

university musical society

Ann Arbor

University of Michigan



winter 2001 season



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university musical society

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UMS leadership

LETTER FROM THE PRESIDENT

I'm delighted to welcome you to this performance presented by the University Musical Society (UMS) of the University of Michigan. Thank you for supporting the performing arts in our community by your attendance at this event. Please consider coming to some of our other performances this season. You'll find a complete listing beginning on page 29.

I am particularly excited about the three-week residency of the **Royal Shakespeare Company** in March 2001. Three years in development, the RSC residency represents the largest international project ever undertaken by UMS in our 122-year history. UMS is especially grateful for the personal interest and involvement of University of Michigan President Lee C. Bollinger and for the leading financial support of the University of Michigan and the State of Michigan in this historic project. The presentation of William Shakespeare's *History Plays*, along with the extensive educational programs that surround the performances, takes place only in Ann Arbor and in Stratford-upon-Avon and London in England. We are pleased to welcome theater lovers from all over North America who are taking advantage of this exclusive US presentation in our community.

It takes a large group of dedicated and talented people to put bring you the Royal Shakespeare Company and the other world-

renowned artists and ensembles that have been part of UMS' tradition since 1879. I'm privileged to work with an outstanding Board of Directors, Senate, Advisory Committee, and staff, all of whom are listed on pages 14-15. In addition, UMS works with more than 500 volunteers who serve in our dedicated usher corps, sing in our outstanding Choral Union, and assist us with many of our programs, especially our Youth Education Program.

It is the UMS staff (see photo) who works day in and day out to assure that you are able to see and hear the world's best performing artists. The **programming staff**, led by **Michael Kondziolka**, works with artists and artists' managers to design a diverse, exciting, and high-quality season, which this year features over ninety performances. The **production staff**, led by **Gus Malmgren**, looks after the well-being of our artists and, working with an outstanding group of local stagehands, assures that each performance looks great and runs smoothly. The **education and audience development staff**, led by **Ben Johnson**, designs and manages more than 200 events, working with nearly 100 community partners to enhance the audiences' understanding and appreciation of our artists and their work. People learn about our programs through many different media, thanks to the efforts of our **marketing staff**, led by **Sara Billmann**, which last year oversaw an all-time record in ticket sales for UMS. Our **box office staff**, led by **Michael Gowing**, has a well-deserved rep-



utation of providing outstanding personalized service. Our finances, computer systems, human resources, and office management are under the purview of our **administrative staff**, led by **John Kennard**. Finally, there is the **development staff**, led by **Christina Thoburn**, which must raise nearly half of UMS' budget this year to supplement our income from ticket sales and which has never failed to exceed their ambitious goals in each of the last ten years.

I feel extremely fortunate to work with this outstanding team of colleagues, whom many leaders in our field consider to be the finest

staff of any performing arts presenting organization in the country. I hope you will have a chance to get to know members of this exceptional group of people, who delight in their opportunity to serve you and the other members of the UMS family.

If you would like to learn more about UMS, let me suggest that you purchase a copy of *Bravo!*, a popular, high-quality 224-page cookbook that includes recipes, legends, and lore from our long history. For more information and to place an order, see 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 performance experience the best possible. If we don't see each other in the lobby, feel free to call my office at 734.647.1174, drop me a note, or send me an e-mail message at kenfisch@umich.edu.

Sincerely,

Kenneth C. Fischer
President

LETTER FROM THE CHAIR

On behalf of the UMS Board of Directors, I am delighted to welcome you to the Winter 2001 season. With world-renowned performers bringing their artistry to our stages, new community partnerships enhancing our programs, and our ever-expanding educational activities serving thousands of students and teachers throughout southeastern Michigan, it is the most exciting and comprehensive season in our 122-year history.



As we enjoy tonight's performance, we want to recognize and thank the many individuals, companies, organizations and foundations whose support makes this extraordinary season possible. In contributing to UMS, these donors, including the corporate leaders listed on the following pages, have publicly recognized the importance of the arts in our community. They have demonstrated their commitment to the quality of life in our area, and helped create new educational opportunities for students and audiences of all ages and backgrounds.

So, as we applaud tonight's performers, please join all of us at UMS in applauding our many generous contributors. They are playing an important role in the artistic life of our community, and we are truly grateful for their support.

Sincerely,

Beverley Geltner
Chair, UMS Board of Directors

CORPORATE LEADERS / FOUNDATIONS



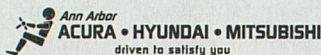
Don Macmillan *President*
Alcan Global Automotive Solutions

"For 122 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, Hyundai, Mitsubishi

"We at Ann Arbor Acura are pleased to support the artistic variety and program excellence given to us by the University Musical Society."



Larry Weis *President*
AutoCom Associates

"AutoCom Associates is a strong supporter of the University Musical Society – one of North America's leading presenters of the performing arts.

Along with our corporate public-relations clients, we're proud to partner with UMS in bringing the arts to appreciative audiences in southeastern Michigan."

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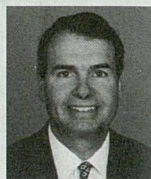
William Bruceck
President and CEO
Bank of Ann Arbor

"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."



Jorge A. Solis
Senior Vice President
Bank One, Michigan

"Bank One, Michigan is honored to share in the University Musical Society's proud tradition of musical excellence and artistic diversity."



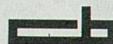
Habte Dadi *Manager*
Blue Nile Restaurant

"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."



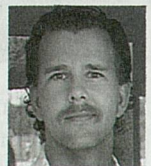
Carl A. Brauer, Jr. *Owner*
Brauer Investment Company

"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."





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"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."



Charles Hall
C. N. Hall Consulting

"Music is one way the heart sings. The University Musical Society helps our hearts enjoy and participate in song. Thank you."

C. N. HALL CONSULTING



Eugene Miller
Chairman and CEO
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."



We listen. We understand. We make it work.™



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 enrich all our lives."



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

John M. Rintamaki *Group Vice President, Chief of Staff*
Ford Motor Company

"We believe, at Ford Motor Company, that the arts speak a universal language that can educate, inspire, and bring people, cultures and ideas together. We invest in the long-term development of our arts and educational initiatives. We continue to support the University Musical Society and the enriching programs that enhance the lives of today's youth."



Ford Motor Company



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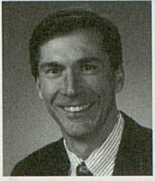
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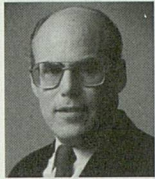
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Donald Spence *Senior Vice President, Sales & Marketing*
GKN Sinter Metals

"GKN Sinter Metals is pleased to support the University Musical Society's arts programs. The quality of the music, dance and theatrical offerings is superb, and greatly enhances the cultural life of our community."

GKN Sinter Metals
Commitment + Performance



Joseph Borruso
President and CEO
Hella North America, Inc.

"Hella North America is delighted to support the University Musical Society. As our company's roots are in Germany, we especially appreciate that UMS brings so many great international artists to this area."



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 involved with the University Musical Society as they present programs to enrich, educate and energize our diverse community."

HUDSON'S



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."



Richard A. Manoogian
Chairman and CEO
Masco Corporation

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



MASCO

Ronald Weiser
Chairman and CEO
McKinley Associates, Inc.

"The arts make our community a vibrant place to live and work. No one contributes more to that than UMS, with its innovative cultural offerings and education for all ages. McKinley is proud to play a 'supporting role' in these time-honored efforts."



McKinley Associates, Inc.

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 & STONE, P.L.L.C.

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 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."



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“Pepper Hamilton 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.”



Jeanne Merlanti *President*
Personnel Systems, Inc./
Arbor Technical Staffing/
Arbor Temporaries, 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.”

- Personnel Systems, Inc.
- Arbor Temporaries, Inc.
- Arbor Technical Staffing



Peter B. Corr, Ph.D. *Senior Vice President, Pfizer, Inc.; Executive Vice President, Pfizer Global Research & Development; President, Worldwide Development*

“The University Musical Society is a cornerstone upon which the Ann Arbor community is based: excellence, diversity and quality. Pfizer is proud to support the University Musical Society for our community and our Pfizer colleagues.”



Kathleen G. Charla *Consultant*
Russian Matters

“Russian Matters is pleased and honored to support UMS and its great cultural offerings to the community.”

Russian Matters

Joseph Sesi *President*
Sesi Lincoln Mercury

“The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury team is delighted to sponsor such a fine organization.”



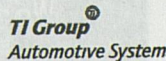
Thomas B. McMullen *President*
Thomas B. McMullen Co., Inc.

“I used to feel that a U of M–Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational entertainment.”



James Davis *President*
TI Group Automotive Systems

“The University Musical Society and its diverse roster of terrific performances is one of the things that makes southeastern Michigan a great place to live and do business. TI Group Automotive Systems is proud to support it.”



Dr. James R. Irwin
Chairman and CEO
Wolverine Technical Staffing, Inc.

“For more than sixteen years our support of the University Musical Society has been in grateful appreciation of these UMS concepts: world-class programs, extremely dedicated volunteer involvement, and thoroughly committed professional staff. Congratulations to UMS as it continues to enrich our wonderful Ann Arbor community.”





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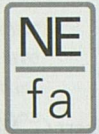
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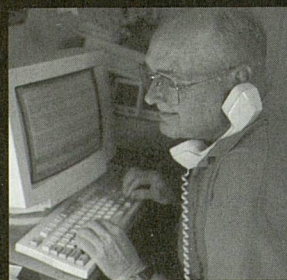
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For persons with disabilities, all auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

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 Production Office at 734.764.8348.

Parking

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue 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 \$10 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.

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Visit our Power Center Box Office in person

Due to the renovation of Burton Tower, our Box Office has been relocated to the Power Center.

Mon-Fri: 10 a.m. to 6 p.m.

Sat: 10 a.m. to 1 p.m.

Performance hall box offices open 90 minutes before each performance.

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.



GROUP TICKETS

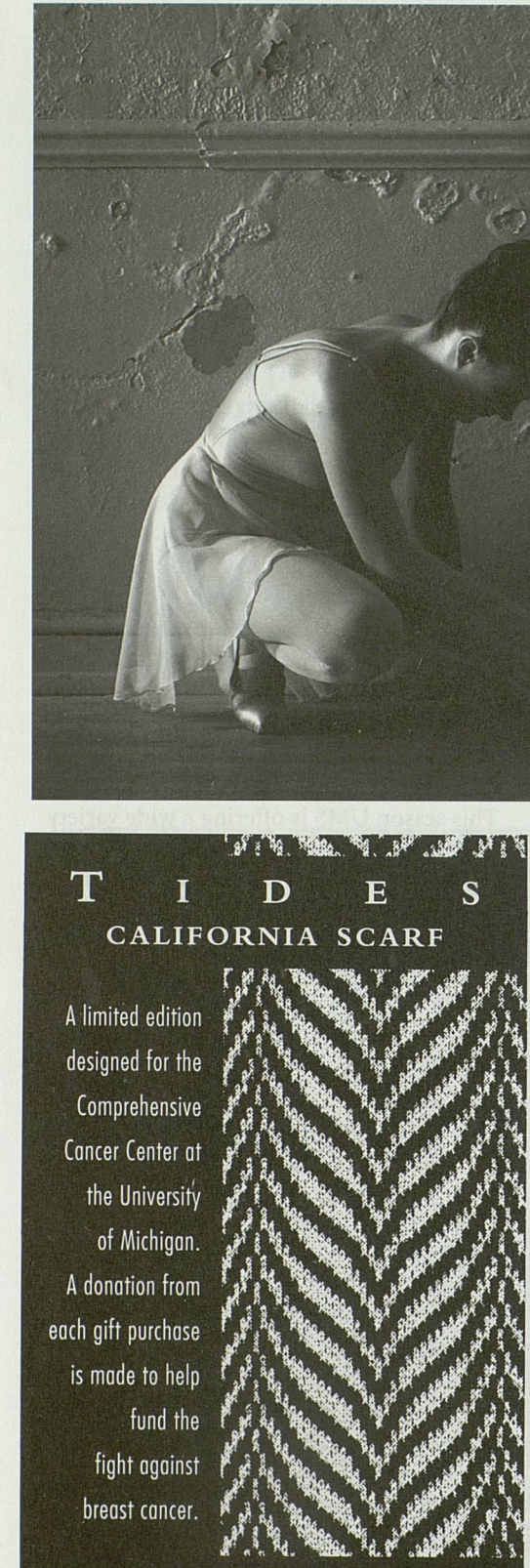
Many thanks to all of the groups who have joined UMS for an event in past seasons, and welcome to all of our new friends who will be with us in the coming years. The group sales program has grown incredibly in recent years, and our success is a direct result of the wonderful leaders who organize their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

Last season over 10,000 people came to UMS events as part of a group, and they saved over \$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 Buena Vista Social Club, Yo-Yo Ma, the Berlin Philharmonic, the Chieftains, and many other exciting performances.

This season UMS is offering a wide variety of events to please even the most discriminating tastes, 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 the UMS Group Sales hotline at 734.763.3100.

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- **Sound Clips** Listen to recordings from UMS performers online before the concert.
- **BRAVO! Cookbook** Order your UMS hardcover coffee-table cookbook featuring more than 250 recipes from UMS artists, alumni and friends, as well as historic photos from the UMS archives.
- **Education Events** Up-to-date information detailing educational opportunities surrounding each UMS performance.
- **Choral Union** Audition information and performance schedules for the UMS Choral Union.

ums	2000/2001 Season	Tickets & Info	About UMS	Education	Development	Choral Union	BRAVO! Cookbook II	Contact Us
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BRAVO!

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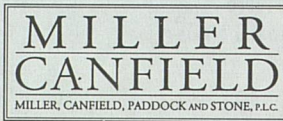
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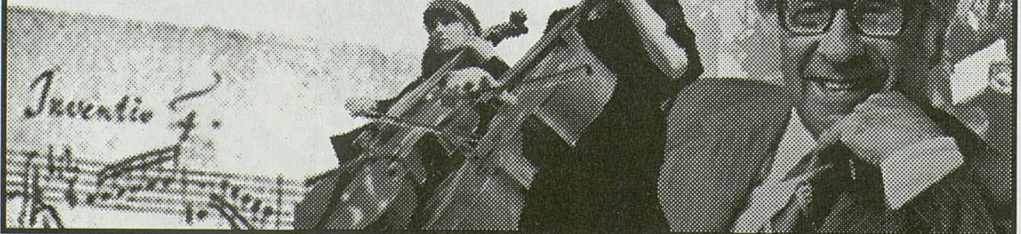
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UMS annals

UMS HISTORY

The 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 121 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 this 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 from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works,

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

youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over eighty performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers in Hill and Rackham Auditoria, Power Center for the Performing Arts, Lydia Mendelssohn Theatre, Michigan Theater, St. Francis of Assisi Catholic Church, the Detroit Opera House, Music Hall and the Residential College Auditorium.

*We salute
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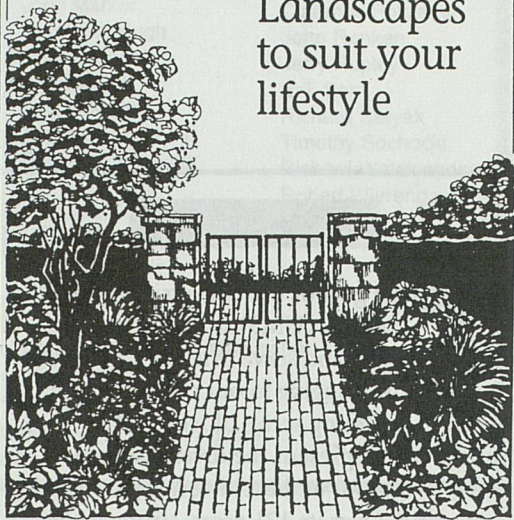
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UMS CHORAL UNION

Throughout its 121-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Seven years ago, the Choral Union further enriched that tradition when 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 accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem* and other masterworks to its repertoire. 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*).

The Choral Union is a talent pool capable of performing choral music of every genre. In

addition to choral masterworks, the Choral Union has recently 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. The Choral Union's 36-voice Chamber Chorale 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 1999-2000 season, the Choral Union performed in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra. Other programs included Mahler's *Symphony No. 3* with the Ann Arbor Symphony Orchestra.

During the current season, the UMS Choral Union again appeared in two series with the Detroit Symphony Orchestra, both conducted by Neeme Järvi. The chorus joined in the DSO's opening night performance of Mahler's *Symphony No. 2* (*Resurrection*), followed later in the season by Carl Orff's *Carmina Burana*. The Choral Union's 122nd annual performances of *Messiah* followed, and the Choral Union's season will close on April 22, 2001, in a performance of Hector Berlioz' *Requiem* with the Greater Lansing Symphony Orchestra and members of the U-M School of Music Symphony Band 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, e-mail kio@umich.edu or call 734.763.8997.



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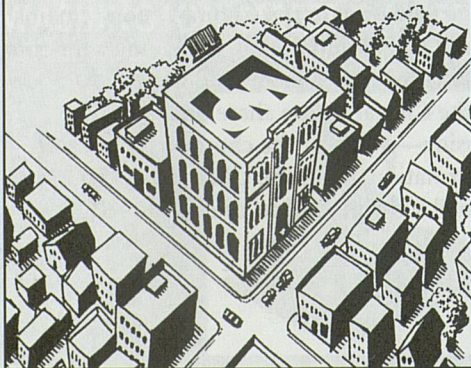


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Hill Auditorium

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 Twentieth 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-seven 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.

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.

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.

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 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.

Due to renovations to Burton Memorial Tower, the Power Center will be home to the UMS Box Office for the duration of the current season.

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

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, 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 UMS’ 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 as well as the venue for the world première of *Curse of the Gold: Myths from the Icelandic Edda*, part of UMS’ new International Theater Festival.

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 2,800-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only two seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia 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.

A Full House

Hill
Auditorium
4,163

Rackham
Auditorium
1,129

Power Center
1,390

Mendelssohn
Theatre
658

St. Francis
950

Detroit Opera
House
2,735

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet.

The familiar home of UMS Administrative offices undergoes significant renovations this season, moving the UMS Box Office to a new, temporary location in the Power Center.

UMS Administrative offices have also been relocated—to 109 E. Madison—but please continue to use our Burton Memorial Tower mailing address.

University Musical Society

of the University of Michigan
2001 Winter Season

Event Program Book

Friday, February 16 through Wednesday, March 7, 2001

General Information

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Swedish Radio Symphony Orchestra and Choir *Verdi's Requiem* 3

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Hill Auditorium

Swedish Radio Choir and Eric Ericson Chamber Choir 21

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Power Center

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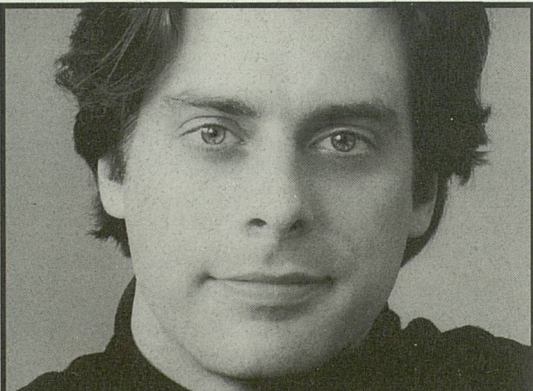
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Marina Mescheriakova, *Soprano*

Nadja Michael, *Mezzo-soprano*

Marco Berti, *Tenor*

John Relyea, *Bass-Baritone*

Program

Friday Evening, February 16, 2001 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Giuseppe Verdi

REQUIEM

Requiem and Kyrie

Dies irae

Offertorium

Sanctus

Agnus Dei

Lux aeterna

Libera me

Fifty-second
Performance
of the 122nd Season

122nd Annual
Choral Union Series

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Requiem

Giuseppe Verdi

Born October 9, 1813 in Le Roncole,
near Busseto, Italy

Died January 27, 1901 in Milan

Throughout his long life, Giuseppe Verdi devoted his energies almost exclusively to the writing of operas. He wrote only a few works in other forms, of which the *Requiem* is by far the greatest: since it is a vocal work for chorus and soloists (whose parts are every bit as demanding as any Verdian stage role), commentators have been quick to call the *Requiem* “operatic.” Granted, Verdi was true to his own unmistakable personal style that is primarily known from his operas; yet, as David Rosen writes at the end of his *Cambridge Music Handbook* devoted to the work, “in important ways the *Requiem* is fundamentally different from Verdi’s operas.”

The differences begin with the very way the piece came to be written. Unlike most of Verdi’s operas, the *Requiem* was not commissioned by anyone; it was Verdi’s own initiative, a project that occupied him for several years during which time he wrote no new operas. As a matter of fact, one has to talk about not one project but two, for the *Requiem* idea first arose in a form that never came to fruition.

On November 13, 1868, Gioachino Rossini passed away at the age of seventy-six. The last surviving member of the great triumvirate of opera composers before Verdi was gone (Bellini and Donizetti had died many years earlier). Verdi, well aware that a whole era of musical history had come to an end, took the initiative—with the help of his publisher, Tito Ricordi—to invite a group of composers to write a joint Requiem. The composers duly completed their work, but the performance fell through because of technical difficulties. (The *Messa per Rossini* remained unperformed until 1988.)

Verdi had written the “*Libera me*” movement for this composite Requiem; this extremely powerful contribution was subsequently languishing in the composer’s drawer. Four years passed before Verdi decided to write an entire Requiem Mass of his own. The completed work was eventually dedicated to the memory of another great Italian artist, the novelist Alessandro Manzoni. Yet in his book, David Rosen offers evidence that Verdi had begun thinking about writing a Requiem a month or so before Manzoni died, for reasons that are not entirely clear. Verdi may have thought that, having completed *Aida* in 1871, he would write no more operas (his two late masterpieces for the theater, *Othello* and *Falstaff*, would only come many years later) and, by turning to sacred music, he was following in Rossini’s footsteps, who, after the end of his operatic career, went on to write the *Stabat Mater* and the *Petite messe solennelle*.

Yet there is no doubt that it was Manzoni’s death at age eighty-eight on May 22, 1873 that gave the writing of the *Requiem* a real purpose. Verdi deeply revered Manzoni, whose novel *I promessi sposi* (The Betrothed) is one of the great classics of Italian literature. As with Rossini’s death five years earlier, he again voiced feelings about an era having ended, and offered his *Requiem* to the city of Milan, where Manzoni had made his home, to be performed on the first anniversary of the novelist’s death.

This time, nothing stood in the way of the performance; the première—at Milan’s San Marco church—was an overwhelming success and was followed by three more performances at La Scala, Milan’s famous opera house. (The two female soloists, Teresa Stolz and Maria Waldmann, were the first *Aida* and the first *Amneris*, respectively.) Within a year, the work was performed in Paris, London, Vienna, and New York.

Any composer writing a Requiem in the 1870s had to be keenly aware of the great

previous accomplishments of Mozart, Berlioz, and Cherubini (the latter almost completely neglected today, but held in high esteem throughout the nineteenth century). The first thing Verdi had to do was to define his own personal approach to the subject. From the outset, he clearly intended to give the vocal soloists far more important roles than had been the case in other Requiems. In addition, he was committed to driving home the emotional meaning of the text as strongly as possible. As a result, the very first word, “*Requiem*,” is whispered rather than sung by the chorus, to avoid any musical

the timpani and bass drum serve as a backdrop for one of the most powerful expressions of fear and anguish in the entire literature, in response to the famous medieval poem, attributed to Thomas of Celano (around 1250) that depicts the Last Judgment. Yet the eruption of intense emotions gradually yields to silent shudders at the words “*Quantus tremor est futurus.*” Another violent explosion occurs at “*Tuba mirum*” (with onstage and offstage brass), followed by a whisper expressing the “stupefied” (*stupebit*) state in which Death and Nature find themselves. The same extremes

THE DRAMATIC HIGH POINT OF THE *REQUIEM* IS, WITHOUT QUESTION, THE MONUMENTAL “*DIES IRAE.*” THE FEARSOME STROKES OF THE TIMPANI AND BASS DRUM SERVE AS A BACKDROP FOR ONE OF THE MOST POWERFUL EXPRESSIONS OF FEAR AND ANGUISH IN THE ENTIRE LITERATURE.

embellishments standing in the way of the word itself. Soon after that, of course, Verdi unleashed some of the great melodies of which he was the undisputed master. But his use of melody in the *Requiem* is always determined by what the sacred text calls for. The contrast between the whispered word “*Requiem*” and the beautiful violin melody that introduces the words “*lux perpetua*” (eternal light) shows how deeply Verdi penetrated the spirit of that text. For “*Te decet hymnus*,” Verdi wrote a hymn for unaccompanied chorus, whose contrapuntal imitations suggest Renaissance polyphony. After a return of the “*Requiem aeternam*” section (with choral whispers and lyrical violins) the soloists take over in the “*Kyrie*,” a fervent plea for mercy (*eleison*).

The dramatic high point of the *Requiem* is, without question, the monumental “*Dies irae*.” The fearsome strokes of

characterize the mezzo-soprano solo “*Liber scriptus*,” which culminates in a reprise of the movement’s dramatic opening.

The mood changes in “*Quid sum miser*,” as the tempo slows down and the mezzo-soprano begins a beautiful lyrical melody surrounded by the figurations of a solo bassoon. This is where the poem suddenly turns to first person singular: “What can a wretch like me say?” The section evolves into a profoundly moving trio between soloists (soprano, mezzo, tenor), which should perhaps be called a quartet, as the bassoon effectively takes the place of the bass singer as the fourth soloist in the section.

Bass voices and low-pitched instruments intone the solemn “*Rex tremendae majestatis*” (King of terrible majesty), answered by an ethereal melody at “*Salva me*” (Save me). The two contrasting ideas

are combined in a powerful passage uniting all the performing forces; a quiet restatement of “*Salva me*” leads into “*Recordare*,” a heart-rendingly beautiful duet for female voices. The tenor soloist sings “*Ingemisco*” in a tone that is in turn tender and heroic; the bass’ “*Confutatis maledictis*” again links images of turmoil and salvation in a dramatically poignant way. The lyrical conclusion of the bass aria is brusquely interrupted by another reprise of the movement’s opening with its powerful drumstrokes.

The “*Dies irae*” concludes with the exceptionally moving “*Lacrymosa*,” whose melody comes from a duet Verdi had composed for *Don Carlos* but discarded before the première. The mezzo-soprano soloist begins the theme, gradually taken over by the entire orchestra and all the singers. The movement ends with a memorable coda, including an unaccompanied passage for the four soloists and a final *Amen* with some highly unusual chord combinations.

The main melody of the “*Offertory*”—an eminently lyrical idea—is introduced by unaccompanied cellos and taken over by the soloists. First, the three lower voices sing together; the entrance of the soprano, on a long-held note and accompanied only by violins in their high register, depicts St. Michael showing the departed souls the light of eternity. A new theme, developed in imitation, and another idea, with a strong rhythmic energy, express the image of the earthly community (“Abraham and his seed”). With the middle section “*Hostias et preces*,” we are back to heavens, as it were. Introduced by the tenor, this is a quiet prayer for eternal life, followed by an expanded return of the “*Abraham*” section. The movement ends quietly, with a repeat of the plea for life, rising from the lowest register of the voices to the highest, and fading away with the sound of the muted strings.

The “*Sanctus*” is a fugue for double chorus, in which the texts “*Sanctus*,”

“*Hosanna*,” and “*Benedictus*” are all combined, contrary to traditional practice. The vigorous contrapuntal activity stops in the final section of the movement, where the melody is presented in augmentation (twice as slowly as the first time) in preparation for a grandiose ending.

The beginning of the austere “*Agnus Dei*” alludes to (though does not actually quote) Gregorian chant with its unaccompanied single vocal line, sung by the soprano and mezzo soloists in parallel octaves. The melody is repeated, without any changes, by the chorus. The instruments of the orchestra join in during further repeats of the melody, alternating between soloists and chorus. The most remarkable of these is the breath-taking quintet of two singers and three flutes, followed by a choral response and a short, highly emotional coda.

In “*Lux aeterna*,” the idea of eternal light is symbolized by the *tremolos* (fast repeated notes) of the violins in a high register and—later in the movement—by the piccolo’s striking *staccato* motif (one moving in well-separated fast notes). A warm melody, first introduced by the bass soloist, is associated with the words “*requiem aeternam*” (eternal rest). Three of the four soloists (mezzo, tenor, and bass) come together in a harmonically intricate, unaccompanied trio to praise God for His mercy (*quia pius es*).

The “*Libera me*” movement (the one Verdi had written for the aborted *Messa per Rossini* and later revised for the Manzoni *Requiem*) returns to the intense contrasts that characterized earlier movements, especially the first two. This movement is for soprano solo (spared in the previous movement) and chorus. Like the opening of the entire *Requiem*, the “*Libera me*” begins with some speech-like recitation, with nothing distracting from the dark words of the liturgy. The judging of the world by fire soon prompts an impassioned outburst, and the

trembling of the terrified soul is rendered by a very unsettling motion in descending half-steps. Since the text repeats the words “*Dies irae*” here, it was logical for Verdi, in the 1874 revision, to bring back, once more, the dramatic theme with the unforgettable drum strokes that has already been heard several times. The final evocation of the Judgment is followed by a varied repeat of the first movement (“*Requiem aeternam*”), scored here for a *cappella* voices (without instrumental accompaniment). A brilliant and fiery fugue crowns the movement, but the last word, like the first, is barely whispered: the last word belongs to introspection rather than to grand gestures.

The contrast between the extreme high drama and personal lyricism pervades the entire *Requiem*, yet Verdi took great care to ensure that his work had sufficient musical coherence, something that was evidently of great importance to him. Attentive listeners will discover that many of the work’s melodies are intimately related through the use of recurrent melodic and rhythmic elements; the literal repeats of earlier movements in the “*Libera me*” forge even stronger links within the different sections of the work. This is why this monumental work seems so much of a piece, its unfolding from the opening “*Requiem aeternam*” to the final “*Libera me*,” a single, bold musical arch, with a vast array of emotions—indeed, life in its totality—portrayed during the intervening hour-and-a-half.

Program note by Peter Laki.

1. Requiem and Kyrie

(Chorus)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

2. Dies irae

(Chorus)

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.

Tuba mirum spargens sonum,
per sepulchra regionum,
coet omnes ante thronum.

(Mr. Relyea)

Mors stupebit et natura,
cum resurget creatura,
iudicandi responsura.

(Ms. Michael and Chorus)

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Iudex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

(Ms. Mescheriakova, Ms. Michael, Mr. Berti)

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

1. Requiem and Kyrie

Give them eternal rest, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becomes You in Zion, and a
vow shall be paid to You in Jerusalem.
Hear my prayer,
all flesh shall come to You.
Give them eternal rest, O Lord,
and let perpetual light shine upon them.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

2. Dies irae

The day of wrath, that dreadful day,
will dissolve the world in ashes,
as prophesied by David and the Sibyl.

How great a trembling there shall be
when the Judge shall appear
and separate everything strictly.

The trumpet, sending its wondrous sound
throughout the tombs of every land,
will summon everyone before the throne.

Death and Nature will be stupefied,
when all creation rises again
to answer Him who judges.

A book will be brought forth
in which everything will be contained,
by which the world will be judged.

When the Judge takes His place,
anything hidden will be revealed,
nothing will remain unavenged.

The day of wrath, that day,
will dissolve the world in ashes,
as prophesied by David and the Sibyl.

What can a wretch like me say?
What patron shall I ask for help
when the just are scarcely protected?

*(Ms. Mescheriakova, Ms. Michael, Mr. Berti,
Mr. Relyea and Chorus)*

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

(Ms. Mescheriakova, Ms. Michael)

Recordare, Jesu pie,
quod sum cause tuae viae,
ne me perdas illa die.

Quaerens me sedisti lassus,
redemisti crucem passus,
tantus labor non sit cassus.

Juste judex ultionis,
donum fac remissionis,
ante diem rationis.

(Mr. Berti)

Ingemisco tamquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab hoedis me sequestra,
statuens in parte dextra.

(Mr. Relyea and Chorus)

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

King of terrible majesty,
who freely saves those worthy of redemption,
save me, Source of Mercy!

Remember, sweet Jesus,
that I am the cause of your suffering,
do not forsake me on that day.

Seeking me, you descended wearily,
You redeemed me by suffering on the cross,
such great effort should not have been in vain.

Just Judge of Vengeance,
grant the gift of remission
before the day of reckoning.

I groan like a criminal,
my face blushes with guilt,
God, spare a supplicant.

You who absolved Mary [Magdalene]
and inclined your ear to the thief,
have also given me hope.

My prayers are unworthy,
but, Good One, have mercy,
that I may not burn in everlasting fire.

Grant me a place among the sheep,
and separate me from the goats,
keeping me at your right hand.

When the damned are dismayed
and assigned to the burning flames,
call me among the blessed.

I pray, suppliant and kneeling,
my heart contrite as ashes,
care for me when my time is at an end.

The day of wrath, that day,
will dissolve the world in ashes,
as prophesied by David and the Sibyl.

*(Ms. Mescheriakova, Ms. Michael, Mr. Berti,
Mr. Relyea and Chorus)*

Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce
Deus,
dona eis requiem.
Amen.

3. Offertorio

*(Ms. Mescheriakova, Ms. Michael, Mr. Berti,
Mr. Relyea)*

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu!

Libera eas de ore leonis,
ne absorbeat eas Tartarus,
ne cadant in obscurum,

Sed signifer sanctus Michael representet eas
in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

Hostias et preces tibi, Domine,
laudis offerimus.

Tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad
vitam,
quam olim Abrahae promisisti
et semini ejus.

Libera animas omnium fidelium defunctorum
de poenis inferni,
fac eas de morte transire ad vitam.

4. Sanctus

(Chorus)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis!

What weeping that day will bring,
when from the ashes shall arise
all humanity to be judged.
But spare me, God,
Merciful Lord Jesus,
grant them eternal rest.
Amen.

3. Offertory

O Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful departed
from the pains of hell and from the deep pit;

deliver them from the lion's mouth
don't let them be swallowed by hell,
don't let them fall into darkness.

But have the holy standard-bearer, Michael,
lead them into the holy light
which you once promised to Abraham and
his seed.

Sacrifices and prayers of praise,

Lord, we offer to you.
Receive them today for the souls
of those we commemorate this day;
make them, O Lord, pass from death to the
life
which you once promised to Abraham and
his seed.

Deliver the souls of all the faithful departed
from the pains of hell,
make them pass from death to life.

4. Sanctus

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest!
Blessed is he who comes in the name of the
Lord,
Hosanna in the highest!

5. Agnus Dei*(Ms. Mescheriakova, Ms. Michael and Chorus)*

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

6. Lux aeterna (Communion)*(Ms. Michael, Mr. Berti and Mr. Relyea)*

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
cum sanctis tuis in aeternum,
quia pius es.

7. Libera me*(Ms. Mescheriakova and Chorus)*

Libera me, Domine, de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris iudicare saeculum per ignem.

Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira;
quando coeli movendi sunt et terra.

Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna,
in die illa tremenda.
Libera me, quando coeli movendi sunt et
terra,
dum veneris iudicare saeculum per ignem.
Libera me, Domine, de morte aeterna,
in die illa tremenda.
Libera me!

5. Agnus Dei

Lamb of God,
you who take away the sins of the world,
grant them rest.

Lamb of God,
you who take away the sins of the world,
grant them eternal rest.

6. Lux aeterna (Communion)

May eternal light shine upon them, O Lord,
with your saints in eternity, for you
are merciful.

Give them eternal rest, O Lord,
and let perpetual light shine upon them.
with your saints in eternity, for you
are merciful.

7. Libera me

Deliver me, O Lord, from eternal death
on that dreadful day
when the heavens and the earth shall be moved
and You shall come to judge the world by fire.

I am seized with fear and trembling
at the judgement that shall come and at the
coming of Your wrath,
when the heavens and the earth shall be moved.

The day of wrath, that day,
of calamity and misery,
dread day of bitter sorrow.

Give them eternal rest, O Lord,
and let perpetual light shine upon them.

Deliver me, O Lord, from eternal death
on that dreadful day.
Deliver me when the heavens and the earth
shall be moved
and You shall come to judge the world by fire.
Deliver me, O Lord, from eternal death
on that dreadful day.
Deliver me!

Born in Austria in 1958, **Manfred Honeck** is much sought after today by well-known orchestras throughout the world. He studied at the academy of music in Vienna, and is best known for his wide musical experience gained as a musician with the Vienna Philharmonic Orchestra and the orchestra of the Vienna State Opera.

As an assistant to Claudio Abbado in the Gustav Mahler Youth Orchestra, Manfred Honeck's conducting breakthrough came at the first Gustav Mahler Festival in Kassel, Germany, 1989. That same year he made his debut at the Vienna Volksoper and soon afterwards at the Vienna State Opera and Berlin State Opera.

Of the many highlights of his career, one in particular was his debut with the Vienna Philharmonic, during Mozart week in Salzburg, 1994. The following year Maestro Honeck made his debut with the Staatskapelle Dresden, the Chicago Symphony Orchestra and the BBC Symphony Orchestra in London, which has since led to several appearances at the Proms.

In 1996 Manfred Honeck was a guest with La Scala in Milan for a program of Brahms and Berio. He was soon invited back to Milan for additional engagements. After this, concerts followed with the orchestra of Leipzig's Gewandhaus, the Vienna Philharmonic Orchestra and the Houston Symphony Orchestra.

Between 1992-1996, Manfred Honeck was Principal Conductor at the Zurich Opera House, and in 1996 he became one of three principal conductors connected with the MDR Sinfonieorchester in Leipzig, a position that he held until the summer of 1999. After a guest period with Den Norske Opera for three performances of *Carmen* in

1995, Maestro Honeck was appointed the Opera's Director of Music. Maestro Honeck continued his ties with the theatre as a guest conductor until the year 2000.

Manfred Honeck first visited the Swedish Radio Symphony Orchestra in 1997 and took up the post of Music Director with the Orchestra in the autumn of 2000. In September 1999, Maestro Honeck took up the post of Principal Guest Conductor with the Oslo Philharmonic Orchestra, which he has regularly conducted since 1995. Elsewhere in the Nordic region, he is a regular guest with the Gothenburg Symphony Orchestra, the Danish Radio Symphony Orchestra and Der Kongelige Kapel.

Tonight's performance marks Maestro Honeck's UMS debut.



Manfred Honeck

In a short period of time, Russian soprano **Marina Mescheriakova** has established herself as one of the most exciting new voices in the opera and concert world. A recent performance of *Luisa Miller* led one critic to write, "The soft, pure tones Mescheriakova floated in the Act I finale were ravishing to behold. Throughout the opera she sang with an ease, accuracy and musical intelligence many a citizen of Italy might envy (*Toronto Star*, April 1997)."

Marina Mescheriakova began the 2000/2001 season with her debut with Sweden's Royal Stockholm Opera in her first performances of the title role in *Maria Stuarda*. The soprano then crosses the Atlantic for her return to the Metropolitan Opera for a new production of *Il trovatore*. Further performances in this season of the centennial of Verdi's death include her return to the Opéra de Paris and the Vienna Staatsoper as Elisabetta in *Don Carlos*; Héléne in *Jérusalem*, again with the Vienna Staatsoper and under the direction of Zubin



Mehta as well as a series of performances of Verdi's *Messa di Requiem* in Copenhagen with the Danish Radio Symphony; Stockholm, New York and Washington, DC, all with the Olso Philharmonic;

and Monte-Carlo with the Opéra di Monte-Carlo. Additional concert performances in this season include Beethoven's *Symphony No. 9* with the BBC Symphony and Rachmaninoff's *The Bells* with the Berlin Philharmonic.

Marina Mescheriakova is well known to audiences throughout North America and Europe. Her debut with the Metropolitan Opera was as Elisabetta in *Don Carlos*. Her success there led to her immediate re-engagement as Amelia in *Simon Boccanegra*, opposite Plácido Domingo, and in three new productions of Verdi's operas. San Francisco Opera audiences first heard her as Elisabetta. Her debut in North America was in the title role of *Luisa Miller* with the Canadian Opera Company in Toronto, and she has since returned there for the title roles in *Madame Butterfly* and *Norma*.

Marina Mescheriakova has made a number of recordings including Glinka's *A Life for the Tzar* for the National Video Corporation; Dvořák's *Te deum* for Chandos; Rubinstein's *Demon*, recorded live at the Wexford and Bregenz Festivals; Verdi's *Jérusalem* and *Alzira* for Philips Classics; and Beethoven's *Symphony No. 9* with the Czech Philharmonic.

Marina Mescheriakova was born in Volgograd, Russia and studied at the Tchaikovsky Conservatory in Moscow. She continued her vocal studies with Licia Albanese in New York. After her debut at the Bolshoi in Moscow she won several prestigious competitions including the Belvedere Competition in Vienna as well as I Cestelli in Berlin and Hamburg.

Ms. Mescheriakova currently resides in Vienna, Austria.

Tonight's performance marks Marina Mescheriakova's UMS debut.

The young mezzo-soprano **Nadja Michael** is establishing herself as one of the most exciting singers to emerge in recent times.

Born and raised in Leipzig, she fled to the West soon after leaving school. She later continued her vocal studies in Stuttgart and at the University of Indiana, Bloomington.

She soon appeared on the stages of the Dresden Semperoper, the Berlin Staatsoper, the Bavarian Staatsoper in Munich, the Teatro di San Carlo in Naples, the Royal Opera House, Covent Garden, and has sung at the Festivals of Glyndebourne and Salzburg. She recently sang her first Dalila in *Samson and Dalila* at La Fenice in



Venice, and Carmen at La Monnaie, Brussels. Future plans include Magdalena in *Die Meistersinger* and Pauline in *Pique Dame* at Covent Garden, Venus in *Tannhauser* in Toulouse and also at the Bayerische

Staatsoper, Eboli in *Don Carlos* at the Bayerische Staatsoper, and Carmen at the Vienna Staatsoper.

Amongst Nadja Michael's successes are the roles of Varvara (*Katya Kabanova*), Amastris (*Xerxes*), Dulcinée (*Don Quichotte*), Fricka (*Das Rheingold*), Charlotte in *Werther*, and Ottavia (*Il Coronazione di Poppea*). She was especially acclaimed in her favorite role of Eboli in *Don Carlos* during recent performances in St. Gallen. One Munich newspaper described her as the very embodiment of erotic temptation with a "dark, alluring mezzo."

She has sung under Maestros Rilling, Nagano, Sir John Eliot Gardiner, Masur and Haitink. Ms. Michael's work on the concert platform is also very important to her—Bach, Handel and Verdi are all part of her repertoire. However, above all she has a particular affinity with the late romantics—she has performed Mahler's *Das Lied von der Erde*, the *Rückert* and *Kindertotenlieder* and *Symphony No. 2* in Naples, London and Zurich.

Tonight's performance marks Nadja Michael's UMS debut.

Marco Berti received his degree in singing from the Conservatorio Giuseppe Verdi in Milan and made his professional debut in Cosenza, Italy, singing Pinkerton in *Madame Butterfly*. This was followed by engagements in the lyric Italian tenor repertoire throughout Europe: Berlin Staatsoper, the Frankfurt Opera, Vienna Staatsoper, Dresden Semperoper and Stockholm.

In his native Italy, Mr. Berti has performed *La Bohème* (Rodolfo), *La Rondine* (Ruggiero), and *Macbeth* (Macduff) at the Teatro alla Scala. He has also appeared at the Teatro Comunale in Florence, the Teatro Comunale in Bologna, Teatro La Fenice in Venice and the Torino Opera with conductors such as Muti, Mehta, Eschenbach, Marriner, Gavazzeni and Maazel. This season, Mr. Berti made his debut in the United Kingdom singing Macduff in Luc Bondy's new production of *Macbeth* for Scottish Opera and sang Ismaele in a new production of *Nabucco* at the Deutsche Oper Berlin.

In upcoming seasons, Mr. Berti will debut at the Royal Opera House, Covent

Garden (*Macbeth* and *Madame Butterfly*) and return to the Paris Opera (*Nabucco*, *Macbeth*). He will also debut at the Théâtre Royal de la Monnaie in two new productions (*Macbeth* and *La Bohème*) and return to the Teatro Comunale in Florence (*Attila*).

Tonight's performance marks Marco Berti's UMS debut.

John Relyea is rapidly establishing himself as one of the finest bass-baritones of today.

Mr. Relyea returned to the Metropolitan Opera in this season's opening production of *Don Giovanni* conducted by James Levine in the role of Masetto that was nationally televised. He made a sensational debut in February 2000 singing the role of Alidoro in *La Cenerentola*.

The winner of the San Francisco Opera's 1995 Merola Grand Finals, he continues his relationship with the San Francisco Opera, this season singing performances of *Semele* (Cadmus and Somnus) conducted by Sir Charles Mackerras. Mr. Relyea made his acclaimed debut with the company in the summer of 1996 as Colline in *La Bohème*, and has since returned as Figaro in *Le Nozze di Figaro*, and Raimondo in *Lucia di Lammermoor*.

This season marks debuts for John Relyea with the Monnaie Orchestra in Brussels in Verdi's *Requiem* conducted by Antonio Pappano, the New York Philharmonic (*Dream of Gerontius* under the baton of Sir Colin Davis) and his New York recital debut which takes place at Weill Recital Hall, Carnegie Hall in May 2001. He is also performing Verdi's *Requiem* on this tour with the Swedish Radio Symphony Orchestra in Stockholm, New York (Avery Fisher Hall) Washington DC (Kennedy Center), Chicago and here in Ann Arbor. Mr. Relyea returns this season to Carnegie Hall as bass soloist in the Rossini





Stabat Mater conducted by Sir Neville Marriner, Atlanta Symphony Orchestra in the Verdi *Requiem*, and to the Pittsburgh Symphony in Beethoven's *Symphony No. 9*. He also returns to the Minnesota Orchestra

twice this season in Mozart's *Requiem* and then again in Beethoven's *Symphony No. 9*; he has most recently been seen there performing in Verdi's *Requiem*, Beethoven's *Missa Solemnis*, and Haydn's *The Creation*.

Though not yet thirty-years old, John Relyea's extensive engagements with major symphony orchestras include debuts in the past few seasons with the San Francisco Symphony Orchestra with Sir Roger Norrington singing the title role of *Elijah*; Cleveland Orchestra in Bach's *b minor Mass* conducted by Christoph von Dohnányi, Philadelphia Orchestra in Bach's *Magnificat* under Wolfgang Sawallisch, Blossom Festival in Mozart's *Requiem*, Tanglewood Festival under the baton of Seiji Ozawa in Mozart's *c-minor Mass*, Atlanta Symphony Orchestra in *La Damnation de Faust* with Yoel Levi, with the Houston Symphony Orchestra in Beethoven *Symphony No. 9* with Christoph Eschenbach; and with the Pittsburgh Symphony Orchestra in *Messiah* conducted by Sir Neville Marriner.

In May 1997 Mr. Relyea made his San Francisco recital debut as part of the prestigious Schwabacher Recital Series.

John Relyea began studying voice with his father, renowned Canadian bass-baritone Gary Relyea, and now continues his studies with legendary bass Jerome Hines. In 1998 he was honored with a prestigious ARIA award.

Tonight's performance marks John Relyea's UMS debut. Mr. Relyea will be presented in recital with pianist Warren Jones on Saturday, April 14, 2001 at Lydia Mendelssohn Theatre as part of UMS' Sixth Annual Song Recital Series.

The Swedish Radio Symphony Orchestra has become a major presence in many parts of the world. Its combination of elegant musicianship and enlightened programming has been widely appreciated throughout Europe, Japan and the US.

Although founded in the late 1930s, only with the arrival of Sergiu Celibidache in 1962 did the Orchestra's position at the forefront of Swedish musical life begin to be reflected internationally. In 1979, during Herbert Blomstedt's term as principal conductor, it moved into the award-winning Berwaldhallen, its first permanent home in Stockholm. The Swedish Radio Symphony Orchestra has enjoyed a long tradition of collaboration with distinguished artists: the 1950s and 1960s saw visits from Hindemith, Stravinsky, Barbirolli, Solti, Colin Davis and Giulini. In later years, the list of guest conductors and soloists has included de Burgos, Jochum, Kubelik, Muti, Ehrling, Oistrakh, Rostropovich and Ashkenazy. This has continued into the present with return visits from Sanderling, Blomstedt and Myung-Whun Chung.

As confirmation of his long and fruitful relationship with the Orchestra, in 1996 Carlo Maria Giulini accepted the post of Conductor Laureate. Under the baton of Esa-Pekka Salonen, principal conductor between 1985 and 1995, the Orchestra developed their touring activities and established their worldwide reputation. The outstanding partnership with Maestro Salonen also resulted in well-received recordings on the Sony Classical label, including the complete cycle of the Nielsen Symphonies and Dallapiccola's *Il Prigioniero* and *Canti di Prigione*, which won the Cecilia award in Belgium. Their recording of Nielsen's *Violin Concerto* with Cho-Liang Lin won a 1989 Gramophone award, and a new Nielsen recording and Stravinsky's *Oedipus Rex*, both with the Swedish Radio Chorus, have

been widely praised.

The 1998/99 season saw a large number of international engagements including visits to the Warsaw Autumn Festival with Joseph Swensen, concerts in Spain with Myung-Whun Chung and an appearance at the Vienna Konzerthaus with Esa-Pekka Salonen. In the summer of 1999, the Orchestra returned to the Edinburgh Festival and BBC Proms with Myung-Whun Chung. January and February 2000 saw a highly successful major UK tour with their out-going principal conductor, Yevgeny Svetlanov. In Autumn 2000, Manfred Honeck was appointed Music Director of the Orchestra, with this current tour marking his first major tour with Swedish Radio Symphony Orchestra, Swedish Radio Choir and Eric Ericson Chamber Choir in the US.

Within Sweden, the Orchestra regularly plays to a radio audience of some 200,000 listeners. Since 1948, under the leadership of Sten Frykberg followed by Stig Westerberg, the performance of new Swedish music has been a priority for the Orchestra. This tradition of the interpretation of twentieth-century music continues under the Orchestra's current Principal Guest Conductor, Mark Wigglesworth, and will be developed further under Music Director Manfred Honeck, who first visited the Orchestra in 1997. In addition to his work with Swedish Radio Symphony Orchestra, Manfred Honeck makes regular guest appearances with other Scandinavian Orchestras.

The Swedish Radio Symphony Orchestra tours by arrangement with Van Walsum Management Ltd.

Tonight's performance marks the Swedish Radio Symphony Orchestra's UMS debut.

The **Swedish Radio Choir** is currently one of the world's leading *a capella* ensembles and the only professional choir of its type in Sweden. The Choir contains thirty-three singers, all of whom have extensive experience in both choral and solo singing, with most members having graduated from music academies.

The Swedish Radio Choir was founded in 1925 making it one of Europe's oldest radio choirs. The current form of the Choir dates back to 1952, when a young Eric Ericson became its leader. Through his interest in new music, his own musical qualities and his belief in the choir as a professional instrument, he was able to form an ensemble that quickly gained worldwide recognition. The Swedish Radio Choir performed works that no one else had or could perform. They also made several classic recordings of choral music that stand as benchmark recordings of the literature, even today.

Since the time of Ericson, the Choir has, in several ways, reinforced and strengthened its position in the choral world. The tradition of performing highly demanding music has continued. Collaboration between Swedish and foreign composers has resulted in many works being written specifically for the Swedish Radio Choir. But it is for the performance of newly written Swedish music that the Choir has a particular role.

For many years the Swedish Radio Choir has collaborated with foreign orchestras and conductors including La Scala Philharmonic Orchestra with Riccardo Muti, the Leipzig Gewandhaus Orchestra with Herbert Blomstedt and, perhaps most notably, the Berlin Philharmonic under Claudio Abbado. This collaboration has, amongst other things, resulted in many joint recordings.

Extensive touring throughout Europe, America and Japan has contributed greatly to the Swedish Radio Choir's reputation as

one of the world's leading choirs.

The Swedish Radio Choir has, since the departure of Ericson, been led by two of Sweden's most notable choral conductors, Anders Öhrwall and Gustav Sjökvist. Since 1994, Tõnu Kaljuste has been Principal Conductor.

Led by Kaljuste, the Choir was awarded the 1998 ABC Music Award (ABC Music Foundation in Japan) after a highly acclaimed appearance in Osaka. Most recently, in January 2000, the Choir and Kaljuste were awarded the prestigious Cannes Classical Award for their recording of Schnittke's *Psalms of Repentance*.

Tonight's performance marks the Swedish Radio Choir's debut under UMS auspices. Tomorrow evening, Saturday, February 17, at 8 p.m., the choir will perform a special a cappella performance with their founder, choral conducting master Eric Ericson at Ann Arbor's St. Francis of Assisi Catholic Church.

The Eric Ericson Chamber Choir was founded in 1945 by Eric Ericson and has held a central position in the Swedish and international music scene ever since. The specific aims of the choir and its leader, to constantly seek out new music and new areas of work, has today resulted in an extensive repertoire spanning from the Renaissance to the latest *avant-garde*. The Chamber Choir, with its characteristic Nordic sound and wide-ranging virtuosity, has been an ideal vehicle for several generations of Swedish composers.

Internationally, the Eric Ericson Chamber Choir ranks amongst the highest levels of professional choirs and it has received many international awards including the *Deutsche Schallplattenpreis* and the Edison Prize. The Choir undertakes several tours each year throughout Europe, the US

and Canada and has made numerous recordings of a *cappella* repertoire on a number of different recording labels.

Together with the Swedish Radio Choir, the Eric Ericson Chamber Choir has made several recordings with the Berlin Philharmonic Orchestra, including Verdi's *Quattro Pezzi Sacri* and Mozart's *Requiem* with Riccardo Muti, and Haydn's *Die Schöpfung* and Beethoven's *Missa Solemnis* under the baton of James Levine. The Choir has made several appearances at La Scala, Milan under the direction of Riccardo Muti. The Choir has also worked on several occasions with Nicolaus Harnoncourt and his Orchestra, Concentus Musicus, Vienna, resulting in a recording of Handel's *Messiah*.

Over the last few years the Eric Ericson Chamber Choir and the Swedish Radio Choir have been frequent guests of the Berlin Philharmonic where they have performed concerts resulting in recordings of Brahms' *Ein Deutsches Requiem*, Schumann's *Szenen aus Goethes Faust* and Stravinsky's *Oedipus Rex* under Claudio Abbado.

Besides their extensive *a cappella* projects, the Eric Ericson Chamber Choir frequently collaborates with the Drottningholm Baroque Ensemble. The Eric Ericson Chamber Choir regularly performs on Swedish Radio and Television and has for many years worked on a part-time basis for Swedish National Radio.

Tonight's performance marks the Eric Ericson Chamber Choir's debut under UMS auspices. Tomorrow evening, Saturday, February 17, at 8 p.m., the choir will perform a special a cappella performance with their founder, choral conducting master Eric Ericson at Ann Arbor's St. Francis of Assisi Catholic Church.

Berwaldhallen, the national venue for Swedish music, is named after one of Sweden's best-known composers, Franz Berwald (1796-1868). It is a national venue for Swedish music and has been the home of both the Swedish Radio Symphony Orchestra and the Swedish Radio Choir since 1979.

The Swedish Radio Symphony Orchestra and the Swedish Radio Choir are two of the most important ensembles in contemporary music. Since most concerts are performed live on Swedish Radio P2, their music is broadcast across the entire country, and therefore they act as an inspiration to all areas of Swedish musical life.

Berwaldhallen, as part of Swedish National Radio, views its responsibility towards Swedish music as one of the more important obligations of public service radio.

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Karin Adolffsson, *Marketing Manager*
Gunnar Andersson, *SRC Artist & Program Manager*
Gerd Björnung, *Manager*
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Swedish Radio Symphony OrchestraMANFRED HONECK *Music Director***First Violin**

Bernt Lysell, *Leader*
 Jannica Gustafsson
 Ulf Forsberg
 Ulrika Jansson
 Lars Stegenberg
 Christian Bergqvist
 Per Sporrang
 Alexandra Kramer
 Aleksander Migdal
 Olle Markström
 Gunnar Eklund
 Torbjörn Bernhardsson
 Lena Røjder
 Åsa Hallerbäck Thedéen
 Hanna Göran
 Per Hammarström
 Svein-Harald Martinsen
 Frida Hallén

Second Violin

Per Sandklef
 Torsten Nilsson
 Tore Johnsen
 Anders Nyman
 Bo Söderström
 Tomas Andersson
 Jan Isaksson
 Ann-Marie Lysell
 Veneta Zaharieva Blendulf
 Roland Kress
 Renate Klavina
 Martin Stensson
 Paul Waltman
 Dag Alin
 Elisabet Bodén
 Kerstin Svensson

Viola

Lars Arvinder
 Håkan Olsson
 Mikael Sjögren
 Leopold Rapoport
 Håkan Roos
 Hans Åkeson
 Elisabeth Arnberg Ranmo
 Tony Bauer
 Annette Maxe
 Karin Dungal
 Åsa Karlsson
 Pascal Siffert

Cello

Ola Karlsson
 Ulrika Edström
 Helena Nilsson
 Olle Gustafsson
 Kjell Bjurling
 Peter Molander
 Johanna Sjunnesson
 Jana Boutani
 Miroslav Jovic
 Gunnar Östling

Double Bass

Entcho Radoukanov
 Ingalill Hillerud
 Martin Bergstrand
 Jan Dahlkvist
 Maria Johansson
 Barbro Hansson
 Åsa Normell
 Torsten Ljungqvist

Flute

Tobias Carron
 Susanne Hörberg
 Anu Jämsä
 Per-Olof Sköld

Oboe

Bengt Rosengren
 Ulf Bjurenhed
 Bo Eriksson
 Björn Uddén

Clarinet

Kjell-Inge Stevenson
 Niklas Andersson
 Dag Henriksson
 Mats Wallin

Bassoon

Henrik Blixt
 Olle Eriksson
 Maj Widding
 Birgitta Winland

French Horn

Hans Larsson
 Ivar Olsen
 Tom Skog
 Rolf Nyquist
 Bengt Ny
 Pelle Pettersson

Trumpet

Mark Schrello
 Joakim Agnas
 Torben Rehnberg
 Lars Gerdt
 Per G Larsson

Trombone

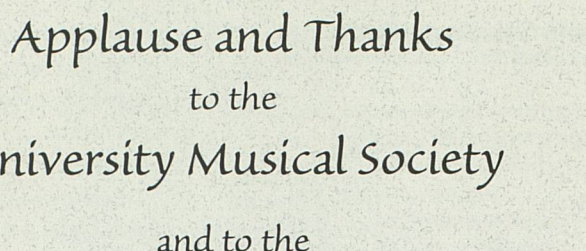
Mikael Oskarsson
 Christer Torgé
 Göran Brink
 Mikael Lundquist

Tuba


Aldo Johansson
 Des Ward

Timpani & Percussion

Tomas Nilsson
 Seppo Asikainen
 Mats Nilsson
 Jan Huss



Applause and Thanks
to the
University Musical Society
and to the
Swedish Radio Choir and
Eric Ericson Chamber Choir




Kathleen G. Charla, PhD

Consultant, Russian Matters

505 East Huron Street / Ann Arbor, MI 48104

Tel: 734/623-2272 Fax: 734/623-2323 Email: kcharla@rust.net



Swedish Radio Choir and Eric Ericson Chamber Choir

Soprano

Helena Algesten
Christina Billing
Ulla-Carin
Börjesdotter
Susanne Carlström
Ingrid Henriksson-
Seim
Lena Hillås-
Söderström
Pernilla Ingvarsdotter
Annelie Korsfeldt
Barbro Larsson
Margareta Ljunggren
Monika Mannerström
Maria Nilsson
Uusijärvi
Johanna Nyström
Jenny Ohlson
Helena Olsson
Åsa Olsson
Maud Olsson
Marika Scheele
Ulla Sjöblom
Helena Ströberg

Alto

Boel Adler
Birgitta Antonsson-
Lazarz
Åsa Bergqvist-Håäl
Helena Bjarnle
Charlotte Björkvall
Ingrid Fernström
Gabriella Gullin
Charlotta Hedberg
Inger Kindlund-Stark
Ulrika Kyhle-Hägg
Kristina Larsson
Helena Lidén
Helena Mann
Marie Olhans
Maria Sanner
Brita Therén
Madeleine Wallvide
Eva Vedin
Christina Östman

Tenor

Per-Gunnar Alpadie
Gunnar Andersson
Bengt Arwén
Per Björsund
Johan Christensson
Jerker Dahlin
Niklas Enqvist
Greger Erdös
Niclas Hedman
Petter Höglund
Nils Högman
Mats Karlsson
Per Korsfeldt
Fredrik Mattsson
Roland Möhle
Mikael Stenbaek
Eric Thorslund
Johan Uusijärvi
Mikael Wedar
Magnus Wennerberg

Bass

Arne Almroth
Hans Aniansson
Sven-Anders
Benktsson
Michael Bergström
Dag Bergvist
Gunnar Birgersson
Rickard Collin
Balcarras Craaford
Bengt Eklund
Per Furumo
Johan Jern
Johan Lilja
Vigo Löfcrantz
Lars Martinsson
Johan Pejler
Ove Pettersson
Carl-Henrik Quafort
Jaan Seim
Östen Wall
Lage Vedin

UMS
and
Kathleen Charla
present

Swedish Radio Choir and Eric Ericson Chamber Choir

ERIC ERICSON *Conductor*

Program

Saturday Evening, February 17, 2001 at 8:00
St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

György Ligeti

Lux aeterna (*Sostenuto, molto calmo, "from afar"*)

Richard Strauss

Ein Deutsche Motet, Op. 62

PERNILLA INGVARSDOTTER, *Soprano*
MARIA SANNER, *Alto*
JERKER DAHLIN, *Tenor*
LAGE WEDIN, *Bass*

Ingvar Lidholm

Libera me

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

Alfred Schnittke

Concerto for Mixed Chorus

"O pavelitel' suscheva fsevo" (O Master of all living)
"Sabran' je pesen sikh, gde kazhdyj stikh"
(I, an expert in human passions)
"Fsem tem, kto vniknet fsushchnast"
(God grant deliverance from sin)
"Sej trud, shto nachinal ja supavan' jem"
(Complete this work which I Began in Hope)

Fifty-third Performance
of the 122nd Season

This performance is presented with the generous support of Kathleen Charla.

Sixth Annual
Divine Expressions
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Lux aeterna (*Sostenuto, molto calmo,*
“from afar”)

György Ligeti
Born May 28, 1923 in Dicsöszentmárton,
Transylvania

Contemporary Hungarian composer György Ligeti is very conscious of the Hungarian choral tradition when he composes a *capella* choral works. Though he admits to having had a very poor voice in his youth, he often sang in choirs with his colleagues, where the repertoire ranged from Renaissance polyphony to newer works by Hungarian composers. After the Soviet-imposed Socialist Realism became the dominant aesthetic standard in Hungary during the post-war years, Ligeti returned to choral composition as a form of rebellion, and folksong arrangements form much of Ligeti's choral output during the early 1950s. After escaping in the wake of the failed Hungarian uprising in 1956, Ligeti turned more to instrumental composition, earning a reputation among the *avant-garde* for his manipulations of massive clusters of sound.

In composing *Lux aeterna* for unaccompanied mixed chorus in 1966, Ligeti signaled something of a change in direction for his music. Not only was the text—from the Latin Requiem Mass—outside of his own religious tradition (Ligeti's heritage is predominantly Jewish), he also experimented with a new method of composition that is derived to some degree from the Renaissance polyphonic works he had sung as a youth. While his earlier works such as *Atmosphères* and the *Requiem* achieve their effect through sustained chromatic tone clusters, *Lux aeterna* introduces a technique that the composer describes as *micropolyphony*: “a polyphonic texture so thickly woven that the individual voices become indistinguishable, and only the resulting harmonies, blending seamlessly one into another, can be clearly perceived.” In prac-

tice, it is a type of *klangfarbenmelodie* or tone-color melody, characterized by gradual changes in harmony and timbre. There are very few points of articulation in this work, so that any change in register or sound color stands out as an important formal signpost.

Ligeti seems to treat the text ironically in this setting. This is not the reassuring, warming light of heavenly rest, but the painful, piercing light of a nuclear flash, a brilliance that scorches rather than comforts.

The *Lux aeterna* was propelled into popular consciousness when Stanley Kubrick used it (without the composer's permission) in his 1968 science-fiction classic *2001: A Space Odyssey*. Though Ligeti did not endorse the use of his music in that film, it did give him substantial free publicity, and he consequently allowed Kubrick to use his music in later films such as *The Shining* and *Eyes Wide Shut*.

Ein Deutsche Motet, Op. 62

Richard Strauss
Born June 11, 1864 in Munich, Germany
Died September 8, 1949 in Garmisch-
Partenkirchen, Bavaria

Richard Strauss is not widely known for his choral music, his reputation resting largely on his richly-scored and intensely Romantic operas, symphonic poems, and orchestral *lieder*. But Strauss occasionally ventured into choral writing, and although these works are rarely considered central either to his oeuvre or to the choral tradition in general, they exhibit the same lush textures and orchestral conceptions that typify his major compositions.

Strauss' first attempts at unaccompanied choral writing were his Op. 34 settings of poems by the early German Romantic poet Friedrich Rückert. These works are for sixteen-part chorus, an especially rich scor-

ing that allowed for a tremendous variety of textures and colors. Rückert's poetry appealed to Strauss, and he set several other Rückert poems in his solo *lieder* as well. Strauss turned again to Rückert in his Op. 62 choral work, *Ein Deutsche Motet*, from 1913, a setting of Rückert's poem "Die Schöpfung ist zur Ruh gegangen" (All creation is at rest). Again, the composer used a sixteen-part unaccompanied chorus, though with four added soloists that even further expand the textural, dynamic, and timbral possibilities.

Throughout his career, Strauss entirely avoided religious or sacred composition, at least in the traditional sense of setting liturgical texts. Though he excelled in bold philosophical statements, couched in the powerful language of late Romanticism, there is almost nothing in his oeuvre that speaks directly of religious devotion. The spellbound intensity of *Ein Deutsche Motet* is perhaps as close as he ever came.

Ein Deutsche Motet dates from around the same period as the *Alpine Symphony* and the ballet *Josephslegende*, and was begun just after the première of *Ariadne auf Naxos*. Strauss' approach to choral writing in this work owes much to the orchestral ideas found in these other compositions, with instrumentally conceived motifs and techniques that are unidiomatic for the voice. It is formidably difficult music for a large choir, with its intense chromaticism and complex harmonic shifts. Strauss also extends the vocal ranges to an extreme degree: the basses are required to sing a low 'B-flat' (below the bass clef) while the sopranos go up to a high 'D-flat.'

This work follows a form that Strauss had used earlier in his Op. 34 choral works: the antiphonal effects of the opening are followed by a contrapuntal central passage building to a climax in which the two lines combine. Choral writing was perhaps not Strauss' favorite idiom, yet the closing sec-

tion of *Ein Deutsche Motet* has a ravishing eloquence that equals in beauty the most memorable passages of *Ariadne* and *Rosenkavalier*.

Libera me

Ingvar Lidholm

Born February 24, 1921 in Jönköping, Sweden

Ingvar Lidholm is one of the leading Swedish composers of this century, perhaps vying only with Hugo Alfvén (1872-1960) for the honor of being Sweden's most important composer of all time. Early in his career, Lidholm was a member of the influential "Monday Group," a gathering of young composers at the Royal Swedish Academy of Music in the immediate post-war era who looked to Hindemith, Nielsen, and Stravinsky as their models. In the late 1940s, however, Lidholm was persuaded to abandon the neoclassicism of the Hindemith style and take up serialism. In more recent years he has tempered his expressionist serialism with a return to clear textures and emotional discipline.

Though Lidholm has been prolific in the composition of both instrumental and vocal forms—counting operas, concertos, and chamber works among his major compositions—he has become known most widely outside of Sweden for his choral music. Lidholm's interest in early vocal polyphony was manifest in his *Laudi* (1947) for chorus. In 1956, he began a series of pedagogical choral works, graded by difficulty in a manner similar to Bartók's *Mikrokosmos* for piano, called the *A cappella bok*, in which all the pieces are based on a single twelve-note series. But even through this serial period he retained a sensitivity to the lyricism of choral scoring. His deep sense of music's essential vocalicity influenced even his instrumental works; Lidholm's most performed piece is the orchestral

Kontakion (1979), an instrumental requiem based on an old Russian Orthodox hymn.

In addition to the requiem-like character of *Kontakion*, Lidholm has on several occasions written independent choral movements that allude to the Requiem mass. His opera *Ett dromspel* (A Dream Play, 1978-89), to a libretto by Strindberg, concludes with an *a cappella De profundis* that was excerpted and published separately in 1983. The *Libera me*, composed in 1994 also for unaccompanied chorus, uses the traditional text from the Requiem.

Concerto for Mixed Chorus

Alfred Schnittke

Born November 24, 1934 in Engels, near

Saratov, Russia

Died 1998 in Hamburg

Alfred Schnittke was born in Russia as a German Jew (he observed later that he has not a single drop of Russian blood in him), was raised in Vienna, and then moved with his family back to Russia as a teenager in 1948. Throughout his life, Schnittke found himself in a position similar to Mahler, who had remarked at one point that he was thrice homeless—as a Bohemian in Vienna, an Austrian in Germany, and a Jew everywhere, “always an outsider, never at home.” In Russia, Schnittke had been labeled a Jew since his teenage years, but in Germany he was a “Russian composer.” He never felt truly “at home” in either country.

This duality perhaps explains in part why Schnittke turned to polystylism in so many of his works—a mercurial blend of past musical styles and traditions that are juxtaposed in often alarming ways. Though this places Schnittke in the same general realm as the post-modernists and neo-Romantics, his recalling of past styles is more Mahlerian, as it nostalgically seeks reconciliation out of this cultural dissonance.

Schnittke’s crisis of identity was as much religious as it was national. Because of his father’s intense atheism, and his parents’ absolute commitment to communism, he was not baptized as a child. He admitted that he “looks like a typical Jew,” but Schnittke felt little allegiance to the Jewish faith of his paternal grandparents. When, as an adult, he sought to affiliate himself with organized religion, he faced a Stravinskian choice: Catholicism or Russian Orthodoxy? In the end he combined the two, and was baptized a Catholic in 1982, but made confession to an Orthodox priest.

This anxiety of religious and national identity is central to Schnittke’s music. He quotes Gregorian chant in his *Symphony No. 1* and *No. 2* and in the *Requiem* (1975). The four instrumental *Hymns* from the 1970s and his *String Quartet No. 2* (1980) borrow Orthodox melodies. In 1984 he composed *Three Sacred Hymns* in one night, works that are very close in style and mood to genuine Orthodox Church music. And in *Symphony No. 4* (1984), he reconciled his personal religious pluralism by using melodies from Catholic, Protestant, Orthodox, and Jewish liturgical traditions.

The *Concerto for Mixed Chorus*, completed in the first half of 1985, is in some respects a product of this internal rapprochement of faith. It is one of Schnittke’s deepest, most profound, and stylistically consistent works, without even a hint of the nervous polystylism of his earlier music—the music of a man who has found peace in his faith. The *Concerto* is written very much in the manner of Russian church music of the late nineteenth and early twentieth centuries. It recalls the sacred and liturgical works of Stravinsky, Tchaikovsky, Rachmaninov, Mussorgsky, and Gretchaninov, and yet it is unmistakably Schnittke.

The lengthy text is from the *Book of Lamentations* by the tenth-century Armenian poet Gregory of Narek (Grigor Narekatsi).

The text of the first movement pays reverence to an omnipotent and omniscient God, while imploring Him for mercy. Schnittke's predominantly low, dark textures periodically move upwards with the addition of higher voices, signifying the struggle of the humble mortal's prayer to reach the heights of heaven, while the repetition of short figures recalls the practice of liturgical chant.

The second movement focuses on the failings of mortality, and is a message of hope to those who read them: "May these verses, full of my suffering, become a guidance to someone." The obsessive melodic circling around a central pitch, against a static background, mimics the plodding tread of a sinner burdened with world-weariness. A favorite device of Schnittke's is to have many voice parts gradually converge onto one pitch; it is used in this movement perhaps to represent the common suffering that is the lot of all mortals. The tempo quickens toward the end, an intensification of effect, and concludes mystically with the gradual fading of women's voices in the manner of the "Neptune" movement from Holst's *The Planets*.

Though men's voices predominate in the supplicative third movement, the soprano's two-note motif from the previous movement returns as a background *leitmotif*. The fourth movement sets the shortest of the four texts, and through music effects the reconciliation and healing that has been sought throughout the work: "Complete this work which I began in hope, and with Your name, so that my singing may become healing, curing the wounds of body and soul." Schnittke employs slow tempi and consonant major-key harmonies significantly more in this movement than in the previous three movements, giving it a steadfastness and serenity that culminates in the repetition of the affirming benedictory "Amen."

Eric Ericson, born in 1918, is, for the great majority of choral conductors and choral singers throughout the world, the unsurpassed master in the field of choral conducting. His entire career has been devoted to choral music; his work has not only brought great acclaim to his own choirs but has significantly contributed to a breakthrough in establishing the status and merit of choral music and singing in choirs as a highly valuable form of music-making. Through his dedication to the field of choirs and choral music, an extraordinary development of skill in interpretation and vocal standards and an interest in the medium from contemporary composers has arisen, not only in Sweden, but from all over the world where Ericson has been concert-touring or giving master classes.

Eric Ericson formed the Stockholm Chamber Choir in 1945 (renamed in 1988 as the "Eric Ericson Chamber Choir"). This ensemble has remained his main instrument for developing the art of *a capella* singing ever since. Alongside his work with the Chamber Choir he has been Conductor and Artistic Director of the Swedish Radio Choir (1951-1982) and Orphei Drängar (1951-1991). For many years Eric Ericson was a legendary figure as Professor of Choral Conducting at the Royal University College

Eric Ericson



of Music in Stockholm. Over the years his international commitments have become steadily more extensive. Not only has he appeared as a guest conductor with all of the world's major choirs, but also in a series of approximately ten master classes worldwide every year, he is appreciated as a particularly valued and stimulating teacher.

Since his retirement from the post of Principal Conductor of the Swedish Radio Choir in 1982, Professor Ericson has been giving numerous master classes all over the world. He has also guest-conducted many leading vocal groups, including the Netherlands Chamber Choir, Groupe Vocal de France, BBC Singers, RIAS Kammerchor, and the Vienna State Opera Choir. He has also conducted numerous performances of major works with leading orchestras and choirs in Europe, Australia, Japan, Hong Kong, and in the US. He frequently collaborates with conductors such as Nicolaus Harnoncourt, Claudio Abbado, James Levine, Riccardo Muti and Pierre Boulez.

In 1988, Eric Ericson received the Swedish Choral Conductors' Prize and in 1991 the Danish Sonning Music Prize. In 1995, he was awarded the Swedish Academy Royal Prize and the Nordic Council Music Prize. In 1997, he was the recipient of the prestigious Polar Music Prize. He became an Honorary Doctor at Uppsala University in 1983 and at the University of Alberta, Canada in 1996. Professor Ericson is a member of the Swedish Royal Academy of Music and the Honorary President of the International Federation for Choral Music.

Tonight's performance marks Eric Ericson's UMS debut.

Please refer to page 16, for biographical information on the **Swedish Radio Choir**.

Tonight's performance marks the Swedish Radio Choir's second appearance under UMS auspices.

Please refer to page 17, for biographical information on the **Eric Ericson Chamber Choir**.

Tonight's performance marks the Eric Ericson Chamber Choir's second appearance under UMS auspices.

Please refer to page 20, for the combined choir roster of the **Swedish Radio Choir and Eric Ericson Chamber Choir**.

UMS
presents

Manuel Barrueco

Guitar

Program

Sunday Afternoon, February 18, 2001 at 4:00
Rackham Auditorium, Ann Arbor, Michigan

*Johann Sebastian Bach,
Arr. M. Barrueco*

Chaconne in d minor, BWV 1004 (from Violin Partita No. 2)

*Johann Sebastian Bach,
Arr. M. Barrueco*

Lute Suite in E Major, BWV 1006a

Prelude
Loure
Gavotte en Rondeau
Menuet I and II
Bourrée
Gigue

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

Chick Corea

Children's Songs Nos. 7, 4, 14, 18, 3, 6, and 20

Heitor Villa-Lobos

Chôros No. 1

Joaquín Rodrigo

Tres Piezas Españolas (Three Spanish Pieces)

Fandango
Passacaglia
Zapateado

Fifty-fourth
Performance
of the 122nd Season

Seventh Annual
Six Strings Series

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This performance is made possible by a gift from the estate of William R. Kinney.

Manuel Barrueco appears by arrangement with Arts Management Group, Inc. and records for Angel/EMI Records.

Large print programs are available upon request.

Chaconne in d minor, BWV 1004

(from Violin Partita No. 2)

Johann Sebastian Bach

Born March 21, 1685 in Eisenach

Died July 28, 1750 in Leipzig

Marc Pincherle, the noted French musicologist and historian on the violin, wrote a very convincing letter on behalf of Andres Segovia's first performance (Paris, June 4, 1935) of his arrangement of the "Chaconne." Knowing that Bach had arranged many of his works for other instruments, Pincherle pursued the possibility that "...a direct connection with the guitar may yet be brought to light. The very key of 'd' in which the 'Chaconne' is written, is the perfect tonality for the guitar....the Iberian origin of the 'Chaconne' might have suggested to Bach the idea of assigning it to a Spanish instrument..." Because of Segovia's persistence and the support he received from such musicians as Pincherle, the Bach "Chaconne" has become an important addition to the guitar repertoire.

Both the *zarabanda* and the *chaconne* were discovered by the Spanish in their conquest of the Americas during the sixteenth century. Both were originally considered to be sensual dances, eventually losing their wanton ways in the European courts. Closely related to the *passacaille*, the basic musical structure of the *chaconne*, consisting of an *ostinato* (repeated pattern) either in chords or bass line, became another vehicle for extemporization. The work is shaped into three major sections: the first, in d minor, opens with an eight-measure theme stated in a chordal progression and proceeds into a series of figural variations ending with the opening statement; the second section begins in the parallel major and again proceeds into another series of variations closing with a figural statement of the theme; the final section returns to the minor key, contrasting all previous variations with another series of variations, tying the whole

work together with a slightly altered version of the opening statement, bringing the work to a grand finale.

Bach's creative skills in this highest of musical art forms—improvisation—is confirmed in many anecdotes written during his lifetime and immediately after his death. One such story, written by Friedrich W. Marpurg (1718-1795), a German music historian, tells of the visiting organ virtuoso who is challenged by the very capable town organist to "lead each other astray" performing all sorts of fantasies, duets, trios, and quartets, fugued or unfugued. The contest goes on for some time and eventually the visitor began to employ the more hidden arts of counterpoint and modulation. He made use of augmentation, diminution, combined several subjects, put them into contrary motion and began to modulate into remote regions. The town organist began to feel his way around but found himself inextricably lost. "So he arose from his keyboard, ran to his opponent, whom he acknowledged to have won the contest, entreated him to continue his intricate organ playing as long as he cared to, admired him, embraced him, and said that he must be either Sebastian Bach or an angel from Heaven. It was indeed Sebastian Bach, with whom the organist would not have matched talents if he had recognized him."

Suite No. 4 in E Major, BWV 1006a

J.S. Bach

The lute was a delicate, fragile, plucked instrument that was popular in Europe for centuries until "improvements" made it so complex and cumbersome that it was given up in favor of the harpsichord, whose keyboard makes it, in effect, a mechanized lute. In Bach's time, the lute was very nearly obsolete, though kept alive, in Germany, by

a small number of virtuoso players, some of whom were his pupils. In our time, Bach's lute music is, more often than not, played on the guitar.

The *Suite No. 4 in E Major* was adapted by the composer from his third partita (a word then almost interchangeable with "suite") for unaccompanied violin. It opens with a brilliant "Prelude" that is followed by five dance movements. The first of them is "Loure," a slowly rocking rustic or pastoral dance that originated in France in the seventeenth century and probably took its name from the bagpipes that accompanied it. Next is "Gavotte en Rondeau." The "Gavotte" is a seventeenth-century French dance whose melodies and phrases characteristically begin in mid-measure. "Gavotte" is "in rondo," a musical structure in which the opening theme recurs in alternation with contrasting material. This movement is followed by a pair of minuets. When the second has been played, the first is repeated. A lively "Bourrée" follows, with the piece ending in a final spirited "Gigue," a stylized Anglo-Irish jig.

Children's Songs

Chick Corea

Born June 12, 1941 in Chelsea, Massachusetts

Born Armando Anthony Corea in 1941, in Chelsea, Massachusetts, Chick began his piano career at the age of four. Through the recordings of such artists as Bud Powell, Horace Silver, and Charlie Parker, he developed an interest in jazz and performed with such groups as Mongo Santamaria, Herbie Mann, and Miles Davis. His compositional palette moves through a wide range of styles—from lyrical solo pieces to contemporary compositions utilizing techniques derived from rock and jazz performance. Mr. Barrueco is performing this afternoon a selection of the thirteen *Children's Songs* which he transcribed and recorded on his

recording *Sometime Ago*.

Mr. Corea says this about his *Children's Songs*:

The *Children's Songs* are the first collection of music I've written specifically for solo keyboard. I wrote the first song in 1971 to convey simplicity as beauty, as represented in the spirit of a child. Songs 1 through 15 were composed for the Fender Rhodes [electric keyboard] and 16 through 20 for the acoustic piano, although any of the songs can be played on either instrument. Songs 17 through 20 were composed during a one-month period in 1980, completing the series. The songs lend themselves nicely to various forms of expansion with orchestration.

Chôro No. 1

Heitor Villa-Lobos

*Born March 5, 1887 in Rio de Janeiro, Brazil
Died November 17, 1959 in Rio de Janeiro*

Heitor Villa-Lobos first studied under the guidance of his father, with whom he learned to play cello and clarinet. Early on, he rejected his father's conventional methods of teaching music, but he never denied their relevance. During his adolescence, Rio de Janeiro was the political and cultural capital of Brazil and received a great deal of foreign influence. At the time, one could hear small orchestras in the noble "salons" perform tangos from Argentina, and waltzes, polkas, and *schottishes* from Europe. Street musicians reproduced these styles, mixing them with African rhythms, resulting in a new musical style named "*chôro*."

Villa-Lobos was himself a *chôro* player and regularly attended the musical meetings promoted by musicians like Catulo da Paixao Caerense, Anacleto de Medeiros, and Joao Pernambuco. These gatherings helped him shape his guitar-playing skills, and later, to create his own original guitar music.

Tres Piezas Españolas (Three Spanish Pieces)

Joaquín Rodrigo

Born November 22, 1901 in Sagunto,
Valencia, Spain

Died July 6, 1999 in Madrid

Spanish composer Joaquín Rodrigo, whose life spanned the twentieth century, died in July of 1999 at the age of ninety-eight. Blind since the age of three, Rodrigo became a pupil of the Frenchman Paul Dukas in his twenties. A French refinement and sensitivity to color mingles with the more prominent Spanish influences in his music. He lived in exile in Paris during the Spanish Revolution, but soon returned to become the dean of Spanish composers.

The outer movements of the three Spanish Pieces—a “Fandango” full of opalescent discords and a “Zapateado,” breathless in its almost constant unison character—frame a brilliantly composed “Passacaglia,” whose twelve variations on a bass sequence that consists of steps of thirds, end with a polyphonic fandango coda. Here, Rodrigo manages convincingly to fill old forms with newly illuminated musical substance.

Program notes courtesy of Arts Management Group, Inc.

Manuel Barrueco has firmly established himself as one of the most important guitarists in the world today. Since his dazzling debut recital at Carnegie Hall in 1974, his artistry has continually been described as that of a superb instrumentalist and an elegant musician, with a seductive sound and uncommon lyrical gifts.

His extensive discography on EMI/Angel also demonstrates his outstanding versatility with commanding performances of the works of Bach and Mozart, to the great Spanish masters, to the music of jazz greats Chick Corea and Keith Jarrett. *¡Cuba!*, his most recent recording, was called “an extraordinary musical achievement” by the *San Francisco Chronicle*, while his recording of Joaquín Rodrigo’s *Concierto de Aranjuez* with conductor/tenor Plácido Domingo and the Philharmonia Orchestra was called the best recording of that piece in *Classical CD Magazine*. Other recent recordings are *Cantos y Danzas*, which includes collaborations with soprano Barbara Hendricks and flutist Emmanuel Pahud, and *Three Solo Sonatas* by J.S. Bach.

Manuel Barrueco has played under the batons of conductors such as Seiji Ozawa, Esa-Pekka Salonen, Franz Welser Möst and David Zinman, and his commitment to the expansion of the guitar repertoire has led him to collaborations with contemporary composers such as Arvo Pärt, Toru Takemitsu, Roberto Sierra and Steven Stucky.

His performances have been broadcast on NHK Television in Japan and Bayerischer Rundfunk Television in Germany, while in the US he has been featured on *CBS Sunday Morning* as well as appearing in a Lexus car commercial.

Two highlights of the 1998/1999 season included a performance at the Hollywood Bowl Opening Night Gala with famed Beatles producer Sir George Martin, and a perfor-



Esteban Salas Conservatory in his native Santiago de Cuba. He moved with his family to the US in 1967, later completing his advanced studies at the Peabody Conservatory in Baltimore, Maryland, where he now teaches.

Tonight's recital marks Manuel Barrueco's second appearance under UMS auspices.

mance of the *Concierto de Aranjuez* in Joaquín Rodrigo's native Valencia in a memorial concert commemorating the composer's recent death. Other appearances included performances with the Milwaukee Symphony and the Baltimore Symphony Orchestras. He is also currently involved in an ongoing residency with San Francisco Performances, which brings him regularly to that city for recital and community outreach programs.

Appearances abroad included concerts in England, Germany, Italy, Spain, Iceland, Turkey, the Czech Republic and Mexico. The 1999/2000 season brought him back to many of those countries, in addition to Austria, Holland, Slovenia, China, Japan, Korea and Taiwan.

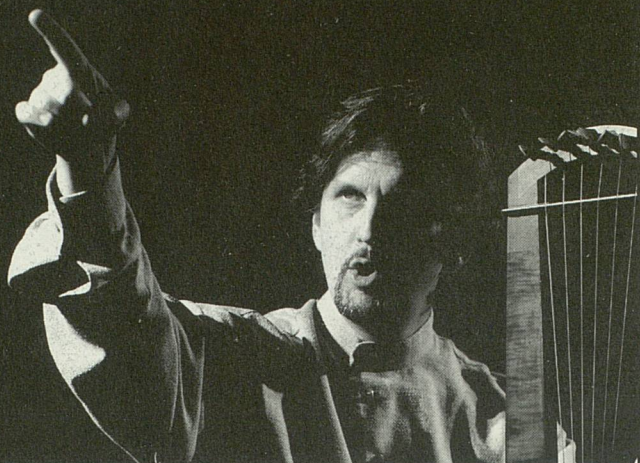
Manuel Barrueco began to play the guitar at the age of eight and attended the

university musical society

| University of Michigan • Ann Arbor

"These stories are violent,
colorful, heroic... The singers
grab you by the throat and
won't let you go."

(*Boston Globe*)



EDDA: Viking Tales of Revenge, Lust and Family Values

Conceived and directed by Benjamin Bagby and Ping Chong

Performed by Sequentia in association with Ping Chong and Company

Wednesday, April 25, 8 pm

Thursday, April 26, 8 pm

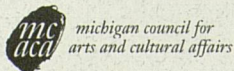
Lydia Mendelssohn Theatre

The legends found in the ancient Icelandic Edda form the basis for a unique theatrical collaboration between the famed music ensemble Sequentia and the dramatic visual direction of Ping Chong. The Edda, one of the earliest medieval manuscripts, reflects the pagan beliefs of pre-Christian Iceland. Many of its legends and heroic characters have appeared in other incarnations, including Wagner's Ring Cycle and Tolkien's *Lord of the Rings*. Sung in Icelandic (with English supertitles) with spoken text in English, the music of this world première is stunningly realized from Benjamin Bagby's research on Icelandic folk traditions.

Presented with the generous support of Robert and Pearson Macek, with additional funding from the Wallace-Reader's Digest Funds and the National Endowment for the Arts.

This production is co-commissioned and produced by the University Musical Society and the 2001 Lincoln Center Festival. The Ann Arbor residency is a collaboration between UMS and the U-M Institute for the Humanities.

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Ballet Preljocaj

ANGELIN PRELJOCAJ *Artistic Director*

Dancers

Nathalie Aveillan	Craig Dawson	Karine Mommessin
Bérengère Chasseray	Sergio Diaz Gomez	Loïc Noisette
Céline Chaulvin	Sébastien Durand	Tommy Pascal
Philippe Combes	Soleil Koster	Stéphanie Pons

Student Dancers from the University of Michigan and Wayne State University

Jodi Leigh Allen	Mary Farris	Courtney Patton
Eric Blair	Jim Flannery	Michael Woodberry-
Megan Brunke	Angela Gallo	Means
Darren DeWitt	Deborah Karp	
Darren Dunn	David Knapp	

Program

Wednesday Evening, February 21, 2001 at 8:00
Power Center, Ann Arbor, Michigan

Paysage après la Bataille (Landscape after the Battle)

Creation 1996/1997

(70 minutes)

For thirteen dancers

<i>Choreography</i>	Angelin Preljocaj
<i>Decor and Costumes</i>	Adrien Chalgard
<i>Assistant to Costume Designing</i>	Sylvie Meyniel
<i>Lighting</i>	Jacques Chatelet
<i>Music</i>	Goran Vejvoda
<i>Costume Production</i>	Sylvie Meyniel, Sabine Richaud and Catherine San Nicolas

Fifty-fifth Performance
of the 122nd Season

Tenth Annual
Dance Series

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Support for this performance is provided by media sponsor, *Metro Times*.

Special thanks to Kate Remen-Wait for leading this evening's Pre-performance Educational Presentation (PREP).

Ballet Preljocaj appears by arrangement with Rena Shagan Associates, Inc.

Large print programs are available upon request.

AUDIO TRANSLATION FOR THE BEGINNING OF PAYSAGE APRÈS LA BATAILLE:

Marcel Duchamp, whether we are right or wrong, when one thinks of you, when one speaks about you, one is led to think that the word *art* has for you different meanings or at least that you have always tied to this word and to the concept which comes with it, the same value, the same strength.

Is it true?

(MARCEL DUCHAMP) To a large extent, you are right, because I have always been struck by the sameness of comprehension of the word *art* which stemmed above all from a tradition carried from century to century, or from half a century to the other half, that is to say that the word *taste* played then a larger part in the meaning of the word *art* than it does now. *Art*, the way I understand it now, should be taken in a much more general meaning, much less dependent upon its time. The meddling of the concept of taste in the meaning of the word *art* is for me an error. *Art* is a much deeper thing than the *taste* of a time and the *art* of a time is not the *taste* of this time.

Is it true?

<i>Choreologist/Rehearsal Assistant</i>	Dany Lévêque
<i>Rehearsal Assistant</i>	Youri Van Den Bosch
<i>Technical Manager and Sound Engineer</i>	Jacques Michelou
<i>Lighting Director</i>	Patrick Riou
<i>Stage Manager</i>	Michel Carbuccia
<i>Wardrobe Mistress</i>	Sylvie Meyniel

Co-produced by "Danse à Aix" and Ballet Preljocaj.

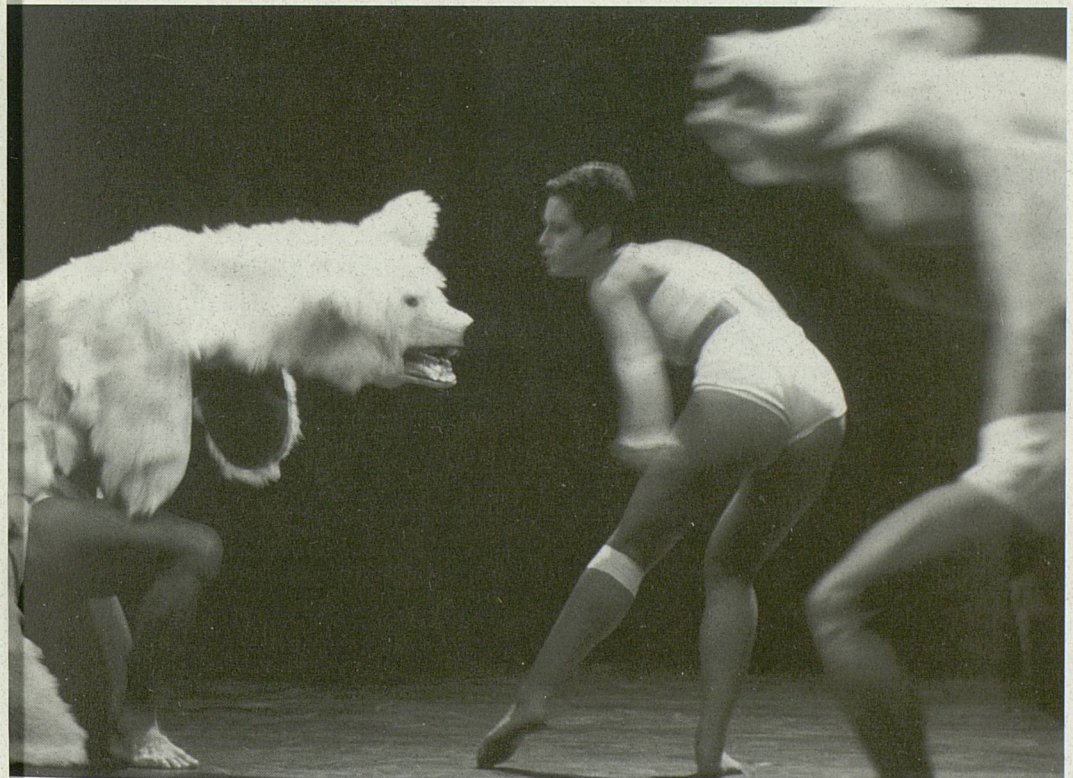
Ballet Preljocaj, National Choreographic Center of the Provence-Alpes-Côte d'Azur Region, the City of Aix-en-Provence, and Bouches du Rhône Country Council.

Ballet Preljocaj is subsidized by the Fondation BNP Paribas and receives overseas travel grants from the Ministry of Foreign Affairs Association Française d'Action Artistique.

US Representation by Rena Shagan Associates.

The first part of *Paysage après la Bataille* was created and performed at the Théâtre des Salins—Scène nationale of Martigues on December 7, 1996.

Paysage après la Bataille was premièreed in July 1997 at the Festival d'Avignon.



Paysage après la Bataille (Landscape after the Battle)

Paysage après la Bataille ponders the mystery of human creativity. How much of great art, Angelin Preljocaj wonders, is intelligence, how much instinct? His inspirations are the artist/theorist/iconoclast Marcel Duchamp and the writer Joseph Conrad.

The curtain rises on a stage set with a neon-hued *faux* animal fur backdrop; at each wing are three gaudily festooned curtained booths-entranceways for the performers. The stage is an arena, a clearing where men and women confront their frank desires and test their sharp wits.

The dancers execute a seamless blend of classical and modern techniques with ferocious intensity. The choreography alternates languid passages of slowed down dancing with space-eating, brutally blunt and physically incisive movement. The work is dark and bleak, savage, erotic, playful, unpredictable and extreme.

Unprovoked violence breaks out in a dance hall from the smoky encounters of closely held couples. Dancers obey a screamed signal to change positions and freeze. Men in gorilla-suites learn a dance sequence by “aping” the moves of an anthropoid choreographer, then shed their animal skins and emerge stark naked to lie prone. Inert, vulnerable, they are fondled by a half naked woman. Six men execute a gymnastic game of musical chairs, linked by the rising momentum of physical virtuosity and split-second timing. A drop-dead shoot-out escalates into a stylized round-robin of brutal murders. Bodies are flung into a head like so much scrap. Two polar bears interrupt a love due and snatch the lovers apart.

Goran Vejvoda’s computer score

is a montage of interviews with Duchamp, commentary in several languages, popular songs of yesterday, snippets of “ready made” radio music and voice-overs.

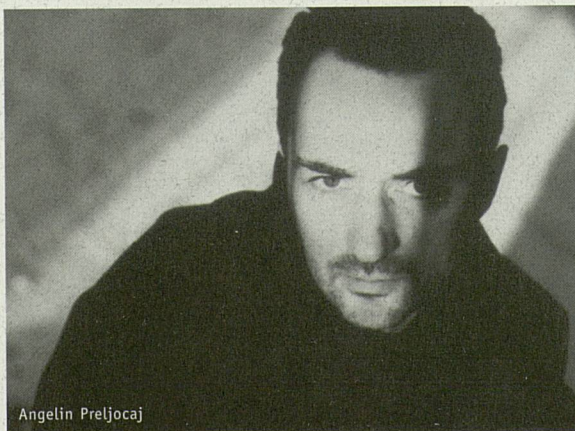
Is *Paysage* a quest for the secret of art itself—where impulse and thought intersect? Is it perhaps a parable about our tumultuous century—its ubiquitous violence and its intellectual prowess? In Duchamp’s words: “the picture is made as much by the person looking at it as by the artist.”

—Sali Ann Kriegsman
January 1999

Angelin Preljocaj’s Dance

BY DOMINIQUE FRETARD

When he left the company of Dominique Bagouet, Angelin Preljocaj was surprised with his choice of dance subjects: the statutory tribute to the dead in *A nos héros* (1988), the heroism of Jeanne d’Arc in *Hallali Romée* (1987), and the solitude of sex in *Liqueurs de Chair* (1988). Previously, he had won the Competition Bagnolet with *Marché Noir*, a satirical title with which he gave his opinion about competitions in general. As for *Larmes Blanches* in 1985, his writing came



Angelin Preljocaj

into its own: musical, abstract, sure of itself.

Then he wanted to take a risk: that of inscribing his dance into the history of choreography since its creation in the seventeenth century. He was open to all historical influences.

So, he choreographed *Roméo et Juliette* (1990) for the "Ballet de l'Opéra National de Lyon" with scenery by Enki Bilal, then *Le Parc* (1994) for the "Ballet de l'Opéra de Paris," a complex voyage in the country of tenderness. With the same spirit, he presented a "re-visitation" of *Noces of Parade*, of *Spectre de la Rose*, an undertaking that he entitled *Hommage aux Ballets Russes* (1993).

At the Festival of Châteaувallon, and then in Avignon, he created a ballet from a book by the writer Pascal Guignard: a successful musical tragedy, the audacious *L'Anoure* (1995).

In ten years, Preljocaj has traced his own singular and original path. Today, he is among a handful of European choreographers who are remarkably well respected in their native countries as well as internationally.

Excerpt from "La Danse en France 1996"
Chronicle of the AFAA

Ballet Preljocaj was founded in December 1984 at the Centre Chorégraphique National de Champigny-sur-Marne and is now established at the "Cit  du Livre" in Aix-en-Provence.

Since the founding of his company, now composed of twenty-two dancers, Angelin Preljocaj has created more than twenty works, seven of which are currently in the Ballet's active repertory. Preljocaj's work has been hailed in the US through its tours of *Romeo and Juliet* and the *Diaghilev Program*. His work *La Stravaganza* created for New York City ballet was a huge success and he received a "Bessie" (New York Dance

and Performance Award) for his duet, *The Annunciation*. The next work he will be creating is *The Rite of Spring*, scheduled to premiere this summer.

Tonight's performance marks Ballet Preljocaj's UMS debut.

The Company

Nathalie Aveillan was born in Toulouse in 1967. She has worked with the Matt Ma Hox Company (1984-1985), the Ballet Actuel in Toulouse (1985-1986) and the Rich Odums Company (1986-1991). She has been with Ballet Preljocaj since 1991.

B reng re Chasseray was born in Paris in 1975. She studied classical ballet from 1984 to 1990 with Max Bozzoni, Alin Davesne, Raymond Pranchetti and Daniel Franck. She also trained at the Paris Opera School of Dance (1988) and studied contemporary dance at the Shool of Music and Dance at the Paris Conservatoire (1990-1994). Performances include *Le Concours* by Maurice B jart at the Ch telet Th  tre, Paris (1985) as well as on tour in Belgium; the rerun of *Le Concours* in Paris at the Palais des Congr s and the Paris Conservatoire; *Les Petites Pi ces de Berlin* by Dominique Bagouet; *Contrasts* by Maguy Marin; *Les Amants Gris* with Claude Brumachon; and *City* by Jennifer Muller (1986).

C lina Chaulvin was born on April 29, 1972 in Angers, France. C lina studied at the Conservatoire National in Nantes between 1992 to 1993. Concurrently, she entered the company of Claude Brumachon as a trainee (Centre Chor graphique National de Caen) and from 1993 to 1995, she continued her dance studies at the Martha Graham School of Contemporary Dance in New York and danced in the Martha Graham Company.

She later became part of the Momix Company in New York and joined Ballet Preljocaj in 1996.

Prior to joining Ballet Preljocaj in 1992, **Philippe Combes** danced with Regine Chopinot Company in La Rochelle in 1989. From 1986 to 1989 he worked with Joseph Russillo Ballet Theater and danced with Louvre Ballet for the 1985/86 season. Philippe graduated from National Conservatoire of Dijon Region in 1984.

Craig Dawson trained at the West Street School of Ballet London (1988-1991). He danced with London City Ballet (1991) in the productions *Inlets II* by Merce Cunningham, *Mercuric Tiding* by Paul Taylor, *Overboard* by Karol Armitage, *Half Wrong* by Stephen Petronio, *8 Letters from 8* by Yoshiko Chuma, *Danse Suit* by Adriana Borriello and *The Fall of Icarus, Titanic, Ex Machina* and *Moving Target* by Frederick Flamand—all with Charleroi Danse Company, Belgium (1991-1996). He joined Ballet Preljocaj in 1996.

Sergio Diaz Gomez was born on April 4, 1981 in Boston. From 1994 to 1996, Sergio studied at the Académie de Danse "Creation Danse" Annie Oggero in Grasse. He continued his dance studies at the Ecole Supérieure de Danse Rosella Hightower de Cannes until 1999. After that, he danced such pieces as *Aubade* by Serge Lifar, *Variation Sous la Blafarde* by Dominique Bagouet and *Larmes Blanches* by Angelin Preljocaj. He has been a dancer with Ballet Preljocaj since 1999.

Sébastien Durand was born in France in 1975. He studied at the Rick Odums School of Formation in Paris (1992-1993) and the School of Music and Dance at the Paris Conservatoire (1993-1995). He danced with the Junior Ballet at the Paris Conservatoire

(1993-1994) where he performed in *Ice* by Carolyn Carlson at the Festival of Chateauvallon. He also danced in *M'Bira* by Richard Alston, *City* by Jennifer Muller and *Garden of Villandry* by Felix Blaska.

Soleil Koster was born in Amsterdam in 1975. Her training was undertaken at the Conservatoire Marius Petipa (1990-1991), in contemporary dance at the School of Music and Dance at the Paris Conservatoire (1991-1994) and with Ohad Naharin's Ensemble Batsheva Company in Tel Aviv where teachers included Noémie Perlov and Jay Augen (1994-1995). She has danced in *Les Amants Gris* by Claude Brumachon and *Les Petites Pièces de Berlin* by Dominique Bagouet (1994); *Anaphase, Dancing Party, Sinking of the Titanic* by Ohad Naharin (1994-1995); and *Larmes Blanches* by Angelin Preljocaj and *Six Dances* by Jiri Kylián (1994-1995). Since 1995, Soleil has been with Ballet Preljocaj in Aix-en-Provence.

Karine Mommessin studied classical ballet with René Bon and Pascale Courdioux in Lyon and modern dance with Bruno Agati. Her professional experience includes work with the Noël Cadadgiani Company (1994-1995) and Bruno Agati's Why Not Company (1994-1995). She joined Ballet Preljocaj in 1995.

Born in Rouen in 1976, **Loïc Noisette** trained in contemporary and classical dance at the School of Music and Dance at the Paris Conservatoire. He performed with the Junior Ballet of the Paris Conservatoire (1993-1995). Performances include *M'Bira* by Richard Alton, *Garden of Villandry* by Trio Crownest, *Ice* by Carolyn Carlson, *City* by Jennifer Muller, *Whimsicalities* by Nils Chrisla for the Aix-en-Provence Dance Festival, *Les Petites pièces de Berlin* by Dominique Bagouet and *Contrastes* for Maguy Marin (1994-1995).

Tommy Pascal was born on July 29, 1975 in Paris. After his beginnings at Rosella Hightower's, he continued his professional training at the Ecole de Danse Vandelli (Vandelli Dance School) then Ecole-Atelier Rudra Béjart (Rudra Béjart Dance Studio). He worked in the Béjart Ballet Lausanne Company from 1997 to 1999. He obtained silver medals for a professional solo and duo in the international jazz competition in Paris in 1994. He joined Ballet Preljocaj in 1999.

Stéphanie Pons began her study of dance at Montpellier Région National Conservatoire (1985-1989) where she received the gold medal in classical dance. In 1990, she joined the French Ballet Junior and performing both classical and contemporary repertory. She was with the Redha Company (1992-1997) where she danced *Les Gens d'Orphalse*, *Lune de Fonds* and *Baignade interdite*. She then became the assistant choreographer and worked closely with Michel Sebban and Mylenen Riou. In 1997, she danced for the Compagnie Blanca Li in *Nana et Lila*, *Stress* and *Salome*, and shortly thereafter joined Ballet Preljocaj.

Dany Lévêque (*Specialist of Choreographic Notation*) was a student of Solanges Golovine. Dany Lévêque first got a DEUG in dance (Associates of Arts) at the Sorbonne in Paris. She then went on to be awarded the Benesh Institut in London's diploma in choreographic notation. In the same year she was able to put her studies into practice with the notation of *Appassionata* by the choreographer Hervé Robbe. As a result of being the assistant to Jean-Christophe Maillot in the organization of the parade for the arrival of the Olympic Flame Bearer in Paris in December 1991, she was presented with *Villa Médicis prize Hors les Murs* for

her study of the relationship between video and notation. She has, since 1992, been Angelin Preljocaj choreographic chronicler and assistant for whom she has executed the notation of a number of pieces; she reconstructed *Sand Skin*; a shortened version of *La Peau du Monde*, for the London Contemporary Dance Theatre in 1993; *Le Spectre de la Rose* for the Monte Carlo Ballet, in 1995; and *l'Annonciation* for the Paris Opera.

Youri Van Den Bosch was born July 11, 1967 in Dendermonde (Belgium). After studying at the Ecole Jacques Sausin in Brussels, he started his career as a professional dancer. He first danced for the Ballet Royal de Wallonie from 1987 to 1991. He then danced in various companies including the Red Notes, the Andy Degroat Company and the Gigi Calciuleanu Company for several years. In 1998, he created his own company, Virtus Fluens and choreographed *Wandelen* (1998) and *Mura-Iki* (1999) at the Maison de UNESCO of Paris, commissioned by the Japanese Association of the United Nations, City of Kyoto. Holder of a State Diploma as Dance Professor at the IFEDM (Current CND), he directs classes for professionals (for the preparation of the State Diploma), workshops and classes for amateurs as well as carrying out many projects for promoting dance awareness in schools. He discovered and studied writing and analysis of the Benesh movement at the Conservatoire Supérieur de Musique de Paris from 1997 to 1999. In September 1999, he became assistant to Angelin Preljocaj and coach of his Ballet.

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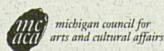
Saturday, March 24, 8 pm

Hill Auditorium

PROGRAM

Handel Overture to *Alcina*
Mozart Piano Concerto No. 17 in G Major, K. 453
J.S. Bach Keyboard Concerto No. 1 in d minor, BWV 1052
Mozart Symphony No. 40 in g minor, K. 550

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ANTONIO MENESES *Cello*

Program

Wednesday Evening, March 7, 2001 at 8:00
Hill Auditorium, Ann Arbor, Michigan

Gioachino Rossini

Overture to *L'Italiana in Algeri*
(The Italian Woman in Algiers)

Ludwig van Beethoven

**Concerto in C Major for Piano, Violin, Cello
and Orchestra, Op. 56**

Allegro

Largo—

Rondo alla polaca

(*Mvts. II and III performed attacca—without pause*)

BEAUX ARTS TRIO

MILAN LAJČÍK, *Concertmaster*

INTERMISSION

Leoš Janáček

Suite for Strings

Moderato

Adagio

Andante con moto

Presto

Adagio

Andante

Felix Mendelssohn

Symphony No. 4 in A Major, Op. 90

Allegro vivace

Andante con moto

Con moto moderato

Saltarello: Presto

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Overture to *L'Italiana in Algeri* (The Italian Woman in Algiers)

Gioachino Rossini

Born February 29, 1792 in Pesaro, Italy

Died November 13, 1868 in Paris

Written when Gioachino Rossini was only twenty-one years old, *L'Italiana in Algeri* was preceded by no fewer than ten operas written in four years. It was his greatest success to date, and it is the first of his operas to have entered the standard repertory. (It was first performed in North America in 1832.)

L'Italiana in Algeri came three years before Rossini's greatest hit, *The Barber of Seville*. In *The Barber of Seville*, Rossini took on a subject that had been previously treated in Giovanni Paisiello's opera of the same name, raising more than a few eyebrows. In *L'Italiana in Algeri*, the young Rossini was similarly audacious, setting a libretto that had been used by Luigi Mosca, a composer forgotten now but popular in his own day. Mosca's version was played with great success at La Scala in Milan just five years earlier, in 1808.

The story is about a young woman named Isabella, whose lover Lindoro was captured by Mustafa, the Bey of Algiers, and she arrives on the shores of North Africa to rescue him. It is one of Rossini's great coloratura mezzo-soprano parts, like Rosina in the original version of the *Barber of Seville* or the title role in *Cenerentola*.

The overture begins with eight measures of soft string *pizzicato* (plucked) notes interrupted by a sudden orchestral *forte* not unlike the one that gave Haydn's *Surprise Symphony* (1791) its name. The *pizzicato* section now becomes the accompaniment to a graceful oboe theme. A short transition leads to the *allegro* section that bursts with rhythmic energy. Rossini's uncanny ability to be simple without being banal is evident throughout, as one magnificent melody follows another, culminating in the obligatory Rossini *crescendo* at the end.

Concerto in C Major for Piano, Violin, Cello and Orchestra, Op. 56

Ludwig van Beethoven

Born December 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

Musicologists have searched far and wide and have not found another concerto with piano, violin, and cello. How fortunate for us that the only composer to have tried this combination, and thus to have provided an opportunity for touring piano trios to appear with orchestras, was none other than Ludwig van Beethoven! Concertos for multiple solo instruments, such as Mozart's *Sinfonia concertante* for violin and viola, or Haydn's for violin, cello, oboe and bassoon, usually feature winds and string instruments. The keyboard, with its all-encompassing harmonic possibilities, and its complete range covering all the registers from the highest to the lowest, seemed in most cases to be self-sufficient and to demand undivided attention.

Was it that the Archduke Rudolph, Beethoven's talented pupil, was not quite ready to take on a solo piano concerto? The youngest son of Emperor Leopold II, Rudolph was for many years one of Beethoven's most ardent supporters who received the dedication of more works by the master than anyone else. It has long been thought that the "*Triple*" Concerto was written with his participation in mind, even though in the end, he did not play in the first performance. (The technical demands of the piano part are much lighter than those of Beethoven's solo piano concertos.) The "*Triple*" Concerto comes at the heels of the "*Eroica*" Symphony and stylistically belongs to Beethoven's "middle" period, yet it doesn't conform to the image of Beethoven, the heaven-storming hero, that was so dear to critics from the Romantic era down to the present day. The unusual instrumentation and the deceptively "unproblematic"

nature of the music have caused some critics to regard the “*Triple*” *Concerto* as a lesser work, yet the quality of the writing is worthy of Beethoven in every bar.

The very beginning of the work is unique, with its unaccompanied cello-and-bass melody. After the orchestra has succinctly presented the first movement’s thematic material, the solo section begins. The first solo instrument to enter is the cello, followed by the violin and, lastly, by the piano. The cello part, written for the prominent virtuoso Anton Kraft, remains the leader much of the time. It often moves in a high register, so that it is never overshadowed by the other soloists or the orchestra. (This also causes the solo violin to move to *its* extreme high register, to keep the two timbres separate.) In multiple concertos, each theme is normally played by each solo instrument in turn, which results in frequent repeats and in a musical form that is less goal-oriented than what we see in most middle-period works of Beethoven. Mozart and Haydn had written “collective cadenzas” in their respective *symphonies concertantes*; Beethoven did not do so, but instead provided plenty of virtuosic opportunities for his players throughout the movement.

The cello, once more, begins the second-movement, “Largo.” The key is A-flat Major, rather distant from the main key of C Major, but Beethoven provides a subtle link by emphasizing the note ‘C,’ which, as the third of the chord, plays an important part in A-flat Major as well. As in the *Piano Sonata Op. 53* in C Major (“Waldstein”), written around the same time, the slow movement is relatively short and functions mainly as a transition to the ensuing “Rondo alla Polacca.” The rhythm of the *Polacca* (or Polonaise) dance dominates the entire movement, ensuring its light-hearted nature. Before the end, the meter unexpectedly changes to 2/4, and the *Polacca* melody briefly takes on the character of a wild chase between the three instruments. The stately

Polacca rhythm is restored, however, to conclude the piece.

Suite for Strings

Leoš Janáček

Born July 3, 1854 in Hukvaldy, Moravia

(Austrian Empire)

Died August 12, 1928 in Moravská Ostrava,
Czechoslovakia

Since Janáček wrote most of his greatest music after his sixtieth birthday (in the 1910s and '20s), he is usually thought of as a twentieth-century composer. His early work is still insufficiently known, and it may come as a surprise to some that his first instrumental composition, the *Suite for Strings*, actually predates the Brahms *Violin Concerto* by one year.

The twenty-three-year-old Janáček had just returned to Brno, the capital of his native province of Moravia, after a stint at the Prague Organ School. He still considered his studies to be incomplete, and in 1879-80 he travelled to Leipzig and Vienna for further instruction. The *Suite for Strings* was written while Janáček was serving as a young music teacher in Brno; there was as yet no telling how far he would eventually go.

Inevitably, the six-movement *Suite* shows echoes of Smetana and Dvořák, the two greatest Czech composers of the day (though one must remember that even Dvořák hadn’t written many of his greatest works at this point!). Yet Janáček did not follow his models slavishly; in particular, he took a different path than Dvořák had in his popular *Serenade for Strings* (1875), which Janáček conducted shortly before composing his *Suite*. Whereas Dvořák kept to a light serenade style, avoiding dramatic passion and great harmonic or structural complexities, Janáček did not eschew more intense or serious moments (as at the very beginning of the work). Yet, side by side with studies in Wagnerian chromaticism, there are also

episodes of utter simplicity, evoking the dance suites of the Baroque period.

The first movement (“Moderato”) opens with an austere introduction, followed by long, sweeping melodies and languid harmonies. The second-movement “Adagio,” scored only for violins and violas, is deceptively simple with unexpected harmonic twists. The third movement, masquerading as a Baroque *bourrée*, nevertheless strikes a “Slavonic” note, as one Czech commentator has pointed out. (Janáček had this movement performed independently by a string quartet at his school.) The fourth movement, the most substantial of the work, is a scherzo, apparently inspired by Schubert and Beethoven, but also heavily “Slavicized.” It is followed by a brooding “Adagio,” dominated by the cellos and basses, and a gentle finale in an unusually slow *andante* tempo and in a different key than the opening movement, which was almost unheard of in 1877. The absence of a fast ending and a failure to return to the initial key leave the suite curiously open-ended. A sign of experimentation or inexperience? Probably both. It is significant that Janáček did not publish this work until 1926, almost fifty years after it had been written, but he did agree to release it as an important, if somewhat immature, stage in his evolution “as a composer.”

Symphony No. 4 in A Major, Op. 90

Felix Mendelssohn

Born February 3, 1809 in Hamburg, Germany
Died November 4, 1847 in Leipzig

Although traditionally designated as *Symphony No. 4*, the “*Italian*” *Symphony* was actually completed third of Mendelssohn’s five symphonies for full orchestra. The numbering reflects the order of publication, rather than the order of composition.

During his stay in Italy in 1830-31, Mendelssohn worked on two symphonies

simultaneously. One was intended to capture the composer’s current impressions of Italy, the other to reflect on his journey to Scotland back in 1829. The Roman climate being hardly conducive to work on a Northern subject, it is no wonder that Mendelssohn finished the “*Italian*” *Symphony* first (he himself referred to it by that name). The “*Scottish*” *Symphony* was not completed until much later, in 1842.

The two symphonies seem to complement one another in several ways. Not only were they inspired by two completely different landscapes, some of their musical characteristics are also in contrast. The “*Scottish*” *Symphony* is in a minor with a last movement ending in A Major, while the “*Italian*” *Symphony* is in A Major with an a-minor finale (it is much more unusual to end a major-key symphony with a finale in the minor than the other way around).

Without any introduction, the first movement of the “*Italian*” *Symphony* begins with an exuberant wind fanfare, immediately followed by a violin melody bursting with youthful energy. The movement is in regular sonata form, with contrasting second theme, development and recapitulation. The development section contains a scherzo-like new theme in minor, which returns in the movement’s coda.

The second-movement, “*Andante con moto*,” is usually said to have been inspired by a processional song and is occasionally dubbed “*March of the Pilgrims*.” Eric Werner, in his book on Mendelssohn, proposed a different interpretation, noting the strong resemblance between the first theme of the movement and the song “*Es war ein König in Thule*” (There was a King in Thule) by Mendelssohn’s teacher Carl Friedrich Zelter. This song is an excerpt from Goethe’s *Faust*, where Gretchen sings it as a ballad about a king in a distant land who has lost his beloved. The minor-mode melody, whose undeniable hymn-like flavor is emphasized by contrapuntal treatment, is followed by an

easily flowing second theme in major; a short *motto*, consisting of only two different notes, opens and closes the movement.

The third movement, “Con moto moderato,” is really a minuet with Trio, although Mendelssohn didn’t designate it as such. The minuet section looks back on the days of Haydn and Mozart with a touch of nostalgia; the Trio, with its Romantic horn sonorities and puckish violin-and-flute theme, is more distinctly Mendelssohnian. After the recapitulation of the minuet, the Trio theme is hinted at once more, but instead of a full reprise of the Trio, the movement ends suddenly in a hushed *pianissimo*.

The *presto* finale is titled “Saltarello” after an Italian folk dance. Of its two main melodies, the first one is indeed a bouncing *saltarello*; the other is a ceaselessly running *tarantella*. The dance character dominates the entire finale. It is only near the end that a more lyrical and slower-moving motif appears, but it is soon swept away by the returning *saltarello* rhythm.

Program notes by Peter Laki.

Each musician is a maestro,” heralded an American critic during the first North American tour of the Prague Chamber Orchestra Without Conductor (translation of its full Czech title). An ensemble of thirty-six musicians, the Orchestra plays without a conductor, sustained instead by the superb musicianship of each player, and is renowned for its exquisite precision, intonation and balance. In rehearsal and performance, each individual contributes as an interpreter, similar to more intimate chamber music ensembles. The Orchestra’s repertoire ranges from Baroque to the twentieth century and often includes compositions of today’s leading and active composers.

The Prague Chamber Orchestra holds a

unique and leading place among the orchestras of the Czech Republic. In 1951, first-desk players of the Czech Radio Symphony Orchestra in Prague came together to find a smaller orchestra suitable for performing works of Bohemian composers of the classical period.

The Orchestra’s quality received immediate recognition at home, when on June 14, 1952 it appeared at the Prague Spring Festival. The advent of the Orchestra came at a time when there was a move away from large symphony orchestras playing Baroque and early Classical period music, so its pioneering excellence in this field was well received. Due to the growth of its activities, it became increasingly difficult for the members to also continue their work with Czech Radio Symphony Orchestra. By 1965, the Prague Chamber Orchestra became a state-funded independent body. After the collapse of the Communist system in 1989, it was necessary to look for a new status for the Orchestra, and in 1991 the members took over the management of the orchestra and set up their own concert agency.

The Prague Chamber Orchestra is made up of twelve violins, four violas, four cellos, and two double basses, along with double wind and brass of flutes, oboes, clarinets, bassoons, horns, trumpets, and timpani. The repertoire of the Orchestra is based first and foremost on the major Classical works of Haydn, Mozart, and Beethoven. It reaches back to the High Baroque period with the music of Bach, Handel, and Vivaldi, as well as forward into the early Romantic period with works by Schubert and Mendelssohn.

The Orchestra’s repertoire also includes music of the twentieth century, such as the neoclassical works of Britten, Honegger, Prokofiev, and Stravinsky. Alongside these works is a repertoire from Czech composers including the Benda family, Dusek, Jirovec, Kozeluh, Rejcha, Michna, Myslivecek, the Stamic family, Vanhal, Vorisck, the Vranický

brothers, and Zelenka. Compositions by Dvořák, Janáček, and Martinů are naturally included from the later period, as are those of later Czech composers, many of whom have written works especially for the Prague Chamber Orchestra.

The New York Times characterized the Orchestra as a “marvelous precision instrument.” *The Washington Post* described the ensemble’s musical sound as “light, clear, perfectly articulated and fresh as a spring gust of wind.” Rome’s *Il Giornale d’Italia* wrote: “They demonstrated the highest form of artistic discipline, not blind and passive discipline to a conductor but an enlightened and conscious one.”

Tonight’s performance marks the Prague Chamber Orchestra’s sixth appearance under UMS auspices.

Recognized for over forty years as having set the standard for performance of piano trio literature, the Beaux Arts Trio continues to ignite overwhelming enthusiasm from audiences around the world. From the US to Russia, from Japan to Germany, from Israel to Brazil, this renowned ensemble’s extensive engagements have brought it the highest praise. The Trio has received ovations from all of the world’s major music centers including New York, Boston, Chicago, Washington DC, London, Paris, Berlin, Munich, Vienna, Amsterdam, Moscow, Tel Aviv, Tokyo, Hong Kong and Sydney. Chosen as *Musical America’s* “Ensemble of the Year” in 1997, the Trio has been invited and re-invited by these centers for over 100 concerts and master classes each year. The Beaux Arts Trio’s superb musicians, distinguished history, comprehensive repertoire and expansive discography, contribute to its reputation as a hallmark of chamber music.

The Beaux Arts Trio, comprised of pianist Menahem Pressler, violinist Young



Uck Kim and cellist Antonio Meneses, continues the musical tradition which saw its official public debut at the 1955 Berkshire Music Festival, known today as the Tanglewood Festival. Each member of the Trio brings a highly acclaimed and exemplary musical career to this ensemble, forming one of chamber music’s most powerful collaborations.

Through the years, the Beaux Arts Trio has maintained its freshness, while preserving its distinctive musical heritage. Founded by Menahem Pressler, Daniel Guilet, and Bernard Greenhouse, the Trio has evolved from the replacement of Guilet in 1969 with violinist Isidore Cohen, and the replacement of Greenhouse with cellist Peter Wiley in 1987. In June 1992, the Trio made its debut with violinist Ida Kavafian, in two extraordinary performances of Beethoven’s “Triple” Concerto with the Gewandhaus Orchestra of Leipzig under Maestro Kurt Masur.

The Beaux Arts Trio’s mark in American culture is far-reaching. The ensemble has played a major and ongoing role in the programs of important cultural and educational centers throughout North America, with annual concert series at such revered institutions as the Metropolitan Museum of Art in New York, the Celebrity Series of Boston, and the Library of Congress, where the Trio is in residence. Its repeated annual engagements extend to numerous

associations and chamber music series. The Trio's regular university performances include appearances at Harvard, Princeton, Yale, Johns Hopkins, Berkley, the University of Illinois at Urbana-Champaign, and the University of Michigan.

The Beaux Arts Trio's many landmark projects include its participation in the "December Evenings" Festival in Moscow, at the invitation of Maestro Sviatoslav Richter, and a performance at the 1988 Summer Olympics in Seoul, South Korea. Several contemporary composers have written pieces for the Trio. Among the Trio's recent premières are Ned Rorem's *Spring Music*, commissioned by Carnegie Hall as part of Carnegie's Centennial Celebration; George Rochberg's *Summer, 1990*, commissioned by the Philadelphia Chamber Music Society;

and David N. Baker's *Roots II*, commissioned by the McKim Foundation.

The Beaux Arts Trio's extensive discography on Philips Records encompasses the entire piano trio literature. The Trio's recordings have brought several coveted awards. The Beaux Arts Trio continues its exclusive relationship with Philips, and its last recording of music by Spanish composers was nominated for a Grammy in 1998.

Tonight's performance marks the Beaux Arts Trio's tenth appearance under UMS auspices. The ensemble made its UMS debut on February 25, 1962 and last appeared together in Ann Arbor on March 26, 2000 at Rackham Auditorium. Tonight's performance marks Menahem Pressler's twelfth appearance under UMS auspices.

Prague Chamber Orchestra

ONDŘEJ KUKAL

Artistic Leader and Concertmaster

First Violin

Ondřej Kukal
Milan Lajčík, *Concertmaster*
for *Beethoven Concerto*
David Šroubek
Otomar Klimánek
Libor Meisl
Boris Chomča

Second Violin

Libor Kaňka
Zdeněk Pechoušek
Karel Vidimský
Ksenia Dohnalová
Zoe Victoria Vobořilová
Zdeněk Jiroušek
Pavel Kutman

Viola

Zdeněk Zindel
Jan Stippl
Marek Jiříček
Petr Janovský

Cello

Pavel Běloušek
Jaroslav Ondráček
Ivo Laniar
Barbora Soukupová

Double Bass

Tomáš Vybíral
Stanislav Zoul
Václav Hoskovec

Flute

Václav Kunt
Tomáš Kalous
Vladimír Petr

Oboe

Jan Kolář
Vratislav Vlha
Monika Boušková

Clarinet

Milan Polák
Zdeněk Bělina
Karel Dohnal

Bassoon

Radek Oliva
Lukáš Kořínek
Radek Dostál

Horn

Jan Vobořil
Zdeněk Vašina
Jan Karas

Trumpet

Svatopluk Zaal
Marek Vajo
Jiří Šedivý

Timpani

Jiří Krob

Manager

Jaroslav Manda

Technician

Petr Smolík

UMS experience

THE WINTER 2001 UMS SEASON

All educational activities are free and open to the public unless otherwise noted (\$). Many events with artists are yet to be planned—please call the UMS Education Office at 734.647.6712 or the UMS Box Office at 734.764.2538 for more information. Activities are also posted on the UMS website at www.ums.org.

Pilobolus with The Klezmatics

Saturday, January 6, 2 p.m.
(One-Hour Family Performance)
Saturday, January 6, 8 p.m.
Sunday, January 7, 4 p.m.
Power Center

PREP "Galloping Sofas, the Appendectomy, and Hairballs: The Method and Movement Vocabulary of Pilobolus" by Kate Remen-Wait, UMS Dance Education Specialist. Saturday, January 6, 7:00 p.m., Michigan League, Koessler Library (3rd Floor).
Media sponsor WDET.

UMS Kennedy Center Workshop "Responding to Visual Art Through Movement" by Kimberli Boyd. Wednesday, January 10, 4:30 p.m., Washtenaw Intermediate School District, 1819 S. Wagner, Ann Arbor. Contact the UMS Youth Education

Department at 734.615.0122 or e-mail umsyouth@umich.edu for more information. In collaboration with Ann Arbor Public Schools.

Moses Hogan Singers

Moses Hogan, conductor
Wednesday, January 10, 8 p.m.
St. Francis of Assisi Catholic Church

Community Choir Workshop with Moses Hogan Featuring Ann Arbor's Our Own Thing Chorale and U-M vocal choirs. Tuesday, January 9, 7:30 p.m., Bethel A.M.E. Church, 900 John A. Woods Drive, Ann Arbor. Call 734.647.6712 for more information.
Media sponsor WEMU.

Vermeer Quartet

Saturday, January 13, 8 p.m.
Rackham Auditorium
PREP by Inna Naroditskaya, Professor, Northwestern University. A discussion of the evening's repertoire. Saturday, January 13, 7:00 p.m., Rackham Auditorium, U-M Assembly Hall (4th Floor).

Mingus Big Band Blues and Politics

with Kevin Mahogany, vocals
Monday, January 15, 8 p.m.
Hill Auditorium
Pre-performance Interview with Sue Mingus "This Aint's No \$@#% Ghost Band!" by Michael Jewett, Host of "Afternoon Jazz," WEMU 89.1 FM. Monday, January 15, 6:00 p.m., Michigan League, Hussey Room (2nd Floor).

Sponsored by the Detroit Edison Foundation.

Presented with support from the Wallace-Reader's Digest Funds and JazzNet, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation and the National Endowment for the Arts. This performance is co-presented with the U-M Office of Academic Multicultural Initiatives. Media sponsors WEMU, WDET and Metro Times.

Michigan Chamber Players

Sunday, January 21, 4 p.m.
Rackham Auditorium
Complimentary Admission

UMS Kennedy Center Workshop

"Songs of the Underground Railroad" by Kim and Reggie Harris. Monday, January 29, 4:30-7:30 p.m., Washtenaw Intermediate School, 1819 S. Wagner, Ann Arbor. Contact the UMS Youth Education Department at 734.615.0122 or e-mail umsyouth@umich.edu. In collaboration with Ann Arbor Public Schools.

Alvin Ailey American Dance Theater

Judith Jamison, artistic director with the Rudy Hawkins Singers
Wednesday, January 31, 8 p.m.
Thursday, February 1, 8 p.m.
Friday, February 2, 8 p.m.
Saturday, February 3, 2 p.m.
(One-Hour Family Performance)
Saturday, February 3, 8 p.m.

Sunday, February 4, 3 p.m.
 Detroit Opera House • Detroit
Revelations Open Rehearsal with the Rudy Hawkins Singers Featuring music from Alvin Ailey's *Revelations* and a discussion on preserving spirituals as a classic art form. Wednesday, January 24, 7:00 p.m., Detroit Public Library, Friends Auditorium, 5201 Woodward, Detroit, MI. For more information contact the Detroit Public Library Marketing Department at 313.833.4042 or contact UMS at 734.647.6712.

Friday performance sponsored by MASCO Charitable Trust.

These performances are co-presented with the Detroit Opera House and The Arts League of Michigan, with additional support from the Venture Fund for Cultural Participation of the Community Foundation for Southeastern Michigan and the Wallace-Reader's Digest Funds. Media sponsors WDET and WB20.

Dresden Staatskapelle

Giuseppe Sinopoli, conductor
 Friday, February 2, 8 p.m.
 Hill Auditorium
Media sponsor WGTE.

Brentano String Quartet

Sunday, February 4, 4 p.m.
 Rackham Auditorium
Presented in partnership with the Chamber Music Society of Detroit.

Hubbard Street Dance Chicago

James F. Vincent, artistic director
 Friday, February 9, 8 p.m.
 Saturday, February 10, 8 p.m.
 Power Center
Friday performance sponsored by Personnel Systems, Inc./Arbor Technical Staffing/Arbor Temporaries, Inc. Saturday performance presented with the generous support of Susan B. Ullrich. Additional support provided by GKN Sinter Metals. Media sponsors WDET and Metro Times.

Dubravka Tomsic, piano

Sunday, February 11, 4 p.m.
 Hill Auditorium
This performance is made possible by the H. Gardner Ackley Endowment Fund, established by Bonnie Ackley in memory of her husband. Media sponsor WGTE.

Dairakudakan

Kaiin No Uma (Sea-Dappled Horse)

Akaji Maro, artistic director
 Wednesday, February 14, 8 p.m.
 Power Center

PREP "Humor and the Grotesque: Inhabiting the Far Reaches of the *Butoh* Continuum" by Kate Remen-Wait, UMS Dance Education Specialist. Wednesday, February 14, 7:00 p.m., Michigan League, Hussey Room (2nd Floor).
Media Sponsor Metro Times.

Swedish Radio Symphony Orchestra and Choir

Manfred Honeck, conductor
 Marina Mescheriakova, soprano
 Nadja Michael, mezzo-soprano
 Marco Berti, tenor
 John Relyea, bass-baritone
 Friday, February 16, 8 p.m.
 Hill Auditorium
Sponsored by KeyBank. Additional support provided by Alcan Global Automotive Solutions. Media sponsor WGTE.

Swedish Radio Choir and Eric Ericson Chamber Choir

Eric Ericson, conductor
 Saturday, February 17, 8 p.m.
 St. Francis of Assisi Catholic Church
PREP by Naomi Andre, Assistant Professor, U-M School of Music. Friday, February 16, 7:00 p.m., Michigan League, Henderson Room (3rd Floor).
Presented with the generous support of Kathleen G. Charla.

Manuel Barrueco, guitar

Sunday, February 18, 4 p.m.
 Rackham Auditorium

Ballet Preljocaj

Paysage après la Bataille

Angelin Preljocaj, artistic director
 Wednesday, February 21, 8 p.m.
 Power Center
PREP "Angelin Preljocaj and the Legacy of Dance-Theater" by Kate Remen-Wait, UMS Dance Education Specialist.

Wednesday, February 21, 7:00 p.m., Michigan League, Vandenberg Room (2nd Floor).
Media Sponsor Metro Times.

Texaco Sphinx Competition Concerts

Junior Division Honors Concert
 Friday, February 23, 12 noon
 Hill Auditorium

Complimentary Admission

Senior Division Finals Concert
 Sunday, February 25, 3 p.m.
 Orchestra Hall • Detroit

The Sphinx Competition is generously presented by the Texaco Foundation.

Prague Chamber Orchestra with the Beaux Arts Trio

Wednesday, March 7, 8 p.m.
 Hill Auditorium
Sponsored by CFI Group, Inc. Additional support provided by Hella North America. Media sponsor WGTE.

Royal Shakespeare Company Shakespeare's History Cycle *Henry VI, Parts I, II and III Richard III*

Directed by Michael Boyd
 Cycle 1: Saturday, March 10 & Sunday, March 11
 Cycle 2: Saturday, March 17 & Sunday, March 18
Best Availability!
 Cycle 3: Tuesday, March 13-Thursday, March 15
 Power Center

UMS Performing Arts Workshop
 "Drama for Literacy—Telling Tales from Shakespeare: A Practical Approach for Primary Teachers" by Mary Johnson, Education Department, Royal Shakespeare Company. Monday, January 22, 4:30-7:30 p.m. Focus on grades K-6. \$20. For location and registration, contact the UMS Youth Education Department at 734.615.0122 or e-mail umsyoung@umich.edu.

UMS Performing Arts Workshop
 "Teaching *Richard III*: A Theater-based Approach" by Mary Johnson, Education Department, Royal Shakespeare Company. Tuesday,

January 23, 4:30-7:30 p.m., Washtenaw Intermediate School District, 1819 S. Wagner, Ann Arbor. Focus on grades 7-12. \$20. For location and registration, contact the UMS Youth Education Department at 734.615.0122 or e-mail umyouth@umich.edu.

Family Workshop "Shakespeare is for Everyone" led by Clare Venables, Education Department, Royal Shakespeare Company. Wednesday, January 24, 7:00 p.m., Ann Arbor Hands on Museum, 220 East Huron, Ann Arbor. Children and parents welcome—all ages. Call 734.615.0122 or 734.995.5437 for more information.

RSC Ralph Williams Lecture Series: All lectures begin at 7 p.m. in Rackham Auditorium, given by U-M Professor of English, Ralph Williams.

Lecture on Henry VI, Part I

Monday, January 29, 7:00-9:00 p.m.,

Lecture on Henry VI, Part II

Monday, February 5, 7:00-9:00 p.m.,

Lecture on Henry VI, Part III

Monday, February 12, 7:00-9:00 p.m.,

Lecture on Richard III

Monday, February 19, 7:00-9:00 p.m., **Lecture** "Dream of Kingship: Ghostly Terror in Shakespeare's *Richard III*" by Dr. Stephen Greenblatt, Professor of Shakespeare, Harvard University. In collaboration with the U-M Early Modern Colloquium. Monday, February 19, 4:00-6:00 p.m., Rackham Auditorium.

Presented with the generous support of the State of Michigan, Michigan Council for Arts and Cultural Affairs, and the National Endowment for the Arts. The Royal Shakespeare Company is a co-presentation of the University Musical Society and the University of Michigan.

Media sponsor Michigan Radio.

Les Violons du Roy

Bernard Labadie, conductor
David Daniels, countertenor
Thursday, March 22, 8 p.m.
St. Francis of Assisi Catholic Church

Presented with the generous support of Maurice and Linda Binkow.

Media sponsor WGTE.

Academy of St. Martin-in-the-Fields

Murray Perahia, conductor and piano

Saturday, March 24, 8 p.m.

Hill Auditorium

Sponsored by Pfizer.

Media sponsor WGTE.

Chamber Music Society of Lincoln Center

David Shifrin, artistic director

Heidi Grant Murphy, soprano

Ida Kavafian, violin

Heidi Lehwalder, harp

Paul Neubauer, viola

Fred Sherry, cello

Ransom Wilson, flute

with cellists from the U-M

School of Music

Wednesday, March 28, 8 p.m.

Lydia Mendelssohn Theatre

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Brass Band of Battle Creek Paul W. Smith, emcee

Friday, March 30, 8 p.m.

Hill Auditorium

Sponsored by Ideation, Inc.

Ronald K. Brown/Evidence

Ronald K. Brown, artistic director

Saturday, March 31, 8 p.m.

Power Center

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. Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.

Media sponsors WEMU and Metro Times.

Orion String Quartet and Peter Serkin, piano

Sunday, April 1, 4 p.m.

Rackham Auditorium

Presented with the generous support of Ami and Prue Rosenthal.

Royal Concertgebouw Orchestra Amsterdam

Riccardo Chailly, conductor

Matthias Goerne, baritone

Wednesday, April 4, 8 p.m.

Hill Auditorium

Sponsored by Forest Health Services.

Media sponsor WGTE.

Emerson String Quartet

Friday, April 6, 8 p.m.

Rackham Auditorium

Sponsored by Bank of Ann Arbor.

John Relyea, bass-baritone

Warren Jones, piano

Saturday, April 14, 8 p.m.

Lydia Mendelssohn Theatre

PREP "John Relyea: An Introduction To His Art" by Richard LeSueur, Music Specialist, Ann Arbor District Library. Saturday, April 14, 7:00 p.m., Michigan League, Koessler Library (3rd Floor). *Sponsored by Miller, Canfield, Paddock and Stone, P.L.C.*

Media sponsor WGTE.

Mark Morris Dance Group

Mark Morris, artistic director *with*

The Detroit Symphony Orchestra

Neeme Järvi, music director and

The Ann Arbor Cantata Singers

William Boggs, music director

Friday, April 20, 8 p.m.

Saturday, April 21, 8 p.m.

Power Center

Friday performance sponsored by McKinley Associates, Inc.

Saturday performance sponsored by The Shiffman Foundation, Sigrid Christiansen and Richard Levey.

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. Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.

Media sponsors WDET and Metro Times.

Berlioz' Requiem

UMS Choral Union

Greater Lansing Symphony Orchestra

U-M Symphony Band

Thomas Sheets, conductor

Sunday, April 22, 4 p.m.

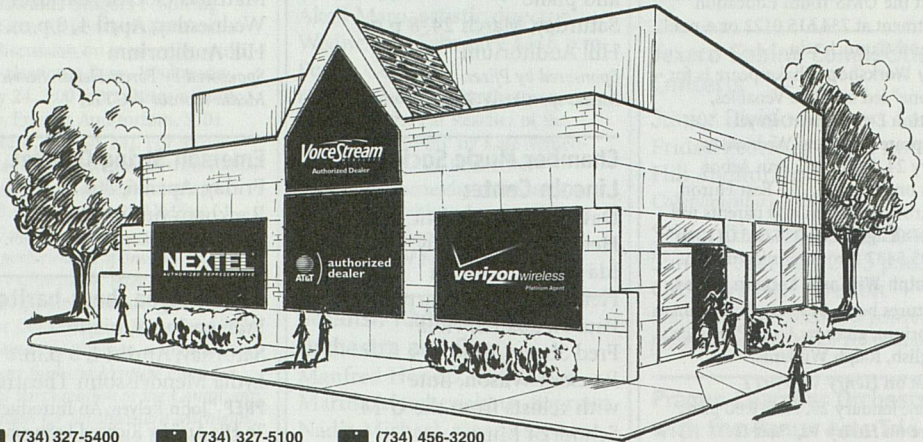
Hill Auditorium

Sponsored by Jim and Millie Irwin.



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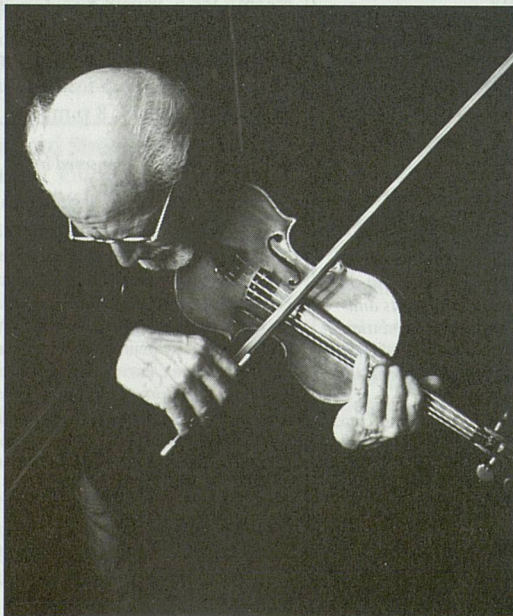
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UMS Co-Commission
& World Première

Curse of the Gold: Myths from the Icelandic Edda

Conceived and directed by
Benjamin Bagby and
Ping Chong
Performed by Sequentia in
association with Ping Chong
and Company

Wednesday, April 25, 8 p.m.
Thursday, April 26, 8 p.m.

Lydia Mendelssohn Theatre
*Presented with the generous support of
Robert and Pearson Macek, with additional
funding from the Wallace-Reader's Digest
Funds and the National Endowment for
the Arts. Presented in collaboration with
the U-M Institute for the Humanities.
Media sponsor Michigan Radio.*

Peter Sparling Dance Company

Orfeo Open Rehearsal Saturday, April
28, 1:00-3:00 p.m., Peter Sparling/
Dance Gallery Studio, 111 Third Street,
Ann Arbor.

Work-in-Progress Preview of Orfeo

with the U-M School of Music.
Saturday, May 19, 8:00 p.m., Michigan
Theater, Ann Arbor. For more infor-
mation call Peter Sparling/Dance
Gallery Studio at 734.747.8885 or visit
Peter Sparling Dance Company at
www.comnet.org/dancegallery.

Liz Lerman Dance Exchange will be in
residency for several weeks this spring
in preparation for their *Hallelujah!*
project premiering Fall 2001.

If you would like more information
about upcoming residency activities,
please contact the UMS Education
Department at 734.615.6739.



The Ford Honors Program is made possible by
a generous grant from the Ford Motor Company
Fund and benefits the UMS Education Program.

Each year, UMS honors a world-renowned
artist or ensemble with whom we have
maintained a long-standing and signifi-
cant relationship. In one evening, UMS
pays tribute to and presents the artist
with the UMS Distinguished Artist Award,
and hosts a dinner and party in the
artist's honor. Van Cliburn was the first
artist so honored, with subsequent
honorees being Jessye Norman, Garrick
Ohlsson, The Canadian Brass, and
Isaac Stern.

This season's Ford Honors Program will
be held on Saturday, May 12, 2001. The
recipient of the 2001 UMS Distinguished
Artist Award will be announced in
February 2001.

Ford Honors
Program
Honorees

1996

Van
Cliburn

1997

Jessye
Norman

1998

Garrick
Ohlsson

1999

The
Canadian
Brass

2000

Isaac
Stern

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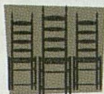
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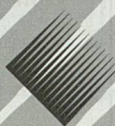


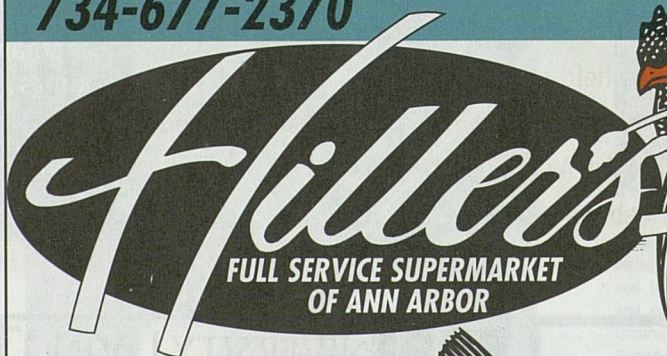
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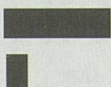
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EDUCATION & AUDIENCE DEVELOPMENT

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.

The 2001 Winter Season's Family Performances include:

- **Pilobolus**
- **Alvin Ailey American Dance Theater**

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. Contact the UMS Box Office at 734.764.2538 for tickets and more information.

Master of Arts Interview Series

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

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 free and 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, the performance they've just seen and the artistic process. Each Meet the Artist event occurs immediately after the performance, and the question-and-answer session takes place from the stage.

Artist 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 2001 Winter Season are with:

- **Alvin Ailey American Dance Theater**
- **Royal Shakespeare Company**
- **Ping Chong/Benjamin Bagby**

ATTENTION TEACHERS
AND EDUCATORS!

Youth Performances

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

The 2001 Youth Performance Series includes:

- **Mingus Big Band: *Blues and Politics***
- **Alvin Ailey American Dance Theater**
- **Hubbard Street Dance Chicago**
- **Royal Shakespeare Company: *Richard III***
- **Ronald K. Brown/*Evidence***

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122 or e-mail umyouth@umich.edu.

The Youth Education Program is sponsored by

Ford Motor Company
Fund

NATIONAL
ENDOWMENT
FOR THE
ARTS



Students attend Balé Folclórico da Bahia
UMS Youth Performance.



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:

- **Responding to Visual Art Through Movement**
- **Songs of the Underground Railroad**

Workshops focusing on the UMS youth performances are:

- **Drama for Literacy—Telling Tales from Shakespeare: A Practical Approach for Primary Teachers**
- **Teaching *Richard III*: A Theater-based Approach**

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 hotline at 734.763.3100 for more information about discounts for student and youth groups.

DINING EXPERIENCES

UMS Camerata Dinners

Now in their fifth season, Camerata Dinners are a delicious and convenient beginning to your UMS concert evening. 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. Catered this year by the very popular *Food Art*, our Camerata Dinners will be held prior to the Choral Union Series performances listed below. All upcoming dinners will be held in the Alumni Center. Dinner is \$35 per person. UMS members at the Benefactor level (\$500) and above are entitled to a discounted dinner price of \$30 per person. All members receive reservation priority. Please reserve in advance by calling 734.647.8009.

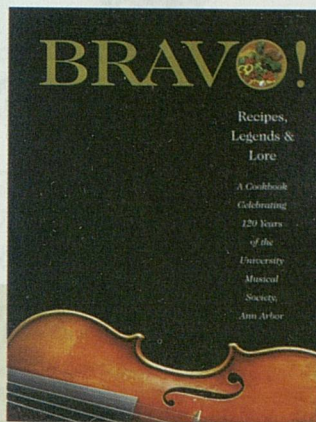
We are grateful to Sesi Lincoln Mercury for their support of these special dinners.

- **Friday, February 2**
Dresden Staatskapelle
- **Friday, February 16**
Swedish Radio Symphony Orchestra and Choir
- **Wednesday, March 7**
Prague Chamber Orchestra
- **Saturday, March 24**
Academy of St. Martin-in-the-Fields
- **Wednesday, April 4**
Royal Concertgebouw Orchestra of Amsterdam

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can't on p. 39

**BRAVO!**

UMS is proud to present **BRAVO!**, a cookbook with recipes, legends, and lore honoring 120 years of the University Musical Society. Proceeds from sales 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 select performances), or may be ordered through the UMS website (www.ums.org) or by calling toll-free 877.238.0503.



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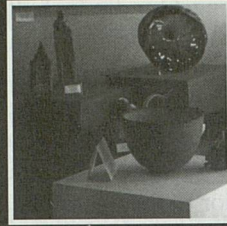
2000-2001
SEASON of FIRSTS

with newly-appointed
Music Director Arie Lipsky

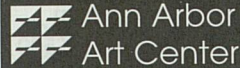
- Sep 23: *Power of Music* [Mahler, Beethoven, Angela Cheng]
Oct 7: *Made in America* [New World Symphony, Amy Porter]
Nov 18: *Old Friends* [Vivaldi, Rachmaninoff, Jacques Israelievitch]
Jan 27: *Mozart Birthday Bash*
Mar 10: *Poets, Pianists (and Other Animals)* [J & M Gurt]
Apr 21: *Symphonic Metamorphosis* [Hindemith, Tchaikovsky]
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Call 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!

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.

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 per couple.

Gratzi Restaurant

326 South Main Street

888.456.DINE for reservations

Pre-performance Dinner

Package includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved

"A" seats on the main floor at the performance.

Packages are available for select performances. Call 734.763.5555 for details.

Vitoshia Guest Haus

1917 Washtenaw Avenue

Call 734.741.4969 for reservations

Join proprietors Christian and Kei Constantinov for afternoon tea, feather duvets and owls in the rafters in their expansive stone chalet home. Catering to "scholars, artists and the world-weary," this historic complex features old English style décor, ten guest rooms, each with their own private bath and many with a gas fireplace, a neo-Gothic parsonage, coach house tearoom, and a Frank Lloyd Wright-inspired church. The Vitoshia Guest Haus also offers group discount rates and can accommodate conferences, musical and performing arts events, weddings and family celebrations. Call 734.741.4969 for reservations or to inquire about special package prices.

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

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.

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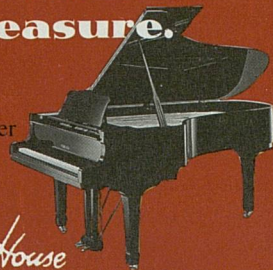
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322 South Main Street – 888.456.DINE

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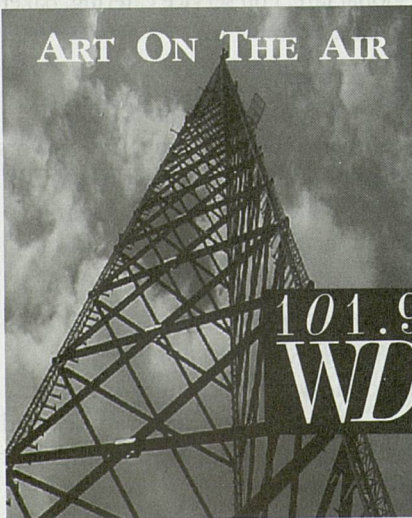
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314 East Liberty – 734.662.1111

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Weber's Restaurant

3050 Jackson Avenue – 734.665.3636

Great American restaurant since 1937. Featuring prime rib, live lobster, roast duck, cruvinet wine tasting flights, home-made pastries. Award-winning wine list. Ports, cognacs, entertainment nightly.

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216 South State Street – 734.994.7777

Contemporary American food with Mediterranean & Asian influences. Full bar featuring classic and neo-classic cocktails, thoughtfully chosen wines and an excellent selection of draft beer. Spectacular desserts. Space for private and semi-private gatherings up to 120. Smoke-free. Reservations encouraged.

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EXPERIENCES

Back by popular demand, friends of UMS are offering a unique donation by hosting a variety of dining events. Thanks to the generosity of the hosts, all proceeds go directly to support UMS' educational and artistic programs. Treat yourself, give a gift of tickets, or come alone and meet new people! Call 734.936.6837 to receive a brochure or for more information.

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UMS support

UMS 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 734.936.6837 to request more information.

ADVISORY COMMITTEE

Now fifty-nine members strong, the UMS Advisory Committee serves an integral function within the organization, supporting UMS with a volunteer corps and contributing to its fundraising efforts. Through the Delicious Experiences series, Season Opening Dinner, and the Ford Honors Program gala, the Advisory Committee has pledged to donate \$300,000 to UMS this season. Additionally, the Committee's hard work is in evidence at local bookstores with *BRAVO!*, a cookbook that traces the history of UMS through its first 120 years, with recipes submitted by artists who have performed under our auspices. If you would like to become involved

with 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

Advertising in the UMS program book or sponsoring UMS performances enables 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.

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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 treasures, and also receive numerous

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UMS members have helped to make possible this 122nd season of distinctive concerts. Ticket revenue covers only 57% 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.

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\$25,000 Soloist (\$100)*

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

\$10,000 Maestro (\$100)*

- Opportunity to be a title or supporting sponsor for a selected performance in any series

\$7,500 Virtuoso (\$100)*

- Guest of UMS Board at a special thank-you event

\$5,000 Concertmaster (\$100)*

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

\$2,500 Leader (\$100)*

- Opportunity to be a supporting sponsor for a selected Monogram series performance
- Complimentary valet parking for selected performances
- 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 (\$60)*

- 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
- Invitation to pre- or post-performance reception
- Plus benefits listed below

\$500 Benefactor

- Invitation to pre- or post-performance reception
- Priority seating for individual Choral Union and Chamber Arts advance ticket purchases
- Invitation to one working rehearsal
- Discounted price for Camerata Dinners
- Plus benefits listed below

\$250 Associate

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

\$100 Advocate

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

\$50 Friend

- Comprehensive UMS calendar of events
- Priority reservations for Camerata Dinners
- Advance notice of performances
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* Dollar amount in parentheses denotes non-tax-deductible portion of gift.

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

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- **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 UMS' departments. For more information, please call 734.764.9187.

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 University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.764.9187.

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 over 300 individuals who volunteer their time to make your concert going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power Center, or Rackham) for the entire concert season.

If you would like information about becoming a UMS volunteer usher, call the UMS usher hotline 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 13, 2000. If there has been an error or omission, we apologize and would appreciate a call at 734.647.1178 so that we can correct this right away. 🎵 UMS would also like to thank those generous donors who wish to remain anonymous.

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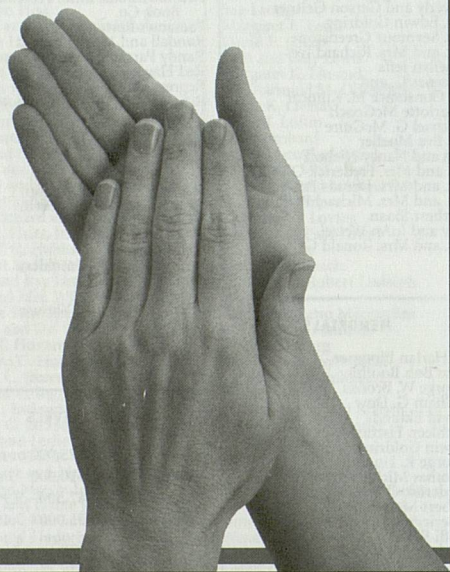
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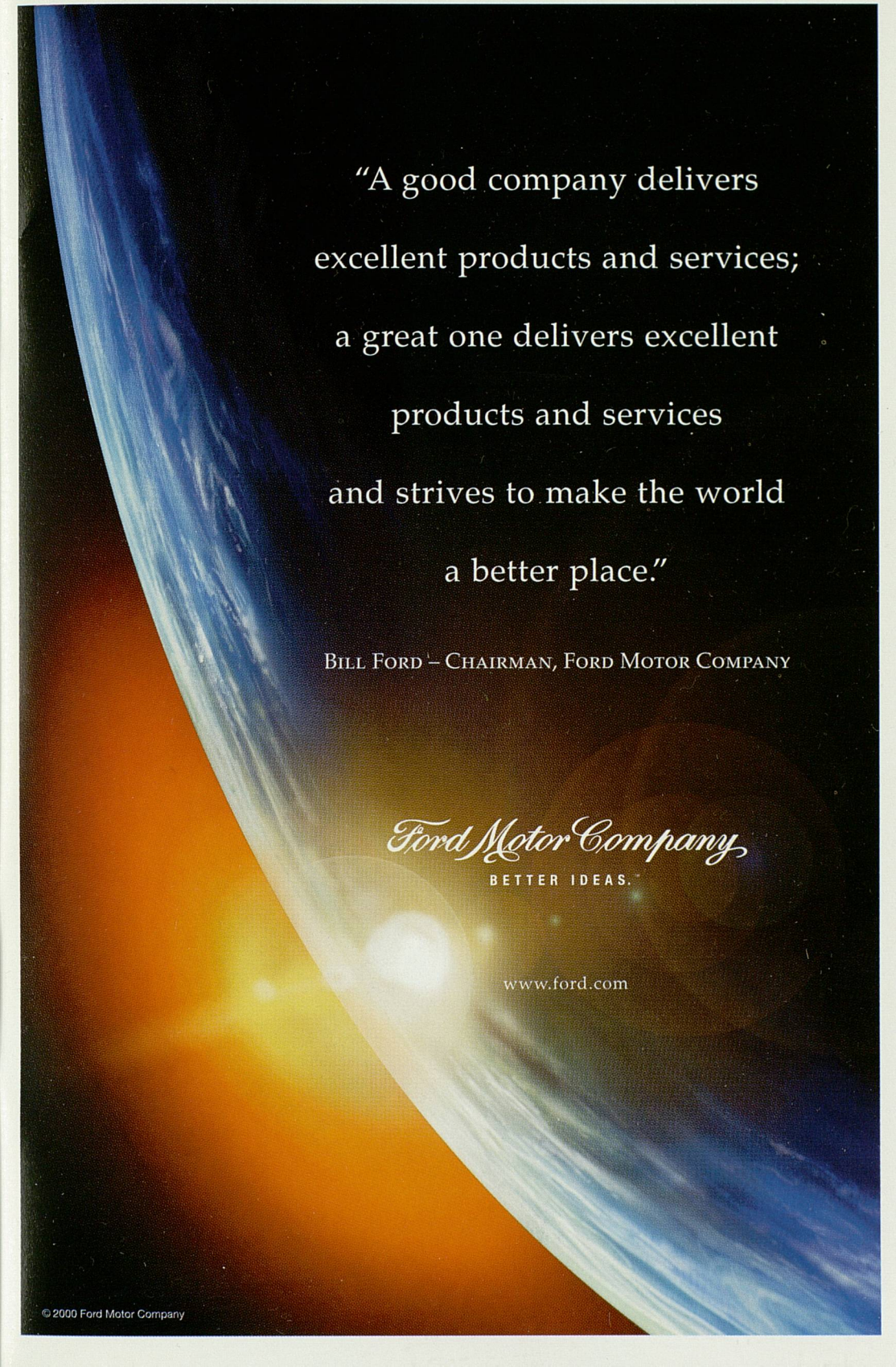
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Lux aeterna

György Ligeti

Lux aeterna luceat eis, Domine:
Cum Sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine:
Et lux perpetua luceat eis.

Let eternal light shine upon them, Lord,
with Thy saints forever, for Thou art merciful.
Grant them eternal rest, Lord;
and let perpetual light shine upon them.

Ein Deutsche Motet, Op. 62

Richard Strauss

(Friedrich Rückert)

Die Schöpfung ist zur Ruh' gegangen,
o wach in mir!

Es will der Schlaf mich befangen,
o wach in mir!

Du Auge, das am Himmel wacht mit
Sternenblick,

Wenn mir die Augen zugegangen,
o wach in mir!

Du Licht, im Äther höher strahlend
als Sonn' und Mond.

Wenn Sonn und Mond ist ausgegangen,
o wach in mir!

Wenn sich der Sinne Tor geschlossen
der Außenwelt,

So laß die Seel' in sich nicht bangen,
o wach in mir!

O laß im feuchten Hauch der Nächte,
im Schattendunst

Nicht sprossen sündiges Verlangen,
o wach in mir!

Laß aus dem Duft von Edens Zweigen,
laß in meinen Traum.

Die Frucht des Lebens niederhängen,
o wach in mir!

O zeig mir, mich zu erquicken, im Traum
das Werk

Vollendet, das ich angefangen,
o wach in mir!

In deinem Schoße will ich schlummern, bis
neu mich weckt

Die Morgenröte deiner Wangen,
o wach in mir!

All creation has settled to rest;
watch over me!

Sleep is about to embrace me;
watch over me!

O eye, watching in the heavens with
starry gaze,

when my eyes have closed,
watch over me!

O light, shining in the firmament brighter
than any sun or moon,

when sun and moon have set,
watch over me!

When the gates of the sense have closed
against the outside world

keep my soul from becoming frightened;
watch over me!

O let not sinful longing breed
the humid breath

Of night in the shadowy haze;
watch over me!

In my dreams let the fruit of life hang
under the

scent of Eden's branches;
watch over me!

Show me to refresh me in my dream

The work completed that I have begun;
watch over me!

I will slumber in your bosom until I am
woken

again by the morning blush upon your cheek;
watch over me!

Libera me

Ingvar Lidholm

Libera me, Domine,
de morte aeterna
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris judicare
saeculum per ignem.

Tremens factus sum ego
et timeo dum discussio venerit
atque venture ira,
quando coeli movendi sunt et terra.

Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde,
dum veneris judicare
saeculum per ignem.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Deliver me, O Lord,
from eternal death
in that awful day,
when the heavens and the earth shall be shaken,
when thou shalt come to judge
the world by fire.

I am seized with fear and trembling,
until the trial shall be at hand,
and the wrath to come,
when the heavens and the earth shall be shaken.

That day, a day of wrath,
of calamity and of misery,
a great day and exceeding bitter,
when thou shalt come to judge
the world by fire.

Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.

Concerto for Mixed Chorus

Alfred Schnittke

(Grigos Narekatsi)

I

O pavelitel' sushcheva fsevo,
 bestsennymi darami nas dar'ashchij,
 Gaspod', tvar'ashchij fs'o iz nichevo
 strashashchij, nevedamyj, vseznajushchiji
 i milaserdnyj i neumalimyj,
 neizrechonnyj i nepastizhimyj,
 nevidimyj, izvechnyj, neob'jatnyj,
 i uzhasajushchij, i blagadatnyj
 nepranitsajam ty, neas'azajem
 i beznachalah ty, i neskanhajem,
 ty to jedinstvennaje, shto bezmerna,
 shto v mire podlenna i dastaverna,
 ty tot, kto nam dajot blagaslaven'je,
 ty polden bez zakata,
 svet bes teni,
 jedinstvennyj dl'a nas radnik pakoja,
 shto prasvetl'ajet bytijo mirskoje,
 I bezgranichnyj ty, i vezdesushchij ty
 ty i sladchajshij m'od i khleb nasushchij ty,
 neistashchimyj klad, prechistyj dozhd',
 vavek neiss'akajushchaja moshch.
 Ty i khranitel' nash i nastavitel'
 nedugi' nashi znajushchij tselitel',
 apora fsekh, vsevid'ashcheje zren'je,
 desnitsa blagadatnava daren'ja,
 velichjem asijannyj, fsem ugodnyj,
 nash pastyr' neustannyj, tsar' bezzlobnyj,
 fs'ovid'ashchij, i dn'om i nochju bd'ashchuj
 sud'ja, pa spravedlivasti sud'ashchij,
 vzgl'ad negnetushchij, golas uteshen'ja,
 ty vest' nesushchaja uspakajen'je.
 Tvoj strogij perst, fsevid'ashcheje oka
 asteregajut smertnykh at paroka.
 Sud'ja tavo, shto prava i neprava,
 ne vzyvajushchaja zavist' slava.
 Ty svetach nash, velichije bes
 kraja.
 nezrimaja daroga, no pr'amaja.
 Tvoj sled nevidim, vidima lish milast',

O Master of all living,
 Bestowing priceless gifts upon us,
 God creating all out of nothing,
 Mysterious, omniscient, frightening,
 Merciful and implacable,
 Ineffable and inscrutable,
 Invisible, eternal, boundless,
 Terrifying and beneficent.
 You are unfathomable, intangible,
 Without beginning and without end,
 You are the only one who is measureless,
 Who is true and real in the world,
 It is you who give us blessing,
 You are a noon without nightfall,
 light without shadow,
 Our only fountain of peace
 That lightens our temporal existence.
 You are limitless and omnipresent,
 Our sweetest honey and daily bread,
 An inexhaustible treasure, purest rain,
 Forever plentiful might,
 You are a guardian and guide to us,
 A healer knowing our ills,
 Support to all, an all-seeing eye,
 A hand of abundant giving,
 Radiant with greatness, welcome to all,
 Our tireless shepherd, benevolent tsar,
 All-seeing, vigilant day and night,
 A judge dispensing fair judgement,
 A non-oppressive gaze, a voice of comfort,
 You are a message bringing peace.
 Your forbidding hand and all-seeing eye
 Warn mortals against vice,
 A judge of what is right and wrong,
 A glory that inspires no envy,
 You are a light to us, a greatness without
 limit,
 A path, invisible but straight.
 Your imprint is invisible, we can only see
 Your favor,

Ona s nebes na zeml'u k nam spustilas'.
 Slava, shto ja iz'ok tebe va slavu,
 bledneje slof, katoryje by mog
 uslyshat' ty, o gospadi, pa pravu.
 kagdad ja ne byl rechju stol ubog.

Gaspod' blagaslavennyj, vaskhvalennyj,
 vasslavlennyj fsem sushchim va fselennaj,
 fs'o to, shto nam dastignut' suzhdeno,
 tvaim vnushen'jem mudrym razhdeno.

O gospadi darogu achishchen'ja
 ty mne vmaikh samnen'jakh ukazuj
 i, prived'a men'a k vratam spasen'ja
 udavletvaris' i vazlikuj.
 Tsel'psenapen'ja tvajevo raba—
 ne slavaslov'je, i ne vaskhvalen'je,
 mai slava nichtozhnye—mal'ba,
 katoraj zhazhdu abresti spasen'je.

II

Sabran'je pesen sikh, gbe kazhdyj stikh
 napolnan skorb'ju chornaju

da kraja,

slazhil ja—vedotol 'strastej l'duskikh,—
 paskol'ku, shtob slava dajti magli
 da khristian va fsekh krajakh zemli,
 pisal dl'a tekh, kto v zhizn' jedva fstupajet,
 kak i dl'a tekh, kto pozhil i sazrel,
 dl'a tekh, kto put' zemnoj svoj
 zavershajet

i prestupajet rakavoj predel.

Dl'a pravednykh pisal ja i dl'a greshnykh,
 dl'a uteshajushchikh, i bezuteshnykh,
 i dl'a sud'ashchikh, i dl'a asuzhd'onnykh,
 dl'a kajushchikhs'a i grekhom plen'onnykh,
 dl'a dabradejatelej i zladejef,
 dl'a defstvenikaf i prel'ubadejef,
 dl'a fsekh dl'a radavitykh i bezboznykh,
 rabof zabitykh i kn'azej vel'mozhnykh.
 Pisal ja ravna dl'a muzhej i zhon,
 tekh, kto unizhen, tekh, kto vaznes'on
 dl'a pavelitelej i dl'a uagnet'onnykh
 dl'a askarbitelej i dl'a askarb'onnkh,
 dl'a tekh, kto uteshal i byl uteshen.

It descends on us on earth from heaven,
 The words that I pronounce glorifying You
 Are poorer than those You should have heard,
 O God, by right,
 Had I not been so poor in speech.

God blessed, praised,
 Glorified by all living in the universe,
 All we are destined to achieve
 Is born by Your wise inspiration.

O God, show me in my doubts
 The path of purity
 And, guiding me to the gates of salvation,
 Be content and rejoice.
 The purpose of Your slave's paeen
 Is not glorification or eulogy,
 My worthless words are a supplication
 By which I long to obtain salvation.

I, an expert in human passions,
 Composed this collection of songs, where
 every verse

Is full to the brim with black sorrow,
 For I detest these passions in myself.
 I wrote so that my words could reach
 Christians in all corners of the earth,
 I wrote for those who only enter life
 As well as for those who have lived and
 matured,

For those completing their earthly journey
 And stepping over the fateful limit.
 I wrote for the righteous and for sinners,
 For the comforting and the inconsolable,
 For the judging and the convicted,
 For the penitent and those enslaved by sin,
 For do-gooders and villains,
 For virgins and adulterers,
 For all: the high-born and the godless,
 Downtrodden slaves and grand princess.
 I wrote equally for husbands and wives,
 For the degraded and those risen high,
 For rulers and for the oppressed,
 For abusers and for the abused,

Pisal ravno dl'a konnykh i
 dl'a peshikh,
 pisal ravno dl'a malykh i
 velikikh,
 dl'a garazhan i gortsef poludikikh,
 i dl'a tavo, kto vysshij vlastelin,
 katoramu sud'ja lish, bog adin,
 dl'a sujetnykh l'udej i dl'a blagikh,
 dl'a inakaf, atshel'nikaf sv'atykh.

I stroki, polnyje maim stradan'jem,
 pust'stanut dl'a kavota nazidan'jem.

Pust' kajushchijs'a f chornam prefreshen'ji
 najd'ot v maikh pisan'jakh uteshen'je.
 Pust' abratit moj trud, majo userd'je
 sebe va blaga chelavek l'uboj.
 I stikh moj, staf malitvaj i
 mal'boj,
 da vymalit gaspodne milaserd'je.

III

Fsem tem, kto vniknet fshushchnast'
 skorbnyk slof,
 fsem kto pastignet sut' sevo
 tvarjen'ja,
 daj, bozhe, iskuplenija grekhof,
 asvabadi at t'agastnykh akof
 samnen'ja, a znachif, prestuplen'ja.
 Zhelannaje daruj im atpushchen'je,
 pust', sl'ozy ikh abil'hyje tekut,
 i golasam maim ani malen'je
 tebe ugodnaje da vaznesut.
 K tebe da vaznes'ots'a ikh mal'ba,
 i za men'a, za tvajevo raba.
 Pust', bozhe, na rabof tvaikh pakornykh,
 na fsekh raskajavashikhs'a, kto pracht'ot
 suchast'em knigu etikh pesen skorbnykh,
 tvoj svet i blagadat' da snizajdjot!
 I jesli primesh tekh, kto fsled za mnoj
 prid'ot k te'be smal'boj userdnaj,
 vrata svajej abiteli sv'atoj
 atkroj i mne, o bozhe milaserdnyj.
 I jesli sl'oznaja maja mal'ba

For those who give comfort and those who
 are comforted,
 I wrote equally for those on horseback and
 on foot,
 For the insignificant and for the great,
 For city-dwellers and half-savages highlanders,
 And for him who is the supreme ruler,
 whose judge is God alone,
 For people who are vain and those who
 are pious,
 For monks and holy hermits.

May these verses, full of my suffering,
 Become a guidance to someone.

May he who repents a black transgression
 Find comfort in my writings.
 May someone turn to his good
 My work, my zeal.
 May my verse, turning into a prayer and
 a supplication,
 Elicit God's mercy.

God, grant deliverance from sin

To all who grasp the meaning of these
 mournful words,
 All who comprehend the essence of this work.
 Free them from the baneful fetters
 Of doubt, which is the same as crime.
 Give them the absolution they long for,
 Let their abundant tears flow.
 May their supplication, raised in my voice,
 Please You.
 May they also raise a prayer
 For me, Your slave,
 God, may Your light and grace descend
 Upon You obedient slaves,
 All the repentant who read
 With sympathy this book of mournful songs!
 If You receive all those who in my wake
 Come to You with my zealous prayer,
 Open the fates of Your holy abode
 To me too, O merciful God.
 And if my tearful prayer

pral'jotsa, slovna dozhd, grekhi smyvaja,
to i men'a, nichtozhnava raba,
amojet pust jevo vada zhivaja.

I jesli ty spas'osh, o bozhe, fsekh,
saglasnykh smysl'ju mnoju izrechonnaj
ty i men'a, prastif moj' t'azhkij grekh,
spasi, o gospadi blagaslavennyj.
I jesli pesn' maja vdushe inoj
radit tebe ugodnyje pan'at'ja,
ty i men'a, atets nebesnyj moj,
ne abdeli svajeju blagadat'ju.
I jesli te, kto moj pastignet stikh,
vazdenut vvy's' drazhashchije desnitsy—
pust' bol' stennanij gostrennykh maikh
s malitvaj chistaj ikh sajedititsa.
I jesli skazannyje f knige sej
tebe mai ugodny budet rechi,
to v mnagashchedraj milasti svajej
bud' milaserden i k maim predtecham.
I jesli pakalebletsa, skarb'a,
f sv'ashchennaj vere nekta dukham nishchij,
pust' on, vaspr'anuf, f knige sej atyshchet
aporu, upavaja na teb'a.

Kol' malaver adnazhdy ustrashits'a,
shto khram jevo nadezhd ne ustait,
pust' etat shatkij khram tvaja desnitsa
strakami knigi skorb'naj ukreput.
Kagda nedugam muchimyj zhestoka
pachti utratit ktota s zhizn'ju sv'az',
pust' abret'ot on silu vetikh strokakh
i vazraditsa vnof', tebe mal'as'.

I jesli smertnyj strakh ili sammen'je
vdrug avladejut kenta iz l'udej,
pust' f knige on najd'ot uspakajen'je,
najd'ot pakoj po milosti tvajej.

I jesli gruz grekhof njeiskup'on'nykh,
patanet propast' greshnika, pust' on
fsej sut'ju slof, taboju mne
vnushonnykh,
spas'on naveki budjet i prashchon.

Falls, like rain, washing away sins,
May this water of life also wash me, Your
base slave.

O God, if You save all those
Agreeing with the thoughts that I express,
Forgive my grave sins
And save me too, O blessed God.
If my song inspires in some soul
Thoughts pleasing to You,
My heavenly Father,
Do not deprive me of Your grace,
If those who comprehend my verse
Raise their trembling hands—
May the pain of my sorrowful moans
Join their pure prayer,
And if the thoughts expressed in this book
Are pleasing to You,
Be merciful to my ancestors
In Your generous grace,
If someone poor in spirit
Wavers in the holy faith in a moment of grief,
May he find support in this book
And, taking heart, put his trust in You.

If someone weak in faith begins to fear
That the temple of his hope will not hold out,
May Your hand strengthen that unstable temple
With the lines of this mournful book.
When someone cruelly tormented by an illness
Almost loses his bond with life,
May he find strength in these lines
And rise again, praying to You.

If deadly fear or doubt
Suddenly seizes someone,
May he find solace in this book,
May he find peace by Your grace.

And if the burden of unredeemed sins
Pulls a sinner into the abyss, may he,
By the power of the words that You inspired
in me,
Be saved and pardoned forever.

I jesli gdetá greshnik jest', katoryj
ne minet sataninskaj zapadni,—
dazvol', shtob trud moj byl jemu aporaj
i sam bezumtsa svetam aseni.

I jesli ktota vglibel'naj gardyne
slava sv'at'yx malitv zabyd' gatof,—
dazvol', shtob ja vernul jevo k sv'at'yme
magushchestvam taboj vnushonnykh slof.

O tem, kto f sataninskam asleplen'ji
uverujet f prezrennuju tshchetu,
mne knigaj skorbynykh etikh pesnapenij
dazvol' vernut' k prichast'ju i krestu.
I uragan neveri, vzmet'onnyj,
kak nad vadoj, nad dushami l'udaj,
smiri majej pesnej, vdakhnav'onnaj
bazhestvennaju milast'ju
tvajej.

IV

Sej trud, shto nachinal ja supavan'jem
i symenem tvaim,
ty zaverschi,
shtob pesnapen'je stala vrachevan'jem,
tsel'ashchim rany tela i dushi.

I jesli trud, moj skromyj zavershitsa stvaim
pust' dukh gaspoden, vn'om sajedinit'sa
sa skudnym vdakhnavenijem maim,
taboj darovannaje azaren'je
ne pagasi
moj razum ne pakin',
no vnof' prijemli vaskhvalen'ja
at tvajevo
sluzhitel'a,

amin.

If somewhere there is a sinner
Who does not escape the Devil's trap—
Allow my work to be his support
And set the madman right with Your own light.

And if someone in fatal pride
Is ready to forget the words of holy prayers—
Allow me to bring him back to the sacred faith
By the power of the words that You inspired.

Allow my book of sorrowful songs
To bring back to the Eucharist and the Cross
Those who persist in their contemptible vanity
In satanic blindness.
And let my song,
Inspired by your divine mercy,
Calm the storm of unbelief
That rages, as over the water, over people's
souls.

Complete this work
Which I began in hope
And with Your name,
So that my singing may become healing,
Curing the wounds of body and soul.

If my humble work is finished
With Your holy blessing—
May the divine spirit in it
Join with my meager inspiration,
Do not extinguish
The revelation You have granted,
Do not abandon my reason,
But, again and again, receive praise
From Your servant.

Amen.