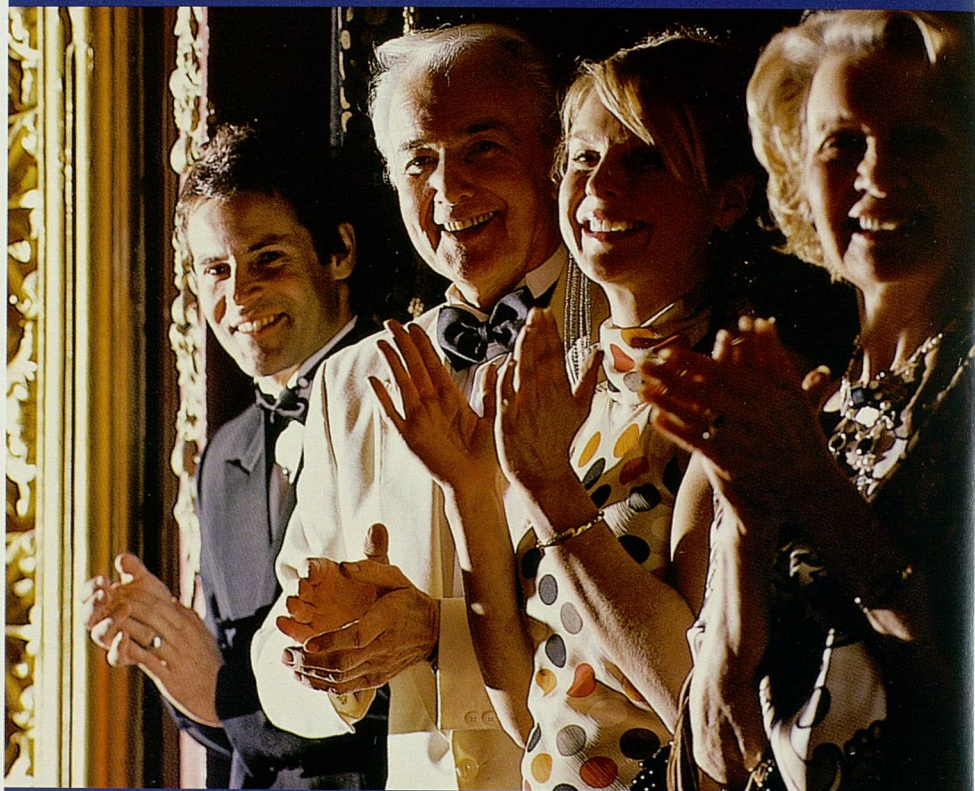




UNIVERSITY  
**ums**  
MUSICAL SOCIETY

FALL 2007 SEASON  
UNIVERSITY OF MICHIGAN  
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# university musical society

Fall 07

University of Michigan • Ann Arbor

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Cover: Dancer from Çudamani appearing at Hill Auditorium Friday, October 19, 2007.  
Photo by Jorge Vismara.

## • FROM THE U-M PRESIDENT

Welcome to the 129th season of the University Musical Society (UMS). All of us at the University of Michigan are proud of UMS, the nation's oldest university-related performing arts presenter and one of the most distinguished. This past season's residency with the Royal Shakespeare Company, a US-exclusive engagement arranged by UMS, gave 30,000 people from 39 states and four countries the opportunity to see this remarkable company. I am pleased that 20 percent of the audience were students using specially discounted tickets. Members of the company, when not on the stage at the Power Center, became deeply engaged throughout all of southeast Michigan in some 140 educational events. We look forward to having them back in the future.



Other distinctive features of UMS:

- In January, UMS received the inaugural Arts Presenters/MetLife Foundation Award for Arts Access in Underserved Communities, a national award recognizing UMS's commitment to serving all communities.
- UMS has commissioned more than 50 new works since 1990, demonstrating its commitment to supporting creative artists in all disciplines.
- In the past three seasons, 54 percent of UMS presentations featured artists making their UMS debuts, a measure of UMS's commitment to new and emerging artists, and 55 percent featured artists from outside the United States, highlighting UMS's belief that artistic expression can foster greater understanding and appreciation of diverse cultures.
- UMS has worked in partnership with more than 50 U-M academic units and more than 150 U-M faculty members during the past three years, in addition to more than 100 community-based partners.

Thank you for attending this UMS performance. Please join us for other UMS events and for performances, exhibitions, and cultural activities offered by our faculty and students in U-M's many outstanding venues. To learn more about arts and culture at Michigan, visit the University's website at [www.umich.edu](http://www.umich.edu).

Sincerely,

Mary Sue Coleman  
President, University of Michigan

• FROM THE UMS PRESIDENT

Welcome to this UMS performance. I hope you enjoy the experience and will come to other UMS events during our exciting 129th season. You'll find all of our performances listed on page 2 of the program section of this book.

In many organizations, longevity breeds predictability. But at UMS, we strive to surprise, to investigate thought-provoking themes and ideas that emerge from the changing world around us. The 07/08 season marks the fourth in our series of global programs focusing on different regions of the world (the Arab World in 04/05, Africa in 05/06, and Mexico and the Americas last season). This season we invite you to join us as we explore the performing arts through an Asian lens with presentations from Japan, Cambodia, Pakistan, Central Asia, and China. Indeed, this year marks the University of Michigan's China Theme Year, so look for special educational sessions created by UMS and our U-M partners intended to animate and provide context for the six UMS presentations that feature Chinese or Chinese-American artists. Check out our website at [ums.org](http://ums.org) for more information.



Other highlights of the 07/08 season include:

- The launching of a two-year exploration of Beethoven's Piano Sonatas by András Schiff, one of the most thoughtful pianists performing today.
- The presentation of two exciting international theatrical productions where theater moves beyond the boundaries of stage plays.
- Choral music to die for...from the Tallis Scholars, Russian Patriarchate Choir, and *Messiah* in the first half of the season to the *St. Matthew Passion* and Choir of King's College Cambridge in the second.
- The Ford Honors Program to close the season when we hear Sir James Galway in recital and honor him with the UMS Distinguished Artist Award.

Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu) or call me at 734.647.1174.

Very best wishes,

A handwritten signature in black ink that reads "Ken Fischer". The signature is written in a cursive, flowing style.

Kenneth C. Fischer  
UMS President

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## • FROM UMS CHAIRMAN, CARL HERSTEIN

---

It is inspiring and humbling to serve on the Board of UMS, which is widely recognized as one of the world's leading arts presenters. UMS is committed to performance, education, and the creation of new works, and has a 128-year history of excellence in all three areas. Our task at UMS is to advance the arts, to the benefit of the national and international arts communities, the University of Michigan, our local community, and our present and future patrons.

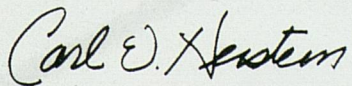
Each of us has an important role to play in this endeavor, whether as an audience member at a performance or an educational activity, a donor, or a volunteer member of the Board, Senate, Advisory Committee, or the new UMS National Council, which is enhancing our visibility around the country. We all are fortunate to have an opportunity to contribute to the special history of UMS.

Arts organizations exist because those who came before us chose to take advantage of the same kind of opportunity. To me, this is exemplified by something that I was once told by a producer before a theatrical performance. He took us into the theater and said that, despite the not insignificant cost of our tickets, we should know there was the equivalent of a \$50 bill on every seat—the contribution made by others enabling us to enjoy that presentation.

The same is true for UMS. About half of the cost of what we do comes from ticket sales. The remainder comes from you and your predecessors in this hall. Some sat in the second balcony as students and experienced the transformative power of the arts. Some sat with friends for 30 years in the same section of Hill. And some witnessed children being excited and inspired at a youth performance. All have chosen to leave money on their seats.

When you take your seat, think about what others have done that makes your experience possible. I hope you will be inspired to contribute to the UMS legacy. Consider your opportunity to “leave money on your seat,” through both your participation and financial contributions. Be an active part of UMS, and when a member of the next generation arrives, they will be thankful that they got your seat.

Sincerely,



Carl W. Herstein  
Chair, UMS Board of Directors



# UMS/Leadership

• CORPORATE AND FOUNDATION LEADERS

---



**James G. Vella**

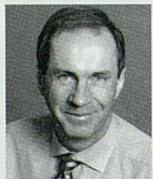
*President, Ford Motor Company Fund  
and Community Services*



Ford Motor Company Fund  
and Community Services

"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."

---



**David Canter**

*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 patrons."





### **Robert P. Kelch**

*Executive Vice President for Medical Affairs,  
University of Michigan Health System*

"The arts are an important part of the University of Michigan Health System. Whether it's through performances for patients, families, and visitors sponsored by our Gifts of Art program, or therapies such as harmonica classes for pulmonary patients or music relaxation classes for cancer patients, we've seen firsthand the power of music and performance. That's why we are proud to support the University Musical Society's ongoing effort to bring inspiration and entertainment to our communities."





### 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 by the University Musical Society."



### Laurel R. Champion

*Publisher, The Ann Arbor News*

"The people at *The Ann Arbor News* are honored and pleased to partner with and be supportive of the University Musical Society, which adds so much depth, color, excitement, and enjoyment to this incredible community."

THE  
ANN ARBOR NEWS



### Timothy G. Marshall

*President and CEO, Bank of Ann Arbor*

"A commitment to the community can be expressed in many ways, each different and all appropriate. Bank of Ann Arbor is pleased to continue its long term support of the University Musical Society by our sponsorship of the 07/08 season."



### 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."



### George Jones

*President and CEO, Borders Group, Inc.*

"Borders embraces its role as a vital, contributing member of the community that reaches out to connect with people. We know that what our customers read, listen to, and watch is an integral part of who they are and who they aspire to be. Borders shares our community's passion for the arts and we are proud to continue our support of the University Musical Society."

**BORDERS.**



### Claes Fornell

*Chairman, CFI Group, Inc.*

"The University Musical Society is a marvelous magnet for attracting the world's finest in the performing arts. There are many good things in Ann Arbor, but UMS is a jewel. We are all richer because of it, and CFI is proud to lend its support."



### Charles E. Crone, Jr.

*Ann Arbor Region President, Comerica Bank*

"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."



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



### Fred Shell

*Vice President, Corporate and Government Affairs,  
DTE Energy*

"The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community."

**DTE Energy  
Foundation**



### 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."

**EDWARD  
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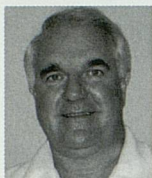


### Leo Legatski

*President, Elastizell Corporation of America*

"Elastizell is pleased to be involved with UMS. UMS's strengths are its programming—innovative, experimental, and pioneering—and its education and outreach programs in the schools and the community."

**Elastizell**



### Kingsley P. Wootton

*Plant Manager, GM Powertrain Ypsilanti Site*

"Congratulations on your 129th season! Our community is, indeed, fortunate to have an internationally renowned musical society. The extraordinary array of artists; the variety, breadth and depth of each season's program; and the education and community component are exceptional and are key ingredients in the quality of life for our community, region, and state. It is an honor to contribute to UMS!"



### Carl W. Herstein

*Partner, Honigman Miller Schwartz and Cohn LLP*

"Honigman is proud to support non-profit organizations in the communities where our partners and employees live and work. We are thrilled to support the University Musical Society and commend UMS for its extraordinary programming, commissioning of new work, and educational outreach programs."

**HONIGMAN**



### 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

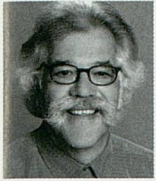


### Bill Koehler

*District President, KeyBank*

"KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend the University Musical Society for its contribution to the community. Thank you, UMS. Keep up the great work!"

**KeyBank**



### Dennis Serras

*Owner, Mainstreet Ventures, Inc.*

"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community."

**MAINSTREET**  
ventures  
DISTINCTIVE CATERING.



### Sharon J. Rothwell

*Vice President, Corporate Affairs and Chair,  
Masco Corporation Foundation*

"Masco recognizes and appreciates the value the performing arts bring to the region and to our young people. We applaud the efforts of the University Musical Society for its diverse learning opportunities and the impact its programs have on our communities and the cultural leaders of tomorrow."

**MASCO**



### Erik H. Serr

*Principal, Miller, Canfield, Paddock and Stone, P.L.C.*

"Miller Canfield proudly supports the University Musical Society for bringing internationally-recognized artists from a broad spectrum of the performing arts to our community, and applauds UMS for offering another year of music, dance, and theater to inspire and enrich our lives."

**MILLER  
CANFIELD**



### John W. McManus

*Regional President, National City Bank*

"National City Bank is proud to support the efforts of the University Musical Society and the Ann Arbor community."

**National City.**

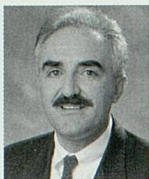


### Michael B. Staebler

*Senior Partner, Pepper Hamilton LLP*

"The University Musical Society is an essential part of the great quality of life in southeastern Michigan. We at Pepper Hamilton support UMS with enthusiasm."

**Pepper Hamilton LLP**  
Attorneys at Law



### 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."



### Thomas B. McMullen

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

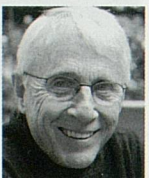
"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



### Robert R. Tisch

*President, Tisch Investment Advisory*

"Thank you, Ann Arbor, for being a wonderful community in which to live, raise a family, and build a successful business."



### Tom Thompson

*Owner, Tom Thompson Flowers*

"Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship."



### Yasuhiko "Yas" Ichihashi

*President, Toyota Technical Center*

"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."





### Robert K. Chapman

*Chairman and Chief Executive Officer, United Bank & Trust*

"At United Bank & Trust, we believe the arts play an important role in evolving the quality of life and vibrancy of the community. So it is with great pleasure that United supports the University Musical Society and the cultural excellence they provide to our area."



### Jeff Trapp

*President, University of Michigan Credit Union*

"Thank you to the University Musical Society for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts."



### Susan Bellinson

*Director of Marketing and Community Relations, Whole Foods*

"Whole Foods Market is delighted to support the University Musical Society. Our city is most fortunate to be the home of this world-class organization!"



## FOUNDATION AND GOVERNMENT SUPPORT

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

#### \$100,000 or more

Doris Duke Charitable Foundation  
Michigan Council for Arts and Cultural Affairs  
Michigan Economic Development Corporation  
The Wallace Foundation

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DTE Energy Foundation  
Esperance Family Foundation  
The Power Foundation

#### \$20,000-\$49,999

Cairn Foundation  
Maxine and Stuart Frankel Foundation  
National Dance Project of the New England Foundation for the Arts  
National Endowment for the Arts  
The Whitney Fund at the Community Foundation for Southeastern Michigan

#### \$10,000-\$19,999

Chamber Music America

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Arts Midwest Performing Arts Fund  
Issa Foundations

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*The University of Michigan Kellogg Eye Center  
salutes UMS for its continuing artistic vision*



University of Michigan  
Kellogg Eye Center

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in eye care for 135 years**

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expansion at [www.kellogg.umich.edu](http://www.kellogg.umich.edu) • 734.763.1415*

# UMS/Info

## • 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](http://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 the Michigan Theater, call 734.668.8397. For St. Francis of Assisi, call 734.821.2111.

### Parking

*Please allow plenty of time for parking as the campus area may be congested.* Parking is available in the 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 donors at the Patron level and above (\$1,000) 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 07/08 Choral Union series. Cars may be dropped off in front of Hill Auditorium beginning one hour before

each performance. There is a \$20 fee for this service. UMS donors at the Leader level and above (\$3,500-\$4,999) are invited to use this service at no charge.

Other recommended parking that may not be as crowded as on-campus structures: Liberty Square structure (formerly Tally Hall), entrance off of Washington Street between Division and State; about a two-block walk from most performance venues, \$2 after 3 pm weekdays and all day Saturday/Sunday. Maynard Street structure, entrances off Maynard and Thompson between William and Liberty, \$.80/hr, free on Sunday.

For up-to-date parking information, please visit [www.ums.org](http://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 (beginning 75 minutes prior to concerts—enter through the west lobby doors), 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.

### Start Time

UMS makes every effort to begin concerts at the published time. Most of our events take place in the heart of central campus, which does have limited parking and may have several events occurring simultaneously in different theaters. Please allow plenty of extra time to park and find your seats.

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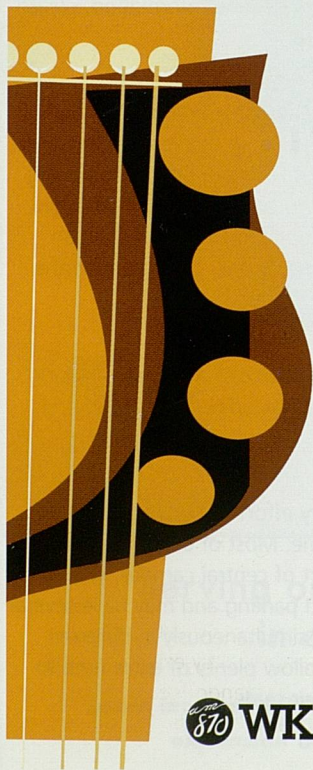
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### Latecomers

Latecomers will be asked to wait in the lobby until seated by ushers. Most lobbies have been outfitted with monitors and/or speakers so that latecomers will not miss the performance.

The late-seating break is determined by the artist and will generally occur during a suitable repertory break in the program (e.g., after the first entire piece, not after individual movements of classical works). There may be occasions where latecomers are not seated until intermission, as determined by the artist. UMS makes every effort to alert patrons in advance when we know that there will be no late seating.

UMS tries to work with the artists to allow a flexible late-seating policy for family performances.

## • UMS TICKETS

### Group Tickets

Treat 10 or more friends, co-workers, and family members to an unforgettable 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). Complimentary tickets are not offered for performances with no group discount.

For more information, please contact 734.763.3100 or e-mail [umsgroupsales@umich.edu](mailto:umsgroupsales@umich.edu).

### Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. For more information please see page P/31.

### NETWORK Tickets

Members of the UMS African American Arts Advocacy Committee receive discounted tickets to certain performances. For more information please see page P/27.

### Student Tickets

Discounted tickets are available for University students and teenagers. Information on all UMS University Student Ticketing programs can be found on page P/33. Teen Ticket information can be found on page P/31.

### Gift Certificates

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. For more information, please visit [www.ums.org](http://www.ums.org).

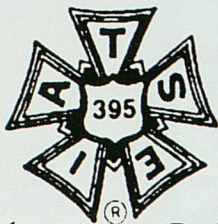
### Returns

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.

### Ticket Exchanges

Subscribers may exchange tickets free of charge. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee. Exchanged tickets must be received by the Ticket Office

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(by mail or in person) at least 48 hours prior to the performance. The value of the tickets may be applied to another performance or will be held as UMS Credit until the end of the season. You may also fax a copy of your torn tickets to 734.647.1171. Lost or misplaced tickets cannot be exchanged. UMS Credit for this season must be redeemed by May 9, 2008.

### HOW DO I BUY TICKETS?

In Person:

League Ticket Office  
911 North University Ave.

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**

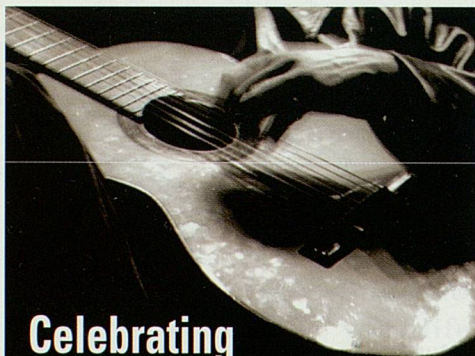
By Fax:

**734.647.1171**

By Mail:

**UMS Ticket Office  
Burton Memorial Tower  
881 North University Ave.  
Ann Arbor, MI 48109-1011**

*On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.*



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# UMS/Annals

## • UMS HISTORY

Through 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 128 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 throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through educational endeavors, commissioning of new works, youth programs, artist residencies, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction, and innovation. UMS now hosts over 50 performances and more than 125 educational events each season. UMS has flourished with the support of a generous community that this year gathers in five different Ann Arbor venues.

The UMS Choral Union has likewise expanded their charge over their 128-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience*, as well as performances of John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra and Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg.

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 VENUES AND BURTON MEMORIAL TOWER

### Hill Auditorium

After an 18-month \$38.6-million dollar renovation overseen by Albert Kahn Associates, Inc. and historic preservation architects Quinn Evans/Architects, Hill Auditorium re-opened to the public in January 2004. 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, reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations included 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.

Hill Auditorium seats 3,575.

### 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.

### Power Center

The 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

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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 include 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 07/08 season.*

### Rackham Auditorium

Fifty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will 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 is the fact that neither he nor his wife 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.

### St. Francis of Assisi Catholic Church

Dedicated in 1969, 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 1,000 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. Designed by Albert Kahn in 1935 as a memorial to U-M President Marion Leroy Burton, the 10-story tower is built of Indiana limestone with a height of 212 feet. The carillon, one of only 23 in the world, is the world's fourth heaviest containing 55 bells and weighing a total of 43 tons. UMS has occupied administrative offices in this building since its opening, with a brief pause in the year 2000 for significant renovations.

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**General Information**

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of 3 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 turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. 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 interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

**Event Program Book**

Friday, September 28 through Saturday, October 6, 2007

**Shen Wei Dance Arts**

***Second Visit to the Empress***

Friday, September 28, 8:00 pm

Saturday, September 29, 8:00 pm

Sunday, September 30, 4:00 pm

Power Center

7

**András Schiff**

Beethoven Sonata Project Concert 1

Wednesday, October 3, 8:00 pm

Rackham Auditorium

19

**András Schiff**

Beethoven Sonata Project Concert 2

Friday, October 5, 8:00 pm

Rackham Auditorium

25

**Filarmonica della Scala**

Saturday, October 6, 8:00 pm

Hill Auditorium

33

# THE 129TH UMS SEASON

## Fall 2007

### September

- 16 *Sun* – Michigan Chamber Players  
(complimentary admission)  
28-30 *Fri-Sun* – Shen Wei Dance Arts:  
*Second Visit to the Empress*

### October

- 3 *Wed* – András Schiff: Beethoven Concert 1  
5 *Fri* – András Schiff: Beethoven Concert 2  
6 *Sat* – Orchestra Filarmonica della Scala  
12 *Fri* – Krystian Zimerman, piano  
13 *Sat* – Dianne Reeves featuring  
Romero Lubambo  
19 *Fri* – Çudamani: *Odalan Bali*  
20-21 *Sat-Sun* – *Pamina Devi*:  
*A Cambodian Magic Flute*  
24 *Wed* – Spiritual Sounds of Central Asia  
25-27 *Thu-Sat* – Hubbard Street Dance Chicago  
30 *Tue* – Russian Patriarchate Choir

### November

- 4 *Sun* – St. Petersburg Philharmonic  
8 *Thu* – Madeleine Peyroux  
8 *Thu* – Zehetmair String Quartet  
9 *Fri* – Caetano Veloso  
10 *Sat* – Yo-Yo Ma, cello / Kathryn Stott, piano  
18 *Sun* – Los Angeles Guitar Quartet

### December

- 1-2 *Sat-Sun* – Handel's *Messiah*  
6 *Thu* – The Tallis Scholars  
8 *Sat* – Youssou N'Dour and The Super Étoile  
9 *Sun* – Leo Kottke and the  
Turtle Island String Quartet

## Winter 2008

### January

- 4 *Fri* – Emerson String Quartet  
16 *Wed* – Jazz at Lincoln Center Orchestra  
with Wynton Marsalis: *Love Songs of  
Duke Ellington*  
20 *Sun* – Yuja Wang, piano  
27 *Sun* – Moiseyev Dance Company

### February

- 1 *Fri* – Assad Brothers' Brazilian Guitar Summit  
2 *Sat* – A Celebration of the Keyboard  
8 *Fri* – Chicago Classical Oriental Ensemble  
9 *Sat* – Guarneri String Quartet and Johannes  
String Quartet  
10 *Sun* – Wu Man, pipa, and Chinese Shawm Band  
14 *Thu* – Christian Tetzlaff, violin  
15 *Fri* – Noism08: *NINA materialize sacrifice*  
16 *Sat* – Ahmad Jamal

### March

- 5 *Wed* – Orion String Quartet and  
David Krakauer, clarinet  
9 *Sun* – Michigan Chamber Players  
(complimentary admission)  
12 *Wed* – Leila Haddad and  
Gypsy Musicians of Upper Egypt  
13 *Thu* – SFJAZZ Collective:  
A Tribute to Wayne Shorter  
14 *Fri* – San Francisco Symphony  
21 *Fri* – Bach's *St. Matthew Passion*  
28-29 *Fri-Sat* – Urban Bush Women and  
Compagnie Jant-Bi: *Les écailles de la  
mémoire* (The scales of memory)

### April

- 2 *Wed* – Lang Lang, piano  
4 *Fri* – Brad Mehldau Trio  
5 *Sat* – Choir of King's College, Cambridge  
10 *Thu* – eighth blackbird  
12 *Sat* – Lila Downs  
18 *Fri* – Mehr and Sher Ali:  
Qawwali Music of Pakistan  
19 *Sat* – Bobby McFerrin, Chick Corea, and  
Jack DeJohnette  
20 *Sun* – András Schiff: Beethoven Concert 3  
22 *Tue* – András Schiff: Beethoven Concert 4

### May

- 10 *Sat* – Ford Honors Program: Sir James Galway

## UMS Educational Events through Thursday, October 11, 2007

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit [www.ums.org](http://www.ums.org) or contact the UMS education department at 734.647.6712 or [umsed@umich.edu](mailto:umsed@umich.edu).

### Shen Wei Dance Arts

#### Chinese Opera Lecture/Demonstration: Behind *Second Visit to the Empress*

Saturday, September 29, 2:00–4:00 pm, Britton Recital Hall, Earl V. Moore Building, School of Music, 1100 Baits Drive, North Campus

With David Rolston, U-M Professor of Chinese Language and Literature; Joseph Lam, U-M Professor of Music and Director of the Stearns Collection of Musical Instruments; and Shen Wei, choreographer.

Generations of Beijing opera actors and musicians developed an artistic system of words, music, dance, and visuals to economically and dramatically present the world of traditional China on what was practically a bare stage. What is that world and what are its sonic and visual expressions? How are they transformed and presented in Shen Wei's creative *Second Visit to the Empress*?

To address these and other questions (including some that might occur to the audience as the symposium) in this lecture/demonstration, the two lecturers will provide concise explanations illustrated by audio-visual examples and through interviewing artistic director Shen Wei.

A collaboration with the U-M Center for Chinese Studies and the U-M School of Music, Theatre & Dance.

### Dragon Boat Festival

Sunday, September 30, 10:00 am–5:00 pm, Gallup Park, 2970 Fuller Road

The first-ever university-sponsored Chinese dragon boat race comes to Ann Arbor as part of a campus-community festival to launch the ChinaNow LSA Theme Year—a series of ground-breaking lectures, exhibitions, symposia, films, and performances building up to the 2008 Olympics.

Dragon boat races (the second most popular water sport in the world) are the heartbeat of the festival, a centuries-old tradition in China. Teams of 20 paddlers per boat comprised from U-M departments, student organizations, and the community will race to drummers' beats in heats throughout the day. Activities on the banks of the river include a drum and gong procession (U-M Percussion Ensemble), lion dancing (Asian Martial Arts Studio), performances by high energy percussion group Groove, opera-style face painting, kite making, yo-yo spinning (Ann Arbor Chinese Center of Michigan), food, and more. The festival is a green event to bring about greater awareness of natural resources, particularly water.

For more information, contact the U-M Center for Chinese Studies at 734.764.6308 or visit the LSA China Theme Year website at [www.lsa.umich.edu/chinawow](http://www.lsa.umich.edu/chinawow).

A collaboration with the U-M Center for Chinese Studies. Part of the ChinaNow LSA Theme Year series of outreach events.

## UMS Educational Events *continued*

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### Andr s Schiff

#### **Beethoven: The Sonata Obsession— Student Laboratory Concert #3**

*Sunday, September 30, 4:30pm, Britton Recital Hall, Earl V. Moore Building, School of Music, 1100 Baits Drive, North Campus*

Inspired by the UMS Beethoven Sonata Project featuring the artistry of Andr s Schiff, students of the U-M School of Music, Theatre & Dance perform all of Beethoven's sonatas, solo and collaborative, in a two-year exploration comprising lecture-recitals and chamber concerts. The lecture-recitals have been scheduled to prepare listeners for each concert in Mr. Schiff's Beethoven cycle.

Titled "Grand Designs," this event features student performers and lecturers from the U-M School of Music, Theatre & Dance performing Beethoven piano sonatas. Included on this concert are: *Sonata No. 4 in E-flat Major*, Op. 7 and *Sonata No. 8 in c minor*, Op. 13 ("Path tique").

A collaboration with the U-M School of Music, Theatre & Dance.

### **Public Symposium:**

#### **Simply Sonata: Reflections on Beethoven's Transformation of a Musical Genre**

*Thursday, October 4, 4:00 pm, School of Social Work Building, Room 1636, 1080 S. University Avenue (Corner of South University Avenue and East University Avenue)*

A public symposium on the Beethoven solo sonatas organized by the U-M Center for European Studies as part of their series Conversations on Europe. Featuring Alan Gosman, Assistant Professor of Music, U-M Department of Music Theory; Kevin Korsyn, Professor, U-M Department of Music Theory; and Steven Whiting, Associate Dean for Graduate Studies and Associate Professor, U-M Department of Musicology.

A collaboration with the U-M School of Music, Theatre & Dance and the U-M Center for European Studies.

A Cambodian Magic Flute

# Pamina Devi

Choreography, traditional music arrangements,  
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SAT, OCT 20 | 8 PM

SUN, OCT 21 | 2 PM

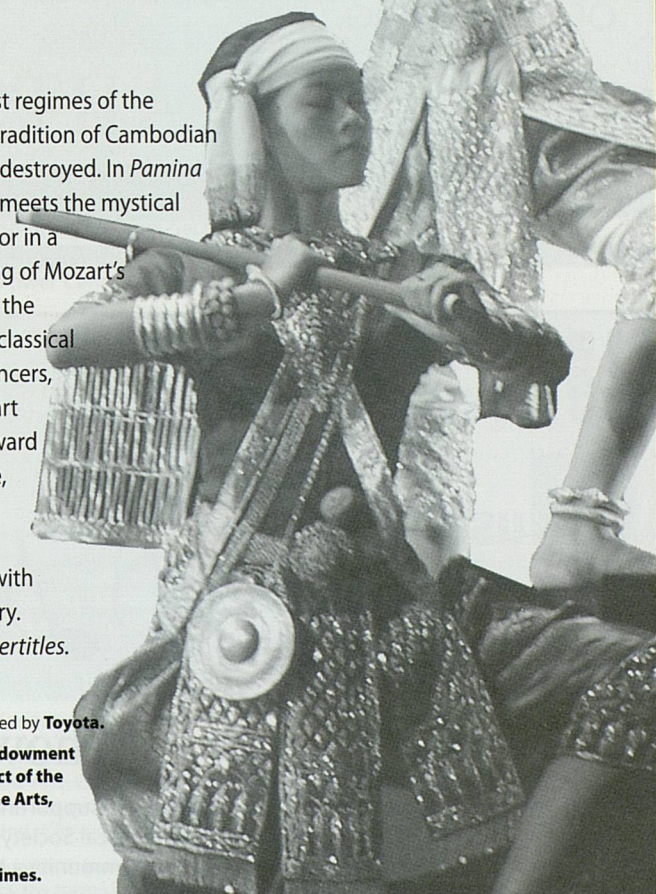
Power Center

During one of the deadliest regimes of the 20th century, the ancient tradition of Cambodian classical dance was nearly destroyed. In *Pamina Devi*, 18th-century Vienna meets the mystical splendors of ancient Angkor in a contemporary re-imagining of Mozart's *The Magic Flute*, created in the centuries-old Cambodian classical dance form. Thirty-two dancers, singers, and musicians chart Pamina's arduous path toward justice, tolerance, and love, mirroring Cambodia's contemporary struggle to reconcile its ancient past with its tormented recent history. *In Khmer with English supertitles.*

The 07/08 Family Series is sponsored by **Toyota**.

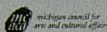
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Pfizer Global Research  
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present

## Second Visit to the Empress

A production of

### Shen Wei Dance Arts

Concept, Direction, and Choreography, **Shen Wei**

Music Direction, **Zhenguo Liu**

Lighting, **Jennifer Tipton**

Set and Costume Design, **Shen Wei**

Conductor, **Li Ping Zhang**

#### Program

Friday Evening, September 28, 2007 at 8:00  
Saturday Evening, September 29, 2007 at 8:00  
Sunday Afternoon, September 30, 2007 at 4:00  
Power Center • Ann Arbor

*Performed in Chinese with English supertitles*

*This performance runs approximately 70 minutes and is performed without intermission.*

Second, Third, and  
Fourth Performances of  
the 129th Annual Season

Global Series: Asia

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

This performance is sponsored by Pfizer Global Research and Development: Ann Arbor Laboratories. Special thanks to David Canter, Senior Vice President of Pfizer, for his continued and generous support of the University Musical Society.

Friday's performance is supported by Jane and Edward Schulak.

Saturday's performance is sponsored by *The Ann Arbor News*.

Funded in part by the Wallace Endowment Fund.

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from Doris Duke Charitable Foundation. Additional funding provided by The Andrew W. Mellon Foundation, The Ford Foundation, and JP Morgan Chase Foundation.

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Media partnership is provided by Michigan Radio, *Between the Lines*, and *Metro Times*.

Co-commissioned by American Dance Festival with support from the Doris Duke Awards for New Work and the Andrew W. Mellon Foundation; New York City Opera; Het-Muziektheater Amsterdam; and the John F. Kennedy Center for the Performing Arts. Additional support for this production provided by the Asian Cultural Council.

This production was made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the Doris Duke Charitable Foundation, The Ford Foundation, The Andrew W. Mellon Foundation, JP Morgan Chase Foundation and MetLife Foundation.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs, the New York State Council for the Arts, and the National Endowment for the Arts.

The company would like to thank the Chinese Music Ensemble of New York.

Special thanks to the U-M Center for Chinese Studies, Carol Stepanchuk, Summer Tucker, David Rolston, Joseph Lam, U-M Stearns Collection of Musical Instruments, U-M College of Engineering, ChinaNow LSA Theme Year, Chinese Leadership Committee, and Daisy Wu.

Special thanks to photographer Bryan Whitney for his contributions to the Power Center lobby exhibit.

Shen Wei Dance Arts appears by arrangement with IMG Artists, New York, NY.

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

## Cast

<b>Empress Li, Emperor's Widow</b>	Jing-Lan Guan
<b>General Yang Bo, Minister</b>	He Wei
<b>Duke Xu Yanzhao, Minister</b>	Deng Mu Wei
<b>Miss Xu, Royal Attendant</b>	Song Yang

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## Musicians

<b>Music Director</b>	Zhenguo Liu
<b>Conductor</b>	Li Ping Zhang

### *Bowed Strings*

<b>Jinghu (First String)</b>	Zhenguo Liu
<b>Jing Erhu</b>	Cheng Lin Huang
<b>Da Gerhu</b>	Qing Ping Xiao
<b>Erhu</b>	Hao Qian

### *Plucked Strings*

<b>Yueqin (First String)</b>	Zheng Ping Zhao
<b>Pipa</b>	Yi Zhou
<b>Daruan</b>	Zhao Shun Guo

### *Winds*

<b>Dizi (First Wind)</b>	Cheng Lin Huang
<b>Sheng, Dizi</b>	Yun Xie

### *Percussion*

<b>Bangu (First Percussion)</b>	Li Ping Zhang
<b>Jiu Yingluo</b>	Shi Rong Huang
<b>Raubuo</b>	Bairu Song

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## Dancers

Lindsay Clark	James Healey
Andrew Cowan	Hou Ying
Dai Jian	Sara Procopio
Duan Ni	Shen Wei
Jessica Harris	

## Synopsis

**S**econd Visit to the Empress is the third in a triptych of operas, preceded by *Pillars of the Dynasty* and *Visiting the Mausoleum*. The first two operas are summarized in the prologue of the current production.

### **Pillars of the Dynasty**

Following the death of Emperor Muzong (1567–72), Empress Li assumes the role of regent, as her infant—the heir—is too young to attend to state affairs. Not knowing that her own father, Li Liang, plans to usurp the throne, she announces her intent to appoint Li Liang as interim governor. Two senior ministers, Duke Xu Yanzhao and General Yang Bo, are strongly opposed, but the Empress is adamant. A fierce argument ensues, and the Duke and General have a falling out with the Empress.

### **Visiting the Mausoleum**

Their advice refused, Duke Xu and General Yang are devastated. At the mausoleum, they tearfully pray at the grave of the late Emperor, vowing to save the imperiled country.

### **Second Visit to the Empress**

Li Liang stages a *coup d'état* and soon controls the inner precincts of the imperial palace. The Empress and the young Emperor are inside and defenseless. The Empress now realizes and regrets her dreadful mistake. Duke Xu and General Yang revisit the palace to advise the Empress. She admits her mistake, entrusts to them the care of the young Emperor, and offers to appoint them state advisers. General Yang and his men defeat Li Liang and have him executed. All avoid a potential disaster, and stability is preserved through the persistence of two loyal subjects. The Empress is credited for the wisdom to admit her mistake in time.

#### **Scene 1**

Prologue: *Pillars of the Dynasty* and *Visiting the Mausoleum*

#### **Scene 2**

Empress Li is imprisoned inside the Palace

#### **Scene 3**

Duke Xu and General Yang revisit the Palace

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**SHEN WEI DANCE ARTS**



**Scene 4**

Duke Xu and General Yang's Second Visit to the Empress

**Scene 5**

Duke Xu and General Yang leave the Palace

**Scene 6**

Epilogue

Music and lyrics are adapted from the *Anthology of Classical Peking Operas*.

*Second Visit to the Empress* premiered in June 2005 at the American Dance Festival in Durham, North Carolina.

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### Director's Note

I often picture an old man, at peace, walking slowly or sitting in the park. He holds a tea pot, a bird cage, a fan—and whistles, savoring a tune from Chinese opera. It is a similar joy for music, and particularly that of the traditional Chinese opera, that led me to choose this work.

In Chinese opera, no one element dominates. Instead, a rich intersection of forces—including orchestral music, vocals, spoken text, pantomime, acrobatics, and martial arts—produces infinite dramatic possibility.

In 1958 I began studies in Chinese opera (Xian style) at the Hunan State Arts School, and *Second Visit to the Empress* was one of the first operas we learned to sing. Almost every Chinese opera performer's training begins with this piece, as it is one of the most challenging works in the repertory, often taking years to master. Since 1989, when I completed my time as a Chinese opera performer, it has been one of my dreams to re-envision the form.

*Empress* features three central characters with distinct vocal attributes. For this production, I have developed a discrete movement vocabulary to interpret each. Traditionally these three characters were staged in a triangle at stage center, remaining more or less stationary from beginning to end. This static approach has impacted the form's accessibility, especially among modern audiences. Sensing an increasing apathy toward the form in China and a relative ambivalence in the West, I have sought with *Empress* to provide an alternate point of access through modern dance. We have

done the same with the scenery. Although *Empress* is traditionally staged using a single stage environment throughout the entire performance, this version employs seven.

From a design standpoint, I have attempted to honor the noblest elements of traditional Chinese arts, taking special notice of water painting. There are also, inevitably, more Western, modern influences, as I have had the benefit of working, studying, and interacting with Western forms in New York and throughout Europe for the last 12 years.

A hybrid creative process allows the vocalists to engage with other performing arts and expand their capacity in movement and interpretation. These performers—rigorously trained in the traditional format—have encountered an entirely different process of storytelling. And since the performance of a Chinese opera score is interpretive—these vocalists and musicians explore variations in meter and phrasing with each performance—our dancers, who are accustomed to Western meter and tonalities, are challenged to understand the jazz-like cadence, textures, and irregularities inherent in the performance of a Chinese opera score. With the choreography, I have attempted to create a vocabulary parallel to the internal energy, fluctuations, surging tempi, and polyphonic movement of the vocals.

My hope is that today's audiences will, by way of this movement, find renewed access to and appreciation for this treasure of world culture.

—Shen Wei

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### Notes on the Program

**S**econd Visit to the Empress is a landmark of the Beijing opera canon, and this production represents the first known new staging of the work in over 200 years. The opera originated in the Xi'an region sometime during the early part of the 18th century (artists unknown), prior to the establishment of a nationalized form in Peking during the Qing Dynasty. In 1790, Emperor Qianlong, inspired by the manifold operatic traditions he encountered in his travels throughout China, convened companies from four regions—including Xi'an—from whose collaboration emerged the

style we recognize today as Beijing opera. *Second Visit to the Empress* originally featured Master Chen Der Ling and premiered at the private theater in the Qing Dynasty Palace, at a performance attended by Empress Dowager Cixi.

Beijing Opera is a comprehensive performing art combining music, singing, dialogue, pantomime, acrobatics, and martial arts. Because *Empress* features an unusually demanding vocal score, each vocalist has been selected for a mastery of roles typified by distinct vocal styles: the wife or attendant (female soprano), the intellectual/philosopher advisor (male soprano), and the military advisor (baritone). The current production also incorporates 11 musicians (on 13 traditional Chinese instruments), as well as a corps of nine dancers who form a characterless, physicalized counterpart to the score, embodying the music through movement. Zhenguo Liu has adapted the score, enhancing its strengths and editing where necessary while preserving the traditional form.

The production premiered at the American Dance Festival in June 2005. The 2007 version includes 20 minutes of new material (which summarizes the first two parts of the opera triptych). The overall vision draws the traditional structure of Beijing opera through the lens of Shen Wei's choreographic and scenic style.

## Role Types

Characters in *Empress* assume three of the four role types common to traditional Chinese opera. For the accustomed operagoer, these roles will immediately communicate gender, age, social status, and profession and moral quality. *Sheng*, or male roles, are subdivided into *lao sheng* (middle-aged or elderly men), *xiao sheng* (young men), and *wu sheng* (men with martial skill). In *Empress*, the latter characterizes General Yang. *Dan*, or female roles, are subdivided into *qing yi* (of a strict moral code, as is Empress Li); *wu dan* (women with martial skill, like Miss Xu), *hua dan* (vivacious younger women), and *lao dan* (elderly women). *Jing*, or painted-face roles, usually include warriors, heroes, statesmen, or even demons. *Jing* are divided into *wen jing* (civilians) and *wu jing* (warriors, as is Duke Xu). The fourth role type, *chou*, a clown-like figure, does not appear in *Empress*.

## About Traditional Beijing Opera and Instrumentation

Among the hundreds of operatic styles found throughout China, Beijing opera has the greatest influence and is therefore regarded as the national form. Symbolism prevails, with pantomime forming the basis of physical storytelling. Elaborate footwork, intricate hand or facial gestures, and codified body movements symbolize everyday as well as significant actions. Staging is likewise representative; four generals and four soldiers will represent an army of thousands.

Beijing opera scoring combines tonal modalities from several regions, including *er huang* from the Anhui tradition, *xipi* from Hubei, and other elements from the Kunshan tradition. A typical orchestra is comprised of four principal instrument groups: bowed and plucked strings, woodwinds, and percussion. The two-stringed fiddles, the *jing hu* and *erhu*, form the basis of a "continuo" complement and, together with the *dizi* and *sheng* (reed pipes), *yueqin* (moon-shaped mandolin), *pipa* (lute), and *suona* (clarinet), comprise the orchestral core. Percussive instruments include drums (such as the *gu*), bells, gongs, and hardwood clappers (*ban*).

While singing in Beijing opera calls predominantly on the *xipi* tradition, dialogue borrows from both the *yunbai* (Hubei and Anhui) and *jingbai* (Beijing) dialects. *Yunbai* is used by main and serious characters and *jingbai* for minor and frivolous roles.

In traditional Beijing opera, more than 1000 painted facial patterns are used with *jing* types to illustrate age, profession, and personality through color. Each color symbolizes a certain characteristic: red for loyalty and valor; black for a rough, stern, or straightforward nature; yellow for rashness and ferocity; white for cunning and deceitfulness; and gold and silver for the deities. Costumes are bright and magnificently embroidered. Certain of the current production's costumes recall those of the Ming Dynasty (1368–1644). Color connotes social status: yellow for the imperial family; red for high nobility; red or blue for the virtuous; white for elders, etc. Students usually wear blue gowns; generals, padded armor; and emperors, a dragon-like robe. Jeweled girdles and hair ornaments are also common.

Choreographer, dancer, painter, and designer, **Shen Wei** was born in Hunan, China. He studied Chinese opera from the age of nine. From 1984 to 1989, he worked with the Hunan Province Xian Opera Company. From 1991 to 1994, he was an original member (dancer and choreographer) of the Guangdong Modern Dance Company, the first modern dance company in China, with which he appeared in festivals in Korea, China, Hong Kong, Singapore, and India.

After receiving a scholarship from the Niko-lais/Louis Dance Lab in 1995, Shen Wei moved to New York City and formed Shen Wei Dance Arts in 2000. For the past seven years, the company has toured worldwide, performing his work including *Rite of Spring*, *Folding*, *Near the Terrace (Parts I and II)*, *Connect Transfer*, *Map*, *Behind Resonance*, and *Re- (Part I)*. For each dance and opera work choreographed for his company, Shen Wei also creates the set, costume, and makeup designs. *The New York Times* described Shen Wei's vision as "painterly, mathematical and idiosyncratic...This is imagery and conceptualism with a difference."

Prior to forming Shen Wei Dance Arts in 2000, his work was presented at the American Dance Festival (1995), National Theater of Taiwan (1996), The Place Theater in London (1997), The Asia Society in New York (1997), Stockholm Dance House (1999), Brighten Arts Festival (2000), the Edinburgh Festival Theater (2000), and the Germany Millennium Moves Festival (2000).

He has received numerous awards. In China, he won first prize for both choreography and performance at the 1994 Inaugural National Modern Dance Competition. In the US, he received a fellowship from the New York Foundation for the Arts in 2000, and in that same year the American Dance Festival's Ben Sommer Fellowship. He received a John Simon Guggenheim Fellowship in 2001, the Nijinsky Award for Emerging Choreographer in 2004, Australia's 2005 Helpmann Award for Best Ballet or Dance Work, and the 2006 Les Etoiles de Ballet, Palais des Festival, in Cannes, France. He has received commissions from the American Dance Festival (1995, 2000–2006), Het Muziektheater Amsterdam (2004 and 2007), Lincoln Center Festival (2005), the John F. Kennedy Center for the Performing Arts (2007), New York City Opera (2005), Alvin Ailey Dance Theater II, Dances We Dance Company of Hawaii, the Margrit Mondavi Center for Performing

Arts at the University of California, Davis, and the Guangdong Modern Dance Company.

As a visual artist independent of the dance company, his paintings have been exhibited in New York and Hong Kong. A series of paintings created in conjunction with his ballet *Rite of Spring* were first exhibited as part of the company's New York debut at the Lincoln Center Festival in 2003. In October 2006, the paintings toured with the company at the Hong Kong New Vision Festival, and in July 2007 they returned to the New York State Theater in tandem with the company's performance of *Second Visit to the Empress* as part of Lincoln Center Festival.

Shen Wei is part of the creative team designing the opening ceremonies of the 2008 Olympics in Beijing.

**Zhenguo Liu** (*Music Direction, Jinghu*) started his training in *jinghu* at age eight and was admitted to the prestigious China Theater College. After graduating, he was retained by the college as a faculty member, becoming the youngest *jinghu* teacher in the school's history. At age 23, he was selected as *jinghu* player for Ma Changli, a distinguished master of Beijing opera. Liu has over 30 years of professional performing and teaching experience and has received much recognition and many awards for his virtuosity. He has taught and performed extensively along the East Coast, particularly in New York, New Jersey, and Pennsylvania, where he has worked with the Philadelphia Chinese Opera Society. In 2004 he established the Zhenguo Beijing Opera House, both in New York and New Jersey, a training program that now enrolls over 100 students.

**Jennifer Tipton** (*Lighting*) is well known for her work in theater, dance, and opera. Her recent work in opera includes Salvatore Sciarrino's *Da Gelo a Gelo* directed by Trisha Brown in Schwetzingen, Germany; Mozart's *The Magic Flute* directed by Tim Albery at Santa Fe Opera and directed by William Kentridge at the Brooklyn Academy of Music; and *Il Trovatore* directed by David McVicar at Lyric Opera of Chicago. Her recent work in dance includes Christopher Wheeldon's *DVG* for the Royal Ballet in London, Trisha Brown's *O Composite* for the Paris Opera Ballet, and Paul Taylor's *Lines of Loss* at City Center. In theater her recent work includes Dael Orlandersmith and David Cale's *The Blue Album* at Long Wharf Theater and *Hamlet*

for the Wooster Group at St. Anne's Warehouse in Brooklyn. Ms. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish prize in 2001, the Jerome Robbins prize in 2003, and the Mayor's award for Arts and Culture in New York City in 2004.

**Jing-Lan Guan** (*Empress Li*), born into a family of Peking Arts performers, studied in the "Mei" style at the Beijing Peking Opera School. In 1981, she continued her studies with the Peking opera master, Zhang Jun-Qiu. A member of China's First Class Performing Artists, she has received numerous awards including the Beijing Performing Arts Award (1984), the Plum Blossom Award (China's highest Peking Opera accolade; 1992), and a Lifetime Achievement Award from Lincoln Center for the Performing Arts (1998). She currently lives in the New York area.

**Deng Mu Wei** (*Duke Xu Yanzhao*) is a member of the National First Class Performing Arts, the highest level of professional ranking in the theater field in China. Deng holds numerous national first class awards, including the Plum Blossom Award,

Best Performance Award in the National Middle-Aged and Young Peking Opera Performing Artists TV Competition, and the Golden Award in the Langfang Mei Golden Award Competition. In addition to his regular participation in national first-level competitions, Deng also performs on a regular basis in China Central TV's Spring Festival Concert, as well as other prestigious concerts sponsored by China's Ministry of Culture.

**He Wei** (*General Yang Bo*) was born in 1957 and is a First Class Opera Performer in China. He graduated from the Hebei Province School of Performance Arts and furthered his studies at the China Traditional Opera Academy in Beijing, majoring in *lao sheng* roles. He was promoted to the Chinese Opera Company in 1993, performing lead roles in *Generals of the Yang Family*, *Beating Drums and Yelling at Cao*, and *Yang Silang Visits His Mother*. His artistry has been highly acclaimed by the Chinese media, and he has received a variety of awards, including Best Vocal Performance in the China Broadcast Theater and Vocal Competition (2001), the First Prize of the Beijing Youth Theatrical Artists Competition (1993), and the Best

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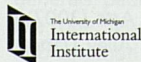
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{ a contemporary exploration }



Performance of the China Youth Opera Actors Competition (1991).

**Song Yang** (*Miss Xu*) began studying Beijing opera at the China Traditional Opera Academy at age 10 and has served as a principal vocalist with the Beijing Opera Company. In 1999 she performed the role of Madam Du, as well as 10 other minor characters, in Chen Shi-Zheng's 20-hour opera *The Peony Pavilion*, which premiered at Lincoln Center Festival and toured to Paris, Berlin, Vienna, Milan, Perth, and other major festivals worldwide. Song has given solo recitals with the Lyon Symphony Orchestra, the Brussels Orchestra, and the Singapore Orchestra for Tan Dun's *Gate*. In 2003 she played the male general in the Chinese version of *The Orphan of Zhao* at Lincoln Center Festival. Song teaches Beijing opera movement and martial arts at China Traditional Opera Academy in Beijing and at the California School of the Arts in Los Angeles.

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#### Dancers

**Lindsay Clark** was born in San Francisco, California. She attended North Carolina School of the Arts and received her BFA from SUNY Purchase.

**Andrew Cowan** was born in southern California, where he began his dance training at the Idyllwild Arts Academy. He continued his dance training at New York University's Tisch School of the Arts, where he received a BFA in dance. Mr. Cowan has performed in New York with various companies, including WilliamsWorks and Keigwin+Co. Most recently, he toured in the UK and Israel with Bare-Bones, performing works by David Massingham, Arthur Pita, and Liam Steel.

**Dai Jian** was born in Hunan Province, China, and is a recent graduate of the Beijing Dance Academy. He majored in performance and choreography and studied Graham technique, Limon repertory, release techniques, and Tai Chi. Dai joined Shen Wei Dance Arts in 2005. From 2004 to 2005, he performed with the Jin Xing Dance Company. He also studied modern dance at the Guangdong ATV Professional Academy for Performing Arts, founded by Madame Yang Meiqi.

**Duan Ni** was born in China and started dancing when she was 10. In 1990 she undertook five years of professional training at the Art College Dancing Group in Shanxi Province, China. After graduating, she participated in the Splendid Nation Choreography Group and received a first-rate dancer award in the Shenzhen City First Dancing Competition. Between 2000 and 2004, she studied at the Beijing Dance Academy under one of China's foremost dance teachers, Madame Yang Meiqi. Duan danced with the Akram Khan Company in 2005.

**Jessica Harris** received her dance training at the Chapel Hill Ballet School and Carolina Friends School. She has danced with Carolina Dancers, Chapel Hill Dance Theater, Duke University's 15-501 Ballet, and The Whirlwind Dance Company and is the founder of the Carolina Friends School Annual Alumni Dance Project. Ms. Harris joined Shen Wei Dance Arts in 2000.

**James Healey** is originally from Grants Pass, Oregon. He began his career as a gymnast, which led to an introduction to dance through his high school drill team. Mr. Healey continued his path in dance as a scholarship student at the University of Nevada, Las Vegas, and the American Dance Festival. After graduating, he became an acrobat on the Las Vegas strip, moved to California for three years with Malashock Dance & Company in San Diego, and proudly became a founding company member of Shen Wei Dance Arts in 2000.

**Hou Ying** was born in Jilin, China, and is a graduate of the Jilin Arts Institute. She studied Chinese dance at the Beijing Dance Academy and worked for the Beijing Police's Art Troupe. She danced with the Guangdong Modern Dance Company from 1994 to 2002 and also choreographed many works for the company. She won first prize for choreography at the ninth Belarussian Vitebsk Modern Dance Competition and was a recipient of an Asian Cultural Council 2002 Fellowship. She joined Shen Wei Dance Arts in 2002.

**Sara Procopio** is originally from Syracuse, New York. She began her dance training at the Center for Ballet and Dance Arts and received her bachelor's and master's degrees in liberal studies from Hollins University. While at Hollins, she co-found-

ed the Hollins Dance Project under the artistic direction of Donna Faye Burchfield and also studied extensively at the American Dance Festival. Ms. Procopio joined Shen Wei Dance Arts in 2000.

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### Musicians

**Cheng Lin Huang** (*Jing Erhu, Dizi*) is a graduate of the Shanghai Chinese Drama School, where he studied under Kong Jin, Zhao Jigeng, and Dai Jinfu. He is a master of various instruments, including the two-stringed fiddle, flute, Chinese clarinet, and moon-shaped mandolin, among others.

**Shi Rong Huang** (*Jiu Yingluo*) graduated from the Shanghai Traditional Opera School in 1996 and has performed in more than 50 Beijing and Kunqu operas as percussion conductor, including *Cao Cao* and *Yang Xiu*. He won first prize at the National Opera Gala sponsored by the China Cultural Department.

**Bairu Song** (*Percussion*) graduated from China Tianjin Music Conservatory Chinese Opera School. Specializing in drum and clappers, he worked at Tian Jing Youth Peking Opera Troupe and is well known for his fine skills. He was invited to join The American Tung Ching Chinese Center for the Arts in 1996.

**Hao Qian** (*Ehru*) began his studies with Professor Shao Zhang at Beijing's China Music Conservatory. In 1976, he joined the China Broadcasting Performing-Arts Troupe as the principal *erhu* player. He is currently a National First Level musician in China. He has performed throughout China, Singapore, and the US.

**Qing Ping Xiao** (*Da Gerhu*) graduated from the Shanghai Conservatory of Music High School, and is a member of The Cellist Association of China. She performed with the Shanghai Broadcast and Television Orchestra and served as principal cellist in the Song and Dance Ensemble. She is a member of the Chinese Music Ensemble of New York.

**Yun Xie** (*Sheng, Dizi*) graduated from the Tianjin Music Conservatory and has worked at the City of Tianjin Opera House. From a very young age, he studied with the well-known performer and educator Liu Guanyue.

**Li Ping Zhang** (*Bangu*) graduated from the music department at China Music Drama School and was awarded the first prize in percussion three times at the Folk Music Competition held by China Central Radio Station. In China he has served as conductor for the Youth Peking Opera Troupe in Beijing.

**Zhao Shun Guo** (*Zhongruan*) graduated from the Tianjin Music Conservatory and was a soloist with the Tianjin Provincial Dancing and Singing Troupe. He won "Best New Composition" in a competition held by China Central TV in 1987 and First Prize in pipa performance at the national competition of ethnic musical instruments in 1991.

**Zheng Ping Zhao** (*Yueqin*) graduated from the Shanghai Opera Academy, specializing in Beijing opera. He is a master of more than 10 musical instruments and has more than 30 years of stage experience, performing in over 1,000 shows in major cities in China and abroad. He has performed, lectured, and taught classes throughout North America.

**Yi Zhou** (*Pipa*) is a graduate of Shanghai Conservatory of Music in China. A recipient of many awards, he has toured Japan, Singapore, Taiwan, Hong Kong, and Italy as a soloist with the Chinese National Music Group. In 1998 he was invited to perform and lecture throughout the US.

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**S**hen Wei Dance Arts seeks a new approach to movement and the body. With each work, Artistic Director Shen Wei develops an original physical vocabulary based on movement research. The choreography, at turns representational and abstract, incorporates Eastern and Western aesthetics and strong scenic elements to create a total, hybridic *mise-en-scene*.

Since its inception at the American Dance Festival in 2000, the company has assumed a position among the top tier of dance ensembles worldwide. In addition to repeated engagements at the American Dance Festival (1995, 2000–2007), Lincoln Center Festival (2003–2005, 2007), and the Venice Biennale (2004, 2005), Shen Wei Dance Arts has appeared in renowned festivals around the world. In 2005, the company received Australia's Helpmann Award for Best Ballet or Dance Work when it was presented by the Sydney

Festival in association with Sydney Opera House. In March 2007, the company closed the Festival de México en el Centro Histórico in Mexico City with a public performance for 10,000 in the Zocalo Plaza. In May 2007, it initiated a five-year residency at the Kennedy Center in Washington, DC, and in June 2007, the company became the first dance company presented in Frank Gehry's Disney Hall in Los Angeles, when it gave three performances of *Connect Transfer* with live accompaniment from the Flux Quartet and pianist Gloria Cheng.

Other recent engagements include: Jacob's Pillow (2004, 2006), the Kennedy Center (2001, 2005, 2007–11), Dorothy Chandler Pavilion at the Los Angeles Music Center (2004), Zellerbach Hall/CalPerformances (2004, 2007), Dance Umbrella & Sadler's Wells in London (2004), The Barbican in London (2007), Israel Festival (2004), Het Muziektheater/Amsterdam (2003, 2005, 2007), Sydney Festival (2005), the Esplanade in Singapore (2005), Movimentos Festival/Germany (2005), Montpellier Festival/France (2005), Melbourne International Arts Festival (2005), Les Grands Ballets Canadiens de Montreal (2006), MODAFE in Seoul, Korea (2006), the Joyce Theater (2006), the Hong Kong New Vision Festival (2006), and the inaugural Luminato Festival in Toronto (2007).

Upcoming performances include *Connect Transfer* at the Barbican Centre in London (October 2007) and the Kennedy Center (March 2008); *Second Visit to the Empress* at Het-Muziektheater Amsterdam (November); and the European premiere of *Map and Re- (Part One)* at Mercat de las Flors in Barcelona, with subsequent performances at the Kimmel Center in Philadelphia, and at the Yerba Buena Center in San Francisco. In 2008, the company will also perform in Italy, Serbia, France, Israel, New Zealand, Spain, and throughout the US.

*This weekend's performances mark the UMS debut of Shen Wei Dance Arts.*

## Shen Wei Dance Arts

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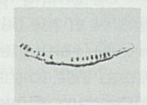
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# András Schiff

Piano

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**Program**

Wednesday Evening, October 3, 2007 at 8:00  
Rackham Auditorium • Ann Arbor

## Beethoven Piano Sonatas Concert I

**Sonata No. 1 in f minor, Op. 2/1**

Allegro  
Adagio  
Menuetto: Allegretto  
Prestissimo

**Sonata No. 2 in A Major, Op. 2/2**

Allegro vivace  
Largo appassionato  
Scherzo: Allegretto  
Rondo: Grazioso

**Sonata No. 3 in C Major, Op. 2/3**

Allegro con brio  
Adagio  
Scherzo: Allegro  
Allegro assai

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

**Sonata No. 4 in E-flat Major, Op. 7**

Allegro moto e con brio  
Largo, con gran espressione  
Allegro  
Rondo: Poco Allegretto e grazioso

Fifth Performance of the  
129th Annual Season

45th Annual  
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The Steinway piano used in this evening's recital is made possible by Hammell Music, Inc., Livonia, Michigan.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art for tonight's recital.

Mr. Schiff appears by arrangement with Kirshbaum Demler & Associates, Inc., New York, NY.

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## Conveying the Meaning of Every Note

**B**eethoven's Piano Sonatas and Their Interpretation: Andrés Schiff in conversation with Martin Meyer

**Martin Meyer:** *The conductor and pianist Hans von Bülow designated Beethoven's 32 piano sonatas as the "New Testament" in the repertoire of the instrument. Is this monumental cycle still of such binding force in our time?*

**Andrés Schiff:** Certainly. The sonatas have lost none of their relevance and freshness. Mind you, they constantly have to be interpreted with renewed vigour—or to put it more precisely, their individual character has to be grasped. For my own part, I deliberately waited until comparatively recently before dedicating myself to such an enormous task. Whereas the works of Bach or Mozart, for instance, often seemed to me like virgin territory, with Beethoven I feel as though I'm confronted with a strong history of interpretation that stretches back as far as Liszt.

*The history and tradition of Beethoven interpretation could certainly inhibit the pianist of today—as though a great deal, and perhaps everything, had already been said.*

Of course, such restraints can't entirely be dismissed. On the other hand, once you become deeply involved in the musical texts you soon realize the secrets and challenges that still lie hidden in them. As a child I often heard the "Waldstein" Sonata, without it making much of an impression on me—that was probably due to unsatisfactory performances. Whenever I play the piece today I'm overwhelmed by the revolutionary power of its enormous canvas. The "Moonlight" Sonata could provide us with another example. Beethoven instructs that the entire first movement should be played "*senza sordino*"—that's to say with the dampers raised; or to put it another way, with the sustaining pedal applied throughout, so that the whole instrument resonates. Most performers ignore the direction, yet if one takes the trouble to read the text correctly and perform the piece accordingly, the music sounds entirely new.

*In Beethoven the music's sonority and dynamics are expanded by the scope of the music's rhythmic energy. Where do you see the differences between him and his predecessors such as Haydn and Mozart?*

We shouldn't forget that Beethoven had already appeared in public in Bonn, and then from 1792 onwards in Vienna, as a great improviser and virtuoso. So the expressive depth of his playing informed his composing right from the start. Like Haydn—and in contrast to Mozart—Beethoven starts with tiny cells and motifs that define the thematic structure of his material. Whereas Mozart creates melodies and allows them to unfold at length, Beethoven lays greater emphasis on surprising harmonic transformations of monothematic material. In addition—and again in contrast to Mozart, but in a sort of kinship with Haydn—there are several two-movement sonatas in Beethoven. Again, with Beethoven we find a sort of earthbound humor, whereas in Mozart we hear floating, faraway merriment, so to speak. Again, with Mozart the slow movements generally unfold at no more extreme tempos than "*andante*" or "*andantino*." Compared with that, Beethoven often writes "*adagio*" or "*largo*"—the music becomes solemn. Finally, Haydn certainly served Beethoven as a model in his experiments in tonality and harmonic change. But of course Beethoven far surpasses Haydn in terms of virtuosity and orchestral aplomb.

*Mozart composed with the voice of song; Beethoven is more orientated towards speaking, or even rhetorical, gestures.*

That's right. You could say Beethoven writes prose, while Mozart favors poetry. In this respect, I would even say that the stylistic line leads from Haydn to Beethoven on the one hand, and from Mozart to Schubert on the other, in terms of their musical nature. On the other hand, Beethoven admired Mozart deeply: his admiration for Mozart's *c-minor Piano Concerto* is documented and is expressed in his own *Piano Concerto in c minor*. But whereas Mozart seldom ventures into extremes of expression, tempo, and dynamics, the young Beethoven already leads us into a new world of heightened emotions. The finale of the first *Piano Sonata in f minor, Op. 2, No. 1* already carries the

heading of "Prestissimo," and we find the same designation in the last movement of his previous work, the *Piano Trio in c minor Op. 1, No. 3*.

*Like his string quartets, Beethoven's 32 piano sonatas encompass an entire life's work—they form what you might call a leitmotif in his output.*

Absolutely. And we can only marvel at the way this life's work continually fans out into different constellations. From the Op. 2 sonatas onwards we find an enormous variety of character—passion side-by-side with lyrical relaxation, concert pieces side-by-side with more capricious compositions. Among the innovations Beethoven introduces are long drawn-out *legato* phrases, an enlargement in sheer volume of sound, the frequent many-voiced chords, the "associated" voices and notes. Soon the radius of the instrument becomes too narrow for him, so that his purely pianistic style of writing is broadened towards the direction of orchestral colors. Take, for instance, the opening movement of the "Pathétique" Sonata: it has the effect of a piano transcription with orchestral colors. Finally, as a result of the speech-like process of his manner of composing, we hear in Beethoven an urgency of articulation, emphasised by polyphonic structures: right from the start, the element of declamation comes strongly to the fore.

*Would it be possible to find—quite apart from the division into periods—a scheme of classification for the output of sonatas that could be of interpretative help?*

I doubt it. Of course we rightly distinguish between the early period from Op. 2 to Op. 28, then the middle phase from Op. 31 to the "Les Adieux" *Sonata Op. 81a*, and finally—from the somewhat Janus-faced *Sonata Op. 90*—the late works up to Op. 111. But on the other hand, within these groupings surprising perspectives are always being opened up. Beethoven never thinks in a schematic way—even in the way he treats the recapitulation in relation to the exposition. When he puts three sonatas together under a single opus number, which would also have corresponded with publishers' demands, he presents enormous contrasts within the triptych. Of course, over and above such differentiations we also find unique high-points—for instance, the "Largo e mesto"

of the *Sonata Op. 10, No. 3*, the revolutionary introduction to the "Pathétique," and a little later the funeral march from the *A-flat Sonata Op. 26* which so captivated Chopin, and many other examples. As a result, the performer has to convey the meaning of every note: perhaps that's where the greatest challenge lies.

*Your performance of the cycle proceeds chronologically. Where do you see the links between the first four sonatas, and also their difficulties?*

First of all, a "mixed" program would certainly have been possible, as I did, for instance, with Schubert. However, with Beethoven it seems important to me to show the encyclopaedic logic of his development, and that's only possible in a chronological reflection of the creative process. As far as the first three sonatas are concerned, which the somewhat unwilling pupil dedicated to his very sympathetic mentor Joseph Haydn, what's immediately striking from an objective point of view is their unprecedented brilliance. In them we hear the virtuoso presenting himself to the public. Extraordinarily different moods rub shoulders with each other in this triptych, and the performer has to deal with them intellectually, emotionally, and technically. The grand, long, and wonderfully "pastoral" *Sonata Op. 7* is already utterly individual, and stands alone.

*The ascending arpeggio motion at the start of the f-minor Sonata Op. 2, No. 1 already signals a highly self-conscious beginning.*

More than that, this sonata presents a drama. The key is apt for dramatic expression—we have only to think of the later "Appassionata," or the *String Quartet Op. 95*. The ascending climb of the main subject—in the manner of the so-called "Mannheim rocket"—signals iron determination. The technique of developing several motifs out of a single thematic complex echoes Haydn, and it lends the music great concision. The inverted shape of the subsidiary theme introduces a moment of plaintiveness. What's also interesting is the way Beethoven carries out bold changes in register between the voices in the development section and generally varies the motivic and dynamic hues. In short, this strikes me as "dangerous" and unruly music.

*On the other hand, the slow movement has a more conventional feel, even in relation to the subsequent slow movements.*

Yes, though it intentionally forms a moment of repose. But at the same time the groups of thirds that underlay the middle section disrupt the purely pianistic writing: we should be able to hear orchestral sounds in them. The following minuet isn't at all inoffensive in effect, but questioning and secretive, and in the *fortissimo* unison quavers (eighth-notes), even openly menacing. The answer is provided by the "Prestissimo" finale—a sort of *perpetuum mobile* on the edge of the abyss, whose lyrical middle section makes the return of the wild hunt still more oppressive. Thus this first sonata really forms a highly dramatic upbeat to Beethoven's output of sonatas. Incidentally all four movements are written in the home tonality—a comparative rarity in Beethoven and one we find again among the piano sonatas only in Op. 10, No. 3, Op. 26 and Op. 28.

*In comparison, the two following works are quite different in mood: the A-Major Sonata lyrical and humorous, the C-Major brilliantly virtuosic.*

Here the dramaturgy of the groups of three works—we have only to think of the later triptychs of Op. 10 and Op. 31—is already vividly apparent. Certainly, the *A-Major Sonata Op. 2, No. 2* exudes cheerful wit, and its last two movements have a graceful style that harks back to Haydn and Mozart. But let's not be too hasty: we shouldn't forget the huge contrasts—for instance the humorously "dissenting" *fortissimo* gestures in the opening movement, as well as the contrapuntal, and pianistically very awkward development section; or the friction between *legato* and *staccato*, the sudden pauses. Beethoven manipulates the blurred relationship between expectation and surprise very cannily, and already here the music seldom proceeds in a way that would be in accordance with its preceding "plot."

*Certainly not in the slow movement of this A-Major Sonata—the first "Largo appassionato."*

It's no longer a *tempo ordinario*, but a strong indication of character. Just how logically Beethoven proceeds is indicated by the fact that element of passion only gradually achieves expression in the

dynamics and the thickening of the texture. And again, the layout isn't pianistic, but orchestral: we have only to think of the *fortissimo* reprise of the theme in the minor from bar 58 onwards.

The third movement isn't so much conceived as a minuet, but as a scherzo. Against its dance-like witty elegance Beethoven sets the restless "minore" middle section, with its threatening *sforzati*. The finale encompasses still stronger contrasts. On the one hand the grazioso rondo theme itself with its written-out improvisatory quality, and on the other the abrupt staccato march-theme of the minor-mode episode: "Beauty and the Beast," you could say! The ending, fading away into silence, is wonderfully understated.

*Once again, the C-Major Sonata Op. 2, No. 3 shows a new kind of writing. Is it a nod towards the virtuosity of Beethoven the pianist?*

Absolutely. I see it very much as a performance-piece, aimed at an audience. You could call it a "concertante sonata." The chords, the broken double-octaves, the broken-chord passages at the start of the development—all this writing is powerfully brilliant. The cadenza in the opening movement, which begins so surprisingly with an atmospheric and romantic wave of A-flat Major, underlines the concerto-like élan. The E-Major slow movement is also very wide-ranging. It is restlessly unfolding confessional music, once more in the richness of its orchestral "expansions," in the mournful song of its middle section, and in the operatic-style recitative interjections just before the end.

*The scherzo and finale resume the energetic mood: Beethoven as unrivalled master of the instrument?*

Not only that. To me, the outer sections of the extremely witty scherzo are somehow like ensemble music. The trio, with its "rolling" quaver (eighth-note) triplets, certainly represents stormy piano writing, and the nuances of its dynamics must be precisely observed. The "Allegro assai" finale places more emphasis on the character of a piano concerto. By the way, it shouldn't be played too quickly: the semiquavers (16th-notes) from bar eight onwards give the tempo. The figures in thirds moving in opposite directions in the extensive lead-in to the chorale theme, which almost



anticipates the chorale from the finale of Brahms's *f-minor Sonata*, display a new and extremely difficult kind of keyboard technique. The long chains of trills in the closing pages also demand special mention: again Beethoven introduces a new type of layout, and perhaps it's not by chance that trills play a prominent role in other C-Major works—both the “Waldstein” *Sonata Op. 53* and the “Arietta” of *Op. 111*.

*Only two years later, that's to say in 1796–7, Beethoven once again composed a work of new dimensions with the E-flat Sonata Op. 7, which is exceeded in length only by the “Hammerklavier” Sonata Op. 106.*

It's a piece that lies a whole world further on. What's so extraordinary is the multiplicity not only of its expression, but also of its dramatic conception: just think of the “composed” pauses in the slow movement, or the lyrical moments in the last two movements which anticipate Schubert, the powerful modulations in the first movement's development section whose driving energy offers us a glimpse of Beethoven as an active pianist, as it were: octaves that have to be played *legato*, widely spaced chords, polyphonic intensifications, and a symphonic heightening of tension in the “drum rolls” of the coda.

*Edwin Fischer associated the timbre of the work with a summer landscape.*

That's not altogether wrong, though literary metaphors can never do justice to pieces like this. Of course in the development section of the opening movement, the point where the joyfully urgent main theme has changed into the strident and turbulent minor evokes the atmosphere of a storm. And of course the *cantabile* scherzo, which incidentally for the first time begins without an upbeat, has pastoral features—almost a *ländler*-like, open-air feeling. Again, the basic atmosphere of the rondo—“*Poco allegretto e grazioso*”—is, so to speak, relaxed in an exalted way. On the other hand, that deeply-felt “*Largo, con gran espressione*,” with its question-and-answer dialectic, its oppressive pauses, and the enormous tension of its contrasting registers, could in no way be restricted to an “exterior view,” and the same would be true of the eerie, subterranean, menacing “*minore*” section of the third movement. To

put it another way, what Beethoven introduces here renders any unambiguous attribution quite useless.

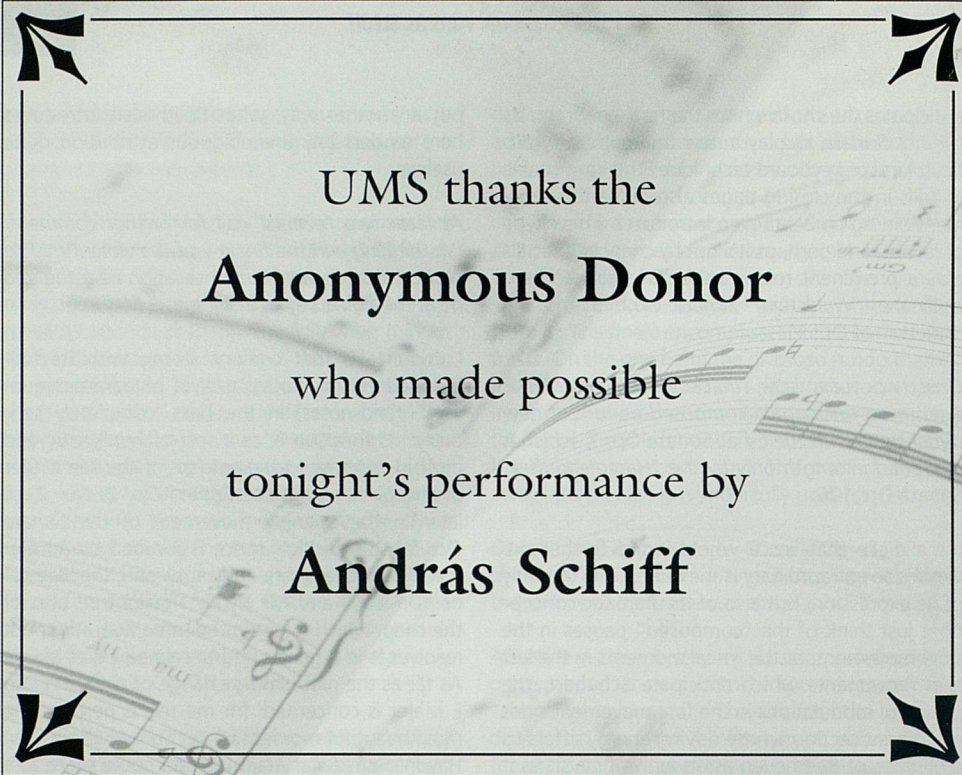
*At least two “events” call for further comment. I'm thinking—in the finale—of the violent middle section, and then of the modulation near the end from the home key of E-flat into E Major.*

I don't take that c-minor storm, with its full-blooded chords above a swirl of demisemiquavers (32nd-notes) in the bass, completely seriously: its function is as a sort of humoristic and morbid contrast to the lyricism of the remainder of the piece. As in the *Sonata Op. 2, No. 2*, or later in the opening movement of the *Sonata Op. 54*, the music's space is invaded by an element of grotesquery—“Beauty and the Beast,” or “Dr Jekyll and Mr Hyde.” That's true also of the coda, which takes up the same figuration, but resolves it in a gentle and becalmed E-flat Major. As far as the modulatory change of direction into E Major is concerned, for me this is perhaps the most beautiful moment of the *Sonata* altogether. Haydn's late *E-flat Major Sonata* could serve as a sort of forerunner, with its slow movement written in E Major. Beethoven goes still further, and the miracle takes place within a couple of bars, as though behind a veil, with the rondo theme undergoing a transfiguration into something altogether ethereal.

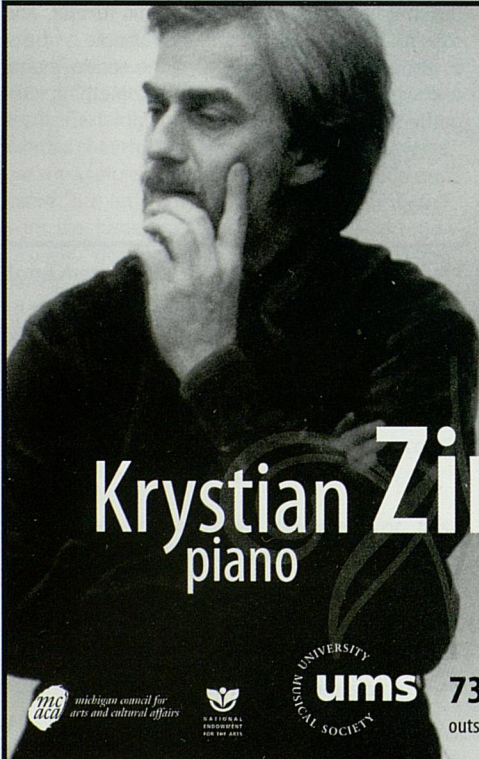
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## András Schiff

Piano

### Program

Friday Evening, October 5, 2007 at 8:00  
Rackham Auditorium • Ann Arbor

## Beethoven Piano Sonatas Concert II

### Sonata No. 5 in c minor, Op. 10/1

Allegro moto e con brio  
Adagio molto  
Finale: Prestissimo

### Sonata No. 6 in F Major, Op. 10/2

Allegro  
Allegretto  
Presto

### Sonata No. 7 in D Major, Op. 10/3

Presto  
Largo e mesto  
Menuetto: Allegretto  
Rondo: Allegro

### INTERMISSION

### Sonata No. 8 in c minor, Op. 13 ("Pathétique")

Grave—Allegro moto e con brio  
Adagio: cantabile  
Rondo: Allegro

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## Striving for the Impossible

**B**eethoven's Sonatas Opp. 10 and 13:  
Andrés Schiff in conversation with Martin Meyer

**Martin Meyer:** *Beethoven's piano sonatas were composed over a period of 25 years, that's to say from 1795 to 1820, and they reflect an enormous spectrum of creative ideas and solutions to problems. Do any comparable challenges exist for you as a performer?*

**Andrés Schiff:** I would probably have to say no. When we say that Beethoven's output of sonatas for piano brings with it a wealth of material and forms, of concepts and structures, of visions and not least of moods, it doesn't inevitably imply that all other composers are "easier" to play, but that the challenge of this corpus of pieces as a "work-in-progress" is immense. You could perhaps place it alongside the two parts of Bach's *Well-Tempered Clavier*. However, the genre of the prelude and fugue is, per se, much more closely defined than the sonata movement, so that the types of transformations Beethoven creates in the genre of the sonata aren't possible.

*What are the specific features and particular difficulties of the 32 sonatas, not only for the performer but also for the listener?*

Well, firstly within the time span you mentioned, there is a tremendous evolution in the composing, whereby the general tendency leads to an ever-greater economy of means. But secondly, each sonata from the *f-minor Op. 2, No. 1* onwards, is a masterpiece of individualization and character. Unlike with Mozart and Schubert, there are no repeated gestures in Beethoven: everything unfolds and is developed in a new aspect. The pianist has to convey this in his interpretation, and at the same time the listener has to be actively involved in Beethoven's innovative processes. For something to be just "nice" or "pleasant" isn't possible with Beethoven.

*The agility of the pianist as a thinker, and at the same time as a well-prepared craftsman—do the two have to be brought together under the same roof?*

That really is one of the greatest difficulties for successful Beethoven performance. Because Beethoven never proceeds schematically (and this of course is a general hallmark of great music), and on top of that because it's precisely the differences, variations, and elaborations, etc., that distinguish the piano sonatas, the performer is continually confronted with a wealth of challenges as regards forms, articulation, and sonority. There is no such thing as a simple "Beethoven sound."

*On the other hand, there used to be so-called Beethoven specialists, of whom the most prominent was probably Wilhelm Backhaus, just as there were Chopin and Liszt specialists. Are such specializations obsolete today?*

Probably. Arthur Rubinstein, for example, was a world famous Chopin performer who also played some Beethoven without running the danger of becoming a "Beethoven specialist." As far as Beethoven and Chopin are concerned, they demand two very different ways of playing the piano. Although Chopin's music is certainly great, it does not have the philosophical and existential depth of Beethoven. Chopin's music is sonority, it is engraved, and it arises very much out of the piano. For Beethoven the piano is a means of realizing the impossible—his own musical thoughts. Beethoven encompasses not only pianistic means of expression, but also sonorities conceived in terms of orchestral and chamber music. The difficulty lies in giving voice to each of these types of sonority.

*You are the opposite of a specialist yourself, although you have been committed to Bach, then Mozart and Schubert.*

Specialization is unhealthy. By that I include the tendency always to play the same pieces by a particular composer. That tires and restricts your creative horizons. On the other hand, you should also be aware of your own personal limits. No pianist plays everything equally well. And if we take contemporary music into account, a possible if not perhaps realistic repertoire stretches from the Baroque to Stockhausen, Lachenmann and Rihm. To encompass all of this in the "right" way poses enormous problems, not least from the point of view of actual sound.

*What kind of sound do Beethoven's piano sonatas demand?*

As I said, practically every note matters in its specific relationship to the piece and its character. But perhaps Beethoven "suits" contemporary music better than Mozart or Chopin for instance, because for his part he was more a sculptor than a painter—the corners and edges in his music stick out sharply and must be heard to do so. Beethoven's aesthetic governs the sounds according to his thematic and spiritual ideas, and not the other way round.

*If we take the early sonatas, what are their particular challenges for the pianist and the musical interpreter?*

First of all, we have to take these works absolutely seriously. They are not in any way "preliminary exercises" for the later works. Of course, the collective sonatas display an evolution, but already with *Op. 2, No. 1* the highest quality is achieved. On the other hand, the first three sonatas are not particularly economically written; Beethoven enthusiastically and exaggerates, repeats while varying, hardly moderates himself at all. As a result, the pianist has to be careful to hold the form and content together. Moreover, the long *Sonata Op. 7*, with its wonderfully rich sonorities, should never sound boring. Finally, Beethoven's early works require a piano technique that also comprises great virtuosity. Youth, energy, physical and psychological well-being, the acclaimed improviser—all this can also be seen in the handwriting of these pieces; and the three sonatas of *Op. 2*, in particular—of course with the exception of the "Hammerklavier" Sonata—are for me the most demanding works, not only technically but also from the point of view of memory.

*The three sonatas of Op. 10, on the other hand, appear by comparison to be already more ordered, more concentrated, in many ways less "playful."*

Without doubt. All the same, Beethoven and his publisher again used the collective form of the triptych, which suggests a certain unity. And whereas the *Sonatas Op. 2* are much more inward looking, and composed for Beethoven's own use, the *Sonatas Op. 10* already turn outwards, towards connoisseurs and amateurs. Perhaps for that reason they are slightly easier to play. From

the point of view of their overall conception, the composer pitches their moods differently. The *c-minor Sonata* is highly dramatic and thus still follows in the footsteps of the *f-minor* work from *Op. 2*, but I see the *F-Major Sonata Op. 10, No. 2* as clearly humorous and comical, while the concluding *D-Major Sonata* is much harder to define. Certainly, it marks not only the high-point of the *Op. 10* triptych, but thanks to its quite extraordinary slow movement it can claim a special place within Beethoven's sonata output.

*The sonata design has also changed. For the first time, with the Sonatas Op. 10, Nos. 1 and 2, Beethoven composes three-movement works.*

This results naturally from the concentration of material I described before. Additionally, in the case of the *F-Major Sonata* there is no real slow movement; the pale, melancholy mood of the "Allegretto" gives it more the character of an intermezzo.

*What would you describe as the special attributes and landmarks of the c-minor Sonata?*

Drama and turmoil. Its opening theme is a so-called "Mannheim rocket", as in *Op. 2, No. 1*, but it is sharpened by its dotted rhythm. The tempo of the first movement is "Allegro molto e con brio," and therefore not a *tempo ordinario*. Beethoven can be seen here as a rebel, a revolutionary, perhaps even slightly as deliberately provocative. In addition to the virtuoso explosiveness, we continually meet with many-voiced chords. The piano writing is thickly scored; the musical phrase continually poses questions, which are intensified by the rhetoric of the text. As further contrasts we could cite the wide range between *pianissimo* and *fortissimo*, or the enormous gaps between high and low registers, or the dramatically effective pauses, which by the way must be counted-out exactly in performance. As far as the tonal range of the first movement is concerned, it makes me think much less of the piano, than of an orchestra. In short, with its extreme economy, this is breathless music, unresolved by any catharsis.

*On the other hand, the "Adagio molto" has a completely different atmosphere. A flat major serenity, so to speak, between the assault of the outer movements.*

Here the whole structure becomes expanded. The elements of motion are highly differentiated, but precisely notated, down to the minutest ornaments. The Baroque tendencies of this movement, which is a sonata form without development, reminded Edwin Fischer of Bach's *Partita in e minor*. Outbursts like the one that occurs from bar 17 could actually confirm this. The basic character is essentially lyrical, but even here elements of unrest resonate—for instance in the unusually rich harmonic palette—and the coda, with its synco-pated rhythm, strikes me as very pensive.

*In the third movement we meet with storm and stress again, extreme speeding up of tempo and a C-Major ending that hardly corresponds with our notion of "major" at all.*

Not at all: it is written as major, but we hear it as minor. The whole movement is secretive and urgent, although the E-flat Major subsidiary theme is high-spirited and dance-like. The extremely short development anticipates the first movement of the *Symphony No. 5*. The various pitches and registers sound orchestral, and the fact that the work disappears mysteriously and rapidly at the end of the coda without any *ritardando* creates a ghostly conclusion.

*By way of contrast, the following sonata is full of F-Major joyfulness. You interpret it as a humorous and capricious piece.*

Yes. If it weren't for the pale "Allegretto" placed as an intermezzo, like a dark valley between the peaks of the outer movements, we could speak of unbroken cheerfulness. The key reminds us of course of the "Spring" Sonata for piano and violin, and also of the "Pastoral" Symphony. Mischievous wit and something like *Great Expectations* come to the fore. The theme begins questioningly and with an upbeat, and the following triplet answers like an echo of birdsong. This again shows how intelligently Beethoven is able to establish contrasting sonorities. After this rather aphoristic beginning, broad, singing lines develop; neither Haydn nor Mozart shaped their phrases so expansively.

*But it is particularly here that Beethoven uses the art of surprise.*

The sonata is peppered with unexpected changes. We only have to think of the explosive gesture in c minor (bar 41 ff.), or the Baroque "quotation" of invention technique in the development, or of the "false" recapitulation (bar 118 ff.). We only return home 19 bars and a couple of startling modulations later! Then the traditional slow movement is replaced by that "Allegretto" whose crotchets (1/4-notes) rising in unison evince a striking sense of subdued tension. But the fact that the second half is so polyphonic, or that the trio would evoke a yearning chorale in D-flat Major, like a distant song, is something we would hardly have been able to predict from the movement's pale beginning. The finale is amazingly witty. It's true that it is in sonata form, but Beethoven incorporates fugal passages, as though in homage to Bach. Interpretatively it's important for the opening to begin rather discreetly and quietly, so that enough energy and intensity are left in reserve for the development, as well as for the very virtuosic, contrapuntally-worked recapitulation.

*With the third sonata of the Op.10 triptych Beethoven finds yet another form of expression: four movements, of which the "Largo e mesto" towers almost waywardly over the others.*

But only almost. Because from the point of view of its thematic proportions and its moods, the work is extremely harmoniously designed. The first movement, very unusually a "presto," is thematically open to many directions and metamorphoses, and it therefore conveys immense constructive momentum. Of course the slow movement forms the climax; such grief and such depth were quite unprecedented. The tone of voice of d minor, which may remind us, for instance, of Mozart's *Piano Concerto K. 466* or of *Don Giovanni*, attests to an existential dimension. The breadth of the transformations is enormous: a "still-life," as it were, in the first eight bars, then the aria-like declamation which ventures almost into the operatic, then the dynamic and rhythmic intensification in the second theme, and finally the chorale-like F-Major passage which already throws light on the middle section of the slow movement from Schubert's *B-flat Major Sonata*. To me, the music at this point carries a sense of release.

*But surely not for long: after five bars it's interrupted by a fortissimo explosion.*

Yes, the movement vibrates in its contrasts. In addition to the introverted brooding and the consolation, we find outbursts and sighs—a whole range of emotive gestures. Only with the grandiose coda, rising from the depths of the bass to the plaintiveness of the descant in an almost unbroken chromatic progression, is this contrasting interweaving of moods left behind.

*So the following movements must per se have a more gentle effect?*

Beethoven knows of course that only a gently-toned minuet, offering a careful “return to life,” like the one in D Major, can provide the appropriate transition. For me, such moments as these, where the tension is resolved and something new is prepared, belong among the most beautiful and moving experiences in Beethoven. Admittedly, they can only succeed completely if the audience participates attentively, without breaking the spell. The trio of the minuet brings with it humor, and humor is of course reflected again in the concluding rondo, with its repeated “questioning” phrases and with the clashing dislocation of melody and accompaniment in the second episode. What’s really impressive is the way that after the big cadenza Beethoven doesn’t end the movement with fireworks, but allows it casually to die away quietly in such a genial way.

*Barely a year later, that’s to say between 1798 and 1799, the composer produced one of the most famous of all his sonatas, the “Grand Sonate Pathétique” Op. 13.*

Even today it’s not clear as to whether or not the title came from Beethoven. I don’t imagine it was his choice, but he didn’t object to it, which implies a kind of acceptance. There is much that is “pathetic” about it, above all in the first movement. The grand, theatrical, “Grave” introduction in dotted-rhythm is again something new. Its model is the French Overture. Haydn, Mozart, and Beethoven were all familiar with this form. What does the introduction express? Certainly pathos, suffering, agitation—and with a symphonic breadth, in which the theme is shaped in an easily graspable form. This also applies to the “Allegro molto e con brio” that follows, as well as to the other movements.

*Do you see this “Grave” purely as an overture for what follows, or as already a theme in itself?*

For me it is definitely the first main theme. Because unlike in the case of the *Sonata Op. 111* the opening recurs several times, varied on each occasion. This is why I follow Rudolf Serkin and Charles Rosen insofar as when I repeat the exposition I also repeat the “Grave.” I think this is what Beethoven had in mind, although in the first edition the repeat applies only to the “Allegro.” Unfortunately the autograph score is lost. The dynamic marking at the beginning of the “Grave” is simply *fortepiano*, so one should absolutely not play a thundering *fortissimo*, but instead increase the intensity of the extremely thick, many-voiced piano writing rather carefully. The last three bars with their cadenza-like rhetoric, although they are without a *crescendo*, prepare the way for the “Allegro” with great tension.

*How should the tempi be defined at such transitional moments?*

A certain agogic delay is desirable, but it is more important to find the right proportions between the “Grave” and the “Allegro.” The “Allegro” is “*di molto e con brio*” and absolutely has to be played *alla breve*. Incidentally, Chopin composed the first movement of his “Funeral March” *Sonata Op. 35* in a similar way, and at the parallel point—that’s to say between the “Grave” introduction and the “doppio movimento”—it shows definite references to the “Pathétique.” The theme of the “Allegro” again spirals upwards in the style of a “Mannheim rocket,” but it is filled out with thirds and sixths, which, combined with the fast tempo, poses certain technical demands: heavier weights than at the beginning of the *Sonata Op. 10, No. 1* have to be lifted. The subsidiary theme begins in e-flat minor, an extremely unusual key for Beethoven, but it very quickly modulates. The way the “Grave” reappears at the beginning of the development is highly significant: its mood is different—beseeching, and very mysterious. The development itself, with its bare octaves and the “drum roll” (bar 167 ff.), increases the “orchestral” effect. The fact that it begins in the distant key of e minor, with accelerated quotations of the “Grave” theme, epitomizes for me the new and revolutionary aspect of the sonata as a whole.

And finally, the last return of the "Grave," before the coda, is eerie, spreading a kind of frozen stillness against all expectations.

*Beethoven shapes the two following movements in a noticeably more "classical" manner, as though after such unruliness there must be a return to a certain politeness.*

Exactly. The outer sections of the "Adagio cantabile" in A-flat Major are like a song without words; then in the middle section, with its polyphonic complexities, the timbre is more like chamber music, and finally with the *sforzati* it becomes positively orchestral. The slow movement of Schubert's *c-minor Sonata* reproduces this section very closely. The rondo is similarly classical and clearly laid out, with its main theme recurring four times. In the episodes Beethoven varies things in the way we would expect from him: partly with contrapuntal elements, as in the second episode, partly with lyrical ideas, as in the *dolce* motif. Not until the coda, from bar 182, is the connection to the first movement made clear; then it becomes virtuosic again and, with much rhetoric, "pathetic." In between the two closing phrases, cascading down from the descant, the "Grave" theme slips in once again, with a very discreet questioning gesture, which is, however, immediately answered with a furious "no."

*Translation by Misha Donat.*

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**A**ndrás Schiff was born in Budapest, Hungary, in 1953. He began piano lessons at the age of five with Elisabeth Vadász and continued his musical studies at the Ferenc Liszt Academy with Professor Pál Kadosa, György Kurtág, and Ferenc Rados. He also worked with George Malcolm in London. Recitals and special projects take him to all of the international music capitals and include cycles of the major keyboard works of Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, and Bartók. In 2004, he began a series of performances in Europe exploring the 32 Beethoven piano sonatas in chronological order—a project recorded live for ECM New Series, to be released in eight volumes though 2009. The Beethoven Sonata Project in North America begins this season.

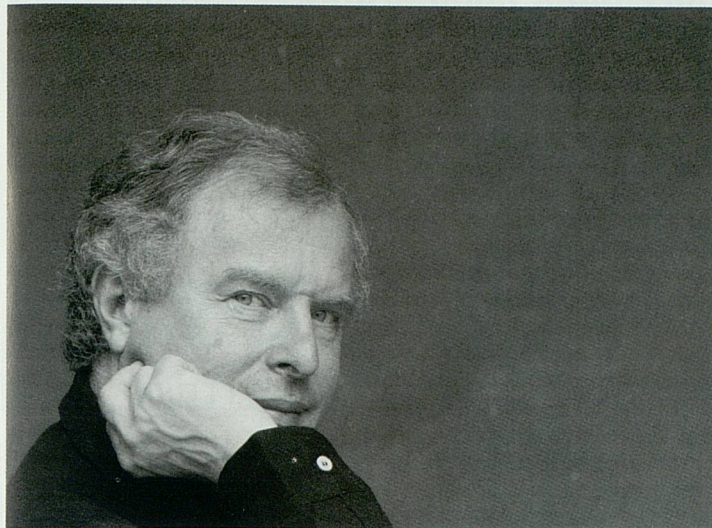
The Beethoven Sonata Project in its entirety is slated for New York's Carnegie Hall, Los Angeles's Disney Hall, San Francisco's Symphony Hall, and Ann Arbor's Hill and Rackham Auditoriums. Individual recitals are slated for Boston, Washington DC, Princeton, and Santa Barbara. Mr. Schiff makes his only North American concert appearance this season with the Boston Symphony Orchestra, under the baton of Bernard Haitink performing Bartók's *Piano Concerto No. 3*.

In 1999, Mr. Schiff created his own chamber orchestra, the Cappella Andrea Barca, for a seven-year series of the complete Mozart piano concertos, taking place at the Mozartwoche of the Internationale Stiftung Mozarteum in Salzburg. The group, consisting of international soloists, chamber musicians, and close friends, toured North America during the 05/06 and 06/07 seasons in a series of concerts at Carnegie Hall and Alice Tully Hall to commemorate the 250th anniversary of Mozart's birth. The six concerts included 12 of the Mozart piano concerti, chamber music, and symphonies.

During the next few seasons, the focus of Mr. Schiff's orchestral activities will be conducting programs of Bach, Beethoven, and Mozart from the keyboard. He has annual engagements with the Philharmonia Orchestra of London and the Chamber Orchestra of Europe as conductor and soloist. He is a regular visitor as conductor and soloist with the Philadelphia Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Staatskapelle Dresden, Budapest Festival Orchestra, and City of Birmingham Symphony Orchestra. He has conducted Bach's *Mass in b minor* and Haydn's *Creation* with the London Philharmonia and was conductor and soloist with the Chamber Orchestra of Europe on a critically acclaimed tour of New York, Chicago, and San Francisco.

Since childhood, Mr. Schiff has enjoyed playing chamber music and was Artistic Director of Musiktage Mondsee, an internationally praised annual chamber music festival near Salzburg from 1989 until 1998. He is presently joint Artistic Director of Ittinger Pfingstkonzerte, a chamber music festival he founded in Switzerland with Heinz Holliger in 1995. In 1998, Mr. Schiff started a similar series entitled Ommaggio a Palladio at the Teatro Olimpico in Vicenza. From 2004–2007, he was Artist-in-Residence of Kunstfest Weimar in Germany.





Andrés Schiff

Mr. Schiff has established a prolific discography, including recordings for Teldec (1994–1997), London/Decca (1981–1994) and, since 1997, ECM New Series. Recordings for ECM include the complete solo piano music of Beethoven and Janáček, a solo disc of Schumann piano pieces, and his second recording of the Bach *Goldberg Variations*. He has received several international recording awards, including two Grammy Awards for “Best Classical Instrumental Soloist (Without Orchestra)” for the Bach *English Suites* and “Best Vocal Recording” for Schubert’s *Schwanengesang* with tenor Peter Schreier. For the 49th annual Grammy Awards, Mr. Schiff was nominated for “Best Classical Album (Without Orchestra)” for the second volume of his *Complete Beethoven Sonata* recordings for ECM.

Among other honors, Mr. Schiff was awarded the Bartók Prize in 1991 and the Claudio Arrau Memorial medal from the Robert Schumann Society in Düsseldorf in 1994. In March 1996, Mr. Schiff received the highest Hungarian distinction, the Kossuth Prize, and in May 1997 he received the Leonie Sonnings Music Prize in Copenhagen. He was awarded the Palladio d’Oro by the city of Vicenza, and the Musikfest-Preis Bremen for “outstanding international artistic work” in 2003. Recently, Mr. Schiff received two awards in recognition of his Beethoven performances: in June 2006, he became an Honorary Member of the Beethoven House in Bonn; and in May 2007, he

was presented with the renowned Italian Prize, the Premio della critica musicale Franco Abbiati in recognition of his Beethoven Piano Sonata Cycle. This fall, Mr. Schiff will be honored by the Royal Academy of Music with the institution’s prestigious Bach Prize, awarded each year to an individual who has made an outstanding contribution to the performance and/or scholarly study of the music of J.S. Bach.

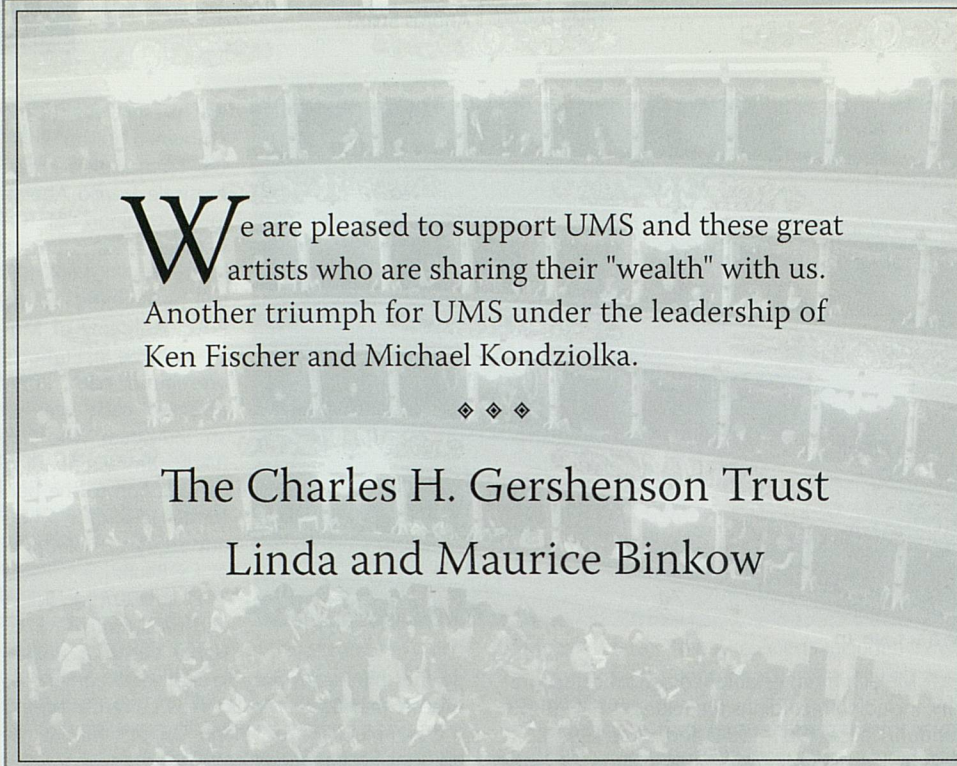
In 2007, Mr. Schiff and music publisher G. Henle began a unique

partnership to produce special joint editions of Mozart and Bach. Mr. Schiff is currently editing the complete Mozart Piano Concerti to include his specific fingerings and cadenzas where the original cadenzas are missing. Once the Mozart project is complete, plans are set for Bach’s *Well-Tempered Clavier* to be edited with Mr. Schiff’s insights and fingerings.

Mr. Schiff is an Honorary Professor of Music Schools in Budapest, Detmold, and Munich. In 2001, Mr. Schiff became a British citizen; he resides in Florence and London and is married to the violinist Yuuko Shiokawa.

## UMS ARCHIVES

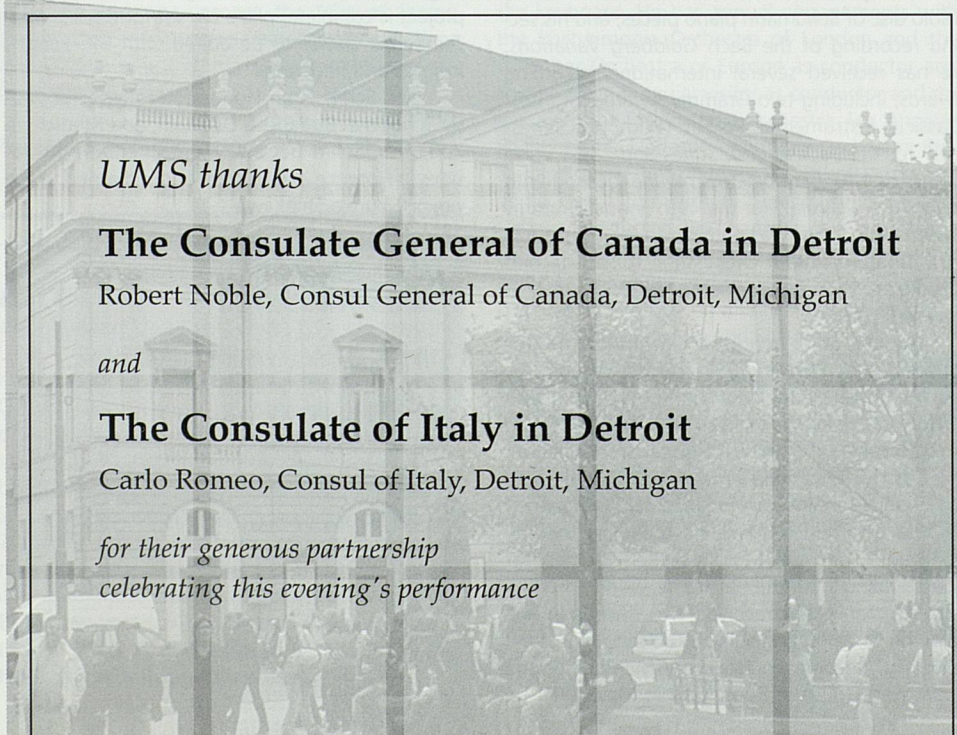
These first two concerts of Andrés Schiff’s complete Beethoven piano sonata cycle mark his third and fourth appearances under UMS auspices. Mr. Schiff made his UMS debut playing Bartók’s *Piano Concerto No. 2* with the Budapest Festival Orchestra in 1998 at Hill Auditorium.



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## Filarmonica della Scala

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### Riccardo Chailly

Conductor

Ben Heppner, Tenor

#### Program

Saturday Evening, October 6, 2007 at 8:00  
Hill Auditorium • Ann Arbor

*Richard Wagner*

**Lohengrin** (excerpt, Prelude, Act III)

*Wagner*

**Wesendonk-Lieder**

Der Engel  
Stehe still  
Im Treibhaus  
Schmerzen  
Träume

*Wagner*

**Die Walküre** (excerpt, Act I: Scene iii)

Siegmond heiß ich und Siegmund bin ich!

MR. HEPNER

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**Fountains of Rome**

The Fountain of the Valle Giulia at Dawn  
 The Triton Fountain in Early Morning  
 The Trevi Fountain at Midday  
 The Fountain of the Villa Medici at Sunset

Respighi

**Pines of Rome**

The Pines of the Villa Borghese  
 The Pines Near a Catacomb  
 The Pines of the Janiculum  
 The Pines of the Appian Way

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Special thanks to Richard LeSueur and the Ann Arbor District Library for their participation in this residency.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby floral art for this evening's concert.

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**Lohengrin** (excerpt, Prelude, Act III)

Richard Wagner

Born May 22, 1813 in Leipzig, Germany

Died February 13, 1883 in Venice, Italy

Few composers have ever been more ardently worshipped than Richard Wagner, and none have been more passionately hated. The controversy around his work and his personality continued long after his death. It seems that the only attitude towards Wagner that is impossible is indifference.

In fact, Wagner's music has such an intense dramatic sweep that a listener simply cannot remain on the sidelines. Wagner was one of the boldest innovators in the history of music; his music conveys the emotions and ideas of his stage characters with extraordinarily suggestive power.

The mood of the Act III Prelude of *Lohengrin* is excited and solemn at the same time as the duchy of Brabant is preparing for a most unusual wedding: Elsa, the daughter of the late Grand Duke, is marrying a mysterious hero who arrived in a boat drawn by a swan and who has saved her life but forbidden her to ask him his name.

The fanfares of the brass and the irregular clashes of the cymbal set a tone of overflowing happiness. The more subdued middle section anticipates the famous wedding march that, in the opera, immediately follows this prelude. After a return of the jubilant opening material, the prelude ends softly to provide a link with the rest of the act.

**Wesendonk-Lieder**

Wagner

Der Engel (1857)

Stehe still! (1858)

Im Treibhaus—Studie zu *Tristan und Isolde* (1858)

Schmerzen (1857)

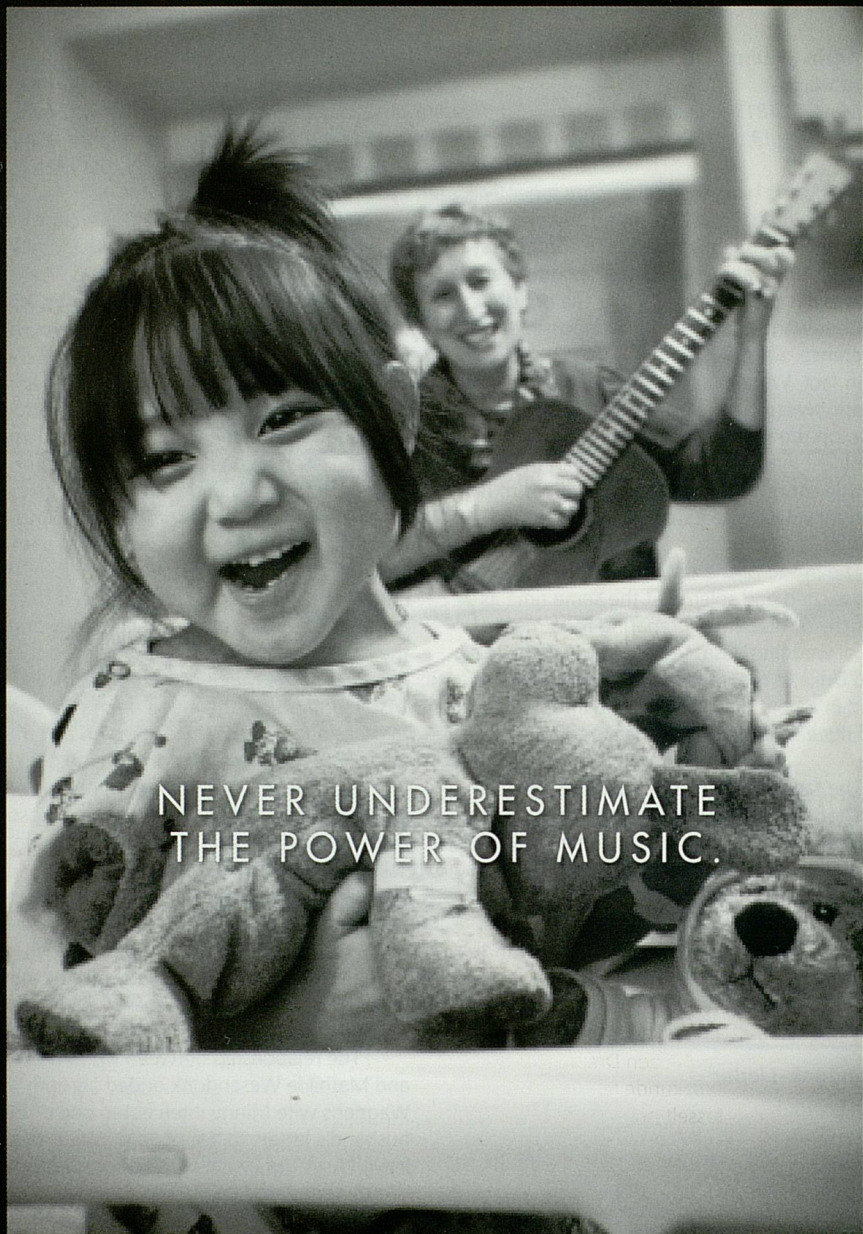
Träume—Studie zu *Tristan und Isolde* (1857)

Soon after completing *Lohengrin*, Wagner had to flee Germany because of the active role he had played in the revolution of 1848–49. For the next decade or so, he lived in Switzerland. Cut

off from the theatrical activities that had filled his life while he was the Kapellmeister for the King of Saxony (1843–49), Wagner now turned his attention to theoretical work and the elaboration of the largest project of his life, the four-opera cycle *The Ring of the Nibelung*.

On a personal level, these were far from happy years for Wagner. Having lost his job, he had to rely on the generosity of two wealthy admirers, Julie Ritter and Jessie Laussot. His marriage to Minna Planer was on the rocks and he wasn't sure whether he would ever be able to realize his ambitious theatrical plans. In this precarious situation, the friendship of Otto and Mathilde Wesendonk was a godsend. Otto, a retired silk merchant, supported Wagner financially for years and placed a house adjacent to his own home at the composer's disposal. Mathilde Wesendonk was an aspiring poet who later wrote several dramas and other works. She and Wagner were inevitably attracted to one another. Their love affair was evidently one of the reasons why Wagner temporarily put aside *The Ring of the Nibelung* and began work on *Tristan and Isolde*, the music drama in which the famous medieval romance takes on an emotional and philosophical dimension never experienced before. Together, Wagner and Mathilde read the works of Arthur Schopenhauer, the philosopher who was a major influence on *Tristan*; and concurrently with the composition of that opera, Wagner composed five songs to texts written to texts by Mathilde—the only songs he ever wrote in his mature years. Two of the songs, "Im Treibhaus" and "Träume," are explicitly marked as "studies to *Tristan and Isolde*," where their musical material appears almost note by note.

The relationship between Richard Wagner and Mathilde Wesendonk ended abruptly when Wagner's wife Minna intercepted one of her husband's letters to the poetess. Wagner had to leave "Asyl," as he called his house next to the Wesendonks' and beat a hasty retreat to Venice. Yet the five Wesendonk songs will forever stand as an eloquent testimony to a passionate liaison that inspired *Tristan and Isolde*, one of the greatest landmarks in the history of Western music.



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University of Michigan  
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**Wesendonk-Lieder****Fünf Gedichte für eine Frauenstimme\***

(Five Poems for Woman's Voice)

(Mathilde Wesendonk)

**Der Engel**

In der Kindheit frühen Tagen  
Hört ich oft von Engeln sagen,  
Die des Himmels hehre Wonne  
Tauschen mit der Erdensonne,

Dass, wo bang ein Herz in Sorgen  
Schmachtet vor der welt verborgen,  
Dass, wo still es will verbluten,  
Und vergehn in Tränenfluten,

Dass, wo brünstig sein Gebet  
Einzig um Erlösung fleht,  
Da der engel niederschwebt,  
Und es sanft gen Himmel hebt.

Ja, es stieg auch mir ein Engel nieder,  
Und auf leuchtendem Gefieder  
Führt er, ferne jedem Schmerz,  
Meinen Geist nun himmelwärts!

**Stehe still!**

Sausendes, brausendes Rad der Zeit,  
Messer du der Ewigkeit;  
Leuchtende Sphären im weiten All,  
Die ihr umringt den Weltenball;  
Urewige schöpfung, halte doch ein,  
Genug des Werdens, lass mich sein!

Halte an dich, zeugende Kraft,  
Urgedanke, der ewig schafft!  
Hemmet den Atem, stilltet den Drang,  
Schweigend nur eine Sekunde lang!  
Schwellende Pulse, fesselt den Schlag;  
Ende, des Wollens ewger Tag!

Dass in selig süßem Vergessen  
Ich mög alle Wonne ermessen!  
Wenn Auge in Auge wonnig trinken,  
Seele ganz in Seele versinken;  
Wesen in Wesen sich wiederfindet,  
Und alles Hoffens Ende sich kündigt,  
Die Lippe verstummt in staunendem Schweigen,  
Keinen Wunsch mehr will das Innre zeugen:  
Erkennt der Mensch des Ewgen Spur,  
Und löst dein Rätsel, heilige Natur!

**The Angel**

In early days of childhood,  
often I heard talk of angels  
who heaven's glorious bliss  
exchange for the sun of earth,

so that when, in dread sorrow, a heart  
years, hidden from the world;  
when it wishes silently to bleed  
and perish in streams of tears;

when its fervent prayer  
begs only for deliverance,  
then down that angel floats  
and raises it gently to heaven.

And to me an angel has come down,  
and upon gleaming wings,  
it bears far from every pain  
my spirit now heavenwards!

**Stand Still!**

Whirring, rushing wheel of time,  
measure of eternity;  
gleaming spheres in the wide universe,  
you who surround the globe of earth;  
eternal creation, cease,  
enough of becoming, let me be!

Cease, generative powers,  
primal, ever-creating thought!  
Stop your breath, still your urge  
in silence for just one second!  
Surging pulses, fetter your beating;  
end, eternal day of willing!

That in blessed, sweet oblivion  
I might measure all my bliss!  
When eye drinks eye in bliss,  
soul drowns utterly in soul;  
being rediscovers itself in being,  
and the goal of every hope is near;  
when lips are mute in silent wonder,  
and the heart no further wish desires—  
then man perceives eternity's sign,  
and solves your riddle, holy Nature!

\*While this is the original inscription on Wagner's title page, there is a performance history of tenors singing these songs in concert.

**Im Treibhaus**

Hochgewölbte Blätterkronen,  
Baldachine von Smaragd,  
Kinder ihr aus fernen Zonen,  
Saget mir, warum ihr klagt?

Schweigend neiget ihr die Zweige,  
Malet Zeichen in die Luft,  
Und der Leiden stumer Zeuge  
Steiget aufwärts, süsser Duft.

Weit in sehndem Verlangen  
Breitet ihr die Arme aus,  
Und umschlinget wahnbefangen  
Öder Leere nichtgen Graus.

Wohl, ich weiss es, arme Pflanze;  
Ein Geschicke teilen wir,  
Ob umstrahlt von Licht un Glanze,  
Unsre Heimat ist nicht hier!

Und wie froh die Sonne scheidet  
Von des Tages leerem Schein,  
Hüllet der, der wahrhaft leidet,  
Sich in Schweigens Dunkel ein.

Stille wird's, ein säuselnd Weben  
Füllet bang den dunklen Raum:  
Schwere Tropfen seh ich schweben  
An der Blätter grünem Saum.

**Schmerzen**

Sonne, weinest jeden Abend  
Dir die schönen Augen rot,  
Wenn im Meeresspiegel badend  
Dich erreicht der frühe Tod!

Doch erstehst in alter Pracht,  
Glorie der düstren Welt,  
Du am Morgen neu erwacht,  
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,  
Wie, mein Herz, so schwer dich sehn,  
Muss die Sonne selbst verzagen,  
Muss die Sonne untergehn?

Und gebietet Tod un Leben,  
Geben Schmerzen Wonne nur:  
O wie dank ich, dass gegeben  
Solche Schmerzen mir Natur!

**In the Greenhouse**

High-vaulted leafy crowns,  
canopies of emerald,  
children of distant zones,  
tell me why you grieve?

Silent, you bend your branches,  
draw signs upon the air,  
and, as mute witness to your sorrows,  
a sweet fragrance rises.

With longing and desire, wide  
you open your arms,  
and, victim of delusion, embrace  
desolation's awful void.

Well I know, poor plant;  
one fate we share,  
though bathed in light and glory,  
our homeland is not here!

And as, gladly, the sun parts  
from the empty gleam of day,  
so he truly suffers, veils  
himself in the dark of silence.

Quiet it grows, a whisper, a stir  
fills the dark room uneasily:  
heavy drops I see hanging  
on the leaves' green edge.

**Anguish**

Sun, each evening you weep  
your fair eyes red,  
when, bathing in the sea's mirror,  
you are overtaken by early death.

Yet, in your old splendor, you rise,  
glory of the somber world,  
newly awakened in the morning,  
a proud, heroic conqueror!

Ah, why should I lament,  
and see you, my heart, so oppressed,  
if the sun itself must despair,  
if the sun must sink?

And if death beget only like,  
and anguish bring only delight:  
oh, how I give thanks that  
nature gave me such anguish!



**Träume**

Sag, welch wunderbare Träume  
Halten meinen Sinn umfassen,  
Dass sie nicht wie leere Schäume  
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,  
Jedem Tage schöner blühen,  
Und mit ihrer Himmelskunde  
Selig durch Gemüte ziehn!

Träume, die wie hehre Strahlen  
In die Seele sich versenken,  
Dor ein ewig Bild zu malen:  
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne  
Aus dem Schnee die Blüten küsst,  
Dass zu nie gehanter Wonne  
Sie der neue Tag begrüsst,

Dass sie wachsen, dass sie blühen,  
Träumend spenden ihren Duft,  
Sanft and deiner Brust verglühn,  
Und dann sinken in die Gruft.

**Dreams**

Say, what wondrous dreams  
embrace my senses,  
that they have not, like bubbles,  
vanished to a desolate void?

Dreams, that with each hour,  
each day bloom fairer,  
and with their heavenly tidings  
pass blissfully through the mind!

Dreams, which like sacred rays  
plunge into the soul,  
there to paint an eternal picture:  
forgetting all, remembering one!

Dreams, as when spring sun  
kisses the buds from the snow,  
so that into never-suspected bliss  
the new day welcomes them,

so that they grow and bloom,  
dreaming bestow their scent,  
gently glow and die upon your breast,  
then sink into the grave.

**Die Walküre** (excerpt, Act I: Scene iii)

Wagner

Act I of *Die Walküre* (the second opera in the *Ring of the Nibelung*), often performed separately, represents a magical awakening: two people fall fatally in love, and then realize that they are brother and sister, separated at birth. At the house where Sieglinde lives with Hunding (whom she was forced to marry), there is an ash-tree in which Wotan, the twins' father, had placed a sword that no one has ever been able to remove. Siegmund claims the sword: at this moment he assumes that new name which means "The Protector of Victory," shedding his previous identity as *Wehwallt* (Woeful).

Just before pulling the sword out of the tree, Siegmund sings the same melody to which the Rhinemaiden Woglinde, in the first scene of *Das Rheingold*, sang the words "Only one who renounces love will be able to forge a ring out of the gold." This motif has generally been known as

the theme of the "renunciation of love"; and yet, renouncing love is the last thing on Siegmund's mind at this moment. What connects the two crucial moments is the fact that both are connected to irrevocable decisions. Just as Alberich set an avalanche in motion by renouncing love, Siegmund, by winning the sword, starts out on a fateful path that will inevitably lead to his destruction.

After calling Siegmund by his true name, Sieglinde reveals her own identity as his sister. The incestuous lovers run off into the night as the act closes with one of the most famous endings in all opera: a *fortissimo* dissonance, held out for nine long beats, cut off by a single, short tonic chord that never fails to leave an audience breathless.

**Siegmond**

Siegmond heiss' ich  
 und Siegmund bin ich!  
 Bezeug' es dies Schwert,  
 das zaglos ich halte!  
 Wälse verhiess mir,  
 in höchster Not  
 fänd' ich es einst:  
 ich fass' es nun!  
 Heiligster Minne  
 höchste Not,  
 sehrender Liebe  
 sehrende Not  
 brennt mir hell in der Brust,  
 drängt zu Tat und Tod:  
 Notung! Notung!—  
 So nenn' ich dich, Schwert—  
 Notung! Notung!  
 Neidlicher Stahl!  
 Zeig' deiner Schärfe  
 schneidenden Zahn:  
 heraus aus der Scheide zu mir!—

Siegmond, den Wälsung,  
 siehst du, Weib!  
 Als Brautgabe  
 bringt er dies Schwert:  
 so freit er sich  
 die seligste Frau;  
 dem Feindeshaus  
 entführt er dich so.  
 Fern von hier  
 folge mir nun,  
 fort in des Lenzes  
 lachendes Haus:  
 dort schützt dich Notung, das Schwert,  
 wenn Siegmund dir liebend erlag!

**Siegmond**

Siegmond I am called  
 and Siegmund I am,  
 let this sword,  
 which I fearlessly hold, bear witness.  
 Wälse promised me  
 that in deepest distress  
 I should one day find it.  
 Now I grasp it.  
 Holiest love's  
 deepest distress,  
 yearning love's  
 scorching desire,  
 burn bright in my breast,  
 urge me to deeds and death.  
 "Needy," "Needy,"  
 I name you, sword.  
 "Needy," "Needy,"  
 precious blade,  
 show your sharpness  
 and cutting edge:  
 come from your scabbard to me!

You see Siegmund,  
 the Wälsung, woman!  
 As wedding gift  
 he brings this sword;  
 so he weds  
 the fairest of women;  
 he takes you away  
 from the enemy's house.  
 Now follow me  
 far from here,  
 out into springtime's  
 smiling house.  
 For protection you'll have "Needy" the sword,  
 even if Siegmund expires with love.

**Fountains of Rome** (1916)**Pines of Rome** (1924)

Ottorino Respighi

*Born July 9, 1879 in Bologna, Italy**Died April 18, 1936 in Rome*

If it is at all possible to set a whole city to music, Ottorino Respighi did it in his magnificent trilogy *The Fountains of Rome*, *The Pines of Rome*, and *Roman Festivals* (1928). In colorful and virtuosic orchestral language, Respighi conjured up vivid impressions of memorable places and moments in his favorite city.

The first piece of the triptych, *The Fountains of Rome*, was meant to convey (as Respighi noted in the score) "the sentiments and visions suggested to him by four of Rome's fountains at the hour in which the character of each is most in harmony with the surrounding landscape, or in which their beauty appears most suggestive to the observer."

*The Pines of Rome* is also in four sections, each depicting pine-trees in different parts of the city—or rather, illustrating the various activities going on around those trees.

Respighi included the following explanatory notes in the two scores:

***The Fountains of Rome***

The first part of the poem, inspired by the "Fountain of Valle Giulia," depicts a pastoral landscape; droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

A sudden, loud, and insistent blast of horn above the trills of the whole orchestra introduces the second part, the "Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons (mythological water creatures), who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme, borne by the undulations of the orchestra. It is the "Fountain of Trevi" at midday. The solemn theme, passing from the wood to the brass instruments, assumes a triumphant character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The fourth part, the "Villa Medici Fountain," is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

***The Pines of Rome***

"The Pines of the Villa Borghese." Children are at play in the pine groves of Villa Borghese; they dance around in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes, and...

"Pines near a Catacomb." We see the shades of the pine-trees fringing the entrance to a catacomb. From the depth rises the sound of mournful psalm-singing, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

"The Pines of the Janiculum." A quiver runs through the air: the pine-trees of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing. (Respighi used the recorded sound of a real nightingale here.)

"The Pines of the Appian Way." Misty dawn on the Appian Way: solitary pine-trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.

*Program notes by Peter Laki.*

**R**iccardo Chailly devotes himself to both concert and operatic repertoire. The native of Milan has conducted the Berlin and Vienna Philharmonics, the Gewandhaus Orchestra, the Munich Philharmonic, the London Symphony Orchestra, the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, and the Chicago Symphony Orchestra, and has appeared at the most important opera houses throughout the world: Milan's La Scala (where he made his



Riccardo Chailly

debut in 1978), the Vienna State Opera, the Metropolitan Opera in New York, London's Royal Opera House, Covent Garden, the Bavarian State Opera in Munich, and the Zürich Opera. He opened the Salzburg Festival in 1984 and appeared as guest conductor at Salzburg's Easter Festival and at the Lucerne Festival.

Maestro Chailly was Principal Guest Conductor of the London Philharmonic Orchestra from 1983 to 1986 and Chief Conductor of the Berlin Radio Symphony Orchestra from 1982 to 1989. From 1986 to 1993 he was Music Director of the Teatro Comunale di Bologna, where he conducted numerous opera productions with resounding success.

Since his appointment as Chief Conductor of the Amsterdam Concertgebouw Orchestra (1988 to 2004), he has also devoted himself increasingly to symphonic repertoire. He delights a steadily growing audience not only with his performances of the great standard works but with many 20th-century works as well. He has led the Concertgebouw Orchestra on tours to the major European festivals (including the Vienna Festival and London Proms) and recently completed the Millennium Tour with concerts in the US, Canada, Japan, and Europe. Tours with his Dutch orchestra have also taken him to South America, China, Korea, and Taiwan.

In 1994 he was awarded the title of Grand Officer of the Republic of Italy, and in 1996 he was made an honorary member of the Royal Academy of Music in London. In November 1998, on the occasion of his 10th anniversary as Chief Conductor of the Concertgebouw Orchestra, he was awarded the title of Knight of the Order of the Dutch Lion by Queen Beatrix of the Netherlands. In 1998 he also became a Knight of the Grand Cross of the Republic of Italy.

In addition to his position in Amsterdam, in July 1999, Maestro Chailly accepted an appointment as Music Director of the Orchestra Sinfonica di Milano Giuseppe Verdi. Under its new Music Director, this municipal orchestra, founded by citizens of Milan, has become an internationally acclaimed

ensemble which has since recorded 10 CDs for Decca Classics. He left the Orchestra in 2005.

Maestro Chailly has an exclusive contract with Decca and has recorded an extensive repertoire of symphonic works and operas, over 100 CDs in total, including four recordings with Filarmonica della Scala. He has received many awards for his recordings, including several Edison Prizes and Gramophone Awards, as well as the Diapason d'Or, the Charles Cross Academy Award, Japan's Unga Konotomo Award, the Toblach Komponierhäuschen (Composition Cottage) Award, and numerous Grammy nominations. The magazines *Diapason* and *Gramophone* recently named him "Artist of the Year."

Maestro Chailly's first artistic encounter with the Gewandhaus Orchestra took place at the Salzburg Festival in 1986. He took up his position in the dual capacity of Music Director of the Gewandhaus Orchestra and General Music Director of the Leipzig Opera in September 2005.

Riccardo Chailly has conducted the Filarmonica della Scala in 1991, 1993, 1995, 1996, 1997, 1998, and in 2006.

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**B**en Heppner is internationally recognized as one of the finest dramatic tenors before the public today. He excels in the most challenging roles, from Wagner's *Tristan and Lohengrin* to Verdi's *Otello* and Berlioz's *Aeneas*. He is acclaimed in music capitals around the world for his beautiful voice, intelligent musicianship, and dramatic sense.

Mr. Heppner returns to the Metropolitan Opera at the beginning of the current season to sing *Idomeneo*, which was his debut role with the company in 1991. Later this season he can be heard at the Met in *Andrea Chénier*. Mr. Heppner makes 25 concert appearances throughout Europe and North America this season, beginning with his recital at Carnegie Hall. In Europe he sings *Act III of Siegfried* with the Hallé Orchestra in Manchester, England, and he tours with the Rotterdam Philharmonic throughout Germany to sing arias from *Die Walküre* and *Siegfried*. His other European appearances include concerts in Paris, Madrid, Bilbao, Dresden, and Mannheim. In January he sings recitals in his native British Columbia, Canada, followed by two concert performances of *Tristan und Isolde* with the Montréal Symphony. Mr. Heppner concludes his season with



Ben Heppner

performances of *Lohengrin* at the Paris Opera and Vienna State Opera.

In August 1998 Mr. Heppner sang his first performances of *Tristan und Isolde* in a new production for Seattle Opera. He subsequently sang this heroic role at the Metropolitan

Opera, Lyric Opera of Chicago, Berlin State Opera, Salzburg Easter Festival, Maggio Musicale Fiorentino, and in a new Peter Sellars production for Paris Opera. He has been associated with the Wagner repertoire since 1988, when he won the first Birgit Nilsson prize, and the following year, when he sang *Lohengrin* with the Royal Swedish Opera and at the Bolshoi Theatre.

Many of Mr. Heppner's portrayals have been revealed in new productions at the Metropolitan Opera, which include Robert Wilson's production of *Lohengrin*, Walther von Stolzing in *Die Meistersinger von Nürnberg*, Florestan in *Fidelio*, Aeneas in *Les Troyens*, Gherman in *The Queen of Spades*, and the Prince in *Rusalka*. He has also been heard at the Met in *Otello*, his first performances of *Par-sifal*, and as Laca in *Jenůfa*. He has sung these and other roles at Covent Garden, Vienna State Opera, La Scala, Bavarian State Opera, San Francisco Opera, and Lyric Opera of Chicago.

Mr. Heppner joined the Boston Symphony Orchestra as soloist in Mahler's *Symphony No. 8* for James Levine's first concerts as the Orchestra's Music Director. His orchestral repertoire also includes *Das Lied von der Erde*, Schoenberg's *Gurrelieder*, Kodály's *Psalmus Hungaricus*, Britten's *War Requiem*, and Elgar's *The Dream of Gerontius*. He has performed these and other works with the Berlin Philharmonic, Vienna Philharmonic, the Met Orchestra, Chicago Symphony, London Symphony Orchestra, Toronto Symphony, Philadelphia Orchestra, and Orchestre de la Suisse Romande. Conductors he has worked with include Sir Georg Solti, Claudio Abbado, Daniel Barenboim, Lorin Maazel, Seiji Ozawa, Valery Gergiev, Esa-Pekka Salonen, and Mstislav Rostropovich.

Ben Heppner can be heard on RCA Red Seal on solo recordings including *My Secret Heart*, *Dedication*, *Ben Heppner sings German Romantic*

*Opera*, and *Great Tenor Arias*. His complete opera recordings include *Lohengrin*, *Turandot*, and *Fidelio* for RCA Red Seal, *Die Meistersinger* for both Decca and EMI, *Rusalka* for Decca, *Hérodiade* and *Oberon* for EMI, *Der fliegende Holländer* for Sony, *Die Frau ohne Schatten* for Teldec, and *Ariadne auf Naxos* for Deutsche Grammophon. He recently became an exclusive artist for Deutsche Grammophon; his current release is a recording of arias from Wagner's *Die Walküre* and *Siegfried*. Deutsche Grammophon also inaugurated their new series of live-recorded Metropolitan Opera performances on DVD with Mr. Heppner as Tristan and as Florestan in *Fidelio*.

Mr. Heppner studied music at the University of British Columbia. He first gained national attention in 1979 as the winner of the CBC Talent Festival. In December 1998 CBC television's *Something Special* featured Ben Heppner in an hour-long portrait of the artist. He is a 1988 winner of the Metropolitan Opera auditions and he received Grammy Awards in 1998 for his recording of *Die Meistersinger* on London/Decca records and in 2001 for his recording of *Les Troyens* with the London Symphony Orchestra on LSOLive. Mr. Heppner is an Officer of the Order of Canada.

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**F**ilharmonica della Scala (La Scala Philharmonic) was founded in 1982 by Claudio Abbado. In its first seasons, many of the great conductors appeared alongside Maestro Abbado and have been with the orchestra during all its history: Georges Prêtre, Lorin Maazel, Wolfgang Sawallisch, and Carlo Maria Giulini, who directed the orchestra in its first tours abroad.

Riccardo Muti was Principal Conductor from 1987 to 2005 and contributed to the Philharmonic's international success. In 2006 the Philharmonic started a new cooperation with Riccardo Chailly, Myung-Whun Chung, and Daniele Gatti.

Under the baton of Riccardo Muti, La Scala Philharmonic performed at the Wiener Festwochen in 1996, 1999, and 2002; at the Salzburg and Luzern Festivals; and in Paris, Barcelona, Lisbon, Madrid, Moscow, St. Petersburg, Munich, Prague, Warsaw, Budapest, and Tokyo. In 2004 the Philharmonic travelled to Vilnius, Salonika, Sofia, Zagreb, and Athens, and then to the Far East. In 2006 the Philharmonic played under the baton of Daniele Gatti in Istanbul, Belgrade, and Budapest; with Myung-Whun Chung in Varsavia,

Moscow, and Berlin; and in the UK and Ireland with Riccardo Chailly.

Important conductors have greatly contributed to the Philharmonic's activity, including Leonard Bernstein, Giuseppe Sinopoli, Valery Gergiev, Myung-Whun Chung, Zubin Mehta, Seiji Ozawa, Gennadij Rozdestvenskij, Yuri Temirkanov, Riccardo Chailly, Semyon Bychkov, Franz Welsler-Möst, Peter Eötvös, James Conlon, and Daniel Harding. Soloists who have played with the Philharmonic are Maurizio Pollini, Anne-Sophie Mutter, Mstislav Rostropovich, Gidon Kremer, Vadim Repin, Yo-Yo Ma, Yuri Bashmet, Schlomo Mintz, Gil Shaham, Alexander Toradze, Mario Brunello, and Salvatore Accardo. Some of the world's most recognized and acclaimed singers have worked together with the Philharmonic, including Lucia Valentini Terrani, Edita Gruberova, Christa Ludwig, Frederica von Stade, Waltraud Meier, Bryn Terfel, Violetta Urmana, and Marjana Lipovšek.

La Scala Philharmonic supports new music and presents commissioned premières each season. The Philharmonic records for Sony, Decca,

and EMI. Of particular importance are the recordings of Beethoven's symphonies with Carlo Maria Giulini, Rossini's Cantate with Riccardo Chailly, and the complete Beethoven symphonies conducted by Riccardo Muti at La Scala in 1998.

La Scala Philharmonic's activity is sponsored by UniCredit Group, a major institutional partner of the orchestra.

## UMS ARCHIVES

**T**onight's concert marks the United States debut of the Filarmonica della Scala. Maestro Chailly has regularly appeared in front of UMS audiences with the Royal Concertgebouw Orchestra of Amsterdam starting with his first UMS concert in 1995. Tonight's concert marks Mr. Heppner's UMS debut.

## Filarmonica della Scala

### First Violin

Francesco De Angelis,  
*Concertmaster*  
Daniele Pascoletti,  
*Concertmaster*  
Dino Sossai\*  
Shelagh Burns  
Rodolfo Cibin  
Alessandro Ferrari  
Alois Hubner  
Fulvio Liviabella  
Andrea Pecolo  
Gianluca Scandola  
Gianluca Turconi  
Agnese Ferraro  
Antonio Bassi  
Francesco Tagliavini  
Francesca Monego  
Francesco Borali  
Enrico Piccini  
Enkeleida Sheshaj

### Second Violin

Giorgio Di Costa\*  
Giulio Rovighi\*  
Damiano Cottalasso  
Stefano Dallerà  
Goran Marianovic  
Roberto Nigro  
Rosanna Ottonelli  
Gabriele Porfidio  
Evgenia Staneva  
Clara Marzorati  
Monica Tasinato  
Matteo Trotta  
Andrea Pellegrini  
Valerio D'Ercole  
Estela Sheshi  
Carlotta Conrado

### Viola

Daniilo Rossi\*  
Heidi Dalvai  
Marco Giubileo  
Emanuele Rossi  
Mihai Sas  
Hiroshi Terakura  
Zoran Vuckovic  
Federica Mazzanti  
Filippo Milani  
Matteo Amadasi  
Thomas Cavuoto  
Caterina Caminati  
Matilde Scarponi

### Cello

Sandro Laffranchini\*  
Alfredo Persichilli\*  
Jakob Ludwig  
Martina Lopez  
Alice Cappagli  
Gabriele Garofano  
Simone Groppo  
Clare Ibbott  
Marcello Sirotti  
Massimiliano Tisserant  
Livia Rotondi

### Bass

Giuseppe Ettore\*  
Alessandro Serra\*  
Roberto Benatti  
Claudio Cappella  
Attilio Corradini  
Omar Lonati  
Emanuele Pedrani  
Claudio Pinferetti  
Gaetano Siragusa

### Flute

Davide Formisano\*  
Marco Zoni\*  
Romano Pucci  
GiovanniPaciello

### Piccolo

Maurizio Simeoli

### Oboe

Francesco Di Rosa\*  
Alberto Negroni\*  
Gaetano Galli  
Augusto Mianiti

### English Horn

Renato Duca

### Clarinet

Mauro Ferrando\*  
Fabrizio Meloni\*  
Denis Zanchetta  
Christian Chiodi Latini

### Bass Clarinet

Stefano Cardo

### Bassoon

Gabriele Screpis\*  
Valentino Zucchiatti\*  
Nicola Meneghetti  
Maurizio Orsini  
Marco Ghibaudu

### Horn

Luca Benucci\*  
Natalino Ricciardo\*  
Roberto Miele  
Stefano Alessandri

Claudio Martini  
Stefano Curci  
Angelo Bonaccorso

### Trumpet

Francesco Tamiami\*  
Roberto Rossi\*  
Gianni Dallatura  
Mauro Edantippe  
Sandro Malatesta

### Trombone

Torsten Edvar \*  
Vittorio Zannirato\*  
Riccardo Bernasconi  
Renato Filisetti  
Giuseppe Grandi  
Sergio Danini

### Tuba

Brian Earl  
Rino Ghiretti

### Timpani

Jonathan Scully\*  
Christopher Ridley\*

### Percussion

Gianni Arfacchia  
Gabriele Bianchi  
Giuseppe Cacciola  
Francesco Lenti

### Harp

Margherita Bassani\*  
Elena Piva

### Piano & Celesta

Ada Mauri\*  
Lorenzo Bonelli  
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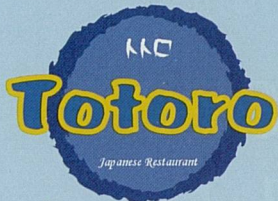
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# UMS/Experience

## • UMS EDUCATION PROGRAMS

[www.ums.org/education](http://www.ums.org/education)

UMS's Education and Audience Development Program deepens the relationship between audiences and art and raises awareness of the impact the multi-disciplinary performing arts and education can have by enhancing the quality of life of our community. The program creates and presents the highest quality arts education experiences to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration. Details about all educational events and residency activities are posted one month before the performance date. Join the UMS Email Club to have updated event information sent directly to you. For immediate event info, please email [umsed@umich.edu](mailto:umsed@umich.edu), or call the numbers listed below.

## ADULT & COMMUNITY ENGAGEMENT

*Please call 734.647.6712 or email  
[umsed@umich.edu](mailto:umsed@umich.edu) for more information.*

The UMS Adult and Community Engagement Program serves many different audiences through a variety of educational events. With over 100 unique regional, local, and university-based partnerships, UMS has launched initiatives for the area's Arab-American, African, Mexican/Latino, and African-American audiences. Among the initiatives is the creation of the NETWORK, a program that celebrates world-class artistry by

today's leading African and African-American performers. UMS has earned national acclaim for its work with diverse cultural groups, thanks to its proactive stance on partnering with and responding to individual communities. Though based in Ann Arbor, UMS Audience Development programs reach the entire south-eastern Michigan region.

### Public Programs

UMS hosts a wide variety of educational events to inform the public about arts and culture. These events include

- **PREPs** – Pre-performance lectures
- **Meet the Artists** – Post-performance Q&A with the artists
- **Artist Interviews** – Public dialogues with performing artists
- **Master Classes** – Interactive workshops
- **Panels/Round Tables** – In-depth adult education related to a specific artist or art form
- **Artist-in-Residence** – Artists teach, create, and meet with community groups, university units, and schools

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 07/08 season. These programs provide opportunities for students and members of the University community to further appreciate the artists on the UMS series.



### The NETWORK: UMS African American Arts Advocacy Committee

Celebrate. Socialize. Connect.

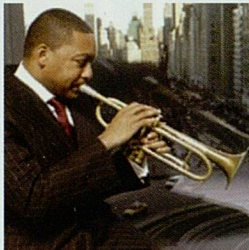
734.615.0122 | [www.ums.org/network](http://www.ums.org/network)

The NETWORK was launched during the 04/05 season to create an opportunity for African-

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2007 | 2008  
season



» Wynton Marsalis and Jazz at Lincoln Center Orchestra «

Quick Links:

- Buy Tickets Now
- Request a Brochure
- Invite Friends
- Group Prices
- UMS Choral Union
- Donate Now
- Directions & Parking
- Press Room
- Volunteer
- Seating Maps

UMS Performance  
Calendar

◀ Sep 2007 ▶

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

Visit our website: [www.ums.org](http://www.ums.org)

Why Some People Think



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Kids don't get enough art these days. For *Ten Simple Ways* to get more art in kids' lives, visit [AmericansForTheArts.org](http://AmericansForTheArts.org).

Art. Ask for More.

AMERICANSFORTHEARTS.ORG

Americans and the broader community to celebrate the world-class artistry of today's leading African and African-American performers and creative artists. NETWORK members connect, socialize, and unite with the African-American community through attendance at UMS events and free pre- or post-concert receptions. NETWORK members receive ticket discounts for selected UMS events; membership is free.

### 07/08 NETWORK PERFORMANCES

- Shen Wei Dance Arts: *Second Visit to the Empress*
- Dianne Reeves
- Handel's *Messiah*
- Youssou N'Dour and The Super Étoile
- Jazz at Lincoln Center Orchestra: Love Songs of Duke Ellington
- Celebration of the Keyboard
- Ahmad Jamal
- SFJAZZ Collective: A Tribute to Wayne Shorter
- Urban Bush Women/Compagnie Jant-Bi: *Les écailles de la mémoires* (The scales of memory)
- Bobby McFerrin, Chick Corea and Jack DeJohnette

## UMS YOUTH, TEEN, AND FAMILY EDUCATION

Please call 734.615.0122 or email [umseyouth@umich.edu](mailto:umseyouth@umich.edu) for more information.

UMS has one of the largest K–12 education initiatives in the state of Michigan. Designated as a “Best Practice” program by ArtServe Michigan and the Dana Foundation, UMS is dedicated to making world-class performance opportunities and professional development activities available to K–12 students and educators.

## UMS Youth

### 07/08 Youth Performance Series

These world-class daytime performances serve pre-K through high school students. The 07/08 season features special youth presentations of Shen Wei Dance Arts, *Pamina Devi: A Cambodian Magic Flute*, Sphinx Competition Honors Concert, Chicago Classical Oriental Ensemble, Wu Man and the Chinese Shawm Band, SFJAZZ Collective, and Urban Bush Women/Compagnie Jant-Bi. Tickets range from \$3-6 depending on the performance and each school receives free curriculum materials.

### Teacher Workshop Series

UMS is part of the Kennedy Center Partners in Education Program, offering world-class Kennedy Center workshop leaders, as well as workshops designed by local arts experts, to our community. Both focus on teaching educators techniques for incorporating the arts into classroom instruction.

### K–12 Arts Curriculum Materials

UMS creates teacher curriculum packets, CDs, and DVDs for all of the schools participating in UMS's Youth Education Program. UMS curricular materials are available online at no charge to all educators. All materials are designed to connect the curriculum via the Michigan State Benchmarks and Standards.

### Teacher Appreciation Month!

March 2008 has been designated UMS Teacher Appreciation Month. All teachers will be able to purchase tickets for 50% off at the venue on the night of the performance (subject to availability). Limit of two tickets per teacher, per event. Teachers must present their official school I.D. when purchasing tickets. Check out the UMS website at [www.ums.org](http://www.ums.org) for March events!

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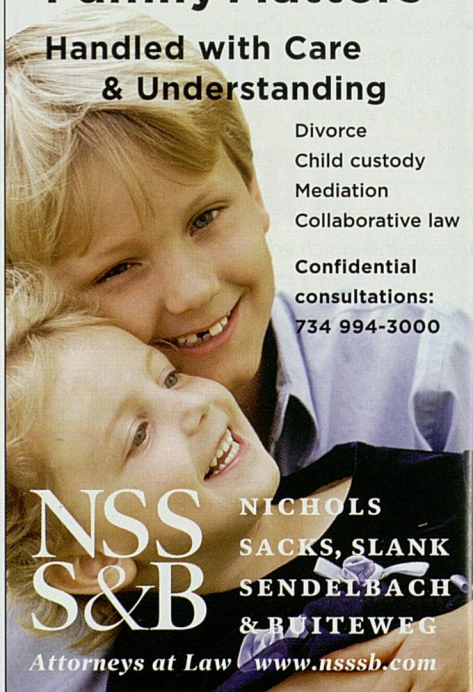
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### School Fundraisers/Group Sales

Raise money for your school and support the arts. UMS offers a wide range of fundraising opportunities and discount programs for schools. It is one of the easiest and most rewarding ways to raise money for schools. For information contact [umsgroupsales@umich.edu](mailto:umsgroupsales@umich.edu) or 734.763.3100.

### Teacher Advisory Committee

This group of regional educators, school administrators, and K–12 arts education advocates advises and assists UMS in determining K–12 programming, policy, and professional development.

UMS is in partnership 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 Schools' "Partners in Excellence" program.

### UMS Teen Programs

#### Teen Tickets

Teens can attend UMS performances at significant discounts. Tickets are available to teens for \$10 the day of the performance (or on the Friday before weekend events) at the Michigan League Ticket Office and \$15 beginning 90 minutes before the performance at the venue. One ticket per student ID, subject to availability.

#### Breakin' Curfew

In a special collaboration with the Neutral Zone, Ann Arbor's teen center, UMS presents this yearly performance highlighting the area's best teen performers. Details about this performance will be announced in Spring 2008.

### UMS Family Programs

UMS is committed to programming that is appropriate and exciting for families. Please visit the family programs section of [ums.org](http://ums.org) for a list of family-friendly performance opportunities.

The 07/08 family series is sponsored by **TOYOTA**

### Family Days

Area community organizations, libraries, arts centers, museums, and performance groups collaborate on this yearly festival designed for all families. Details of Ann Arbor Family Days will be announced later this year.

### Classical Kids Club

Parents can introduce their children to world-renowned classical music artists through the Classical Kids Club. Designed to nurture and create the next generation of musicians and music lovers, the Classical Kids Club allows students in grades 1–8 to purchase tickets to all classical music concerts at a significantly discounted rate. Parents can purchase up to two children's tickets for \$10 each with the purchase of a \$20 adult ticket beginning two weeks before the concert. Seating is subject to availability. UMS reserves a limited number of Classical Kids Club tickets to each eligible performance—even those that sell out! For information, call 734.764.2538 or sign up for the UMS Email Club and check the box for Classical Kids Club.

### Education Program Supporters

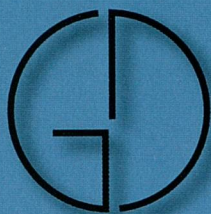
*Reflects gifts received during the 06/07 fiscal year*



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Michigan Economic Development Corporation	U-M Office of the Senior Vice Provost for Academic Affairs
THE MOSAIC FOUNDATION (of R. & P. Heydon)	U-M Office of the Vice President for Research
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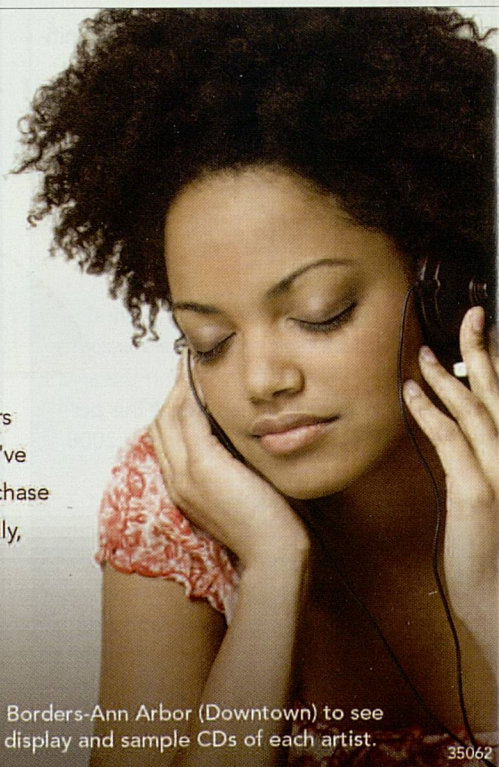
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**BORDERS**

Also visit Borders-Ann Arbor (Downtown) to see the UMS display and sample CDs of each artist.



## • UMS STUDENT PROGRAMS


[www.ums.org/students](http://www.ums.org/students)

UMS offers five programs designed to fit students' lifestyles and save students money. Each year, 15,000 students attend UMS events and collectively save \$300,000 on tickets through these programs. UMS offers students additional ways to get involved in UMS, with internship and work/study programs, as well as a UMS student advisory committee.

### Half-Price Student Ticket Sales

At the beginning of each semester, UMS offers half-price tickets to college students. A limited number of tickets are available for each event in select seating areas. Simply visit [www.ums.org/students](http://www.ums.org/students), log in using your U-M unique name and Kerberos password, and fill out your form. Orders will be processed in the order they are received. You will pay for and pick up your tickets at a later date at the Michigan League Ticket Office.

**Winter Semester:** Begins Sunday, January 6, 2008 at 8 pm and ends Tuesday, January 8 at 8 pm.

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### Rush Tickets

Sometimes it pays to procrastinate! UMS Rush Tickets are sold to college students for \$10 the day of the performance (or on the Friday before weekend events) and \$15 beginning 90 minutes before the event. Rush Ticket availability and seating are subject to Ticket Office discretion. Tickets must be purchased in person at the Michigan League Ticket Office or at the performance venue ticket office. Just bring your valid college ID. Limit two tickets per student.

### UMS Student Card

Worried about finding yourself strapped for cash in the middle of the semester? The UMS Student Card is a pre-paid punch system for Rush Tickets. The Card is valid for any event for which Rush Tickets are available, and can

be used up to *two weeks* prior to the performance. The UMS Student Card is available for \$50 for 5 performances or \$100 for 10 performances. Please visit [www.ums.org/students](http://www.ums.org/students) to order online.

### Arts & Eats

Arts & Eats combines two things you can't live without—great music and free pizza—all in one night. For just \$15, you get great seats to a UMS event (at least a 50% savings) and a free pizza dinner before the concert, along with a brief talk by a seasoned expert about the performance. Tickets go on sale approximately two weeks before the concert.

#### 07/08 Arts & Eats Events:

- Shen Wei Dance Arts, Sat. 9/29
- Hubbard Street Dance Chicago, Fri. 10/26
- Caetano Veloso, Fri. 11/9
- *Messiah*, Sun. 12/2
- Yuja Wang, Sun. 1/20
- Christian Tetzlaff, Thurs. 2/14
- San Francisco Symphony, Fri. 3/14
- Bobby McFerrin, Chick Corea, Jack DeJohnette, Sat. 4/19

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With support from the **U-M Alumni Association**.

### Arts Adventure Series

UMS, the U-M School of Music, Theatre & Dance, and Arts at Michigan have teamed up to offer the Arts Adventure Series, a package of three events each semester for just \$35. To order the 07/08 Arts Adventure Series, visit [www.arts.umich.edu](http://www.arts.umich.edu) to view the performance offerings and complete the order form by October 9.

Arts at Michigan offers several programs designed to help students get involved in arts and cultural opportunities at the University of Michigan. Please visit [www.arts.umich.edu](http://www.arts.umich.edu) for the latest on events, auditions, contests, funding for arts initiatives, work and volunteer opportunities, arts courses, and more.



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### Internships and College Work-Study

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.

Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, ticket sales, fundraising, arts education, arts programming, and production. If you are a University of Michigan student who receives work-study financial aid and are interested in working at UMS, please call 734.615.1444.

### Student Advisory Committee

As an independent council drawing on the diverse membership of the University of Michigan community, the UMS Student Advisory Committee works to increase student interest and involvement in the various programs offered by UMS by fostering increased communication between UMS and the student community, promoting awareness and accessibility of student programs, and promoting the student value of live performance. For more information or to participate on the Committee, please call 734.615.6590.

# I am Michigan.

U-M introduced me to a whole new world of music and allowed me to discover my life's work.

Being a member of the Alumni Association is how I give back to the University that has provided me so much.

**I am proud to say,  
I am Michigan.**

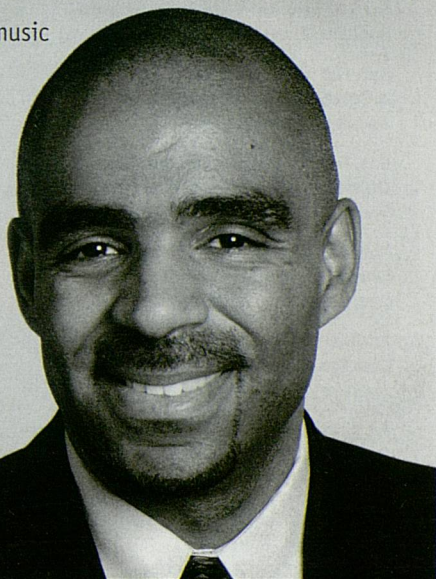
Aaron Dworkin, '97, MM'98

Founder and president of the Sphinx Organization for minorities in the classical arts, accomplished violinist, 2005 MacArthur Fellow, poet, film producer and director, Alumni Association member



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# PRELUDE DINNERS

Join us for camaraderie, fine cuisine, and musical insights at the Prelude Dinners before these performances.

**For reservations and information, please call 734-764.8489**

Fri, Sept 28, 5:30 pm, Alumni Center  
**Shen Wei Dance Arts**  
Speaker: Kenneth G. Lieberthal

Sat, Oct 6, 5:30 pm, Rackham Building  
**Filarmonica della Scala**  
Speaker: Martin Katz

Fri, Oct 12, 5:30 pm, Hill Auditorium  
**Krystian Zimerman**  
Speaker: Logan Skelton

Thurs, Oct 25, 5:30 pm, Power Center  
**Hubbard Street Dance Chicago**  
Speaker: Jim Vincent

Sun, Nov 4, 2007, 5 pm, Rackham Building  
**St. Petersburg Philharmonic**  
Speaker: Beth Genné

Sat, Nov 10, 5:30 pm, Rackham Building  
**Yo-Yo Ma and Kathryn Stott**  
Speaker: Anthony Elliott

Wed, Jan 16, 5:30 pm, Hill Auditorium  
**Jazz at Lincoln Center Orchestra**  
Speaker: Ellen Rowe

Sat, Feb 2, 5:30 pm, Rackham Building  
**A Celebration of the Keyboard**  
Speaker: Arthur Greene

Sat, Febr 9, 5:30 pm, Rackham Building  
**Guarneri/Johannes String Quartets**  
Speaker: William Bolcom

Thurs, Febr 14, 5:30 pm, Rackham Building  
**Christian Tetzlaff**  
Speaker: Stephen Shipp

Fri, March 14, 5:30 pm, Rackham Building  
**San Francisco Symphony**  
Speaker: Steven Whiting

Fri, March 21, 5:30 pm, Rackham Building  
**Bach's St. Matthew Passion**  
Speaker: Anne Parsons

Wed, April 2, 5:30 pm, Rackham Building  
**Lang Lang**  
Speaker: Kenneth C. Fischer

# DELICIOUS EXPERIENCES

Join us for dinner ...or wine and *hors d'oeuvres* ...or a fabulous tailgate lunch, or any of these wonderful and delicious events! Take the opportunity to meet others or join friends in convivial homes, restaurants and other venues with gracious hosts. All proceeds support UMS educational programs.

**Call 734-764.8489 for information**

## **Go Blue! Tailgate**

Saturday, September 22, 2007  
Hosts: Maya Savarino / Penny & Ken Fischer

## **A Far East Feast**

Thursday, September 27, 2007, 7 PM  
Hosts: Mignonette and Dick Cheng and Nancy and Wendel Heers

## **Football Fan Fare**

Saturday, October 20, 2007, 7 PM  
Hosts: Alicia Torres and Frank Legacki

## **A Festive Halloween Celebration**

Sunday, October 28, 2007, 5 PM  
Hosts: Allison and Greg Poggi

## **Let's Do It**

Friday, November 16, 2007, 7 PM  
Hosts: Mike Monahan and Mary Campbell

## **Mostly Mozart**

Saturday, January 19, 2008, 7 PM  
Hosts: Karen and Karl Gotting

## **A Song to Remember:**

**Chopin at the Kempf House**  
Friday, February 22, 2008, 7 PM  
Hosts: Ewa and Rafal Sobotowski

## **A Fall Harvest Adventure—S.A.**

Friday, March 7, 2008, 7 PM  
Hosts: Katherine and Damian Farrell

## **All That Jazz**

Saturday, March 15, 2008, 7 PM  
Hosts: Kathleen Nolan and Doug Kelbaugh

## **Cinco de Mayo**

Saturday, May 3, 2008, 7 PM  
Hosts: Jean and Arnold Kluge

## **If These Walls Could Talk**

Saturday, May 17, 2008, 6-8 PM  
Hosts: Sue and Jim Kern

## **Rhythms of the Night**

Friday, May 30, 2008, 6-9 PM  
Host: Newcombe Clark

# UMS/Support

**T**here are many ways to support the efforts of UMS, all of which are critical to the success of our season. We would like to welcome you to the UMS family and involve you more closely in our exciting programming and activities. This can happen through corporate sponsorships, business advertising, individual donations, or through volunteering. Your financial investment and/or gift of time to UMS allows us to continue connecting artists and audiences, now and into the future.

## **• CORPORATE SPONSORSHIP AND 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 734.764.6833 to learn how your business can benefit from advertising in the UMS program book.

### **Sponsorship**

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

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

For more information, please call  
734.647.1176.

## **• INDIVIDUAL DONATIONS**

We could not present our season without the invaluable financial support of individual donors. Ticket revenue only covers half of the cost of our performances and educational events. UMS donors help make up the difference. If you would like to make a gift, please fill out and mail the form on page P/40 or call 734.647.1175.

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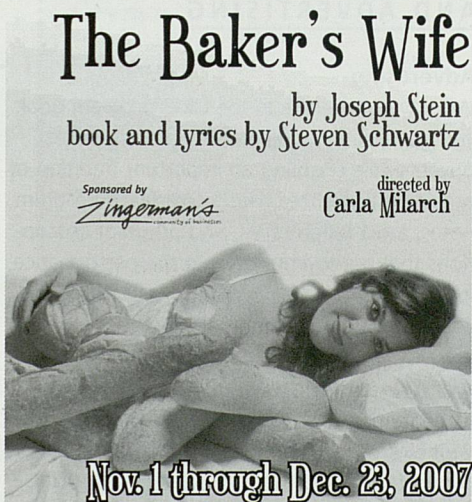
[wdetfm.org](http://wdetfm.org)



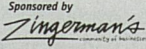
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directed by **David Wolber**

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book and lyrics by Steven Schwartz

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## • UMS VOLUNTEERS

### UMS Advisory Committee

The UMS Advisory Committee is an organization of over 70 volunteers who contribute approximately 7,000 hours of service to UMS each year. The purpose of the Advisory Committee is to raise funds for UMS's nationally-acclaimed arts education program through the events listed below. In addition, Advisory Committee members and friends provide assistance in ushering at UMS youth performances and assist in various other capacities throughout the season. Meetings are held every two months and membership tenure is three years. Please call 734.647.8009 to request more information.

### Delicious Experiences

These special events are hosted by friends of UMS. The hosts determine the theme for the evening, the menu, and the number of guests they would like to entertain. It's a wonderful way to meet new people!

### Ford Honors Program and Gala May 10, 2008

This year's program will honor renowned flutist James Galway as he receives the UMS Distinguished Artist award. Following the program and award presentation, the UMS Advisory Committee will host a gala dinner to benefit UMS Education programs. Please call 734.647.8009 for more information.

### On the Road with UMS

Last September, over 300 people enjoyed an evening of food, music, and silent and live auctions, netting more than \$80,000 to support UMS educational programs. This year's event was held on September 14. Look for information at [www.ums.org](http://www.ums.org) about *On the Road* in the 08/09 season.

### UMS Ushers

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

The UMS Usher Corps is comprised of over 500 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. Orientation and training sessions are held each fall and winter, and are open to anyone 18 years of age or older. Ushers may commit to work all UMS performances in a specific venue or sign up to substitute for various performances throughout the concert season.

If you would like information about becoming a UMS volunteer usher, contact our Assistant Ticketing Manager, Front of House, Suzanne Davidson, at 734.615.9398 or e-mail [fohums@umich.edu](mailto:fohums@umich.edu).



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# SupportUMS!

The exciting presentations 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 47% of the costs associated with presenting our season of vibrant performances and educational programs. UMS donors—through their generous annual contributions—help make up the difference. In return, they receive a wide variety of benefits, including the opportunity to purchase tickets prior to public sale.

For more information, please call the Development Office at **734.647.1175** or visit **www.ums.org**.

Contact us for details on the specific benefits of each level

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## Friends

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Please check your desired giving level above and complete the form below or visit us online at [www.ums.org](http://www.ums.org).

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(Print names exactly as you wish them to appear in UMS listings.)

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Day Phone \_\_\_\_\_ Eve. Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Comments or Questions \_\_\_\_\_

Please make checks payable to **University Musical Society**

Gifts of \$50 or more may be charged to:  VISA  MasterCard  Discover  American Express

Account # \_\_\_\_\_ Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

- I do not wish to receive non-deductible benefits, thereby increasing the deductibility of my contributions.
- My company will match this gift. Matching gift form enclosed.

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

## • ANNUAL FUND SUPPORT

July 1, 2006–August 1, 2007

**T**hank you to those who make UMS programs and presentations possible. The cost of presenting world-class performances and education programs exceeds the revenue UMS receives from ticket sales. The difference is made up through the generous support of individuals, corporations, foundations, and government agencies. We are grateful to those who have chosen to make a difference for UMS! This list includes donors who made an annual gift to UMS between July 1, 2006 and August 1, 2007. Due to space constraints, we can only list those who donated \$250 or more. Every effort has been made to ensure the accuracy of this list. Please call 734.647.1175 with any errors or omissions. **Listing of donors to endowment funds begins on page P/46.**

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### Oct. 20 > Bird's Eye View

*Swan Lake*, *Firebird* and Fetler *Violin Concerto No. 2* with Aaron Berofsky.

### Dec. 8 > Heroes

*Don Quixote* and Beethoven *Symphony No. 3 "Eroica."*



### Jan. 26 > Mozart's Birthday Bash

Mozart's *Piano Concerto No. 21*, *Symphony No. 41* and *Magic Flute Overture*

### Dickinson Wright Family Series

Nov. 11 > Beethoven *Lives Upstairs*



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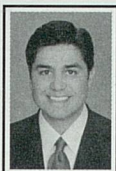
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Jazz is alive. And this is its house number.

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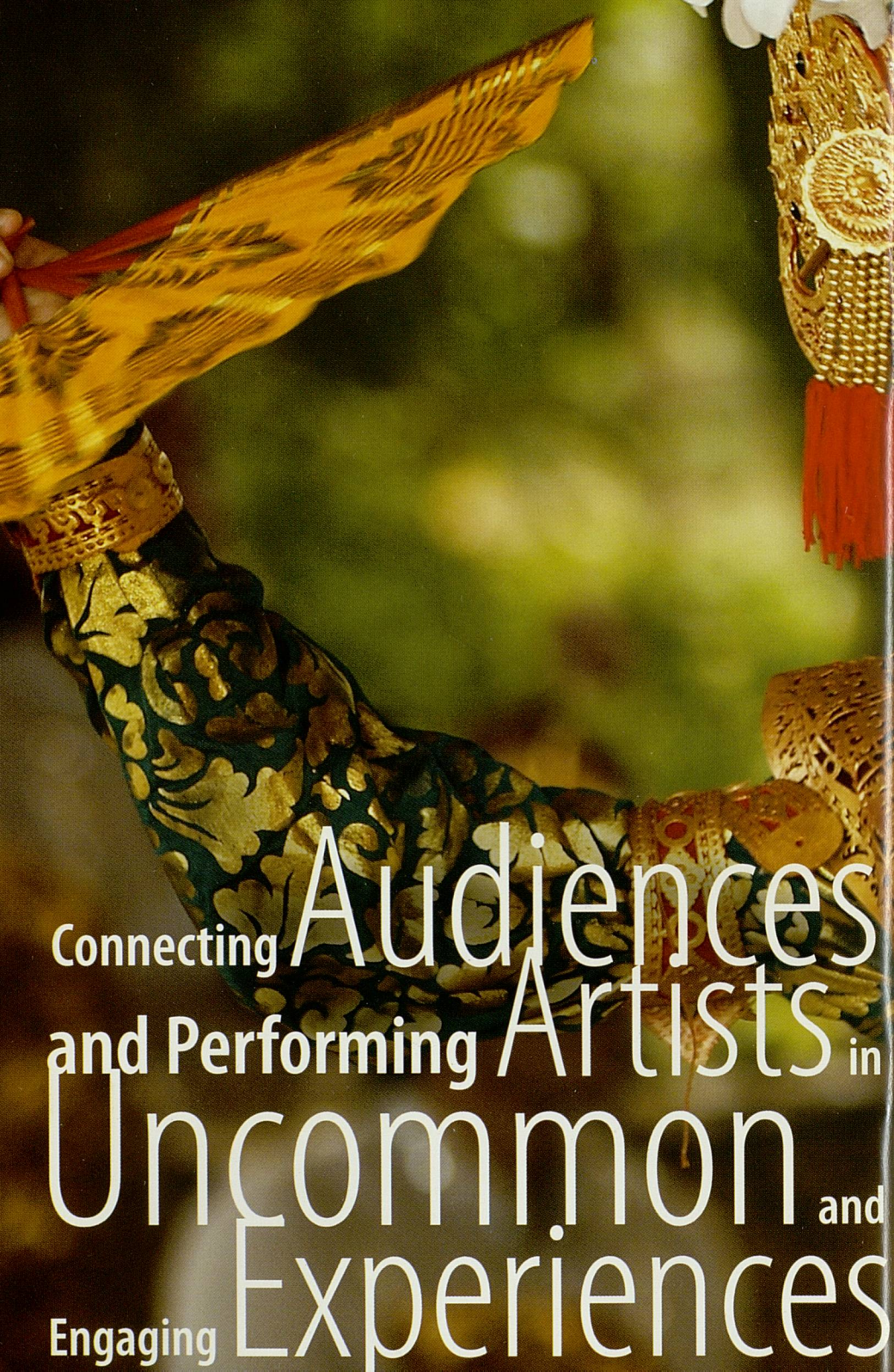
What crosstown rivalry?

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# Shen Wei Dance Arts Events

Free and open to the public

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## **Chinese Opera Lecture/Demonstration: Behind *Second Visit to the Empress***

*Saturday, September 29, 2:00–4:00 pm, Britton Recital Hall, Earl V. Moore Building, School of Music, 1100 Baits Drive, North Campus*

With David Rolston, U-M Professor of Chinese Language and Literature; Joseph Lam, U-M Professor of Music and Director of the Stearns Collection of Musical Instruments; and Shen Wei, choreographer.

Generations of Beijing opera actors and musicians developed an artistic system of words, music, dance, and visuals to economically and dramatically present the world of traditional China on what was practically a bare stage. What is that world and what are its sonic and visual expressions? How are they transformed and presented in Shen Wei's creative *Second Visit to the Empress*?

To address these and other questions (including some that might occur to the audience as the symposium) in this lecture/demonstration, the two lecturers will provide concise explanations illustrated by audio-visual examples and through interviewing artistic director Shen Wei.

A collaboration with the U-M Center for Chinese Studies and the U-M School of Music, Theatre & Dance.

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## **Dragon Boat Festival**

*Sunday, September 30, 10:00 am–5:00 pm,  
Gallup Park, 2970 Fuller Road*

The first-ever university-sponsored Chinese dragon boat race comes to Ann Arbor as part of a campus-community festival to launch the ChinaNow LSA Theme Year—a series of ground-breaking lectures, exhibitions, symposia, films, and performances building up to the 2008 Olympics.

Dragon boat races (the second most popular water sport in the world) are the heartbeat of the festival, a centuries-old tradition in China. Teams of 20 paddlers per boat comprised from U-M departments, student organizations, and the community will race to drummers' beats in heats throughout the day. Activities on the banks of the river include a drum and gong procession (U-M Percussion Ensemble), lion dancing (Asian Martial Arts Studio), performances by high energy percussion group Groove, opera-style face painting, kite making, yo-yo spinning (Ann Arbor Chinese Center of Michigan), food, and more. The festival is a green event to bring about greater awareness of natural resources, particularly water.

For more information, contact the U-M Center for Chinese Studies at 734.764.6308 or visit the LSA China Theme Year website at [www.lsa.umich.edu/chinanow](http://www.lsa.umich.edu/chinanow).

A collaboration with the U-M Center for Chinese Studies. Part of the ChinaNow LSA Theme Year series of outreach events.



presents

# Michigan Chamber Players

Faculty Artists of the University of Michigan  
School of Music, Theatre & Dance

Katherine Collier, *Piano*  
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Andrew Jennings, *Violin*  
David Requiro, *Cello*  
Yizhak Schotten, *Viola*  
Stephen Shipps, *Violin*  
Amy Porter, *Flute*

---

**Program**

Sunday Afternoon, September 16, 2007 at 4:00  
Rackham Auditorium, Ann Arbor

*Wolfgang Amadeus Mozart*

**Quartet in D Major, K. 285**

Allegro  
Adagio  
Rondeau

Ms. Porter, Mr. Jennings, Mr. Schotten, Mr. Elliott

*Zoltan Kodály*

**Duo for Violin and Cello**

Allegro serioso, non troppo  
Adagio  
Maestoso e largamente, ma non troppo--Presto

Mr. Shipps, Mr. Elliott

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

*Gabriel Fauré*

**Piano Quartet No. 2 in g minor, Op. 45**

Allegro molto moderato  
Allegro molto  
Adagio non troppo  
Allegro molto

Mr. Jennings, Mr. Schotten, Mr. Requiro, Ms. Collier

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First Performance of the  
129th Annual Season

Thanks to all of the U-M School of Music Faculty Artists for their ongoing commitment of time and energy to this special UMS performance.

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and video recording of this  
concert or possession of any  
device for such recording is  
prohibited.*

Professor **Katherine Collier** has had a distinguished and versatile career as a soloist, chamber music artist, and accompanist. After her early training in Texas, she studied piano with Cecile Genhart and accompanying with Brooks Smith. She was awarded unanimously the Performer's Certificate at Eastman. Ms. Collier was the First Prizewinner of the National Young Artist's Competition and the Cliburn Scholarship Competition, and was the recipient of a Rockefeller Award. She won a Kemper Educational Grant to study at the Royal College of Music in London. Ms. Collier has been soloist with orchestras in Cincinnati, Dallas, Eastman-Rochester, and Houston, and is an active collaborator with many renowned musicians including Joshua Bell, Hilary Hahn, Ani Kavafian, Cho-Liang Lin, Andres Cardenes, Erling Bengtsson, David Shifrin, and members of the Tokyo, Emerson, Cleveland, Orion, Vermeer, Miami, Shanghai, and Ying Quartets. She has performed around the world and appeared at recital halls in Europe including Wigmore Hall and the Purcell Room (Southbank) in London, the Concertgebouw, the Brahms-Saal, and the Konzertsaal der Staatlichen Hochschule für Musik. She has presented concerts at Merkin Hall, the Phillips Collection, the Cleveland Museum of Art, the Dame Myra Hess Series in Chicago, and the Y Music Society in Pittsburgh. She performs at the Aspen Music Festival, Interlochen, Meadowmount, and Skaneateles. As an accompanist, Ms. Collier worked in the studios of Dorothy Delay at Aspen and Nathan Milstein and the BBC in London. Ms. Collier tours extensively with her husband, violist Yizhak Schotten. They are founders and music directors of the Maui Classical Music Festival in Hawaii and music directors of the Strings in the Mountains Festival in Steamboat Springs. Ms. Collier appears with her husband on four CDs on Crystal Records and has recorded with other artists on the Pandora, Pearl, Crystal, and Centaur labels. Ms. Collier previously taught at the universities of Washington, Northern Kentucky, and Wyoming.

**Anthony Elliott** enjoys a multi-faceted career as a conductor, cellist, and teacher. He has conducted for symphony, opera, and ballet, including sharing podium duties with Christoph Eschenbach at the Texas Music Festival and with Leonard Slatkin at the Kent/Blossom Music Festival. Recent performances include an acclaimed concert with the Sphinx Chamber Orchestra in Carnegie Hall, described by the *New York Times* as "first rate in every way." He has conducted the Scott Joplin Chamber Orchestra, the Sphinx Symphony Orchestra, the CAMMAC Orchestra, Vancouver Chamber Players, the Prince George's Philharmonic, the Plymouth Symphony, the All-Northwest Orchestra, and numerous All-State orchestras, appearing in Holland, Germany, and Austria, and at the Marrowstone and Guelph Spring Festivals. The first Grand Prize winner of the Emmanuel Feuermann Memorial International Cello Solo Competition, Anthony Elliott has appeared as a soloist with the New York Philharmonic, the Minnesota Orchestra, the Detroit Symphony, the Vancouver Symphony, and the CBC Toronto Orchestra. A number of his CD recordings are available at [www.cdbaby.com](http://www.cdbaby.com) and his recent recording of the complete Beethoven Sonatas and Variations is available from Block M Records via the iTunes Store. His recent performance of Dmitri Shostakovich's *Cello Concerto No. 1* with the Ashland Symphony Orchestra was hailed as "sterling" by the *Ashland Times*. He appears regularly at major festivals including Sitka Summer Music Festival, Aspen Music Festival, Seattle Chamber Music Festival, Texas Music Festival, Musicorda, New York's Bargemusic Series, Chamber Music International of Dallas, Houston's DaCamera Series, the Victoria International Festival, and the Gateways Festival. Cello students of Anthony Elliott hold prominent positions in major symphony orchestras including the Cleveland Orchestra, the Chicago Symphony, the Los Angeles Philharmonic, the Detroit Symphony, the Houston Symphony, the Milwaukee Symphony, the Vancouver Symphony, as well as the Chiara, Pacifica, Anderson, Jupiter,

Degas, and DaPonte String Quartets. Many have won important competitions and awards, including the Avery Fisher Career Grant. He has given master classes at the Cleveland Institute of Music, Eastman School of Music, the Shepherd School of Music at Rice University, Indiana University, Oberlin Conservatory, Peabody Conservatory, Meadowmount School, and Interlochen Arts Academy. Anthony Elliott is a member of the faculty at the University of Michigan School of Music and the Aspen Music School.

Naumburg Award-winning violinist **Andrew Jennings** has achieved international acclaim as both a performer and teacher. As a soloist and chamber musician he has appeared in virtually every state and province in the US and Canada as well as most of the major cities of Europe. He can be heard on recordings for RCA, Nonesuch, Vox, Turnabout, CRI, Danacord, Crystal, and MMO and these recordings have twice received Grammy recognition. Television appearances both here and abroad have received numerous awards including an Emmy. His chamber music career has included a 16-year tenure with the acclaimed Concord String Quartet as well as with the Gabrielli Trio and his current membership in the Concord Trio. As a leading exponent of new music he has given nearly 300 première performances as well as acclaimed surveys of the complete chamber and duo works of Bach, Beethoven, Schubert, Ives, Brahms, Rochberg, and Bartók. His primary teachers were Pamela Gearhart, Alexander Schneider, and Ivan Galamian; his chamber music studies were with the Juilliard and Budapest String Quartets. Mr. Jennings's teaching credentials include long-term appointments as artist-in-residence at Dartmouth College, Western Michigan University, SUNY Purchase & Plattsburgh, and the University of Akron. His students have won important international competitions and hold positions in orchestras, string quartets, and universities throughout this country and abroad. He currently holds simultaneous appointments as Professor of violin and

chamber music at the University of Michigan in Ann Arbor and at the Oberlin College Conservatory. He has been a member of the artist faculty of the Tanglewood Music Center for the past 19 years where he holds the Richard Burgin Master Teacher Chair.

**Amy Porter** was awarded the 2006 Henry Russel Award from the University of Michigan for distinguished scholarship and conspicuous ability as a teacher. This is only the third time since 1926 that this award has been given to a Professor in the School of Music, Theatre & Dance and the first time ever awarded to a performing artist. A native of Wilmington, Delaware, Ms. Porter is a graduate of The Juilliard School in New York where she received a full scholarship for her degrees as well as fellowships to Tanglewood and The Mozarteum Academy in Salzburg, Austria. After Juilliard, she held the position of Associate Principal Flute in the Atlanta Symphony Orchestra for eight years before becoming Professor of Flute at the University of Michigan School of Music, Theatre & Dance in Ann Arbor. She is the founder and Past President of the non-profit Southeast Michigan Flute Association. She is founder of the popular workshop, "Amy Porter's Anatomy of Sound" held annually in Ann Arbor with Professor of Theatre (Movement) Jerald Schwiebert and internationally renowned guests. Ms. Porter first rose to international attention winning the Kobe International Flute Competition in Japan, which led to invitations to perform throughout the world. She performs recitals in the major concert halls of Taipei, Osaka, and Tokyo with pianist Christopher Harding. She performs as concerto soloist with orchestras and performs solo recitals in major cities of the US. Award-winning University of Michigan composer Michael Daugherty is writing Ms. Porter a concerto for flute and orchestra entitled *The Trail of Tears Concerto*, to be premiered in November 2009 with the Omaha Symphony. In the spring of 2009, composer Joel Puckett will be writing a concerto for flute and symphony band dedicated

to Ms. Porter and commissioned by the University of Michigan Symphony Band. Ms. Porter has recorded on the CBS Masterworks, Boston Records, Equilibrium, and ACA Digital labels. Recent CD releases include *Passacaglia, Music or Solo Flute by Rosz , Dohn nyi, Hindemith and Karg-Elert* and the premiere recording of William Bolcom's *Lyric Concerto for Flute and Orchestra*. In 2006, Ms. Porter released her first DVD, *Karg-Elert 30 Caprices: A Study Guide with Amy Porter* and published her arrangement of *Six Songs for Flute and Piano* by Benjamin Godard. Ms. Porter has won numerous international competitions, including Paris/Ville d'Avray International Flute Competition in France, combined with the Alphonse Leduc Prize for outstanding musicianship; The Third Kobe International Flute Competition in Kobe, Japan and the Special Prize for the best performance of the commissioned work required at the competition; National Flute Association Competition in the United States; Artists International; and Ima Hogg competitions. In 2005 she returned to Kobe, Japan to serve as the American jury member at the Sixth Kobe International Flute Competition. Ms. Porter is highly sought-after for teaching and masterclasses. She has given masterclasses in Sweden, France, Japan, and Taiwan as well in major cities throughout the US.

Having captured First Prize in the Irving M. Klein International and Washington International String Competitions last year, **David Requiro** is emerging as one of America's most promising young cellists. He recently was named a top prizewinner at the first Gaspar Cassado International Violoncello Competition in Hachioji, Japan as well as winning the prize for best performances of the works by Gaspar Cassado. This season Mr. Requiro appeared as soloist with the Pine Bluff and Peninsula Symphonies and has upcoming engagements with the Santa Cruz Symphony. He has completed the first half of the cycle of the Complete Works of Beethoven for Cello and Piano at the Phillips Collection in Washington, DC, with future

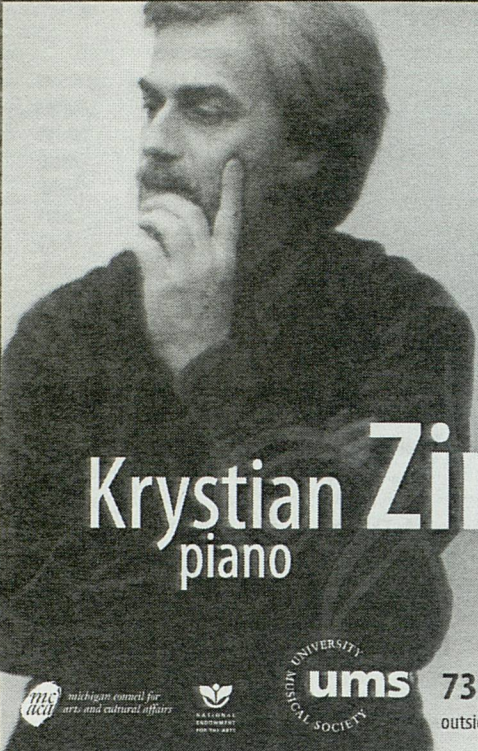
cycles scheduled in Ann Arbor and in Cleveland. As a member of the Kashii String Quartet, Mr. Requiro has served on the faculty at the Innsbrook Music Festival and Institute. The Kashii String Quartet recently finished a recording project with guitarist David Tanenbaum featuring Aaron J. Kernis's quintet *100 Greatest Dance Hits*. Mr. Requiro has had the opportunity to work with members of the Emerson, Tak acs, Borromeo, Brentano, Orion, St. Lawrence, and Juilliard String Quartets as well as with violinist Isaac Stern in the 2001 "Stern Encounters" masterclass series. He has collaborated with artists including Atar Arad, Gil Sharon, and the Cavani String Quartet, and performed with the Alexander String Quartet in a benefit concert for the Crowden School. A former member of the New York Strings Seminar, Mr. Requiro has performed at the Aspen Music Festival, Emerson String Quartet Seminar, Music@Menlo, Perlman Chamber Music Program, and Giverny Chamber Music Festival. Mr. Requiro is currently pursuing his MM at the University of Michigan after having received his BM at the Cleveland Institute of Music where he studied with Richard Aaron. His instrument has been graciously loaned to him from the collection of Ray A. Carlsen of Bellevue, Washington.

Professor **Yizhak Schotten** was brought to the US by the renowned violist William Primrose, with whom he studied at Indiana University and the University of Southern California. Other studies were with Lillian Fuchs at the Manhattan School of Music. His solo appearances with orchestras have included performances with conductors Seiji Ozawa and Arthur Fiedler. He has concertized in Israel, Japan, Taiwan, Malaysia, Holland, Austria, Mexico, England, Canada, and throughout the US at New York's Town Hall, Carnegie Hall, and Merkin Hall; Boston's Jordan Hall; the Phillips Collection in Washington, D.C.; the Dame Myra Hess Series in Chicago; and the Cleveland Museum of Art. He has appeared at Bargemusic, the Library of Congress, at Symphony Hall in

Boston, and the Concertgebouw. Mr. Schotten also had numerous broadcasts on National Public Radio. Formerly a member of the Boston Symphony Orchestra, he has been principal violist of the Cincinnati and Houston symphony orchestras. Mr. Schotten's has served on the faculties and performed at the Aspen Music Festival, Banff, Meadowmount, Interlochen, Tanglewood, Chamber Music Northwest, Montreal Skaneateles, and the Juneau Festivals; and has performed abroad at the Taipei Philharmonic Festival, the Festival Internacional de Musica Clasica, the Festival de Musique de Chambre de Montreal, and the Amsterdam Kamermuzik Festival. He serves as Music Director of the Maui Classical Music Festival in Hawaii, Strings in the Mountains Festival in Steamboat Springs, Colorado, and SpringFest in Ann Arbor. Mr. Schotten was the Artistic Director of the XIV International Viola Congress and has been a featured artist at six other international Congresses. He has recorded for Crystal Records, C.R.I., and Pearl Records. He has taught at Rice University and the University of Washington and was on the American Federation of Musician's Congress of Strings faculty. Mr. Schotten is very active teaching masterclasses throughout the US and abroad.

Professor **Stephen Shipps** studied with Josef Gingold at Indiana University. He also studied with Ivan Galamian and Sally Thomas at the Meadowmount School and with Franco Gulli at the Academia Chigiana in Siena, Italy. He is a former member of the Meadowmount Trio and the Amadeus Trio and has appeared as soloist with the symphony orchestras of Indianapolis, Dallas, Omaha, Seattle, and Ann Arbor, as well as with the Piedmont Chamber Orchestra and the Madiera Bach Festival. He has been a member of the Cleveland Orchestra; Associate Concertmaster of the Dallas Symphony, and Concertmaster of the Dallas Opera; Concertmaster and Associate Conductor of the Omaha Symphony and the Nebraska Sinfonia; and guest Concertmaster for the Seattle and Toledo symphony orchestras. Mr. Shipps has recorded for American

Gramophone, Bay Cities, NPR, RIAS Berlin, Hessiche Rundfunk of Frankfurt, Melodiya/Russian Disc, and Moscow Radio. His work on the Mannheim Steamroller Christmas albums has yielded a dozen gold and two platinum records. He has adjudicated major national and international competitions for three decades and serves on the International Advisory Panel for the International Violin Competition of Indianapolis and Board of Directors of the Sphinx Competition. He is former Director of the American String Teachers Association National Solo Competition. Prior to joining the U-M faculty, he served on the faculties of Indiana University, the North Carolina School of the Arts, and the Banff Centre in Canada.



129th UMS Season 2007|2008

"Zimerman's approach to playing the piano has greatness written all over it. It has intensity, majesty, intimacy, daring, and simplicity, and above all insight." (*The Times, London*) Zimerman returns for his first Ann Arbor appearance in 25 years. Program to be announced.


FRI, OCT 12 | 8 PM  
Hill Auditorium

# Krystian Zimerman

piano

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UMS  
and  
Donald L. Morelock  
present

# Louis Lortie

Piano

## Program

Friday Evening, October 12, 2007 at 8:00  
Hill Auditorium • Ann Arbor

*Felix Mendelssohn*

**Variations sérieuses in d minor, Op. 54**

*Robert Schumann*

**Papillons, Op. 2**

*Edvard Grieg*

**Sonata in e minor, Op. 7**

Allegro moderato  
Andante molto  
Alla menuetto  
Finale: Molto allegro

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

*Franz Liszt*

**Années de pèlerinage, première année: Suisse** (excerpt)  
Vallée d'Obermann

*Richard Wagner, arr. Liszt*

**Overture to *Tannhäuser***

Eighth Performance of the  
129th Annual Season

Tonight's performance is supported by Donald L. Morelock.

129th Annual  
Choral Union Series

Special thanks to Logan Skelton, Associate Professor and Chair of Piano,  
University of Michigan School of Music, Theatre & Dance, for speaking at  
tonight's Prelude Dinner.

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recording is prohibited.*

Media partnership is provided by WGTE 91.3 FM, *Observer & Eccentric*  
newspapers, and WRCJ 90.9 FM.

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

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor,  
for his generous contribution of floral art for tonight's recital.

Mr. Lortie's recordings are available on the Chandos and Decca/London Labels.

Mr. Lortie appears by arrangement with Seldy Cramer Artists.

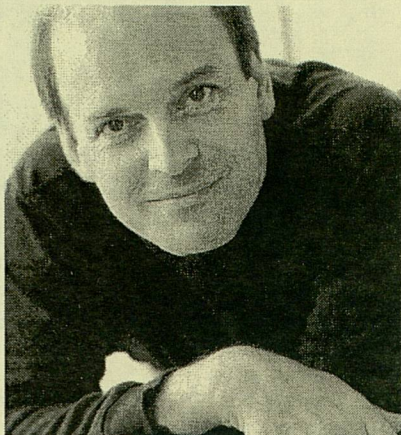
**Large print programs are available upon request.**

Canadian pianist **Louis Lortie** has been praised for the fresh perspective and individuality he brings to a deliberately broad spectrum of the keyboard canon. He studied in Montréal with Yvonne Hubert (a pupil of French pianist, Alfred Cortot), in Vienna with the Beethoven specialist, Dieter Weber, and subsequently with Schnabel disciple Leon Fleisher.

Mr. Lortie has performed the complete works of Ravel in London and Montréal for the BBC and CBC, and is also known for his interpretation of Chopin. Following a recital of Chopin's complete études in London's Queen Elizabeth Hall, the *Financial Times* wrote: "Better Chopin playing than this is not to be heard, not anywhere." Mr. Lortie has also performed a series devoted to the keyboard, chamber, and vocal music of Brahms and Schumann for CBC. More recently, he has championed works by such contemporary composers as Kurtág (a Bach/Kurtág program at Columbia University), Carter, and Ades.

Also celebrated for his interpretation of works by Beethoven, Mr. Lortie has performed the complete Beethoven sonatas in London's Wigmore Hall, Toronto's Ford Center, Berlin Philharmonie, and the Sala Grande del Conservatorio Giuseppe Verdi in Milan. With the Montreal Symphony, he performed and conducted all five Beethoven piano concertos. In the Beethoven Plus Festival, he performed Beethoven's 32 sonatas for piano; ten sonatas for violin and piano; five sonatas for cello and piano; and six trios for piano, violin, and cello with violinist James Ehnes and cellist Jan Vogler.

Recently, Mr. Lortie has performed extensively with Maestro Masur in Paris and in January 2006 with the New York Philharmonic. Over four seasons, Mr. Lortie played and conducted the 27 Mozart piano concertos with the Montreal Symphony, culminating in 2006, the 250th anniversary of Mozart's birth. Recent notable concerts include performances at the London Proms, at the Lincoln Center with Osmo Vanska, a return recital in Carnegie Hall, International Piano Series at the Queen Elizabeth Hall, Halle Orchestra with Mark Elder, and performances with Charles Dutoit and the New York Philharmonic.



**Louis Lortie**

Mr. Lortie has forthcoming engagements with the San Francisco Symphony, National Symphony, LA Philharmonic, and Cleveland Orchestra. His European highlights include Salle Pleyel Paris and a subsequent UK Tour with the Orchestre National du France/Masur, Rotterdam Philharmonic/Elder, London Philharmonic/Masur, BBC NOW/Fischer, BBC Philharmonic/Nosedá, City of Birmingham Symphony/Jaap Van Zweden, Netherlands Radio Philharmonic/Lazarev, MDR Leipzig Symphony/Varga, Royal Scottish National/Deneve, Northern Sinfonia/Hickox, Bilbao Symphony/Mena, and he will play/conduct the Het Brabantse Orchestra.

In recital, Mr. Lortie has recently performed at the Berlin Konzerthaus (with Michaela Schuster and Helene Mercier), Aldeburgh Festival, Orford Summer Festival, Moritzburg Festival, Valldemossa Chopin Festival. He will undertake a complete Beethoven sonatas cycle in Seville in January 2008.

Mr. Lortie has made over 30 recordings on the Chandos label, ranging from Mozart to Stravinsky. His recording of Beethoven's *Eroica Variations* won the Edison Award, and his disc of Schumann's *Bunte Blätter* and other works by Schumann and Brahms was named one of the best CDs of the year by *BBC Music Magazine*. He has recorded Ravel's complete works for piano and has almost completed the 32 Beethoven sonatas. His recording of the complete Chopin études, Op. 10 and 25,

has been cited by *BBC Music Magazine's* special Piano Issue as one of "50 Recordings by Superlative Pianists." Mr. Lortie's most recent CD release is the final recording in his three-CD series of Liszt's complete works for piano and orchestra with the Residentie Orchestra of The Hague. It was immediately named "Editor's Choice" by *Gramophone*. In addition to the current Liszt recordings, other recent releases include *To the Distant Beloved*, with works by Beethoven, Schumann and Liszt, and Franck's *Symphonic Variations* with the BBC Symphony.

Born in Montréal, Mr. Lortie made his debut with the Montréal Symphony at the age of 13 and the Toronto Symphony three years later, which as a result, engaged him for an historic tour of the People's Republic of China and Japan. In 1984, he won First Prize in the Busoni Competition and was a prize-winner at the Leeds Competition. In 1992 he was named Officer of the Order of Canada,

## UMS ARCHIVES

**T**onight's concert marks Louis Lortie's third UMS appearance. He made his UMS debut as soloist with the Lahti Symphony in January 2005. Mr. Lortie's last appearance with UMS was in recital, February 2006, when he played the complete études of Frédéric Chopin.

and received both the Order of Quebec and an honorary doctorate from Laval University. As his schedule permits, he teaches at Italy's renowned piano institute at Imola. Mr. Lortie has lived in Berlin since 1997 but also has a home in Canada.

UMS is grateful to

**Donald L. Morelock**

for his generous support of tonight's

**Louis Lortie**

recital.



# Beethoven Sonata Project

## András Schiff piano

Rackham Auditorium

The outstanding Hungarian pianist András Schiff will perform all 32 Beethoven piano sonatas over a two-year, eight-concert cycle. All sonatas are presented in the order in which Beethoven wrote them, providing a unique insight into his development as a composer.

### Concert 1

WED, OCT 3 | 8 PM

#### ALL-BEETHOVEN PROGRAM

- Piano Sonata No. 1 in f minor, Op. 2, No. 1
- Piano Sonata No. 2 in A Major, Op. 2, No. 2
- Piano Sonata No. 3 in C Major, Op. 2, No. 3
- Piano Sonata No. 4 in E-flat Major, Op. 7

Supported by the **Morris and Beverly Baker Foundation** in memory of **Morris D. Baker**.

### Concert 2

FRI, OCT 5 | 8 PM

#### ALL-BEETHOVEN PROGRAM

- Piano Sonata No. 5 in c minor, Op. 10, No. 1
- Piano Sonata No. 6 in F Major, Op. 10, No. 2
- Piano Sonata No. 7 in D Major, Op. 10, No. 3
- Piano Sonata No. 8 in c minor, Op. 13 ("Pathétique")

Supported by an anonymous donor.

### Concert 3

SUN, APR 20 | 4 PM

#### ALL-BEETHOVEN PROGRAM

- Piano Sonata No. 19 in g minor, Op. 49, No. 1
- Piano Sonata No. 20 in G Major, Op. 49, No. 2
- Piano Sonata No. 9 in E Major, Op. 14, No. 1
- Piano Sonata No. 10 in G Major, Op. 14, No. 2
- Piano Sonata No. 11 in B-flat Major, Op. 22

### Concert 4

TUE, APR 22 | 8 PM

#### ALL-BEETHOVEN PROGRAM

- Piano Sonata No. 12 in A-flat Major, Op. 26
- Piano Sonata No. 13 in E-flat Major, Op. 27, No. 1 "quasi una fantasia"
- Piano Sonata No. 14 in c-sharp minor, Op. 27, No. 2 ("Moonlight")
- Piano Sonata No. 15 in D Major, Op. 28 ("Pastoral")

Supported by **Gil Omenn and Martha Darling**.

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