

# UMS

## University Musical Society

2000 WINTER SEASON





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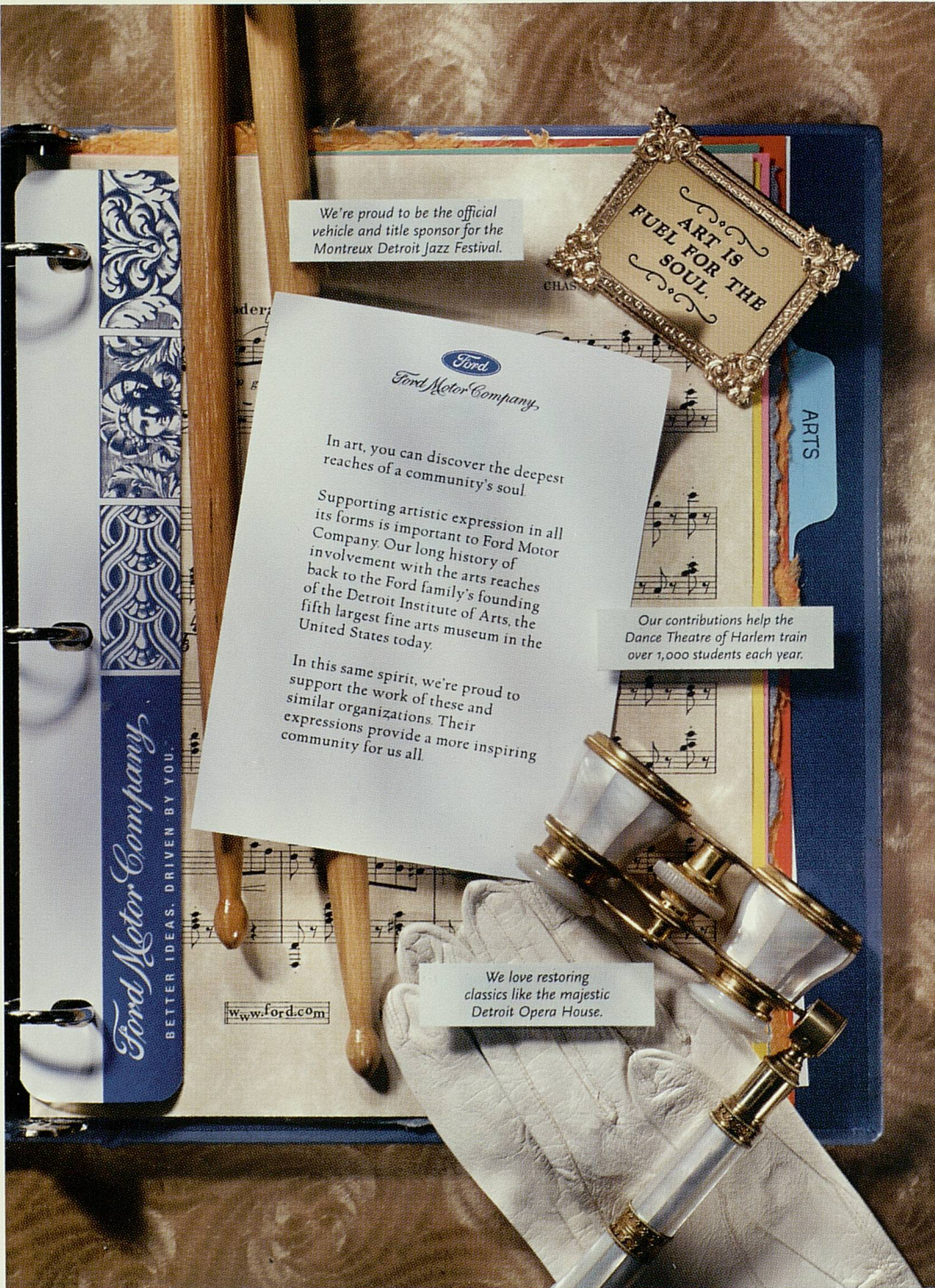
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ARTS





# UMS

## University Musical Society

2000 WINTER SEASON

of the University of Michigan, Ann Arbor

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#### On the Cover

*Clockwise from upper left*  
Dancers from Bebe Miller Company  
Arvo Pärt  
Anne-Sophie Mutter  
The Great Wall of China  
Audra McDonald

#### Back Cover

Performer from *Forgiveness*  
J.S. Bach  
Vladimir Ashkenazy  
Oscar Peterson  
Take 6

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### UMS Support



We are pleased to continue our support of  
**The University Musical Society**

ATTORNEYS

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 Orin D. Brustad  
 Gregory L. Curtner  
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 Suzanne L. DeVine  
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# UMS Leadership

## LETTER FROM THE PRESIDENT

**T**hank you for attending this UMS performance and for supporting the performing arts in our community. I hope I'll see you at some of the remaining UMS events this season. You'll find a listing beginning on page 29.

I want to introduce you to UMS' Administrative Director John Kennard, who is celebrating his tenth anniversary with UMS this season and his twenty-fourth overall with the University of Michigan. John oversees UMS finances, human resources, and other administrative matters. He has played a major role in bringing UMS to its stable financial situation and is highly regarded by his financial colleagues both in and outside the University of Michigan for the quality of his work. A native of Ann Arbor, John is married and the father of five children. When he's not listening to recordings of his beloved Elvis, you'll find him hitting pars and birdies on the golf course.

Congratulations, John, for your outstanding contributions to UMS over the past decade.

We have had an exciting season thus far with memorable performances by Buena Vista Social Club, Les Arts Florissants, Sankai Juku, Paco de Lucía, Emerson String Quartet, and Laurie Anderson. Clearly one of the highlights of the fall was the performance of the Berlin Philharmonic Orchestra on October 20. Ann Arbor was the smallest city on the international tour – the others were

**Ken Fischer (l) and John Kennard**



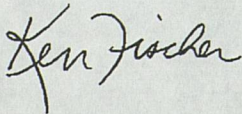


Moscow, Bonn, London, Paris, Washington, New York, Boston, and Chicago – but we produced the largest single-evening audience exceeding 4,000. Over 1000 were students. U-M President Lee Bollinger and Jean Magnano Bollinger hosted a wonderful post-concert reception for Claudio Abbado, members of the orchestra, and UMS members. Orchestra members were high in their praise for the community of Ann Arbor, for the acoustics of Hill Auditorium, and for the enthusiastic response of the audience. They made it clear that they want to return!

Another highlight of the fall was the launching of *Bravo!* This 224-page book of recipes, legends, and lore from 120 years of UMS is the result of nearly three years of work by more than 100 UMS volunteers. We are very proud of this book and of the great response it is receiving all over the country. For information on obtaining a copy, see the notice on page 37.

I'd like to know your thoughts about this performance. I'd also like to learn from you about anything we can do at UMS to make your concert-going experience the best possible. Look for me in the lobby. If we don't connect there, feel free to call my office at 734.647.1174, drop me a note, or send me an e-mail message at [kenfish@umich.edu](mailto:kenfish@umich.edu).

Sincerely,



Kenneth C. Fischer, *President*

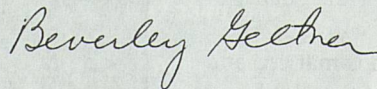
## LETTER FROM THE CHAIR

It is with great pride that we acknowledge and extend our gratitude to the major business contributors to our 1999/2000 season listed on the following pages. We are proud to have been chosen by them, for their investment in the University Musical Society is clear evidence not only of their wish to accomplish good things for our community and region, but also to be associated with excellence. It is a measure of their belief in UMS that many of these companies have had a long history of association with us and have expanded and diversified their support in very meaningful ways.



Increasingly, our annual fundraising requirements are met by the private sector: very special individuals, organizations and companies that so generously help bring the magic to UMS performances and educational programs throughout southeastern Michigan. We know that all of our supporters must make difficult choices from among the many worthwhile causes that deserve their support. We at UMS are grateful for the opportunities that these gifts make possible, enhancing the quality of life in our area.

Sincerely,



Beverley Geltner  
*Chair, UMS Board of Directors*



## CORPORATE LEADERS / FOUNDATIONS



**Aetna**

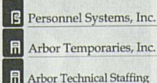
**Richard L. Huber** *Chairman and CEO, Aetna, Inc.* "On behalf of Aetna and Aetna Retirement Services, we are proud to support the arts in southeastern Michigan, especially through our affiliation with *The Harlem Nutcracker*. We are delighted to be involved with the University Musical Society and their programs, which help bring the arts to so many families and young people."



**Don MacMillan** *President, Alcan Global Automotive Products* "For 120 years, the University Musical Society has engaged and enriched our community with the very best in performing arts and educational programs. Alcan salutes your quality and creativity, and your devotion to our youth."



**Douglass R. Fox** *President, Ann Arbor Acura* "We at Ann Arbor Acura are pleased to support the artistic variety and program excellence given to us by the University Musical Society."



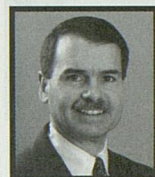
**Jeanne Merlanti** *President, Arbor Temporaries/Arbor Technical Staffing/Personnel Systems, Inc.* "As a member of the Ann Arbor business community, I'm thrilled to know that by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing education and enrichment for our young people."

**William Broucek** *President and CEO, Bank of Ann Arbor* "As Ann Arbor's community bank, we are glad and honored to be a supporter of the cultural enrichment that the University Musical Society brings to our community."



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OF ANN ARBOR

**Jorge A. Solis** *Senior Vice President, Bank One, Michigan* "BankOne, Michigan is honored to share in the University Musical Society's proud tradition of musical excellence and artistic diversity."

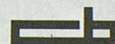


**BANK ONE**

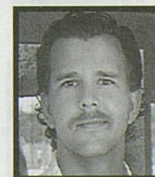
**Habte Dadi** *Manager, Blue Nile Restaurant* "At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."



**Carl A. Brauer, Jr.** *Owner, Brauer Investment Company* "Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."



**David G. Loesel** *President, T.M.L. Ventures, Inc.* "Café Marie's support of the University Musical Society Youth Program is an honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



**Café Marie**





**CFI** QUESTIONS  
INTERVIEWS  
**Group**

**Clayton Wilhite** *Managing Partner, CFI Group, Inc.*

"Can you imagine a more powerful demonstration of Ann Arbor's quality of life than the University Musical Society? We at CFI can't, and that's why we're so delighted to be a concert sponsor. We salute UMS for its accomplishments and for what it has contributed to the pride in our community."



**Charla Breton**  
**Associates**

**Kathleen G. Charla** *Founder/CEO, Charla Breton Associates, Publishers Representatives*

"Music is a wondrous gift that nurtures the soul. Charla Breton Associates is pleased and honored to support the University Musical Society and its great offering of gifts to the community."



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**Howdy S. Holmes** *President and CEO, Chelsea Milling Company*

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**Eugene Miller** *Chairman and Chief Executive Officer, Comerica Incorporated*

"Bravo to the University Musical Society! Their contributions are vital to the arts community. Comerica applauds their tradition of excellence, and their commitment to the presentation of arts and promotion of arts education."

**Joseph J. Yarabek** *Office Managing Partner, Deloitte & Touche*

"Deloitte & Touche is pleased to support the University Musical Society. Their continued commitment to promoting the arts in our community is outstanding. Thank you for enriching our lives!"



**Deloitte & Touche**



**S. Martin Taylor Sr.** *Vice President-Corporate & Public Affairs and President-Detroit Edison Foundation*

"The Detroit Edison Foundation is proud to sponsor the University Musical Society because we share a mission of enhancing Southeastern Michigan's reputation as a great place to live and work. To this end, UMS brings the joy of the performing arts into the lives of community residents, provides an important part of Ann Arbor's uplifting cultural identity and offers our young people tremendous educational opportunities."



**Detroit Edison Foundation**



**Larry Denton** *Global Vice President, Dow Automotive*

"At Dow Automotive, we believe it is through the universal language of art and music that we are able to transcend cultural and national barriers to reach a deeper understanding of one another. We applaud the University Musical Society for its long-standing support of the arts that enriches all our lives."



**DOW**

**Dow Automotive**

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



**EDWARD SUROVELL REALTORS**





**Leo Legatski** *President, Elastizell Corporation of America*

"A significant characteristic of the University Musical Society is its ability to adapt its menu to changing artistic requirements. UMS involves the community with new concepts of education, workshops, and performances."

**Elastizell**



**Peter Banks** *President, ERIM International*

"At ERIM International, we are honored to support the University Musical Society's commitment to providing educational and enrichment opportunities for thousands of young people throughout southeastern Michigan. The impact of these experiences will last a lifetime."



**William Clay Ford, Jr.**  
*Chairman, Ford Motor Company*

"At Ford, we believe the arts speak a universal language. We're proud of our long-standing association with the University Musical Society, its concerts, and the educational programs that enrich our community."

**Ford**  
*Ford Motor Company*



**Scott Ferguson** *Regional Director, Hudson's*

"Hudson's is committed to supporting arts and cultural organizations because we can't imagine a world without the arts. We are delighted to be partners with the University Musical Society for the 1999-2000 season as they present programs to enrich, educate and energize our diverse community."

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**William S. Hann**

*President, KeyBank*

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



**KeyBank**

**Richard A. Manoogian**

*Chairman and CEO, Masco Corporation*

"We at Masco applaud the University Musical Society's contribution to diversity in arts programming and your efforts to enhance the quality of life in our community."



**MASCO**

**Ronald Weiser** *Chairman and Chief Executive Officer, McKinley Associates, Inc.*

"McKinley Associates is proud to support the University Musical Society and the cultural contribution it makes to the community."



**McKinley Associates, Inc.**

**Michael E. Korybalski**

*President, Mechanical Dynamics*

"Beverly Sills, one of our truly great performers, once said that 'art is the signature of civilization.' We believe that to be true, and Mechanical Dynamics is proud to assist the University Musical Society in making its mark — with a flourish."



**Mechanical Dynamics**

**Erik H. Serr** *Principal,*

*Miller, Canfield, Paddock and Stone, P.L.C.* "Miller, Canfield, Paddock and Stone is particularly pleased to support the University Musical Society and the wonderful cultural events it brings to our community."



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

*continued on page 9*



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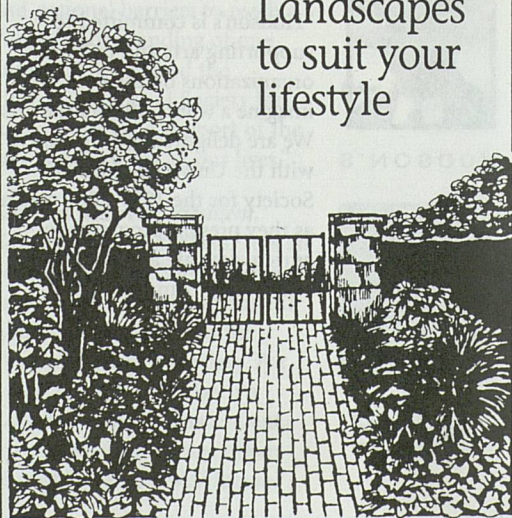
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**Charles Hall** *Partner, Multilogue*  
 “Music is one way the heart sings. The University Musical Society helps our hearts enjoy and participate in song. Thank you.”

## MULTILOGUE

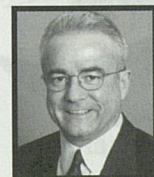


**Phillip R. Duryea** *Community President, National City Bank*  
 “National City Bank is pleased to continue our historical support of the University Musical Society, which plays such an important role in the richness of our community.”

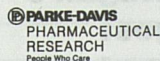
## National City



**Joe E. O'Neal** *President, O'Neal Construction*  
 “A commitment to quality is the main reason we are a proud supporter of the University Musical Society’s efforts to bring the finest artists and special events to our community.”



**Peter B. Corr, Ph.D.** *President, Parke-Davis Pharmaceutical Research & Development; Corporate Vice President, Warner-Lambert Company*  
 “The University Musical Society is a cornerstone upon which the Ann Arbor community is based: Excellence, Diversity and Quality. Parke-Davis is proud to support the University Musical Society for our community and our Parke-Davis colleagues.”



**Michael Staebler**  
*Managing Partner, Pepper, Hamilton & Scheetz*  
 “Pepper, Hamilton and Scheetz congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters.”



PEPPER, HAMILTON & SCHEETZ  
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**Thomas B. McMullen**  
*President, Thomas B. McMullen Co., Inc.* “I used to feel that a U-M – Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational entertainment.”



**Dr. James R. Irwin** *Chairman and CEO, The Irwin Group of Companies. President, Wolverine Temporaries, Inc.* “Wolverine Temporaries began its support of the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community.”




*We also extend our gratitude to several other anonymous companies.*



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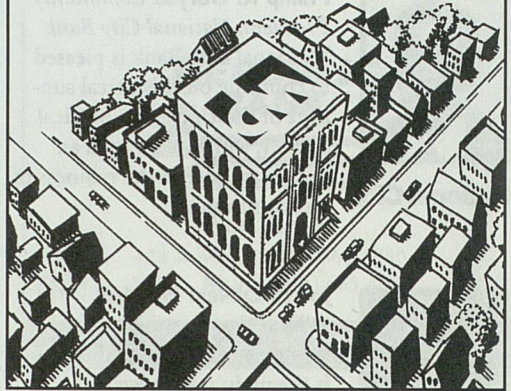


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Hiram A. Dorfman**  
*Co-chairmen, Benard L. Maas  
Foundation* "The Benard L.  
Maas Foundation is proud to  
support the University Musical  
Society in honor of its beloved  
founder: Benard L. Maas  
February 4, 1896 - May 13,  
1984."

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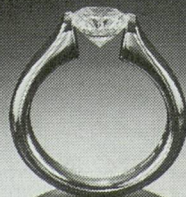
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# UMS Services

## GENERAL INFORMATION

### Barrier-Free Entrances

For persons with disabilities, all auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

### Listening Systems

For hearing impaired persons, the Power Center, Mendelssohn Theatre, and Rackham Auditorium are equipped with infrared listening systems. Headphones may be obtained upon arrival. Please ask an usher for assistance.

### Lost and Found

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church and the Michigan Theater, please call the UMS 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. Parking is complimentary for UMS members at the Principal level and above. Reserved parking is available for UMS members at the Leader level and above.

UMS offers valet parking service for all performances in the Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a fee for this service. UMS members at the Leader level and above are invited to use this service at no charge.

### 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.

### Smoking Areas

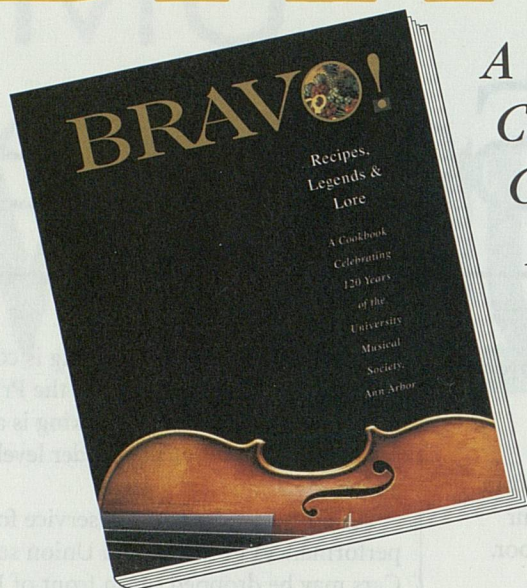
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

### UMS/Member Information Kiosk

A wealth of information about UMS events is available at the information kiosk in the lobby of each venue.



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Order online at the UMS website:  
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 or

**Visit our Box Office in person**  
 At the Burton Tower ticket office on the University of Michigan campus. Performance venue box offices open 90 minutes before each performance time.

## GROUP TICKETS

Many thanks to all of the groups who have joined UMS for an event in past seasons, and welcome to all of our new friends who will be with us in the coming year. The group sales program has grown dramatically in recent years. This success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to our events.

Last season over 10,000 people came to UMS events as part of a group, and they saved more than \$51,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events including the Afro-Cuban All Stars, The Capitol Steps, Trinity Irish Dance Company, Kodo, and Alvin Ailey American Dance Theater.

This season UMS is offering a wide variety of events to please every taste, many at a fraction of the regular price. Imagine yourself surrounded by ten or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling UMS Group Sales at 734.763.3100.

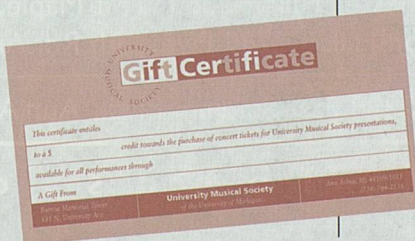
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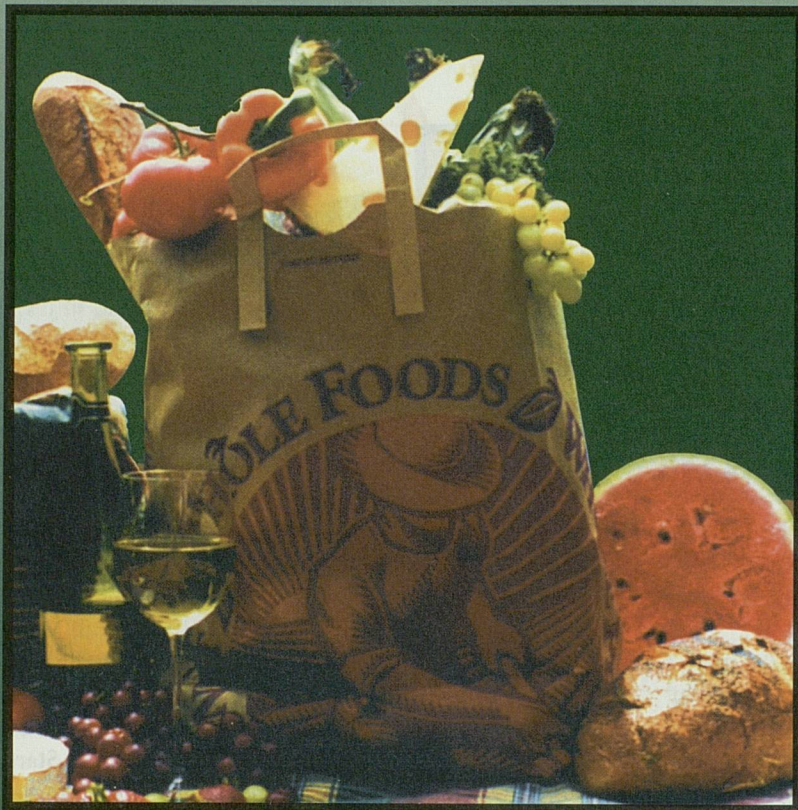
Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than ninety events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Hanukkah, Christmas,

## 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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The UMS card also entitles you to 10% off your ticket purchases at other Michigan Presenter venues. Individual event restrictions may apply. Call the UMS Box Office for more information at 734.764.2538.

## WWW.UMS.ORG

UMS enters a new interactive communication era with the launch of the new and improved **www.ums.org!**

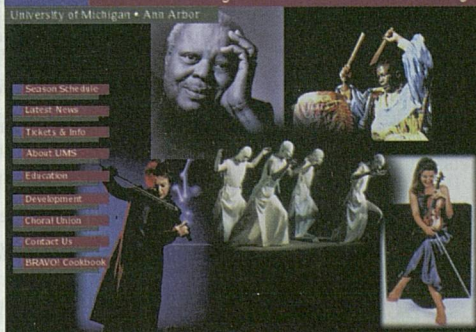
Why should *you* log onto **www.ums.org?**

- **Tickets** Forget about waiting in long ticket lines—order tickets to UMS performances online with our secure order form.
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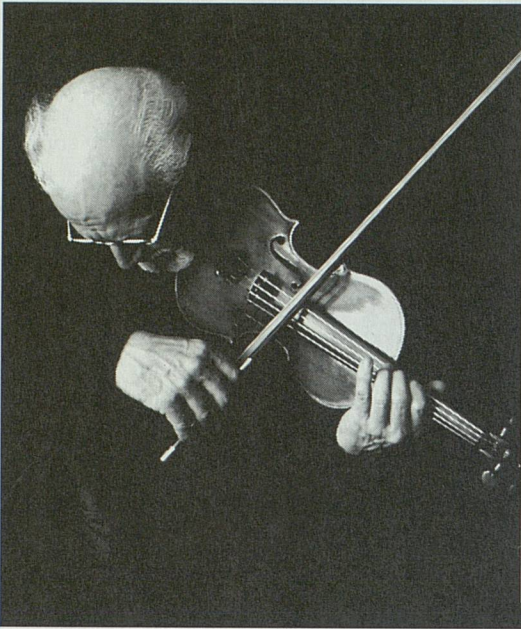
UMS performance.

- **Choral Union** Audition information and performance schedules for the UMS Choral Union.

## UMS University Musical Society







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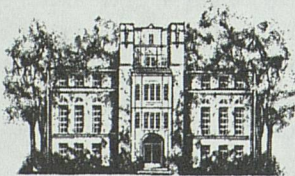


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*The Barber of Seville:* Power, Fri. Feb. 18

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# UMMS Annals

## UMS HISTORY

**T**he goal of the University Musical Society (UMS) is 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 120 years, strong leadership, coupled with a devoted community, has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for its rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the new millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

UMS 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. UMS 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 traditional and contemporary work from the full spectrum of the performing arts — internationally renowned recitalists and

***Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999.**

orchestras, dance and chamber ensembles, jazz and world music performers, performance artists, opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over ninety performances and more than 175 educational events each season. UMS has flourished with the support of a generous community that gathers to enjoy world-class events in Hill and Rackham Auditoria, the



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While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization, which supports itself through ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

### UMS CHORAL UNION

**T**hroughout its 120-year history, the UMS 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 150-voice Choral Union is especially well known for its definitive performances of large-scale works for chorus and orchestra. Six years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Beethoven's Symphony No. 9, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms' *Ein deutsches Requiem*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd. In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of the Berlioz *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 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* (Symphony of a Thousand).

In the past two seasons, the Choral Union has given acclaimed concert presentations of Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical-theatre favorites with Erich Kunzel and the DSO at Meadow Brook. A 72-voice chorus drawn from the larger choir has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, the Mozart *Requiem* and other works, and the Choral Union Chamber Chorale recently presented "Creativity in Later Life," a program of late works by nine composers of all historical periods, at the University of Michigan Museum of Art.

During the 1998-99 season, the Choral Union performed in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra, including performances of Brahms' *Ein deutsches Requiem* and Rachmaninoff's *The Bells*, both conducted by Neeme Järvi, and Kodaly's *Psalmus Hungaricus*, conducted by the legendary Gennady Rozhdestvensky. Other programs included Handel's *Messiah* with the Ann Arbor Symphony Orchestra, and *Carmina Burana* with the Toledo Symphony.

During the current season, the Choral Union again appears in three series with the Detroit Symphony Orchestra: the first two, conducted by Neeme Järvi, include performances of Shostakovich's *Symphony No. 13* (Babi Yar), followed by Beethoven's *Symphony No. 9* paired with Stravinsky's *Symphony of Psalms*. The last of these three series will feature performances of John Adams' *Harmonium*, conducted by the composer. The women of the chorus will also perform Mahler's *Symphony No. 3* with the Ann Arbor Symphony, and sixty singers joined the Gabrieli Consort & Players for an Advent program based on the music of Praetorius in December. A highlight of the season will be a performance on Palm Sunday afternoon, April 16, 2000, of J. S. Bach's



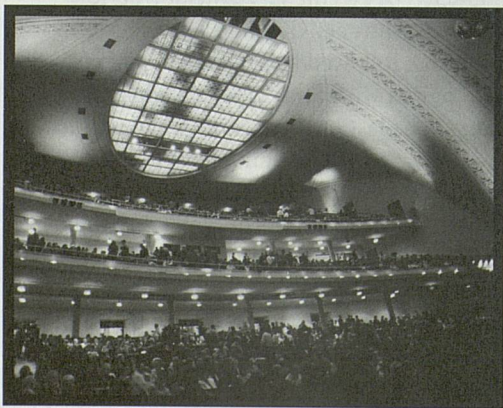
monumental *St. Matthew Passion* with the Ann Arbor Symphony in Hill Auditorium, conducted by Thomas Sheets.

Participation in the Choral Union remains open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion—a love of the choral art. For more information about the UMS Choral Union, call 734.763.8997 or e-mail edeb@umich.edu.

## AUDITORIA & BURTON MEMORIAL TOWER

### 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, the 4,163-seat Hill Auditorium has served as a showplace for a variety of important debuts and long relationships throughout the past eighty-six years. With acoustics that highlight everything from the softest notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.



Hill Auditorium

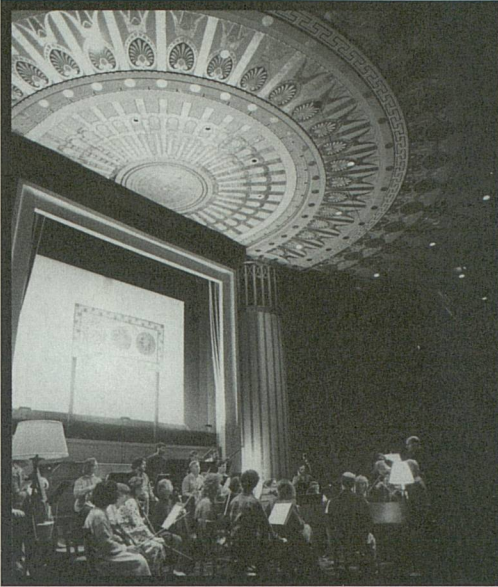
Former U-M regent Arthur Hill bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing Beethoven's *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 in the coming years. Developed by Albert Kahn and Associates (architects of the original concert hall) and leading theatre and acoustical consultants, the renovation plans include an elevator, expanded bathroom facilities, air conditioning, and other improvements.

### 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 Auditorium), Hill Auditorium, and Newberry Hall, 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.





Rackham Auditorium

### Power Center for the Performing Arts

The Power Center for the Performing Arts grew out of 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 1,390-seat Power Center is more than seventy-two 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 approximately \$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 will be completed by 2003.

In the fall of 1999, the Michigan Theater opened the doors of a new 200-seat screening room addition, as well as additional restroom facilities, which have been built onto the existing 1928 structure.

### St. Francis of Assisi Catholic Church

In 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 in 1950 to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment



and contemplation of sacred *a cappella* choral music and early music ensembles.

### Lydia Mendelssohn Theatre

In 1926, construction was being discussed for the Women's League, the female counterpart to the all-male Michigan Union. Gordon Mendelssohn of Detroit seized the opportunity to support the inclusion of a theatre in the plans and building of the Woman's League, and donated \$50,000 in 1926 to establish the Lydia Mendelssohn Theatre, stipulating that the theatre would always bear his mother's name. UMS 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 programmatic initiative to present song in recital, the superlative Mendelssohn Theatre has become a recent venue addition to UMS' roster and the home of the Song Recital series.

### Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000 square foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,735-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only three seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia



Power Center

### A Full House

Hill  
Auditorium  
4,163

Rackham  
Auditorium  
1,129

Michigan  
Theater  
1,710

Power Center  
1,390

Mendelssohn  
Theatre  
658

Entertainment, formed a partnership with the Detroit Symphony Orchestra and played host to more than 500 performers and special events. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

### 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 UMS. 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-12:30 p.m. weekdays when classes are in session and most Saturdays from 10:15-10:45 a.m.



# University Musical Society

of the University of Michigan  
1999/2000 Winter Season

## Event Program Book

Saturday, February 12 through Sunday, February 20, 2000

### 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 734.763.1131.

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.

- |  |           |
|--|-----------|
| <b>Anne-Sophie Mutter</b>  | <b>3</b>  |
| Saturday, February 12, 2000 8:00pm<br>Hill Auditorium  |           |
| <b>Estonian Philharmonic Chamber Choir</b>   | <b>9</b>  |
| Sunday, February 13, 8:00pm<br>St. Francis of Assisi Catholic Church   |           |
| <b>Murray Perahia</b>  | <b>17</b> |
| Wednesday, February 16, 8:00pm<br>Hill Auditorium  |           |
| <b>New York City Opera National Company</b>  | <b>25</b> |
| Rossini's <i>The Barber of Seville</i><br>Thursday, February 17, 8:00pm<br>Friday, February 18, 8:00pm<br>Saturday, February 19, 2:00pm ( <i>Family Performance</i> )<br>Saturday, February 19, 8:00pm<br>Power Center |           |
| <b>Christian Tetzlaff</b>  | <b>37</b> |
| Sunday, February 20, 8:00pm<br>St. Francis of Assisi Catholic Church   |           |



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# Anne-Sophie Mutter *Violin*

LAMBERT ORKIS *Piano*

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## Program

Saturday Evening, February 12, 2000 at 8:00  
Hill Auditorium, Ann Arbor, Michigan

*Anton Webern*

### **Four Pieces for Violin and Piano, Op. 7**

Sehr langsam  
Rasch  
Sehr langsam  
Bewegt

*Ottorino Respighi*

### **Sonata for Violin and Piano**

Moderato  
Andante espressivo  
Passacaglia: Allegro moderato, ma energico

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

*Arvo Pärt*

### **Fratres**

*Béla Bartók*

### **Sonata for Violin and Piano, No. 2**

Molto moderato  
Allegretto

*Maurice Ravel*

### **Tzigane, rapsodie de concert**

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Fifty-third Performance  
of the 121st Season

121st Annual  
Choral Union Series

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The piano used in this evening's performance is made possible by Mary and  
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Tonight's floral art is provided by Cherie Rehkopf and John Ozga of Fine  
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Ms. Mutter records for Deutsche Grammophon/Universal Classics Group  
and is available on EMI Classics and Erato/Warner Classics.

Ms. Mutter donates a portion of each of her US 2000 recital fees to Classical  
Action: Performing Arts against AIDS.

Ms. Mutter appears by arrangement with Columbia Artists Management, Inc.

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



## Four Pieces for Violin and Piano, Op. 7

Anton Webern

Born December 3, 1883 in Vienna

Died September 15, 1945 in Mittersill, Austria

Instrumental technique for its own sake was always the farthest thing from Webern's mind. His art is characterized by extreme introspection, emotions calibrated with unmatched precision, and a search for a new relationship among tones based on what Webern saw as the ineluctable consequence of music's evolution. Virtuosity would seem much too mundane a concern for an *avant-gardist* who abhorred all ostentation. And yet, a work like *Four Pieces for Violin and Piano* calls for two players whose mastery of their instruments is of the absolute highest caliber. Of course, the difficulties are not of the virtuosic kind one might encounter in Paganini or Rachmaninoff. Yet almost every note in the violin part carries a special instruction: "on the fingerboard," "*sul ponticello*" (near the bridge), "*col legno*" (with the wood of the bow), etc. Plucked notes and harmonics not only abound but are heard in fast alternation in a way demanding a perfect control of the instrument. The subtle dynamic shadings and rhythmic intricacies in the piano part likewise require a consummate technique and uncommon sensitivity.

When this music was written in 1910, its sound was bewilderingly new. It is as closed to being "atonal" as music written with the twelve tones of the Western tonal system was ever going to get. (Temporary tonal centers do emerge and disappear constantly as a certain note is emphasized at any given moment.)

The extreme brevity of the pieces ushered in a period of musical aphorisms in Webern's music that reached its peak in *Three Pieces for Cello and Piano*, Op. 11. In this period, as Schoenberg said of Webern's *Six Bagatelles for String Quartet*, Op. 9, "a single

gesture could become a whole novel, a single breath could express happiness in its totality."

The four violin pieces are arranged in a slow-fast-slow-fast pattern, although the second piece contains numerous tempo changes, bringing the volatile spirit of the music into sharper relief. The pieces are rich in dynamic and textural contrasts and there is even a powerful dramatic climax in No. 2; but the work begins with extremely soft, muted violin harmonics and ends with one of Webern's favorite performance instructions: *wie ein Hauch* – as an almost inaudible breath.

## Sonata for Violin and Piano

Ottorino Respighi

Born July 9, 1879 in Bologna, Italy

Died April 18, 1936 in Rome

While Webern in Vienna was busy chiseling his miniature diamonds which revealed a whole new world in sound, in Rome Ottorino Respighi, his senior by only four years, saw unlimited new possibilities within the idiom inherited from the nineteenth century. Respighi's combination of gifts and experiences was indeed unique. Originally trained as a violinist, he traveled to Russia as a young man to study with Nikolai Rimsky-Korsakov. He became a master of the modern orchestra and the first Italian composer in a long time to achieve renown outside the opera house (although he did write operas, of which *La Fiamma* was particularly successful). He responded to the innovations of his contemporaries Debussy and Stravinsky, combining these foreign influences with a genuine Italian sensitivity in his celebrated tone poems *The Fountains of Rome*, *The Pines of Rome*, and *Roman Festivals*. In addition, he was an early pioneer in the revival of early music (*Ancient Airs and Dances*).

Respighi's chamber music output is relatively small (the only important work besides the *Violin Sonata* is the *Quartetto*



*dorico* of 1924) and therefore one would be tempted to call a work like the *Violin Sonata* “atypical.” Yet the composer’s above-mentioned strengths are all readily discernible here: lush instrumental writing, great Italianate singing melodies, harmonies tinged with French impressionistic influences, and, last but not least, a monumental *passacaglia* finale. The latter was certainly no less valid a manifestation of the emerging neo-Baroque tendencies following World War I than was, say, Stravinsky’s *Pulcinella*, which it predates by three years.

The first-movement “Moderato” begins with an expressive and freely modulating violin melody that is extensively developed and becomes *agitato* and *con passione* before too long. As the music becomes more and more emotionally intense, Respighi begins to experiment with polyrhythmic groupings that were highly unusual at the time: three notes against five, six against seven, etc. These are perceived by the listener as a kind of *tempo rubato* (free rhythm) in which the relationship between melody and accompaniment is always fluid, or as a source of conflict and turmoil that has to be – and is – resolved by the end of the movement.

These polyrhythmic procedures continue in the second movement, where the lyrical melody is set off by highly irregular figurations underneath. As before, the music moves from *espressivo* to *appassionato* and back. The “passionate” section culminates in an outburst for violin marked *come una cadenza*, leading to the restatement of the expressive first melody.

As mentioned before, the last movement is a *passacaglia*. Its theme evokes the Baroque and departs from it at the same time. The theme is ten measures long instead of eight and emphasizes the flattened second degree (the so-called Neapolitan) in a way not seen in the Baroque. But the dotted rhythm of the *passacaglia* theme definitely carries Baroque associations. At first, the repeats of the bass

line are as literal as they would be in a traditional piece, and so are the figurations appearing in the early variations. The later variations are much freer as key and tempo undergo greater and greater changes (now *Allegro molto*, now *Lento*). The thundering octaves in the bass, which give the piece a majestic character, are replaced by lighter textures, but they return just before the end, to give the conclusion a truly *grandioso* character.

## Fratres

Arvo Pärt

Born September 11, 1935 in Paide, Estonia

By the time of Arvo Pärt’s first major successes in the West, the Estonian composer was already in his third style period: after early neo-classical works, he had begun an intense exploration of serial techniques, which in the sixties and seventies was strongly frowned upon in the Soviet Union that had annexed Pärt’s homeland in 1940. The Arvo Pärt the world has come to know first emerged in the mid-seventies, when the composer, then in his forties, developed what he himself dubbed his “tintinnabuli” style (*tintinnabuli* being Latin for “bells”). Pärt commented on this style in a statement quoted in Paul Hillier’s recent book on the composer:

I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements – with one voice, with two voices. I build with the most primitive materials – with the triad, with one specific tonality. The three notes of the triad are like bells. And that is why I called it “tintinnabulation.”

Pärt’s “tintinnabuli” style creatively combines the medieval principle of note-against-note organum and triadic harmony; the result is music of extreme structural



simplicity and transparency that at the same time exhibits great spiritual depth.

*Fratres*, one of the earliest compositions written in this style, is based on recurrent harmonic progressions and rhythmic cycles that are reminiscent of the technique of fourteenth-century isorhythmic motets: a certain sequence of rhythmic units arranged in successive groups of 7/4, 9/4 and 11/4 measures, serves as the structural backbone of the piece. Each repeat is modified in some way, so that the work becomes something like a set of variations (maybe a kind of *chaconne* or *passacaglia* over the basic harmonic progression, albeit very different from the Respighi *passacaglia* that preceded this piece on tonight's program).

*Fratres* has become one of Pärt's signature pieces; the composer has made several arrangements, including cello, string quartet and string orchestra. The version for violin and piano is, however, the form in which the work is most frequently heard.

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## Sonata for Violin and Piano, No. 2

Béla Bartók

Born March 25, 1881 in Nagyszentmiklós,  
Hungary (now Sînnicolau Mare, Romania)  
Died September 26, 1945 in New York

Bartók's two sonatas for violin and piano were written in 1921-22 for the Hungarian-born violinist Jelly d'Arányi, whom Bartók had first met some twenty years earlier and with whom he fell in love during the early 1920s. The sonatas have often been described as Bartók's most "atonal" works, where the composer ventured the farthest in the expansion of his chromatic harmonic idiom. Bartók himself held that complete atonality was neither desirable nor indeed possible; the preservation of tonal centers was guaranteed by his constant references to various forms of folk music. It is only that in the violin sonatas, these references are less direct than usual.

The second sonata opens with a theme that, according to leading Bartók scholar László Somfai, follows some of the structural attributes of the Romanian *hora lunga* (long song) that Bartók discussed in several of his ethnomusicological writings. He quoted no actual melodies but rather re-created certain characteristics of the melody that he had distilled in the course of his extensive analyses of the folk repertoire. The *hora lunga* was particularly important to Bartók; its rhythmic freedom and quasi-improvisatory melodic style made him theorize of a universal musical archetype with parallels all over the Mediterranean region and the Middle East. In the *Sonata*, this theme undergoes a series of structural transformations from the initial *rubato* (free-rhythm) version to the regular four-line strophic form assumed at the end. These transformations are embedded in a two-movement (slow-fast) structure reminiscent of the rhapsody form Bartók had inherited from Liszt, yet distinguished here by the numerous internal tempo changes and thematic connections between the two movements.

The first movement can be likened to a *rondo* in which the *hora lunga* theme alternates with two other themes, one played by the violin and the other by the piano. It is significant that, unlike most classical violin sonatas, there is hardly any sharing of musical material between the two instruments. An expanded recapitulation of the opening theme leads – without pause – into the second movement whose form is inspired by the classical sonata principle, with exposition, a somewhat *scherzo*-like development section, reprise and coda. The violin and the piano themes from the first movement become more dance-like. The *hora lunga* theme returns halfway through the second movement as a fleeting reminiscence, before it takes over completely in the coda. The piece ends softly, with all the rhythmic and tonal tensions resolved by a final C-Major



chord spanning an exceptionally wide range, in which the violin's last note is played in the highest register of the instrument.

### **Tzigane, rapsodie de concert**

Maurice Ravel

Born March 7, 1875 in Ciboure, Basses-Pyrénées, France

Died December 28, 1937 in Paris

It was in 1922 that Ravel first met the Hungarian-born violinist Jelly d'Áranyi, who was Joseph Joachim's niece and the recent dedicatee of the two violin sonatas by Béla Bartók. At a private musicale where Áranyi performed Ravel's *Sonata for Violin and Cello* with Hans Kindler, the composer asked the violinist to play some gypsy melodies, which, as one eyewitness later recalled, continued until about 5 a.m., with everyone completely exhausted except Áranyi and Ravel. This is how *Tzigane* started, although Ravel did not actually write the piece until two years later, just in time for the London première, played – of course – by Áranyi.

The Gypsy flavor can be felt in every measure of this brilliant concert rhapsody, yet Ravel did much more than offer an arrangement of folk melodies (either real ones or imitations). The Gypsy melodies are garnished with spicy harmonies that emphasize all the wildness of an exotic musical culture yet are entirely Ravel's own.

It is not universally known that *Tzigane* exists in three versions: in addition to the two familiar ones (violin and piano and violin and orchestra), there is a version for violin and *luthéal*, which is, in the words of Ravel biographer Arbie Orenstein, "a short-lived attachment to the keyboard which produces the approximate timbre of a Hungarian *cimbalom* or a harpsichord."

Program notes by Peter Laki.

**A**ne-Sophie Mutter's remarkable career began when at the age of thirteen she appeared as soloist with Herbert von Karajan and the Berlin Philharmonic at the 1977 Salzburg Whitsun Festival. Since then she has been in demand as an orchestral soloist and chamber musician in major musical centers throughout Europe, the Americas, and the Far East.

This season Ms. Mutter presents a survey of the twentieth-century violin literature



Anne-Sophie Mutter

giving six concerts with Kurt Masur and the New York Philharmonic and two recitals in Carnegie Hall.

Tonight's recital is part of a twelve-city recital tour of the US with pianist Lambert Orkis. Ms.

Mutter repeats the project in London, Stuttgart, and Frankfurt with Maestro Masur and the London Symphony Orchestra.

Ms. Mutter devoted the whole of 1998 to playing the ten Beethoven *Sonatas for Piano and Violin* with pianist Lambert Orkis in fifty cities worldwide. The cycle has since been recorded and released on Deutsche Grammophon.

In 1999 Ms. Mutter performed with the orchestras of Philadelphia, Pittsburgh, Minnesota and Boston, then toured Europe with the Trondheim Soloists with whom she recorded *The Four Seasons* released on DG in Fall 1999. After recitals in the Far East, Ms. Mutter joined Maestro Masur and the World Youth Orchestra on a European tour. The two musicians also collaborated at the Lucerne Music Festival and opened the Orchestre de Paris season. In September she opened the London Symphony Orchestra season with Sir Colin Davis, and during November toured Europe with the Curtis Institute of



Music Orchestra and André Previn, playing Penderecki *Violin Concerto, No. 2*.

Her long list of recording honors includes several Grammy Awards, the *Grand Prix du Disque*, and Holland's Edison Award.

An ardent champion of contemporary music, Ms. Mutter has premiered works written for her by Witold Lutoslawski, Krzysztof Penderecki, Wolfgang Rihm, Norbert Moret, and Sebastian Currier. Over the next few years she will premiere *concertos* by Pierre Boulez and Sofia Gubaidulina.

In 1987 Ms. Mutter established the Rudolf Eberle Endowment; in 1998 this foundation was incorporated into the Circle of Friends of the Anne-Sophie Mutter Foundation to support talented young string musicians worldwide.

Ms. Mutter has recently restructured the Carl Flesch Violin Competition to establish new requisites for violinists and to place the competition once again in a leading position in the world. The competition will take place in Monte Carlo in October 2001.

Ms. Mutter holds the Order of Merit of the Federal Republic of Germany; she also holds the Order of Merit of Bavaria, and of Baden-Wuerttemberg.

*Tonight's recital marks Anne-Sophie Mutter's third appearance under UMS auspices.*

**L**ambert Orkis' interests encompass traditional and contemporary music performed on modern and period instruments. As chamber musician, soloist, interpreter of contemporary music, recitalist with violinist Anne-Sophie Mutter since 1988, as well as with cellist Mstislav Rostropovich since 1983, he has received international recognition.

For the 1999-2000 season, in addition to the recitals and festivals with Ms. Mutter, Mr. Orkis has given recitals playing piano and fortepiano in Stuttgart and at the Beethoven Birth House in Bonn, Germany.



Lambert Orkis

A special performance in Hanoi, Vietnam, this spring will be televised nationally. In conjunction with Washington's Kennedy Center tricentennial celebration of the invention of the piano, he

will participate as recitalist, as *concerto* soloist, and in multiple keyboard arrangements with other renowned pianists.

Mr. Orkis has premiered the work of many composers including pieces written for him by George Crumb, James Primosch, Maurice Wright and Richard Wernick, and has recorded several of these. He continues his advocacy of living composers and is currently engaged in "Keys To The Future (from Hammers to Bytes)" a project for the new millennium that includes new works for solo piano by Wernick and Primosch.

With Anne-Sophie Mutter, Mr. Orkis has recorded works of Mozart, Beethoven, Franck, and Bartók, and with Dutch cellist Anner Bylsma has recorded music of Brahms and Schumann.

As founding member and fortepianist of the Smithsonian Institution's Castle Trio, he has performed and recorded Schubert works and the cycle of Beethoven trios. Mr. Orkis has also appeared with The Smithsonian Chamber Orchestra in period instrument performances of Beethoven piano *concerti*.

Lambert Orkis is Professor of Piano at Temple University's Boyer College of Music, where he was honored with the University's Faculty Award for Creative Achievement.

*Tonight's recital marks Lambert Orkis' third appearance under UMS auspices.*

Columbia Artists Management, Inc.  
R. Douglas Sheldon & Mary Jo Connealy



UMS  
*presents*

# Estonian Philharmonic Chamber Choir

TÕNU KALJUSTE *Artistic Director and Conductor*

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## Program

Sunday Evening, February 13, 2000 at 8:00  
St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

*Arvo Pärt*

### **Kanon Pokajanen** (Canon of Repentance)

*Dedicated to Tõnu Kaljuste and the Estonian Philharmonic Chamber Choir*

Ode I  
Ode III  
Ode IV  
Ode V  
Ode VI  
Kondakion  
Ikos  
Ode VII  
Ode VIII  
Ode IX  
Prayer after the Canon

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Fifty-fourth  
Performance  
of the 121st Season

Fifth Annual  
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This performance is made possible with the support of the Michigan  
Council for Arts and Cultural Affairs.

The Estonian Philharmonic Chamber Choir and Tõnu Kaljuste, Artistic  
Director and Conductor, appear by arrangement with New World Classics,  
Kerby Lovallo, Director.

The Estonian Philharmonic Chamber Choir and Tõnu Kaljuste may be  
heard on ECM New Series and Virgin Classics.

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



# Kanon Pokajanen

**M**any years ago, when I first became involved in the tradition of the Russian Orthodox Church, I came across a text that made a profound impression on me although I cannot have understood it at the time. It was the *Canon of Repentance*.

Since then I have often returned to these verses, slowly and arduously seeking to unfold their meaning. Two choral compositions (*Nun eile ich...*, 1990 and *Memento*, 1994) were the first attempts to approach the *Canon*. I then decided to set it to music in its entirety – from beginning to end. This allowed me to stay with it, to devote myself to it; and, at the very least, its hold on me did not abate until I had finished the score. I had a similar experience while working on *Passio*.

It took over two years to compose the *Kanon Pokajanen*, and the time “we spent together” was extremely enriching. That may explain why this music means so much to me.

In this composition, as in many of my vocal works, I tried to use language as a point of departure. I wanted the word to be able to find its own sound, to draw its own melodic line. Somewhat to my surprise, the resulting music is entirely immersed in the particular character of Church Slavonic, a language used exclusively in ecclesiastical texts.

The *Kanon* has shown me how much the choice of language predetermines the character of a work, so much so, in fact, that the entire structure of the musical composition is subject to the text and its laws: one lets the language “create the music.” The same musical structure, the same treatment of the word, leads to different results depending on the choice of language, as seen on comparing *Litany*

(English) with *Kanon Pokajanen* (Church Slavonic). I used identical, strictly defined rules of composition and yet the outcome is very different in each case.

— Arvo Pärt

*Translation: Catherine Schelbert*  
*Notes are courtesy of ECM New Series and are copyrighted.*

## Kanon Pokajanen (Canon of Repentance)

Arvo Pärt

*Born September 11, 1935 in Paide, Estonia*

**O**ne of the most critical boundaries between Eastern and Central Europe is marked neither by geography nor politics, but by religion. Many of the cultural differences that distinguish Poland, the Czech and Slovak Republics, Hungary, and other central European nations from Russia and its more easterly neighbors derive largely from the differences between Eastern Orthodoxy and Catholicism, and the respective linguistic, philosophical, and musical ideals embraced by those two venerable religions. And yet, for all the tensions that have marked the twentieth-century history of Eastern Europe, one positive legacy is the willingness of several major composers to bring these traditions into closer proximity, allowing each to inform and be touched by the other with rare graciousness and sensitivity. Stravinsky's sacred works, for instance, especially the shorter choral pieces such as the *Credo*, *Pater Noster*, and *Ave Maria*, blend elements of Orthodox and Catholic musical styles (he also published them in both Latin and Church Slavonic versions). The polyphonic richness and unique linguistic character of



Szymanowski's *Stabat Mater*, which sets the familiar text not in the traditional Latin but in an archaic Polish translation, embodies an essential proximity between Slavonic Orthodoxy and Slavic Catholicism. In more recent years, John Tavener has melded the characteristic sounds and textures of Orthodox liturgical music with his own western sensibilities to produce works like *The Protecting Veil* and *Akathist of Thanksgiving*; works that have reached a remarkably wide audience in the West. But it is the Estonian composer Arvo Pärt who has most profoundly effected this rapprochement of sacred musical traditions.

Pärt, a devout adherent of Russian Orthodoxy, has for several decades immersed himself deeply in the musical and ideological essences of both Gregorian chant and the Orthodox liturgy. The result is a distinctive musical style that is at once primal and contemporary, individual and universal. It reaches to the hearts of both believer and nonbeliever as it retrieves from our collective subconscious an awareness of the deep, ecumenical spirituality that is common to all life and humanity. It is music that speaks of profound reconciliation, though it was molded through adversity and trial.

Between 1968 and 1976, Arvo Pärt suffered a crisis of creativity during which he published almost no new works (the transitional *Symphony No. 3* being a notable exception). The catalyst for this crisis was Pärt's 1968 setting of the "Credo," the traditional text of religious faith that was, in the officially atheistic Soviet Union, almost treasonous in itself. That Pärt chose to use *avant-garde* serial procedures in this work only bothered the authorities further, and after the première the work was banned in the Soviet Union. Frustrated and uncertain of the direction he should pursue, Pärt published little in the ensuing years as he embarked on a thorough and self-directed program of retraining, in an attempt to

uncover the real essence of musical expression. His "text" and model during this period was the vast repertoire of Gregorian chant, a repertoire that had fascinated him for years. In his search for the secrets of

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chant's mystical power, Pärt filled notebook after notebook with exercises in single-line melody. Eventually he learned to rid his own music of excess, to reduce it, like chant, to its most elemental core. He would later refer often to the special beauty he learned to recognize in simplicity: a single note or group of notes. He also learned to place great emphasis on silence, the spaces between the notes: "I want my music to be worthy of the silence that precedes it."

It was after he began composing again in 1976 that Pärt recognized a bell-like quality in his music. This may have been subconscious, as he didn't intend to mimic bells, but it appears that the symbolic



importance of bells in Orthodox culture and music had infiltrated his musical sensibility as deeply as had Gregorian chant, and he called his new musical style “tintinnabuli” (from the Latin word for “bells”). In all his “tintinnabuli” works with text, Pärt determined to let the word find its own music, “to draw its own melodic line.” He chose exclusively Latin texts in his early “tintinnabuli” compositions, reflecting his fascination with plainchant. But while he continues to draw from the Catholic tradi-

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**The poetry of *Canon* is integrally concerned with borders: between night and day, darkness and light, Old Testament and New Testament, prophecy and fulfillment, death and resurrection, sinfulness and redemption.**

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tion, Pärt has more recently (especially since his emigration to Berlin in 1980) turned to musical settings in other languages as well, including German, English, and the language of his own faith, Church Slavonic.

Church Slavonic is an exclusively ecclesiastical language, more restricted in its usage than Latin is in the West. And though its origins are in the Slavic group of languages, it is as abstract to Slavs today as Latin is to modern-day Italians. (For Pärt, whose native Estonian belongs to the Baltic rather than Slavic language group, Church Slavonic is even more abstract). But like Latin, its continued use in the liturgy of the Orthodox church has tremendous symbolic power; its ritual quality is as important as the meaning of the text. One only has to hear the language, without even understanding it, to be impressed by its spiritual resonance.

The *Kanon Pokajanen* or *Canon of Repentance*<sup>1</sup> dates from perhaps as early as the seventh century, and is traditionally attributed to St. Andrew of Crete (ca. 660-740 A.D.). Pärt had been fascinated by this text since he first came across it in his youth, and made several attempts to unfold the meaning of the *Canon's* verses through music. He set portions of the *Canon of Repentance* for choir in his *Nun eile ich zu euch* from 1990 and *Memento mori* from 1995 (both of which are in Church Slavonic, despite their respective German and Latin titles). Pärt had earlier composed the *Two Slavonic Psalms* (1984) and a setting of *Bogoroditse Dyevo* (1992) from the Russian Orthodox Vespers service, but his decision to take on the entire *Canon of Repentance* – a commission for the 750th-anniversary celebrations for Cologne Cathedral in 1998 –

was his first attempt to set a major-length work in Church Slavonic.

In monasteries, the *Canon of Repentance* is traditionally sung at daybreak, a symbolic underscore to the text's emphasis on transformation and change. Its poetry is integrally concerned with borders: between night and day, darkness and light, Old Testament and New Testament, prophecy and fulfillment, death and resurrection, sinfulness and redemption. When performed liturgically, the message of the *Canon* – that Christ, the light-giver, is the ultimate fulfillment of the liturgy – is especially powerful. The work is sung by candlelight, with the doors closed. Then, at the end of the *Canon*, the doors are opened and the sanctuary is flooded with the new morning's light, signifying the presence of Christ.

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<sup>1</sup> In this context, “canon” refers to the text's sanctioned inclusion in the liturgy, not to the common musical technique of imitative polyphony, also known as a “round.”



The poetic structure of each of the odes<sup>2</sup> is a mirror-form of the path of repentance. Each ode begins with a paean to Christ's perfection, proceeds through a plea for mercy, and ends with a meditation on man's fallen state. The repetition of this litany over the course of the *Canon* outlines, in reverse, the process of repentance: the believer becomes aware of their sin, implores Christ for mercy, and is made partaker of that mercy through Christ's perfect light.

Repentance, for the faithful, is an ongoing process of transformation to redemptive purification from a sinful state. In Pärt's musical setting, there is a corresponding tension between the verses that praise Christ's purity and the subsequent lamentation on mankind's own weaknesses. The opening verses in praise of Christ are strong and jubilant, within the ascetically restrained bounds of Pärt's musical style. The basses maintain a pedal point through these passages in each ode, perhaps signifying a belief in Christ as the rock and firm foundation of the Christian faith. But this jubilation is juxtaposed each time with the soft and hesitant refrain that recalls humanity's own failings: "Have mercy on me, O God, have mercy on me". Here the dynamics are reduced, and the upper voices hold a single note while harmonies shift underneath, indicating the instability and frailty of the human condition.

Within each ode, the subsequent verses detail specific aspects of mankind's wickedness, with a common line of text at the end of each stanza emphasizing the entreaty: for example, "...that I may weep bitterly over my deeds" (Ode I), "...repent of mine evil deeds" (Ode III), "O my sinful soul, is that what thou has desired?" (Ode V). As the text shifts from Christ's perfect light to man's

imperfection, Pärt uses male voices in low, dark registers to indicate the change of emotional focus. Interpolated between these verses are repetitions of the common refrain ("Have mercy on me"), and the doxology in praise of the Trinity.

The use of soloists at the opening of the "Prayer after the Canon" bestows a more intimate and peaceful attitude on the setting. Though also an invocation for Christ's mercy, it is less anxious than the previous odes, and more overtly influenced by the choral tradition of Russian Orthodoxy. There are strong echoes of Rachmaninov and Gretchaninov, for instance, in the harmonic progressions and rich vocal textures.

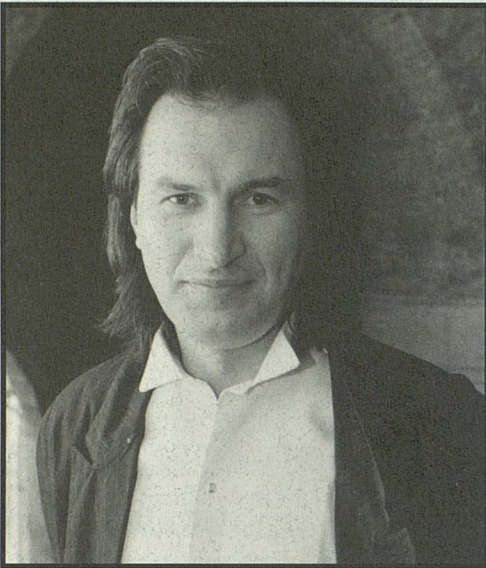
After more than eighty minutes of intense supplication, the innate peace and tranquility of the concluding "Amen" are like a soothing balm. From the ethereal and angelic soprano line to the impossibly low basses, the entire musical fabric conveys the impression that a profound spiritual metamorphosis has taken place. Although as an audience we are merely observers of this process, we are, through the simple act of listening, also transformed.

*Program note by Luke Howard.*

**Tõnu Kaljuste**, born in Tallinn in 1953, is the artistic director and chief conductor of the Estonian Philharmonic Chamber Choir (EPCC) and of the Tallinn Chamber Orchestra. Mr. Kaljuste has frequently worked as a guest conductor for choirs such as the Finnish Radio Chamber Choir and the Vancouver Chamber Choir. He is artistic director of the Swedish Radio Choir and the Netherlands Chamber Choir. Mr. Kaljuste has conducted operas by Mozart, Britten, Weber and the traditional symphonic repertoire, working with the National Opera Estonia.

<sup>2</sup> In the majority of canons in the Orthodox liturgy, the second ode is traditionally omitted, as it is in the *Canon of Repentance*, but its mute presence is still recognized in the numbering of the odes, which go directly from I to III.





Tõnu Kaljuste

Mr. Kaljuste has directed a number of international choral seminars and workshops, serving as artistic director of the international choral festivals "Tallinn '88" and "Tallinn '91" and the international song festival "Bridges of Song" in 1991 and the "Voc Est Fest" in 1995. Mr. Kaljuste has initiated several concert series in Estonia, Finland and Sweden dedicated to Bach and other Baroque composers, and has directed the traditional symphonic repertoire in concert as well as the majority of contemporary Estonian music and most of the compositions of Veljo Tormis and Arvo Pärt. The 99/00 concert season sees him conduct the world premières of Giya Kancheli's *Styx*, *Songs of Creation* by Veljo Tormis and Arvo Pärt's *Cantique des Degres*. The latter was conducted by Tõnu Kaljuste at the mass dedicated to the Jubilee of the Sovereignty of the Prince of Monaco Rainier III.

In 1992 he received the Annual Culture Award of Estonia and in 1996 he was awarded the Great Bear Culture Prize for Estonian theatre, music and film art. For his services to the Republic of Estonia, Mr. Kaljuste was given the State Award in 1997. In 1998 he

was presented the Japanese ABC Music Award, and in 1999 Tõnu Kaljuste was chosen a member of the Royal Music Academy of Sweden and awarded The Robert Edler Prize for Choral Music.

Mr. Kaljuste's recording of Arvo Pärt's *Te Deum* was nominated for a Grammy Award in the category of the Best Choral Performance in 1995. For the recording of Alfred Schnittke's *Psalms of Repentance*, Mr. Kaljuste received the 1999 Cannes Classical Award in the category of the Best Choral Music of the Tenth Century. In addition to Mr. Kaljuste's recordings with the EPCC, he may be heard leading the Swedish Radio Choir on the ECM New Series, Virgin Classics and Caprice Records labels.

Mr. Kaljuste graduated from the Tallinn Conservatory (and now teaches at the conservatory) and did postgraduate studies at the Leningrad Conservatory.

*Tonight's performance marks Tõnu Kaljuste's fourth appearance under UMS auspices.*

**F**ounded as an amateur ensemble called the Ellerhein Choir in 1966 by Heino Kaljuste (father of Tõnu Kaljuste), the **Estonian Philharmonic Chamber Choir** became a professional choir in 1981, and now gives over 100 concerts yearly. Its concert tours to the US, Finland, Sweden, Norway, Great Britain, Germany, Switzerland, Italy, Poland, the Czech Republic and Japan have been met with great acclaim. In November 1997 the Choir performed Arvo Pärt's *Litany* to spectacular reviews in Lincoln Center, Chicago, Washington DC, Los Angeles and San Francisco. In October 1999, the Estonian Choir toured Australia with the Australian Chamber Orchestra.

The Choir's recordings for ECM New Series receive high praise from reviewers



## Estonian Philharmonic Chamber Choir

Tõnu Kaljuste *Artistic Director and Conductor*

### Soprano

Kaia Urb (soloist)  
Vilve Hepner  
Raili Jaanson  
Katrin Karelson  
Kadri Karula  
Eha Pärj  
Kristiina Under

### Alto

Juta Roopalu-Malk  
Küllimäe  
Helina Kuljus  
Kadri Mitt  
Ave Moor (soloist)  
Tiiu Otsing

### Tenor

Arvo Aun  
Kaido Janke  
Toivo Kivi  
Tiit Kogerman  
(soloist)  
Martin Lume  
Mati Turi  
Mikk Üleoja

### Bass

Kalev Keeroja  
Ranno Eduard Linde  
Esper Linnamägi  
Aarne Talvik  
Tõnu Tormis  
Rainer Vilu  
Allan Vurma

worldwide. These include several discs of the works of fellow Estonian Arvo Pärt: *Kanon Pokajanen*, *Te Deum* (nominated for a Grammy Award in the category Best Choral Performance, 1995) and *Litany*, all of which have been international best sellers. For ECM they have also recorded works of Estonians Veljo Tormis and Erkki-Sven Tüür. For Virgin Classics the Choir has recorded Tormis' *Calendar Songs* as well as an album of works by Pärt.

The Choir has worked with a number of guest conductors including Claudio Abbado, Eric Ericson, Ward Swingle, Anders Öhrwall (Sweden), Sir David Willcocks (England) and Helmuth Rilling (Germany). During the 96/97 season, the principal guest conductor of the choir was Olari Elts.

The EPCC's concerts frequently juxtapose major works from the Baroque era and music by the contemporary composer Arvo Pärt. The choir performs a series of concerts at home in Tallinn each season, which concentrate on one or two composers, most recently Haydn, Britten and Schoenberg.

The Estonian Philharmonic Chamber Choir was one of fewer than twenty choirs worldwide to be invited to perform at the third World Symposium on Choral Music in Vancouver in 1993. The seasons included major tours to Spain and Austria, perform-

ing Haydn's *Creation* with the Vienna Academy period instrument orchestra. At the 1991 Takarazuka Chamber Choir competition in Japan, the choir won three gold medals for its outstanding performance in the Women's, Men's and Mixed Choir categories, and in addition was awarded the *Grand Prix*.

In June 1996 the EPCC celebrated its thirtieth anniversary – fifteen years as an amateur choir and fifteen years as a professional choir – with a concert tour to all fifteen counties of Estonia.

*Tonight's performance marks the Estonian Philharmonic Chamber Choir's fourth appearance under UMS auspices. The EPCC last appeared under UMS auspices as part of a residency that included a performance of Arvo Pärt's Litany in October of 1997.*



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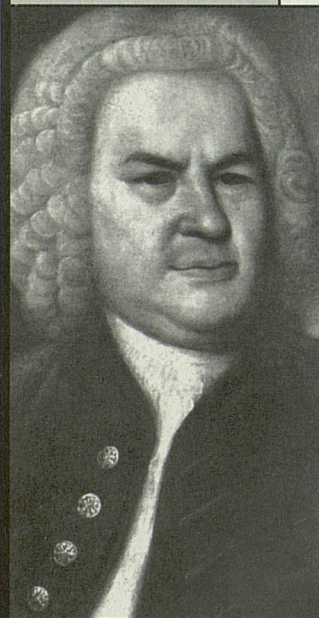
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# Murray Perahia

Piano

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## Program

Wednesday Evening, February 16, 2000 at 8:00  
Hill Auditorium, Ann Arbor, Michigan

J.S. Bach/  
Ferruccio Busoni

### Four Chorale Preludes

Wachet auf, ruft uns die Stimme, BWV 645  
Nun komm, der Heiden Heiland, BWV 659  
Nun freut euch, lieben Christen, BWV 734  
Ich ruf' zu dir, Herr Jesu Christ, BWV 639

INTERMISSION

J.S. Bach

### Goldberg Variations, BWV 988

Aria  
Variation 1  
Variation 2  
Variation 3                   Canone all'Unisono  
Variation 4  
Variation 5  
Variation 6                   Canone alla Seconda  
Variation 7                   Al tempo di Giga  
Variation 8  
Variation 9                   Canone alla Terza  
Variation 10                  Fughetta  
Variation 11  
Variation 12                  Canone alla Quarta  
Variation 13  
Variation 14  
Variation 15                  Canone alla Quinta: Andante



Variation 16	Ouverture
Variation 17	
Variation 18	Canone alla Sesta
Variation 19	
Variation 20	
Variation 21	Canone alla Settima
Variation 22	Alla breve
Variation 23	
Variation 24	Canone all'Ottava
Variation 25	Adagio
Variation 26	
Variation 27	Canone alla Nona
Variation 28	
Variation 29	
Variation 30	Quodlibet
Aria	

### Fifty-fifth Performance of the 121st Season

### 121st Annual Choral Union Series

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This performance is sponsored by CFI Group.

Special thanks to Claes Fornell and Clayton Wilhite of CFI Group for their generous support of the University Musical Society.

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This performance is made possible with the support of the Michigan Council for Arts and Cultural Affairs.

Special thanks to Susan Isaacs Nisbett for her involvement in the Master of Arts Interview.

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

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

Mr. Perahia appears by arrangement with IMG Artists.

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



## Four Chorale Preludes

Johann Sebastian Bach

*Born March 21, 1685 in Eisenach*

*Died July 28, 1750 in Leipzig*

Arranged by Ferruccio Busoni

*Born April 1, 1866 in Empoli, near Florence,  
Italy*

*Died July 27, 1924 in Berlin*

No composer's works have been arranged or transcribed more often than Johann Sebastian Bach's. The reason has to do in part with Bach's universal recognition as one of the greatest composers of all time, and partly with the perception that the essence of his music lies less in the instrumentation than in the notes themselves. The first person to arrange Bach's music was Bach himself; it's enough to think of the harpsichord *concertos*, all of which had started life as *concertos* for other instruments; or the "Prelude" to the *Partita in E-Major* for solo violin which became the organ *concerto* that opens *Cantata No. 29*. Among later composers, Mozart scored fugues from *The Well-Tempered Clavier* for string trio, Schumann provided piano accompaniments for the violin partitas, and Brahms made a version of the *Chaconne* for piano left hand.

Ferruccio Busoni was probably the most prolific of all Bach arrangers. A prodigious pianist and a protégé of Liszt, he was also a forward-looking musical thinker who penned *Outline of a New Aesthetic of Music* and inspired (as well as encouraged) such modernists as Béla Bartók and Edgard Varèse. A native of Italy, he was one-quarter German and spent most of his life in Germany. He was introduced to Bach's music as a child, and his deep love for the Thomaskantor endured his entire life. He prepared new editions of most of Bach's keyboard music, and these editions run the gamut from pedagogical guides that are generally faithful to the original (without necessarily being scholarly

editions in the modern sense) to free transcriptions to original compositions based on pieces or fragments by Bach.

The present selections – whose originals were written for organ – belong to the middle category. Busoni published, in 1898, a total of ten chorale preludes "transcribed for piano in chamber style." As he explained in the preface, "chamber style" was meant "in contradistinction to 'concert arrangements'". In other words, virtuosity was not the goal. Rather, Busoni was motivated by "the desire to interest a larger section of the public in these compositions which are so rich in art, feeling and fantasy...."

Mr. Perahia has chosen four of the chorale prelude arrangements. The famous *Wachet auf, ruft uns die Stimme* (Awake, the voice commands) is a piece of which Bach himself had made several versions: originally scored for tenor solo and strings in *Cantata No. 140* (1731), it reappears as an organ composition as the first of the six so-called *Schübler Chorales* printed in 1748/49 (BWV 645). "With the simple expression of naïve devotion," Busoni wrote at the head of his transcription, in which he managed to make audible on the modern piano (without the benefit of organ registers) the three distinct components of Bach's texture: the counter-melody on top, the bass line at the bottom, and the original chorale melody in between.

The chorale *Nun komm, der Heiden Heiland* (Now comes the Gentiles' Savior) is the most important Advent hymn in the Lutheran tradition. Bach wrote several works based on this melody, including two cantatas and several organ preludes. The one Busoni arranged (BWV 659) comes from the so-called "Eighteen Chorales," written in Weimar during the 1710s and revised in Leipzig thirty years later. This time it is a four-part texture, with the chorale melody presented in imitation by two middle voices, against an ornate top voice (also derived from the chorale) and a



so-called “walking bass.”

The original of *Nun freut euch, lieben Christen* (Rejoice, beloved Christians) may be an early work, but no one knows for sure. Bach placed the chorale melody in the pedal, and wrote two faster-moving melodies for the two hands of the organist (the left hand moves in eighth-notes and the right hand in sixteenths). Busoni found a way to do without the pedal, assigning the chorale melody *and* the bass to the left hand (the right hand occasionally doubles the chorale melody at the octave).

The chorale *Ich ruf zu dir, Herr Jesu Christ* (I call on thee, Lord Jesus Christ) comes from the *Orgelbüchlein* (Little Organ Book), that practical compilation of chorales for the entire church year that Bach worked on (without completing it) during his tenure at Weimar (1708-1717). This time the chorale is in the upper voice, with ornaments transcribed by Busoni in a way revealing how *he* played them. This arrangement is freer than the others; Busoni thickened the chords in the accompaniment and, in the very last measure, chose not to carry through the sixteenth-note motion. A succession of four notes turned into four notes played simultaneously as a chord. Bach would never have written that chord; yet it makes for a singularly poignant ending for this chorale, which closes the first volume of Busoni's publication.

## Goldberg Variations, BWV 988

J.S. Bach

Its published name is wildly unassuming: “Keyboard Practice, Part IV. Composed for music lovers to refresh their spirits.” One of only a handful of his thousand compositions to be published in his lifetime, in a form he never cared for, although perfected here.

Bach's first biographer tells the story, already third-hand, of how Count Kaiserling,

former Russian ambassador to Saxony, employed a young harpsichordist named Goldberg, one of Bach's star pupils. Goldberg's duties included making soft music in an adjoining room on those frequent nights when the Count had trouble sleeping. The Count commissioned Bach to compose for Goldberg something “of a soft and somewhat lively character,” to assist against this periodic insomnia. A musical calmative, a treatment that now consists of two tablets and the low drone of talk radio.

(Richard Powers: *The Gold Bug Variations*. HarperPerennial, 1992, p. 577)<sup>1</sup>

The fact that the hero of Richard Powers' remarkable novel, a molecular biologist and computer scientist, should find in Bach's *Goldberg Variations* the key to his groundbreaking research, may not be entirely surprising, more than a decade after Douglas Hofstadter's *tour de force*, the book *Gödel, Escher, Bach*. But the scientist in the novel also meets the love of his life while listening to the *Goldberg*. In the novel, the *Goldberg Variations* – a masterpiece of exceptional complexity and diversity – is capable of bringing about the total fusion of intellect and emotions; but the novel only illustrates what is manifest in the music itself.

The *Goldberg Variations* is nothing short of a complete encyclopedia of musical forms, styles and keyboard techniques existing in Europe in Bach's time. It is also much more than that, of course: it marks, along with “Part 2” of *The Well-Tempered Clavier* and *The Art of Fugue* (if the latter was indeed meant for solo keyboard as some authorities claim), the culmination point of Bach's harpsichord music. During the last decade of his life, Bach completed fewer works than in earlier years; but they are all

<sup>1</sup> A musicological purist might want to note that, although the first edition is titled *Klavier-Übung* (Keyboard Practice) and follows three other publications similarly designated, the words “Part IV” do not actually appear on the title-page.



large-scale cycles, each covering an enormous ground and encompassing every conceivable aspect of musical composition.

The “theme” for the thirty variations is a richly ornamented “Aria” that seems to follow the pattern of a French minuet; yet it is undoubtedly by Bach himself. As many commentators have pointed out, it is not the melody of the aria but only its bass line and underlying harmonies that are being varied; in other words, the aria itself is one of the “variations” on that bass line. The “real” variations are arranged around a series of two-part canons (Nos. 3, 6, 9, 12, 15, 18, 21, 24, 27). In each of these, the answering voice enters one step higher in relation to the first voice; No. 3 is at the unison (both voices at the same pitch), No. 6 at the second, No. 9 at the third, and so on until No. 27 at the ninth. In all but the last one there is a third voice in addition to the two canonic voices, to repeat the bass line of the theme. The variations preceding the canons are usually two-part inventions, while those following the canons share little in common and have therefore been called “free” variations. (Exceptionally, in the first two variations this pattern is reversed: No. 1 is a two-part piece and No. 2 is “free.”)

Stylistically and in terms of emotions expressed, the variations run an extremely wide gamut. The playful first variation introduces hand-crossing, a technique Bach rarely used in his other works but that returns often in the *Goldberg*. In No. 2, a lively movement containing some fugal imitation, the meter changes from 3/4 to 2/4. It is followed by the first canon (No. 3), whose expansive melody recalls the slow movement of the *Concerto for Two Harpsichords* in c minor (BWV 1060). In No. 4, four voices skip merrily along, imitating a brief three-note figure. No. 5 is an exercise in hand-crossing (a harpsichordist would have the option of using two manuals). In No. 6, the canonic imitation is extremely tight (the

voices are only one measure apart). No. 7 – a “free” variation that also happens to be a duet – takes the form of the *gigue* dance. No. 8, another virtuosic duet with hand-crossings, is followed by a quieter No. 9 and a terse *fughetta* as No. 10.

In the duet No. 11, the motion speeds up to sixteenth-triplets, to go back to regular sixteenth-notes in the canon No. 12. Nos. 13, 14, and 15 expand the cycle in different ways, each introducing novelties that will return later in the variations: No. 13 is the first of several lavishly ornamented slow movements; in the duet No. 14 pianistic virtuosity is raised to a level not seen previously here or in any other work by Bach, for that matter; finally, the canon No. 15 is the first variation in the minor mode. It also happens to be a mirror canon, in other words, the second voice turns the melody

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upside down. These three remarkable movements close the first half of the *Goldberg Variations*.

The second half begins with an elaborate overture in the French style as No. 16, complete with a slow section in dotted-rhythm and a lively *fugato*. (It has been observed that all four volumes of Bach's *Klavier-Übung* have French overtures at their center.) No. 17, as Nos. 1 and 8, is a duet in fast tempo with frequent hand-crossings, but even more brilliant than its predecessors. The canon No. 18 is strict almost to the point of austerity; No. 19 resembles a *passepied* dance (a kind of faster minuet), while No. 20 takes the now-familiar type of duets with hand-crossings to dizzying heights of technical difficulty. The earlier sixteenth-note motion accelerates to sixteenth-triplets. No. 21, the canon at the sevenths, is again in the minor mode (like No. 15), but this time, the bass line is filled out with chromatic passing tones, a change that profoundly affects the harmonic profile of the piece. No. 22 again contains fugal elements. In No. 23, another display of virtuosic fireworks, the rhythmic motion speeds up again as thirty-second notes appear in both hands. Here, as in Nos. 26 and 29, Bach moves beyond the duet texture, adding extra voices, even chords, to the texture.

No. 24, the canon at the octave, has the lilting 9/8 meter of the famous "Jesu, Joy of Man's Desiring." The stunning No. 25, "Adagio" is an intensely chromatic and highly ornate instrumental aria. No. 26, with hand-crossings and fast runs, has the notational particularity of different time signatures in the right and left hands (3/4 against 18/16); the effect is that of sixteenth-triplets against quarter-notes. No. 27, the last canon of the set, is a pure two-part canon, without an added third voice. Yet the first notes of each measure outline the descending bass from the theme on which the entire variation set is based.

Nos. 28 and 29, the final two virtuoso variations, are among the most technically difficult movements Bach ever wrote. The rapid double trills of No. 28, and the alternating chords of No. 29 were clearly intended to crown the entire composition.

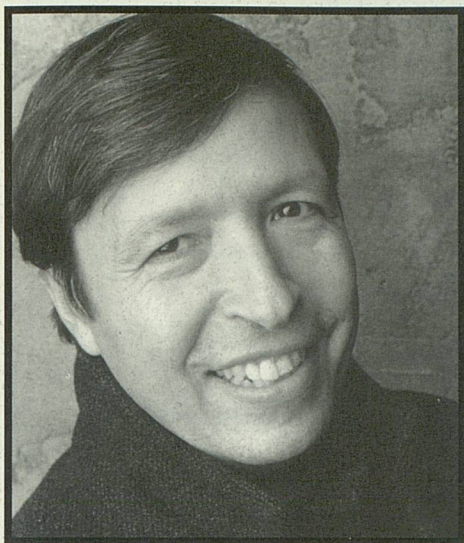
Or almost. For Bach has a final surprise in store for his last variation, which is not a canon at the tenth as one might expect, but rather a *Quodlibet*, which the dictionary defines as "a composition based on a collage of pre-existing and usually familiar melodies." In this case, the two familiar melodies are two German folksongs, *Kraut und Rüben haben mich vertrieben* (Cabbage and carrots have driven me away) and *Ich bin so lang nicht bei dir g'west* (It's been so long since I've been with you), ingeniously combined with one another and with the bass line underlying the variations. The latter was known as a *Kehraus* dance, used to signal the end of a wedding party. Its inclusion as the last of the *Goldberg* variations is surely symbolic. After the *Quodlibet*, the original "Aria" is repeated to close the monumental work.

*Program notes by Peter Laki.*

In the thirty years he has been performing on the concert stage, **Murray Perahia** has become one of the most sought after and cherished pianists of our time.

Recognized worldwide as a musician of rare musical sensitivity, Mr. Perahia performs in all of the major international music centers and with every leading orchestra of the world. This season in the US, he performs with the orchestras of Seattle, Cleveland, Boston and New York. In recital he will tour the most recent addition to his repertoire: Bach's *Goldberg Variations*. In London, he performs the *Goldberg Variations* as part of a three-concert series





Murray Perahia

that also features him as soloist and conductor with the Academy of St. Martin in the Fields. He will be heard in recital in cities such as London, Vienna, Paris, Madrid, Munich and Salzburg.

In February 1999, Mr. Perahia's recording of Bach's *English Suites No. 1, 3 and 6* received a Grammy for Best Instrumental Soloist (without orchestra). He has since released a second album of *English Suites*, and his next release will feature Mendelssohn's *Songs Without Words*. Mr. Perahia's many recordings include the complete Mozart *Piano Concertos* (in which he directs the English Chamber Orchestra from the keyboard), the complete Beethoven *Concertos* (with the Concertgebouw Orchestra conducted by Bernard Haitink), as well as numerous solo discs covering a broad spectrum of composers. His recording of music by Handel and Scarlatti won the Gramophone Award for the best instrumental recording of 1997. Last season, Sony released a four-disc set commemorating twenty-five years of recordings issued under this label.

Mr. Perahia was born in New York. He started playing the piano at the age of four,

and later attended Mannes College where he majored in conducting and composition. His summers were spent in Marlboro, where he collaborated with musicians such as Rudolph Serkin, Pablo Casals and the members of the Budapest Quartet. He also studied at the time with Mieczyslaw Horszowski.

In 1972, Murray Perahia won the Leeds International Piano Competition. Engagements throughout Europe soon followed. In 1973, he gave his first concert at the Aldeburgh Festival, where he met and worked closely with Benjamin Britten and Peter Pears, accompanying the latter in many *lieder* recitals. He was co-artistic director of the Aldeburgh Festival from 1981 to 1989. In subsequent years, he developed a close friendship with Vladimir Horowitz, whose perspective and personality were an abiding inspiration.

Murray Perahia is an honorary fellow of the Royal College of Music and the Royal Academy of Music.

*Tonight's recital marks Murray Perahia's ninth appearance under UMS auspices. Mr. Perahia made his UMS debut in October of 1977. He last appeared under UMS auspices in a solo piano recital performing the works of Beethoven, Brahms and Chopin in March of 1994 in Hill Auditorium.*



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The Barber of Seville*

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## Program

Thursday Evening, February 17, 2000 at 8:00  
Friday Evening, February 18, 2000 at 8:00  
Saturday Afternoon, February 19, 2000 at 2:00 *Family Performance*  
Saturday Evening, February 19, 2000 at 8:00  
Power Center, Ann Arbor, Michigan

## *The Barber of Seville*

(*Il Barbiere di Siviglia*)

Music by  
Libretto by

GIOACCHINO ROSSINI  
CESARE STERBINI

after Beaumarchais' play *Le Barbier de Seville,*  
*ou la Precaution Inutile*

Conductor  
Director  
Scenic Designer  
Costume Designer  
Lighting Designer  
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New York City Opera National Company appears by arrangement with Columbia Artists Management, Inc.

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



## CAST

*(in order of appearance)*

<i>Fiorello</i>	Paul C. Soper
<i>Count Almaviva</i>	William George ( <i>Thursday, Saturday evening</i> ) Richard Crawley ( <i>Friday</i> ) John Pickle ( <i>Saturday afternoon</i> )
<i>Figaro</i>	Shon Sims ( <i>Thursday, Saturday evening</i> ) Hung Yun ( <i>Friday</i> ) James Taylor ( <i>Saturday afternoon</i> )
<i>Rosina</i>	Helen Yu ( <i>Thursday, Saturday evening</i> ) Julia Anne Wolf ( <i>Friday</i> ) Leslie Valentine ( <i>Saturday afternoon</i> )
<i>Doctor Bartolo</i>	William Fleck ( <i>Thursday, Saturday evening</i> ) David Ward ( <i>Friday</i> ) Mark Freiman ( <i>Saturday afternoon</i> )
<i>Ambrogio</i>	Michael Testa
<i>Berta</i>	Suzanne Woods ( <i>Thursday, Saturday</i> ) Leslie Valentine ( <i>Friday</i> )
<i>Basilio</i>	Tony R. Dillon ( <i>Thursday, Saturday evening</i> ) Jason Grant ( <i>Friday</i> ) John E. Schumacher ( <i>Saturday afternoon</i> )
<i>Sergeant</i>	Paul C. Soper
<i>A Notary</i>	Dale Huffman
<i>Musicians and Soldiers</i>	Laurence Timothy Broderick Wojciech Bukalski Mark Freiman Dale Huffman Duane A. Moody John Pickle Ivan Rivera David Root John E. Schumacher James Taylor Michael Testa
<i>Continuo</i>	Richard Cordova



*Seville, Spain, Early Nineteenth Century***Act I** *A street in Seville, dawn*

## INTERMISSION

**Act II** *A room in Dr. Bartolo's house, shortly thereafter*

## INTERMISSION

**Act III** *Several hours later**World première: February 20, 1816, Teatro Argentina, Rome*

## SYNOPSIS

**Act I** *A square in Seville, Spain, dawn*

Following the overture, the Count of Almaviva, assisted by a group of musicians, sings a gracious serenade: "*Ecco, ridente in cielo*" (Behold, smiling in the sky); however, the balcony window to which he addresses his song remains closed, and the disappointed nobleman dismisses his importunate band. Singing the lively "*Largo al factotum*" (Make way for the factotum), Figaro, the town barber and jack-of-all-trades, appears. Upon learning that the Count has come to Seville in the hopes of winning a certain beautiful young woman, Figaro reveals that the girl is the ward of a pompous old doctor named Bartolo.

The two men observe a confrontation on the balcony between the girl and her guardian, during which the young woman manages to let fall a letter before she returns to her room. The note reveals the young woman's name – Rosina – and further discloses that she is determined to escape her oppressive existence and trust herself to her unknown suitor, should his intentions be honorable. Figaro explains that Dr. Bartolo,

intent on gaining Rosina's fortune by marrying her, keeps her closely confined in her room. At that moment, the old man emerges from the house and goes off, muttering that he shall wed his ward that very day.

Testing Rosina's true affections, the Count tells her in another serenade, "*Se il mio nome saper vio bramate*" (If you wish to know my name), that his name is 'Lindoro,' and that though poor, he wishes to marry her for love. Encouraged by Rosina's favorable reply, Almaviva solicits Figaro's aid in gaining access to the girl, priming his imagination with a bag of gold. "*All'idea di quel metallo*" (At the thought of money), sings Figaro, beginning a lively duet in which he conceives a plan to disguise the Count as a drunken soldier who will force his way into Dr. Bartolo's house with a bogus billeting order. Overjoyed at the plan, the two conspirators depart.

**Act II** *A room in Dr. Bartolo's house, shortly thereafter*

In a dazzling aria, "*Una voce poco fa*" (A voice just now), Rosina expresses her determination to overcome her guardian and marry 'Lindoro.' Figaro arrives to confer with



her, but at the approach of Dr. Bartolo he is forced to withdraw. After exchanging some heated words with the old man, Rosina herself departs. The unctuous, disreputable music master, Don Basilio, appears and assuages Bartolo's fear that the Count of

be clever indeed to outwit him.

Bartolo is summoned by the shouts of a drunken soldier – really the Count in disguise – who forces his way into the house and presents a billeting order. In the midst of the ensuing clamor, the 'soldier' manages



to sneak a note to Rosina. Other members of the household join in the fracas until Figaro bursts in and enjoins them to silence. Too late, though, for in a moment the police are at the door. When their commander moves to arrest the 'soldier,' a quick word from the prisoner causes the officer to pull back respectfully. "*Fredda ed immobile*" (Frozen and motionless) is how the onlookers find themselves at this unexpected turn of events. At last a bewildered Bartolo awakens from his torpor and leads

an excited finale expressing everyone's utter confusion as the act concludes.

Almaviva is secretly wooing Rosina by advising in a bombastic aria, "*La calunnia*" (Slander), that they eliminate their rival with a few well-planted falsehoods. Still, the crotchety doctor prefers to secure his success by marrying his ward at once.

to sneak a note to Rosina. Other members of the household join in the fracas until Figaro bursts in and enjoins them to silence. Too late, though, for in a moment the police are at the door. When their commander moves to arrest the 'soldier,' a quick word from the prisoner causes the officer to pull back respectfully. "*Fredda ed immobile*" (Frozen and motionless) is how the onlookers find themselves at this unexpected turn of events. At last a bewildered Bartolo awakens from his torpor and leads

As the two men leave, Figaro returns with Rosina and discloses Bartolo's plan. Turning to more interesting matters, the girl coyly questions him about her young suitor. "*Dunque io son*" (Then it is I) she sings, exulting in the information that 'Lindoro' loves her, presenting Figaro with a note for him to take to her sweetheart. The barber departs to seek out the Count, leaving the young woman to the wrath of the suspicious Dr. Bartolo, who sputters in a bombastic tirade, "*A un dottor della mia sorte*" (To a doctor of my caliber), that she will have to

### Act III *Several hours later*

Dr. Bartolo's musings are interrupted by the arrival of a peculiar-looking fellow who introduces himself as Don Alonso, a pupil of Don Basilio. He says that he has come to give Rosina her music lesson in place of his master, who is ill. When Bartolo insists upon visiting his sick friend at once, the visitor (none other than the disguised Almaviva) forestalls him by showing him Rosina's letter, which, he says, she sent to the Count of Almaviva. He suggests that Bartolo show the note to his ward and tell her that the Count gave it to one of his mistresses; thus she will think her suitor has merely



been toying with her affections.

Rosina joyfully recognizes 'Lindoro' when she comes into the room. Under the suspicious eye of her guardian, she maintains her composure and begins her music lesson with an aria, "*Contro un cor che accende amore*" (Against a heart inflamed with love). Figaro arrives and, hoping to give the lovers a moment's unobserved conversation, he insists upon shaving Bartolo (and even manages to pilfer the key to Rosina's balcony in the bargain). The unexpected arrival of the supposedly ailing Don Basilio threatens to expose 'Don Alonso,' but the Count manages to purchase the music master's cooperation with a bag of gold; in an amusing quintet, "*Buona sera*" (Good evening), Basilio is persuaded to return to his sickbed. Resuming their whispered conversation, Almaviva tells Rosina that he will come for her at midnight. Before he can explain how he was forced to use her note, however, his deception is uncovered by Dr. Bartolo, whose wrath causes the three conspirators to beat a hasty retreat.

As Bartolo goes off, the servant Berta comes in and, in an aria, "*Il vecchiotto cerca moglie*" (The old man wants a wife), expresses her opinions about the unsettling effect of love. She leaves as her master ushers in Don Basilio, who is dispatched at once to fetch a notary. Bartolo summons Rosina and, showing her her own letter, tells her that 'Lindoro' is in league with Figaro to abduct her for the immoral purposes of the Count of Almaviva; the girl, in despair, consents to wed her guardian immediately and tells him of the proposed elopement. Furious, Dr. Bartolo hurries away to fetch the authorities.

During a tempestuous musical interlude depicting a violent thunderstorm, the Count and Figaro scurry in and clamber up a ladder to Rosina's balcony. When she scornfully accuses 'Lindoro' of betraying her to the Count of Almaviva, he startles her with the information that he is, himself, the Count.

"*Ah, quel colpo*" (Ah, what news), she sings in delight, as she and her paramour pledge undying devotion. Urged by a nervous Figaro, the trio finally prepares to escape, singing "*Zitti, zitti*" (Quiet, quiet). To their dismay, they discover that the ladder has disappeared and that someone is approaching. The arrivals turn out to be Don Basilio and the notary, who are easily bribed to perform the wedding ceremony for Rosina and Almaviva. Immediately thereafter, the intended bridegroom himself appears at the head of a band of soldiers, but he is forced to admit that he has been outwitted. "*Di si felice innesto*" (Such a happy union) sings Figaro, leading the assemblage in a joyous finale celebrating the newly-wed couple.

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## Historical Note

**O**ne of opera's most intriguing figures, Gioachino Rossini, was born in Pesaro, Italy, on February 29, 1792. His father, the town trumpeter, and his mother, a singer, encouraged their son's musical talents; from an early age, the boy was an accomplished performer on the harpsichord, violin, and piano, as well as a boy soprano in the opera. Entering the Bologna Conservatory at the age of fourteen, he began his composing career with *Demetrio e Polibio*, which was first staged there in 1812.

Rossini's first professionally staged opera was *La Cambiale di Matrimonio* (The Marriage Contract), a one-act opera *buffa* (comic opera) that was produced in Venice in 1810, followed by *L'Inganno Felice* (The Fortunate Stratagem) in the same season, and his first serious opera, *Ciro in Babilonia* (Cyrus in Babylonia), in 1812. Although these early works were not triumphs, the composer had already earned a reputation as an inspired melodist. *La Pietra del*



*Paragone* (The Touchstone) premièred at Milan's prestigious Teatro alla Scala in 1812 and was well received. There followed four operas in six months, including *Tancredi*, an opera seria (serious opera), which established Rossini's fame outside of Italy, and *L'Italiana in Algeri* (The Italian Girl in Algiers), a sparkling comedy that is still frequently performed. Among the next group of works that he composed for Milan, only *Il Turco in Italia* (The Turk in Italy), an 1814 comedy, was successful.

Naples then beckoned the young composer, who became music director of both opera houses in that city. He wrote *Elisabetta Regina d'Inghilterra* (Elizabeth Queen of England) in 1815 for Isabella Colbran, a soprano he had met while a student in Bologna. (Isabella went on to create the leading roles in several Rossini operas; she assumed the leading role in the composer's life in 1824, when she became his wife.) *Elisabetta* marks the first time that Rossini's *recitatives* (the speech-like expository sections of the opera) were accompanied by strings, and not simply the harpsichord and a bass instrument.

In Rossini's Neapolitan operas, the composer's intentions came to be far more respected than in the past. The *bel canto* (beautiful singing) period in which he wrote was a time when the singer reigned supreme. In order to display their technical virtuosity, singers improvised elaborate embellishments, often ornamenting the arias beyond recognition. By writing out the vocal decorations himself and insisting that the singers adhere to them, Rossini helped to contribute to the rise of the composer as the dominant musical personality. (Even the great master himself, though, could not completely curb his artists. The renowned soprano, Adelina Patti, once performed an aria from Rossini's *The Barber of Seville* for the composer. "And how did you like the aria, maestro?" she asked. "A charming

tune," replied Rossini dryly; "I wonder who wrote it?")

One of the commissions Rossini accepted during his tenure in Naples was for an opera entitled *Il Barbiere di Siviglia* (The Barber of Seville). There arose immediately an anti-Rossini faction made up of partisans of *The Barber of Seville* by Giovanni Paisiello which had been a fixture of the operatic repertory for a generation. The opening night of the Rossini work in Rome was a disaster, thanks to the animosity of the crowd and several freak accidents: during the tenor's serenade, the strings of the onstage guitar broke; a cat wandered onto the set during the middle of the performance and upstaged everyone; and one of the singers fell down and was forced to sing with a bloody nose. Act II went quite well, however, and subsequent performances brought great acclaim. Today, with its tuneful score and mercurial story, *The Barber of Seville* is one of the most popular comic operas in the world.

Rossini delayed completing his commissions until the last possible moment, and often borrowed music from his earlier operas to spare himself the labor of writing new material. The famous overture from *The Barber of Seville*, for instance, had been previously attached to no fewer than three different operas. Nor did Rossini lavish a great deal of time on his works (with the exception of his last one); *Barber* was dashed off in an incredible eleven days. In all, Italy's operatic prodigy produced an astounding thirty-nine operas in nineteen years. It was this very facility that appealed to his audiences – the instinctive melodic gift that no amount of painstaking labor can reproduce.

Rossini was the toast of Europe. The composer traveled to Vienna and met one of his admirers, Ludwig van Beethoven. In London, he supervised performances of several of his operas and also sang in concerts with his wife, Isabella. Settling in Paris, he



was appointed director of the Théâtre Italien, as well as Composer to the King and Inspector General of Singing. Paris' renowned Opéra produced a number of his works, including *Le Siège de Corinthe* (The Siege of Corinth, 1826), a monumental spectacle; *Le Comte Ory* (Count Ory, 1828), a delightful comedy; and his final opera, the magnificent *Guillaume Tell* (William Tell), in 1829. *Le Comte Ory* set the style for French comic opera, while *Guillaume Tell* is a seminal work in the history of French grand opera.

In 1829, at the age of thirty-seven, Rossini retired from composing. The only works he produced thereafter were for his own enjoyment: two religious pieces – the *Stabat Mater* (1842) and the *Petite Messe Solennelle* (1864) – and a number of little piano selections and songs collectively entitled *Péchés de Vieillesse* (Sins of my Old Age). He ended his career in opera, however, at the height of his popularity. The reasons behind this startling early retirement are ambiguous. A wealthy man, Rossini had no need to continue accepting commissions, and a life of self-indulgent leisure had always greatly appealed to him. Furthermore, he took a dim view of the new directions in which singing (and music in general) were heading; he felt that his style of opera belonged to a past generation.

**E**stablished in 1979, the **New York City Opera National Company** began modestly with a twenty-five performance, five-week tour of *La Traviata* and a two-fold mandate: to take top-quality opera performances to communities throughout the country and to provide talented young artists with valuable performing experience. The company has lived up to its mandate admirably and has grown in step with America's increasing interest in opera. Acclaimed by presenters, audiences and crit-

ics alike, the National Company, now in its twentieth year, is considered the première touring opera company in the country.

The company travels in an old-fashioned "bus and truck" style, bringing vivid stagings of classic operas to both small rural communities and bustling urban centers. Productions such as *La Bohème*, *Rigoletto*, *Faust*, *Madama Butterfly*, *The Barber of Seville*, *La Traviata*, *The Marriage of Figaro* and *Tosca* have played to capacity audiences from coast to coast. Each production is specially designed to show off the remarkable creativity and energy of America's best new talent, instrumentalists, and designers, many of whom go on to enjoy successful careers with major opera houses around the world. A National Company tour is also the ideal environment for seasoned singers, as it allows them an unprecedented opportunity to perfect a characterization over numerous performances. Thus, audiences throughout the US and Canada are given the opportunity to see both experienced performers and the brightest of the up-and-coming young stars.

Following the 1993 tour, the National Company was completely reorganized, and has been consolidated within New York City Opera itself. The touring division now utilizes the talents of producers, artists and administrators who are members of the main company.

Spurred by the growing national interest in opera, this exciting young company continues to expand and flourish, capturing the hearts and imaginations of the American public.

*This residency marks the New York City Opera National Company's fourteenth Ann Arbor visit under UMS auspices. The company last appeared under UMS auspices in March of 1998 presenting Donizetti's Daughter of the Regiment in the Power Center.*



**Leslie Valentine**, mezzo-soprano, sings both Rosina and Berta in her debut season with NYCO National Company. The Long Island native recently sang Dorabella in *Così fan tutte* and Suzuki in *Madama Butterfly* with Tacoma Opera. Other credits include performances with Chautauqua Opera, Lake George Opera Festival, Opera Theater at Wildwood, Opera Theatre of Rochester, Lyric Opera Cleveland, Tulsa Opera, and Virginia Opera, where she sang in the world première of *Cue 67* by Michael Ching.

**Julia Anne Wolf**, mezzo-soprano, reprises the role of Rosina, her NYCO National Company debut role. She made her NYCO debut as Mallika in *Lakmé*, and returned to sing many roles including Zerlina in *Don Giovanni*, Peep-Bo in *The Mikado*, and Mercedes in *Carmen*. The Baltimore native has sung several roles for Washington Opera including Natacha Rambova in the world première of Argento's *The Dream of Valentino*, and has also appeared with Santa Fe Opera, Baltimore Opera, and Glimmerglass Opera.

**Helen Yu**, mezzo-soprano, reprises the role of Rosina. Ms. Yu made her NYCO National Company debut as Suzuki in *Madama Butterfly* and has sung many roles with NYCO including Cherubino in *The Marriage of Figaro* and the title role (Cinderella) in the Education Department production of *La Cenerentola*. The native of Korea made her Metropolitan Opera debut singing Flosshilde in both *Das Rheingold* and *Gotterdammerung* and made her musical theatre debut as Lady Thiang on the national tour of the Broadway show *The King & I*.

**Suzanne Woods**, soprano, makes her NYCO National Company debut as Berta. She has performed with such companies as Opera Carolina, Wildwood Opera, The Ohio Light Opera, Birmingham Summerfest, and the Arkansas Symphony.

**Shon Sims**, baritone, debuts in the titular role of Figaro, a role he will also sing with Seattle Opera this season. He has sung many roles with NYCO over the past three seasons including Schaunard in *La bohème*, Morales in *Carmen*, Yamadori in *Madama Butterfly*, Marullo in *Rigoletto*, Masetto in *Don Giovanni*, Pish Tush in *The Mikado*, and St. Brioche in his company debut in *The Merry Widow*, which was broadcast nationally on *Live From Lincoln Center*.

**James Taylor**, baritone, sings the role of Figaro in his National Company debut. The Alabama native recently sang Figaro in *Le nozze di Figaro* at the Ashlawn Highland Festival, where he has also appeared as Escamillo in *Carmen*, and was a soloist in Handel's *Messiah* with the National Chorale. Mr. Taylor sang Eisenstein in *Die Fledermaus* with San Francisco Opera's Merola Program, as well as with SFO's Western Opera Theater tour.

**Hung Yun**, baritone, makes his company debut in the role of Figaro. As an intern with the Opera Company of Philadelphia, his roles included Figaro, Germont in *La Traviata*, Marcello in *La Bohème*, and the Count in *The Marriage of Figaro*. Selected as a Santa Fe Opera apprentice artist, he sang the Jailor in *Le Dialogues des Carmélites* and covered the role of Escamillo in *Carmen*.

**Richard Crawley**, tenor, sings Almaviva in his National Company debut as well as with the Staatstheater Stuttgart this season. A native of upstate New York, he also sang the role with Lake George Opera Festival.



Recent highlights include Lindoro in Rossini's *L'Italiana in Algeri* with Opéra de Québec, Mr. Erlanson in Sondheim's *A Little Night Music* with Houston Grand Opera, and Camille in *The Merry Widow* at Augusta Opera.

**William George**, tenor, makes his National Company debut as Almaviva, a role he also sang at Los Angeles Opera. Other roles in Los Angeles for the California native include Flavio in Bellini's *Norma*, Beppe in *Pagliacci*, and Spoletta in *Tosca*. He also sang Ferrando in *Così fan tutte* in his hometown at Opera San José, Hermes in Michael Tippett's *King Priam* with San Francisco Opera, and Don Ottavio in *Don Giovanni* on SFO's Western Opera Theater tour.

**John Pickle**, tenor, sings Count Almaviva in his second tour with the NYCO National Company, having performed with the National Opera Company, Opera Carolina, Opera in the Ozarks and the Ohio Light Opera. For the Newport Classics label, Mr. Pickle has recorded the roles of Barry O'Day in Victor Herbert's *Eileen*, Radjami in Kalman's *The Bayadere*, Alexius in Oscar Strauss's *The Chocolate Soldier* and The Duke in Johann Strauss' *A Night in Venice*.

**William Fleck**, bass, returns to the National Company as Dr. Bartolo, having made his debut as Sulpice in *The Daughter of the Regiment*. At NYCO, Mr. Fleck made his debut as Baron Ochs in *Der Rosenkavalier* and his other roles there include Dr. Bartolo in both *The Barber of Seville* and *The Marriage of Figaro*. At the Metropolitan Opera, his roles include Alaska Wolf Joe in *The Rise and Fall of the City of Mahagonny* and Dr. Grenvil in *La Traviata* with James Levine, telecast on *Live at the Met*.

**Mark Freiman**, bass, sings Dr. Bartolo, having debuted with the National Company as Don Basilio. He recently made his European debut as Don Attilio and Passarino in the Hamburg production of *Phantom of the Opera*. Since his professional debut in 1992 singing the title role in *The Marriage of Figaro* with the Ashlawn Highland Summer Festival, Mr. Freiman has appeared with opera companies throughout the US.

**David Ward**, bass-baritone, reprises his role as Dr. Bartolo, having also toured with the National Company production of *The Daughter of the Regiment* as Sulpice. Mr. Ward made his NYCO debut as Dr. Bartolo in *Le nozze di Figaro* and sang Kecal in *The Bartered Bride* for NYCO's Education Department. The New Jersey native has sung Rossini's Dr. Bartolo with companies throughout the US.

**Tony R. Dillon**, bass-baritone, who makes his National Company debut as Basilio, has appeared with opera companies and symphonies in the US, the former Soviet Union, and Central America. The Illinois native recently sang Frere Laurent in Virginia Opera's production of *Roméo et Juliette*, the Cantor in Ernest Bloch's *Avodath Hakodesh* with Ascension Music, the title role in *Don Pasquale* for the Natchez Opera Festival, and the bass soloist for Beethoven's *Mass in C* with Virginia's Oratorio Society of Charlottesville-Albamarle.

**Jason Grant**, bass-baritone, who makes his National Company debut as Don Basilio, recently appeared at the Aspen Music Festival as Olin Blitch in *Susannah*, Henry Kissinger in a new concert-suite version of *Nixon in China* conducted by the composer, and Meyer Wolfsheim in a preview of John Harbison's *The Great Gatsby*. The California native has toured with San Francisco Opera's Western Opera Theater singing



several roles in *Carmen* including Dancairo, Zuniga, and Escamillo.

**John E. Schumacher**, bass, sings Basilio for his debut role. He most recently sang Horace in *Regina* for the Bronx Opera, where he also sang both Osmin and Pasha in *The Abduction from the Seraglio*, as well as Jeronimus in *Maskerade* by Carl Nielson. Recent engagements also include his Metro Lyric Opera debut as Spinelloccio in *Gianni Schicchi*, the title role in *Don Pasquale* at the Opera Theater of Philadelphia, the Center for Contemporary Opera's première of *Sorry Wrong Number*, and Monterone in *Rigoletto* for Connecticut Grand Opera.

**Mark C. Graf**, conductor, makes his National Company debut with *The Barber of Seville*. This season's engagements also include his debut with Lyric Opera of Kansas City conducting *Così fan tutte* and return engagements to Augusta Opera to lead Gilbert and Sullivan's *The Mikado* and to Washington Summer Opera to lead *Madama Butterfly*. Last season found Maestro Graf in Augusta for *Carmen* and Washington for *Norma*. With Florida Grand Opera, he conducted productions of *La Bohème*, *Lucia di Lammermoor*, *La Cenerentola*, and Strauss' *Ariadne auf Naxos*, as well as productions for the Young Artist and Technical Apprentice programs including Scarlatti's *Il trionfo dell'onore*, Britten's *The Rape of Lucretia*, and Handel's *Giulio Cesare*.

**Michael Patrick Albano**, director, is the resident stage director of the opera training program for the University of Toronto's Faculty of Music, where he has staged over twenty operas, including the Canadian premières of Debussy's *L'Enfant Prodigue*,

Paisiello's *Il Barbiere di Siviglia*, and Britten's *Paul Bunyan*. *The Barber of Seville* is his debut production with the NYCO National Company. Recent directorial credits include *Le Comte Ory* for Manhattan School of Music, *Die Fledermaus* for Opera Hamilton, *Gianni Schicchi* for Canadian Opera Company, *The Barber of Seville* for Wolftrap, and Offenbach's *La Belle Hélène* for Opera Theatre of St. Louis. Mr. Albano is a frequent contributor to the CBC and next season will direct two operas to librettos of his own invention, *The Last Duel* for Music Canada 2000 and *Loss of Eden* for the Opera Theatre of St. Louis.

**Lloyd Evans**, set designer, made his NYCO debut in 1965 with *The Barber of Seville* and went on to create twenty-three productions for the company including *La Bohème*, *Rigoletto*, and *Madama Butterfly*. The Michigan native's other credits include the world première of Hoiby's *Summer and Smoke* for St. Paul Opera and the US premières of Britten's *Curlew River*, *The Burning Fiery Furnace*, and *The Prodigal Son* for the Caramoor Festival. In 1978, he won an Emmy Award for his work on *Love of Life*. He was an art director for *As the World Turns* until his death in 1989.

**Joseph A. Citarella**, costume designer, designed costumes for the NYCO National Company tours of *Carmen*, *La Bohème*, *The Marriage of Figaro*, *Tosca*, *La Traviata*, and last season's *Madama Butterfly*. He was NYCO's Director of Wardrobe from 1980 to 1997. He made his City Opera debut in 1992 designing costumes for *Regina*, and has since created costumes for Hugo Weisgall's *Esther*, *La Bohème*, and *H.M.S. Pinafore*. In addition, he designed costumes for Ashley Putnam and Sherrill Milnes in *Hamlet* and *I Lombardi*.



## New York City Opera National Company Orchestra

### Violins

Elizabeth Kaderabek,  
*Concertmaster*

G. Erik Chapman,  
*Asst. Concertmaster*

Marya Columbia,  
*Principal Second*

Jason Bandler

Peter Borten

Charlotte Merckson

Nina Saito

Svetoslav Slavov

### Violas

David Feltner,  
*Principal*

Denise Cridge

David Gold

### Cellos

Patricia Edens,  
*Principal*

Mark Simcox

Ben Whittenberg

### Bass

Martha Cox, *Principal*

### Flutes/Piccolos

Peter Ader, *Principal*

Linda Ganus

### Oboe

Derek Floyd, *Principal*

### Clarinets

Jacob Devries III,

*Principal*

Christopher Cullen

### Bassoon

Stephen Wisner,

*Principal*

Daniel Shelly

### Horns

John Paul Aubrey,

*Principal*

Michael Manley

### Trumpets

Kyle Resnick,

*Principal*

John Trujillo

### Timpani

James Thoma,

*Principal*

**Jeff Davis**, lighting designer, has been City Opera's resident lighting designer from 1991-1996, designing over twenty new productions including *Mathis der Maler*, *The World Première Festival*, *Regina*, *The Dreyfus Affair*, *Harvey Milk*, *Cavalleria Rusticana*, *Pagliacci*, *110 in the Shade*, and the Emmy Award-winning *Live From Lincoln Center* telecasts of *La Bohème* and *La Traviata*. His Broadway and national-touring production credits include the Duke Ellington musical *Play On!*, *Born Yesterday* with Ed Asner and Madeline Kahn, *The Musical Comedy Murders of 1940*, and *Death of a Salesman* directed by George C. Scott. His work for television can be seen on *One Life to Live*, *As the World Turns*, *Great Performances*, and *The Maury Povich Show*, for which he received two Emmy Award nominations.

### New York City Opera National Company Administrative Staff

Paul Kellogg, *General & Artistic Director*  
 Sherwin M. Goldman, *Executive Producer*  
 Christopher Larkin, *Music Director*  
 Caren E. France, *Tour Coordinator*  
 Julie N. Samuels, *Business Manager*  
 Melanie S. Armer, *Company Manager*  
 John Knudsen, *Technical Director*  
 Megan T. Hollingshead, *Publicity Coordinator*  
 Bettina P. Bierly, *Director of Wardrobe*  
 Monserrate Alvarez, *Hairstylist*

### New York City Opera National Company Production Staff

Jenifer A. Shenker, *Production Stage Manager*  
 Amanda E. Silva, *Stage Manager*  
 Jim McWilliams, *Head Carpenter*  
 William Coholan, *Head Electrician*  
 Eric Thoben, *Head of Properties*  
 Helen E. Rogers, *Wardrobe Supervisor*  
 Erin Hicks, *Wig/Makeup Supervisor*  
 Gavin Holmes, *Assistant Carpenter*

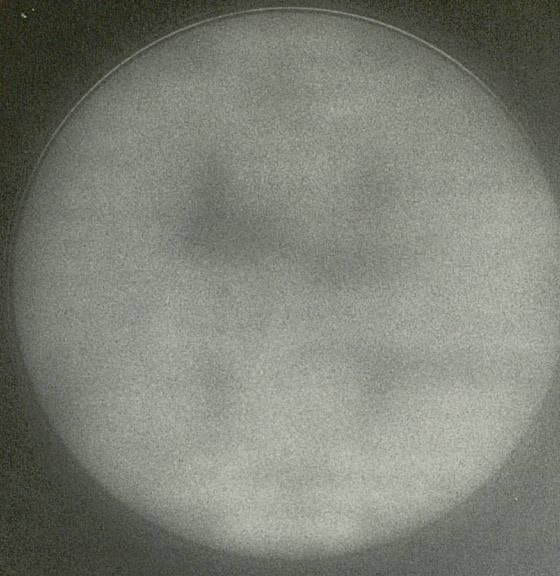
Scenery built by Center Line Studios, Inc. Cornwall, New York. Scenery painted by Scenic Art Studios. Lighting equipment supplied by Four Star Stage Lighting, Inc. Rehearsal facilities furnished by Aaron Davis Hall, New York.

Visit New York City Opera on the Internet at [www.nycopera.com](http://www.nycopera.com).



# UMS

of the University of Michigan • Ann Arbor



Trisha Brown's  
pioneering  
artistry has  
made her a  
legend in  
contemporary  
dance.

## Trisha Brown Company

Wednesday, April 12, 8 P.M.  
Power Center

As one of the most original and most enduring avant-gardists to emerge from the Judson Church movement of the 1960s, MacArthur "Genius" Grant awardee Trisha Brown is one of the great experimentalists of the century. Known for its structural rigor and powerful energy, Trisha Brown's extensive repertoire is permeated with elegance, eccentricity, wit, and lyricism. This performance, part of UMS' Bach Series, features Brown's M.O., set to Bach's *Musical Offering*, and Canto/Pianto, a suite from Monteverdi's *L'Orfeo*, which Brown directed last year.

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

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UMS  
*presents*

# Christian Tetzlaff *Violin*

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## **Program**

Sunday Evening, February 20, 2000 at 8:00  
St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

## *Solo Violin Works of J.S. Bach*

### **Partita No. 2 in d minor, BMV 1004**

Allemanda  
Corrente  
Sarabanda  
Giga  
Ciaccona

### **Sonata No. 3 in C Major, BMV 1005**

Adagio  
Fuga  
Largo  
Allegro assai

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

### **Sonata No. 2 in a minor, BMV 1003**

Grave  
Fuga  
Andante  
Allegro

---

Sixtieth Performance  
of the 121st Season

This performance is made possible with the support of the Michigan  
Council for Arts and Cultural Affairs.

*The photographing or sound  
recording of this concert or  
possession of any device for  
such photographing or sound  
recording is prohibited.*

Mr. Tetzlaff appears by arrangement with ICM Artists, Ltd.

Mr. Tetzlaff records for Virgin Classics.

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



**Partita No. 2 in d minor,  
BWV 1004**

**Sonata No. 3 in C Major,  
BWV 1005**

**Sonata No. 2 in a minor,  
BWV 1003**

Johann Sebastian Bach  
Born March 21, 1685 in Eisenach  
Died July 28, 1750 in Leipzig

**J**ohann Sebastian Bach was not the first to write unaccompanied works for violin. To name but one example, Johann Paul von Westhoff (1656–1705) had composed a suite for “*violon seul sans basse*” as early as 1683.

But no one – either before or after Bach – ever gave the medium the same amount of attention that Bach lavished on it in the three sonatas and three partitas written at Köthen around 1720. The *Six Solos*, as Bach called them, were copied into one of the most beautiful Bach autographs known today (there are several facsimile editions available).

Although best known in his own day as a virtuoso organist, Bach was also a professional-level violinist. His first job – for a few months in 1703, when he was eighteen-years old – was actually as a violin player in Weimar. Bach was therefore intimately familiar with the technique of the instrument, and in his unaccompanied violin works he demonstrated that knowledge by offering a true encyclopedia of Baroque violin playing.

The three sonatas follow the four-movement structure (slow-fast-slow-fast) of the Baroque *sonata da chiesa* (church sonata). The opening movements are essentially preludes, not unlike those in *The Well-Tempered Clavier*. (The *Sonata No. 3* “Adagio” exists, in fact, in a keyboard arrangement listed in the Bach catalogue as BWV 968.) The elaborate ornamentation of these pre-

ludes and their frequently modulating (sometimes chromatic) harmonies serve as introductions to the fugues that follow in each case. The latter represent a special virtuoso feat in an unaccompanied work where a single violin has to play all the voices. The third movements are lyrical statements marked *Andante* or *Largo* (or else, in *Sonata in g minor*, as *Siciliano*); these are instrumental arias organized in two unequal but analogous sections. Finally, the last movements consist mainly of perpetual motion in rapid sixteenth-notes, serving as a vehicle for harmonic and structural intricacies while at the same offering a great technical challenge to the violinist.

The partitas are sets of dances whose sequence differs from case to case. *Partita in d minor* retains the basic “Allemande” – “Courante” – “Sarabande” – “Gigue” ordering; it ends with the famous and unique “Chaconne.” Each of the first four movements is cast in a large binary form, where each half is repeated, as usually happens in dances. The specific types of rhythmic motion associated with the individual dance forms remain unchanged throughout the movements, while the harmonies (implied or made explicit through multiple stops) are tremendously diversified. Many musical characteristics of the third-movement “Sarabande” (rhythm, multiple stops) anticipate the final “Chaconne,” Bach’s single longest instrumental movement. The “Chaconne” – which is often performed by itself without the rest of the partita, stands out even among Bach’s works as an unusual work of genius. A *chaconne* is a set of variations on a descending bass line – a genre that was often used in Baroque music, though never on such a grandiose scale or with such breadth of expression as here. The four-note descending line is repeated no fewer than sixty-four times. The variations are arranged in a large three-part structure with an extended major-key area as a con-



trasting middle section. A wide array of violin techniques (including multiple stops, scales and *arpeggios*) are used to individualize the variations, and passages of primarily rhythmical and primarily melodic interest alternate with one another throughout the "Chaconne." At the end of the piece, the eight-bar theme returns in its original form.

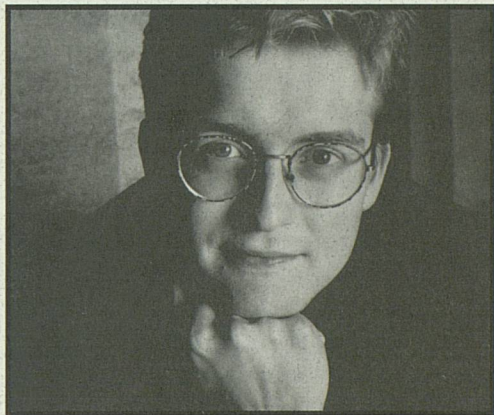
*Program notes by Peter Laki.*

**C**hristian Tetzlaff is internationally recognized as one of the most important violinists to emerge in the last decade. The distinctive character of his artistry stems from a fusion of intelligence and passion. His probing insights and keen musical imagination illuminate both the structural and spiritual elements of the works he performs, yielding highly individual, compelling interpretations. Mr. Tetzlaff's command of his instrument has been described as "breathtaking," "astounding," and "sensational," terms that recur almost like *leitmotifs* throughout reviews of his performances. He has been praised for the assurance with which he meets the most formidable technical demands, for his luminous, refined tone and for his sensitivity to subtleties of color, line and phrasing.

From the outset of his career, Mr. Tetzlaff, now thirty-three, has performed and recorded a broad spectrum of repertoire, ranging from Bach's unaccompanied sonatas and partitas to nineteenth-century masterworks by Mendelssohn, Beethoven, and Brahms; from twentieth-century *concertos* by Bartók, Berg, and Stravinsky to world premières of contemporary works. Since the still-talked-about performances of the Schoenberg *Violin Concerto* that brought him to international attention just a decade ago – with Christoph von Dohnányi and the Cleveland Orchestra and with Sergiu

Celibidache and the Munich Philharmonic – Mr. Tetzlaff has earned a reputation for seeking out the thornier and less frequently-heard areas of the literature, whether the Ligeti *Concerto* or the rarely performed Janáček and Schumann *concertos*. For his New York recital debut in 1993, he chose fiendishly difficult, unaccompanied works by Bach, Bartók and Ysaÿe. Nonetheless, he considers Mozart and Brahms to be just as central and challenging to his musical development.

Mr. Tetzlaff is also dedicated to chamber music, and frequently collaborates with distinguished artists, including Leif Ove Andsnes, Yo-Yo Ma, Sabine Meyer and Heinrich Schiff. His commitment to chamber music, and indeed, his carefully consid-



Christian Tetzlaff

ered approach to the development of his career, can be traced in part to his upbringing. He was born in Hamburg, in 1966, to a minister's family in which music occupied a central place. His three siblings are all professional musicians, and he frequently performs with his sister Tanja, a cellist. He started playing the violin and piano at age six, but pursued a traditional academic education while continuing musical studies. He grew up with a "normal" life at home, not as a touring *wunderkind*. Mr. Tetzlaff did not begin intensive study of the violin until the



age of fourteen, after making his concert debut performing Beethoven's *Violin Concerto*. He attributes the establishment of his musical outlook to his teacher at the conservatory in Lübeck, Üwe-Martin Haiberg, who placed equal stress on interpretation and technique.

Highlights of Christian Tetzlaff's North American engagements for the 1999-2000 season include two appearances in New York: at Alice Tully Hall in a recital of Bach's complete *Solo Sonatas and Partitas*, and at Carnegie Hall as soloist in the Ligeti *Violin Concerto* with Pierre Boulez and the London Symphony Orchestra. In addition, Mr. Tetzlaff returns as a soloist with the Cleveland Orchestra, the St. Paul Chamber Orchestra and the Toronto Symphony Orchestra; gives chamber music concerts with pianist Leif Ove Andsnes and cellist Tanja Tetzlaff in Los Angeles, Detroit and Kalamazoo; and performs solo sonatas and partitas tonight by Bach in Ann Arbor.

Mr. Tetzlaff plays a 1996 violin, modeled on the Guarneri del Gesu, by the young German maker Peter Greiner. He considers it a versatile instrument, equally suitable for Bach and Mozart or Ligeti and Bartók. Christian Tetzlaff makes his home near Frankfurt with his wife, a clarinetist with the Frankfurt Opera, and their three young children.

*Tonight's recital marks Christian Tetzlaff's debut under UMS auspices.*



# UMS Experience

## UMS WINTER 2000 SEASON

All educational activities are free and open to the public unless otherwise noted (\$). For more information on educational activities, call the UMS Education Office at 734.647.6712 or the UMS Box Office at 734.764.2538. Activities are also posted on the UMS Website at [www.ums.org](http://www.ums.org).

### The Romeros

Sunday, January 9, 4 p.m.

Rackham Auditorium

*Sponsored by AT&T Wireless Services.*

### Bebe Miller Company

Saturday, January 15, 8 p.m.

Power Center

**Master of Arts Interview** with Bebe Miller, choreographer, and a special showing of *Three*, a film by Isaac Julien featuring Bebe Miller and Ralph Lemon. Friday, January 14, 7 p.m., Betty Pease Studio, 2nd Floor, U-M Dance Building. In conjunction with the Institute for Research on Women and Gender, Center for Afroamerican and African Studies, Center for Education of Women, and U-M Department of Dance.

**Advanced Modern Dance Master Class** Saturday, January 15, 10:30 a.m., U-M Dance Department, Studio A. \$ **PREP** "Identity and Process in Bebe Miller's Choreography" by Ben Johnson, UMS Director of Education and Audience Development. Saturday, January 15, 7 p.m., Michigan League, Koessler Library, 3rd Floor.

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

### Dance Department Mini Course

"Four Women of the Dance: a mini-course based on the UMS sponsored performances of four major American women choreographers" taught by Gay Delanghe, U-M Professor of Dance. Winter Term, 2000. Mass Meeting, Saturday, January 8, 12 noon. For information, [delanghe@umich.edu](mailto:delanghe@umich.edu) or call U-M Department of Dance, 734.763.5460. *This project is supported in part by a grant from the National Endowment for the Arts. Media sponsors WDET and Metro Times.*

### Take 6

Monday, January 17, 8 p.m.

Hill Auditorium

*Sponsored by Butzel Long Attorneys*

*with support from Republic Bank.*

*Media sponsors WEMU and WDET.*

*Co-presented with the U-M Office of Academic Multicultural Initiatives.*

### Yo-Yo Ma, cello

Kathryn Stott, piano

Thursday, January 20, 8 p.m.

Hill Auditorium

*Sponsored by Forest Health Services.*

*Media sponsor WGTE.*

### American String Quartet

Beethoven the Contemporary

Sunday, January 23, 4 p.m.

Rackham Auditorium

*Media sponsor Michigan Radio.*

### Russian National Orchestra

Mikhail Pletnev, conductor

Francesco Tristano Schlimé,

piano

UMS Choral Union

Monday, January 24, 8 p.m.

Hill Auditorium

**Center for Russian and Eastern European Studies Symposium**

"Apocalypse Now? Scriabin and Russian Culture at the End of the Century" Sunday, January 23, Media Union. Full schedule at <http://www.umich.edu/~iinet/crees> or call 734.764.0351.

### CREES Mini-Course on *fin de siècle*

Russian Culture with Arthur Greene, Professor of Music and Michael Makin, Professor of Slavic Languages and Literature. Winter Term, 2000. For information, <http://www.umich.edu/~iinet/crees> or call 734.764.0351.

### Pre-concert Performance

traditional Slavonic/Russian songs performed by St. Romano's Ensemble. Monday, January 24, 7-7:45 p.m., Hill Auditorium Lobby. Free with paid admission to Russian National Orchestra concert.

*Sponsored by Charla Breton Associates.*

*Media sponsor WGTE.*



**Barbara Hendricks, soprano**  
Staffan Scheja, piano  
Saturday, January 29, 8 p.m.  
Lydia Mendelssohn Theatre  
**PREP** with Naomi André, U-M  
Professor of Music and Musicology.  
Saturday, January 29, 7 p.m., Michigan  
League, Koessler Library, 3rd Floor.  
*Presented with the generous support of  
The Shiffman Foundation, Sigrid  
Christiansen and Richard Levey.  
Additional support provided by Randy  
Parrish Fine Framing and Art.  
Media sponsor WGTE.*

**Mozart and Friends –  
A Birthday Celebration**  
**Michigan Chamber Players**  
Faculty Artists of the University  
of Michigan School of Music  
Sunday, January 30, 4 p.m.  
Rackham Auditorium  
Complimentary Admission

**Jazz at Lincoln Center  
Sextet**  
Friday, February 4, 8 p.m.  
Saturday, February 5, 2 p.m.  
*(One-Hour Family Performance)*  
Michigan Theater  
**UMS Performing Arts Teacher  
Workshop** “Jazz in the Classroom”  
Wednesday, February 2, 4 p.m.  
To register call 734.615.0122. \$  
**Jazz Combo Master Classes** with the  
Jazz at Lincoln Center Sextet.  
Thursday, February 3, 7 p.m., U-M  
School of Music. Observation only.  
*Sponsored by Blue Nile Restaurant with  
support from Hudson’s and the Lila  
Wallace-Reader’s Digest Audiences for  
the Performing Arts Network. These  
concerts are part of Chamber Music  
America’s “A Musical Celebration of the  
Millennium.” Media sponsors WEMU  
and WDET.*

**Gothenburg Symphony  
Orchestra**  
Neeme Järvi, conductor  
Yuri Bashmet, viola  
Saturday, February 5, 8 p.m.  
Hill Auditorium  
*Made possible by a gift from David and  
Martha Krehbiel, “to honor the memory  
of Bertha and Marie Krehbiel for whom  
music was life.” Additional support pro-  
vided by SAS Scandinavian Airlines,  
Consul Lennart Johansson and Karin  
Johansson, Bengt and Elaine Swenson  
and The Swedish Round Table  
Organizations. Media sponsor WGTE.*

**Meredith Monk  
Magic Frequencies  
A Science Fiction  
Chamber Opera**  
Wednesday, February 9, 8 p.m.  
Power Center  
**Master of Arts Interview** with  
Meredith Monk interviewed by Beth  
Genné, U-M Professor of Art History/  
Dance History/Dance. Tuesday,  
February 8, 12 noon, U-M School of  
Music Recital Hall. In conjunction  
with the Institute for Research on  
Women and Gender, U-M School of  
Music, Center for Education of Women,  
U-M Department of Composition and  
the U-M Department of Dance.  
**PREP** “Goddess Meredith: The Genius  
of Meredith Monk” by Ben Johnson,  
UMS Director of Education and  
Audience Development. Wednesday,  
February 9, 7 p.m., Michigan League  
Koessler Library, 3rd Floor.

**Meet the Artist** Post-performance  
dialogue from the stage.  
*Funded in part by the National Dance  
Project of the New England Foundation  
for the Arts, with lead funding from the  
National Endowment for the Arts and  
the Doris Duke Charitable Foundation.  
This project is supported in part by a  
grant from the National Endowment for  
the Arts. Media sponsors WDET and  
Metro Times.*

**Doudou N’Diaye Rose,  
master drummer**  
**Drummers of West Africa**  
Thursday, February 10, 8 p.m.  
Hill Auditorium  
**Master of Arts Interview** with  
Doudou N’Diaye Rose. Interviewed by  
Dr. Lester Monts, Associate Provost for  
Academic Affairs. Thursday, February  
10, 3 p.m., U-M School of Music  
Recital Hall. In conjunction with the  
Center for Afroamerican and African  
Studies and the U-M Office of the  
Provost; and the North American  
Secretariat for the International Center  
for African Music and Dance.  
*Sponsored by Comerica, Inc. Media  
sponsors WEMU and Metro Times. This  
is a Hearland Arts Fund Program with  
the National Endowment for the Arts  
and the Michigan Council for Arts and  
Cultural Affairs.*

**Martha Clarke  
Vers la flamme**  
Christopher O’Riley, piano  
Friday, February 11, 8 p.m.  
Power Center

**Master of Arts Interview** with Martha  
Clarke, interviewed by Susan Isaacs  
Nisbett, Music and Dance writer for  
the Ann Arbor News. Friday, February  
11, 12 noon, Betty Pease Studio, U-M  
Dance Building, 2nd Floor. In conjunc-  
tion with the Institute for Research on  
Women and Gender, and the U-M  
Department of Dance.  
**Meet the Artist** Post-performance  
dialogue from the stage.  
**Advanced Modern Dance Master  
Class** Saturday, February 12, 10:30 a.m.,  
U-M Dance Building, Studio A. \$  
*This project is supported in part by a  
grant from the National Endowment for  
the Arts.*

**Anne-Sophie Mutter, violin**  
Lambert Orkis, piano  
Saturday, February 12, 8 p.m.  
Hill Auditorium  
*Sponsored by KeyBank. Media sponsor  
WGTE.*

**Estonian Philharmonic  
Chamber Choir**  
Tõnu Kaljuste, director  
Sunday, February 13, 8 p.m.  
St. Francis of Assisi Catholic Church

**Murray Perahia, piano**  
Wednesday, February 16, 8 p.m.  
Hill Auditorium  
**Master of Arts Interview** of Murray  
Perahia, interviewed by Susan Isaacs  
Nisbett, Music and Dance writer  
for the Ann Arbor News. Tuesday,  
February 15, 7 p.m., U-M School of  
Music Recital Hall.  
*Sponsored by CFI Group.  
Media sponsor WGTE.*

**New York City Opera  
National Company  
Rossini’s The Barber of Seville**  
Thursday, February 17, 8 p.m.  
Friday, February 18, 8 p.m.  
Saturday, February 19, 2 p.m.  
*(One-Hour Family Performance)*  
Saturday, February 19, 8 p.m.  
Power Center  
**PREP** “Opera 101” with Helen Siedel,  
UMS Education Specialist. Friday,  
February 18, 7 p.m., Michigan League,  
Hussey Room, 2nd Floor.  
**PREP for Kids** with Helen Siedel,  
UMS Education Specialist. Saturday,  
February 19, 1 p.m., Michigan League,  
Koessler Library, 3rd Floor.  
*Sponsored by Parke-Davis Pharmaceutical  
Research.*



**Christian Tetzlaff, violin**  
 Sunday, February 20, 8 p.m.  
 St. Francis of Assisi Catholic  
 Church

*Added Performance*

**An Evening with  
 Audra McDonald**  
 Ted Sperling, piano and  
 music director

Sunday, March 5, 8 p.m.  
 Power Center

*This concert is presented in conjunction with the symposium, The Fine and Performing Arts of African Americans: Enhancing Education, held March 2-8 and with the Finals Concert of the Sphinx Competition, Sunday, March 5 at 4 p.m. in Hill Auditorium.*

**The Chieftains**

Wednesday, March 8, 8 p.m.  
 Hill Auditorium

*Sponsored by Bank of Ann Arbor.  
 Media sponsor WDET.*

**Ballet d'Afrique Noire  
 The Mandinka Epic**

Jean Pierre Leurs, director  
 Thursday, March 9, 8 p.m.  
 Friday, March 10, 8 p.m.  
 Power Center

**Mandinka Epic Symposium**  
 "Rethinking the African Epic."  
 Thursday, March 9, 4 p.m., Rackham  
 Assembly Hall. In conjunction with the  
 Center for Afroamerican and African  
 Studies, U-M Office of the Provost,  
 and the North American Secretariat for  
 the International Center for African  
 Music and Dance. With reception.  
**Drumming Master Class** Saturday,  
 March 11, 10 a.m., Washtenaw  
 Community College. Call 734.647.6712  
 for more information.

**African Dance Master Class** Saturday,  
 March 11, 2 p.m., Betty Pease Studio,  
 U-M Dance Building, 2nd Floor. Call  
 734.647.6712 for more information.  
*Sponsored by Detroit Edison Foundation.  
 Media sponsors WEMU and Metro  
 Times. This is a Hearland Arts Fund  
 Program with the National Endowment  
 for the Arts and the Michigan Council  
 for Arts and Cultural Affairs.*

**The English Concert  
 Trevor Pinnock, conductor  
 and harpsichord**

Saturday, March 11, 8 p.m.  
 Hill Auditorium

**PREP** with Steven Whiting, U-M  
 Professor of Musicology. Saturday,  
 March 11, 7 p.m., Michigan League,  
 Hussey Room, 2nd Floor.  
*Sponsored by Miller, Canfield, Paddock  
 and Stone. Media sponsor WGTE.*

**Maestro Ali Akbar Khan  
 accompanied by  
 Zakir Hussain**

Friday, March 17, 8 p.m.  
 Hill Auditorium

*Sponsored by Megasys Software Services,  
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**American String Quartet**

Beethoven the Contemporary  
 Sunday, March 19, 4 p.m.

Rackham Auditorium

**Meet the Artist** Post-performance  
 dialogue from the stage.  
*Media sponsor Michigan Radio.*

**Thomas Quasthoff, baritone**

Justus Zeyen, piano  
 Monday, March 20, 8 p.m.

Lydia Mendelssohn Theatre  
**PREP** "The Art is Song" with Richard  
 LeSueur, Vocal Arts Information Services.  
 Monday, March 20, 7 p.m., Michigan  
 League, Koessler Room, 3rd Floor.

**Meet the Artist** Post-performance  
 dialogue from the stage.  
*Media sponsor WGTE.*

**J.S. Bach Birthday Celebration  
 Michigan Chamber Players**

Faculty Artists of the University  
 of Michigan School of Music  
 Wednesday, March 22, 8 p.m.  
 Rackham Auditorium  
 Complimentary Admission

**Forgiveness**

Chen Shi-Zheng, director  
 Friday, March 24, 8 p.m.  
 Michigan Theater

**Mini-Course** "Japan, China, Korea and  
 the United States: Theater Across the  
 Borders." For more information, con-  
 tact Brett Johnson at 734.764.6307.

**Korean Dance Master Class** taught  
 by Song Hee Lee, Wednesday, March  
 22, 11 a.m., U-M Dance Building.

**Noh Theater Master Class** taught by  
 Akira Matsui, Wednesday, March 22,

3 p.m., Arena Theater, Frieze Building.  
**Master of Arts Interview** with Chen  
 Shi-Zheng, Artistic Director of  
*Forgiveness*. Wednesday, March 22,  
 6 p.m., Room 1636, International  
 Institute, School of Social Work Building.

**Chinese Opera Lecture Demonstration**  
 by Zhou Long and **Museum Tour** of  
 the U-M Museum of Art Chinese Art  
 Exhibit, Thursday, March 23, 6:30 p.m.

**Meet the Artist** Post-performance  
 dialogue from the stage.  
*Presented with the generous support  
 of Dr. Herbert Sloan.  
 Additional support provided by Ideation.*

**Beaux Arts Trio**

Sunday, March 26, 4 p.m.  
 Rackham Auditorium

*Sponsored by Dow Automotive.*

**Moscow Virtuosi**

Vladimir Spivakov, conductor  
 Inva Mula, soprano

Friday, March 31, 8 p.m.

Rackham Auditorium

*Sponsored by Edward Surovell Realtors.*

**Czech Philharmonic  
 Orchestra**

Vladimir Ashkenazy, conductor  
 Saturday, April 1, 8 p.m.

Hill Auditorium

**Open Rehearsal and Master of Arts  
 Interview** with Vladimir Ashkenazy,  
 Saturday, April 1, time TBA, Hill  
 Auditorium.

*Sponsored by Pepper Hamilton LLP.  
 Media sponsor WGTE.*

**The Watts Prophets**

with special guest Toni Blackman  
 Saturday, April 8, 8 p.m.

Michigan Theater

For full residency details, please call  
 734.647.6712.

*Toni Blackman is presented in conjunc-  
 tion with the King-Chavéz-Park Visiting  
 Professors Program and the Office of the  
 Provost. Support is also provided by the  
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 Gender and the Center for Afroamerican  
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*Season Listing continued  
 on page 33*



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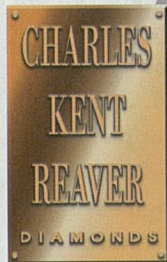
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## EDUCATION & AUDIENCE DEVELOPMENT

In the past several seasons, UMS' Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of the live performing arts and 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.

### Family Performances

For many years, UMS has been committed to providing the opportunity for families to enjoy the arts together.

This season's special, one-hour Family Performances include:

- **Amalia Hernández' Ballet Folklórico de México**
- **Boys Choir of Harlem**
- **Jazz at Lincoln Center Sextet**
- **New York City Opera National Company: *The Barber of Seville***

Specially designed for family participation that creates an environment where both children and adults can learn together, the UMS Family Performances are a great way to spend quality time with your children.

### Master of Arts Interview Series

Now in its fourth year, this series is an opportunity to showcase and engage our artists in academic, yet informal, dialogues about their art form, their body of work and their upcoming performances.

This year's series includes interviews with:

- **Laurie Anderson**
- **Ushio Amagatsu**
- **Bebe Miller**
- **Meredith Monk**
- **Doudou D'Diaye Rose**
- **Martha Clarke**

- **Murray Perahia**
- **Chen Shi-Zheng**
- **Vladimir Ashkenazy**
- **Trisha Brown**

### PREPs (Performance-Related Educational Presentations)

This series of pre-performance presentations features talks, demonstrations and workshops designed to provide context and insight into the performance. All PREPs are open to the public and usually begin one hour before curtain time.

### Meet the Artists:

#### Post-Performance Dialogues

The Meet the Artist Series provides a special opportunity for patrons who attend performances to gain additional understanding about the artist, performance and art form. Each Meet the Artist event occurs immediately after the performance, and the question-and-answer session takes place from the stage.

### Residency Activities

UMS residencies cover a diverse spectrum of artistic interaction, providing more insight and greater contact with the artists. Residency activities include interviews, open rehearsals, lecture/demonstrations, in-class visits, master classes, participatory workshops, clinics, visiting scholars, seminars, community projects, symposia, panel discussions, art installations and exhibits. Most activities are free and open to the public and occur around the date of the artist's performance.

Major residencies for the 1999/2000 season are with:

- **Lyon Opera Ballet**
- **American String Quartet**
- **Russian National Orchestra**
- **Jazz at Lincoln Center Sextet**
- **Ballet d'Afrique Noire: *The Mandinka Epic***
- **Chen Shi-Zheng's *Forgiveness***
- **The Watts Prophets**
- **Trisha Brown Company**



## ATTENTION TEACHERS AND EDUCATORS!

### Youth Performances

These performances are hour-long or full length, specially designed, teacher- and student-friendly live matinee performances.

The 1999/2000 Youth Performance Series includes:

- **Amalia Hernández' Ballet Folklórico de México**
- ***The Harlem Nutcracker***
- **Boys Choir of Harlem**
- **New York City Opera National Company: *The Barber of Seville***
- **Ballet d'Afrique Noire: *The Mandinka Epic***
- **Trisha Brown Company**

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122.

The Youth Education Program is sponsored by



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### Teacher Workshop Series

This series of workshops for all K-12 teachers is a part of UMS' efforts to provide school-teachers with professional development opportunities and to encourage ongoing efforts to incorporate the arts in the curriculum.

This year's Kennedy Center Workshops are:

- **"Developing Literacy Skills Through Music"**
- **"Bringing Literature to Life"**
- **"Making History Come Alive"**
- **"Reaching the Kinesthetic Learner Through Movement"**

Workshops focusing on the UMS youth performances are:

- **"Opera in the Classroom"**
- **"African Drumming in the Classroom"**
- **"Jazz in the Classroom" with the Jazz at Lincoln Center Sextet**
- **"Modern Dance in the Classroom"**

For information and registration, please call 734.615.0122.

### The Kennedy Center Partnership

The University Musical Society and Ann Arbor Public Schools are members of the **Performing Arts Centers and Schools: Partners in Education Program** of the John F. Kennedy Center for the Performing Arts. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates a multitude of professional development opportunities for teachers and educators.

### Special Discounts for Teachers and Students to Public Performances

UMS offers special discounts to school groups attending our world-class evening and weekend performances. Please call the Group Sales Office at 734.763.3100 for more information about discounts for student and youth groups.



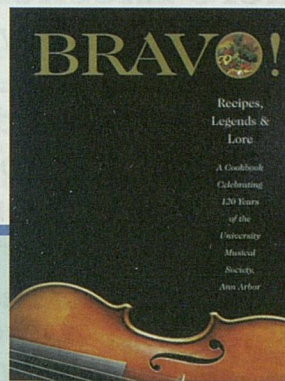
## DINING EXPERIENCES

### UMS Camerata Dinners

Hosted by members of the UMS Board of Directors, Camerata dinners are a delicious and convenient beginning to your concert evening and are welcome to all. Our dinner buffet is open from 6:00 to 7:30 p.m. offering you the perfect opportunity to arrive early, park with ease, and dine in a relaxed setting with friends and fellow patrons. All dinners are held in the Alumni Center unless otherwise noted below. Dinner is \$25 per person. Reservations can be made by calling 734.647.8009. UMS members receive reservation priority.

*We are grateful to A1 Rental, Inc. for their support of these special dinners.*

- **Thursday, January 20**  
Yo-Yo Ma
- **Monday, January 24**  
Russian National Orchestra
- **Saturday, February 5**  
Gothenburg Symphony Orchestra
- **Saturday, February 12**  
Anne-Sophie Mutter
- **Wednesday, February 16**  
Murray Perahia
- **Saturday, March 11**  
The English Concert
- **Saturday, April 1**  
Czech Philharmonic Orchestra



## BRAVO!

UMS has recently published **BRAVO!**, a cookbook with recipes, legends, and lore honoring 120 years of the University Musical Society. Proceeds from the sale of the book benefit UMS' nationally-acclaimed performance presentations and its innovative education and outreach programs. Copies are available for sale in the lobby (after most performances), or may be ordered through our website ([www.ums.org](http://www.ums.org)) or by calling toll-free 877.238.0503.



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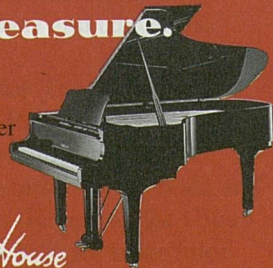
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## RESTAURANT & LODGING PACKAGES

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

### The Artful Lodger Bed & Breakfast

1547 Washtenaw Avenue

734.769.0653 for reservations

Join Ann Arbor's most theatrical host and hostess, Fred & Edith Leavis Bookstein, for a weekend in their massive stone house built in the mid-1800s for U-M President Henry Simmons Frieze. This historic house, located just minutes from the performance halls, has been comfortably restored and furnished with contemporary art and performance memorabilia. The Bed & Breakfast for Music and Theater Lovers!

Package price ranges from \$200 to \$225 per couple depending upon performance (subject to availability) and includes two nights stay, breakfast, high tea and two priority reserved tickets to the performance.

### The Bell Tower Hotel & Escoffier Restaurant

300 South Thayer

734.769.3010 for reservations and prices

Fine dining and elegant accommodations, along with priority seating to see some of the world's most distinguished performing artists, add up to a perfect overnight holiday. Reserve space now for a European-style guest room within walking distance of the performance halls and downtown shopping,

a special performance dinner menu at the Escoffier restaurant located within the Bell Tower Hotel, and priority reserved "A" seats to the show. All events are at 8 p.m. with dinner prior to the performance.

Sat. Jan. 15	<i>Bebe Miller Company</i>
Sat. Jan. 29	<i>Barbara Hendricks, soprano</i>
Fri. Feb. 4	<i>Jazz at Lincoln Center Sextet</i>
Sat. Feb. 5	<i>Gothenburg Symphony Orchestra</i>
Sat. Feb. 12	<i>Anne Sophie Mutter, violin</i>
Sat. Feb. 19	<i>New York City Opera National Company: The Barber of Seville</i>
Fri. Mar. 10	<i>Ballet d'Afrique Noire: The Mandinka Epic</i>
Fri. Mar. 17	<i>Ali Akbar Khan and Zakir Hussain</i>
Fri. Apr. 14	<i>Australian Chamber Orchestra</i>

Package includes valet parking at the hotel, overnight accommodations in a European-style guest room, a continental breakfast, pre-show dinner reservations at Escoffier restaurant in the Bell Tower Hotel, and two performance tickets with preferred seating reservations.

Package price is \$228.00 per couple.

### Gratzi Restaurant

326 South Main Street

734.663.5555 for reservations and prices

Mon. Jan. 17	<i>Take 6</i>
Fri. Feb. 18	<i>New York City Opera National Company: The Barber of Seville</i>
Sat. Apr. 1	<i>Czech Philharmonic Orchestra</i>
Wed. Apr. 26	<i>Oscar Peterson Quartet</i>

#### *Pre-performance dinner*

Package includes guaranteed reservations for a pre- or post-performance dinner (choose any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance.

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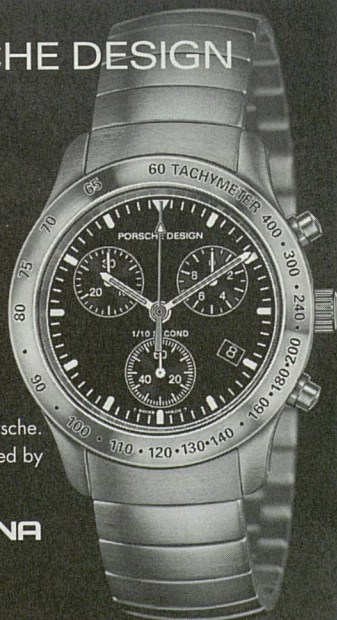
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Visit and enjoy these fine restaurants. Join us in thanking them for their generous support of UMS this season.

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625 Briarwood Circle – 734.747.9500  
Experience the culture of fourteen Mediterranean countries with our authentic cuisine and cerulean bar. Reservations accepted for pre- and post-UMS performances. Visit us at [www.azureusa.com](http://www.azureusa.com).

### Bella Ciao Trattoria

118 West Liberty – 734.995.2107  
Known for discreet dining with an air of casual elegance, providing simple and elaborate regional Italian dishes for you and your guests' pleasure. Reservations accepted.

### Blue Nile

221 East Washington – 734.998.4746  
Join us for an authentic dining adventure to be shared and long remembered. Specializing in poultry, beef, lamb and vegetarian specialties. Outstanding wine and beer list.

### Café Marie

1759 Plymouth Road – 734.662.2272  
Distinct and delicious breakfast and lunch dishes, creative weekly specials. Fresh-squeezed juice and captivating cappuccinos! A sunny, casual, smoke-free atmosphere. Take out available.

### The Chop House

322 South Main Street – 734.669.9977  
Ann Arbor's newest taste temptation. An elite American Chop House featuring U.S.D.A. prime beef, the finest in Midwestern grain-fed meat, and exceptional premium wines in a refined, elegant setting. Open nightly, call for reservations.

### The Original Cottage Inn

512 East William – 734.663.3379  
An Ann Arbor tradition for more than 50 years. Featuring Ann Arbor's favorite pizza, a full Italian menu, banquet facilities and catering services.

### D'Amato's Neighborhood Restaurant

102 South First Street – 734.623.7400  
Casual dining, serving wonderful home style Italian cuisine; many entrees changed daily. Featuring 35 wines by the glass, banquet seating, and moderate prices. Rated '4 Stars' by the *Detroit Free Press*! Reservations welcome.

### The Earle

121 West Washington – 734.994.0211  
Provincial French and Italian dishes served in a casually elegant cellar setting. Wine list of over 1,000 selections. Live music nightly. Private rooms seat 8-30.

### Gandy Dancer

401 Depot Street – 734.769.0592  
Located in the historic 1886 railroad depot. Specializing in fresh seafood. Lunches Monday-Friday 11:30-3:30. Dinners Monday-Saturday 4:30-10, Sunday 3:30-9. Award winning Sunday brunch 10:00-2:00. Reservations recommended.

### Gratzi

326 South Main Street – 734.663.5555  
Celebrated, award-winning Italian cuisine served with flair and excitement. Sidewalk and balcony seating. Open for lunch and dinner. Reservations accepted.

### The Kerrytown Bistro

At the corner of Fourth Ave and Kingsley in Kerrytown – 734.994.6424  
The Kerrytown Bistro specializes in fine French Provincial inspired cuisine, excellent wines and gracious service in a relaxed, intimate atmosphere. Hours vary, reservations accepted.



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## Performance Network

1999-2000 Professional Season

### **Picasso at the Lapin Agile**

by Steve Martin

February 4 - March 5, 2000

### **The Ride Down Mt. Morgan**

by Arthur Miller

March 17 - April 16, 2000

### **A Leveling Wind**

by Ben Cohen

April 28 - May 21, 2000

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**The Moveable Feast**

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**Red Hawk Bar & Grill**

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**Sweet Lorraine's Café & Bar**

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**Midwinter's Breath of Spring, Jan 22**  
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Schumann *Symphony No. 2*, Mozart *Violin*  
*Concerto #4*, Debussy *L'Après midi d'un faune*

**Continental Harmony, March 11**  
Sam Wong conducts the U-M Gamelan Ensemble  
and A<sup>2</sup>SO in a world premiere by Ann Arbor  
composer Gabriel Ian Gould; also Dvorak  
*Symphony #6* and Copland *Appalachian Spring*

**Season Finale, April 29 with Sam Wong**  
Mahler *Symphony #3* with women from UMS  
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# UMS Support

**U**MS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.763.0611 to request more information.

## ADVISORY COMMITTEE

**N**ow fifty-four members strong, the UMS Advisory Committee serves an integral function within the organization, supporting UMS with a volunteer corps and assisting in fundraising. Through an annual auction, season opening events, and the Ford Honors Program gala, the Advisory Committee has pledged to donate \$200,000 to UMS this season. Additionally, the Committee's hard work is now in evidence with the publication of *BRAVO!*, a cookbook that traces the history of UMS through the past 120 years, with recipes submitted by artists who have performed under our auspices. If you would like

to become involved in this dynamic group, call 734.936.6837 for more information.

The Advisory Committee also seeks people to help with activities such as escorting students at our popular youth performances, assisting with mailings, and setting up for special events. Please call 734.936.6837 if you would like to volunteer for a project.

## SPONSORSHIP & ADVERTISING

**A**dvertising in the UMS program book or sponsoring UMS performances will enable you to reach 130,000 of southeastern Michigan's most loyal concertgoers.

### Advertising

When you advertise in the UMS program book you gain season-long visibility, while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experiences. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

### Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural



# Join Us

## Because Music Matters

UMS members have helped to make possible this 121st season of distinctive concerts. Ticket revenue covers only 61% of our costs. The generous gifts from our contributors continue to make the difference. Cast yourself in a starring role—become a UMS member. In return, you'll receive a variety of special benefits and the knowledge that you are helping to assure that our community will continue to enjoy the extraordinary artistry that UMS offers.

### Patrons

#### \$25,000 Soloist

- For information about this special group, call the Development Office at 734.647.1175.

#### \$10,000 Maestro

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

#### \$7,500 Virtuoso

- Guest of UMS Board at a special thank-you event
- Plus benefits listed below

#### \$5,000 Concertmaster

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

#### \$2,500 Leader

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

### Members

#### \$1,000 Principal

- Free parking for UMS concerts
- Invitation to two working rehearsals
- Invitation to an "Insiders' Sneak Preview" party announcing next season's concerts before press announcement
- Autographed artist memento
- Priority subscription handling
- Plus benefits listed below

#### \$500 Benefactor

- Priority seating for individual Choral Union and Chamber Arts advance ticket purchases
- Invitation to a pre- or post-performance reception

- Invitation to one working rehearsal
- Opportunity to attend selected events with artists
- Plus new benefits listed below

#### \$250 Associate

- Half-price tickets to selected performances
- Plus benefits listed below

#### \$100 Advocate

- UMS Card providing discounts at local restaurants and shops
- Listing in UMS Program
- Plus benefits listed below

#### \$50 Friend

- Comprehensive UMS calendar of events
- Invitation to Camerata dinners
- Advance notice of performances
- Advance ticket sales
- Subscription to *Notes*, the UMS Newsletter
- Priority invitations to selected events

#### \$25 Youth

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

Please check your desired giving level above and complete the form below.

Name(s) \_\_\_\_\_

Print names exactly as you wish them to appear in UMS listings. \_\_\_\_\_

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Will your company match this gift? Please enclose a matching gift form.

Send gifts to: University Musical Society, 881 N. University, Ann Arbor, MI 48109-1011



treasures. And there are numerous benefits that accrue from your investment. For example, UMS offers you a range of programs that, depending on level, provide a unique venue for:

- **Enhancing corporate image**
- **Launching new products**
- **Cultivating clients**
- **Developing business-to-business relationships**
- **Targeting messages to specific demographic groups**
- **Making highly visible links with arts and education programs**
- **Recognizing employees**
- **Showing appreciation for loyal customers**

For more information, please call 734.647.1176.

## INTERNSHIPS

Internships with UMS provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester- and year-long internships are available in many of the University Musical Society's departments. For more information, please call 734.763.0611.

## COLLEGE WORK-STUDY

Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, event planning and production. If you are a college student who receives work-study financial aid and who is interested in working UMS, please call 734.763.0611.

## USHERS

Without the dedicated service of UMS' Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher Corps comprises 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. To become an usher, each volunteer attends one of several orientation and training sessions offered year-round. Full-time ushers are responsible for working at every UMS performance in a specific venue (i.e. Hill, Power Center, or Rackham) for the entire concert season; substitute ushers fill in for specific shows that the full-time ushers cannot attend.

If you would like information about joining the UMS Usher Corps, leave a message for our front of house coordinator at 734.913.9696.



## MEMBERSHIP

Great performances—the best in music, theater and dance—are presented by the University Musical Society because of the much-needed and appreciated gifts of UMS supporters, members of the Society. 🎻 The list below represents names of current donors as of November 3, 1999. If there has been an error or omission, we apologize and would appreciate a call at 734.647.1178 so that we can correct it right away. 🎻 UMS would also like to thank those generous donors who wish to remain anonymous.

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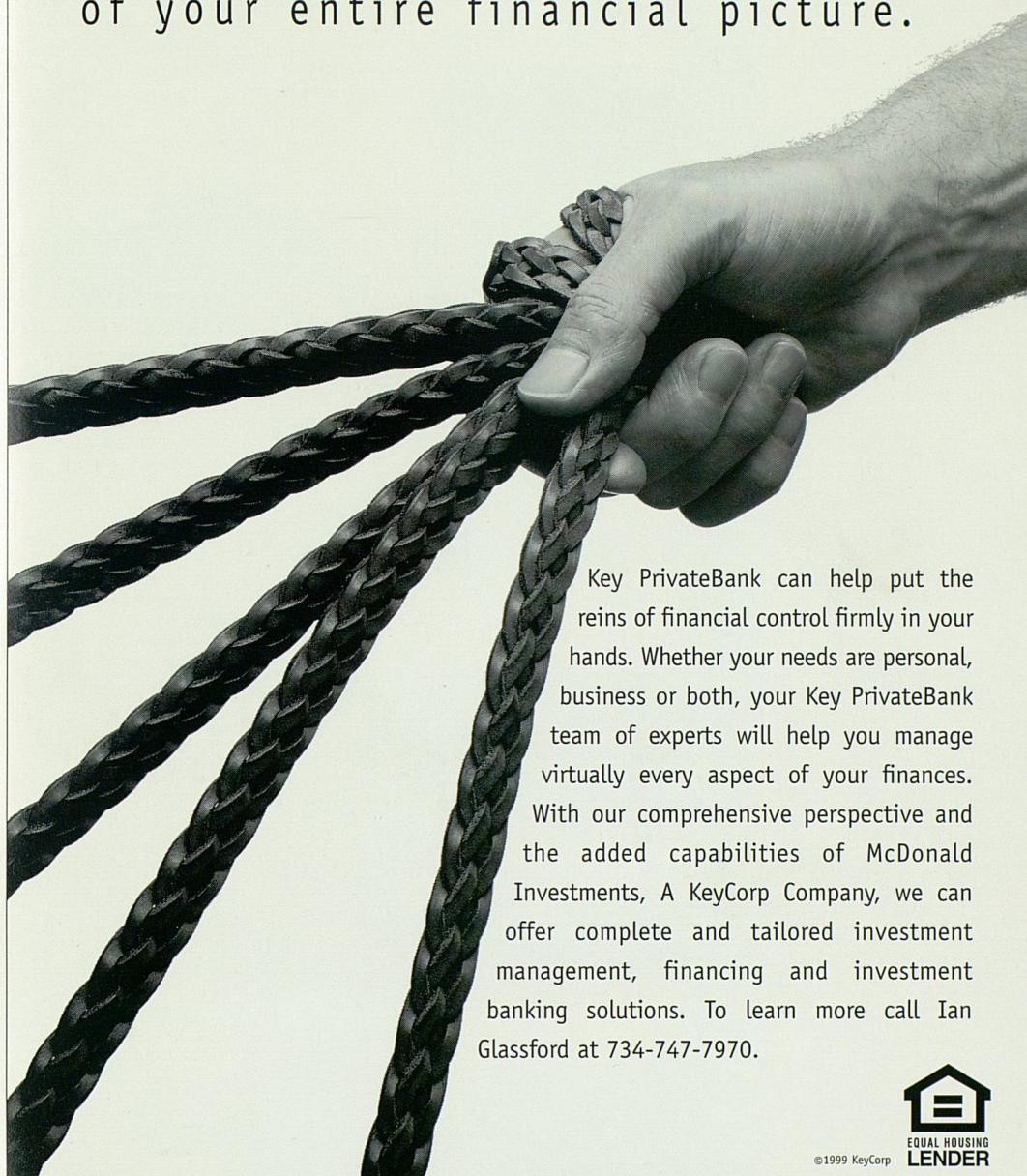
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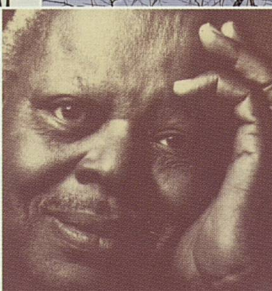
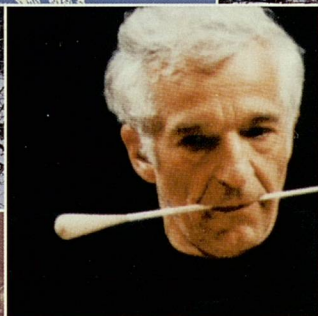
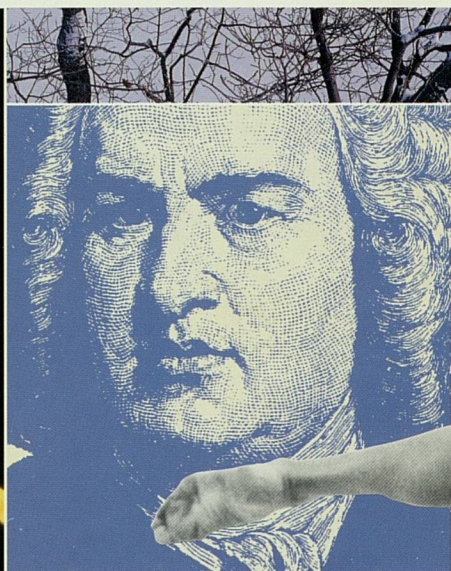
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## Kanon Pokajanen

(Canon of Repentance)

Original text written in Church Slavonic

### Ode I

*Eirmos:* When Israel walked on foot in the deep as on dry land, on seeing their pursuer Pharaoh drowned, they cried: Let us sing to God a song of victory.

Have mercy on me, O God, have mercy on me.

Now I, a burdened sinner, have approached Thee, my Lord and God. But I dare not raise my eyes to heaven. I only pray, saying: Give me, O Lord, understanding, that I may weep bitterly over my deeds.

Have mercy on me, O God, have mercy on me.

O woe is me, a sinner! Wretched am I above all men. There is no repentance in me. Give me, O Lord, tears, that I may weep bitterly over my deeds.

Glorify to the Father, and to the Son, and to the Holy Spirit.

Foolish, wretched man, thou art wasting thy time in idleness! Think of thy life and turn to the Lord God, and weep bitterly over thy deeds.

Both now and ever, and unto the ages of ages. Amen.

Most pure Mother of God, look upon me, a sinner, and deliver me from the snares of the devil, and guide me to the way of repentance, that I may weep bitterly over my deeds.



### Ode III

*Eirmos:* There is none holy as Thou, O Lord my God, Who hast exalted the horn of Thy faithful, O Good One, and hast strengthened us upon the rock of Thy confession.

Have mercy on me, O God, have mercy on me.

When the thrones are set at the dread judgement, then the deeds of all men shall be laid bare. There will be woe for sinners being sent to torment! And knowing that, my soul, repent on thine evil deeds.

Have mercy on me, O God, have mercy on me.

The righteous will rejoice, but the sinners will weep. Then no one will be able to help us, but our deeds will condemn us. Wherefore, before the end, repent of thine evil deeds.

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

Woe is me, a great sinner, who have defiled myself by my deeds and thoughts. Not a teardrop do I have, because of my hard-heartedness. But now, rise from the earth, my soul, and repent of thine evil deeds.

Both now and ever, and unto the ages of ages. Amen.

Behold, thy Son calleth, O Lady, and directeth us to what is good, yet I, a sinner, always flee from the good. But do thou, O merciful one, have mercy on me, that I may repent of mine evil deeds.

Lord, have mercy. Lord, have mercy. Lord, have mercy.

*Sedalen:* I think of the terrible day and weep over mine evil deeds. How shall I answer the Immortal King? With what boldness shall I, a prodigal, look at the Judge? O Kindly Father, O Only-begotten Son, and Holy Spirit, have mercy on me.

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

*Theotokion:* Bound now with many fetters of sins, and inhibited by cruel passions, I flee unto thee, my salvation, and cry aloud: Help me, O Virgin, Mother of God.



## Ode IV

*Eirmos*: Christ is my power, my God and my Lord, doth the august Church sing in godly fashion, and she doth cry out with a pure mind, keeping festival in the Lord.

Have mercy on me, O God, have mercy on me.

Broad is the way here and convenient for indulging in pleasures, but how bitter it will be on the last day when the soul is separated from the body! Beware of these things, O man, for the sake of the kingdom of God.

Have mercy on me, O God, have mercy on me.

Why dost thou wrong the poor man? Why dost thou withhold the wage of the hired servant? Why dost thou not love thy brother? Why dost thou pursue lust and pride? Therefore, abandon these things, my soul, and repent for the sake of the kingdom of God.

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

O mindless man! How long wilt thou busy thyself like a bee, collecting thy wealth? For it will perish like dust and ashes soon. But seek rather the kingdom of God.

Both now and ever, and unto the ages of ages. Amen.

O Lady Theotokos, have mercy on me, a sinner, and strengthen and keep me in virtue, lest sudden death snatch me away unprepared; and lead me, O Virgin, to the kingdom of God.



## Ode V

*Eirmos:* With Thy divine light, O Good One, illumine the souls of them that rise early to pray to Thee with love, I pray, that they may know Thee, O Word of God, as the true God, Who recalleth us from the darkness of sin.

Have mercy on me, O God, have mercy on me.

Remember, wretched man, how thou art enslaved to lies, calumnies, theft, infirmities, wild beasts, on account of sins. O my sinful soul, is that what thou hast desired? Have mercy on me, O God, have mercy on me.

My members tremble, for with all of them I have done wrong: with my eyes in looking, with my ears in hearing, with my tongue in speaking evil, and by surrendering the whole of myself to Gehenna. O my sinful soul, is that what thou hast desired?

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

Thou didst receive the prodigal and the thief who repented, O Saviour, and I alone have succumbed to sinful sloth and have become enslaved to evil deeds. O my sinful soul, is this what thou hast desired?

Both now and ever, and unto the ages of ages. Amen.

Wonderful and speedy helper of all men, help me, O Mother of God, unworthy as I am, for my sinful soul hath desired that.

## Ode VI

*Eirmos:* Beholding the sea of life surging with the tempest of temptations, I run to Thy calm haven and cry unto Thee: Raise up my life from corruption, O Greatly-merciful One.

Have mercy on me, O God, have mercy on me.

I have lived my life wantonly on earth and have delivered my soul to darkness. But now I implore Thee, O merciful Lord, free me from this work of the enemy and give me the knowledge to do Thy will.



Have mercy on me, O God, have mercy on me.

Who doeth such things as I do? For like a swine lying in the mud, so do I serve sin. But do Thou, O Lord, pull me out of this vileness and give me the heart to do Thy commandments.

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

Rise, wretched man, to God and, remembering your sins, fall down before your Creator, weeping and groaning, for He is merciful and will grant you to know His will.

Both now and ever, and unto the ages of ages. Amen.

O Virgin Mother of God, protect me from evil visible and invisible, O immaculate one, and accept my prayers and convey them to thy Son, that He may grant me the mind to do His will.

Have mercy on me, O God, have mercy on me.

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

### **Kondakion**

*Kondakion:* O my soul, why dost thou become rich in sins? Why dost thou the will of the devil? On what dost thou set thy hope? Cease from these things and turn to God with weeping, and cry out: O Kind-hearted Lord, have mercy on me, a sinner.

### **Ikos**

*Ikos:* Think, my soul, of the bitter hour of death and the judgement day of thy God and Creator. For terrible angels will seize thee, my soul, and will lead thee into the eternal fire. And so, before thy death, repent and cry: O Lord, have mercy on me, a sinner.



## Ode VII

*Eirmos:* An Angel made the furnace sprinkle dew on the righteous youths. But the command of God consumed the Chaldeans and prevailed upon the tyrant to cry: Blessed art thou, O God of our Fathers.

Have mercy on me, O God, have mercy on me.

Put not thy hope, my soul, in corruptible wealth, and for what is unjustly collected. For thou dost not know to whom thou wilt leave it all. But cry: O Christ our God, have mercy on me, who am unworthy.

Have mercy on me, O God, have mercy on me.

Trust not, my soul, in health of body and quickly-passing beauty. For thou seest that the strong and the young die. But cry aloud: O Christ our God, have mercy on me, who am unworthy.

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

Remember, my soul, eternal life and the heavenly kingdom prepared for the saints, and the outer darkness and the wrath of God for the evil, and cry: O Christ our God, have mercy on me, who am unworthy.

Both now and ever, and unto the ages of ages. Amen.

Fall down, my soul, before the Mother of God, and pray to her; for she is the quick helper of those that repent. She entreateth the Son, Christ God, and hath mercy on me, who am unworthy.

## Ode VIII

*Eirmos:* From the flame Thou didst sprinkle dew upon the Saints, and didst burn the sacrifice of a righteous man which was sprinkled with water. For Thou alone, O Christ, dost do all as Thou willest. Thee do we exalt unto all ages.

Have mercy on me, O God, have mercy on me.

How shall I not weep when I think of death? For I have seen my brother in his coffin, without glory or comeliness. What then am I to expect? And what do I hope for? Only grant me, O Lord, repentance before the end.



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

I believe that Thou wilt come to judge the living and the dead, and that all will stand in order, old and young, lords and princes, priests and virgins. Where shall I find myself? Therefore, I cry: grant me, O Lord, repentance before the end.

Both now and ever, and unto the ages of ages. Amen.

O most pure Theotokos, accept mine unworthy prayer and preserve me from sudden death; and grant me repentance before the end.

### Ode IX

*Eirmos:* It is not possible for men to see God, on Whom the ranks of angels dare not gaze; but through thee, O all-pure one, appeared to men the Word Incarnate, whom magnifying, with the heavenly hosts we call thee blessed.

Have mercy on me, O God, have mercy on me.

I now flee unto you, ye Angels, Archangels, and all the heavenly hosts who stand at the throne of God: pray to your Creator that He may save my soul from eternal torment.

Have mercy on me, O God, have mercy on me.

Now I turn to you with tears, holy patriarchs, kings and prophets, apostles and holy hierarchs, and all the elect of Christ: Help me at the judgement, that He may save my soul from the power of the enemy.

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

Now lift my hands to you, holy martyrs, hermits, virgins, righteous ones and all the saints, who pray to the Lord for the whole world, that He may have mercy on me at the hour of my death.

Both now and ever, and unto the ages of ages. Amen.

O Mother of God, help me who have strong hope in thee; implore thy Son that He may place me on His right hand, unworthy as I am, when He sitteth to judge the living and the dead.

Amen.



### Prayer after the Canon

O Master Christ God, Who hast healed my passions through Thy Passion, and hast cured my wounds through Thy wounds, grant me, who have sinned greatly against Thee, tears of compunction. Transform my body with the fragrance of Thy live-giving Body, and sweeten my soul with Thy precious Blood from the bitterness with which the foe hath fed me. Lift up my down-cast mind to Thee, and take it out of the abyss of perdition, for I have no repentance, I have no compunction, I have no consoling tears, which uplift children to their heritage. My mind hath been darkened through earthly passions, I cannot look up to Thee in pain. I cannot warm myself with tears of love for Thee. But, O Sovereign Lord Jesus Christ, Treasury of good things, give me thorough repentance and a diligent heart to seek Thee; grant me Thy grace, and renew in me the likeness of Thine image. I have forsaken Thee – do Thou not forsake me! Come out to seek me; lead me up to Thy pasturage and number me among the sheep of Thy chosen flock. Nourish me with them on the grass of Thy Holy Mysteries, through the intercessions of Thy most pure Mother and all Thy saints.

Amen.

*Translation: Holy Trinity Monastery, Jordanville, NY.*

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*As in the majority of canons, the second ode is traditionally omitted in the Canon of Repentance as well, but its mute presence has survived in the numbering of the odes.*