of which features an original seven-key period instrument. Mr. Turkovic is from an Austro-Croatian background and currently resides in Vienna, where for two years he hosted a classical music program on Austrian Television. A teacher at the Vienna Hochschule, he has been an Artist of the CMS since 1993.

The founding of **The Chamber Music Society of Lincoln Center** in 1969 was the realization of the dream of William Schuman, Alice Tully, and Charles Wadsworth to

establish a constituent of Lincoln Center devoted to the outstanding performance and creation of chamber music. Its pioneering structure—a core of Artist Members augmented by invited guests—allows Artistic Director David Shifrin to present concerts of every instrumentation, style, and historical period at Lincoln Center, on national and international tours, and on national television via *Live from Lincoln Center*. The CMS offers a variety of programs in addition to its core series of concerts at Alice Tully Hall, including a family concert series called *Meet the Music!* and a professional development program for outstanding emerging artists entitled *Chamber Music Society Two*. The CMS discography includes recent recordings of Dvořák's *Serenade* and *Quintet*; Beethoven's *Septet*; music by Carl Maria von Weber featuring clarinetist/Artistic Director David Shifrin, Bach's *Brandenburg Concertos*, and Walton's *Façade* with Lynn Redgrave as narrator. In its twenty-eight years, the CMS has commissioned over a hundred new works from a formidable array of composers and continues to support the work of living composers by awarding the Elise L. Stoeger Prize, a \$10,000 award given annually to each of two outstanding composers of chamber music. The Chamber Music Society has been guided by three Artistic Directors: founding Artistic Director Charles Wadsworth; Fred Sherry; and, since 1992, David Shifrin, who became an Artist Member in 1989.

On July 1, 1996, *Jazz at Lincoln Center* (J@LC) became the twelfth constituent of Lincoln Center for the Performing Arts, joining the other companies as a financially and artistically independent member of the Lincoln Center family. Jazz music now has a permanent and prominent home at one of America's most venerable performing arts institutions. "The affirmation of Lincoln Center as a place where swinging is recognized is an important step forward," stated Jazz at Lincoln Center Artistic Director Wynton Marsalis. J@LC is a year-round

comprehensive organization that produces concerts, lectures, film programs, recordings, radio broadcasts, international tours, and educational programs for adults and children, anchored by the distinguished Lincoln Center Jazz Orchestra, and featuring a host of remarkable guests. Under the artistic leadership of Wynton Marsalis, this program has risen to international prominence since its inception in 1987. In January 1991, after the consistent success of the summer concert series called Classical Jazz, Lincoln Center announced the formation of a year-round jazz department, the first of its kind at a major performing arts institution. Five successful seasons later, J@LC became a constituent organization at Lincoln Center. During its 1997-98 season, J@LC will present over 150 concerts, lectures, film programs, master classes, workshops for children, and special events throughout the world. Jazz at Lincoln Center aspires to reach and educate the public and maintain jazz at the forefront of America's cultural consciousness through performance, education, and preservation.

Tonight's collaboration between the Chamber Music Society of Lincoln Center and Jazz at Lincoln Center is the culmination of a rich and varied history between the University Musical Society and both institutions.

CMS marks its sixth appearance under UMS auspices; a history which began with their 1978 debut on the Chamber Arts Series. They were most recently seen in Ann Arbor as part of last season's Schubertiade.

Jazz at Lincoln Center has appeared under UMS auspices annually for the last five seasons presenting tributes to Louis Armstrong, Thelonius Monk, and Jelly Roll Morton. They last appeared in February 1997 presenting Mr. Marsalis' Pulitzer-prize winning Blood on the Fields.

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The Hagen Quartet

Lukas Hagen, *Violin*
Rainer Schmidt, *Violin*
Veronika Hagen, *Viola*
Clemens Hagen, *Cello*

Program

Wednesday Evening, April 29, 1998 at 8:00
Rackham Auditorium, Ann Arbor, Michigan

Arnold Schönberg

String Quartet No.3, Op.30

Moderato
Adagio
Intermezzo: Allegro moderato
Rondo: Molto moderato

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

Dmitri Shostakovich

String Quartet No.3 in F, Op.73

Allegretto
Moderato con moto
Allegro non troppo
Adagio
Moderato

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String Quartet No.3, Op.30

Arnold Schoenberg

Born September 13, 1874 in Vienna

Died July 13, 1951 in Los Angeles

Serial music has been receiving a lot of bad press lately, from critics and composers who feel that the twelve-tone method is too "cerebral" to be expressive of any emotions or too abstruse to be accessible to a listener who has not made this music a subject of in-depth study. These sentiments can be well understood in an era where second- and third-generation serialists have emphasized the mathematical aspect of this method to the expense of all others. Yet an encounter with a work from the early days of serialism may well convince doubters that twelve-tone technique in no way precludes the writing of powerful and emotionally compelling music. Foreseeing the danger of such a misinterpretation, Arnold Schoenberg took pains to point out that his newer works were "twelve-tone *compositions*, not *twelve-tone* compositions." This warning was contained in a letter to Rudolf Kolisch, the leader of the famed Kolisch Quartet, then preparing for the first performance of Schoenberg's *String Quartet No. 3*.

Schoenberg developed the twelve-tone technique in the early 1920s, after a composing career of a quarter of a century, because he firmly believed the stylistic evolution of music called for a new system to replace that of classical tonality. For him, it was a matter of imposing rules on materials that had long since outgrown the principles underlying eighteenth- and nineteenth-century music. He was able to do this, however, without sacrificing the immediacy and the communicative power of his style. In the last years of his life, he would write a celebrated essay entitled *Heart and Brain in Music*; and in his compositional practice, he brought about a perfect synthesis of the two.

Consider the first measures of the Third Quartet, with their palpitating rhythmic patterns serving as a backdrop to a non-traditional, yet strongly expressive lyrical melody. The elements introduced in this exciting beginning are developed with a cogent logic, yet full of unexpected twists that no serial theorist would ever be able to predict — particularly in the rhythm, where groups of four eighth-notes alternate with groups of three in rather fascinating ways. Despite its innovative sound, the movement basically follows classical sonata form, though the different thematic areas are unified by the pulsating eighth-notes which almost never stop, maintaining a high level of tension throughout the movement.

The second movement is a double variation; that is, there are two themes, presented subsequently and then varied in turns. The first theme is a slow-moving "Adagio;" the second maintains the same tempo but the note-values used are much shorter, thereby creating faster motion. Each theme is presented in three variations, preserving the principal features but enriching them with figurations and other ways of expanding upon the original forms.

The third movement is titled "Intermezzo," possibly in homage to Brahms. It is, for all intents and purposes, a scherzo. Its opening theme is dance-like in rhythm and serial in melody, consistently mixing familiar and unfamiliar procedures. The trio section abounds in violent rhythmic accents. As always in Schoenberg, the recapitulation is strongly modified, yet the dance-like main melody is clearly recognizable.

The fourth-movement "Rondo" uses the same contrast between symmetrical rhythmic patterns and serial pitch structure as does the "Intermezzo." It is a piece characterized by great vigor and textural diversity that, after a powerful climax, ends surprisingly on a quiet, understated tone.

Schoenberg's Third Quartet was com-

missioned by Elizabeth Sprague Coolidge, the great American patroness of new music who championed the music of many of the century's greatest composers, including Webern, Bartók, Stravinsky and Prokofiev. The first performance was given by the Kolisch Quartet in Vienna on September 19, 1927.

Program note by Peter Laki

String Quartet No.3 in F, Op.73

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg

Died August 9, 1975 in Moscow

By the time Shostakovich sat down to tackle his Third Quartet, World War II was finally over and the composer had resettled with his family in Moscow, where he took up a teaching position at the Moscow Conservatory. Shostakovich dedicated his new quartet, completed on August 2, 1946, to the members of the Beethoven Quartet, who gave the première in Moscow on December 16, 1946. The peaceful respite did not last long. Between the dates of completion and première, Russia's artistic intelligentsia was shaken by fresh upheavals. The composer himself had renewed cause for alarm: though overshadowed by official decrees on literature and drama and by the vilification of writers Anna Akhmatova and Mikhail Zoshchenko, a ruthless attack on Shostakovich and his *Symphony No. 9* appeared. Even after the *Quartet No. 3* was suppressed in 1948 — along with most of his finest works — Shostakovich continued to regard it as one of his most successful compositions.

Like his *Symphony No. 8* and his *Symphony No. 9*, Shostakovich cast the *Quartet No. 3* in five movements. The structural parallels with the former are particularly striking: while the opening movement

of the *Quartet No. 3* has temperamental affinities with the *Symphony No. 9*, the inner movements — including a fourth-movement passacaglia — have their direct conceptual counterparts in the *Symphony No. 8*. The main theme of the Quartet's sonata-form first movement skips along like a care-free polka. Concerned lest the humor in this music be misinterpreted, Shostakovich instructed that the movement should be played not cockily, but with tenderness. Noteworthy in the second movement is the synchronous staccato "tiptoeing" of the four instruments in the middle section.

The effect of the brusque chords of the third movement, the aggressive, hard-edged insistence of its headlong drive (intensified here by the unpredictability of alternating meters), is something that Shostakovich returns to in subsequent quartets. The dotted rhythms of the quasi-passacaglia (the repetitions of the theme are not entirely continuous), as well as the characteristic funeral march accompaniment that makes its appearance on the fourth repetition, also herald an obsession with the theme of death that will increase in later works. The final movement, to which the closing measures of the fourth movement lead without pause, has the character of a lilting barcarolle, with somewhat pensive overtones. At the emotional climax of the movement, Shostakovich brings back the passacaglia theme in canon between viola and cello (*ffff espressivo*). Reminiscences of themes from earlier movements, as well as the seamless linking of movements, are among the composer's favorite techniques for achieving a sense of cyclic unity.

Program note by Laurel E. Fay

The Hagen Quartet began attracting attention while its members were still students at the Mozarteum in Salzburg. The young musicians (Lukas Hagen and Rainer Schmidt, violins; Veronika Hagen, viola; Clemens Hagen, cello; Rainer Schmidt joined the ensemble in 1987) received strong encouragement and inspiration for older colleagues such as Gidon Kremer, Walter Levin, Heinrich Schiff, Sandor Vegh and Nicholas Harnoncourt. Among the milestones of the ensemble's career are first prizes at the 1982 Portsmouth and the 1983 Evian competitions.

Today, the Hagen Quartet belongs to the elite of international string quartets. It has developed a reputation for its bold interpretations and challenging programming, and for its flawless technique and ensemble work. The Hagen Quartet makes frequent appearances at all the major music centers of Europe, including Berlin, Vienna, London, Paris and Amsterdam. It has toured extensively in the United States, South America, Asia, and Australia. In addition,

the Quartet regularly performs at Europe's leading festivals, including annual appearances at the Salzburg and Lockenhaus Chamber Music Festivals.

Since 1985, the Hagen Quartet has held an exclusive contract with Deutsche Grammophon, one of only two string quartets to record presently with the esteemed company. Two of its many recordings have been awarded the Grand Prix International du Disque: their 1987 interpretation of Dvořák and Kodály works, and their 1990 recordings of three Haydn Quartets. In addition, the group has twice been the recipient of the Prix Cecilia award, and in 1987 produced a film with Unitel.

This performance marks The Hagen Quartet's second appearance under UMS auspices.

Hagen String Quartet



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Benjamin Disraeli



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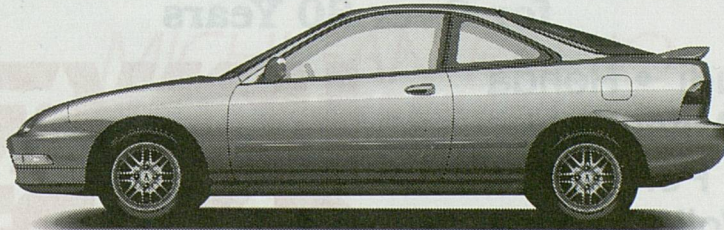
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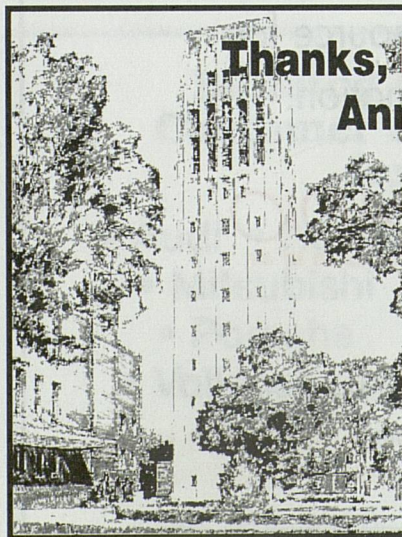
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Fri. Feb. 13 Juan-José Mosalini and His Grand Tango Orchestra
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Fri. Feb. 20 Chick Corea, piano and Gary Burton, vibes
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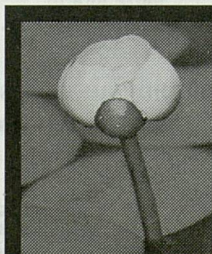
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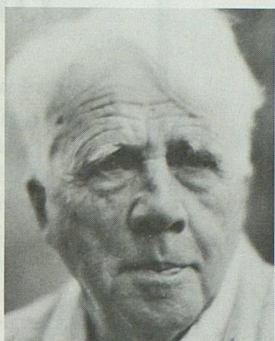
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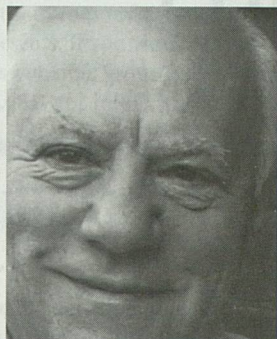
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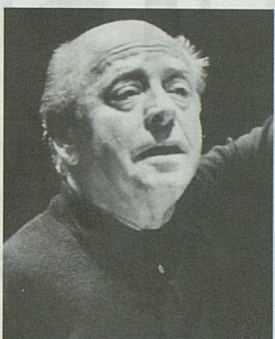
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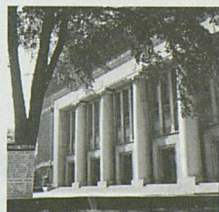
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The Advisory Committee is a 53-member organization which raises funds for UMS through a variety of events held throughout the concert season: an annual auction, the creative "Delicious Experience" dinners, season opening and pre- and post-concert events, and the Ford Honors Program Gala Dinner/Dance. The Advisory Committee has pledged to donate \$140,000 this current season. In addition to fundraising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents. If you would like to become involved with this dynamic group, please give us a call at 734.936.6837 for information.

Group Tickets

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

When you purchase at least 10 tickets through the UMS Group Sales Office your group can save 10-25% off the regular ticket price for most events as well as receive 1-3 complimentary tickets for the group organizer (depending on the size of the group). Certain events have a limited number of discount tickets available, so call early to guarantee your reservation. Call 734.763.3100.

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Ford Honors Program

The Ford Honors program is made possible by a generous grant from the Ford Motor Company and benefits the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS presents the artist in concert, pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Van Cliburn was the first artist so honored and in 1997 UMS honored Jessye Norman.

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.



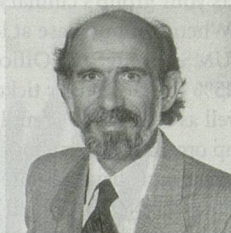
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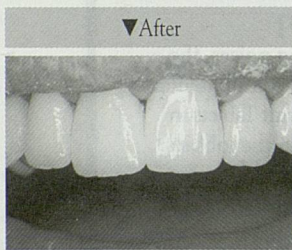
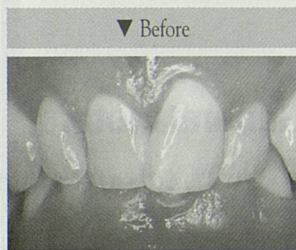
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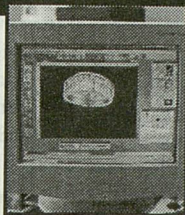
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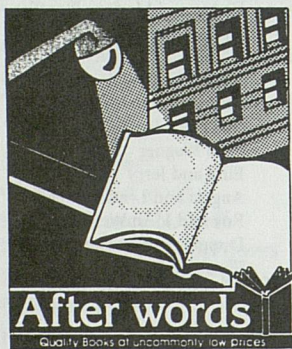
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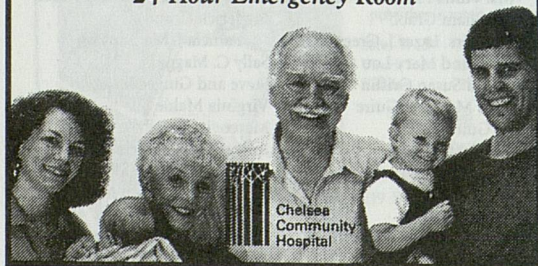
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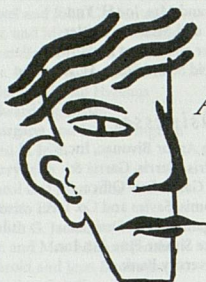


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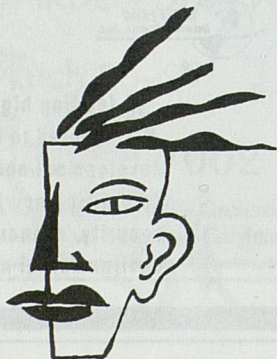
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