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university musical society

fall 04

University of Michigan • Ann Arbor

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Front Cover: Mikhail Baryshnikov in Forbidden Christmas or The Doctor and The Patient (Michal Daniel), Whirling Dervishes of Damascus, Yuri Temirkanov, Measha Brueggergosman (Lorne Bridgeman)

Back Cover: Laurie Anderson, The Bad Plus (Marcelo Krasilcic), Akira Kasai (Hideyo Tanaka and Takahiro Hachikubo), *The Elephant Vanishes* (Robbie Jack)

FROM THE U-M PRESIDENT

he University of Michigan joins the University Musical Society (UMS) in welcoming you to its 2004/05 season. We are proud of the wonderful partnership between our two organizations and of the role



of the University as cosponsor of several educational events connected to this season's calendar. These jointly sponsored events are wonderful opportunities for University of Michigan students and faculty to learn about the creative process and the sources of inspira-

tion that motivate artists and scholars.

We are delighted to be working with UMS again to help sponsor educational activities throughout the 2004/05 season. Some highlights of our fall educational co-presentations include some of the great artists UMS will present this season, such as Ravi Shankar, Paul Taylor Dance Company, and Akira Kasai, along with remarkable productions of Forbidden Christmas or The Doctor and The Patient with Mikhail Baryshnikov, and Complicite's The Elephant Vanishes, which has received extraordinary reviews at Lincoln Center.

Last year, we were honored to welcome UMS back to Hill Auditorium for their 125th anniversary season. Seeing the magnificent Hill Auditorium for the first time was an amazing experience. Watching the national coverage of the re-opening of Hill and hearing hundreds of stories about its astonishing artistic legacy and

rich history with UMS made me appreciate all the more how important both the University and UMS has become in the cultural life of our country. We have another great example of the marvelous opportunities our University and UMS can provide to our community in the production of *The Elephant Vanishes* in October – this production will only be seen in New York, Paris, London, and Ann Arbor!

This year, we have also launched our ambitious capital campaign for the future of the University of Michigan, titled The Michigan Difference. One of the areas we have highlighted for support is the arts. We provide experiences, both in the classroom and throughout our museums and theaters, to stimulate creativity, engage tomorrow's performers and artisans, and showcase the world from diverse points of view. I hope you will join me and many others in moving our University to even greater levels of excellence and aspiration.

I want to thank the faculty and staff of the University of Michigan and UMS for their hard work and dedication in making our partnership a success. The University of Michigan is pleased to support UMS during this exhilarating 2004/05 season, and we share the goal of making our co-presentations academic and cultural events that benefit the university community and the broadest possible constituency.

Mary Sue Cheman

Mary Sue Coleman
President, University of Michigan

FROM THE UMS PRESIDENT

hank you for attending this UMS performance. We hope we'll see you at other UMS events throughout our 126th season. For a list of performances, visit page 27 in this program book or check out our website at www.ums.org.

UMS is able to bring you world-class performances because we have a lot of help from our partners. There are the artists' managers around the world — the people artists and ensembles retain to manage their careers with whom we negotiate the terms of the artists' engagements on the UMS season. Then there are our venue partners, the institutions that own the places we rent for our performances, including the University of Michigan, Eastern Michigan University, Michigan Theater, and St. Francis of Assisi Catholic Church. Other arts organizations, some across the globe, collaborate with UMS to present performances, commission new work, and create new productions. The men and women of the Local #395 of the International Alliance of Theatrical Stage Employees (IATSE) do an outstanding job unloading the trucks, constructing the sets, setting the stage, and doing everything else necessary to assure a smooth production before, during, and after a given performance. Our media partners help us spread the word about our events, and our corporate, foundation, and government partners contribute the additional financial support we need to balance the budget. Our most important partner, however, is you. Without your attendance at our events we would have no reason to bring the artists to our community, and without the additional financial support many of you provide through your UMS membership, we wouldn't be able to afford them. Thank you for all of your support.

There are a variety of other partners with whom we serve young people throughout the region, enrich our performances with educational programming, deepen our links to the community, promote our events, develop new audiences, and inform and enlighten our staff. These include area public and private K-12 schools; colleges, institutes, and centers at the University of Michigan; other area colleges and universities; and community organizations like Neutral Zone, The Links, Inc., and ACCESS.

A special word about ACCESS, the Arab Community Center for Economic and Social Services. UMS began a relationship in the late

(I-r) Ken Fischer, Congressman John Dingell, and ACCESS Executive Director Ismael Ahmed.



1990s with ACCESS, an award-winning Dearborn-based community organization that serves the region's large Arab American community. After getting to know one another and developing a relationship of trust and respect, UMS and ACCESS wrote a proposal in June 2001 for funds to plan and carry out a threeweek residency featuring Palestinian-American composer and musician Simon Shaheen. It would include performances, visits to the schools, workshops on Arabic music for area musicians, artists' interviews, and educational sessions. The project would also include ACCESS providing Arab immersion experiences for UMS staff and UMS providing production workshops for ACCESS staff. When 9/11 occurred, we agreed that the project was more important than ever since its objectives also included our respective audiences gaining a greater understanding and appreciation of the diverse cultures of the Arab world. The project took place in December and January of last season, culminating in a January 31 concert at the Michigan Theater by Simon Shaheen, his group Qantara, and leading Arab musicians from southeastern Michigan, that included the world première of Shaheen's Arboresque. The successful project led to our planning this season's Arab World Music Festival, which is copresented by ACCESS and UMS and supported by a distinguished Honorary Committee and by foundation grants and corporate sponsorships. For UMS, ACCESS has become an exemplary partner as we've sought to build our relationship based on the principles of communication, cooperation, vulnerability, and reciprocity.

It's wonderful to have you with us for this performance. I hope that we'll see you at some of the Arab World Music Festival concerts and other UMS performances throughout the season. Feel free to get in touch with us if you have any questions or problems. The best place to begin is with our Ticket Office at 734.764.2538. You should also feel free to get in touch with me about anything related to UMS. If you don't see me in the lobby at this performance, please send me an e-mail message at kenfisch@umich.edu or call me at 734.647.1174.

Very best wishes,

Kenneth C. Fischer

UMS President

LETTER FROM THE CHAIR

am so pleased to welcome you to the 2004/05 UMS season. It promises to be as exciting as always. This year we are bringing The New York Philharmonic, a semi-staged concert performance of



A Midsummer Night's Dream with the Orchestra of the Age of Enlightenment conceived for the concert hall by Tim Carroll of Shakespeare's Globe Theatre, a five-concert Arab World Music Festival, vocalist Audra McDonald.

and terrific theater and jazz among the 50 presentations you will find in your UMS season program.

UMS is undertaking its largest fundraising campaign ever, which is incorporated within the \$2.5 billion Michigan Difference Campaign of the University of Michigan. UMS's campaign goal is \$25 million, to be achieved by the end of 2008. The campaign's objective is to assure that

UMS will continue to be one of the most distinctive presenting organizations in the country by securing its financial future. I invite you to join us in achieving this important objective. There are many ways to participate, and gifts at all levels are welcomed. For more information, please call the UMS Development Office at 734.647.1178.

I wish to thank all of our UMS members whose financial support over and above their ticket purchases helps us fulfill our mission of presentation, education, and creation at the highest level. Their names are listed beginning on page 39 of this program book. And a special thanks to our corporate sponsors whom we recognize on the next few pages.

Enjoy the performance!

Price Roserthas

Prue Rosenthal
Chair, UMS Board of Directors

UMSleadership

CORPORATE LEADERS / FOUNDATIONS



Sandra Ulsh

Vice President and Executive Director,
Ford Motor Company Fund
"Through music and the arts we are
inspired to broaden our horizons, bridge
differences among cultures and set our
spirits free. We are proud to support the
University Musical Society and acknowledge the important role it plays in our
community."



Ford Motor Company Fund



David Canter

patrons."

Senior Vice President, Pfizer, Inc.

"The science of discovering new medicines is a lot like the art of music: To make it all come together, you need a diverse collection of brilliant people. In order to get people with world-class talent you have to offer them a special place to live and work. UMS is one of the things that makes Ann Arbor quite special. In fact, if one were making a list of things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS's





Douglass R. Fox

President, Ann Arbor Automotive

"We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us





David C. Sharp

Publisher, The Ann Arbor News

by the University Musical Society."

"The people at *The Ann Arbor News* are pleased and honored to partner with and support many community organizations, like the University Musical Society, that as a whole create one of the most vibrant, diverse, and interesting cities throughout this region."

ANN ARBOR NEWS



William M. Broucek

President and CEO, Bank of Ann Arbor "Bank of Ann Arbor is pleased to contribute to enriching the life of our community by our sponsorship of the 2004/05 season."





Erik W. Bakker

Senior Vice President, Bank One, Michigan
"Bank One is honored to be a partner with the University
Musical Society's proud tradition of musical excellence
and artistic diversity."





Habte Dadi

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





Greg Josefowicz

President and CEO, Borders Group, Inc.

"As a supporter of the University Musical Society,
Borders Group is pleased to help strengthen our
community's commitment to and appreciation
for artistic expression in its many forms."

BORDERS GROUP



Len NiehoffShareholder, Butzel Long

"UMS has achieved an international reputation for excellence in presentation, education, and most recently creation and commissioning. Butzel Long is honored to support UMS, its distinctive and diverse mission, and its important work."





Clayton Wilhite

Managing Partner, CFI Group, Inc.

"We're pleased to be in the group of community businesses that supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good."





Rhonda Davenport

Group Manager & First Vice President of Ann Arbor Region, Comerica Incorporated "Our communities are enriched when we work together. That's why we at Comerica are proud to support the University Musical Society and its tradition of bringing the finest in performing arts to our area."





Edward Surovell

President, Edward Surovell Realtors

"Edward Surovell Realtors and its 300 employees and sales associates are proud of our 20-year relationship with the University Musical Society. We honor its tradition of bringing the world's leading performers to the people of Michigan and setting a standard of artistic leadership recognized internationally."





Leo Legatski

President, Elastizell Corporation of America "UMS has survived the cancellations of September 2001, the renovation of Hill Auditorium, and budget cutbacks this past season. They need your support—more than ever—to continue their outstanding programming and educational workshops."





Yousif Ghafari

Chairman, The Ghafari Companies

"The Ghafari Companies are pleased to support the University Musical Society and its multicultural programming. We are especially pleased to be part of the Arab World Music Festival."





Mohamad Issa

Director, Issa Foundation

"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diversity into the music and talent of its performers."

Issa Foundation



Erin R. Boevé

Director of Sales, Kensington Court Ann Arbor
"The Kensington Court Ann Arbor is a proud
supporter and sponsor of the University Musical
Society. The dedication to education through
the arts is a priceless gift that continually enriches
our community."





Rick M. Robertson

Michigan District President, KeyBank

"KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on its contributions to the cultural excellence it brings to the community."





Albert M. Berriz

President and CEO, McKinley Associates, Inc.

"The success of UMS is based on a commitment to present a diverse mix of quality cultural performances.

McKinley is proud to support this tradition of excellence which enhances and strengthens our community."





Erik H. Serr

Principal, Miller, Canfield, Paddock & Stone, P.L.C. "Miller Canfield is a proud supporter of the University Musical Society and its superior and diverse cultural events, which for 125 years, has brought inspiration and enrichment to our lives and to our community."





Robert J. Malek

Community President, National City Bank "A commitment to quality is the main reason we are a proud supporter of the University Musical Society's efforts to bring the finest artists and special events to our community." National City.



Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda
"The University Musical Society is an important cultural
asset for our community. The Sesi Lincoln Mercury
Volvo Mazda team is delighted to sponsor such a fine
organization."





Don Hawkins

Senior Vice President, Director of Community Affairs, TCF Bank

"TCF Bank is pleased to join the University Musical Society to make the arts accessible to students of diverse backgrounds. How thrilling to see children's faces, experiencing their first performance as only UMS can present."





Nicholas C. Mattera

Assistant Vice President, TIAA-CREF Individual and Institutional Services, Inc.

"TIAA-CREF is proud to be associated with one of the best universities in the country and the great tradition of the University Musical Society. We celebrate your efforts and appreciate your commitment to the performing arts community."





Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore.

UMS provides the best in educational and artistic entertainment."





Yasuhiko "Yas" Ichihashi

President, Toyota Technical Center, USA Inc.

"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming. In particular, TTC supports UMS presentations of global performing arts — programs that help broaden audiences' interest in and understanding of world cultures and celebrate the diversity within our community."



FOUNDATION AND GOVERNMENT SUPPORT

UMS gratefully acknowledges the support of the following foundations and government agencies.

\$100,000 and above
Community Foundation for
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The Ford Foundation
JazzNet
Michigan Council for Arts and
Cultural Affairs

The Power Foundation The Wallace Foundation The Whitney Fund

\$50,000-99,999 Anonymous The Japan Foundation

\$10,000-49,999
Chamber Music America
Maxine and Stuart Frankel Foundation
National Endowment for the Arts

\$1,000-9,999 Akers Foundation Altria Group, Inc. Arts Midwest

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The Lebensfeld Foundation
Martin Family Foundation
Mid-America Arts Alliance

The Molloy Foundation
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Foundation for the Arts

Sarns Ann Arbor Fund Vibrant of Ann Arbor









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of the University of Michigan

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ANN ARBOR Symphony Orchestra MUSIC IN THE KEY OF A'.

9/11/04 French Chic

Ravel Alborada; Berlioz Symphonie Fantastique; Saint-Saëns Cello Concerto with Wendy Warner

10/16/04 Pip Plays Korngold

Korngold Concerto for Violin with Pip Clarke; Shostakovich Symphony No. 11

11/20/04 Polish Polonaise

Chopin Piano Concerto with Anton Nel; Tchaikovsky Symphony No. 3 ("Polish")

> 11/21/04 Family Performance: Arabian Nights

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UMS services

GENERAL INFORMATION

Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations vary by venue; visit www.ums.org/tickets or call 734.764.2538 for details. Ushers are available for assistance.

Listening Systems

For hearing-impaired persons, Hill Auditorium, Power Center, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance.

Lost and Found

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, or Rackham Auditorium please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church or Michigan Theater please call the UMS Production Office at 734.615.1444.

Parking

Please allow plenty of time for parking as the campus area may be congested. Parking is available in the Liberty Square (formerly Tally Hall), Church Street, Maynard Street, Thayer Street, Fletcher Street, and Fourth Avenue structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS members

at the Principal level and above receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor. UMS offers valet parking service for Hill Auditorium performances in the 04/05 Choral Union Series. Cars may be dropped off in front of Hill Auditorium beginning one hour before each performance. There is a \$10 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge. For up-to-date parking information, please visit www.ums.org.

Refreshments

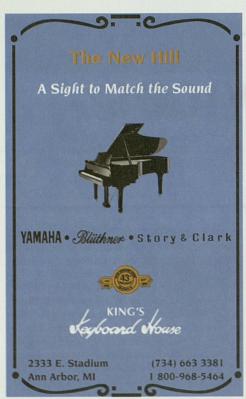
Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and in the Michigan Theater. Refreshments are not allowed in the seating areas.

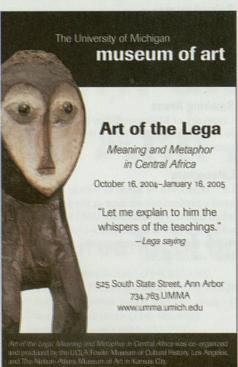
Smoking Areas

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

Latecomers

Latecomers will be asked to wait in the lobby until a predetermined time in the program when ushers will seat them. UMS staff works with the artists to determine when late seating will be the least disruptive to the artists and other concertgoers.





TICKETS

In Person League Ticket Office 911 North University Avenue

Hours

Mon-Fri: 9am-5pm Sat: 10am-1pm

By Phone

734.764.2538

Outside the 734 area code, call toll-free 800.221.1229

By Internet

www.ums.org

By Fax 734.647.1171

By Mail
UMS Ticket Office
Burton Memorial Tower
881 North University Avenue
Ann Arbor, MI 48109-1011

On-site ticket offices at performance venues open 90 minutes before each performance.

Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.

Subscription Ticket Exchanges

Subscribers may exchange tickets free of charge. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171.

Single Ticket Exchanges

Non-subscribers may exchange tickets for a \$5-per-ticket exchange fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may fax a photocopy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged.

Group Tickets

When you bring your group to a UMS event, you will enjoy the best the performing arts has to offer. You can treat 10 or more friends, coworkers, and family members to an unforget-table performance of live music, dance, or theater. Whether you have a group of students, a business gathering, a college reunion, or just you and a group of friends, the UMS Group Sales Office can help you plan the perfect outing. You can make it formal or casual, a special celebration, or just friends enjoying each other's company. The many advantages to booking as a group include:

- reserving tickets before tickets go on sale to the general public
- · discounts of 15-25% for most performances
- · accessibility accommodations
- no-risk reservations that are fully refundable up to 14 days before the performance
- 1-3 complimentary tickets for the group organizer (depending on size of group). Comp tickets are not offered for performances with no group discount.

For information; contact the UMS Group Sales Hotline at 734.763.3100 or e-mail umsgroupsales@umich.edu.

Discounted Student Tickets

Since 1990, students have purchased over 150,000 tickets and have saved more than \$2 million through special UMS student programs! UMS's commitment to affordable student tickets has permitted thousands to see some of the most important, impressive, and influential artists from around the world. For the 04/05 season, students may purchase discounted tickets to UMS events in three ways:

- 1. Each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for any event for 50% off the published price. This extremely popular event draws hundreds of students every fall. Be sure to get there early as some performances have limited numbers of tickets available.
- 2. Students may purchase up to two Rush Tickets for \$10 the day of the performance at the UMS Ticket Office, or are entitled to 50% off at the door, subject to availability.
- 3. Students may purchase the UMS Student Card, a pre-paid punch card that allows students to pay up front (\$50 for 5 punches, \$100 for 11 punches) and use the card to purchase Rush Tickets during the 04/05 season. With the UMS Student Card, students can buy Rush Tickets up to two weeks in advance, subject to availability.

Gift Certificates

Looking for that perfect meaningful gift that speaks volumes about your taste?



Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than 70 events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.

UMS Gift Certificates are valid for 12 months from the date of purchase and do not expire at the end of the season.

Some reviews of our performance

** Detroit Free Press

"A stunner" Ann Arbor News "An exceptional restaurant" Ann Arbor Observer

"The best French restaurant" Detroit Free Press Best of Detroit 2004



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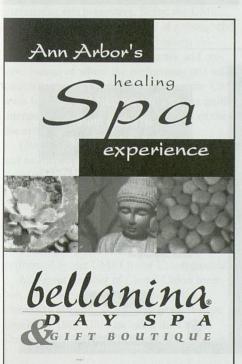
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Program Notes. Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the performance.

Sound and Video Clips. Listen to audio recordings and view video clips and interviews from UMS performers online before the concert.

Development Events. Current information on Special Events and activities outside the concert hall. Make a tax-deductible donation online.

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

Photo Gallery. Archived photos from recent UMS events and related activities.

Student Ticket Information. Current info on rush tickets, special student sales, and other opportunities for U-M students.

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UMSannals

hrough a commitment to Presentation, Education, and the Creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 125 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. UMS included the Choral Union and University Orchestra, and through-

out the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through educational endeavors, com-

Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

missioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over 70 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in six different Ann Arbor venues.

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

UMS CHORAL UNION

hroughout its 125-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors. Based in Ann Arbor under the aegis of the University Musical Society, the 150voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Eleven years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadow Brook for subscription performances of Stravinsky's Symphony of Psalms, John Adams' Harmonium, Beethoven's Symphony No. 9, Orff's Carmina Burana, Ravel's Daphnis et Chloé and Brahms'

Participation in the Choral Union remains open to all by audition. Members share one common passion—a love of the choral art.

Ein deutsches Requiem, and has recorded Tchaikovsky's The Snow Maiden with the orchestra for Chandos, Ltd.

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem*, and other masterworks to its repertoire. During the 1996/97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (Symphony of a Thousand).

Led by newly appointed Conductor and Music Director Jerry Blackstone, the 2004/05 season includes a return engagement with the DSO (Orff's *Carmina Burana*, to be presented in Orchestra Hall in Detroit in September), Handel's *Messiah* with the Ann Arbor Symphony (returning to Hill Auditorium this December), and Haydn's *Creation* (with the Ann Arbor Symphony in Hill Auditorium in April 2005).

The culmination and highlight of the Choral Union's 2003/04 season was a rare performance and recording of William Bolcom's Songs of Innocence and of Experience in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos plans to release a three-disc set of this recording this October, featuring the Choral Union and U-M School of Music ensembles. Other noted performances included Verdi's Requiem with the DSO and the Choral Union's 125th series of annual performances of Handel's Messiah in December.

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral Union has performed Gershwin's Porgy and Bess with the Birmingham-Bloomfield Symphony Orchestra, and other musical theater favorites with Erich Kunzel and the DSO at Meadow Brook, The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's Requiem, the Langlais Messe Solennelle, and the Mozart Requiem. Recent programs by the Choral Union's 36-voice Chamber Chorale include "Creativity in Later Life," a program of late works by nine composers of all historical periods; a joint appearance with the Gabrieli Consort and Players; a performance of Bach's Magnificat; and a recent joint performance with the Tallis Scholars.

Participation in the Choral Union remains open to all by audition. Composed of singers from Michigan, Ohio, and Canada, members of the Choral Union share one common passion — a love of the choral art. For more information about membership in the UMS Choral Union, e-mail choralunion@umich.edu or call 734.763.8997.

VENUES & BURTON MEMORIAL TOWER

Hill Auditorium

fter an 18-month \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium has re-opened. Originally built in 1913, renovations have updated Hill's infrastructure and restored much of the interior to its original splendor. Exterior renovations include the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations included the demolition of lower-level spaces to ready the area for future improvements, the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Re-opened in January 2004, Hill Auditorium seats 3,575.

Power Center

he Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theater for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre was too small. The Power Center was built to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major gift to the University, and amidst a list of University priorities "a new theater" was mentioned. The Powers were immediately interested, realizing that state and federal governments were unlikely to provide financial support for the construction of a new theater.

Opening in 1971 with the world première of The Grass Harp (based on the novel by Truman Capote), the Power Center achieved the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features included two large spiral staircases leading from the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. The lobby of the Power Center presently features two hand-woven tapestries: Modern Tapestry by Roy Lichtenstein and Volutes (Arabesque) by Pablo Picasso.

The Power Center seats approximately 1,400 people.

Arbor Springs Water Company is generously providing complimentary water to UMS artists backstage at the Power Center throughout the 04/05 season.

Rackham Auditorium

ifty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, Newberry Hall, and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses Rackham Auditorium, but also to establish a \$4 million endowment to further the development of graduate studies. Even more remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Designed by architect William Kapp and architectural sculptor Corrado Parducci, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, UMS presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty, and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theater as part of the 100th May Festival's Cabaret Ball. This season the superlative Mendelssohn Theatre hosts UMS's return of the Song Recital series and continues to serve as the venue of choice for select chamber jazz performances.

Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ. At its opening, the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation. With broad community support, the Foundation has raised over \$8 million to restore and improve the Michigan Theater. The beautiful interior of the theater was restored in 1986.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000.

St. Francis of Assisi Catholic Church

In June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969, John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994, St. Francis purchased a splendid three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Burton Memorial Tower

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

UMS administrative offices returned to their familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.

This current season marks the fourth year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this partnership, the UMS walk-up ticket window is now conveniently located at the Michigan League Ticket Office, on the north end of the Michigan League building at 911 N. University Avenue. The UMS Ticket Office phone number and mailing address remains the same.

Fall 2004

Event Program Book

Thursday, November 4 – Saturday, November 13, 2004

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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, ringing cellular phones, beeping pagers and clicking portable computers should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

In the interest 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.

Le Concert Spirituel

Thursday, November 4, 8:00 pm St. Francis of Assisi Catholic Church

Kopelman Quartet

Friday, November 5, 8:00 pm Rackham Auditorium

St. Petersburg Philharmonic Orchestra

Tuesday, November 9, 8:00 pm Hill Auditorium

Kremerata Baltica

Friday, November 12, 8:00 pm Hill Auditorium

E.S.T. (Esbjörn Svensson Trio) and The Bad Plus

Saturday, November 13, 8:00 pm Michigan Theater MS President Emeritus Gail W. Rector, who died October 18 of complications from a stroke he had on September 30, served UMS with great distinction for nearly four decades. During this time he won the admiration and respect not only of the people of Ann Arbor, but of the international community of performing artists, managers, and presenters. Hailed as a "giant" in the field of the performing arts, Gail received the top awards the field has to offer its most outstanding leaders.

My wife Penny and I had the opportunity to get to know Gail while we were graduate students in the late 1960s. Penny was his secretary for two years, and I was his assistant at the Fairlane Festival during the summer of 1967 when UMS celebrated the University's 150th anniversary with concerts on U-M's Dearborn campus.

Gail presided over UMS's centennial season in 1978-79, a season that included performances by Vladimir Horowitz, Elisabeth Schwarzkopf, Murray Perahia, the Martha Graham Dance Company, and the Guarneri String Quartet. When pianist Vladimir Horowitz came out of retirement in the 1970s, he performed five concerts under Rector's auspices in the ensuing years.

In the early 1980s, Gail worked in partnership with Eugene Power to launch the Ann Arbor Summer Festival.

Gail was a member of the Association of Performing Arts Presenters for over 40 years, serving on the organization's board and as its president. He received the Fan Taylor Distinguished Service Award for exemplary service to the field of professional presenting in 1985. He served as president of the International Society for Performing Arts from 1970–71. In 1984 he received ISPA's highest presenter recognition, the Patrick Hayes Award, for his outstanding career achievements. He was named a lifetime member of both organizations upon his retirement.

A March 1987 U-M Board of Regents resolution recognized Gail as a "unique and vibrant force in the cultural life of the Ann Arbor and University communities." The Regents named him UMS President Emeritus in 1988.

Born February 14, 1918 in North Platte, Nebraska, Gail came to the U-M School of Music Ann Arbor as a bassoon student in 1937. He received his bachelor's degree in music in 1940 and completed one year toward a master's in business before joining the military where he served in combat in the South Pacific for four years. He returned to UMS in 1945 as an assistant to then-President Charles Sink, serving in that capacity for nine years before moving to Boston, where he spent three years as assistant manager of the Boston Symphony Orchestra and executive secretary of the Berkshire Music Center, In 1957, Sink recruited Gail to return to Ann Arbor as UMS's executive director, a position that he held until 1968, when he also became UMS's fifth president since its founding in 1879. He served as President until 1987.

Gail married his first wife, Kathryn, in 1940, and his second wife, Beth, in 1980. Both preceded him in death. Survivors include his son, Richard (Stockbridge, MI); daughter Ellen Stickney (Alan) (Springfield, OH); daughter Patricia (Ann Arbor); and three grandchildren: Michael, Carolyn, and Laura.

A memorial service is being held on Sunday, November 7 at 2 pm at the First United Methodist Church, corner of State and East Huron Street in Ann Arbor. The family requests that, in lieu of flowers, memorial gifts may be sent in care of UMS, Burton Memorial Tower, 881 N. University Avenue, Ann Arbor, MI 48109-1011.

UMS is dedicating the Tuesday, November 9 Hill Auditorium performance of the St. Petersburg Philharmonic Orchestra to the memory of Gail Rector.

Letters of condolence may be sent to Richard Rector c/o First United Methodist Church, 120 South State Street, Ann Arbor, MI 48104.

Sincerely,

Kenneth C. Fischer UMS President

UMS

presents

Le Concert Spirituel

HERVÉ NIQUET, Music Director

Program

Thursday Evening, November 4, 2004 at 8:00 St. Francis of Assisi Catholic Church • Ann Arbor

Music of Marc-Antoine Charpentier (c. 1645–1704)

Messe de Monsieur de Mauroy, H. 6

Kyrie Gloria

Sanctus

Benedictus

Agnus Dei

Domine Salvum fac Regem

INTERMISSION

Marches pour les trompettes, Nos. 1 and 2, H. 547

Te Deum, H. 146

22nd Performance of the 126th Annual Season

10th Annual Divine Series

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

The positif organ used in this evening's performance is made possible by the Ann Arbor Academy of Early Music.

The US tour of Le Concert Spirituel is made possible by support from the AFAA (French Association for Artistic Action), the Cultural Services of the French Embassy, the French Department of Culture, and the City of Paris.

Le Concert Spirituel appears by arrangement with Robert Friedman Presents.

Large print programs are available upon request.

Messe de Monsieur de Mauroy, H. 6

Marc-Antoine Charpentier Born circa 1645-50 in Paris, France Died February 24, 1704 in Paris

In spite of his profound knowledge of a lighter style of music, which he perfected during his collaboration with Molière and during his duties as music teacher of Mademoiselle de Guise, Charpentier's style reaches its highest expression in sacred music. This is not exclusively due to his development under Carissimi's tutelage, but from a strongly felt faith and piety which is often quite apparent in his compositions and in his musical intentions. Following the death of Mademoiselle de Guise, the composer discovered his true talents while working for the Jesuits. In this atmosphere, ever obedient to papal authority, Charpentier received a number of commissions to compose masses. Between 1670 and 1702, 12 masses emerged from the prolific pen of Marc-Antoine Charpentier.

From the most austere to the longest (Messe de Monsieur de Mauroy), all of Charpentier's masses stand out magnificently from among the compositions of his contemporaries. They transcend the stereotypes utilized up to that time and, due to the elegance of their style and the science of their composition, they form a sort of isolated monument, not only within their century, but within the totality of masses produced, even throughout the 18th century.

The Mass of Monsieur de Mauroy, probably written around 1691, is not only the longest, but the most beautiful of Charpentier's masses. Scored for "four voices, four violins, two flutes, and two oboes", this mass offers, as was frequently the case in that time, the possibility of entrusting the alternating strophes – that is to say, those passages not sung – to a "symphony", a group of musicians, or to the organ. When he utilizes the organ, it speaks in the name of the Church, guiding the faithful and elevating their meditations while magnifying their prayers. He indicates that the organist will "improvise," completely freeing the musician from the paraphrasing of plain chant common at the time; it

also saves the organist from plagiarizing the choruses and symphonies composed by Charpentier for the other parts of the mass. The composer even wrote "here shall be played the symphony which most pleases for the Offertory". Charpentier had complete trust in the genius of the organists and, in this case, that of Michel Chapuis who knew so well how to infuse life to the "grand manner" of the century of Louis XIV. Each intervention throws into relief the most precise psychological correspondence between tonality and sentiment which Charpentier himself encourages with indications that seem like oral exhortations: "this chord is very woeful".

The dominant tonality of g minor expresses, according to the brief treatise on the *Rules of Composition* by Charpentier, a "severe and magnificent" sentiment that the "Sanctus" in D Major illuminates with a "joyful and bellicose" color. Finally, the last chord, a major chord, evokes an aspiration towards a divine light.

But who is this Monsieur de Mauroy, that he should be the dedicatee of this mass? It is difficult to confirm, and also curious is the fact that the dedication seems to have been added to the manuscript considerably late.

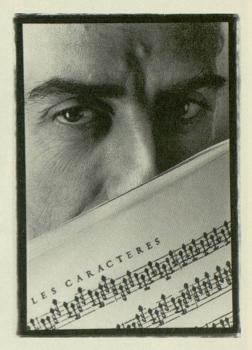
The Mauroy family often occupied high positions in the orders and in the diplomatic world in 17th-century France. A certain abbot, Testu de Mauroy, served as regular chaplain to French royalty, while another Monsieur Mauroy was a valiant field marshal closely related to the Jesuits. We also find another Monsieur de Mauroy, Father Superior of the Mission of the Invalids, whose reputation is associated with both notoriety and scandal. Was Charpentier expressing hypocrisy or sincere devotion?

uite like the composers of the Baroque period whose works are his constant companions, Hervé Niquet is a complete musician. Besides the harpsichord, the organ and composition, he has also studied opera. He specialized in conducting choirs and orchestras early on, and in 1980, he was appointed Chief of Singing at the Opéra National (National Opera) of Paris.

In 1987, Mr. Niquet founded Le Concert Spirituel with the express intent of reviving the repertory of the "French Grand Motet," and thus resurrected one of the most illustrious musical institutions of the 18th century. He swiftly established himself as one of the foremost specialists of the French Baroque repertoire – his recordings of Lully, Rameau, Campra, and Gilles are acclaimed as benchmarks – and pursued his mission of rediscovering the major composers of that era. It is with the same enthusiasm that in 2002 he created La Nouvele Sinfonie in Canada, a Canadian orchestra whose vocation is to promote French Baroque music in North America.

Regularly invited by other musical organizations in France as well as abroad, Hervé Niquet has considerably expanded his repertoire. He holds that there is a deep affiliation visible throughout the history of the French repertory. From Charpentier to Chabrier, pausing before Destouches and Gounod, Hervé Niquet thus pays homage to the "French spirit" where, under the lightness and elegance of the form, the know-how and precision of the composition wait on creative inspiration.

Hervé Niquet devotes a major part of his career to the operatic repertory. He is often invited to Canada by the Compagnie Opéra Atelier. The operas of Rameau, Clérambault, Boismortier, Charpentier, Lully, but also of Monteverdi, Purcell, Haydn, Handel, and Rossini are to be regularly found in his programs. His recent interpretation of Purcell's *King Arthur* with Véronique Gens and Peter Harvey was hailed as a triumph at the



HERVÉ NIQUET

Concertgebouw of Amsterdam, as well as at the Opera of Rouen and at the Arsenal in Metz.

In 2004, Mr. Niquet will present more than 30 concerts in France and throughout the US dedicated to Marc-Antoine Charpentier. In March 2005, he will produce the hitherto unpublished *grands motets* of Henry Desmarest. Among the flurry of projects planned for the current season, especially worthy of mention is performance of Mahler's *The Song of the Earth* in Japan, Charpentier's *Medea*, and Rameau's *Pigmalion* in Paris. During the current season, Mr. Niquet will première Destouches' *Callirhoé* and Lully's *Perseus*.

Hervé Niquet was recently named Chevalier dans l'ordre national du mérite by the Secretary of Culture, one of the highest distinctions in France.

This evening's performance marks Hervé Niquet's UMS debut.

s one of the leading performers of baroque music, Le Concert Spirituel plays the most prestigious venues in France and regularly appears at such major festivals as the Festival of Old Music in Utrecht, the Lufthansa Festival of Baroque Music in London, the Boston Early Music Festival, the Festival of Cremona (Italy), the Wratislavia Cantans Festival (Poland), the Festival of Flanders (Belgium), and the Festival Musiqua Antigua in Seville. The ensemble most closely associated with the Centre de Musique Baroque de Versailles, Le Concert Spirituel is frequently invited to the Chapelle Royale and the Opéra Royal du Château de Versailles. It is scheduled to make frequent appearances there as well as at the Concertgebouw of Amsterdam during the coming seasons, and to perform at several venues in Paris, where the ensemble each year presents a series of concerts.

Le Concert Spirituel's ample discography has received numerous distinctions from both the French and international music press - including accolades from Diapason d'Or, Choc de la Musique, and Télérama's ffff. Its recordings provide a good reflection of the main works the ensemble has already performed both in France and abroad: sacred works by Jean Gilles, André Campra, Jean-Nicolas Geoffroy, the complete series of Grand Motets by Jean-Baptiste Lully, five volumes of sacred works by Marc-Antoine Charpentier, totally unknown works, such as Lecoms de Témèbres by Joseph Michel, motets by Orazio Benevoli and Paolo Lorenzani, five volumes with works by Joseph Bodin de Boismortier, and the first recording of an opera by Rossini ever performed on historic instruments. La Cambiale di Matrimonio.

Le Concert Spirituel records exclusively for Glossa Music; their three 2001 releases imclude Dido & Aemeas (H. Purcell), Te Deum (Charpentier), and Messe de Monsieur de Mannoy (Charpentier).

Thiis eveniing's performance marks Le Concert Spirituel's UMS delbut.

Le Concert Spirituel

HERVÉ NIQUET, Director

Soloists

Marie-Louise Duthoit, Soprano Marie-Pierre Wattiez, Soprano Anders J. Dahlin, Countertenor Tony Boutté, Tenor Renaud Delaigue, Bass

Soprano Delphine Malik Agathe Boudet

Countertenor
Didier Bouture
Emmanuel Bardon

Tenor Edouard Hazebrouck Gauthier Fenoy

Bass Benoît Arnould Emmanuel Bouquey

Orchestra

Violin Alice Pierot, Concertmaster Olivier Briand

Viola Judith Depoutot Françoise Rojat

Cello Tormod Dalen

Oboe Héloïse Gaillard Luc Marchal

Recorder Pierre Boragno Sophie Lariviere Bassoon Nicolas André

Théorbos Bruno Helstroffer Caroline Delume

Positif Organ Sébastien d'Hérin

Timpani André Morin

Trumpets Jean-Baptiste Lapierre Nancy Guyon



Association Française d'Action Artistique





04 1705

"Home for the Holidays" **Anne Sofie von Otter**mezzo-soprano

SATURDAY, DECEMBER 11, 8 PM Hill Auditorium

Anne Sofie von Otter's most recent UMS appearance included a concert with Les Musiciens du Louvre in April 2002, the final Choral Union Series concert before Hill Auditorium closed for nearly two years. UMS is delighted to welcome this two-time Grammy winner back to the newly renovated Hill Auditorium for this special, intimate concert. Joined by an ensemble of eight musicians, including longtime collaborator Bengt Forsberg, Swedish mezzo-soprano Anne Sofie von Otter performs an evening of festive holiday music, including some rare Scandinavian gems, for this timely return appearance. This consummate performer is generally considered one of the finest singers of her generation, equally at home on the opera stage, concert platform, or in recital. This concert features both familiar and unknown songs, united by the common theme of Christmas.

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Mikhail Kopelman, Violin Boris Kuschnir, Violin Igor Sulyga, Viola Mikhail Milman, Cello

Program

Friday Evening, November 5, 2004 at 8:00 Rackham Auditorium • Ann Arbor

Sergei Prokofiev

String Quartet No. 2 in F Major, Op. 92

Allegro sostenuto Adagio Allegro

Nikolai Miaskovsky

String Quartet No. 13 in a minor, Op. 86

Moderato
Presto fantastico
Andante con moto e molto
Cantabile
Molto energetico

INTERMISSION

Piotr Ilyich Tchaikovsky

String Quartet No. 3 in e-flat minor, Op. 30

Andante Sostenuto – Allegro moderato –
Andante sostenuto
Allegretto vivo scherzando –
Andante funebre e doloroso ma con moto
Finale: Allegro risoluto – Vivace

23rd Performance of the 126th Annual Season This performance is sponsored by Edward Surovell Realtors.

42nd Annual Chamber Arts Series Media partnership is provided by WGTE 91.3 FM and *Observer & Eccentric* Newspapers.

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String Quartet No. 2 in F Major, Op. 92

Sergei Prokofiev

Born April 27, 1891 in Sontsovka (now Ukraine), near Ekaterinoslav, Russia Died March 5, 1953 in Nikolina Gora, near Moscow

String Quartet No. 13 in a minor, Op. 86

Nikolai Miaskovsky Born April 20, 1881 in Novogeorgievsk, near Warsaw (now Modlin, Poland) Died August 8, 1950 in Moscow

Longtime friends Prokofiev and Miaskovsky made a rather odd couple. Sergei Prokofiev was worldly and flambovant, Nikolai Miaskovsky lonely and introverted; he was also exactly 10 years and seven days older. Despite this age difference, they first met as classmates at the St. Petersburg Conservatory. Prokofiev was admitted there at an early age as an exceptionally talented young boy. Miaskovsky, a late bloomer, arrived after he had finally been able to escape the unwanted military career pressured upon him by his family. During Prokofiev's 15-year sojourn in the West, they maintained a busy correspondence. After his return to Russia in 1934, they picked up exactly where they had left off; their friendship lasted until Miaskovsky's death in 1950. Prokofiev never lived down this loss until his own death less than three years later.

In 1941, following Nazi Germany's invasion of the Soviet Union, the two friends, evacuated from Moscow with a group of artists, found themselves in the town of Nalchik in a part of the Northern Caucasus called Kabardino-Balkaria. Here they were encouraged by a local arts administrator to study the folk music of the region and to make use of it in original compositions. Miaskovsky responded with his Symphony No. 23, and Prokofiev with his second string quartet — which was also to remain his last.

Intrigued by the challenge of reconciling the non-Western features of Kabardinian folk songs with the medium of the string quartet, Prokofiev produced one of his rare essays in musical exoticism. As commentators have frequently pointed out, he did not "glamorize" the exotic material the way older composers – from Rimsky-Korsakov to Ippolitov-Ivanov – had done. As evidenced in the first of his quartet's three movements, he did not hesitate to present the folk songs in their original roughness and angularity. The second movement is based on an intensely emotional melody first introduced by the cello in its high register; here, as well as in the movement's livelier middle section, the synthesis of the Eastern melodies and the Western medium is more complete.

In the last movement Prokofiev was able to reconnect with the genre of the playful, folk-based rondo, whose history in European music – especially string quartet music – goes back all the way to Haydn. The main theme is one that Miaskovsky also used in his symphony; this sparkling movement also includes a cello cadenza and, immediately following, a passionate central episode.

While Prokofiev was working on this quartet, he was ordered to move on to Tbilisi in the Republic of Georgia. It was there that the work was completed, along with one of the most important compositions of the war years: the magnificent *Piano Sonata No. 7*.

In 1948, both Prokofiev and Miaskovsky (as well as Shostakovich) were harshly censured by the Communist Party, which, in a resolution issued in February, denounced their music as "formalistic" (the worst accusation imaginable) and alien to the Soviet people. Devastated after this brutal attack, the composers buried themselves in their work, and for Miaskovsky in particular, the year following the Party resolution turned out to be exceptionally productive. He completed Symphony No. 27, his second cello sonata (arguably one of his greatest works), three piano sonatas, and the String Quartet No. 13, all in 1949. The quartet was written for the Beethoven Quartet which also premièred many of Shostakovich's quartets; its success was rewarded by a State Prize which, however, became a posthumous recognition for the composer.

In this work, the aging master is looking back on the days of his youth. Throughout his life, Miaskovsky was a prolific writer of *romansy* – romantic art songs based on a traditional genre that flourished in the cities of Russia throughout the 19th century. This specifically Russian tradition is evoked in the beautiful slow movement of the quartet.

In her 1985 book on Miaskovsky, Z. K. Gulinskaya offers the following comments on *String Quartet No. 13*:

The soft, lyrical opening theme of the first movement immediately calls attention to itself on account of its lively character. The composer did not hesitate to break the traditional formal scheme, masterfully combining the sonata allegro with some rondo elements. Thus, the theme appears in many guises, and its basic meaning receives a different nuance or emphasis each time. Striving for a symphonic texture, Miaskovsky presents a whole series of elaborate contrapuntal developments.

Nikolai Yakovlevich called the second movement a "fantastic scherzo," and used in it a theme that had originally been intended for a symphony. This graceful scherzo, which includes a light waltz melody in the middle, evokes images similar to those of a beloved Russian fairytale.

The slow movement, with its singing quality, is a lyrical meditation. The beautiful finale is rich in thematic material and diverse in development. As in the first movement, full ensemble sonorities are combined with moments of broadly conceived contrapuntal episodes, bringing the entire work to a grandiose conclusion.

String Quartet No. 3 in e-flat minor, Op. 30

Piotr Ilyich Tchaikovsky Born May 7, 1840 in Votkinsk, Viatka district, Russia Died November 6, 1893 in St. Petersburg

Tchaikovsky composed three string quartets, all between 1871 and 1876. Along with the two quartets of Borodin, these were the first important contributions to the quartet genre in Russia. Tchaikovsky's first two quartets were premièred by the Moscow String Quartet, led by the Prague-born Ferdinand Laub, the composer's colleague on the faculty of the Moscow Conservatory. After Laub's premature death in 1875, Tchaikovsky wrote his third quartet in his friend's memory.

The elegiac tone of *String Quartet No. 3* anticipates that of the *Piano Trio* of 1882, written to commemorate the life of another friend and colleague, the pianist and conductor Nikolai Rubinstein. Tchaikovsky chose a most unusual key, e-flat minor, for the main tonality of the quartet; the six flats (lowered notes) of this key produce a dark sound quality throughout most of the work.

The first movement opens with an extended slow introduction whose gloomy tone continues in the "Allegro moderato." After an extensive development and a dramatic high point where all four instruments reach *triple forte* in their highest registers, the slow introduction unexpectedly returns for a soft and wistful conclusion.

The second movement is a quick scherzo in the much brighter key of B-flat Major, but notes borrowed from the minor mode frequently cast a dark shadow over the lively rhythmic patterns. The middle section is dominated by a viola melody of wide range and great emotional intensity; the elfin scherzo material subsequently returns.

The third movement is a funeral march returning to the somber e-flat minor, in which the muted strings play stark chordal progressions followed by a chant-like section that, according to some commentators, suggests an Orthodox funeral service. A second idea, more

lyrical in nature, is juxtaposed with the funeral music. A return of the chant-like theme concludes the movement.

The finale, in a bright E-flat Major, was inspired by a Ukrainian folk song. It is a brisk, dance-like movement in which the earlier tragedy gives way to happier feelings in accordance with expectations. There is only one moment of hesitancy after which the music bounces back with a renewed energy. Tchaikovsky ends his work with an exuberant coda.

Program notes by Peter Laki.

raduates of the Moscow
Conservatoire in its golden period, the 1970s, the founding members of the **Kopelman Quartet** share a background, style, and musical outlook in the classic Russian tradition of this great institution. Mikhail Kopelman, Boris Kuschnir, Igor Sulyga, and Mikhail Milman formed the Kopelman Quartet in the summer of 2002, having pursued individual and distinguished careers for over 25 years.

Mikhail Kopelman led the renowned Borodin String Quartet for 20 years and later, played with the Tokyo String Quartet for an additional seven years. As a distinguished chamber musician, he has made many recordings for labels including EMI, Teldec, Virgin, and Melodiva; artists he has worked with include Sviatoslav Richter, Natalia Gutman, Elizabeth Leonskaya, Christoph Eschenbach, Yuri Bashmet, and Emanuel Ax. In 1995, he received the Royal Philharmonic Society Award and the Concertgebouw Silver Medal of Honor. Following his six years as Professor of Chamber Music at Yale, he is currently Professor of Violin at the Eastman School of Music at the University of Rochester.

Boris Kuschnir, second violin, was a founding member of the Moscow String Quartet, with which he played for nine years. He has made

recordings for labels including EMI and Naxos and has won numerous prizes at international competitions for both violin and chamber music. Mr. Kuschnir is a Professor at the Conservatoire in Vienna and at the University of Music in Graz; his pupils include Julian Rachlin and Nikolaj Znaider. He was awarded the use of the Stradivarius violin (La Rouse Boughton, 1703) by the Austrian National Bank in recognition of his services to music.

Igor Sulyga, viola, was awarded first prizes at several international competitions. He also was a founding member of the Moscow String Quartet (remaining with this quartet for nine years) during which he worked with Dmitri Shostakovich on his late string quartets. He has also been a member of the Spivakov Quartet and the Moscow Virtuosi Chamber Orchestra. He has given master classes throughout Europe and is a distinguished teacher of viola and chamber music. Since 1988 he has been principal viola of the City of Oviedo Symphony Orchestra in Spain.

Mikhail Milman, cello, was principal cellist of the Moscow Virtuosi under Vladimir Spivakov for 20 years. As a chamber musician, he has performed with artists including Evgeny Kissin, Yuri Bashmet, Maria Joao Pires, and Vladimir Spivakov. He played regularly with the Borodin String Quartet; their recordings of the Schubert String Quintet and the Tchaikovsky "Souvenir de Florence" have been widely acclaimed, the latter winning the *Gramophone* Award in 1994. As a well-known teacher, he regularly conducts master classes throughout Europe. Since 1988, he has been principal cellist of Spain's City of Oviedo Symphony Orchestra.

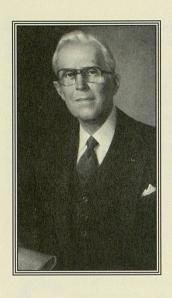
The Kopelman Quartet has given concerts in the United Kingdom, Spain, Italy, the Netherlands, Switzerland, Slovakia, Cyprus, Canada and the US. This summer they performed at the Zurich Festival and also made their debut at the Ravinia Festival in Illinois. Future engagements include their return to the Concertgebouw of Amsterdam and to London's Wigmore Hall, concerts in Vienna, Madrid, Lisbon, Brussels, Gent, and Denmark, as well as

this current US tour, which includes tonight's concert at the University of Michigan in Ann Arbor and additional concerts at the University of Chicago, the Tulane/Newcomb campus in New Orleans, and the Library of Congress in Washington, DC.

This evening's performance marks the Kopelman Quartet's UMS debut. Violinist Mikhail Kopelman has previously appeared eight times under UMS auspices as a member of the Borodin String Quartet (including the Borodin Quartet's UMS residency in January 1994 in performance of the complete Shostakovich string quartets) and once in January 1998 as a member of the Tokyo String Quartet. Cellist Mikhail Milman has previously appeared three times under UMS auspices as a member of the Moscow Virtuosi.

KOPELMAN QUARTET





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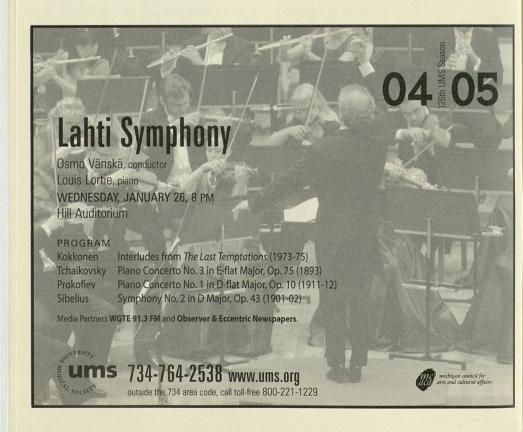
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YURI TEMIRKANOV, Artistic Director and Principal Conductor

Program

Tuesday Evening, November 9, 2004 at 8:00

Hill Auditorium • Ann Arbor

Sergei Prokofiev

Suite from The Love for Three Oranges, Op. 33

Ridiculous Fellows

Scherzo

The Prince and the Princess

March

Antonín Dvořák

Symphony No. 8 in G Major, Op. 88

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

INTERMISSION

Sergei Rachmaninoff

Symphonic Dances, Op. 45

Non allegro

Andante con moto (Tempo di valse)

Lento assai - Allegro vivace

24th Performance of the 126th Annual Season

Tonight's Choral Union concert by the St. Petersburg Philharmonic Orchestra is dedicated to the memory and legacy of Gail Rector, UMS

President Emeritus.

126th Annual Choral Union Series

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Suite from *The Love for Three Oranges*, Op. 33

Sergei Prokofiev
Born April 27, 1891 in Sontsovka (now Ukraine),
near Ekaterinoslav. Russia

Died March 5, 1953 in Nikolina Gora, near Moscow

The history of 20th-century opera is not overly rich in great comedies – the times, it seems, have been more favorable to high drama. Among the few exceptions, pride of place belongs to *The Love for Three Oranges*, a "remake" of an 18th-century play with a definite modern (and sometimes even "post-modern") touch.

The Italian playwright Carlo Gozzi (who also wrote Turandot) was drawn to the world of fairytales; in this he differed from his contemporary and rival Goldoni, who cultivated more realistic, earthy subjects. First performed in 1761, L'amore delle tre melarance featured witches and wizards, mysterious transformations and more; yet Gozzi did not neglect to include some satirical jabs at his literary opponents. In 1914, the work was adapted in Russian by the great director Vsevolod Meyerhold, who published it in the inaugural issue of a journal named after the play. It was Meyerhold who enlarged the cast with "Tragicals," "Comicals," and "Lyricals," as well as the "Eccentrics" and the "Empty-heads" - figures caricaturing the choruses of ancient Greek drama and offering a running commentary on the plot.

Prokofiev took a copy of the journal with him as he took a long train ride from Moscow to Vladivostok in 1918, continuing his journey by boat via Tokyo to the US. This extended voyage gave him time to start composing an opera based on the subject, which he offered to the Chicago Opera Company the following year. Because of the death of company director Cleofonte Campanini, the première of *Three Oranges* was delayed, and finally took place under the directorship of Mary Garden, the great soprano who had been Debussy's first Mélisande some years earlier.

A young Prince is suffering from deep depression and the only cure is laughter. His father, the King of Clubs, orders all manner of

entertainment to make the Prince laugh; in the meantime, an evil Princess plots with an evil minister to kill the Prince so that the Princess can inherit the throne. Both sides have supernatural help from the good magician Celio and the witch Fata Morgana, respectively. The witch, whose task is to prevent the Prince from laughing, achieves the opposite when she inadvertently trips and falls over. In her rage, she curses the now-healthy Prince: he shall fall in love with three oranges, guarded by an even more fearsome witch in a distant country! Yet the Prince overcomes all obstacles and wins the three giant oranges. Despite warnings that the oranges should not be opened unless water is near, the Prince's sidekick Truffaldino opens the first one. Out comes a beautiful princess dressed in white, only to die of thirst a few moments later. Having repeated the fateful mistake a second time, Truffaldino flees the scene. The Prince opens the third orange, but before the third and last Princess also dies of thirst, the chorus comes to the rescue with a big bucket of water. In a last desperate attempt at vengeance, Fata Morgana turns the beautiful Princess into a rat, but Celio breaks the spell. All the evil characters vanish, and the Prince marries his Princess, to live happily ever after.

Symphony No. 8 in G Major, Op. 88

Antonín Dvořák Born September 8, 1841 in Mühlhausen, Czechoslovakia Died May 1, 1904 in Prague

Something remarkable happened in the history of music during the 19th century: composers of symphonic music increasingly turned away from happy or cheerful feelings in favor of dramatic or even tragic ones. Instead of the light and unclouded tone found in many major works by Haydn or Mozart, Romantic composers predominantly used darker colors. Lightness was gradually pushed to the periphery of classical music and taken up by new popular genres (for instance, operetta); while large-scale symphonic works increasingly emphasized

high passion and brooding melancholy (the works of Dvořák's contemporary, Piotr Tchaikovsky are cases in point.)

There were two great exceptions to this general trend: Mendelssohn in the first half of the century, and Dvořák in the second half. Both had the unusual gift of writing radiantly happy music in an era where such an approach was often taken for either conservatism or naïveté. It was neither: it was merely a sign of a different artistic personality.

In a sense, Dvořák continued the work of his friend and mentor, Johannes Brahms. After his previous effort, the intensely dramatic, "Brahmsian" Symphony No. 7 in d minor, he turned to the more cheerful major mode for his Eighth. Symphony No. 8 still has its more serious moments, as in the central section of the first movement and in the dramatic eruption in the second. If Dvořák's stated purpose was to write a work "different from other symphonies, with individual thoughts worked out in a new way," his unstated intention may have been to write a symphony with mostly sunny and jovial feelings without being "light" music. With this symphony, Dvořák was proceeding further along the path indicated in Brahms' Symphony No. 2.

The symphony opens with an expressive melody in g minor that prepares the entrance of another theme, a playful idea in G Major first given to the solo flute. A dynamic sonata exposition soon gets underway; it is characteristic that Dvořák "overshoots the mark" as he bypasses the expected secondary key, D Major, in favor of a more remote, but even brightersounding B Major. The development section works up quite a storm, but it subsides when the playful main theme returns, now played by the English horn instead of the flute (two octaves lower than before). The recapitulation ends with a short but very energetic coda.

The second movement, "Adagio," begins with a simple string melody in darker tonal regions that soon reaches a bright C Major where it remains. The main theme spawns various episodes, in turn lyrical and passionate. After a powerful climax, the movement ends in a tender *pianissimo*.

The third movement, "Allegretto grazioso," is neither a minuet nor a scherzo but an "intermezzo" like the third movements of Brahms' Symphony Nos. 1 and 2. Its first tune is a sweet and languid waltz; its second, functioning as a "trio," sounds more like a Bohemian folk dance. After the return of the waltz, Dvořák surprises us by his use of a very fast (Molto vivace) coda, in which commentators have recognized a theme from one of Dvořák's earlier operas. But this coda consists of exactly the same notes as the lilting "trio" melody, only in a faster tempo, with stronger accents, and in duple- instead of triple-meter. It is interesting that, in the third movement of his Symphony No. 2, Brahms had transformed his "trio" theme in exactly the same way.

A resounding trumpet fanfare announces the fourth movement, "Allegro ma non troppo," a complex theme-and-variations with a central episode that sounds at first like contrasting material but is in fact derived from the main theme. Dvořák's form-building procedures have their antecedents in the last movements of Beethoven's Symphony No. 3 and Brahms' Symphony No. 4, but he filled out the form with melodies of an unmistakably Czech flavor and joviality few composers at the time possessed. The variations are quite different in character: some are slower and some are faster in tempo. some are soft (such as the virtuosic one for solo flute), and some are noisy; most are in the major mode, though the central one, reminiscent of a village band, is in the minor key. The music is always cheerful and optimistic, yet it doesn't lack grandeur. The ending seems to be a long time coming, with an almost interminable series of closing figures. When the last chord finally arrives, it still sounds delightfully abrupt due to its unusual metric placement.

Symphonic Dances, Op. 45

Sergei Rachmaninoff Born April 1, 1873 in Semyonovo, Russia Died March 28, 1943 in Beverly Hills, California

During the quarter-century between his emigration from Russia and his death, Sergei Rachmaninoff completed only six new works despite his insistence that "composing is as essential a part of my being as breathing or eating; it is one of the necessary functions of living." It seems that the exhausting schedule of a concert pianist took too great a toll on his creative energies. Even more importantly, Rachmaninoff was too deeply attached to his native land to ever overcome the emotional trauma of emigration and homesickness. He continued to live in a Russian world, surrounded by Russian friends, eating Russian food, speaking, thinking, and dreaming in Russian, Musically, he remained steeped in the milieu in which he had grown up: the tradition he had absorbed at the Moscow Conservatory in the 1890s, when Tchaikovsky (his early mentor) was still alive.

In 1940, the 67-year-old Rachmaninoff gathered up his strength to write what would be his swan song. Originally, he planned to give the three movements the titles "Noon," "Evening," and "Midnight," probably thinking of reflecting different phases of life rather than simply times of day. He also wanted to call the work *Fantastic Dances*, before settling on the definitive title. In a newspaper interview, he said: "It should have been called just 'Dances,' but I was afraid people would think I had written dance music for jazz orchestras."

Indeed, that was probably the last thing Rachmaninoff ever wanted to do. To write ballet music for the great Mikhail Fokine to choreograph was a completely different matter. In 1939, Fokine had produced a ballet about Paganini using Rachmaninoff's score *Paganini Rhapsody*. After this successful collaboration, Rachmaninoff was hoping that *Symphonic Dances* could be turned into another Fokine ballet, but these plans resulted in nothing due to the choreographer's death in 1942.

It is impossible to know whether Rachmaninoff knew he was writing his last work. Yet the suspicion that this might have been the case is not so easily dismissed. The numerous references to Rachmaninoff's earlier works suggest that the composer was looking back on his life. In the coda of the first movement, he quoted the main theme from his ill-fated *Symphony No. 1* of 1897. At its première,

conducted by an apparently intoxicated Alexander Glazunov, the symphony failed badly, thrusting the young composer into such a state of depression that for three entire years he was unable to write any music whatsoever. Rachmaninoff could be certain that no one would recognize this reference to a symphony not performed in 43 years; yet to him the quote must have had a secret symbolic meaning - a nostalgic recollection of the ambitions and adversities of his youth. Even more intriguingly, Kasvan Goleyzovsky, a choreographer from the Bolshoi Theater in Moscow, claimed that "a significant part" of Symphonic Dances originated in an aborted ballet project, The Scythians, on which Rachmaninoff appears to have worked on around 1915. No music for this project survives. but a handwritten note from Golevzovsky from the time mentions "sketches...for the final symphonic dance"; an interesting coincidence if nothing else, given the title of the 1940 composition

It was to be expected that the "Dies irae" melody, which had been haunting Rachmaninoff since his fateful *Symphony No. 1*, would not be left out this time. It wasn't; yet the composer placed it in a new context by juxtaposing it with another quote, the "Alleluia" from the *All-Night Vigil* (1915). The evocation of the Last Judgment was thus complemented by a reference to Resurrection, apparently symbolizing a defeat of Death by the power of Redemption. It would indeed make sense to imagine Rachmaninoff consciously bidding farewell to his composing days with this gesture.

Yet in spite of all this serious symbolism, *Symphonic Dances* is anything but a heavy dramatic composition. Despite the fact that the piece's emphasis seems to be more on the "symphonic" than on the "dances" – the piece is a three-movement symphony in all but name – the dance character is always present in *Symphonic Dances*.

The first movement bears the unusual tempo marking *Non allegro*, which Rachmaninoff occasionally used to avoid overly fast tempos. The main part of the movement obviously cannot be too slow or the contrasting

middle section, marked *Lento*, with its expressive saxophone solo, will become definitely snail-paced. For this saxophone solo, incidentally, Rachmaninoff sought out Broadway composer Robert Russell Bennett, who gave him some technical advice on how to handle this instrument. It wasn't the only time Rachmaninoff turned to a specialist. Before the première, Eugene Ormandy noted that some of the violin bowings were extremely difficult to execute. Rachmaninoff replied: "Ah yes, Fritz did those for me" (Fritz being none other than Fritz Kreisler).

Beginning with an ominous motto with stopped horns and muted trumpets, the second movement is a *valse triste* with a melancholy string theme wandering from key to key, accompanied by impressionistic woodwind figurations. At the end, the tempo and the rhythm become more animated and the movement, surprisingly, ends like a Mendelssohn scherzo.

The third movement, like the first, is in A-B-A form, with a central slow section flanked by faster music. But the contrasts are much sharper: the Non allegro is replaced by Allegro vivace (fast and lively) and the Lento by Lento assai (very slow). The fast section - preceded by a gloomy slow introduction - has its share of lively rhythms and syncopations, but is overcast with an air of seriousness announced early in the movement by the solemn bells. The mournful middle section adds to the gravity of the atmosphere, preparing the entrance of the "Dies irae" theme, played by the brass after the return of the fast tempo. Only gradually does the music lighten up for the final "Alliluya" (to use Rachmaninoff's transliterated Russian spelling from the score). But it does happen in the end, and although the "sad" minor tonality doesn't go away, the rhythmic momentum and dazzling orchestral colors of the conclusion project faith, strength, and reassurance.

Program notes by Peter Laki.

uri Temirkanov is recognized on every continent as one of the most talented conductors of his generation. He was named Music Director and Principal Conductor of the St.

Petersburg Philharmonic Orchestra in April 1988, succeeding the legendary Evgeny Mravinsky.

Appointed Music Director of the Baltimore Symphony in 1999, he also serves as Principal Guest Conductor of the Danish National Radio Symphony Orchestra and Conductor Laureate of London's Royal Philharmonic. He is a regular guest conductor of the major orchestras of Europe and Asia, and enjoys an equally acclaimed reputation among the leading orchestras of the US.

Born in 1938 in the Caucasus city of Nal'chik, Yuri Temirkanov began his musical studies at the age of nine. When he was 13, he attended the Leningrad School for Talented Children to continue his studies in violin and viola. Upon graduation from the Leningrad School, he attended the Leningrad Conservatory, where he completed his studies in viola. He returned to the Conservatory to study conducting and graduated in 1965. During post-graduate studies, Mr. Temirkanov served as Assistant Conductor of the Leningrad Philharmonic under Evgeny Mravinsky.

In 1966, Mr. Temirkanov was named a conductor of the Maly Opera and Ballet Theatre in Leningrad. In 1967 he won the prestigious Moscow National Conducting Competition, which 30 years before had

YURI TEMIRKANOV



launched the careers of a galaxy of Russian conductors, from Mravinsky to Rachlin. Temirkanov was immediately invited by conductor Kiril Kondrashin to tour the US with the Moscow Philharmonic Orchestra and the legendary violinist David Oistrakh. In 1968 he was appointed Principal Conductor of the Leningrad Symphony Orchestra, where he remained until his appointment as Music Director of the Kirov Opera and Ballet in 1976.

Mr. Temirkanov regularly led the Philadelphia Orchestra between 1975 and 1980. In January 1986, he conducted the New York Philharmonic, becoming the first Soviet conductor to visit the US following the renewal of the Soviet/American Cultural Exchange Agreement. He has since returned many times to conduct not only the New York Philharmonic and the Philadelphia Orchestra, but also the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony, and the San Francisco Symphony. He conducted the first concerts of his tenure with the Baltimore Symphony in January 2000.

In 1988 Mr. Temirkanov signed an exclusive contract with the BMG/RCA recording labels. His numerous recordings with The Royal Philharmonic Orchestra include the complete ballets of Stravinsky and the symphonies of Tchaikovsky. His many recordings with the St. Petersburg Philharmonic include the works of Shostakovich, Prokofiev, Rachmaninoff, Berlioz, Ravel, and Sibelius. Mr. Temirkanov's extensive tours with the St. Petersburg Philharmonic Orchestra have been highlighted by celebrated performances in Japan, Asia, Europe, South America, and the US. In 2003, Mr. Temirkanov received the Premio Franco Abbiati prize in Italy for the "Best Conductor of the Year".

This evening's performance marks Yuri Temirkanov's fifth appearance under UMS auspices. Maestro Temirkanov made his UMS debut leading the Leningrad Symphony Orchestra in February 1977 at Hill Auditorium.

In Memoriam

Celebrating the legacy of

GAIL W. RECTOR

UMS President Emeritus February 14, 1918 – October 18, 2004



Above 1941: Violinist Jascha Heifitz (second from left) leaves from the backstage door of Hill Auditorium after rehearsal with Alexander Hilsberg. Gail Rector, then U-M student (far right), watches.

Opposite, first column, top to bottom 1967: Pianist Artur Rubinstein backstage of Hill Auditorium with Gail Rector.

1972: May Festival: (l-r) Maestro Eugene Ormandy, mezzo-soprano Marilyn Horne, and Gail Rector backstage of Hill Auditorium after Ms. Horne's UMS debut with the Philadelphia Orchestra.

1973: May Festival: Gail Rector congratulates soprano Jessye Norman in her Hill Auditorium dressing room directly following her UMS debut with the Philadelphia Orchestra.

Fall 1978: Legendary pianist Vladimir Horowitz (l) and Gail Rector pose on the steps outside of Hill Auditorium.

Second column, top to bottom

1984: Gail Rector (l) stands alongside of Maestro Leonard Bernstein (center) in Hill Auditorium.

June 1987: (I-r) Gail and Elizabeth Rector, Penny and Ken Fischer. Gail Rector publicly passes the honor, history, and presidency of UMS to incoming UMS President Ken Fischer.

1991: "Celebrating 50 Years of Dedicated Service to the University Musical Society and the Ann Arbor Community," UMS President Ken Fischer presents a tribute gift to Gail Rector commemorating the 50th anniversary of UMS chamber music concerts in Rackham Auditorium.

January 1993: Backstage of Hill Auditorium with wife Elizabeth greeting Mstislav Rostropovich.

"My life and history are lists of concerts..."

- UMS President Emeritus Gail Rector

















he St. Petersburg Philharmonic Orchestra is Russia's oldest symphony orchestra. It was formed out of the 19th-century "Imperial Music Choir" in 1882 but initially played only for the Imperial Court and in aristocratic circles. As early as October 1917 the ensemble was declared a state orchestra, giving its first public concert in Soviet Russia shortly thereafter. A year later the orchestra was incorporated into the newly founded Petrograd Philharmonic Society, the first concert organization of the USSR. In 1991, just after its home city was renamed, the orchestra changed its name from the Leningrad Philharmonic to the St. Petersburg Philharmonic. Today it is internationally recognized as one of the world's première symphonic ensembles.

The Philharmonic's first principal conductors were Emil Cooper (1921-22) and Nikolai Malko (1926-29). In the 1930s, the orchestra was headed by Alexander Gauk and the Austrian conductor Fritz Stiedry.

From 1938 to 1988, Evgeny Mravinsky was the orchestra's Music Director. During World War II, the Philharmonic continued to give concerts without interruption, even as Leningrad was being evacuated. After 1945, the orchestra, under the baton of Mravinsky, was active in introducing Russia to important foreign composers and conductors, including Leopold Stokowski, Charles Munch, Andre Cluytens, Igor Markevitch, Josef Krips, and Benjamin Britten. In 1946, it undertook the first tour of the West by a Soviet orchestra, and since then it has been acclaimed by the public and press alike in more than 30 countries throughout Europe, the Americas, and the Far East.

The St. Petersburg Philharmonic has played a major role in furthering the careers of Russian and Soviet composers. The orchestra premièred Shostakovich's *Symphony No. 1* in 1926, bringing immediate international attention to the 19-year-old composer, whose close association with the orchestra – which went on to première seven more of his symphonies – continued until his death in 1975. In 1988, Yuri

Temirkanov was appointed Music Director and Principal Conductor of the St. Petersburg Philharmonic. Since 2000, Nikolai Alexeev has been Assistant Principal Conductor. Mariss Jansons served as Associate Principal Conductor from 1985-2000.

The St. Petersburg Philharmonic and Yuri Temirkanov have recorded much of the central Russian repertoire for BMG Classics/RCA Victor Red Seal. Among Maestro Temirkanov's recent recordings are Prokofiev's oratorio On Guard for Peace, and Shostakovich's Symphony No. 13 and oratorio The Song of the Woods. The Orchestra and Mariss Jansons have recorded the complete Rachmaninoff symphonies and piano concertos (with Mikhail Rudy) for EMI. Recent releases include Rachmaninoff's Symphonic Dances and Symphony No. 3 with Maestro Jansons, and Mahler's Symphony No. 6 with Thomas Sanderling (Real Sound).

This evening's performance marks the St. Petersburg Philharmonic Orchestra's ninth appearance under UMS auspices, including four appearances under its former name of the Leningrad Philharmonic Orchestra. The Orchestra made its UMS debut in November 1962 under the direction of Maestro Evgeny Mravinsky.

St. Petersburg Philharmonic Orchestra

YURI TEMIRKANOV, Artistic Director and Principal Conductor

First Violin Lev Klytchkov, Concertmaster Yuri Ouchtchapovski Alexsandre Zolotareov Popov Pavel Valentin Loukine Serguei Teterine Alexey Vasiliev Natalia Sokolova Olga Rybaltchenko Alexandre Rikhter Vadim Selitski Grigori Sedoukh Vladislav Pesin Nikolai Tkatchenko Renata Bakhrakh Tatiana Makarova

Second Violin
Mikhail Estrine, Principal
Anton Iliunin
Arkadi Naiman
Tatiana Shmeleva
Arkadi Malein
Lioudmila Odintsova
Janna Proskourova
Loubov Khatina
Nikolai Dygodiouk
Dmitry Koryavko
Tamara Tomskaia
Olga Kotliarevskaia
Rustem Suleimanov
Konstantin Basok

Lia Melik-Mouradian

Konstantin Rassokhine

Viola
Andrei Dogadine, Principal
Iouri Dmitriev
Vladimir Ivanov
Artour Kossinov
Yuri Anikeev
Alexandre Chelkovnikov
Alexei Bogorad
Grigori Meerovitch
Elena Panfilova
Dmitri Kossolapov
Konstantin Bitchkov
Roman Ivanov
Mikhail Anikeev

Cello
Alexei Vassiliev, Principal
Dmitri Eremine
Valeri Naidenov
Serguei Tcherniadiev
Victor Ivanov
Iossef Levinzon
Iaroslav Tcherenkov
Kirill Arkhipov
Taras Trepel
Alexsandre Kulibabin

Bass Artem Chirkov, Principal Alexsandre Chilo Rostislav Iakovlev Oleg Kirillov Mikhail Glazatshev Nikolai Tchaoussov Alexei Ivanov Alexei Tchoubathchine Nikolai Syrai

Flute Marina Vorojtsova, *Principal* Igor Kotov Olga Viland Olesia Tertichnaia Oleg Mikhailovski

Oboe Rouslan Khokholkov, *Principal* Isaev Artem Denis Bystrov Michail Dymskii

Clarinet
Andrei Laukhin, Principal
Valentin Karlov
Denis Sukhov
Igor Gerassimov
Evgeny Krivoshein
Vladislay Verkovitch

Bassoon Oleg Talypine, *Principal* Serguei Bajenov Yuri Belyansky Alexei Silioutine

Horn Andrei Gloukhov, *Principal* Igor Karzov Anatoly Surzhok Anatoli Moussarov Nikolay Dubrovin Vitali Moussarov Saxophone Donald Sinta

Trumpet Igor Charapov, *Principal* Mikhail Romanov Oleg Grechnev Alexei Beliaev

Trombone and Tuba Maxim Ignatiev, Principal Dmitri Andreev Vitali Gorlitski Denis Nesterov Valentin Avvakumov

Percussion Valeri Znamensky, Principal Timpani Dmitri Klimenok Konstantine Soloviev Rouben Ramazian Alexandre Mikhailov Serguei Antoshkin

Harp Anna Makarova Andres Izmailov

Piano and Celeste Maxim Pankov St. Petersburg Philharmonic Administration Sergey Chernyadyev, Director Alexandre Novikov, Stage Manager Leonid Voronov, Librarian

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Kremerata Baltica

GIDON KREMER, Soloist and Artistic Director

Program

Friday Evening, November 12, 2004 at 8:00 Hill Auditorium • Ann Arbor

Alfred Schnittke

Concerto Grosso No. 3

Allegro Risoluto Pesante 4/4

Moderato

Mr. Kremer and Marija Nemanyete, Violins Reinut Tepp, Cembalo and Piano

Movements 3 and 4 played attacca, without pause

Dmitri Shostakovich

Violin Sonata, Op. 134

Arranged for string orchestra by Michael Zinman and Andrei Pushkarev

Andante Allegretto Largo; Andante

MR. KREMER, Violin

INTERMISSION

Shostakovich

Chamber Symphony in c minor, Op. 110a

Arranged for string orchestra from String Quartet No. 8 by Abram Stassevich

Largo
Allegro molto
Allegretto
Largo

MR. KREMER, Leader

Schnittke

Concerto Grosso No. 1

Preludio: Andante Toccata: Allegro Recitativo: Lento

Cadenza (without tempo indication)

Rondo: Agitato

Postludio: Andante - Allegro - Andante

Mr. Kremer and Eva Bindere, Violins Reinut Tepp, Cembalo and Piano

25th Performance of the 126th Annual Season

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126th Annual

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Concerto Grosso No. 3 Concerto Grosso No. 1

Alfred Schnittke Born November 24, 1934 in Engels, near Saratov, Russia Died August 3, 1998 in Hamburg, Germany

Violin Sonata, Op. 134 Chamber Symphony in c minor, Op. 110a

Dmitri Shostakovich Born September 25, 1906 in St. Petersburg Died August 9, 1975 in Moscow

After Shostakovich's death in 1975 (and to some extent even before), more and more people began to speak of Alfred Schnittke as the older composer's true spiritual heir. There is no doubt that the two Russian masters, who were never very close in life, share a deep spiritual connection that goes far beyond personal ties and even stylistic influences.

Shostakovich and Schnittke were separated by a generation. Shostakovich lived through World War I as a child and was 11 at the time of the Russian Revolution; later he was indelibly marked by Stalin's Great Purge in the 1930s and the Second World War. Schnittke, 19 when Stalin died, lived his adult life under a very different Soviet reality. Conditions were still harsh and restrictive, but at least he didn't have to live in constant fear of having the doorbell ring in the middle of the night and being deported to Siberia. The "thaw" under Nikita Khrushchev also made a stylistic reorientation possible, as we can readily hear in Concerto Grosso No.1, written only two years after Shostakovich's death. Yet the above-mentioned conflict always remains acute: having a half-Jewish ancestry and a 100% German name in Soviet Russia never let Schnittke forget that he would always be something of an outsider in the country of his birth.

Alexander Ivashkin, a cellist and musicologist who knew Schnittke well, writes about "the typical Schnittkean idea of conflict between the individual and the collective, a conflict which very often ends in disaster." This idea, which

underlies many of Schnittke's concertos and concerti grossi, derives from similar feelings expressed in Shostakovich's works.

Concerto Grosso No. 3 was written for some of the same performers as No.1—conductor Sondeckis and violinist Grindenko were still on the podium at the Moscow world première, though Gidon Kremer, now in the West, was replaced by Oleh Krysa.

1985 was a "Baroque" year, as it marked the 300th anniversary of the births of Bach, Handel, and Scarlatti. Schnittke remembered all these masters, as well as Heinrich Schütz, born in 1585, and Alban Berg, born in 1885. The composer desired to have the "museum explode," and to be confronted with "broken fragments from the past" in the "dangerous and uncertain present".

The only addition to the instrumentation of *Concerto Grosso No. 1* are the four church bells tuned to the notes B-A-C-H, which bring about the explosion after the initial Baroque textures have already begun to disintegrate. The brief first movement ends in the vacuum thus produced: the two violin soloists now begin a cadenza in which they try to put the harmony of the Baroque universe back together; this heroic task is ultimately doomed to failure.

The austere unisons of the string orchestra at the beginning of movement, introducing the tentative chords of the harpsichord, clearly allude to the middle movement of Beethoven's Piano Concerto No. 4 - the dramatic dialog, that, according to some commentators, is supposed to represent Orpheus in the underworld. To these two elements, Schnittke added a third, lyrical element in the voice of the two violin soloists whose soaring melodies make this human drama even more intense. The solution of this conflict seems to lie in a return to Bach: poignantly and softly, the fourth movement begins with the B-A-C-H motif, which then undergoes a complex polyphonic development, enriched by many quotes from the Well-Tempered Clavier. By the end of the movement, the materials derived from Bach reach quite a

high level of Romantic passion; once more it is the church bells that intervene at a crucial moment to give the musical process a new direction. With its sound of bells and plucked strings, the last movement is a quiet epilog providing a calm and ethereal ending.

Both Shostakovich works on the program are chamber music, arranged for chamber orchestra. The *Violin Sonata*, *Op. 134* was originally written for David Oistrakh, for whom Shostakovich had already composed two violin concertos. *Violin Concerto No. 2* had been originally intended as a present for the violinist's 60th birthday – but Shostakovich thought his friend was a year older than he actually was, and completed the concerto a year too soon. To make good on this mistake, he wrote the present sonata the following year.

In some ways, this work could in fact be a "Violin Concerto No. 3:" it runs over half-an-hour imperformance and the character of many of its themes is related to the world of Shostakovich's symphonies and concertos. The idea to arrange it for violin and orchestra arose quite naturally; it was carried out by Polish composer Krzysztof Mieyer, who is also the author of an excellent book study on Shostakovich's life and works.

What is new is experimentation with the twelve-tone method, which Shostakovich managed to assimilate into his own style in a perfectly natural way using the new harmonic possibilities inherent in the method to make his music even more "bitting," The work is in three movements. The first is a sprawling "Andante" (like in many of his symphonies, Shostakovich avoids opening Allegros). It proceeds from a brooding opening through a more playful second theme, to moments of true magic when the figurations of the violin are set against a sequence of soft, certic chords in the accompaniment.

The second movement takes the idea of the Shostakowichian "brutal scherzo" to a new level. There is a multitude of themes and, as commentations have observed, elements of somata and rondo are both present. More importantly, perhaps, the themes are developed with an

instrumental virtuosity and a harmonic richness not often found in Shostakovich. The unaccompanied violin cadenza halfway through the movement confirms that we are dealing with a concerto in disguise – a fact that becomes even clearer in the orchestral arrangement.

After a brief "Largo" introduction, the last movement turns out to be a passacaglia - a set of variations on a theme first presented by the violin in pizzicato (plucked) notes and subsequently heard in turn in the bass, middle, or treble registers. One is reminded of the great passacaglia in the slow movement of Shostakovich's Violin Concerto No. 1. In the present work, the variations range from almost shockingly sparse to eminently melodic to fiercely tempestuous. In terms of moods expressed and techniques employed, the movement runs an exceptionally wide gamut. Both the piano (in the original version) and the violin play cadenzas which are not merely displays of virtuosity, but rather bring the instrumental drama to its climax. The ending, after these great outbursts, is calm and introspective, but in the unsettling and harmonically open final measures, one of the prominent rhythmic figures of both the first and the second movements is recalled as a mysterious allusion to what we have already experienced.

The Chamber Symphony in a minor, Op. 110a is a version of Shostakovich's celebrated String Quartet No. 8, first introduced by conductor Rudolf Barshai. String Quartet No. 8 is by far the best-known of Shostakovich's 15 string quartets, and it is no secret that it is an "autobiographical" work: the numerous quotes from earlier works and the prominent use of the D-S-C-H theme make sure no one misses the message. The "D-S-C-H" theme is formed from the composer's imitials set to music. Using the German spelling Dmittri Schostakowittsch and the German names for the notes in which Son es-stands for E-flat and H for B-matural. the composer came up with the sequence D-E-flatt-C-B, which happens to be mot just amy kiind off melody but a very poignant one. The diimiiniished fourth between the E-flat and the

B-natural is the source of great dramatic tension, as it was already in the theme of Bach's fugue in c-sharp minor from the first book of *The Well-Tempered Keyboard*. D–S–C–H is really a variant of Bach's C-sharp–B-sharp–E–D-sharp, or indeed, a variant of the B-A-C-H motive itself (B-flat–A–C– B-natural). Before *String Quartet No. 8*, Shostakovich had already used the D–S–C–H theme prominently in *Symphony No. 10*. In the quartet he is positively obsessed with it—and until very recently it wasn't entirely clear why.

The clearest account of what happened in the summer of 1960 can be read in the commentaries written by Isaak Glikman, one of Shostakovich's closest friends, to the letters he had received from the composer (published in English by Cornell University Press as Story of a Friendship in 2001). To make a long story short, Shostakovich had been coerced to join the Communist Party, and he gave in to the enormous pressure. He was a nervous wreck as a result of the entire ordeal. Soon afterwards, he traveled to East Germany and composed String Quartet No. 8 at a spa in the area known as "the Switzerland of Saxony". Though Shostakovich ostensibly dedicated the quartet "in memory of the victims of fascism and war," his private thoughts, revealed only to Glikman, were quite different:

I started thinking that if some day I die, nobody is likely to write a work in memory of me, so I had better write one myself. The title page could carry the dedication: 'To the memory of the composer of this quartet'.

So this is why the work opens with a gloomy fugue on the D-S-C-H subject, soon followed by a heart-rending lament of the first violin accompanied by a quiet drone in the other three instruments. This also explains why the second movement is a brutally fierce scherzo, almost a *danse macabre*, depicting a lifetime spent in the shadow of war, oppression, and the Gulag. At the climactic moment of this movement, the playful theme from the finale of Shostakovich's *Piano Trio No. 2* appears; this time around the theme does not sound playful

at all, but rather positively frightening. In this strikingly Jewish theme, one could imagine hearing it performed by a klezmer band. Deeply grieving for the victims of the Holocaust, Shostakovich adopted a "Jewish style" in many of his works especially in the late '40s when, in the light of Stalin's vigorous anti-Semitic campaign, doing so carried a particular message, one that was too dangerous to put into words but could be conveyed effectively in music.

The quartet continues with a more light-hearted movement in which the D–S–C–H melody is transformed into a waltz: the recall of the opening of the recent *Cello Concerto No. 1*, an unqualified triumph for the composer, seems to signify the arrival of happier times (in spite of occasional dark moments in the harmony). Other quotes, throughout the quartet, commemorate important milestones in Shostakovich's career, such as *Symphony No. 1*, which catapulted him to fame at 19; and of the opera *Lady Macbeth of the Mtsensk District*, which gave rise to a scandal after which the composer's life and music were never the same again.

Soon we are plunged into the depths of despair once again: against a background of powerful dramatic accents, the fourth-movement "Largo" features the well-known Russian revolutionary song "Zamúchen tyazhóloy nevóley" (Tormented by Grievous Bondage) in what represents a complex and multi-layered web of associations. This song praises Lenin for freeing his people from the grievous bondage, but is quoted here for its depiction of the bondage itself-and certainly also because it is, regardless of its text, a beautiful, brooding melody with a strong and authentic Russian flavor. The quartet ends with a fifth movement that returns to the tempo and character of the first: a slow fugue on D-S-C-H, conjuring images of the protagonist contemplating the past turmoil in solitude and resignation.

Without a doubt, String Quartet No. 8 is a deeply moving, tragic work. Yet Shostakovich was always ready to poke cruel fun at himself. In his letter to Glikman quoted above, Shostakovich refers to the Eighth as an "ideologically flawed quartet which is of no use to

anybody" (because it fails to deliver the "hurrah" optimism the authorities wished for). The different quotes in the work make it "quite a nice hodge-podge, really." Tragedy and satire are often inseparable in Shostakovich, as they are in his beloved Gogol. Their joint power gave him a means of survival in the face of the most "grievous bondage" any great artist ever had to endure.

Concerto Grosso No. 1 was a landmark workif for no other reason than it made it possible for Schnittke to travel to the West for the first time since 1948. The authorities only allowed Schnittke to go because Gidon Kremer, with Tatiana Grindenko, one of the violin soloists in the piece, had convinced them that only the composer could play the solo keyboard part (on harpsichord and prepared piano) in his own work. Thus, the two musicians embarked on a European tour with the Lithuanian Chamber Orchestra under Saulus Sondeckis. after which Mr. Kremer remained in the West. becoming, in Ivashkin's words, "the first Soviet musician to be granted the official right to plan his concerts and his residency as he wished". Schnittke, however, returned to the Soviet Union, staying there until the late 1980s when he finally moved to Germany.

In his notes for the première performance, Schnittke wrote:

I dream of the Utopia of a unified style, where fragments of "U" [for Uniterhaltumgsmusik, 'light music'] and "E" [for emste Musik, 'serious music'] are not used for comic effect but seriously represent multi-faceted musical reality. That's why I've decided to put together some fragments from my cartoon film music: a joyful children's chorus, a mostalgic attornal seremade, a piece of hundred-percent-guaranteed Corelli (made in the USSR), and finally, my grandmother's favorite tango played by my great-grandmother on a harpsichord. I am sure all these themes go together very well, and I use them absolutely seriously.

Schmittike used the term "polystylism" to describe these sometimes startling juxtapositions of different musical worlds (to which we might add a fleeting—but easily recognizable—quote from the Tchaikovsky *Violin Concerto*; and of course, the John Cageian idea of prepared piano).

The concerto is organized in six interconnected movements, some of them more strictly wrought and others more relaxed and free. The opening and closing sections share the bell-like sounds of the prepared piano. Together they provide an eerie, meditative framework within which the other movements unfold: two muscular fast sections in a quirky pseudo-Baroque style, separated by a somber and mournful "Recitativo" filled with dense chromatic tone clusters, and an impassioned "Cadenza" for two violins. During its half-hour duration, Schnittke's polystylistic journey covers enormous ground, all coming together in the end. As in life, the various events that occur along the way do add up to a cumulative experience where every episode, though incongruous at first sight, eventually takes its meaningful (and, with hindsight, even logical) place.

Program notes by Peter Laki.

n the 30-year course of his distinguished career, violinist **Gidon Kremer** has established a worldwide reputation as one of the most original and compelling artists of his generation. He has appeared on virtually every major concert stage with the most celebrated orchestras of Europe and America and has collaborated with today's foremost conductors and instrumentalists.

His unusually extensive repertoire encompasses all of the standard classical and Romantic violin works, as well as music by 20th-century masters such as Henze, Berg, and Stockhausen. He has also championed the works of living Russian and Eastern European composers and has performed many important mew compositions, several of them dedicated to him. He has become associated with such diverse composers as Alfred Schmittke, Arvo Part, Sofia Gubaidulina, Valentin Silvestrow,

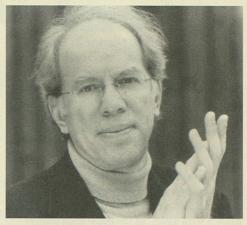
Luigi Nono, Aribert Reimann, Peteris Vasks, John Adams, and Astor Piazzolla, bringing their music to audiences in a way that respects tradition yet remains contemporary.

An exceptionally prolific recording artist, Gidon Kremer has made more than 100 albums for Deutsche Grammophon, Teldec, Philips, ECM, Sony Classical, EMI/Angel, and Nonesuch. His recordings have garnered many awards, among them the prestigious Grand Prix du Disque and Deutsche Schallplattenpreis.

Since 1981, Mr. Kremer has invited a select group of artists to participate in the music festival he founded in the small Austrian village of Lockenhaus. The festival's emphasis is on the exploration of new repertoire, with unusual pairings of musicians who collaborate in an informal atmosphere conducive to discovery and communication. In November 1996, Mr. Kremer founded the Kremerata Baltica chamber orchestra to foster outstanding young musicians from the three Baltic States. He undertakes regular concert tours with the orchestra, serving as Artistic Director and soloist.

Gidon Kremer was born in 1947 in Riga, Latvia. He began his study of the violin at age four with his father and grandfather, both of whom were accomplished string players. At seven, his formal education began with his entry into the Riga Music School as a student of Professor Sturestep. By the time he reached eighth grade, he was auditioning for competitions in Poland, Romania, and France, and at 16, he was awarded the First Prize of the Latvian Republic. Two years later he successfully auditioned for David Oistrakh and became one of the few students selected to apprentice under the master mentor at the Moscow Conservatory.

In 1967, Mr. Kremer won his first international prize: the Queen Elisabeth Competition in Brussels. Following this triumph, he took a prize in the Montreal Competition, top honors in the Paganini Competition in Genoa, and, finally, the coveted First Prize in the 1970 Tchaikovsky Competition.



GIDON KREMER

Gidon Kremer plays a Guarnerius del Gesù, "ex-David," dated 1730. He is also the author of three books, published in German, which reflect his artistic pursuits.

This evening's performance marks Gidon Kremer's seventh appearance under UMS auspices. Mr. Kremer made his UMS debut as soloist in Schumann's Violin Concerto with the Philadelphia Orchestra under the direction of Riccardo Muti as part of the 1983 May Festival at Hill Auditorium.

ounded in 1997 by the renowned violinist Gidon Kremer, the Grammy-award winning chamber orchestra Kremerata Baltica is already considered one of the most prominent international ensembles in Europe and beyond. Although it originally began as a "birthday present to myself" to celebrate his 50 birthday in 1997, Gidon Kremer immediately envisaged the potential behind the 27-member ensemble of young musicians drawn from the Baltic States of Estonia, Latvia, and Lithuania as a medium to share his rich artistic experience with a new generation of musicians and, at the same time, to promote and inspire the musical and cultural life of the Baltics.

Having opted to make the world their permanent home, Kremerata Baltica annually performs about 60 concerts during six annual tours throughout Europe, Asia, and the Americas. Regular performances in Vienna, Berlin, Paris, London, Moscow, and New York in the greatest halls are followed by appearances at renowned music festivals such as Salzburg, Schleswig-Holstein, Verbier, Dresden, the Prague Spring, and the BBC Proms in London.

In addition to its performances as a full chamber orchestra, Kremerata Baltica also shines in ingeniously-programmed chamber music performances under the label Kremerata Musica with small- to medium-sized formations comprised of members of the group.

Naturally, the musical scene of the Baltics is of great importance to Kremerata Baltica. Supported by a joint-program of the Ministries of Culture of all three countries, numerous performances are held every year in Estonia, Latvia, and Lithuania. While the majority of the concerts are led by and performed with Gidon Kremer, Kremerata Baltica has appeared with celebrated conductors and soloists such as Jessye Norman, Oleg Maisenberg, David Geringas, Boris Pergamenschikow, Tatiana Grindenko, Sir Simon Rattle, Christoph Eschenbach, and Kent Nagano.

Programming and performing an unusually extensive and versatile repertoire, Kremerata Baltica give much importance to contemporary music. The ensemble regularly performs music of living Eastern European composers and has commissioned new works by Pärt, Kancheli, Vasks, Desyatnikov, and Raskatov.

Kremerata Baltica's already impressive discography includes the Grammy-winning After Mozart (2002), the Grammy-nominated George Enescu, Happy Birthday, and Russian Seasons (both 2003) for Nonesuch, and the upcoming Deutsche Grammophon release Kremerland.

This evening's performance marks Kremerata Baltica's second appearance under UMS auspices. The ensemble made its UMS debut at Rackham Auditorium in November 1999 under the musical direction of Gidon Kremer.

Kremerata Baltica

GIDON KREMER, Soloist and Artistic Director

Violin I Eva Bindere* Sandis Steinbergs* Dzeraldas Bidva Ruta Lipinaityte Migle Diksaitiene Sanita Zarina

Violin II Andrei Valigura* Andrejs Golikovs* Marija Nemanyte Migle Serapinaite Indre Cepinskiene Monika Urbonaite

Viola Ula-Ulijona Zebriunaite* Daniil Grishin* Vidas Vekerotas Zita Zemovica

Cello Marta Sudraba* Eriks Kirsfelds* Giedre Dirvanauskaite Peteris Cirksis

Bass Danielis Rubinas Indrek Sarrap

Cembalo and Piano Reinut Tepp

Percussion Andrei Pushkarev

*Sectional leaders

ICM Artists, Ltd.

Byron Gustafson, Executive Vice President, Manager, Artists and Attractions

Leonard Stein, Vice President, Director, Tour Administration Ira Pedlikin, Associate Manager, Attractions Douglas Wahlgren, Tour Manager UMS

presents

E.S.T. (Esbjörn Svensson Trio)

The Bad Plus

Reid Anderson, *Bass* Ethan Iverson, *Piano* David King, *Drums*

Esbjörn Svensson, *Piano* Dan Berglund, *Bass* Magnus Öström, *Drums*

Program

Saturday Evening, November 13, 2004 at 8:00 Michigan Theater • Ann Arbor

Tonight's program will be announced by the artists from the stage and will contain one intermission.

26th Performance of the 126th Annual Season

11th Annual Jazz Series Special thanks to Randall and Mary Pittman for their continued and generous support of the University Musical Society, both personally and through Forest Health Services.

Media partnership for this performance provided by WEMU 89.1 FM, WDET 101.9 FM, and $Metro\ Times$.

Special thanks to Sam Valenti IV and Ghostly International, Ann Arbor, Michigan, for providing tonight's DJ sets. For further information on Ghostly International, please visit www.ghostly.com.

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

The Bad Plus appears by arrangement with Rosebud Agency, San Francisco, CA.

E.S.T. appears by arrangement with Monterey Peninsula Artists, Inc. and is distributed in the US by 215 Music and Media.

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

The photographing or

Large print programs are available upon request.

rguably one of the biggest breakout stories of 2003, **The Bad Plus**—Reid Anderson (bass), Ethan
Iverson (piano), and David King
(drums) – connected with the jazz
world and beyond with *These Are The Vistas*, the renegade trio's debut on Columbia Records.

All three members of The Bad Plus hail from the Midwest: Reid and David from Minnesota and Ethan from Wisconsin. The roots of the group date back to circa 1984 when Dave first heard Reid sing in a junior high school rock band. By 1989, Reid and Ethan were playing free jazz at restaurants throughout America's dairy land. While 1990 officially marks Dave, Reid, and Ethan's first musical encounter, the group's eponymous debut album was released in 2001 on Fresh Sound, a Spanish independent label. A 2002 performance at New York's Village Vanguard led to the band's signing with Columbia Records.

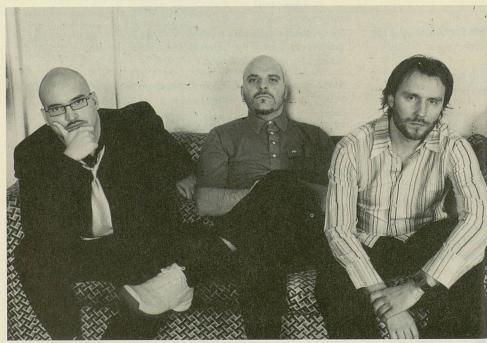
The group's major label debut, *These Are The Vistas*, was released in February 2003.

Rolling Stone's four-star review of the album, stated, "[The Bad Plus are] bad to the bone, hot players with hard-rock hearts". Newsweek claimed the record as "among the freshest-sounding albums of the year".

On their sophomore CD, *Give*, released in 2004, the trio teamed up once again with Grammy-winning producer Tchad Blake, whose experimental signature sound has graced projects by Peter Gabriel, Pearl Jam, Los Lobos, Tom Waits, and Elvis Costello. *Give* is a rollicking sonic adventure with new compositions from each of the group's members alongside covers by the Pixies, Ornette Coleman, and Black Sabbath.

The Bad Plus prides themselves on being a true working ensemble. Drummer David King notes, "I think some really important, powerful music can come about when you align energies. It's about bands, to be in a band, to have a vision together, to be aware there's something magical underneath that you've got to pay attention to."

THE BAD PLUS

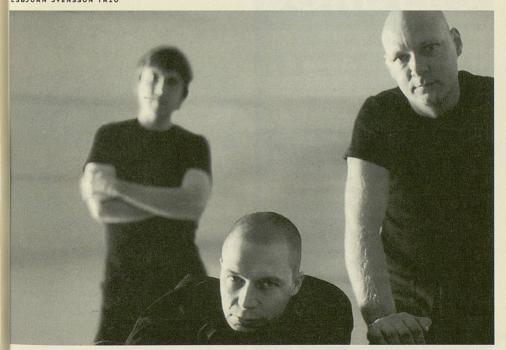


While all three members of the trio love jazz, they never think of themselves as a jazz band; in fact, they don't pigeon-hole themselves into thinking what they are at all. "The truth of the matter is, we're three guys who grew up in the Land of Super-Americas. We're friends and we're really fortunate that we get along so well. We are a combination of taking music very seriously and finding the right petting zoo on the road."

This evening's performance marks The Bad Plus' UMS debut. Pianist Ethan Iverson of The Bad Plus made his UMS debut as pianist and music director of the Mark Morris Dance Company at the Power Center in April 2001.

he Esbjörn Svensson Trio (E.S.T.) is built upon the virtually impossible feat of producing innovative, thoughtful, and intensely rigorous music while at the same time attracting listeners outside the usual jazz audience, including rock fans to the youngest hiphop fans. Hardly surprising, in their native Sweden they have had a top-20 album, have appeared on MTV Scandinavia, and have built their reputation by playing in venues not previously associated with jazz. They are a jazz trio, which sees itself as a pop band that plays jazz, which broke with the tradition of leader and sidemen in favor of equality within its members. Their unique soundscape combines jazz with drum 'n' bass, electronic elements, funk rhythm, pop and rock, and European Classical music. Inspiration for the concept of E.S.T. had its source from Thelonius Monk's "Bemsha Swing," a trio that goes beyond the scope of the usual classic jazz trio.

ESBJÖRN SVENSSON TRIO



"No other group in the world has such a commanding interaction between the grooves of 21st-century dance and the acoustic jazz-piano tradition."

— The Times (London)

Esbjörn Svensson was born in 1964 in Västeras, Sweden. His mother played classical piano, his father loved Ellington, and Svensson listened to the latest pop hits on the radio. He grew up and started playing music together with drummer Magnus Öström, gradually developing their music in a very unique, individualistic way. In high school, Esbjörn played in his first bands, and formally studied piano for three years. There followed four years of musical studies at the University of Stockholm where Svensson developed the necessary technical craft to fully articulate his intuitive selftaught concepts. Today, attentive to the necessary considerations of musical balance, E.S.T. integrates electronic elements into their musical vision, creating an optimal mixture of textures.

From the mid-80s on, Svensson established himself as an inspiring sideman in the Swedish and Danish jazz scenes. In 1993, he met bassist Dan Berglund on a gig they were both working. Svensson was fascinated by the structural strength and creative diversity of his playing and was able to entice Berglund into joining the trio. The same year, the Esbjörn Svensson Trio recorded their debut album, When Everyone Has Gone (Dragon).

By 1995 the trio had made a name for themselves in Sweden and got a recording deal with the pop-oriented label Superstudio Gul/Diesel Music. Svensson was awarded "Swedish Jazz Musician of the Year" and 1998 "Songwriter of the Year". The 1997 release Winter in Venice—consisting mainly of original material—was awarded the Swedish Grammy. In January 2003, E.S.T. received the Victoire du Jazz—the French Grammy—for "Best International Act," and also received the "Revelation of the Festival" award, a special award from the international music industry association Midem.

E.S.T.'s latest release, Seven Days of Falling, is the purest E.S.T. sound yet. The album took a remarkable eight days to record and five to mix, more akin to pop production than jazz.

As *The Guardian* wrote last year "[E.S.T.] has given the sound of the jazz piano trio quite a different edge – an explosion of new life and a different future".

This evening's performance marks the Esbjörn Svensson Trio's UMS debut.

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9/23 Ravi Shankar

9/26 Emerson String Quartet

10/2 Dave Brubeck

10/3 Laurie Anderson

10/15 Leipzig Gewandhaus Orch.

11/9 St. Petersberg Philharmonic

11/12 Kremerata Baltica 11/13 E.S.T. & The Bad Plus

12/4&5 Handel's Messiah 12/11 Anne Sofie Von Otter

1/13 Stephanie Blythe

1/26 Lahti Symphony Orchestra

1/30 Audra McDonald

2/5&6 New York Philharmonic

2/10 Netherland Wind Ensemble

2/19 Jack Dejohnette

2/25 Midsummer Night's Dream

2/20 Takacs Quartet

3/9 Florestran Trio

3/10 Fred Hersch Trio

3/12 Oslo Philharmonic

3/19 James Galway 4/9 Malouma

4/20 Felicity Lott & Angelika

Circhschlager

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Some Concerts may be followed by

an artist

signing Call the store or visit bordersstores.com

> for updated event listings

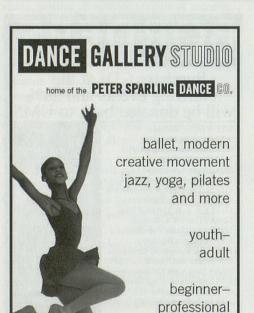
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UMS experience

126TH UMS SEASON

September 04

- Fri 17 Lincoln Center Jazz Orchestra with Wynton Marsalis
- Thu 23 Ravi Shankar
- Sun 26 Emerson String Quartet

Please note that a complete listing of all UMS Educational programs is conveniently located within the concert program section of your program book and is posted on the UMS website at www.ums.org.

October

- Sat 2 An Evening with Dave Brubeck
- Sun 3 Laurie Anderson: The End of the Moon
- Fri-Sat **8-9** Paul Taylor Dance Company
 - Sat **9** Paul Taylor Dance Company One-Hour Family Performance
 - Wed 13 Akira Kasai: Pollen Revolution
 - Fri 15 Leipzig Gewandhaus Orchestra with Mikhail Pletnev, piano
- Sat 16 Marcel Khalifé and the Al Mayadine Ensemble
- Wed-Sat 20-23 Complicite: The Elephant Vanishes
- Wed-Sun **27-31** Rezo Gabriadze: Forbidden Christmas or The Doctor and

The Patient

November

- Thu 4 Le Concert Spirituel
- Fri 5 Kopelman Quartet
- Tue 9 St. Petersburg Philharmonic
- Fri 12 Kremerata Baltica with Gidon Kremer, violin
- Sat 13 E.S.T. (Esbjörn Svensson Trio) and The Bad Plus
- Sun 14 Ensemble Al-Kindî and the Whirling Dervishes of Damascus
- Tue 23 Measha Brueggergosman, soprano

December

- Sat-Sun 4-5 Handel's Messiah
 - Sat 11 Anne Sofie von Otter, mezzo-soprano



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Wed 12	Sam Shalabi: The Osama Project	
Thu 13	Stephanie Blythe, mezzo-soprano	
Fri 14	D.J. Spooky: Rebirth of a Nation	
Sun-Mon 16-17	Ronald K. Brown/Evidence	
Wed 26	Lahti Symphony Orchestra with Louis Lortie, piano	
Sun 30	Audra McDonald	
Carbia signo 716	February	
Sat-Sun 5-6	New York Philharmonic	
Thu 10	Netherlands Wind Ensemble	
Fri-Sat 11-12	Rennie Harris Puremovement: Facing Mekka	
Sun 13	Michigan Chamber Players (Complimentary Admission)	
Fri 18	Soweto Gospel Choir	
Sat 19	Jack DeJohnette Latin Project	
Sun 20	Takács Quartet: Complete Bartók String Quartet Cycle	
Mon-Wed 21-23	Kodo Drummers	
Fri 25	A Midsummer Night's Dream: A Semi-Staged Performance	
	March	
Sat 5	Dan Zanes and Friends Family Performance	
Wed 9	Florestan Trio	
Thu 10	Fred Hersch Ensemble: Leaves of Grass	
Thu-Sun 10-13	Robert Lepage: The Far Side of the Moon	
Sat 12	Oslo Philharmonic with Anne-Sophie Mutter, violin	
Sat 19	James Galway, flute and Lady Jeanne Galway, flute	
	April	
Fri-Sat 1-2	Emio Greco PC	
Sat 2	UMS Choral Union: Haydn's Creation	
Fri 8	Trio Mediæval	
Sat 9	Malouma	
Sun 10	Songs of the Sufi Brotherhood	
Wed 13	Chamber Orchestra of Philadelphia with Ignat Solzhenitsyn, piano	
Thu 14	La Capella Reial de Catalunya and Le Concert des Nations	
Wed 20	Felicity Lott, soprano and Angelika Kirchschlager, mezzo-soprano	
Thu 21	John Scofield Trio and Brad Mehldau Trio	
Thu 28	Jerusalem Quartet	
Augus	Man	

May

Sat 14 Ford Honors Program: Artist to be Announced

UMS EDUCATION PROGRAMS

MS's Education and Audience Development Program deepens the relationship between audiences and art, and raises awareness of the impact the performing arts can have on our community. The program creates and presents the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The UMS Education and Audience Development Department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing community receptions; artist interviews; workshops; in-school visits; master classes; lectures; youth, teen, and family programs; educator professional development; curriculum development; and much more.

UMS Community Education Program

D etails about educational events are posted at www.ums.org one month before the performance date. To receive information and email reminders about UMS educational events. join the UMS E-Mail Club at www.ums.org. For immediate information, e-mail umsed@umich.edu, or call the numbers listed below.

UMS Partnership Program

If you represent an organization that would like to work in collaboration with UMS to create education events or attend performances and community receptions, please call 734.764.6179.

African American Arts Advocacy Committee -The NETWORK

If you are interested in networking with the African American community and supporting African American artistry and performance, please call 734.764.6179.

Arab World Festival Honorary Committee

If you would like to be involved in the upcoming Arab World Music Festival and support Arab World programming, education, and community building, please call 734.764.6179.

Educational Programs

UMS hosts a wide variety of educational opportunities that provide context and inform audiences about the artists, art forms, and cultures we present. For more information about this program, please call 734.647.6712 or e-mail umsed@umich.edu. Events include:

- PREPs pre-performance lectures
- Meet the Artists post-performance artist interviews
- Artist Interviews public dialogues with performing artists
- Master Classes interactive workshops
- Panels/Symposia expert-led, universitybased presentations
- Study Clubs in-depth adult education related to a specific art form
- Artist-in-Residence artists teach, create, and meet with community groups, university units, and schools.

UMS Youth, Teen, and Family Education

MS has one of the largest K-12 arts education initiatives in the State of Michigan. For more information, or to become involved, please call 734,615,0122 or e-mail umsyouth@umich.edu.

2004/05 Youth Performance Series

These daytime performances serve pre-K through high school students. The 04/05 series features special youth performances by:

- Lincoln Center Jazz Orchestra with Wynton Marsalis
- Paul Taylor Dance Company
- DJ Spooky: Rebirth of Nation
- Sphinx Competition
- Rennie Harris Puremovement
- Dan Zanes and Friends
- Malouma

Teacher Workshop Series

UMS offers two types of K-12 Educator Workshops: Performing Arts Workshops and Kennedy Center Workshops. Both types focus on teaching educators techniques for incorporating the arts into classroom instruction.

This year's Kennedy Center Workshop Series will feature a return engagement by noted instructor Sean Layne who will be leading two sessions:

- Preparing for Collaboration: Theater Games and Activities that Promote Team-Building and Foster Creative and Critical Thinking
- Acting Right: Drama as a Classroom Management Strategy

Michelle Valeri, a singer, songwriter, and children's entertainer, will lead a workshop entitled:

· Story Songs for the Young Child



Workshops focusing on UMS Youth Performances are:

- Paul Taylor Dance Company: Dance is Art, Music, and Storytelling led by Susan Filipiak
- Punch's Progress: A Brief History of the Puppet Theater led by Lawrence Baranski
- Arts Advocacy: You Make the Difference led by Lynda Berg
- Race, Identity and Art: Getting Beyond the Discomfort of Talking About "Normal" led by Marguerite Vanden Wyngaard and Rowyn Baker
- Facing Mekka: Hip Hop in Academic and Theatrical Context led by Mark Bamuthi Joseph and members of Rennie Harris Puremovement
- Malouma: The Culture, Dance, and Music of Mauritania led by Ibrahima Niang, African Cultural Ambassador, and Mame Lo Mor and Fatou Lo, members of the local Mauritanian community

K-12 Arts Curriculum Materials

UMS educational materials are available online at no charge to all educators. All materials are designed to connect with curriculum via the Michigan State Benchmarks and Standards.

Teen Tickets and Breakin' Curfew

As part of UMS's teen initiative, teens may attend public UMS performances at a special discount. Visit www.ums.org to download a special Teen Ticket coupon. *Breakin' Curfew* is an annual event showcasing teen talent, presented in collaboration with Neutral Zone.

Family Programming and Ann Arbor Family Days

UMS offers reduced-priced, one-hour, family friendly performances and workshops. Ann Arbor Family Days features special family programming from numerous Ann Arbor cultural organizations. For more information, please call 734.615.0122.

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UMS Teacher Advisory Committee

This group is comprised of educators, school administrators, and K-12 arts education advocates who advise and assist UMS in determining K-12 programming, policy, and professional development. To join, please call 734.615.4077 or e-mail umsyouth@umich.edu.



UMS is a partner with the Ann Arbor Public Schools and the Washtenaw Intermediate School district as part of the Kennedy Center: Partners in Education program. UMS also participates in the Ann Arbor Public School's

Partners in Excellence program.

The UMS Youth Education Program was designated as a "Best Practice" program by ArtServe Michigan and the Dana Foundation.

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he exciting programs described in this program book are made possible by the generous support of UMS donors-dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 56% of the costs associated with presenting our season of vibrant performances and related educational programs. UMS donors-through their generous annual contributions-help make up the difference. In return, they receive a wide variety of exciting benefits, including the opportunity to purchase tickets prior to public sale.

For more information on membership, please call the Development Office at 734.647.1175.

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MS Volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing educational residency activities, assisting in artist services and mailings, escorting students for our popular youth performances, and a host of other projects. Please call 734.936.6837 to request more information.

ADVISORY COMMITTEE

The 53-member UMS Advisory Committee serves an important role within UMS. From ushering for our popular Youth Performances to coordinating annual fundraising events, such as the Ford Honors Program gala and "Delicious Experiences" dinners, to marketing *Bravo!*, UMS's award-winning cookbook, the Committee brings vital volunteer assistance and financial support to our ever-expanding educational programs. If you would like to become involved with this dynamic group, please call 734.647.8009.

SPONSORSHIP & ADVERTISING

Advertising

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

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As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures, and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

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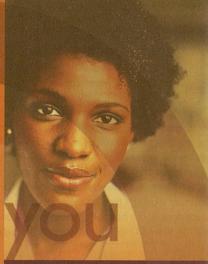
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Internships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. For more information, please call 734.615.1444.

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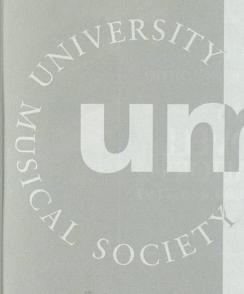
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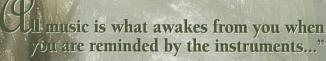
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The Music of Marc-Antoine Charpentier

arc-Antoine Charpentier's various musical experiences, and the circumstances of the patronage that produced his 400-odd pieces of sacred music, are evident in tonight's works. Born in or around Paris circa 1645-50, Charpentier studied in Rome during the late 1660s with Giacomo Carissimi. He then returned to Paris, where he combined different positions, working as a singer, director, and composer for the household of Marie de Lorraine ("Mademoiselle de Guise"), and for the Jesuit order in various capacities. Some of the largerscale of his sacred works - including the two vocal works tonight - may have first been heard in the Jesuit church of St. Louis, whose music was said by contemporary observers to rival that of the Paris Opéra (and which shared some of the same singers with the theater). In 1698, after decades of piecing together "part-time" work, Charpentier was finally made music director at the famed Gothic chapel in the Palais de Justice, the Sainte-Chapelle, where he worked until his death. Most of his musical output (which also includes theatrical, secular, and instrumental pieces) survives in 28 manuscript volumes written by the composer himself, which have resided in the Biblothéque Nationale since the 18th century.

His travels and posts thus exposed him to the "colossal Baroque" heard in Roman churches, but also to small-scale motets performed in the Eternal City. In France, he was involved in theatrical music, and would have heard the long-standing instrumental ensembles of winds and strings associated with the French court. Sacred music in France was traditionally conservative, indebted to late Renaissance models, but Charpentier brought to his work a keen awareness of more modern Italian music and a remarkable sensitivity to text. Even in setting tonight's standard liturgical items, the composer's sense of contrast and of the individual affects of textual components comes across clearly.

The circumstances of the *Messe de Monsieur* de *Mauroy* (H. 6 and H. 299) are far from clear;

there were various noblemen from this family in Paris, some associated with the Guise household and some with the Jesuits, and scholars have not yet established which one might have commissioned the Mass. The piece is nonetheless a wonderfully varied example of Charpentier's orchestral Masses (more elaborate than the famed Messe de Minuit pour Noël, "Midnight Mass for Christmas"); the instrumental ensemble (strings, recorders, and oboes) not only responds to the voices ("Domine Deus, Agnus Dei" in the "Gloria") but also participates in the contrapuntal sections. Along with keyboard, the instruments also substitute for the voices during text repetitions in the "Kyrie," "Sanctus," and "Agnus Dei," and provide the emotional tone for other sections. In this piece, largescale declamatory writing (in the Roman style) alternates with both contrapuntal passages for the vocal ensemble, and with smaller-scale duets and trios (some more French in feeling), giving some sense of the intimate side of Charpentier's sacred production.

Clearly the piece was written for a festive occasion, associated with royal prestige in some way, as Charpentier set the standard text "Domine, salvum fac Regem" (God save the King), to be played after Communion. He must have envisioned other performances as well, as he left open the choice of music to be played at the Offertory. Most scholars believe that this piece (as well as the two other selections on the program, since they are all found within a few pages of each other in Volume 10 of the composer's works) dates from the early 1690s. Both Louis XIV's military victories and his recoveries from sickness took place during this time, and any number of occasions might have led to the performance of the Mass or of the Te Deum.

The Messe de Monsieur de Maroy, H. 6 is followed immediately in the composer's manuscript by the music with trumpets and timpani (Marches pour les trompettes, Nos. 1 and 2, H. 547) played tonight. These "airs" ("a large-scale instrumental piece for some major event," according to a 1726 inventory of his works) are in simple rondeau form, with an opening refrain (repeated on the

first and last statements) alternating with couplets; in the first triumphal march, the first and second couplets are played by the oboes and by the strings, respectively.

The principle of contrast between grandeur and intimacy is also audible in the Te Deum. This setting, also with trumpets and timpani, was probably performed for some major feast or military victory, possibly at St. Louis in the 1690s. Again the instruments combine with voices (as at the very opening of the piece), and there are moments of obvious majesty ("Te, aeternum Patrem, omnis terra venerator," built over a descending bass line which seems to have no end - perhaps a sonic symbol for universal veneration). For all the bold passages, others - like the delicate writing building up from solo to trio texture at "Te per orbem terrarum" - show a more florid and subtle approach to text setting. The hymn concludes with a largescale movement, alternating counterpoint with declamation, "In te, Domine, speravi," combining fugal technique, orchestral writing, and straightforward homophony, thus mirroring the composer's own multifaceted experiences.

For listeners used to the passionate but personalized tone of 17th-century French religious thought - the polemics of Blaise Pascal against the Jesuits, or the intense self-reflection found in the Jansenist movement - this side of Charpentier's music may come as something of a surprise, and perhaps seem overly formal or public. Yet the religious devotion that inspired it was real, and the seemingly "secular" nature of some musical passages could easily have been justified (and even desired) by the composer's Jesuit patrons as part of the order's mission to use all the enticements of (musical) creation to celebrate both the divine and its earthly reflection in the glory of the sovereign. Perhaps it is best to experience this music keeping all these aspects of Charpentier's world in mind - and in ear.

Program note courtesy of Robert L. Kendrick, University of Chicago. Please note that Bernard Cayouette will replace Tony Boutté as tenor soloist in this evening's program.