

# University Musical Society

of the University of Michigan

2002 Winter Season

## Event Program Book

Thursday, February 14 through Thursday, February 21, 2002

### General Information

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

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

### While in the Auditorium

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

**Cameras and recording equipment** are prohibited in the auditorium.

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

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **electronic-beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 734.763.1131.

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

### Collegium Vocale Gent

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Thursday, February 14, 8:00pm  
St. Francis of Assisi Catholic Church

### San Francisco Symphony

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Friday, February 15, 8:00pm  
Hill Auditorium

### San Francisco Symphony

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Saturday, February 16, 8:00pm  
Hill Auditorium

### Boys Choir of Harlem

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Wednesday, February 20, 7:00pm  
Hill Auditorium

### SamulNori

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Thursday, February 21, 8:00pm  
Power Center





## Dear UMS Patrons,

Once again, thank you so much for attending the many different events sponsored by UMS, and especially tonight's event. I often ask myself (and others), "What if there were no UMS in southeastern Michigan?" Can you imagine? UMS offers more cultural programming each season than nearly any other arts organization in the Midwest. The scale in which we operate is vast, deep and rich, and we are glad that you have chosen to be a part of it!

As the UMS Director of Education and Audience Development, I can attest that the performances featured in this edition of the program book reflect the diverse programming that UMS has become known for: early-music practitioners Collegium Vocale Gent; the superb San Francisco Symphony in residence; the world's greatest boys-choir, the Boys Choir of Harlem; and the Korean folkloric troupe SamulNori. Each group represents the greatest in the tradition of their art form. Isn't it nice to know that UMS scours the world for only the very BEST in the performing arts?

Each performance is special, but let me tell you some additional details about the upcoming events featured in this program book. With the two-day residency of the San Francisco Symphony, there will be nearly 20 master classes, lectures, and panels offered to U-M School of Music students on Saturday, February 16. The public is invited to come and observe. It is through partnerships like this that UMS is able to offer nearly 175 educational events each season, most of which are free and open to the public. These concerts are also bittersweet, for the Friday performance of the San Francisco Symphony will be dedicated to the memory of Liz Yhouse, a member of the UMS Board of Directors, who passed away over the holidays. She was a strong advocate of arts education, and she was very proud that UMS held such a strong commitment to providing our area with high-quality arts experiences for children. I'm sure she would be thrilled to know that nearly 4,000 K-12 students are attending a special youth performance of the Boys Choir of Harlem, and nearly 2,500 students are attending SamulNori youth performances. It is experiences like these that reminded her of why she supported UMS in the first place.

Again, thank you so much for supporting the arts at this time. UMS works extremely hard to make the arts an important part of this community and a part of your cultural enjoyment. On behalf of all of UMS, we invite you to participate in all of the educational offerings that are provided for your engagement—lectures, Q&As, master classes, interviews, panels, receptions, etc. It is all part of our ongoing plan to keep improving the quality of your personal performing arts experience.

If you have suggestions or ideas on how we can become a more meaningful part of your life, please feel free to drop me a note, e-mail me ([benjohn@umich.edu](mailto:benjohn@umich.edu)), or call me at 734.764.6179. I would be happy to spend some time talking with you!

All the best,

Ben Johnson

*Director of Education and Audience Development*



# UMS Educational Events

UMS Educational Events through Monday, March 4, 2002

All UMS educational activities are free and open to the public unless otherwise noted (\$).  
Please visit [www.ums.org](http://www.ums.org) for complete details and updates.

## San Francisco Symphony

### Orchestra Residency Weekend

#### PREP

Pre-performance Educational Presentation by Ellwood Derr, U-M Professor of Music Theory. An overview of the evening's repertoire.  
*Friday, February 15, 7:00-7:45 p.m. Michigan Room, Second Floor, Michigan League.*

#### Panel

"The Audition...Seeing It from Both Sides" with John Engelkes and Michael Wall, Orchestra Personnel Managers. Orchestra members talk about what goes into a committee's decision-making process, as well as what performers need to think about in terms of musical and self-presentation at auditions. Also discussion on the future of symphony orchestras in America.  
*Saturday, February 16, 9:00-10:00 a.m. Britton Recital Hall, U-M School of Music, North Campus.*

#### Master Class

Master class with Michael Tilson Thomas, Music Director, SFS. Conducting master class with orchestra.  
*Saturday, February 16, 10:30 a.m.-12 noon. Rehearsal Hall, U-M School of Music, North Campus.*

#### Master Classes

Various string and wind instrumental master classes with SFS orchestral personnel.  
*Saturday, February 16. Master classes will begin at 12:30, 1:00, and 2:30 p.m. U-M School of Music, North Campus. Please visit [www.ums.org](http://www.ums.org) for complete details or contact Warren Williams at 734.647.6712.*

#### Lecture/Demonstration

Electronic/Media/Recording/Internet Streaming with John Kieser, Director of Operations and Electronic Media and Steven Braunstein, Contrabassoonist and member of SFS Local Internet Oversight Committee.  
*Saturday, February 16, 2:30 p.m. Room 2057, U-M School of Music, North Campus.*

No tickets are required for the above events, but please plan to arrive early. All master classes will last two hours unless otherwise noted. Seating limited to capacity.



# The Tallis Scholars

Peter Phillips director

Tuesday, March 19, 8 pm

St. Francis of Assisi Catholic Church



Having been selected to perform at the unveiling of the complete restoration of the Michelangelo frescoes in the Sistine Chapel in 1994, the Tallis Scholars are the leading exponents of Renaissance sacred music. They return to Ann Arbor after their sold-out performance in 1999 with a program featuring 16th-century sacred music, opening and closing with Thomas Tallis' masterpiece for over 40 voices, *Spem in alium*. "Anyone familiar with Renaissance music knows that this group has attained superstardom." (*Boston Globe*)

## PROGRAM

Tallis	Spem in alium (with the UMS Choral Union)
White	Exaudiat te Christe qui lux III and IV
Tye	Peccavimus
Taverner	Dum transisset Audiui vocem
Parsons	Ave Maria O bone Jesu
Tallis	Spem in alium (with the UMS Choral Union)



## Sey nun wieder zufrieden

*Johann Bach*

Sey nun wieder zufrieden meine Seele,  
Denn der Herr tut dir Gut's,  
Du hast meine Seele aus dem Tode gerissen,  
Meine Augen von den Tränen,  
Meine Füsse vom Gleiten.  
Ich will wandeln für den Herren  
Im Lande der Lebendigen.  
Ich glaube! Darum rede ich.

Be satisfied, my soul  
For the Lord does good things for you.  
You have snatched my soul from death,  
My eyes from tears,  
My feet from the rut.  
I would walk for the Lord  
In the world of the living.  
I believe! That is why I speak.

## Fürchte dich nicht

*Johann Chrisoph Bach*

Fürchte dich nicht,  
Denn ich hab dich erlöst.  
Ich hab dich bei deinem  
Namen gerufen,  
Du bist mein.  
Fürchte dich nicht, denn du bist mein,  
Denn ich hab dich erlöst.  
Wahrlich, ich sage dir;  
Heute wirst du mit mir im Paradies sein.

Don't be afraid,  
For I bring ransom to you.  
For I, even I, called you  
by your name,  
You are mine.  
Don't be afraid, for you are mine,  
For I have saved you.  
Truly I say to you,  
You are with me in paradise now.

*Choral:*

O Jesu du, mein Hilf und Ruh,  
Ich bitte dich mit Tränen:  
Hilf dass mich bis ins Grab  
Nach dir möge sehnen.

*Choral:*

O Jesus, Lord, my rest, my aid.  
I ask thee now with weeping.  
Help, that I ev'n to my grave  
Long for thine own keeping.



## Kleine Geistliche Konzerte

### Geistliche Chormusik

Heinrich Schütz

#### Herr, auf dich traue ich, BWV 377

Herr, auf dich traue ich, laß mich nimmer-  
mehr zu Schanden werden.

Errette mich nach deiner Barmherzigkeit,  
und hilf mir aus.

Neige deine Ohren zu mir, und hilf mir.

Sei mir ein starker Hort, dahin ich immer  
fliehen möge:

Der du hast zugesaget mir zu helfen.

In thee, O Lord, do I put my trust: let me  
never again be put to shame.

Deliver me in thy mercy,  
and help me to escape.

Incline thine ear unto me, and save me.

Be thou my strong habitation, whereunto  
I may continually resort:

Thou hast agreed to save me.

#### O lieber Herre Gott, BWV 287

O lieber Herre Gott, wecke uns auf, daß wir  
bereit sein

Wenn dein Sohn kommt ihn mit Freuden zu  
empfangen

Und dir mit reinem Herzen zu dienen durch  
denselbigen

Deinen lieben Sohn Jesum Christum unsern  
Herren. Amen.

O beloved Lord God, awaken us, that we may  
be prepared

To receive thy Son with rejoicing when He  
doth come

And to serve thee with a pure heart  
through Him

Thy beloved Son Jesus Christ  
our Lord. Amen.

#### Die mit Tränen säen, BWV 378

Die mit Tränen säen, werden mit  
Freuden ernten.

Sie gehen hin und weinen und tragen  
edlen Samen

Und kommen mit Freuden und bringen  
ihre Garben.

They that sow in tears shall reap  
in joy.

They go forth and weep, bearing  
precious seed,

And come again with rejoicing,  
bringing their sheaves with them.



**O süßer, O freundlicher, SWV 285**

O süßer, O freundlicher,  
 O gütiger Herr Jesu Christe,  
 Wie hoch hast du uns elende Menschen  
     geliebet,  
 Wie teuer hast du uns erlöst,  
 Wie lieblich hast du uns getröstet,  
 Wie herrlich hast du uns gemacht,  
 Wie gewaltig hast du uns erhoben,  
 Mein Heiland, wie erfreuet sich mein Herz,  
 Wenn ich daran gedenke,  
 Denn je mehr ich daran gedenke,  
 Je freundlicher du bist,  
 Je lieber ich dich habe.  
 Mein Erlöser,  
 Wie herrlich sind deine Wohltaten,  
 Die du uns erzeiget hast,  
 Wie groß ist die Herrlichkeit  
 Die du uns bereitet hast.  
 O, wie verlangt meiner Seelen nach dir,  
 Wie sehne ich mich mit aller Macht  
 Aus diesem Elende nach dem  
     himmlischen Vaterland.  
 Mein Helfer, du hast mir  
     mein Herz genommen  
 Mit deiner Liebe,  
 Daß ich mich ohn Unterlaß nach dir sehne,  
     Ach, daß ich bald zu dir kommen  
 Und deine Herrlichkeit schauen sollte.

O sweet, O kindly,  
 O good Lord Jesus Christ,  
 How greatly have you loved us  
     wretched men;  
 How dearly have you redeemed us,  
 How lovingly have you comforted us,  
 How wonderfully have you made us,  
 How mightily have you exalted us, my Redeemer,  
 How my heart rejoices, my Savior,  
 When I think on you;  
 And the more I think on you,  
 The kindlier you are,  
 The greater is my love for you.  
 My Redeemer,  
 How wondrous is your charity,  
 Which you have wrought for us,  
 How great is the splendor,  
 Which you have prepared for us.  
 O how my soul longs for you,  
 How I yearn with all my might  
 To forsake this misery for that  
     heavenly Fatherland.  
 My helper, you have ensnared  
     my heart  
 With your love,  
 That I yearn for you without end;  
 Ah, that I may soon come unto you  
 And gaze upon your glory.

**So fahr ich hin zu Jesu Christ, SWV 379**

So fahr ich hin zu Jesu Christ mein  
 Arm tu ich ausstrecken,  
 So schlaf ich ein und ruhe fein,  
 Kein Mensch kann mich aufwecken,  
 Denn Jesus Christus, Gottes Sohn,  
 Der wird die Himmelstür auftun,  
 Mich führen zum ewigen Leben.

Thus shall I go to Jesus Christ  
 Stretching forth my arm,  
 So shall I sleep and rest in peace,  
 No man can awaken me,  
 For Jesus Christ, God's Son,  
 Shall open wide the gates of heaven,  
 And lead me to life everlasting.

*continued, please turn page quietly.*



**Wann unsre Augen schlafen ein, SWV 316**

Wann unsre Augen schlafen ein,  
 So laß das Herz doch wacker sein,  
 Halt über uns dein rechte Hand,  
 Daß wir nicht fallen in Sünd und Schand.

When our eyes do close in sleep,  
 Then let our hearts still wake,  
 Thy right hand hold over us,  
 That we fall not into sin and shame.

**Selig sind die Toten, SWV 391**

Selig sind die Toten,  
 Die in dem Herren sterben,  
 Von nun an. Ja, der Geist spricht:  
 Sie ruhen von ihrer Arbeit,  
 Und ihre Werke folgen ihnen nach.

Blessed are the dead,  
 Which die in the Lord,  
 From henceforth. Yea, saith the Spirit:  
 That they may rest from their labors,  
 And their works do follow them.

**Das ist je gewisslich wahr, SWV 388**

Das ist je gewißlich wahr  
 Und ein teuer wertcs Wort,  
 Daß Christus Jesus kommen ist in die Welt,  
 Die Sünder selig zu machen  
 Unter welchen ich der fürnehmste bin.  
 Aber darum ist mir Barmherzigkeit  
     widerfahren  
 Auf daß an mir fürnehmlich Jesus Christus  
 Erzeigete alle Geduld zum  
     Exempel denen,  
 Die an ihn glauben sollen zum  
     ewigen Leben.  
 Gott dem ewigen Könige dem  
     Unvergänglichcn  
 Und Unsichtbaren und allein Weisen sei  
     Ehre und Preis in Ewigkeit.

This is a faithful saying,  
 And worthy of all acceptation,  
 That Christ Jesus came into the world  
 To save sinners;  
 Of whom I am chief.  
 But for this cause  
     I obtained mercy,  
 That in me first Jesus Christ  
 Might shew forth all longsuffering, for a  
     pattern to them  
 Which should hereafter believe on him to  
     life everlasting.  
 Now unto the King eternal, immortal  
     invisible, the only wise God,  
 Be honor and glory  
     forever and ever.

Amen.

Amen.



## Musikalische Exequien, SWV 279-281

Schütz

### Concert in Form einer deutschen Begräbnis-Missa

#### *Intonatio*

Nacket bin ich von Mutterleibe kommen.

#### *Soli*

Nacket werde ich wiederum dahinfahren.  
Der Herr hat's gegeben, der Herr hat's  
genommen, der Name des Herren sei  
gelobet.

#### *Capella*

Herr Gott Vater im Himmel, erbarm dich  
über uns.

#### *Soli*

Christus ist mein Leben, Sterben ist mein  
Gewinn. Siehe, das ist Gottes Lamm, das  
der Welt Sünde trägt.

#### *Capella*

Jesu Christe, Gottes Sohn, erbarm dich  
über uns.

#### *Soli*

Leben wir, so leben wir dem Herren.  
Sterben wir, so sterben wir dem Herren,  
darum wir leben oder sterben, so sind wir  
des Herren.

#### *Capella*

Herr Gott heiliger Geist, erbarm dich über uns.

#### *Intonatio*

Also hat Gott die Welt geliebt, daß er sei-  
nen eingebornen Sohn gab,

#### *Soli*

Auf daß alle, die an ihn glauben, nicht ver-loren  
werden, sondern das ewige Leben haben.

### Concerto in the form of a German burial mass

#### *Intonatio*

Naked came I out of my mother's womb.

#### *Soli*

And naked shall I return thither.  
The Lord gave, and the Lord hath  
taken away; blessed be the name  
of the Lord.

#### *Capella*

Lord God, Father in Heaven, have mercy  
upon us.

#### *Soli*

For me to live is Christ and to die is gain.  
Behold the Lamb of God who beareth the  
sins of the world.

#### *Capella*

Jesus Christ, the Son of God, have mercy  
upon us.

#### *Soli*

If we live, we live in the Lord,  
and if we die, we die in the Lord,  
thus whether we live or die, we are  
of the Lord.

#### *Capella*

God, Holy Ghost, have mercy upon us.

#### *Intonatio*

God so loved the world, that he gave his  
only begotten Son,

#### *Soli*

That whosoever believeth in him should  
not perish, but have everlasting life.

*continued, please turn page quietly.*



*Capella*

Er sprach zu seinem lieben Sohn: die  
Zeit ist hie zu erbarmen, fahr hin,  
mein's Her-zens werte Kron und hilf  
ihn aus der Sün-den Not,  
erwürg für sie den bitteren Tod und  
laß sie mit dir leben.

*Soli*

Das Blut Jesu Christi, des Sohnes Gottes,  
machet uns rein von allen Sünden.

*Capella*

Durch ihn ist uns vergeben die Sünd,  
geschenkt das Leben, im Himmel soll'n  
wir haben, O Gott, wie große Gaben.

*Soli*

Unser Wandel ist im Himmel, von dan-nen  
wir auch warten des Heilandes Jesu  
Christi, des Herren, welcher unsern nich-  
tigen Leib verklären wird, daß er ähnlich  
werde seinem verklärten Leibe.

*Capella*

Es ist allhier ein Jammertal, Angst, Not und  
Trübsal überall, des Bleibens ist ein kleine  
Zeit, voller Mühseligkeit, und wers  
bedenkt, ist immer im Streit.

*Soli*

Wenn eure Sünde gleich blutrot wäre, so soll  
sie doch schneeweiß werden. Wenn sie  
gleich ist wie rosinfarb, soll sie doch wie  
Wolle werden.

*Capella*

Sein Wort, sein Tauf, sein Nachtmahl  
dient wider allen Unfall, der Heilge Geist  
im Glauben lehrt uns darauf vertrauen.

*Capella*

He spake unto his beloved Son: the time to  
be merciful has come; go forth my heart's  
precious crown and be the salvation of  
the poor, and redeem them from the  
misery of sin; destroy bitter death for  
them, and let them live with you.

*Soli*

The blood of Jesus Christ, God's Son,  
washes us clean from all sin.

*Capella*

Through him our sins are forgiven, and life  
is restored to us. What, O God, happy re-  
tribution we shall have in heaven.

*Soli*

Our transformation is in heaven, where we  
shall await the Savior Jesus Christ who  
will transfigure our corruptible bodies,  
so that they will be like his transfigured  
body.

*Capella*

This life is but a vale of tears, fear, misery  
and affliction everywhere. Brief life is here  
our portion, full of woe, and whoever  
thinks on it is in constant strife.

*Soli*

Though your sins be as scarlet,  
they shall be as white as snow;  
though they be red like crimson,  
they shall be as wool.

*Capella*

His Word, His Baptism, His Communion serve  
against all misfortune; belief in the Holy  
Ghost teaches us to put our trust therein.



*Soli*

Gehe hin, mein Volk, in eine  
 Kammer und schließ die  
 Tür nach dir zu, verbirge  
 dich einen kleinen Augenblick,  
 bis der Zorn vorübergehe.  
 Der Gerechten See-len  
 sind in Gottes Hand und  
 keine Qual rühret sie an, aber  
 sie sind in Frieden. Herr, wenn  
 ich nur dich habe, so frage  
 ich nichts nach Himmel und Erden,  
 wenn mir gleich Leib und Seele  
 verschmacht, so bist du Gott allzeit  
 meines Herzens Trost und mein Teil.

*Capella*

Er ist das Heil und selig Licht für die Hei-  
 den, zu erleuchten, die dich kennen nicht  
 und zu weiden, er ist seines Volkes Israel  
 der Preis, Ehr, Freud und Wonne.

*Soli*

Unser Leben währet siebenzig Jahr, und  
 wenn's hoch kömmt, so sind's achtzig  
 Jahr, und wenn es köstlich gewesen ist, so  
 ist es Müh und Arbeit gewesen.

*Capella*

Ach, wie elend ist unser Zeit allhier auf  
 dieser Erden, gar bald der Mensch darnie-  
 derleit, wir müssen alle sterben, allhier in  
 diesem Jammertal, auch wenn dirs wohl  
 gelingt.

*Soli*

Ich weiß, daß mein Erlöser lebt, und er wird  
 mich hernach aus der Erden aufer-weck-  
 en, und werde darnach mit dieser meiner  
 Haut umgeben werden, und werde in  
 meinem Fleisch Gott sehen.

*Soli*

Go hence my people into a chamber and bolt  
 the door behind you; hide yourselves a brief  
 while until the wrath has passed. But the  
 souls of the righteous are in God's hand,  
 and there shall no torment touch them. In  
 the sight of the unwise they seemed to die,  
 but they are in peace, and their departure is  
 taken for misery, and their going hence to  
 be utter destruction; but they are in peace.  
 Lord, if I have none other than you, so shall  
 I ask nothing of heaven or earth; and if my  
 body and my soul should perish, yet you  
 are God everlasting, my heart's comfort and  
 my portion.

*Capella*

He is the salvation and the blessed light unto the  
 Gentiles, to enlighten them who know you  
 not and delight not in you. He is the glory,  
 honor, joy and delight of his people Israel.

*Soli*

The days of our age are threescore years and ten;  
 and though men be so strong, that they come  
 to fourscore years, and if it has been a delight,  
 yet is their strength but labor and sorrow.

*Capella*

O how wretched is our time upon this  
 earth; man is soon overthrown, and we  
 must all die. Here in this vale of tears all is  
 but toil and labor, even though you be  
 prosperous.

*Soli*

I know that my Redeemer liveth, and that he  
 shall at the latter day awaken me from out  
 of the earth and afterwards shall clothe  
 me in this my skin, and in my flesh I shall  
 see God.

*continued, please turn page quietly.*



*Capella*

Weil du vom Tod erstanden bist, werd ich  
im Grab nicht bleiben, mein höchster  
Trost dein Auffahrt ist, Todsfurcht kannst  
du vertreiben, denn wo du bist, da komm  
ich hin, daß ich stets bei dir leb und bin,  
drum fahr ich hin mit Freuden.

*Soli*

Herr, ich lasse dich nicht, du segnest  
mich denn.

*Capella*

Er sprach zu mir: halt dich an mich, es soll  
dir itzt gelingen, ich geb mich selber ganz  
für dich, da will ich für dich ringen, den  
Tod verschlingt das Leben mein, da bist  
du selig worden.

**Motette "Herr, wenn ich nur dich habe"**

Herr, wenn ich nur dich habe, so frage ich  
nichts nach Himmel und Erden. Wenn  
mir gleich Leib und Seele verschmacht, so  
bist du doch, Gott, allezeit meines Her-  
zens Trost, und mein Teil.

**Canticum B. Simeonis "Herr, nun lässest  
du deinen Diener"**

Herr, nun lässest du deinen Diener in Frie-  
den fahren, wie du gesagt hast.

*Chorus I*

Denn meine Augen haben deinen Hei-land  
gesehen, welchen du bereitet hast für allen  
Völkern, ein Licht, zu erleuchten die  
Heiden und zum Preis deines Volks Israel.

*Chorus II*

Selig sind die Toten, die in dem Herren ster-  
ben. Sie ruhen von ihrer Arbeit und ihre  
Werke folgen ihnen nach. Sie sind in der  
Hand des Herren und keine Qual rührt  
sie. Selig sind die Toten, die in dem  
Herren sterben.

*Capella*

Because you have risen from the dead I shall  
not tarry in the grave. My greatest consola-  
tion is your Ascension. You can drive out  
the fear of death, for where you are, there  
shall I also be, that I may be with you and  
live forever, therefore I depart in joy.

*Soli*

Lord, I shall not forsake you, for you will  
bless me.

*Capella*

He spoke unto me: cleave to me, you will  
now accomplish it; I give myself wholly  
unto you, and shall struggle for you.  
Death will devour my life, and you shall  
become blessed.

**Motet "Lord, if I have but thee"**

Lord, if I have but thee, so shall I ask noth-  
ing of heaven or earth, and if my body  
and my soul should perish, you are God  
everlasting, my heart's comfort and my  
portion.

**Canticle of Simeon "Lord, now lettest thou  
thy servant"**

Lord, now lettest thou thy servant depart in  
peace, according to thy Word.

*Chorus I*

For mine eyes have seen thy salvation  
which thou has prepared for all  
people; a light to enlighten the Gentiles,  
and the glory of thy people Israel.

*Chorus II*

Blessed are the dead which die in the Lord,  
they may rest from their labors, and their  
works do follow them. They are in the  
hand of God and there shall no torment  
touch them. Blessed are the dead which  
die in the Lord.



UMS  
*presents*

# Collegium Vocale Gent

PHILIPPE HERREWEGHE, *Music Director and Conductor*

## *Soloists*

Susan Hamilton, *Soprano*  
Johannette Zomer, *Soprano*  
Jan Kobow, *Tenor*

Friedemann Büttner, *Tenor*  
Sebastian Noack, *Bass*  
Dominik Wörner, *Bass*

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## Program

Thursday Evening, February 14, 2002 at 8:00

St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

*Johann Bach*

## **Sey nun wieder zufrieden**

*Johann Christoph Bach*

## **Fürchte dich nicht**

*Heinrich Schütz*

## **Kleine Geistliche Konzerte Geistliche Chormusik**

Herr, auf dich traue ich, SWV 377  
O lieber Herre Gott, SWV 287  
Die mit Tränen säen, SWV 378  
O süßter, O freundlicher, SWV 285  
So fahr ich hin zu Jesu Christ, SWV 379  
Wann unsre Augen schlafen ein, SWV 316  
Selig sind die Toten, SWV 391  
Das ist je gewisslich wahr, SWV 388

## INTERMISSION

*Schütz*

## **Musikalische Exequien, SWV 279-281**

Concert in Form einer deutschen Begräbnis-Missa  
Motette "Herr, wenn ich nur dich habe"  
Canticum B. Simeonis "Herr, nun lässest du deinen Diener"

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## Sey nun wieder zufrieden

Johann Bach

*Born November 26, 1604 in Wechmar, Germany  
Died May 13, 1673 in Erfurt, Germany*

Johann Bach (also occasionally referred to as “Hans Bach”) is one of the lesser-known musicians from an earlier generation of the prolifically talented Bach family. The son of Hans Bach, he was born in Wechmar in 1604 and died in Erfurt, where he served as organist from 1636 to his death in 1673.

Few of Johann Bach’s works survive—only a couple of motets and an aria are extant, and one of those motets, “Sey nun wieder zufrieden” was for many years thought to have been written by Johannes Michael Bach, a younger relative. This work was ascribed to Johannes Michael when it was first published in the early nineteenth century in Berlin, but closer examination of the score and style clearly indicate it was written by the older composer.

“Sey nun wieder zufrieden” is scored for double chorus and basso continuo, and is by far the more conventional of the two. (His other surviving motet “Unser Leben ist ein Schatten” calls for an unusual combination of two sopranos, alto, two tenors, bass, and three-part echo chorus.) The text comes from the Bible, and is a setting of Psalm 116:7, “Return unto thy rest, O my soul; for the Lord hath dealt bountifully with thee.” The setting employs poly-choral exchanges in the manner of Gabrieli, with distinct timbral contrasts between the two groups, one of which consists of predominantly high voices (SSAT), and the other with a much richer and darker *timbre* of low voices (ATTB). A simple, almost austere setting, which remains purely homophonic throughout, this through-composed work comes to a simple, unadorned conclusion.

## Fürchte dich nicht

Johann Christoph Bach

*Born December 3, 1642 in Arnstadt, Germany  
Died March 31, 1703 in Eisenach, Germany*

A cousin of Johann Sebastian Bach’s father, Johann Christoph Bach was said to be the most important musician in the family before the eighteenth century. He was born in Arnstadt, and died in Eisenach where he was organist at the St. Georg church and court harpsichordist until his death. It was at the court at Eisenach that Christoph Bach worked alongside Pachelbel for a short time in the 1670s. Christoph’s cousin Johann Ambrosius Bach (J. S. Bach’s father) also worked there as a violinist and copyist, and it is quite likely that the young J.S. Bach’s early impressions of organ music were based largely on hearing his father’s cousin perform.

Few of Christoph Bach’s works survive, but the ones that do are sufficient to show that he wrote in a wide variety of genres, including clavier and organ compositions, cantatas and motets, arias and choral concerti. Noted for their harmonic variety, his works mix modal melodies and harmonies with the major/minor system of tonal practice. The result is a style characterized by unusually bold chord choices and intense modulatory passages. These are contained by a strong sense of form that creates clear and logical structures.

When J. S. Bach wrote his family history, *Ursprung der musicalisch-bachischen Familie* (Origins of the Musical Bach Family), he described Christoph Bach’s music as “profound,” and C. P. E. Bach later recognized a nascent romanticism in Christoph’s music, referring to him as a “great and expressive composer.”

Christoph Bach’s music tends to be full-textured, usually employing at least five contrapuntal lines, whether he was writing vocally or instrumentally. Despite the thick



textures, however, the vocal works are relatively undemanding technically, as the choral sections were intended for school choirs.

Eight of Christoph Bach's motets have survived. The motet "Fürchte dich nicht" (Fear not) begins quiet and low, moving into a lively fugato dialog. Entering much later than the other voices, the soprano plays a quite different role as it intones in long note values a *cantus firmus* chorale melody with a text that calls on Jesus for help and support. The rest of the chorus continues, meanwhile, to provide rapid underlying commentary and elaboration on biblical texts from Isaiah 43:1—"Fear not, for I have redeemed thee. I have called thee by thy name, thou art Mine"—and Luke 23:43—"Verily I say unto thee, today thou shalt be with Me in Paradise." A brief postlude returns to the lower, darker *timbres* of the opening. This motet must certainly have been familiar to Johann Sebastian Bach, who also wrote a motet based on the same texts that uses the identical literary and musical conceit of a dialogue between Christ and mankind.

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## Kleine Geistliche Konzerte

### Geistliche Chormusik

Heinrich Schütz

*Born October 8, 1585 in Köstritz, Germany  
Died November 6, 1672 in Dresden*

Heinrich Schütz was one of the first composers of the early baroque to emphasize the role of text in sacred music. Few composers were as dedicated as Schütz to the word as the primary motivation for a musical setting, and he sought vigorously in all his vocal music to reinforce the intensity of God's word through attention to text and text-setting.

The Thirty Years War had a very direct impact on Schütz' career as a composer of sacred vocal music. The court at Dresden, where he worked for most of his life, had been reduced to virtual rubble. Those who were lucky enough to survive the war often died from disease or famine. Musical performances of any kind were restricted to those that called for no more than a small group of soloists with continuo accompaniment. It was under these circumstances that Schütz composed the *Kleine Geistliche Konzerte*, or "Little Sacred Concertos" in 1636. While despairing for performance resources, Schütz still gave his best in composing these miniatures, which he referred to as "such small and simple works." He had to write something, he said, "so that the talents given to me by God in such a noble art do not remain quite unused." He compiled a second volume in 1639, suggesting that they must have met with at least some small success.

The Italian declamatory style of recitative was familiar to Schütz from his two visits to Venice in 1609-12 and 1628-29. In much of his vocal music, especially in the *Kleine Geistliche Konzerte*, Schütz adapts this practice to the German language, transforming the "speech-rhythm" of natural German declamation into melody. "O süßser, O freundliche," a setting of text by St. Augustine, is written in the monodic style for a single tenor voice. The threefold invocation at the beginning, "O sweet, O kindly, O good Lord Jesus Christ," is intensified into a plea for spiritual union with Christ. The repetition of the exclamation, "O" throughout the work, at a higher pitch each time, heightens its intensity, and the madrigalistic devices of a chromatic ascent underscore the text's yearning mood. This work amply demonstrates Schütz' ability to reach extraordinarily expressive ends with limited means.

Schütz also often employed the contrast of dialoging voices in the Italian manner. These duos could be sounded simultaneously



rather than alternating, as in “Wann unsre Augen schlafen ein,” which juxtaposes a slowly descending chromatic line with an energetic rising *melisma*, to represent the images of sleeping and awaking. The duo lines use invertible counterpoint to express the contrasting imagery of the text.

Schütz set the text for “O lieber Herr Gott” twice: first in the *Kleine Geistliche Konzerte* and then again as a motet in the *Geistliche Chormusik* a decade later. Both settings are enlivened rhythmically at the words “to receive Him with joy,” and indeed share many other similarities in style and text setting. The main difference is that this setting from the *Kleine Geistliche Konzerte* incorporates an entirely new melodic motif for the closing “Amen.”

The *Geistliche Chormusik* (Sacred Choral Music) dates from 1648, though it contains works that were written long before the collection was assembled. While paying tribute to past compositional techniques, Schütz still infuses these works with the modernist expressivity that comes from attention to text. While younger composers of the day were, in his opinion, too infatuated with the Italian monody, Schütz believed that the ability to create order and artfulness through the combination of voices was a reflection of God’s creation of order in the world. He wrote in his preface to the *Geistliche Chormusik* that he intended it to inspire younger composers to “crack the hard nut of counterpoint,” and the motets that follow are a compendium of contrapuntal devices and techniques. Yet, typically, Schütz never uses these devices arbitrarily, but always in the service of text.

In “Herr, auf dich traue ich,” the speech-rhythm quickens and slows in keeping with the changing sentiments of the text. While natural declamation is usually set syllabically, Schütz occasionally uses *melismas* for expressive effect, such as the somber *melisma* on “sow” in “Die mit Tränen

säen,” which underscores the notion of work as a necessary travail as well as the imagery of scattering seeds.

Schütz often uses changes in meter to express joy (a technique he had already used in the *Kleine Geistliche Konzerte*), such as the enlivening effect of triple meter for “shall reap in joy” from “Die mit Tränen säen”—a passage that also rises in pitch to express the heightened emotion. In “Selig sind die Toten,” he emphasizes the contrast between “rest from their labors” and “their works do follow them” with a change in tempo and note values to reflect both repose and action.

Another affective use of meter change announces the arrival of Christ into the world in “Das ist je gewisslich wahr,” the only motet in the collection that can be dated with any accuracy, as it was written for a memorial on the death of the composer Samuel Schein in 1630. One of the most complex and elaborate motets in the collection, it was revised for inclusion in the 1648 collection, and the extended “Amen” setting was replaced with a much simpler and more dignified conclusion.

## Musikalische Exequien, SWV 279-281

Schütz

As the most important German composer of the seventeenth century, and the first to earn an international reputation, Heinrich Schütz was a central figure of the German Baroque. Born one hundred years before J. S. Bach, he laid much of the groundwork for the Lutheran liturgical tradition of which Bach was inheritor. Of the more than five hundred individual works by Schütz that survive (there are many more that are now lost) the vast majority are vocal and choral works. Although he occasionally wrote secular works—there are some madrigals and a handful of lost operas—almost all of his extant compositions are settings of sacred texts.



Two visits to Venice (mentioned above) brought Schütz into contact with Giovanni Gabrieli at the Church of St. Mark, with whom he studied and from whom he developed a fondness for split-choir and spatial effects. He also absorbed features of Monteverdi's *seconda prattica*: the new style of vocal composition that is expressed most clearly in his own Italian madrigals. But while Schütz liberally employs madrigalisms and word-painting effects even in his sacred works, he was also unusually sensitive to a text's overall conceptual meaning.

Many scholars consider Schütz' *Musikalische Exequien* his most important work. The composer himself certainly regarded it as one of his major compositions, and even though it is an occasional piece, he thought highly enough of it to have it published almost immediately. In it Schütz combined older compositional techniques—plainchant intonations, modal melody, chorale harmonizations and motet textures—with the more modern small concerto and double-chorus style.

The *Musikalische Exequien* was written for the internment of the body of Prince Heinrich Posthumus von Reuss, who was buried on February 4, 1636, though he had died two months earlier. Prince Heinrich von Reuss (the middle name "Posthumus" referred to the fact that he was born after his father died) was not one of the most powerful of the German princes, but was well respected, and a cultivator of the arts. Schütz was actually a subject of the Prince (he was born in Köstritz in the principality of Reuss), though by the time the Prince died, Schütz had known and worked closely with him for at least twenty years and was something of a family friend. Contrary to reports in some music histories, the Prince did not commission his own funeral music from Schütz. The *Musikalische Exequien* was commissioned by the Prince's widow and family immediately following his death, but

Prince Heinrich did assemble a collection of sacred texts before he died that he wanted engraved on his coffin—these same texts formed the foundation for both the funeral service and the music Schütz composed for it. The major challenge that Schütz faced was how to combine these twenty-two fragments of text from divergent sources into one coherent musical work, without it seeming disjointed. By alternating chorale texts with scriptural passages, Schütz was able to give the work a clear, coherent structure. The first and last chorale verses in the work are also taken from the same hymn, "Nun freut euch, lieben Christen g'mein," and use the same tune, creating a unifying frame for the entire work.

The *Musikalische Exequien* was written during the Thirty Years War, a time of hardship and economic restraint even among the nobility, which limited Schütz in that he didn't have access to a large instrumental ensemble. The work is scored for small chorus (usually one voice per part) and organ continuo. But realizing that perhaps this work might have a performance life beyond the specific occasion for which it was composed, Schütz also indicated that vocal doublings were appropriate in certain places, and that other instruments could be added when available.

While the name has a certain terminological affinity with the Roman Catholic ritual (*exequies* comes from the Latin root meaning "to accompany a departure"), the form of the musical setting is closer to the Lutheran *missa brevis* than to Catholic liturgy. The Introduction to Part I takes the form of a troped Kyrie: a prayer addressed to all three members of the Trinity, but in an expanded German paraphrase rather than the Greek prayer that begins the Roman Catholic Mass. The chorale verses are sung in a six-voice texture with duets and trios interspersed for the scriptural texts. These settings are unusually concise when com-

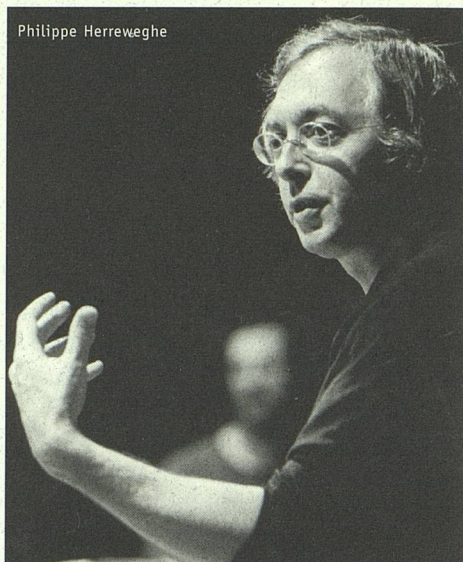


pared with Schütz' *Kleine geistliche Konzerte* (heard in the first half of tonight's concert), which he was preparing at the same time as the *Musikalische Exequien*. Schütz believed that the rest of Part I was analogous to a Gloria from a *missa brevis*—perhaps in spirit more than in textual content.

Part II of the *Musikalische Exequien* is a motet based on the text of the funeral sermon, and was sung directly following the sermon. The setting for double choir (eight-part chorus) reflects Schütz' training at St. Mark's in Venice a quarter of a century earlier, where the practice of dividing choirs was first developed.

Part III consists of a setting of the "Canticle of Simeon," one of the most frequently set texts in the Christian liturgy due to its place in both the Protestant and Catholic liturgies (where it is more widely referred to by its Latin text, "*Nunc dimittis*"). Schütz himself set this text three more times during his career. The eight voices employed in the previous motet are here divided into a chorus of five low voices (AATTB) and a smaller group of two sopranos and a bass. This smaller group sings an added text taken from Revelation, "Selig sind die toten..." (Blessed are the dead...), the bass voice representing the blessed soul of the dead man with two soprano seraphim to guide him to the afterlife. The composer indicated that these three singers should be "placed at a distance" from the rest of the ensemble to enhance the spatial effect. Where possible, he asked that several groups of three singers be employed, each at a further distance, so that successive sung phrases appear to get softer and further away. Schütz hoped this would "augment the effect of the work in no small measure."

*Program notes by Luke Howard.*



**P**hilippe Herreweghe was born in Gent, where he studied conducting, science and psychiatry at the conservatory, and subsequently founded Collegium Vocale Gent in 1970. Having built an impressive and diverse discography, Mr. Herreweghe's highlights have included Bach's *St. Matthew Passion*, *St. John's Passion*, the *b-minor Mass* and the *Christmas Oratorio*, as well as major French motets by Rameau, Lully and Charpentier. In addition, he has also conducted the works of Mozart, Fauré, Brahms, Mendelssohn's *Elijah* and *Paulus* as well as Schoenberg's *Pierrot Lunaire*.

Frequently invited as a guest conductor with ensembles, Mr. Herreweghe has conducted the Orchestra of the Age of Enlightenment, the Ensemble Musique Oblique, the Concertgebouw Orchestra, the Vienna Philharmonic, the Orchestra of Saint Luke's New York and the Berlin Philharmonic. In 1997 he became the music director of the Royal Flanders Philharmonic Orchestra. Since 1982 he has been artistic director of the summer festival Les Académies Musicales de Saintes.



In 1990, the European music press elected Mr. Herreweghe "Musical Personality of the Year" and a year later he was awarded the order of *Officier des Arts et Lettres*. In 1997 Mr. Herreweghe became an honorary Doctor at the Louvain Catholic University.

*Tonight's performance marks Philippe Herreweghe's second appearance under UMS auspices. Mr. Herreweghe made his UMS debut in October 1997 leading the Orchestra of St. Luke's Chamber Ensemble.*

In addition, it performed in a series of concerts with the Concertgebouw Orchestra conducted by Bernard Haitink on the occasion of his seventieth birthday in 1999.

Now having over fifty recordings to its credit, as well as an important collaboration under Gustav Leonhardt and Nikolaus Harnoncourt of the complete J.S. Bach Cantatas, the ensemble was nominated "Cultural Ambassador of Flanders" in 1993.

*Tonight's performance marks the Collegium Vocale Gent's UMS debut.*

**T**he **Collegium Vocale Gent** was founded by Philippe Herreweghe in 1970 at a time when a number of principles that now apply to the interpretation of baroque music were only just being accepted. Applying these principles to vocal music, Collegium Vocale Gent has also contributed to the revival of interest in the polyphonic repertoire of such composers as Lassus and Sweelinck, as well as always having a strong interest in the German baroque repertoire, especially the works of Bach.

Often collaborating with such distinguished conductors as Nikolaus Harnoncourt, René Jacobs, Gustav Loenhardt and Iván Fischer, Collegium Vocale Gent is a regular guest at all the major European concert halls and music festivals. The ensemble has also been a part of several opera productions, including Lully's *Armide*, Purcell's *Dido and Aeneas* and Monteverdi's *Orfeo*.

Highlights of past seasons have included concert tours of Belgium, Italy, Spain, Germany, Poland, Switzerland, and the UK, and recordings of Bach's *St. Matthew Passion*. The ensemble has also toured Paris, Brussels, London and New York with a production of Monteverdi's *Orfeo*, conducted by René Jacobs and staged by Trisha Brown.

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Edwige Cardoen  
Susan Hamilton\*  
Lut Van de Velde

### Soprano II

Goedele Debelder  
Cécile Kempenaers  
Johannette Zomer\*

### Alto

Beat Duddeck  
Ivonne Fuchs  
Alex Potter  
Martin van der Zeijst  
Lieve Mertens

### Tenor

Friedemann Büttner\*  
Jan Kobow\*  
Dan Martin  
Malcolm Bennett  
Markus Schuck

### Bass

Pieter Coene  
Sebastian Noack\*  
Robert van der Vinne  
Frits Vanhulle  
Koen van Stade  
Dominik Wörner\*

\*also soloists

### Continuo

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Myriam Shalinsky, *Double Bass*  
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# Marilyn Horne

## Saturday, May 11

Hill Auditorium & Michigan League Ballroom

The 7th Annual Ford Honors Program pays tribute to the great American mezzo-soprano Marilyn Horne. Ms. Horne, whose first Ann Arbor performance was 30 years ago, has performed under UMS auspices five times. This evening's tribute will include performances by well-known friends of Ms. Horne from the world of opera, appearances by several protégés who have been supported by the Marilyn Horne Foundation and an on-stage interview. This will be the final performance in Hill Auditorium before it closes for significant renovations. A gala dinner in Ms. Horne's honor will follow at the Michigan League Ballroom.



The Ford Honors Program is sponsored by  
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# San Francisco Symphony

MICHAEL TILSON THOMAS, *Music Director and Conductor*

Michelle DeYoung, *Mezzo-soprano*

Michael Schade, *Tenor*

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## Program

Friday Evening, February 15, 2002 at 8:00

Hill Auditorium, Ann Arbor, Michigan

*Arnold Schoenberg*

### **Theme and Variations, Op. 43b**

Theme: Poco allegro

I. A tempo

II. Allegro molto

III. Poco adagio

IV. Tempo di valse

V. Molto moderato

VI. Allegro

VII. Moderato

Finale: Moderato

*Schoenberg*

### **Five Pieces for Orchestra, Op. 16**

Premonitions

The Past

Colors / Summer Morning by a Lake

Peripeteia

The Obbligato Recitative

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



*Gustav Mahler*

# **Das Lied von der Erde**

Das Trinklied vom Jammer der Erde  
 Der Einsame im Herbst  
 Von der Jugend  
 Von der Schönheit  
 Der Trunkene im Frühling  
 Der Abschied

MS. DEYOUNG

MR. SCHADE



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Ms. DeYoung appears by arrangement with ICM Artists, Ltd.

Mr. Schade appears by arrangement with Columbia Artists Management, Inc.

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## Theme and Variations, Op. 43b

Arnold Schoenberg

*Born September 13, 1874 in Vienna*

*Died July 13, 1951 in Los Angeles, California*

*Tonight marks the second UMS performance of Arnold Schoenberg's Theme and Variations. The Philadelphia Orchestra gave the UMS première of Theme and Variations in May 1949.*

This evening we meet Arnold Schoenberg in different guises, the more ingratiating composer of the *Theme and Variations*, and the emotionally fraught genius of the *Five Pieces*.

In 1897, Schoenberg completed his delightfully Dvořákian *String Quartet in D Major* and saw it taken into the repertory of the Fitzner Quartet. But the next year there was a disturbance after the performance of some of his songs, "and since then," he later said, "the scandal has never stopped." On December 1, 1899, he completed his first masterpiece, *Transfigured Night*, but even that Romantic wonder proved controversial. His music was becoming more "difficult"—more dissonant as well as denser. Dissonance is less an obstacle than most people think, but extreme density can present real challenges.

Schoenberg was also exploring new expressive territory. The overwrought and thin-skinned are genres where he is master. Nowhere is this more true than in the great works written just before the 1914 war, including the *Five Pieces for Orchestra* of 1909. By 1943, the year of the *Theme and Variations*, Schoenberg was living in Los Angeles, one of the many refugees from Hitler who made that city's intellectual life so rich. Schoenberg wrote the *Theme and Variations* in response to a request from the President of G. Schirmer, for a piece for wind band. "I knew at once," Schoenberg

said, "that my ordinary manner of composition would be much too difficult, except for a very small number of the best bands and their conductors." Schoenberg was referring to his decision not to compose with the serial or "twelve-tone" technique he had used in his principal works of the last twenty years. Opus 43 is in g minor, with a rousing conclusion in G Major.

Schoenberg considered his twelve-tone works his "principal" ones; yet in a touching essay from 1948, titled *On revient toujours*, he proposed that:

The classic masters, educated in admiration of the works of great masters of counterpoint, from Palestrina to Bach, must have been tempted to return often to the art of their predecessors.... A longing to return to the older style was always vigorous in me; and from time to time I had to yield to that urge. This is how and why I sometimes write tonal music.

The *Theme and Variations* for Wind Band is Schoenberg's Opus 43a; simultaneously, he made the version for symphony orchestra we hear tonight (and which was first heard with Serge Koussevitzky conducting the Boston Symphony in October 1944; the UMS première of the work was a mere five years later).

The variations are brief, running about twelve minutes in performance. They are easy to listen to but ask much from those on stage. The theme is scored for woodwinds, brass, and percussion alone, thus evoking the wind band origins of the work. The harmonies are highly chromatic. Strings enter with the first variation, a page whose orchestral filigree is exceptionally lovely. Some further useful landmarks: "Variation II" brings a marked increase in speed, "Variation III" is an expressive slow movement, "Variation IV" is a somewhat abstracted waltz, "Variation V" is full of



canons, "Variation VI" starts off as a fugue, and "Variation VII" is much like a chorale-prelude. The "Finale," which suggests several more possibilities of variation, brings the piece to a grandly emphatic conclusion.

*Program note by Michael Steinberg.*

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## Five Pieces for Orchestra, Op. 16

Schoenberg

*Tonight marks the third UMS performance of Arnold Schoenberg's Five Pieces for Orchestra. The Philadelphia Orchestra gave the UMS première of Five Pieces for Orchestra in May 1964.*

Music has traditionally been analyzed according to three basic components or "parameters:" rhythm, melody, and harmony. These have been examined in great detail over a long period of time, so that we can evaluate every innovation in these domains against a firm background of traditional expectations.

There is more to musical experience, however, than rhythm, melody, and harmony. *Timbre*, or tone color, is another important component. We all know that the sound of the violin is very different from that of the clarinet, but we lack the exact vocabulary to describe that difference.<sup>1</sup> The art of orchestration depends on a recognition and exploitation of various tone colors, but the very word "orchestration" may suggest that first comes the sound, defined only by duration and pitch, and in a next stage it is "orchestrated," that is, assigned to a particular instrument.

In the nineteenth and early twentieth centuries, more and more composers realized that *timbre* was just as fundamental

in determining sound as were the other parameters. Changing the orchestration of a note is just like changing its pitch or its duration. The four wind chords at the beginning of Mendelssohn's *Midsummer Night's Dream* Overture are not just "orchestrations" of pitches; having them played by the strings would be tantamount to creating a different composition. The same is true of the horn solo in the finale of Brahms' *Symphony No. 1* or the flute solo in Debussy's *Prelude to the Afternoon of a Faun*—these are not "orchestrations" in the usual sense of the word but examples of a fully emancipated treatment of tone color.

Thus, Schoenberg, when formulating the theory of *Klangfarbenmelodie* (melody of tone colors) in his book *Harmonielehre* (A Treatise on Harmony, 1911), was merely drawing conclusions from many years of previous developments. The idea of *Klangfarbenmelodie* is realized most fully in the third of the *Five Pieces*, Op. 16, but *timbre* is a crucial element in the working out of the entire cycle, written in 1909. The whole composition was conceived as a succession of tone colors, in addition to being a succession of rhythms, pitches, and harmonies.

Even though Schoenberg used rational procedures in developing the *Klangfarbenmelodie* concept (as well as, later, the technique of serialism), let it not be forgotten that his rationalizing was always controlled by his feelings. As he himself wrote in the *Harmonielehre*:

In composing, my decisions are guided solely by what I sense: my sense is it that tells me what I must write, everything else is ruled out. Each chord I introduce is the result of a compulsion; a compulsion exerted by my need for expression, but perhaps also the compulsion exerted by a remorseless, if unconscious, logic in the harmonic construction.



IN EVERY ORGANIZATION, there are special individuals who make an extraordinary impact through their boundless creative energy, contagious enthusiasm, strong leadership and deep personal commitment.

For UMS, Elizabeth O. Yhouse was one of those rare individuals. As a member of our Board of Directors, former Treasurer, past Chair of the UMS Advisory Committee, leading force behind numerous special events, including the 100th May Festival and the first Ford Honors Program, and committed volunteer who stepped in whenever help was needed, Liz brought her unique touch to our UMS programs and enhanced our lives—and those of our audiences and friends—in countless ways.



Sadly, Liz passed away suddenly on December 23, 2001. We will miss seeing her at our performances, events and meetings, and we send our deepest sympathies to her husband and our close friend, Paul Yhouse, and to her family and friends.

With heartfelt gratitude and a profound sense of loss, we dedicate this concert to the memory of Liz Yhouse.

The *Five Pieces for Orchestra*, like Schoenberg's other works from the same period, the *Fifteen Songs on Poems by Stefan George* (1908/09) or the opera *Erwartung* (1909), are permeated by feeling and expression. Moreover, some of the ways feelings are expressed are entirely traditional. A rhythmic *ostinato* (constantly returning rhythmic pattern) that gets ever louder, for example, expresses growing tension. A *piano* melody on a solo wind instrument indicates tender or nostalgic sentiments. The changes of tempo and dynamics and the alternation of solo and *tutti* passages work much the same way as they do in earlier music. But the musical material through which these procedures are realized have irrevocably changed. In his book on Schoenberg, pianist and musicologist Charles Rosen has written perceptively about these changes:

Between Mozart and Schoenberg, what disappeared was the possibility of using

large blocks of prefabricated material in music.... Scales and arpeggios were treated as units, as were a whole range of accompaniment figures. The common language in music was, in essence, the acceptance of such very large units at certain strategic points—in general, the ends of sections, or cadences.

By the end of the nineteenth century, these blocks of prefabricated material were no longer acceptable to composers with styles as widely variant as Debussy, Schoenberg, and Scriabin. To employ these blocks of material resulted immediately in *pastiche*: giving them up, however, led to a kind of panic. It seemed as if music now had to be written note by note.... The renunciation of the symmetrical use of blocks of elements in working out musical proportions placed the weight on the smallest units, single intervals, short motifs.



In Schoenberg's music, then (and, to an even greater degree, in Webern's), these smallest units carry the same weight as much longer formal sections (phrases, periods, etc.) did in the eighteenth and nineteenth centuries. And they achieve their effect in large part precisely through their sound color, like in the muted cello theme with which the piece begins, or the short theme repeated over and over again by the celesta in the second movement.

In 1912, Schoenberg was asked by the publisher C. F. Peters to provide titles for each of the work's five movements. Schoenberg commented in his diary:

Letter from Peters, making an appointment with me for Wednesday in Berlin, in order to get to know me personally. Wants titles for the orchestral pieces—for publisher's reasons. Maybe I'll give in, for I've found titles that are at least possible. On the whole, unsympathetic to the idea. For the wonderful thing about music is that one can say everything in it, so that he who knows understands everything; and yet one hasn't given away one's secrets—the things one doesn't admit even to oneself. But titles give you away! Besides, whatever was to be said has been said by the music. Why then words as well? If words were necessary they would be there in the first place. But art says more than words. Now, the titles which I may provide give nothing away, because some of them are very obscure and others highly technical.... However, there should be a note that these titles were added for technical reasons of publication and not to give a "poetic" content.

- I. Premonitions (everybody has those)
- II. The Past (everybody has that, too)
- III. Chord-Colors (technical)
- IV. Peripeteia (general enough, I think)
- V. The Obligato Recitative (perhaps better the "fully developed" or the "endless")

I. *Vorgefühle* (Premonitions): This movement is based on two ideas: the short theme on the muted cellos mentioned above, and a vigorous rhythmic *ostinato*, also first introduced by the cellos. Within a relatively short time, the volume increases from *piano* to *fortissimo* and then recedes back to *piano*, only to conclude with a *forte* restatement of the *ostinato* theme, truly suggesting a menace or a disquieting premonition.

II. *Vergangenes* (The Past): Schoenberg did not use the normal word for "past" which would have been "*Vergangenheit*," but another member of the same word family which could perhaps be rendered as "Something Past." The movement has a certain idyllic quality to it, with most of the themes having a *piano* and *legato* character.

III. *Farben/Sommermorgen an einem See* (Colors/Summer Morning by a Lake):<sup>2</sup> In a footnote printed in the score, Schoenberg wrote:

It is not the conductor's task in this piece to bring into prominence certain parts that seem to him of thematic importance, nor to tone down any apparent inequalities in the combinations of sound. Wherever one part is to be more prominent than the others it is so orchestrated and the tone is not to be reduced. On the other hand, it is his business to see that each instrument is played with exactly the intensity prescribed for it—that is, in its own proportion, and not in subordination to the sound as a whole.

The changes of chords must occur so smoothly that the entrances of the individual instruments are not emphasized; the changes should be noticed only through a change in tone color.

The title "Summer Morning by a Lake" was explained by Schoenberg's pupil and first biographer, the composer and musicologist Egon Wellesz, in the following way:



"This change of chords, which runs through the entire [movement] without any development of theme...produces an effect comparable with the quivering reflection of the sun on a sheet of water. The piece owes its origin to such an impression at dawn on the Traunsee." Richard Hoffmann, who was Schoenberg's assistant during the last years of the composer's life, disclosed that the thirty-second figures played by the flutes and piccolos represented a fish jumping out of the water.

The whole movement is extremely quiet and peaceful. Most often, instruments have rests after each note they play, and every note of the melodies is played by a different instrument. This music is impossible to perform without intense listening to one another's parts. "Farben" became one of the most influential works in twentieth-century music, inspiring generations of younger composers.

IV. *Peripetie* (Peripeteia): This word means "a sudden turn of events or an unexpected reversal," and is most frequently associated with Greek drama. Accordingly, this movement is the most dramatic of the five, characterized by sudden contrasts, wide-interval melodies and mostly *forte* dynamics.

V. *Das obligate Rezitativ* (The Obligato Recitative): This title is the most mysterious of all, and musicologist Carl Dahlhaus devoted an entire article to its interpretation. "Recitative," defined by the Harvard Dictionary of Music as "a vocal style designed to imitate or emphasize the natural inflections of speech," here stands for a free and unrestrained musical form, while "obligato" means the exact opposite, implying rigorous structure and compliance with rules ("obligations"). The combination of the two words was an attempt on Schoenberg's part to express that within a musical form that was "free" (that is, not bound by any pre-existent rules), he wanted

to be specific and precise. The movement has a fairly regular rhythmic pulse, derived from waltz patterns. This led one textbook author to call the piece, perhaps with a bit of oversimplification, "a slow waltz, redolent of Viennese nostalgia." No doubt, there are traces of the waltz in this movement. But the articulation is free and recitative-like, far removed from the symmetry of a dance. As Dahlhaus pointed out, "The Obligato Recitative" is an early example of what Schoenberg later came to call "musical prose," or a musical style based on asymmetrical groupings of basic rhythmic motives. And Dahlhaus concluded, "The piece is loose and rigorous at the same time."

This music seeks to express all that dwells in us subconsciously like a dream; which is a great fluctuant power, and is built upon none of the lines that are familiar to us; which has a rhythm, as the blood has its pulsating rhythm, as all life in us has its rhythm; which has a tonality, but only as the sea or the storm has its tonality; which has harmonies, though we cannot grasp or analyze them nor can we trace its themes. All its technical craft is submerged, made one and indivisible with the content of the work.

(From the program note for the first performance in London, 1912, comments by Walter Krug)

<sup>1</sup> Since 1945, great efforts have been made to quantify those differences by measuring the varying ratios of the harmonics that make up the sound of each instrument. This work has important applications in electronic and computer music, but in traditional instrumental composition, *timbre* has rarely reached the level of organization that the other parameters have achieved.

<sup>2</sup> There are several published versions of this movement's title (in addition to some unpublished ones). In the first edition, it bears no title at all (like all the other movements). A revised edition from 1922 has "Farben;" in the 1925 arrangement for chamber orchestra (by Felix Greissle) this becomes "Farben (Sommermorgen an einem See)." Finally, Schoenberg's own 1949 version with reduced orchestration, published posthumously in 1952, reverses the order of the two parts of the title and shifts the parenthesis: "Summer Morning by a Lake (Colors)—Sommermorgen an einem See (Farben)."



## Das Lied von der Erde

(The Song of the Earth)

Gustav Mahler

Born July 7, 1860 in Kalischt, Bohemia

Died May 18, 1911 in Vienna

Tonight marks the second UMS performance of Gustav Mahler's *Das Lied von der Erde*. The Philadelphia Orchestra gave the UMS premiere of *Das Lied von der Erde* in May 1944.

"The Song of the Earth" is a somewhat misleading translation of *Das Lied von der Erde*.

"Song about the Earth" would perhaps be more precise; after all, "The Song of the Earth" would suggest *Das Lied der Erde* in German, without the "von." The Earth doesn't do the singing here (as it does at least part of the dancing in "The Dance of the Earth" in Stravinsky's *Rite of Spring*, written only five years after *Das Lied*).

Rather, it is the humans who sing of what it feels like to live on this beautiful but deeply troubled planet. Yet ultimately the piece does become a "song of the earth" in the sense that it strives to sum up Man and Woman's terrestrial experience in its totality.

Totality, however, cannot be achieved except through detail. The form of *Das Lied* unfolds in a succession of movements, each of which concentrates on one particular aspect of life on earth. The first and last of these constitute, in the words of leading Mahler scholar Donald Mitchell, a "majestic frame surrounding a group of movements of diverse character and tempi"—the same pattern, incidentally, that Mahler had used in his *Symphony No. 2*. In the case of *Das Lied*, the "majestic frame" consists of "Das Trinklied vom Jammer der Erde" (The Drinking Song of Earth's Sorrow), in which the dramatic poles of celebration and tragedy are established, and "Abschied" (Farewell), which is all tragedy and resignation. The intervening movements (evoking

the changing seasons and the transience of youth and beauty) represent a full life cycle, depicting in the last movement all the things to which we will have to say farewell.

Such is the overall structure of *Das Lied*; it is, in essence, a symphonic structure even though it has little to do with the allegro-adagio-scherzo-finale form of traditional symphonies. Mahler intended the work as a symphony for two singers and orchestra, not a song cycle. It is quite another question that he did not give the work a number—it would have been No. 9, a number of which he had a superstitious fear, according to a much-repeated story. Since Beethoven's gigantic *Symphony No. 9*, this number could not be taken lightly; what is worse, no composer after Beethoven had been able to complete more than nine symphonies.

According to the story (whose veracity has recently been challenged), Mahler tried to fool Fate by writing *Das Lied*. He then composed his "official" Ninth, but Fate could not be fooled: his *Symphony No. 10* remained incomplete on May 18, 1911.

It has to be granted that if anyone had a reason to have a superstitious fear of death in 1908, it was Mahler, who, in the previous year, had lost his oldest daughter at the age of five, and had just been diagnosed with potentially fatal heart disease. 1907 was also the year Mahler resigned as director of the Vienna Opera (a post he had held for a decade) as a result of mounting hostility against him and his work. It was during this traumatic period that a friend presented him with a volume of poetry entitled *Die chinesische Flöte* (The Chinese Flute) by Hans Bethge—free German renderings of Classic Chinese poems. Or should we call them a collection of beautiful German poems loosely based on Classic Chinese originals? The provenance of the poems makes a fascinating study (Bethge worked from a German book of poems translated from two different French editions which in



turn had been translated from the Chinese, with numerous changes and errors made at every turn.) Yet Bethge's version was all Mahler had to work from. He introduced his own changes in the poems and, with a real stroke of genius, built a unique large-scale symphonic structure out of the short poems he selected from the book.

"Das Trinklied vom Jammer der Erde" (The Drinking Song of Earth's Sorrow) is probably the only toast ever given that, in so many words, says "to death" instead of "to life." Before we can enjoy our wine, we have to be reminded of the misery of our existence, the brevity of life and the horrors of the world (symbolized by the howling ape). It is a most unsettling world, one that appears in the music only to be brushed aside when it is finally time to drink. The movement exudes high energy and defiance; the only quiet moments are the three utterances of the line "*Dunkel ist das Leben, ist der Tod*" (Dark is life, and so is death)—each repeat a half-step higher than the previous one.

The long oboe solo that opens "Der Einsame im Herbst" (The Lonely One in Autumn), sets a plaintive tone for the alto soloist, who sings of chilly winds and a weary heart. The lethargic feelings know almost no respite throughout the movement, except at the end at the brief mention of the "*Sonne der Liebe*" (sun of love).

"Von der Jugend" (Of Youth) is the happiest movement (indeed, the *only* entirely happy one) in the work. The peaceful idyll in the little porcelain pavilion prompted Mahler to use the pentatonic scale (playable on the black keys of the piano), associated with China. This is the only movement where he resorted to this kind of "local color;" it is, therefore, ironic to find that the "porcelain pavilion"—the recurrent, dominant image of the poem—never existed in the Chinese original. It arose from a misinterpretation of a Chinese character by

Judith Gautier, one of the French translators whose work was used by Bethge.

"Von der Schönheit" (Of Beauty) tells of a fleeting encounter between a group of young girls and some handsome horsemen who are riding by. The heart of one of the girls begins to beat faster at the sight of one of the young lads, but finally she is left with nothing but memories. The movement contains two instrumental interludes in march tempo, marking the arrival and the departure of the horsemen. At the end, the excitement subsides and the main theme is broken up into small fragments as the happy vision fades.

In "Der Trunkene im Frühling" (The Drunkard in Spring), a last glimmer of hope is offered by a small bird singing in a tree, heard by a man who is determined to drink himself into oblivion. The man, who has long since given up on life, hears the bird

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promise a new spring; but it is too late. He asks: "What does spring matter to me?"—and the innocent voice of the bird, represented by a violin solo, is silenced by the coarse drinking song.

"Der Abschied" (Farewell), the last movement, lasts about half an hour (about as long as the other five movements put together). Here we enter a world that is completely different from what we have heard in the first five movements. On a structural level, the clear symmetrical forms of the earlier movements are abandoned in favor of a freer, rhapsodic unfolding of the music. Sometimes Mahler even dispenses with the bar-line and allows the vocal and instrumental lines to evolve free from any metrical constraints whatsoever.

In his extensive analysis of *Das Lied*, Donald Mitchell broke down the last movement into four major units, each consisting of several "recitatives," "arias," and instrumental interludes, with occasional recapitulations of material previously heard. The text combines two separate Bethge poems: "Awaiting a Friend" and "The Friend's Departure," offering a vague hint at a plot. The two characters—one who is waiting and one who alights from his horse only to announce that he is leaving forever—both share the same sadness and the same nostalgia; they seem eventually to merge into one person.

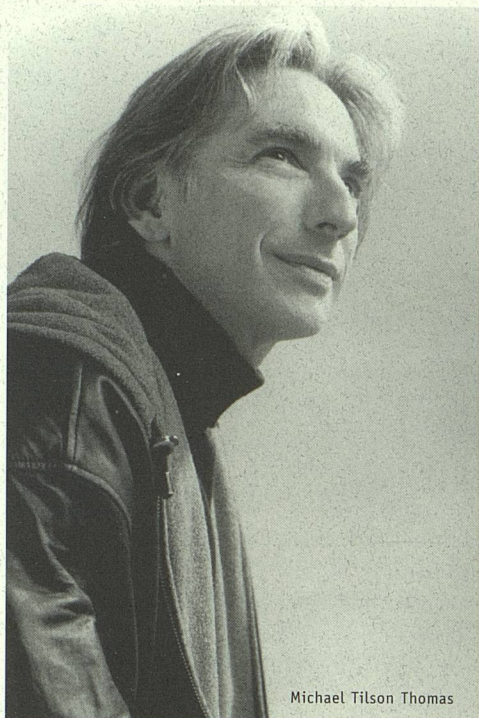
The first major section of the movement takes us from the lugubrious beginning (with its ominous *tam-tam* strokes) to a gradually unfolding vision of the whole world going peacefully to sleep. (Mahler expands on an image already introduced in the second movement, "Der Einsame im Herbst.") The second section starts calmly but grows more passionate as the Friend (another human being, the last remaining kindred spirit) is evoked. This section ends on an emotional high point, after which an expressive cello solo, by way of transition,

leads to the return of the movement's opening (strokes of the *tam-tam*). An extensive orchestral interlude—the third major section—follows as Mahler reiterates, without words, some of the melodic material of the first section. It is a funeral march of massive proportions where march-like features (drumstroke, strong rhythmic profile) are combined with melodies of high lyrical intensity.

The last section begins as the singer re-enters with another quasi-recitative ("*Er stieg vom Pferd*"—"He dismounted..."), which gradually evolves into a poignant arioso. The most significant event of this section is without a doubt the switch from the tragic c-minor tonality, which has prevailed since the beginning of the movement, to a bright and soothing C Major. At the moment of the final farewell to life, the text (and the music) speaks about flowers, springtime and eternal blossoming. The famous "*ewig, ewig*" (eternal, eternal) that ends *Das Lied* conjures up a vision of timeless, unspeakable beauty which is the last thing the traveler beholds before leaving this earth forever.

*Program notes by Peter Laki.*





Michael Tilson Thomas

**M**ichael Tilson Thomas assumed his post as the San Francisco Symphony's Music Director in September 1995, consolidating a relationship with the Orchestra that began in 1974. A Los Angeles native, he studied with John Crown and Ingolf Dahl at the University of Southern California, becoming Music Director of the Young Musicians Foundation Debut Orchestra at nineteen and working with Stravinsky, Boulez, Stockhausen, and Copland at the famed Monday Evening Concerts. He was pianist and conductor for Piatigorsky and Heifetz master classes and, as a student of Friedelind Wagner, an assistant conductor at Bayreuth. In 1969, Mr. Tilson Thomas won the Koussevitzky Prize and was appointed Assistant Conductor of the Boston Symphony. Ten days later he came to international recognition, replacing Music Director

William Steinberg in mid-concert at Lincoln Center. He went on to become the BSO's Associate Conductor, then Principal Guest Conductor. He has also served as Director of the Ojai Festival, Music Director of the Buffalo Philharmonic, a Principal Guest Conductor of the Los Angeles Philharmonic, and Principal Conductor of the Great Woods Festival. He became Principal Conductor of the London Symphony Orchestra in 1988 and now serves as Principal Guest Conductor. For a decade he served as co-Artistic Director of Japan's Pacific Music Festival, which he and Leonard Bernstein inaugurated in 1990, and he continues as Artistic Director of the New World Symphony, which he founded in 1988. Michael Tilson Thomas' recordings have won numerous international awards, and the breadth of his recorded repertoire reflects interests arising from his work as conductor, composer, and pianist. His television credits include the New York Philharmonic Young People's Concerts, which he led from 1971 to 1977. He conceived the New World Symphony, a training orchestra for graduates of America's conservatories, and his US and international tours with the ensemble include UNICEF benefit performances with Audrey Hepburn narrating his *From the Diary of Anne Frank*, which has been performed around the world. Mr. Tilson Thomas' honors include Columbia University's Ditson Award for services to American music. *Musical America* named him 1995 "Conductor of the Year," and he is a *Chevalier des Arts et des Lettres* of France.

*This weekend's performances mark Mr. Tilson Thomas' seventh and eighth appearances under UMS auspices. Mr. Tilson Thomas made his UMS debut with the Pittsburgh Symphony Orchestra in April 1988 in Hill Auditorium.*





Michelle DeYoung

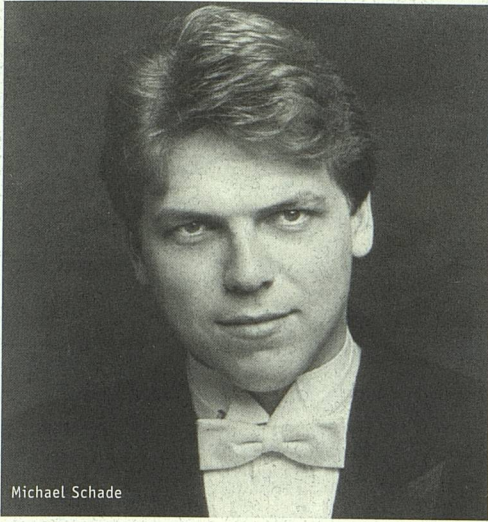
**M**ichelle DeYoung made her San Francisco Symphony debut in 1995, at Michael Tilson Thomas' first subscription concerts as SFS Music Director, in Beethoven's *Symphony No. 9*. A frequent guest of the SFS, Ms. DeYoung was featured in performances and a live RCA Red Seal recording of Mahler's *Das klagende Lied* with MTT, the Orchestra, and Chorus, with all of whom she performed the work again last February in Carnegie Hall. In September 2001, she recorded Mahler's *Kindertotenlieder* with MTT and the Orchestra for future release on the SFS Media label. An alumna of the Metropolitan Opera's Young Artist Development Program, Ms. DeYoung has appeared in numerous Met productions. She made her debut at the Châtelet in Paris as Jocaste in Robert Wilson's production of *Oedipus Rex* and returned there as Gertrude in *Hamlet*. Ms. DeYoung has been recognized for her interpretations of such Wagner roles as Brangaene in *Tristan und Isolde*, which she sang opposite Ben Heppner and Jane Eaglen at the Seattle Opera and in her subsequent debut at the Lyric Opera of Chicago, and Fricka in *Das Rheingold* and *Die Walküre*, which she has performed at the Royal Opera

House, Covent Garden and on tour at the Concertgebouw and Birmingham Symphony Hall. In concert, Ms. DeYoung has appeared with most of the major orchestras of this country and Europe. She recently appeared in concert performances of Bartók's *Bluebeard's Castle* with Pierre Boulez and the BBC Symphony at the London Proms and Edinburgh Festival, and last fall she made her debut with the Houston Grand Opera as Venus in *Tannhäuser* and returned to the Chicago Symphony for Mahler's *Symphony No. 2*. She performs in recital in Europe and throughout the US. Ms. DeYoung's discography includes *Das Lied von der Erde* with the Minnesota Orchestra (Reference Recordings), Mahler's *Symphony No. 3* with the Cincinnati Symphony (Telarc), and a solo disc (EMI). Raised in Colorado and California, Michelle DeYoung currently lives in New York.

*Tonight's performance marks Ms. DeYoung's UMS debut.*

**M**ichael Schade, one of today's leading Mozart tenors, performs regularly at the Metropolitan Opera, San Francisco Opera, Vienna State Opera, Salzburg Festival, La Scala, l'Opéra de Paris, Hamburg State Opera, and Chicago Lyric Opera. The German-Canadian singer has appeared this season as David in *Die Meistersinger von Nürnberg* at the San Francisco Opera, Alfred in the Vancouver Opera production of *Der Fledermaus*, Count Libenshof in *Viaggio a Reims* with the Canadian Opera Company, and Tamino in *The Magic Flute* in Los Angeles and Vienna, where he will also reprise the role of David in *Die Meistersinger*. Next summer he returns to the Salzburg





Michael Schade

Festival in a new production of *Don Giovanni*. He will be seen in concert in Vienna with Concentus Musicus under the direction of Nikolaus Harnoncourt in a televised performance of *Alexander's Feast* and, with the same ensemble, will perform and record *Orlando Palladino* with Cecilia Bartoli. He will perform in recital at the Concertgebouw in Amsterdam, and he will appear in duo recital with Barbara Bonney in London and with baritone Russell Braun in Geneva, Brussels, and Edinburgh. Mr. Schade's many solo recitals include performances in Toronto, the Musikverein in Vienna, Wigmore Hall in London, and Alice Tully Hall in New York. In concert, he has performed the *St. John Passion* with the Philadelphia Orchestra, Bach's *St. Matthew Passion* at the Salzburg Festival, Haydn's *Stabat mater* at the Musikverein in Vienna, Beethoven's *Symphony No. 9, Missa solemnis* and *Leonore* with Sir John Eliot Gardiner, and Schubert's *Mass in E-flat Major* with Riccardo Muti and the Vienna Philharmonic in Vienna, Milan, Dresden, and Leipzig. Michael Schade's discography includes recordings on such labels as Deutsche Grammophon, Hänssler, BMG, and EMI. Recent releases include *Das Lied von der*

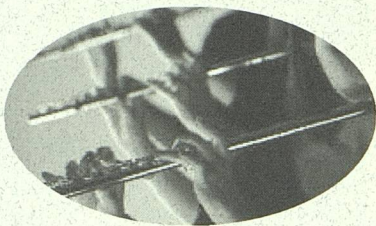
*Erde* (DG), with Pierre Boulez conducting the Vienna Philharmonic, and *Serata Italiana* (CBC Records), with baritone Russell Braun. Forthcoming releases include a solo recording for Hyperion, *Orlando Paladino* with Nikolaus Harnoncourt, and *Die Meistersinger* with Ben Heppner, conducted by Christian Thielemann.

*Tonight's performance marks Mr. Schade's UMS debut.*

The **San Francisco Symphony** (SFS) gave its first concerts in 1911 and has grown in acclaim under a succession of music directors: Henry Hadley, Alfred Hertz, Basil Cameron, Issay Dobrowen, Pierre Monteux, Enrique Jordá, Josef Krips, Seiji Ozawa, Edo de Waart, Herbert Blomstedt (now Conductor Laureate), and, since 1995, Michael Tilson Thomas. In recent seasons the SFS has won some of the world's most prestigious recording awards, among them France's *Grand Prix du Disque*, Britain's Gramophone Award, and the US Grammy. For RCA Red Seal, Michael Tilson Thomas and the SFS have recorded music from Prokofiev's *Romeo and Juliet*, a Stravinsky album that won three Grammys (including those for "Classical Album of the Year" and "Best Orchestral Recording"), Mahler's *Das klagende Lied*, Berlioz' *Symphonie fantastique*, two Copland collections, and a Gershwin collection including works they performed at Carnegie Hall's 1998 opening gala, telecast nationally on PBS's *Great Performances*. Two new recordings were released this month, *Charles Ives: An American Journey* and Mahler's *Symphony No. 6* (the first installment in a Mahler cycle on the Symphony's own label, SFS Media). The San Francisco Symphony performs regularly throughout the US, Europe, and Asia and in 1990 made



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music when they began in 1926, the San Francisco Symphony is heard throughout the US, confirming an artistic vitality whose impact extends throughout American musical life.

*This weekend's performances mark the San Francisco Symphony's fifth and sixth appearances under UMS auspices. The Symphony made its UMS debut in October 1980 under the baton of Edo de Waart.*

*Please refer to page 40 for the complete San Francisco Symphony roster.*



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# San Francisco Symphony

MICHAEL TILSON THOMAS, *Music Director and Conductor*

UMS CHORAL UNION

Thomas Sheets, *Conductor*

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## Program

Saturday Evening, February 16, 2002 at 8:00

Hill Auditorium, Ann Arbor, Michigan

*Hector Berlioz*

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

*Berlioz*

### **Music from *Romeo and Juliet*, Op. 17**

Introduction: Combat—Tumult—

Intervention of the Prince

Love Scene

Romeo Alone—Festivities at the Capulets' Palace

## INTERMISSION

### **Six Hymns**

Sweet By and By

Beulah Land

Ye Christian Heralds

Jesus, Lover of My Soul

From Greenland's Icy Mountains

Nearer, My God, To Thee

UMS CHORAL UNION



*Charles Ives*

## **Symphony No. 4**

Prelude: Maestoso

Allegretto

Fugue: Andante moderato

Largo maestoso

UMS CHORAL UNION

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CHARLES RUS, *Organ*

EDWIN OUTWATER, *Assistant Conductor*

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Special thanks to Dr. David Canter of Pfizer Global Research and Development for his generous support of the University Musical Society.

UMS is grateful to the University of Michigan for its support of the extensive educational activities related to this performance.

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Special thanks to Lynne Aspnes and the U-M School of Music for their involvement in this residency.

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

Michael Tilson Thomas and the San Francisco Symphony appear by arrangement with Columbia Artists Management, Inc.

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





I think there must be a place in the soul  
all made of tunes of long ago...

—Charles Ives, “The Things Our Fathers Loved”

## A Place in the Soul: The Music of Charles Ives

by Peter Laki

These poetic words by Charles Ives (Danbury, Connecticut, 1874–New York, 1954), taken together with the way he set them to music in one of his songs, reveal something crucial about the mind of this great American composer. The song begins with a “tune of long ago,” in a simple C Major, but before the first phrase is over, strange chromatic notes begin to muddy the clear tonal waters. The vocal part is a veritable quilt of traditional American melodies, as the memory of “Aunt Sarah humming Gospel” and the “village cornet band playing in the square” are evoked in the text—but all these tunes undergo surprising harmonic shifts of various kinds as the music unfolds.

In Ives’ music, traditional New England melodies are treated in an entirely non-traditional way. This combination, which makes it so difficult to classify him as a composer (was he a “modernist” or a “traditionalist”?), has a profound meaning: it is absolutely essential to remember the past and to keep it alive in our souls, but the past is inevitably changed by those very acts of remembrance and preservation. Ives saw the world of pre-modern America, in which he was raised, vanish before his very eyes. He was intimately connected to his roots, but he was also infinitely removed from them.

The composer who wrote “The Things Our Fathers Loved” always acknowledged his great debt to his own father, the former Civil War bandleader George Ives. Some of George’s experiments, such as playing a

hymn tune and its accompaniment in two different keys, have been related innumerable times, as has his famous saying: “Every dissonance doesn’t have to resolve, if it doesn’t happen to feel like it, any more than every horse should have its tail bobbed just because it’s the prevailing fashion.” This could almost be applied as a motto to Charles Ives’ words—except that, unlike his father, Charles was a composer. He did not merely conjure experiments for the fun of it; he wrote serious music with a serious message. He had had a serious composition teacher, Horatio Parker of Yale, who grounded him in the academic study of music. A total opposite of George Ives, Parker was steeped in European Romanticism and imparted to his student a solid technique and an awareness of the larger musical scene. It was under Parker’s tutelage that Ives wrote his *Symphony No. 1* and his *String Quartet No. 1*. For Ives, seeing the past through the lens of the present also meant expressing his father’s spirit by using, with the greatest freedom, all the artistic tools Parker put at his disposal.

The inevitable clash between these conflicting conceptual worlds often made it hard for Ives to finish his compositions in a definitive form. He sometimes “tinkered” with his works for years, abandoning them, coming back to them later, and leaving behind manuscripts that pose knottier problems to editors than do those of almost any other composer.

A more prosaic reason why Ives left so many of his works incomplete was that he spent his working days as co-proprietor of Ives & Myrick, one of the leading insurance firms of the time. This fact caused him to be written off by many of his contemporaries



(if they were aware of his compositions at all) as an amateur and a crackpot. They didn't understand that Ives' artistic views were too important to him to be compromised by the realities of musical life. Rather than giving in an inch, Ives chose to support himself in another way while preserving his artistic independence. In the process, he also became a very wealthy man, having approached his business with the same uncompromising originality that distinguishes his music. His treatise, *The Amount to Carry*, a handbook on how to calculate the amount of life insurance a person should buy, made history in the insurance industry. It is a technical document, but read the first two sentences of the introduction:

There is an innate quality in human nature which gives man the power to sense the deeper causes, or at least to be conscious that there are organic and primal laws (or whatever you call the fundamental values of existence) underlying all progress. Especially is this so in the social, economic, and other essential relations between men.

The "deeper causes," "organic and primal laws" and "essential relations between men" that Ives evokes are universals common to his artistic as well as his business philosophy.

In his most ambitious works, Ives was in fact after the highest universals. That is to be taken quite literally: for decades, he labored on his *Universe* symphony, which was supposed "to trace with tonal imprints the vastness, the evolution of all life, in nature of humanity from the great roots of life to the spiritual eternities from the great *unknown* to the great unknown." This work was unfinished because it was perhaps unfinishable (though several performing versions are now available). *Symphony No. 4*, which was completed after many years of adding, subtracting and revising, proposes something equally grand. The symphony has a philo-

sophical program that has come down to us in the formulation of Henry Bellamann, a friend and early champion of Ives (see below). These thoughts echo Ives' most substantial piece of prose, the *Essays Before a Sonata*, intended to accompany and explain his monumental *Concord Sonata* for piano.

The breadth of Ives' outlook and the scope of his artistic ambitions have a lot to do with the influence of American transcendentalism and of Emerson and Thoreau in particular. That breadth is an extremely important part of his legacy. His musical style was too personal to be imitated; and he never had a system that could be taught to students, along the lines of, say, serialism. Yet ultimately, Ives' universality, his courage and his maverick nature, would mean little to us without the intriguing beauty of the music. It is enough to listen to the splendid orchestral colors of "The Housatonic at Stockbridge" (from *Three Places in New England*) to recognize the hand of a true master—one who delights us, makes us dream, and gives us inspiration the way only great artists can do.

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## Roman Carnival Overture, Op. 9

Hector Berlioz

Born December 11, 1803 in

La Côte-Saint-André, France

Died March 8, 1869 in Paris

*Tonight marks the nineteenth UMS performance of Hector Berlioz' Roman Carnival Overture, Op. 9. The Boston Festival Orchestra gave the UMS première of Roman Carnival Overture on May 19, 1894 at the First Annual May Festival held at University Hall, located where the present Angell Hall now stands.*

In 1844, Berlioz salvaged *Roman Carnival* from the failure of his opera *Benvenuto Cellini*. The Paris Opéra was, in the words of



Berlioz scholar David Cairns, “the most prestigious operatic centre in the world and the ultimate goal of a composer’s ambitions during the greater part of the nineteenth century; a success there meant lucrative royalties (unusual at the time) and the virtual certainty of being widely performed in Germany.... [It was,] at the same time, a byword for splendor of spectacle combined with musical negligence and shoddiness.” Berlioz felt the pressure to come to terms with this institution, not least because success there held out the hope that he might be able to give up writing criticism and to devote himself full-time to composition. In brief, the Opéra failed to deliver an adequate performance of *Benvenuto Cellini*. “The performance took place,” he wrote in his *Memoirs*; “the overture was extravagantly applauded; the rest was hissed with exemplary precision and energy.”

Six years after the *Cellini* debacle, Berlioz drew a concert overture from his already forgotten opera. The quick music comes from the Mardi Gras finale of Act I; the beautiful solo for English horn is Cellini’s tenderly passionate address to the seventeen-year-old Teresa Balducci, “*Ô Teresa, vous que j’aime plus que mia vie....*” The two contrasting musics are beautifully scored—of course—but they are also beautifully composed, now set off, now combined with dazzling fantasy.

*Program note by Michael Steinberg.*  
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## Music from *Romeo and Juliet*, Op. 17

Berlioz

*Tonight marks the fifth UMS performance of music from Hector Berlioz’ Romeo and Juliet, Op. 17. The Chicago Symphony Orchestra gave the UMS première of music from Romeo and Juliet in May 1907.*

The French Romantic generation received a vital impulse from the works of Shakespeare. Victor Hugo in literature, Delacroix in painting, and Berlioz in music were all inspired by the Bard, who, although long known in France, was rediscovered in the late 1820s through a new series of translations and, in particular, through the Paris performances of William Abbott’s Shakespeare company that opened at the Odéon theatre in September 1827.

The French celebrated in Shakespeare the Romantic poet in whose works passion did not yield to reason as it often did in French classical drama; they marveled at the complex plots, at the fusion of comedy and tragedy, at the freedom from formal constraints. In Berlioz’ case, in any event, one could not entirely separate his enthusiasm for Shakespeare from his infatuation with the leading lady of Abbott’s company, Harriet Smithson, who played both Ophelia and Juliet at the Odéon.<sup>1</sup> The actress, who at first didn’t want to have anything to do with Berlioz, became the composer’s *idée fixe*, inspiring his first masterpiece, the *Symphonie fantastique*. They were formally introduced only in December 1832, and less than a year later, they were married. The marriage, however, was not a happy one, and the couple separated in October 1844. That same fall, as fate would have it, Berlioz received an invitation from the Odéon theatre to write incidental music for their new production of *Hamlet*, the play in which he had first seen Harriet seventeen years earlier. (Only one movement of this incidental music is extant today, a beautiful funeral march intended for the final scene of the play.)

Shakespeare was central to Berlioz’ artistic world throughout the composer’s life. His Shakespearean fever began with a fantasy for chorus and orchestra on *The Tempest* (1830) and an overture to *King Lear* (1831). Thirty years later, Berlioz turned to Shakespeare again for his last major work, the opera *Beatrice and Benedict* (1860-62),



writing his own libretto based on *Much Ado About Nothing*.

Berlioz' most monumental Shakespearean work is, without a doubt, the dramatic symphony *Romeo and Juliet*. After first seeing Harriet Smithson in the role of Juliet, Berlioz had reportedly exclaimed: "That woman shall be my wife, and on this play I shall write my grandest symphony." In his memoirs, Berlioz denied having made this prophetic statement, yet others swore they had heard it. At any rate, there is evidence that he started thinking about a work based on Shakespeare's play no later than 1829. By 1831, he knew he wanted to write a scherzo on Mercutio's Queen Mab speech, and he talked of his plans to Mendelssohn during their first meeting in Italy. (According to one report, Berlioz was concerned that Mendelssohn might write a Queen Mab scherzo himself, before Berlioz himself had a chance to do so. Years later, Mendelssohn did write a Shakespearean scherzo for his incidental music to *A Midsummer Night's Dream*; the similarities between the two scherzos indicate that neither composer had forgotten the conversation they had had in the countryside outside Rome.) In the same year 1831, Berlioz wrote a scathing review of Bellini's opera *I Capuletti ed i Montecchi*, in which he provided in what seemed like a blueprint of his own approach to the subject. (He apparently didn't know that Bellini's opera was not based on Shakespeare but on some of the old Italian sources Shakespeare himself had used.)

The score of *Romeo and Juliet* was finally written during seven months in 1839. It was an unexpected fortunate event that enabled Berlioz to devote himself fully to his work during this period. Years earlier, Niccolò Paganini had been interested in commissioning a viola concerto from Berlioz, which eventually became *Harold in Italy*. Berlioz' and Paganini's ideas about the planned work differed considerably, however, so that the actual commission came to nothing.

Berlioz went ahead and wrote *Harold* anyway, but Paganini never performed it. In fact, Paganini did not even hear *Harold* until 1839, when he was so moved by it that—according to Berlioz' memoirs—he knelt down in front of Berlioz and kissed his hand. The famous violinist was seriously ill at this time, and, having lost his speaking voice due to a throat ailment, relied on his son as an interpreter. Two days later, the son brought a letter in which Paganini announced his gift of 20,000 francs to Berlioz so he could write a new major work.

In the preface of the finished score, Berlioz stated, maybe a bit too optimistically:

There is no misunderstanding the genre of this work. Although it makes frequent use of voices, it is neither a concert opera nor a cantata, but a symphony with chorus.

A symphony with chorus—this certainly sounds like Beethoven's *Symphony No. 9*, which, to Berlioz, was unquestionably the ultimate musical masterpiece and a major influence in several of his works. But Berlioz' symphonic concept went significantly beyond that of Beethoven's *Symphony No. 9*. In *Symphony No. 9*, the chorus and the soloists intervene only in the last movement, the first three having no literary program at all. In *Roméo*, on the other hand, four of the seven movements include singing, and the entire work is based on a literary work. Yet, Berlioz didn't set any part of Shakespeare's play to music (with the exception of Friar Laurence's speech). In particular, the lovers Romeo and Juliet do not sing. As Berlioz explained in his preface:

If, in the famous garden and cemetery scenes, the dialogue between the lovers, the asides of Juliet and the passionate transports of Juliet are not sung, if the duets of love and despair are entrusted instead to the orchestra, the reasons are numerous and easily grasped. Firstly, and this reason alone would



be sufficient justification for the composer, it is because he is writing a symphony and not an opera. Secondly, duets of this kind have been treated vocally thousands of time before by the greatest masters, making it wise, therefore, as well as unusual, to attempt another mode of expression. In addition, the very sublimity of this love story made its realization so fraught with pitfalls for the composer that he had to give his imagination greater freedom than the precise meaning of sung words would have allowed.

Consequently, he turned to the language of instruments, a language far richer, less restricting, more varied and, by its very vagueness, incomparably more powerful.

The three movements from *Romeo* heard at tonight's concert include the orchestral introduction, the "Love Scene" (originally movement IV) and "Romeo Alone" (originally movement III). The symphony then continues with the celebrated "Queen Mab" scherzo, followed by the unfolding of the tragedy ("Juliet's Funeral Procession" and "In the Family Vault of the Capulets") and the final reconciliation.

*Introduction: Combats—Tumult—Intervention of the Prince* (movement I). The fight of the two families is represented by a *fugato*, a section in imitative polyphony where the different instrumental groups seem to be chasing one another. The *fugato* is suddenly interrupted by a stern theme played by the brass in unison—it is Escalus, Prince of Verona, reprimanding both clans for making trouble (see Act I, scene 1 of the play). As the crowd disperses, the *fugato* theme returns in a fragmented form and then fades into silence.

*Love scene. Starlit night—The Capulets' garden, silent and deserted* (movement III). In the complete performance, this movement begins with a brief chorus where "the young Capulets, leaving the hall, pass by singing fragments of the dance music." The following love scene is, along with the great

love duet from *Les Troyens*, one of Berlioz' greatest lyrical moments; the composer himself considered this movement to be among the best he had ever written. The movement is structured by the repeated statements of a single melodic refrain; in between, violas and cellos, then violins, and finally woodwinds play their various strains of magical beauty, separated by short agitated interludes and an instrumental recitativo (cellos). It is like a real dialogue between two lovers; in fact, British musicologist Ian Kemp has shown in a recent study how the music corresponds, almost line-by-line, to Shakespeare's balcony scene. The most striking evidence for this may be found, perhaps, during the last return of the refrain, when the lyrical melody is angrily interrupted by the violins. Here the Nurse is calling for Juliet: "Madam! Madam!" Eventually, the music fades into silence as the lovers part; the refrain becomes fragmented and completely disintegrates at the end.

*Romeo Alone—Sadness—Distant sounds of music and dancing—Grand Festivities in the Capulets' Palace* (movement II). The movement begins with a languorous, unaccompanied violin melody that meanders from key to key, evoking the image of the love-stricken Romeo, wandering about with a heavy heart. The music eventually settles down in F Major, however, with several notes (A-flat, D-flat) frequently borrowed from the dark minor mode. The next section, *Larghetto espressivo*, is in an unmistakable Italian operatic style, with the oboe solo performing the equivalent of what would be Romeo's aria. (This theme was first used in the 1830 cantata *Sardanapale*, which had won Berlioz the *Prix de Rome*.) Note the *pizzicato* accompaniment in the cellos, mysteriously punctuated by the timpani and the tambourine. The ensuing *Allegro* represents the ball scene, not a waltz as in the *Fantastique* but a lively movement in 4/4 meter. At the climactic point, the themes of the *Allegro* and the *Larghetto* are contrapuntally combined, with the lyrical



aria now played forcefully by the brass against the festive music of the strings. This passage abruptly breaks off, and a short *fugato* follows that returns to the tonal ambiguity of the movement's beginning. The celebration then takes over once more, temporarily interrupted, from time to time, by a return of the *Larghetto* theme, or by ominous signs in the orchestra reminding us of the presence of tragic undercurrents.

*Program note by Peter Laki.*

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<sup>1</sup> Incidentally, the form in which Berlioz saw *Romeo and Juliet* was a heavily bowdlerized eighteenth-century version by the famous Shakespearean actor David Garrick.

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## Six Hymns

Charles Ives sang hymns as a boy and played them on the organ at church services. He knew the music sung at revival meetings and came to know a wide repertory of Protestant hymns. A good five dozen of these found their way into his works along with military marches, college songs, parlor songs, and tunes from the dance hall. Some were special favorites of his and occur over and over in his music. His *Symphony No. 4* quotes about a dozen hymns, some in passing, some prominently, including the six we hear now.

Joseph Philbrick Webster (1819-75) was a singer, impresario, teacher, piano salesman, and Abolitionist. He composed "Sweet By and By" in 1867 on a text by Sanford Fillmore Bennett. Ives quotes this hymn almost as much as "Nearer, My God, to Thee" (the one he quotes most frequently), and always in especially charged expressive contexts.

John R. Sweney (1837-99), composer of "Beulah Land," was for twenty-five years a professor of music at the Pennsylvania Military Academy, and for more than ten of these years he directed music at the Bethany Presbyterian Church. He wrote more than a thousand gospel hymns and helped compile more than sixty collections.

Charles Heinrich Christoph Zeuner (1795-1857) was a court musician near his native Eisleben, Germany, before coming to Boston in the mid-1820s. He compiled collections of church music and composed an oratorio widely performed in its day, *The Feast of Tabernacles*. That was written in 1832, the same year as "Ye Christian Heralds."

Simeon Butler Marsh (1798-1875), a Presbyterian, was another teacher and prominent nineteenth-century American composer of hymns. The tune to which "Jesus, Lover of My Soul" is sung is known as "Martyn." The words are by Charles Wesley, founder, with his brother John, of the Methodist church.

Lowell Mason (1792-1872) was a composer, church musician, educator, conductor, and editor of hymnbooks. "Joy to the World," adapted from Handel, is his most famous song. Mason composed "From Greenland's Icy Mountains" in 1827 as a solo for a meeting of the Missionary Society. He composed the tune called "Bethany" for Sarah Flower Adams' "Nearer, My God, to Thee" in 1856. This hymn became part of folklore after the sinking of the *Titanic*, when eight of the ship's musicians played it as the ship went down.

*Program note by Michael Steinberg.*

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## Symphony No. 4

Charles Ives

*Born October 20, 1874 in Danbury, Connecticut*

*Died May 19, 1954 in New York City*

*Tonight marks the UMS première performance of Charles Ives' Symphony No. 4.*

It is generally agreed that *Symphony No. 4* is one of Ives' greatest works. But one may well wonder whether it is *one* work, given the enormous stylistic diversity and mostly separate origins of its four movements. The symphony contains some of Ives' most advanced and complex writing (second movement) alongside an early student essay (third movement). At first sight, only the first and last movements seem related through their shared slow tempo, the use of the same church hymns, and the participation of the chorus. But that leaves the relationship between the inner and outer movements still open.

Matters are not helped by the fact that all four movements started life as something other than a part of *Symphony No. 4*. The first movement, written in 1910, was developed from a section of his *Violin Sonata No. 1* (1907). The second movement's original form was the now-lost "Hawthorne" *Piano Concerto* (1910), on which Ives based a solo piano piece, *The Celestial Railroad* (1921), which, in turn, he later (1924) orchestrated to form the new second movement of the symphony. The third movement is based on the first movement of *String Quartet No. 1*, which dates from Ives' student days at Yale (1896); the music was considerably extended in the course of orchestration in 1909. Finally, the last movement (1916) grew out of the *Memorial Slow March* for organ (1901), written after the assassination of President William McKinley.

Yet Ives had a master plan to superimpose on this apparent hodgepodge of movements. His thoughts have been transmitted to us by his friend Henry Bellmann:

The aesthetic program of the work is...the searching questions of 'What?' and 'Why?' which the spirit of man asks of life. This is particularly the sense of the prelude. The three succeeding movements are the diverse answers in which existence replies.

In other words, Ives was returning to *The Unanswered Question*, his famous orchestral miniature from 1906. The reformulation of *The Question* is immediately evident in the mysterious opening of the "Prelude." A powerful theme moving through dramatic half-steps in the lower strings and the left hand of the piano (which, indeed, contains eleven of the twelve tones) is contrasted with the ethereal sounds of the flute, harp, and muted violins, playing the church hymn *Bethany* against a cello solo based on "In the Sweet By and By." All this serves as an introduction to the chorus, which enters with another hymn melody (the earlier ones linger on in the orchestral parts):

Watchman, tell us of the night,  
What the signs of Promise are:  
Traveler, o'er yon mountain's height,  
See that Glory-beaming star!  
Watchman, aught of joy or hope?  
Traveler, yes; it brings the day,  
Promised day of Israel,  
Dost thou see its beauteous ray?

The late John Kirkpatrick, the pianist and great Ives scholar, noted that in 1910, the year this music was written, a special "Glory-beaming Star"—Halley's Comet—was visible in the sky. Whether or not that is directly relevant to Ives' music, it is clear that the invocation of a guiding star is a symbolic starting point for the spiritual journey that is about to begin.



Ives called the second movement a “comedy”–

in the sense that Hawthorne’s *Celestial Railroad* is a comedy...in which an exciting, easy, and worldly progress through life is contrasted with the trials of the pilgrims in their journey through the swamp. The occasional slow episodes–pilgrims’ hymns–are constantly crowded out and overwhelmed by the former. The dream, or fantasy, ends with an interruption of reality–the Fourth of July in Concord–brass bands, drum corps, etc.

Hawthorne’s story has been aptly summarized by musicologist Thomas Brodhead, the editor of the piano work *The Celestial Railroad*, the direct antecedent of the symphonic movement:

A man falls asleep and dreams of a City of Destruction, from which the only escape is the short and narrow path of penitent pilgrims or a fast and easy locomotive trip on the Celestial Railroad. Befriended by a Mr. Smooth-it-away, the narrator boards the train and is whizzed along its tracks, by the side of which pilgrims can be seen trudging on foot. The train passes many horrible sights (including the Valley of the Shadow of Death) but makes only one rest stop at the lovely land of Vanity Fair. At the railway’s end the train stops at Beulah Land on the banks of the river Jordan, across which pilgrims can be seen entering the pearly gates of the Celestial City. A ferry pulls up and all the train passengers embark. No sooner does the boat pull out into the water than its true destination becomes apparent: not St. Peter’s gates, but something slightly warmer. The narrator realizes his fate and jumps into the river with hope of escape; the shock of the impact then wakes him from his dream.

Although treated humorously, the theme is indeed a serious one, and as a first answer

to *The Question* it is hardly reassuring. The music emerges slowly from a mist of barely audible hymn fragments; then the train takes off, to the ever-louder sound of the percussion and three pianists (one soloist, and two more players sharing a second, “orchestral” piano). The woodwinds provide shrill whistle tones. Throughout the movement, passages representing the motion of the train alternate with slower episodes. In both types of music, the rhythmic complexity of the texture is enormous, with many different subdivisions of the beat going on simultaneously. Snatches of hymn and march tunes appear and disappear in a seemingly chaotic counterpoint that is in fact amazingly well-organized and controlled. One of the slow episodes evokes piano-parlor music (this is *Vanity Fair*, where a pleasant but meaningless social scene flourishes). Another one represents *Beulah Land*, with the hymn of that name intoned by the first violins against an ornamented piano part, played on a special instrument tuned in quartertones. The awakening at the Fourth-of-July parade is signalled by brass and drums, but that, too, turns out to be a dream in the end as the music, without any warning, simply and suddenly evaporates into thin air. After these goings-on, exhilarating in spirit and totally unprecedented in musical technique, the academic-sounding fugue on the *Missionary Hymn* tune (“From Greenland’s Icy Mountains”) in the third movement comes as something of a shock. Ives calls this movement “an expression of the reaction of life into formalism and ritualism.” The answer to *The Question*, which was not found in the excessive activity of the second movement, is now sought in introspection. Yet Ives’ fugue is anything but an academic exercise. The rules of classical counterpoint are bent if not actually broken at every turn; the modulations are utterly unconventional, the orchestration even more so. Ives combines the *Missionary Hymn* with another



church melody, *Coronation* ("All Hail the Pow'r of Jesus' Name"), but then he quotes, pointedly, from a very different source, the choral theme from Brahms' *Alto Rhapsody*. (Brahms was one of Ives' favorite composers.) In its original context, this melody brings comfort and solace to the weary traveler. Ives, however, does not allow it to retain its original character but turns it into a dissonant outcry which biographer Jan Swafford has called the "fulcrum" of the entire symphony:

The Hero reappears to hurl his question at the immensities. It is that gesture that calls into being the mystical journey of the finale.

After this fearsome moment, the music does settle back into the calmness of the fugue in a pure C Major; a solo trombone gently recalls a phrase from "Joy to the World" ("And heav'n and nature sing...") before the close.

"The last movement is an apotheosis of the preceding content, in terms that have something to do with the reality of existence and its religious experience." Using the word "apotheosis," Ives alluded to the transcendent world in which the answer may be found. In his music, he suggested that world first by a mysterious introduction for percussion alone, played by what he called the "Battery Unit." The tortuously chromatic opening theme of the "Prelude" returns, surrounded by fragments of the hymn "Bethany," also heard previously in the first movement. The harps and distant high strings, too, recall the "Prelude," whose musical material is now developed at greater length, with complicated polymeters like those of the "Comedy" that, in this slow tempo and delicate orchestration, sound elevated rather than humorous. "Bethany" continues to dominate the complex texture, in which the brass section gradually comes to the fore. After a wild climax, the chorus, not heard since the first movement, re-enters, singing "Bethany"

without words, accompanied by an orchestra in which almost every section plays in a different meter. The words not heard but imagined, "Nearer, My God, to Thee," seem to hint at a possible answer, but the symphony ends not with a confident affirmation of faith but rather a strangely inconclusive whisper.

In the end, there can be no definitive answer, yet the search has been greatly rewarding. Swafford has written about the finale's "unmistakable sense of motion toward some end even though that end is unimaginable and never reached." The journey has indeed taken us to spiritual heights rarely reached in art. With his *Symphony No. 4*—stylistically so diverse yet so coherent philosophically—Ives managed to encompass "the whole world," as his contemporary Gustav Mahler insisted a symphony should do.

Sadly, Ives did not live to see his *magnum opus* either published or performed in its entirety. Only the first two movements were given at a "Pro Musica" concert in New York in 1927, under the direction of Eugene Goossens. Leopold Stokowski and two assistant conductors led the American Symphony Orchestra in New York in the first complete performance on April 26, 1965, eleven years after the composer's death.

*Program note by Peter Laki.*

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Please refer to page 25 for biographical information on **Michael Tilson Thomas** and the **San Francisco Symphony**.

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Please refer to page 25 in the glossy pages of the program book for biographical information on the **UMS Choral Union**.

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*Tonight's performance marks the UMS Choral Union's 386th appearance under UMS auspices.*



# San Francisco Symphony

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*Concertmaster*  
 Naoum Blinder *Chair*  
 Nadya Tichman  
*Associate Concertmaster*  
 San Francisco Symphony  
*Foundation Chair*  
 Mark Volkert  
*Assistant Concertmaster*  
 75<sup>th</sup> Anniversary *Chair*  
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*Dinner & Swig Families*  
*Chair*  
 Darlene Gray  
*Associate Principal*  
 Paul Brancato  
*Assistant Principal*  
*Audrey Avis Aasen-Hull*  
*Chair*  
 Kum Mo Kim  
 Enrique Bocedi  
 Cathryn Down  
 Michael Gerling  
 Frances Jeffrey  
 Chunming Mo Kobialka\*  
 Daniel Kobialka  
 Kelly Leon-Pearce  
 Zoya Leybin  
 Robert Zelnick  
 Chen Zhao  
*Isaac Stern Chair*  
 Amy Hiraga†  
 Connie Gantsweg†  
 Dawn Dover†

### Violas

Geraldine Walther  
*Principal*  
 Jewett *Chair*  
 Yun Jie Liu  
*Associate Principal*  
 Don Ehrlich  
*Assistant Principal*  
 John Schoening\*  
 Nancy Ellis  
 Gina Feinauer  
 David Gaudry  
 Leonid Gesin  
 Christina King  
 Seth Mausner  
 Wayne Roden  
 Nanci Severance  
 Adam Smyla  
 Roxann Jacobson†  
**Cellos**  
 Michael Grebanier  
*Principal*  
 Philip S. Boone *Chair*  
 Peter Wyrick  
*Associate Principal*  
 Peter Shelton  
*Assistant Principal*  
 Barrie Ramsay Zesiger *Chair*  
 Margaret Tait  
 Barbara Andres  
 Barbara Bogatin  
 Jill Rachuy Brindel  
 David Goldblatt  
 Lawrence Granger  
 Carolyn McIntosh  
 Anne Pinsker\*  
 Richard Andaya†

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 Stephen Tramontozzi  
*Acting Associate Principal*  
 William Ritchen  
*Acting Assistant Principal*  
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*Chair*  
 Charles Chandler  
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*Chair*  
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*Chair*  
 Catherine Payne  
*Piccolo*  
**Oboes**  
 William Bennett  
*Principal*  
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 Evgeny Izotov  
*Associate Principal*  
 Pamela Smith\*  
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 Julie Ann Giacobassi  
*English Horn*  
 Joseph & Pauline Scafidi  
*Chair*  
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# Boys Choir of Harlem

DR. WALTER J. TURNBULL, *Founder and Director*

Keith Burton, *Piano*  
Willard Dyson, *Drums*  
Gila Goldstein, *Piano*  
Takashi Otsuka, *Bass*  
Glenn Pearson, *Piano*  
Daryl Smith, *Guitar*

---

## Program

Wednesday Evening, February 20, 2002 at 7:00  
Hill Auditorium, Ann Arbor, Michigan

*J. Rosamond Johnson/  
Arr. Roland Carter*

## Lift Every Voice And Sing

*J. S. Bach*

## Five Choruses from *Magnificat*, BWV 243

Magnificat  
Omnes Generationes  
Gloria in excelsis Deo  
Sicut locutus est  
Gloria Patri

*Wolfgang Amadeus Mozart* **Ave Verum Corpus**

*Regina Coeli*

## Five American Songs

*Aaron Copland*

## Canticle of Freedom (Choral Finale)

*Copland/Arr. Fine*

## Ching-A-Ring Chaw (Minstrel Song)

*Copland/  
Arr. Wilding-White*

## At the River (Hymn Tune)

*Adapted by Copland/  
Arr. David L. Brunner*

## Simple Gifts

*Copland*

## Stomp Your Foot (from *Tender Land*)



*Traditional**Arr. Shaw/Parker**Arr. Moses Hogan**Arr. John Work**Arr. Robert L. Morris**Arr. Hogan**Arr. Hogan***Six Negro Spirituals**

Lord If I Got My Ticket

Go Down Moses

This Little Light of Mine

Children Go Where I Send Thee

Elijah Rock

Battle of Jericho

## INTERMISSION

*Arr. Bob Freeman***A Show Biz Medley**

Lullaby of Broadway

ONE

Sit Down You're Rockin' The Boat

You've Gotta Have Heart

Fugue For Tin Horns

Strike Up The Band

No Bad News

**For America***Arr. Joseph Joubert**M. Roger Holland**Bob Schaffer/Arr. Holland*

God Bless America

United We Stand

Stand Up for The Flag



## Pride And Hope

*Stevie Wonder/  
Arr. M. Roger Holland*

Livin' for the City

*Conceived and Choreo-  
graphed by Tsepo Mokone*

The Gumboot Dance

*Arr. Cooper/Twine*

We Are Heroes

*Jones/Walter Turnbull/  
Cameron*

Power

## Gospel Praise

*Arr. Victor Simonson*

I Will Give You All The Praise

*Arr. Glenn Burleigh*

Jesus Is A Rock

*Arr. Don Sebesky*

Amazing Grace

*Arr. Holland*

Kings Highway Medley

Forty-fifth Performance  
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Mary and William Palmer and Hammell Music, Inc., Livonia, Michigan.

This performance is made possible, in part, with funding from the National  
Endowment for the Arts, the New York State Council on the Arts, and the  
New York City Department of Current Affairs.

The Boys Choir of Harlem's Thirty-third Anniversary Season Outreach and  
Replication activities are made possible, in part, by the National Endowment  
for the Arts Leadership Initiative for the Millennium.

Dr. Walter J. Turnbull's performance wardrobe is courtesy of Saks Fifth Avenue.

American Airlines is the airline of choice for the Boys Choir of Harlem, Inc.

Synthesizers provided by Korg.

Footwear for the Boys Choir of Harlem compliments of L.A. Gear, Jane Boyer.

The Boys Choir of Harlem appears by arrangement with Columbia Artists  
Management, Inc.

Please visit the Boys Choir of Harlem on the Web at [www.boyschoirofharlem.org](http://www.boyschoirofharlem.org).

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



**D**r. **Walter J. Turnbull** has celebrated thirty-two years as the leader of the internationally acclaimed Boys Choir of Harlem. With vision, determination and inspiring leadership, he has taken the Boys Choir of Harlem from a small church choir to a world-renowned artistic and educational institution.

He has built an innovative program which addresses the social, educational and emotional needs of urban boys and girls and helps them transform their lives through music. The Boys Choir of Harlem, Inc. helps children achieve their creative potential, build self-esteem, find positive role models, and develop a strong value system of discipline and hard work, in preparation for a future as confident, motivated, productive adults.

A native of Greenville, Mississippi, Dr. Turnbull is an honors graduate of Tougaloo College where his notable achievements earned him recognition in *Who's Who in American Colleges and Universities*. He received his Masters in Music and Doctor of Musical Arts degrees from the Manhattan School of Music. In addition, he graduated from the Institute for Non-Profit Management at the Columbia University School of Business and has received honorary degrees from California State University, Hofstra, Mannes College of Music, Muhlenberg College, Queens College, Skidmore and Tougaloo, which has named a scholarship in his honor for the Boys Choir Harlem, Inc. graduates.

A talented performing artist in his own right, Dr. Turnbull made his operatic debut with the Houston Grand Opera in Scott Joplin's *Treemonisha*. He has performed in *Carmen* and *Turandot* with Opera South and created the role of Antonio in the world premiere of Roger Ames' opera *Amistad*. He has appeared as a tenor soloist with the New York Philharmonic and the Philadelphia Orchestra and has also sung with the Godovsky Opera Theater and Young Audiences Inc.

In addition to his role as Principal Conductor of the Boys Choir, Dr. Turnbull gives annual recitals at Merkin Hall in New York City, holds master classes for artistic and educational organizations throughout the country, and has held numerous artistic residencies in the US, Canada and Europe. He lectures frequently on education, the arts and "music as a tool for life." Most recently, Dr. Turnbull gave the Jacoby Lunin Humanitarian Lectureship at Fairfield University.

Dr. Turnbull is the recipient of numerous awards and recognitions, and has been honored by the state of New York and Mississippi. In December of 1999, Dr. Turnbull received the prestigious International Citation of Merit Award given by ISPA at their Annual Conference Awards Dinner. He was also named "One of the Fifteen Greatest Men on Earth" by *McCall's* magazine. In 1997, Dr. Turnbull and the Boys Choir of Harlem were awarded the prestigious National Medal of Arts, and in 1998, he received the Readers Digest American Heroes in Education Award and was named one of the New York Black 100 by the Schomburg Center for the Study of Black Culture.

Dr. Turnbull has been frequently profiled in the media. He has been featured on the *Today Show*, *CBS This Morning*, *Good Morning America*, *Nightline*, *20/20*, *48 Hours*, *60 Minutes*, *CNN*, *UPN News* and *Fox News Network*. He has appeared on "Amazing Grace with Bill Moyers," "Great Performances: Ellington and his Music," "Pavarotti in Central Park," and "A Walk Through Harlem." In addition, Dr. Turnbull is the author of the highly acclaimed book, *Lift Every Voice: Expecting the Most and Getting the Best from All of God's Children* (Hyperion).

*Tonight's performance marks Dr. Walter J. Turnbull's fourth appearance under UMS auspices.*



In the 2001/2002 season, the **Boys Choir of Harlem** (BCH) celebrates its thirty-second anniversary of its founding by Walter J. Turnbull. Today the Boys Choir of Harlem is internationally recognized for its virtuoso performances and innovations in the thousand-year-old art of the boy choir. The BCH is well known for the breadth of its repertoire, which ranges from staples of the European canon such as Haydn, Bach and Mozart through composers such as Ginastera and Poulenc, to contemporary works by Bernstein and Hailstork. African-American spirituals, gospel, jazz, pop and hip-hop are choreographed to give the Choir a magnetic stage presence that has won critical and popular acclaim.

The Choir makes three or four national tours each year and averages 100 annual engagements in over twenty-four states. Nine European tours have taken the Choir to some of Europe's most prestigious venues, including London's Royal Albert Hall; Paris' St. Germain-des-Près; and Amsterdam's Concertgebouw. Four Asian tours have included performances in Japan, Hong Kong and Singapore. The BCH opened its 2001/2002 season with a ten-day residency in Matsumoto-shi, Japan at the Saito Kinen Festival, Seiji Ozawa, Founder and Music Director.

In addition to its regular schedule of performances, the Boys Choir of Harlem has helped celebrate some of the late-twentieth century's most significant milestones: the United Nations Fiftieth Anniversary Concert at Avery Fisher Hall with the New York Philharmonic under the baton of Kurt Masur; the Centennial of the Statue of Liberty; Nelson Mandela's first visit to the US; the Quincentenary of Columbus' arrival; Pope John Paul II's Sunrise Mass in Central Park; and the 1993 Presidential Inaugural have all featured appearances by the Choir. Stars from every genre of music have collaborated with the BCH live on video and audio recordings (including *Pavarotti in Central Park*, taped before a live audience of a half-

million and broadcast into more than thirty-million American homes and forty-eight countries world wide).

The Choir has grown from a twenty-member church choir to an artistic and educational institution. Today, the Boys Choir of Harlem, Inc. comprises a boys choir, girls choir, The Choir Academy of Harlem (the BCH, Inc.'s alternative college-preparatory public school), student and family support services, and a Summer Music Institute. The thirty-five to forty boys who appear in the boys' Performing Choir are selected from the 250-member Concert Choir based on academic performance, attendance and progress at rehearsals, as well as the vocal quality required for the chosen program. All 500-plus students at The Choir Academy of Harlem take daily classes in music history, theory, voice and an instrument.

Among the BCH, Inc.'s recent accomplishments are the 1997 debut of the Girls Choir of Harlem at Alice Tully Hall (which was the lead story the following morning in *The New York Times* and featured on *60 Minutes*); an ongoing campaign to replicate its program across the country, supported by the Kellogg Foundation and the National Endowment for the Arts; and President Clinton's 1997 bestowal of the National Medal of Arts upon Dr. Turnbull and the Boys Choir of Harlem.

*Tonight's performance marks the Boys Choir of Harlem's fourth appearance under UMS auspices. The Choir made its UMS debut on January 14, 1996.*

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# Twyla Tharp Dance

Twyla Tharp artistic director

Saturday, March 23, 8 pm

Sunday, March 24, 3 pm

Power Center

*The Saturday evening performance  
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"In her amazing ability to tap into the very core of the American spirit through dance, Twyla Tharp stands unchallenged as the supreme choreographer of her time." (*Chicago Tribune*) Twyla Tharp Dance, a new company of six remarkable dancers, debuted last summer at the American Dance Festival, winning instantaneous praise. These performances feature two different programs of new repertoire, which are sure to please fans of Twyla Tharp's distinctive style and newcomers alike.



UMS  
*presents*

# SamulNori

KIM DUK-SOO, *Founder and Director*

*Company*

Kim Duk-Soo

Kim Han-Bok

Jang Hyun-Jin

Shin Chan-Sun

Park An-Ji

Lee Dong-Ju

---

**Program**

Thursday Evening, February 21, 2002 at 8:00

Power Center, Ann Arbor, Michigan

**Binari** (Prayer Song)

**Samdo Sul Changgo Karak** (Changgo Rhythms from  
Three Provinces)

**Samdo Nongak Karak** (Nongak Rhythms from  
Three Provinces)

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

**Pankut**

---

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SamulNori appear by arrangement with Herbert Barrett Management, Inc.

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



## Tradition Meets The Present

From ancient days up until the outbreak of the Korean War, wandering entertainers called *Namsadang* roamed across Korea visiting villages and cities. Upon announcing their arrival at the main gate of a village, they would make their way to the central courtyard and occupy it for the next few days and nights, performing satirical mask dramas, puppet plays, acrobatic acts and shamanistic rites. After bidding the evil spirits to leave and good ghosts to come, the performers would invite all the villagers to gather, watch their acts and revel with them all night. These gatherings were an integral and important part of affirming life for the people of these isolated Korean villages for a countless number of centuries. The music that accompanied these gatherings can be described generally as *PoongmulNori*, “the playing of folk instruments.”

At the time of the Korean War, Koreans were becoming more familiar with the city and its Western oriented culture, losing touch with rural life and its rhythms. *Namsadang* and their music were quickly relegated to mythology and obsolescence. True to the present Western influence, an elevated proscenium stage equipped with microphones, lights and hi-tech equipment now stands where a stretch of grass used to lie. SamulNori was formed in 1978 by descendants of these *Namsadang*, confronted by the changes in performance presentation, upheavals in Korean society and the quiet disappearance of their valuable musical heritage.

“We were *shamans* who played for the villagers’ needs and well being, and since the villagers have changed we too must change,” notes Kim Duk-Soo, master drummer and one of the founding members of SamulNori.

The stage setting may now be twenty-first century, but the instruments remain the same: *K’kwaenggwari*, *Ching*, *Changgo* and *Buk*. The name SamulNori, literally meaning “to play four things,” refers to these four instruments, each associated with an element in nature. *K’kwaenggwari*, the small gong, represents lightening; the *Ching*, the large gong, represents wind; the *Changgo*, the hourglass drum, represents rain; and the *Buk*, the barrel drum, represents clouds.

When learning the music, it is necessary to understand the rudiments and the rich philosophy that cultivated the music. The theory of *yin* and *yang* (in Korean *um* and *yang*), prevalent throughout the music, is illustrated, among innumerable other examples, in the balance of the two metal instruments and the two leather ones. Most importantly, the four players must become one through *Ho-Hup*, the meditative technique that tames the mind, body and spirit through breath control.

Although the music and presentation have been reinvented, their foundation remains unchanged and SamulNori intends to faithfully recreate for you the spirit of those massive village gatherings. In a few moments they will herald their arrival with the sounds of the drums and cry out:

Open the doors! Open the doors!

The Guardians of the Five Directions:

Open your doors!

When all of humankind enters, they shall  
bring with them endless joy!

---

### Binari (Prayer Song)

A sweeping prayer song that used to signal the beginning of a stay at a village, *Binari* can now be heard at events such as the opening of a new business or building, or at a performance such as tonight’s. The shaman sings the extensive prayer, which



touches on many aspects important to Korean beliefs. It recounts the tale of creation and it calls upon the various spirits that reside in the village and homes, eventually asking for a blessing upon the people, the players and the ground they inhabit.

Placed on the altar is an abundance of food offerings to the gods and to ancestors, and a pig's head. Audience members are invited to approach the altar, bringing with them their prayers. They may also light an incense stick, pour rice wine and bow. It is customary to place an offering of money on the altar. The head of the pig signifies wealth, health and abundance; and, if an offering of money is placed in the mouth of the pig, it is believed that the prayers brought to the altar will be answered generously.

---

### **Samdo Sul Changgo Karak** (Changgo Rhythms from Three Provinces)

All four men are seated with *changgo* (the hourglass drum) and play an arrangement consisting of the most representative *changgo karak* (rhythm patterns) of three Korean provinces. Originally, one player would fasten the *changgo* to his body and perform a showy solo piece, flaunting his unique style of dance and technique. SamulNori created this new arrangement to be played while seated, shifting the focus from showmanship to musicality. This piece consists of five movements, showcasing five different *karak*, beginning with the technically demanding "Tasurim," and finishing off with the climactic "Hwimori."

### **Samdo Nongak Karak** (Nongak Rhythms from Three Provinces)

*Samdo Nongak Karak* also is another arrangement of different rhythms from the three provinces. Some of the *karak* that appeared in *Samdo Sul Changgo Karak* also appear here, now interpreted by the four different instruments. During festivals, performers would traditionally have played these instruments while dancing, but SamulNori has broadened the scope of the many *karaks* that appear by playing seated and developing the musical possibilities of this arrangement.

The music's intimacy with the land and agrarian culture is evident in the verses the performers exclaim before the climactic portion of this piece:

Look to the sky and gather stars.  
Look to the ground and till the earth.  
This year was bountiful  
Next year let it also be so.

Moon, moon, bright moon,  
As bright as day;  
In the darkness,

Your light gives us illumination.

---

### **Pankut**

You will see in this dance portion of the program, that the drummers must also be dancers. The dance features the *sangmo* (a ribboned hat) and the *bubpo* (a feathered hat) which the performers will make move and spin with the energy of their dancing bodies. This particular *Pankut* is a modern rendition of the large group dances of the farming festivals made suitable for four men on a stage.



Because farmers were traditionally recruited as soldiers when a war broke out, there was a great exchange of ideas between the military musical tradition and the village dances. Most of the choreography is based on military exercises, and the hats the performers wear resemble ancient helmets. It has also been said that the *sangmo* originally had shards of glass and metal attached to the ribbon and were used as weapons during battle.

With feet treading the earth, ribbons flying upward, and rhythms sounding through the air, the players attempt to consummate the union of Heaven, Earth and Humankind. The banner, the spiritual member of the troupe, with its stake driven into the ground, and its feathers reaching for the sky, embodies the desire for cosmic harmony.

---

**Kim Duk-Soo** (Artistic Director) was born in Taejon, Choongchung Province in 1952. He inherited the artistic mastery of his father, Kim Mun Hak, who was the virtuoso *bukgunori* (small drum) of *Namsadang*, the wandering entertainers of bygone years.

At age seven, he won the President's Award in the National Folk Music Contest, and became known as the child prodigy of the drums. Great masters, such as Do Il Yang, Yong Yoon Nam, and Soongap Song, taught him the *changgo* (hourglass drum) and *kwaenggari* (small gong).

He later studied theory and learned to play various instruments from different Korean traditional musicians at the Korean Traditional Music High School. As a member of many different artistic troupes he gave performances around the world.

For Kim Duk-Soo, beating rhythms is an intensely spiritual experience, and what he has gained from that experience has been a source for the growth of SamulNori. This

has led to the establishment of SamulNori Hanullim, a non-profit organization, through which he hopes to realize his goal of creating new music through the development of traditional Korean percussion music by research, refining its methodology and pedagogy, and the training of the next generation of musicians.

**S**amulNori, Korea's master drum and dance ensemble, has been acclaimed as world-class performers and as Korea's preeminent cultural export since the group's founding in 1978. The group combines several traditional Korean music genres into their own modern interpretations, designed for today's stage and audience. The result has been dynamic and powerful music-making that has drawn in even the most casual of audiences.

Since 1978, SamulNori has given over 1,800 performances around the world. Some of their exciting performances have included Olympics Arts Festivals and EXPOs, prestigious world festivals such as Edinburgh, WOMAD, BBC Promenade Concert Series and the Celebration of the fiftieth anniversary of the United Nations. Their recordings now include a total of sixteen albums for CBS/Sony, Nonesuch, CMP, Polygram, Real World Records and ECM. SamulNori has released a live performance video, *SamulNori at Suntory Hall*, by Sony video, as well as a SamulNori workbook series.

SamulNori became SamulNori Hanullim, Inc. in 1993. This growth from a four-man performance ensemble into a company of thirty artists meant that SamulNori's new genre in traditional Korean arts, music and dance over the last two decades has now also become a viable educational and research enterprise.

*Tonight's performance marks SamulNori's third appearance under UMS auspices.*