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MUSICAL SOCIETY

ums

FALL 2008 SEASON UNIVERSITY OF MICHIGAN, ANN ARBOR



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# university musical society

Fall 08

University of Michigan • Ann Arbor

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Cover: (R -L) Andrés Schiff (photo: Roberto Masotti/ECM Records), Complicite:  
*A Disappearing Number* (Joris-Jan Bos), Sulayman Al-Bassam Theatre: *Richard III-  
An Arab Tragedy*, Sabine Meyer (Thomas Rabsch), Batsheva Dance Company,  
Hill Auditorium audience (Spencer & Wyckoff)

## • FROM THE U-M PRESIDENT

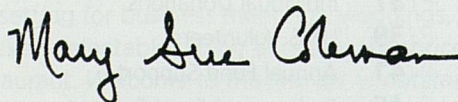
Welcome to the 130th season of the University Musical Society (UMS). There is so much to look forward to as UMS once again brings to the University and our regional community renowned artists from all over the world. UMS artists engage with us not only from the stage, but in the classrooms, libraries, community centers, and other places throughout the region where we gather to learn and grow.

When I consider which UMS events best exemplify the coming together of artistic performance and education, I point to the three-week residencies of the Royal Shakespeare Company (RSC) that we have enjoyed in 2001, 2003, and 2006. The most recent residency offered 21 performances of three great Shakespeare titles at the Power Center, featuring award-winning actors Patrick Stewart and Harriet Walter, and more than 140 related educational programs, including 13 for-credit courses at the University.

I am particularly pleased, then, that UMS has chosen to celebrate the partnership between the RSC, UMS, and U-M at this year's 14th Ford Honors Program. At the heart of this unique partnership has been the extraordinary artist-scholar relationship between the RSC's Olivier Award-winning Artistic Director Michael Boyd and U-M's beloved Professor Ralph Williams, both of whom will be honored at the program. This year's Ford Honors Program, usually held in May, will take place Saturday, January 24, 2009, so that students who have participated in the RSC residencies or who have had Dr. Williams in class will be able to attend. Professor Williams will retire from U-M at the end of this academic year, and I hope you will join me at this very special event.

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, including information about the grand re-opening of the renovated and expanded U-M Museum of Art in 2009, please 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, and thank you for supporting UMS through your attendance. The entire UMS family of Board, Senate, and Advisory Committee members; staff colleagues; Choral Union members; ushers; and hundreds of other volunteers hope that you enjoy the experience and will frequent more UMS events during our exciting 130th season. You'll find all of our performances listed on page 2 of your program insert.

At UMS, we try to make sure that our events offer a chance to learn something new, to look at the world through a different lens, or even to change lives. You'll find much to choose from as solo artists and ensembles from all over the world visit our community and engage with our audiences in many ways. Artists can lift the spirit, challenge perceptions, provide comfort, and deepen understanding. So whether it's Complicite Theatre's *A Disappearing Number*; Compagnie Heddy Maalem's *The Rite of Spring*; the Guarneri Quartet's Farewell Tour concert; or our 2009 Ford Honors Program celebrating the Royal Shakespeare Company, its Artistic Director Michael Boyd, and U-M Professor Ralph Williams, we hope you'll find meaning and value as we connect you with our artists for uncommon and engaging experiences.

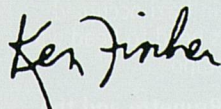
Please mark **Sunday, November 16** in your calendar. On this day, UMS will celebrate the successful completion of our first major fundraising campaign, which has been part of *The Michigan Difference*, the campaign of the University of Michigan. The University is devoting the weekend of November 13–16 to celebrate the campaign's successful completion, and UMS is proud to be a part of it. We invite you to join us on November 16 for the 4 pm performance of the Jerusalem Symphony Orchestra in Hill Auditorium followed by a 6 pm reception and dinner in the Ballroom of the Michigan League. We have so much to be thankful for as the UMS family has responded magnificently to helping us achieve our \$25 million goal. There is still time to be part of this historic campaign. For more information, call the UMS Development Office at 734.764.8489. Watch for your invitation in the mail in early October for these events.

There have been some transitions since last season. After 13 years of outstanding service as our Director of Education and Audience Development, **Ben Johnson** left UMS to become Director of Concerts and Lectures at the University of Minnesota. We also said farewell to UMS Board members **Hal Davis**, **Sally Stegeman DiCarlo**, and **Philip Power**, who now become members of the UMS Senate. Joining the UMS Board are **Martha Darling**, **Junia Doan**, **Chris Genteel**, and **Robert Macek**. We thank all of them for their contributions to UMS.

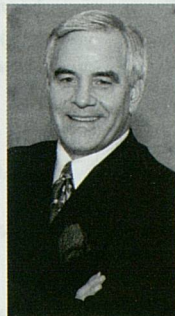
Feel free to get in touch with me if you have any questions, comments, or problems. If you don't see me in the lobby, send me an e-mail message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu) or call me at 734.647.1174.

And thanks again for coming to this event.

Very best wishes,



Kenneth C. Fischer  
UMS President



# HONIGMAN

Honigman and our Ann Arbor attorneys are pleased to support the University Musical Society and congratulate UMS on celebrating its 130<sup>th</sup> Season

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*Kristopher Korvun  
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## 2008 - 2009 SEASON

Subscriptions now on sale!

**Sep. 18 - Oct. 26 Heather Raffo's 9 Parts of Desire**  
A portrait of the extraordinary lives of Iraqi women

**Nov. 6 - Dec. 28 Geoffrey & Jeffrey** • Follows an older gay couple and what happens when one of them finds out he has a daughter

**Jan. 8 - Feb. 22 Rozencrantz & Guildenstern Are Dead**  
Two minor characters from Shakespeare's *Hamlet* take center stage in this classic comedy

**Mar. 5 - Apr. 12 A Feminine Ending** • An offbeat tale for anyone who's dreamed of having it all

**Apr. 23 - May 31 Fences** • A powerful drama about a 1950s African- American family

**Jun. 11 - Jul. 19 A Picasso** • Set in Nazi occupied Paris, 1941, Pablo Picasso goes head to head with the German Gestapo

**Jul. 30 - Aug. 30 The Blonde, The Brunette and the Vengeful Redhead**  
A one-woman play about a very desperate housewife



## • FROM UMS CHAIRMAN, CARL HERSTEIN

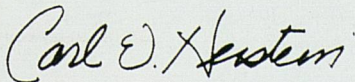
**W**elcome to UMS, and thank you for becoming part of one of the most extraordinary communities in the world: a small, Midwestern town in the heart of metro-Detroit that regularly presents the finest artists of our time in outstanding venues. Great artists come to Ann Arbor because we provide the freedom to perform interesting and adventuresome repertoire in an environment that welcomes both old and new, classical and modern. They also come because our audiences reflect the community, which has one of the nation's finest traditions in providing support for the arts.

You have shown your interest in participating in this community by your presence at this performance. Perhaps you have been coming for a lifetime; perhaps you are a student participating in our "Arts & Eats" program, or as part of our K-12 partnership with Ann Arbor, Detroit, and other area schools. You may be an expert who can compare a performance with dozens past or you may be experiencing something new. What each of you has in common is the desire to be a part of a community that is open to the best in our artistic tradition. You create an audience that is both welcoming and discerning. The resulting connection with our artists brings out the absolute best in their performances, and I strongly suspect that today will bring a stirring and meaningful experience for you.

Now that you have joined us, we invite you to become an active part of the UMS community. The task before us is to add to our wonderful tradition: to maintain that which is special and distinctive, and to add our own contributions. We are still small. We still offer a warm Midwestern welcome. We seek the contributions of all who are willing to embrace the arts and the values they represent. Your attendance, your contributions, your participation in our many endeavors, and your advocacy on our behalf, will enrich our efforts by continuing the special community tradition that we were extraordinarily fortunate to inherit.

After you have experienced this performance, we are confident that you will agree that we have an obligation to pass on this artistic tradition to the next generation. UMS has prospered because the power of the arts has motivated our audiences to contribute their time and money to sustain it, including keeping prices affordable, providing educational experiences for the young, opportunities for new artists, and the commissioning of new work. People like you allow our community to thrive. Please come often and bring your friends. Reflect on what we have in southeastern Michigan through UMS and help keep our community vibrant through the power of the arts with your gifts of participation and your critically important financial support.

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."

---



**Douglas L. LaFleur**

*Managing Director, Global Power Group*



**TAQA**

**TAQA New World, Inc.**

"We at TAQA New World, Inc. are proud to lend our support to the UMS, and are extremely honored to be involved with the performing arts community. Truly, human potential is the most valuable commodity on earth. In joining with other Corporate and Foundation leaders supporting UMS, we find ourselves renewed and inspired."





### 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 08/09 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."

**CFI Group**  
Claes Fornell International

### Comerica Bank

"Comerica is proud to support the University Musical Society and to sponsor the presentation of the world-renowned Tokyo String Quartet. UMS continues to enrich the local community by bringing the finest performing arts to Ann Arbor, and we're pleased to continue to support this long-standing tradition."



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  
SUROVELL  
REALTORS**

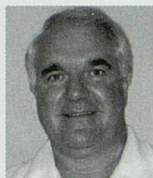


### Leo Legatski

*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 130th 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**



### **Mark A. Davis**

*President and CEO, Howard & Howard*

"At Howard & Howard, we are as committed to enriching the communities in which we live and work as we are to providing sophisticated legal services to businesses in the Ann Arbor area. The performing arts benefit us all, and we are proud that our employees have chosen to support the cultural enrichment provided by the University Musical Society."

**Howard & Howard**  
law for business



### **Mohamad Issa**

*Director, Issa Foundation*

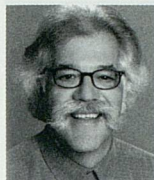
"The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes 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!"


**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."


**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."


**Scott Merz**

*CEO, Michigan Critical Care Consultants, Inc. (MC3)*

"MC3 is proud to support UMS in recognition of its success in creating a center of cultural richness in Michigan."


**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."

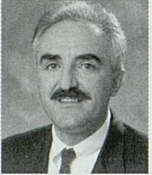




**Michael B. Staebler**

*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."



**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.*

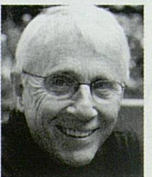
"I used to feel that a U-M-Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational and artistic entertainment."



**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."





### Shigeki Terashi

*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."

# TOYOTA



### 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."

# UM CREDIT UNION



### 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!"

# WHOLE FOODS MARKET

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

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W.K. Kellogg Foundation  
Michigan Council for Arts and Cultural Affairs  
The Power Foundation

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The Mosaic Foundation, Washington D.C.  
National Dance Project of the New England Foundation for the Arts

### \$10,000–\$19,999

Bustan al-Funun Foundation for Arab Arts  
Community Foundation for Southeast Michigan  
Eugene and Emily Grant Family Foundation  
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Performing Arts Fund

### \$1,000–\$4,999

THE MOSAIC FOUNDATION (of R. & P. Heydon)  
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NATIONAL  
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A great nation  
deserves great art.



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# 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 08/09 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 members at the Concertmaster level and above 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/parking](http://www.ums.org/parking).

### 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.

# Be part of the solution.

Ann Arbor has always valued excellence in education. One way to ensure our public schools remain distinguished is through private funding. Become part of the solution at [SupportAnnArborSchools.org](http://SupportAnnArborSchools.org) or call 734-994-1969 for more information.



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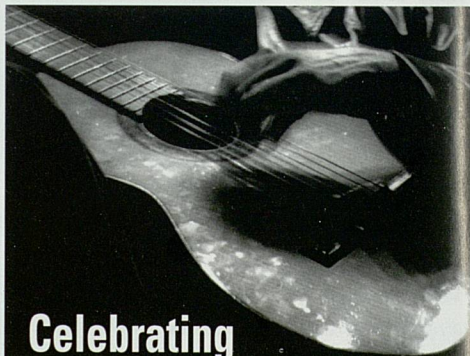
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### Latecomers

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/33.

### NETWORK Tickets

Members of the UMS African American Arts Advocacy Committee receive discounted tickets to certain performances. For more information please see page P/29.

### 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/34. Teen Ticket information can be found on page P/31.

### Gift Certificates

Available in any amount and redeemable for any of more than 60 events throughout our season, 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. 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 (by mail or in person) at least 48 hours prior to the performance. The value of the tickets

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Saturday, Apr 4, 2009  
Plymouth

Sunday, May 31, 2009  
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See our web site for audition information and the latest concert details



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### Info

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 April 26, 2009.

### 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.*

# 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 the past 129 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 many 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 eight different Ann Arbor venues.

The UMS Choral Union has likewise expanded its charge over its 129-year history. Recent collaborations have included the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience* (2004), John Adams's *On the Transmigration of Souls* with the Detroit Symphony Orchestra (2007), and Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (2006).

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 FALL 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, new seats 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 University priorities "a new theater" was

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performance,  
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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 08/09 season.*

### Rackham Auditorium

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will 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.

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, October 17 through Monday, October 27, 2008

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<b>Soweto Gospel Choir</b>	<b>5</b>
Friday, October 17, 8:00 pm Hill Auditorium	
<b>Milton Nascimento and The Jobim Trio</b>	<b>9</b>
Saturday, October 18, 8:00 pm Hill Auditorium	
<b>Anne-Sophie Mutter with Camerata Salzburg</b>	<b>13</b>
Sunday, October 19, 7:00 pm Hill Auditorium	
<b>Andr�s Schiff</b>	<b>21</b>
Beethoven Sonata Project Concert V Friday, October 24, 8:00 pm Rackham Auditorium	
<b>Andr�s Schiff</b>	<b>29</b>
Beethoven Sonata Project Concert VI Sunday, October 26, 4:00 pm Rackham Auditorium	
<b>Michigan Chamber Players</b>	<b>39</b>
<i>Complimentary Admission</i> Monday, October 27, 8:00 pm Stamps Auditorium, Walgreen Drama Center	

# THE 130TH UMS SEASON

## Fall 2008

### September

- 10-14 *Wed-Sun* – *Complicite: A Disappearing Number*  
19-20 *Fri-Sat* – Mark Morris Dance Group  
27 *Sat* – Wayne Shorter Quartet and the Imani Winds

### October

- 4 *Sat* – The Art of the Oud featuring Omar Bashir, Rahim AlHaj, and Farida and the Iraqi Maqam Ensemble  
12 *Sun* – Sphinx Orchestra  
12 *Sun* – Tokyo String Quartet with Sabine Meyer, clarinet  
15 *Wed* – Compagnie Heddy Maalem: *The Rite of Spring*  
17 *Fri* – Soweto Gospel Choir  
18 *Sat* – Milton Nascimento and the Jobim Trio  
19 *Sun* – Camerata Salzburg with Anne-Sophie Mutter, violin  
24 *Fri* – András Schiff: Beethoven Concert 5  
26 *Sun* – András Schiff: Beethoven Concert 6  
27 *Mon* – Michigan Chamber Players

### November

- 7 *Fri* – Joe Lovano “Us Five” Quintet and Jason Moran  
8 *Sat* – Emanuel Ax and Yefim Bronfman, pianos  
13 *Thu* – Estonian Philharmonic Chamber Choir  
16 *Sun* – Jerusalem Symphony Orchestra with Robert McDuffie, violin

### December

- 6-7 *Sat-Sun* – Handel's *Messiah*

## Winter 2009

### January

- 9-10 *Fri-Sat* – Rubberbandance Group  
11 *Sun* – Guarneri String Quartet  
16 *Fri* – Tord Gustavsen Trio  
19 *Mon* – Rev. Dr. Martin Luther King, Jr. Day Event, TBA  
23-24 *Fri-Sat* – *Gilgamesh*: Kinan Azmeh, clarinet and Kevoork Mourad, MaxMSP  
24 *Sat* – Ford Honors Program honoring the Royal Shakespeare Company, Michael Boyd, and Ralph Williams  
25 *Sun* – Richard Goode, piano  
29 *Thu* – Chanticleer  
31 *Sat* – Michigan Chamber Players

### February

- 7 *Sat* – Lawrence Brownlee, tenor with Martin Katz, piano  
12 *Thu* – Sweet Honey in the Rock  
13 *Fri* – Kodo  
14-15 *Sat-Sun* – Batsheva Dance Company

### March

- 7-8 *Sat-Sun* – New York Philharmonic  
10 *Tue* – Wynton Marsalis and Jazz at Lincoln Center Orchestra  
11 *Wed* – Brentano String Quartet with Peter Serkin, piano and Richard Lalli, baritone  
12 *Thu* – Aswat: Celebrating the Golden Age of Arab Music with Simon Shaheen and the Golden Age Orchestra  
13-14 *Fri-Sat* – The Silk Road Ensemble with Yo-Yo Ma, cello  
18 *Wed* – Altenberg Trio Vienna  
19-22 *Thu-Sun* – Sulayman Al-Bassam Theatre: *Richard III – An Arab Tragedy*  
22 *Sun* – Zakir Hussain, tabla with Pandit Shivkumar Sharma, santoor  
26 *Thu* – The Romeros  
29 *Sun* – Dan Zanes & Friends

### April

- 1 *Wed* – John Williams, guitar  
2 *Thu* – St. Louis Symphony Orchestra with Anssi Karttunen, cello  
4 *Sat* – Chick Corea and John McLaughlin: Five Peace Band  
9 *Thu* – András Schiff: Beethoven Concert 7  
11 *Sat* – András Schiff: Beethoven Concert 8  
16 *Thu* – Kurt Elling Sings the Coltrane/Hartman Songbook  
17 *Fri* – Takács Quartet with Marc-André Hamelin, piano  
18-19 *Sat-Sun* – Mohammed Bennis and the Hmadcha Ensemble (from the Fez Festival of Sufi Culture)  
23 *Thu* – UMS Choral Union  
24 *Fri* – Julia Fischer, violin with Milana Chernyavska, piano  
25-26 *Sat-Sun* – Compagnie Marie Chouinard

130th Season **2008**  
**09 UMS**



## FORD HONORS PROGRAM

14th Annual Ford Honors Program, honoring the  
**Royal Shakespeare Company**  
**Michael Boyd** artistic director  
and **Ralph Williams** U-M Professor of English  
SAT, JAN 24 | 6 PM [NOTE DATE & TIME]  
Hill Auditorium

Join us for the 14th Annual Ford Honors Program, which celebrates the partnership between the University Musical Society, the University of Michigan, and the Royal Shakespeare Company (RSC), whose first UMS appearance in 2001 featured the stunning productions of Shakespeare's rarely-performed History Plays. U-M English Professor Ralph Williams has been a driving force behind the success of these residencies, helping thousands of students and community members approach the RSC performances in new and exciting ways.

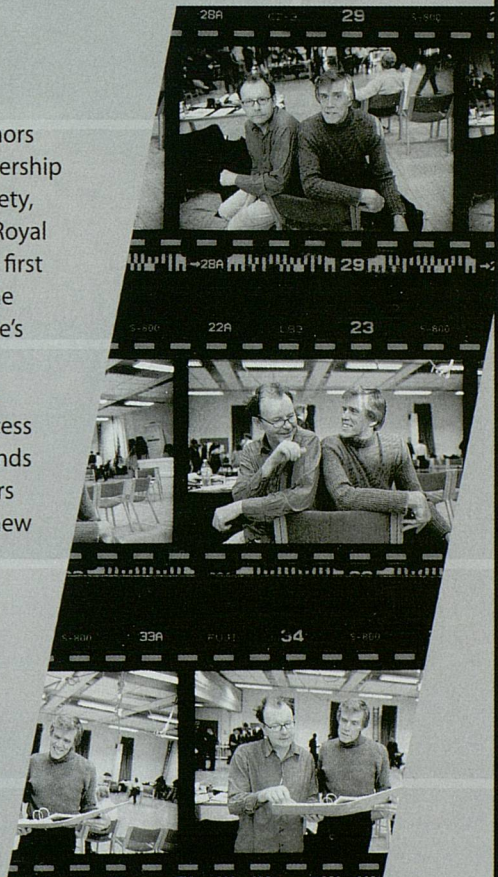
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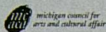
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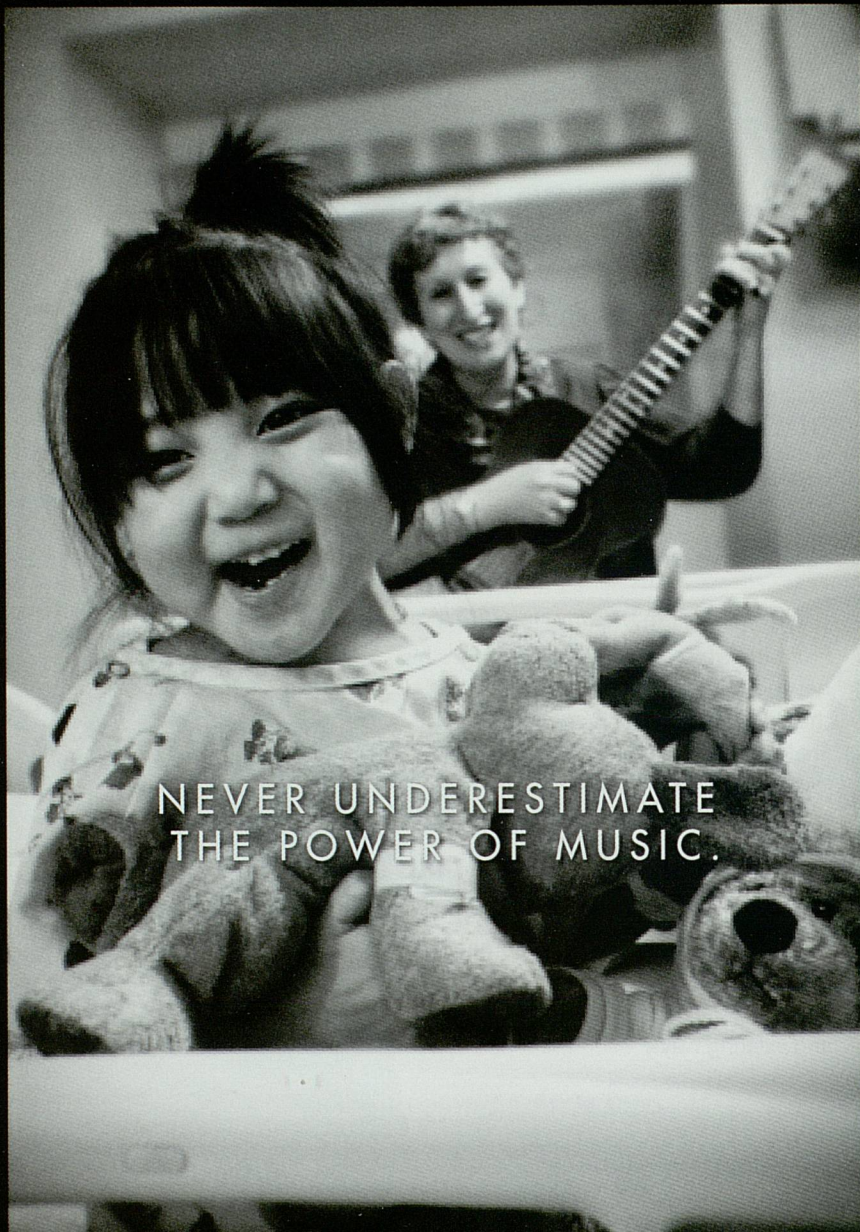
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**University of Michigan  
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 present

# Soweto Gospel Choir

*Musical Directors*

David Mulovhedzi, Lucas Bok, and Vusimuzi Shabalala

*Performers*

Jabulile Dladla	Thandile Mnduzulwane
Jeho Fata	Goodwell Mandla Modawu
Nkosinathi Hadebe	Original Velile Msimango
Noluthando Jiyane	Bongani Ncube
Shimmy Jiyane	Melusi Ndawonde
Sipokazi Luzipo	Maserame Ndindwa
Bongani Mabaso	Sipho Ngcamu
Vusumuzi Madondo	Linda Nxumalo
Warren Mahlangu	Fanizile Nzuza
Tshepo Maitisa	Vusimuzi Shabalala
Sibongile Makgathe	Linda Sambo
Thuli Jeanette Mazibuko	Kevin Williams
Lungisani Mhlongo	

**Program**

Friday Evening, October 17, 2008 at 8:00  
 Hill Auditorium • Ann Arbor

## *African Spirit*

*Traditional*

**Jesu Ngowethu** (Sung in Zulu)

*Traditional*

**Seteng Sediba** (Sung in Sotho)

*Traditional*

**Izwi Lahlab'Inhliziyo Yami** (Sung in Zulu)

*Traditional*

**Ke Na Le Modiso** (Sung in Sotho)

Arr. D. Mulovhedzi

*Traditional*

**Ziyamazumekisi** (Sung in Zulu)

A. Shabalala/B. Marley

**Avulekile Amasango/One Love** (Sung in Zulu)

V. Mahlasela

**River Jordan**

*Traditional/L. Bok,  
 V. Jiyane, J. Mcineka,  
 N. Vilakazi*

**Ahuna Ya Tswanang Le Jesu/Kammatla** (Sung in Sotho)

B. Dylan

**I'll Remember You**

*Traditional*

**This Little Light of Mine/N'Lilo Vuta Matanje/  
 If You Ever Needed the Lord**

*Traditional***Jerusalem** (Sung in Zulu)*Traditional***Nomalanga** (Sung in Zulu)*L. Bok, J. Beukes***Dance Segment: Woza Moyam***J. Beukes***Canteen Segment***Traditional***Hakeleje** (Sung in Sotho)*Traditional***Woza Meli Wami** (Sung in Zulu)*Traditional,  
Arr. J. Mojapelo***Tshepa Thapelo** (Sung in Sotho)*Traditional American***Amazing Grace***Traditional***Bayete** (Sung in Zulu)*Traditional American***Swing Down***Traditional***Africa** (Sung in Zulu)*Holst/Traditional,  
Arr. L. Bok, M. Mulovhedzi,  
V. Msimango***World In Union**

13th Performance of the  
130th Annual Season

Family Series

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Tonight's performance is sponsored by the University of Michigan Health System. Special thanks to Robert Kelch, Executive Vice President for Medical Affairs, for his continued and generous support of the University Musical Society.

The 2008/09 Family Series is sponsored by Toyota.

Media partnership provided by WEMU 89.1 FM, Ann Arbor's 107one, *Michigan Chronicle/Front Page*, and WRCJ 90.9 FM.

The Steinway piano used in this evening's performance is made possible by William and Mary Palmer and by the Steinway Piano Gallery of Detroit.

Soweto Gospel Choir appears by arrangement with IMG Artists, New York, NY.

Soweto Gospel Choir's recordings *Voices From Heaven, Blessed, African Spirit*, and *Soweto Gospel Choir—Live in Concert* are available on the Shanachie Entertainment label.

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



## Production Staff

Andrew Kay and David Vigo, *Producers*  
 Beverly Bryer, *Executive Producer/Director*  
 Shimmy Jiyane, *Choreographer/Choir Master*  
 Lyn Leventhorpe, *Costume Designer*  
 Robin Hogarth, *Record Producer*  
 Allan Maguire and Mikki Lipsop, *Tour Managers*  
 Bernard Manchee, *Production Manager/*  
*Lighting Operator*  
 Paul Bardini, *Sound Operator*  
 Maija Putans, *Stage Manager*

**F**ormed in November 2002 by promoters and presenters Andrew Kay, David Vigo, and Clifford Hocking, in association with Executive Producer and Director Beverly Bryer and Musical Director David Mulovhedzi, **Soweto Gospel Choir's** six-year existence has become a multi-award-winning sensation.

In 2003, the Choir won a Helpmann Award, Australia's prestigious Performing Arts Award for "Best Contemporary Music Concert." They also received the 2003 American Gospel Music Award for "Best Choir" and the 2004 Gospel Music Award for "Best International Choir." In South Africa, their debut CD *Voices From Heaven* was nominated for a SAMA (South African Music Award). This CD reached the number-one spot on Billboard's World Music Chart within three weeks of its US release and debuted at number three. In 2007, the Choir won a SAMA for "Best Live DVD" for *Blessed*.

The Choir has performed with internationally-renowned artists Diana Ross, Celine Dion, Red Hot Chili Peppers, Bono of U2, Annie Lennox, and Queen, and has recorded with Robert Plant and Peter Gabriel. They have sung for Oprah Winfrey, President Bill Clinton, Archbishop Desmond Tutu, and former President Nelson Mandela. They were invited guests on NBC's *Today Show* and *The Tonight Show with Jay Leno*.

On February 11, 2007, Soweto Gospel Choir received its greatest accolade: a Grammy Award for the CD *Blessed*, in the category "Best Traditional World Music." They went on to win their second Grammy Award—in the same category—in February 2008 for their CD *African Spirit*.

Soweto Gospel Choir is a proud Ambassador for 46665, former President Nelson Mandela's AIDS awareness initiative, having performed

at the inaugural concert in Cape Town in 2003, and the concerts in Johannesburg in December 2007 and London in June 2008. The Choir also has its own charity foundation, Nkosi's Haven Vukani, which raises money to support AIDS orphans organizations that receive little or no government funding.

The Choir continues to tour the world and perform to sold-out audiences with huge acclaim, and has been heralded as one of the most exciting musical groups to emerge in the international world music market in recent years. Soweto Gospel Choir is honored to have Archbishop Emeritus Desmond Tutu as its patron.

For more details, please visit  
[www.sowetogospelchoir.com](http://www.sowetogospelchoir.com)

**Beverly Bryer** (*Executive Producer/Director*) has been involved in the entertainment industry for over 25 years, working with some of South Africa's premier recording artists. In August 2002, Ms. Bryer formed her own company, Eventsco, and was approached by Australian producers/promoters International Concert Attractions and Hocking & Vigo to form an African gospel choir, now known as the Soweto Gospel Choir. Her position as Executive Producer/Director incorporates the producing, directing, management, marketing, and publicizing of the choir in South Africa in association with the Australian producers.

**David Mulovhedzi** (*Founding Musical Director*) has been managing gospel choir groups in Soweto since 1986. A member of the Holy Jerusalem Evangelical Church, the creative and enterprising Soweto resident has entertained the President of China, the Prince of Saudi Arabia, and former President Nelson Mandela. His choir, the Holy Jerusalem Choir, also performed at a Miss World pageant and for Michael Jackson during his South African tour. Mr. Mulovhedzi's extensive knowledge of African Gospel and traditional music has been extremely influential in the selection of the repertoire for this show.

**Lucas Deon Bok** (*Musical Director*) was first introduced to music by his father, a guitarist. By the age of seven, he was playing the bass guitar and then moved on to acoustic guitar and joined a church choir. Mr. Bok writes music, plays many instruments, and sings hauntingly. He has per-

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formed with the group In Harmony, and in 1995 he participated in a project called Gospel Explosion. In 1999 Mr. Bok was employed as the Music Director of the Berea Christian Tabernacle, an experience that helped him grow as a musician and composer. Mr. Bok is no longer a regular touring member but still takes a major role in musical direction of the Choir and performs with them where possible.

**Vusimuzi Shabalala** (*Musical Director*) was born in Madadeni in Newcastle, Natal—one of five brothers brought up in a Christian family of singers. He started playing organ in his church in Natal and studied music and piano for two years at Fuba Music School. Owing to financial difficulties, he was unable to complete his third year of study. In 2001, he returned to South Africa where he formed a group called Mecsas Sounds of Praise, and held the position of voice trainer and musical director under Peter Mbuli. Mr. Shabalala has worked with local gospel star Benjamin Dube, as well as the Grace Choir, Thembinkosi Boozi, and Lundi Tyamara.

**Shimmy Jiyane** (*Choreographer/Choir Master*) has wanted to dance for as long as he can remember. In performances with Tina Turner, South African star Vicki Samson, and choreographers Adele Blank, David Matamela, and Debbie Rakusin, he has realized this dream. In 1997 Mr. Jiyane was a member of Vusa Dance Company's *African Moves* which performed to capacity audiences at the Melbourne International Festival. He was nominated for a FNB Vita Award (Dance) and he has appeared on numerous stage and TV shows. Mr. Jiyane joined Soweto Gospel Choir in 2002 and has emerged as one of its lead tenors. He is now Choir Master as well as Choreographer, dancer, and singer.

## UMS ARCHIVES

**T**his evening's performance marks the Soweto Gospel Choir's third appearance under UMS auspices. The Choir made its UMS debut in February 2005 at Hill Auditorium.

presents

## Milton Nascimento and The Jobim Trio

Milton Nascimento, *Vocals and Guitar*

Daniel Jobim, *Piano*

Paulo Jobim, *Guitar*

Rodrigo Villa, *Bass*

Paulo Braga, *Drums*

### Program

Saturday Evening, October 18, 2008 at 8:00  
Hill Auditorium • Ann Arbor

## Celebrating 50 Years of *Bossa Nova*

*Tonight's program will be performed without intermission and will be announced from the stage by the artists.*

14th Performance of the  
130th Annual Season

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Media partnership provided by WEMU 89.1 FM and *Michigan Chronicle/*  
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The Steinway piano used in this evening's performance is made possible by  
William and Mary Palmer and by the Steinway Piano Gallery of Detroit.

Special thanks to Mary Catherine Smith, host of WEMU's *Brazilian Sol*, for her  
support of this evening's performance.

Milton Nascimento and the Jobim Trio appear by arrangement with Mondo  
Mundo Agency.

American Airlines is an official sponsor of the 2008 Milton Nascimento tour.

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

International singing superstar and songwriter **Milton Nascimento** may have his roots in Brazil, but his songs have touched audiences all over the world. Born in Rio, Mr. Nascimento's adoptive parents, both white, brought him to Tres Pontas, a small town in the state of Minas Gerais when he was two. His mother sang in a choir and at local music festivals often accompanied by her son, and his father ran a local radio station where a young Milton occasionally worked as a DJ. He began singing as a teenager, and at 19, moved to the capital Belo Horizonte and began singing wherever and whenever he could. Mr. Nascimento's career was launched after pop singer Elis Regina recorded his song "Canção do Sal" in 1966, landing him a showcase on a popular Brazilian TV program and a performance opportunity at Brazil's International Song Festival the following year.

In 1972, Mr. Nascimento collaborated with fellow lyricists Márcio Borges, Fernando Brant, Ronaldo Bastos, and other friends to record *Clube da Esquina*, a double album that spurred three hit singles including "Cais" (Dock) and "Cravo é Canela" (Clove and Cinnamon). The singles are still being recorded by artists today and have become Brazilian standards. Since he began recording with his self-titled debut in 1967, Mr. Nascimento has written and recorded 28 albums.

Mr. Nascimento's many achievements include two Grammy Award nominations and several *Down Beat* Critics and Readers Poll Awards. Mr. Nascimento has toured throughout the US, Europe, Japan, and Latin America. Collaborations with artists such as Paul Simon, Wayne Shorter, George Duke, Pat Metheny, and even Duran Duran demonstrate the breadth of his creative vision and universal appeal.

Last year, in virtue of the celebration for what would have been Antonio Carlos Jobim's 80th birthday, Milton Nascimento and **The Jobim Trio** performed together at Rio de Janeiro's Botanical Garden in a concert rendering homage to the supreme maestro. "Our relationship is so fantastic that it seems as if we have always played together," Mr. Nascimento stated in response to their collaboration. It seemed only appropriate for the longtime friends to join together and celebrate the 50th anniversary of *bossa nova's* birth. This collaboration resulted in a North American tour and their current release, *Novas Bossas*.

## UMS ARCHIVES

**T**his evening's concert marks the UMS debuts of both Milton Nascimento and The Jobim Trio.



Milton Nascimento and The Jobim Trio

**Our relationship is so fantastic  
that it seems as if we have  
always played together.**

—Milton Nascimento



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130th Season

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Lorin Maazel music director

SAT, MAR 7 | 8 PM

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and  
**THE MOSAIC  
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 present

# Anne-Sophie Mutter

*Violin*

with

## Camerata Salzburg

### Program

Sunday Evening, October 19, 2008 at 7:00  
 Hill Auditorium • Ann Arbor

*Johann Sebastian Bach*

#### **Violin Concerto No. 1 in a minor, BWV 1041**

Allegro moderato  
 Andante  
 Allegro assai  
 Anne-Sophie Mutter

*Bach*

#### **Concerto for Two Violins in d minor, BWV 1043**

Vivace  
 Largo ma non tanto  
 Allegro  
 Anne-Sophie Mutter, Vilde Frang

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

*Bach*

#### **Violin Concerto No. 2 in E Major, BWV 1042**

Allegro  
 Adagio  
 Allegro assai  
 Anne-Sophie Mutter

*Giuseppe Tartini,  
 Arr. Ricardo Zandonai*

#### **Violin Sonata in g minor, Op. 1, No. 4**

Larghetto affettuoso  
 Allegro  
 Andante – Allegro  
 Allegro assai  
 Anne-Sophie Mutter

15th Performance of the  
 130th Annual Season

Tonight's performance is sponsored by THE MOSAIC FOUNDATION  
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130th Annual  
 Choral Union Series

Special thanks to Stephen Shipps, Professor of Violin, U-M School of Music,  
 Theatre & Dance, for participating in tonight's Prelude Dinner.

Media partnership provided by WGTE 91.3 FM and *Observer & Eccentric  
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Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his  
 generous contribution of lobby floral art for this evening's performance.

Special thanks to Steven Ball for coordinating the pre-concert music on the  
 Charles Baird Carillon.

Ms. Mutter and Camerata Salzburg appear by arrangement with  
 Columbia Artists Management LLC.

Ms. Mutter records for Deutsche Grammophon/Universal Classics Group and is  
 available on EMI Classics and Erato/Warner Classics.

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

## Now that you're in your seat...

The art of violin playing as we know it today originated during the Baroque era. Celebrated luthiers such as the Amatis and Guarneris had been making their priceless instruments for many years; two of the greatest makers, Giuseppe Guarneri del Gesù and Antonio Stradivari, were contemporaries of Bach and Tartini, the two composers on tonight's program. The instruments and their music evolved hand in hand: composers, who in those days were invariably performers as well, invented new techniques, and luthiers found ways to bring those techniques into sharper relief.

### **Violin Concerto No. 1 in a minor, BWV 1041 (1720)**

### **Concerto for Two Violins in d minor, BWV 1043 (1720)**

### **Violin Concerto No. 2 in E Major, BWV 1042 (1720)**

Johann Sebastian Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

#### **Snapshot of History...**

1717: Antoine Watteau paints *The Embarkation for the Isle of Cythera*

1718: The city of New Orleans is founded

1719: Daniel Defoe's *Robinson Crusoe* is published

1721: The Zwinger palace is completed in Dresden

1721: Montesquieu's *Persian Letters* are published

The instrumental concerto was one of the Baroque era's most exciting innovations. The idea of juxtaposing different groups of instruments to display individual and collective virtuosity proved to be extraordinarily fruitful. The history of the concerto, which began around 1700, continues to this day, and the genre's possibilities seem virtually inexhaustible.

The Baroque concerto, as perfected most famously in the works of Antonio Vivaldi, was in three movements (fast-slow-fast) and was based upon the idea of the "ritornello" or refrain. This recurrent theme, played *tutti* (by the entire ensemble), alternated with a number of solo episodes. The ritornello may return in different keys in the course of the movement, but its first and last appearance must be in the home key.

Bach became fascinated by Vivaldi's concertos soon after a first set, *L'estro armonico* (Har-

monic Inspiration), was printed in Amsterdam in 1711. At the time, the young Bach was court organist in Weimar. A member of the ducal family there, Prince Johann Ernst, who was a highly trained musician, brought back the new scores from a trip to the Low Countries. Before long, Bach was making keyboard transcriptions of concertos by Vivaldi and other Italian masters. In 1717, he moved to Köthen, where his employer, Prince Leopold, loved instrumental music. It was during the Köthen years that he wrote his violin concertos, in which he took Vivaldi's ideas quite a few steps further. (There is reason to believe that he wrote more than the three works heard at this concert, which are the only ones to have come down to us.)

One of the most remarkable features of the opening movement of the **Violin Concerto No. 1 in a minor** is how the two-note opening gesture is immediately imitated in the bass, introducing a polyphonic element that will be amply exploited in the course of the movement. The second movement combines two very different types of material: a rhythmically driven bass melody repeated over and over again, and a freely flowing, ornamented melodic line. Sometimes the two appear in succession and sometimes simultaneously; it is a movement of rare dramatic power, reinforced by the dynamic markings *forte* and *piano*, which Bach used only on relatively rare occasions. The concerto closes with a spirited, dance-like movement in 9/8 time (one-two-three, one-two-three, one-two-three).

At first sight, the **Double Concerto for Two Violins in d minor**, too, seems to follow the Vivaldian model. But Bach applied his incomparable contrapuntal art to that model. The ritornello



theme, first stated by the second violin, is imitated by the first violin a fifth higher, and shortly afterwards by the bass an octave lower. All this is somewhat reminiscent of what would happen in a fugue. What was a simple ritornello idea in Vivaldi here becomes a complex contrapuntal statement, made even more exciting by the numerous chromatic notes.

The slow movement is a single uninterrupted melody of surpassing beauty, spun out by the two solo violins. Each time a cadence, or resting point, is reached, the melody immediately starts out in a new direction, so that the phrase never really ends before the whole movement is over.

The third movement is a rhythmically intricate "Allegro", where the two solo violins are often hot on each other's heels, repeating the same melodic line just a beat apart. The ritornello theme is somewhat related to the main episode, so that the whole movement seems to grow from a single seed—developed, however, with the help of a whole array of fascinating subsidiary ideas.

.....

Another innovative move, one we may observe in the **Violin Concerto No. 2 in E Major**, is how Bach intertwines the *tutti* and solo sections; the orchestra plays during the latter, and the solo violin adds little extra phrases of his own during the ritornellos. Fragments of the ritornello even appear during the solo episodes. By splitting off and varying the first three notes of his ritornello theme and by combining it with solo materials, Bach was in fact doing motivic development of the sort that would later become one of the main features of Classical sonata form. In the first solo entrance, the soloist takes over the first measure of the orchestral ritornello, and the orchestra, simultaneously, plays the second measure of the same! Another memorable moment occurs near the end of the movement, where the solo violin plays two measures of the "Adagio" in a foreign key, followed by an abrupt jump back to E Major for the final return of the ritornello. It is a remarkable effect found in several of Bach's concertos.

The "Adagio" is one of the most "romantic" movements Bach ever composed. Like the slow movement of the a-minor concerto, there is a bass theme, repeated several times without any changes, underneath a freely flowing violin melody, yet the mood is more lyrical and shortly before the end, there is a very special moment of breathtaking beauty.

The light-footed ritornello theme of the third-movement "Allegro assai" is always neatly separated from the solo episodes. Each of the solo passages adds something special to the movement such as minor mode or double-stops. The last solo winds up in the same foreign key visited in the first movement, and repeats the jump we heard there. From this, and the undeniable similarity between the ritornello themes of the first and third movements, we may see Bach's concerns with establishing large-scale motivic unity within the concerto. Bach is sometimes described as a conservative, but he was really nothing of the sort. His concertos are particularly rich in implications whose consequences were only drawn by the generations of composers coming after him.

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### Violin Sonata in g minor, Op. 1, No. 4 "The Devil's Trill" (1713)

Giuseppe Tartini

Born April 8, 1692 in Pirano, Italy

(now Piran, Istrian peninsula, Slovenia)

Died February 26, 1770 in Padua

#### Snapshot of History...

1692: Henry Purcell writes *The Fairy Queen*

1701: Fort Pontchartrain (the later Detroit) is founded

1715–1774: Louis XV reigns in France

1730s: Giovanni Antonio Canal ("Canaletto," 1697–1768) creates his famous paintings of Venice

1763: Seven Years' War ends in Europe

1770: Ludwig van Beethoven is born

The "Devil's Trill" sonata is one of the best-known violin works from the rich Italian Baroque repertoire. The author, a celebrated virtuoso, was for many years the concertmaster at St. Anthony's basilica in Padua (known for its famous Giotto paintings). He left over 100 violin concertos and dozens of sonatas, in addition to sacred vocal works and theoretical writings, but nothing captured the imagination of posterity more than the "Devil's Trill" and the dream story in which it supposedly originated. His colorful life was the subject of a fictionalized biography by the celebrated American violinist Albert Spalding, entitled *A Fiddle, a Sword and a Lady* (1953), which speaks of Tartini's

artistry on the violin, his prowess as a fencer, and his secret romance with the woman he married in 1710 at the age of 18.

It is not known exactly when Tartini wrote the "Devil's Trill" sonata. The traditionally accepted date (1713) is now thought to be several decades too early for stylistic reasons. In any event, Tartini was in the habit of returning to his old compositions time and again, making changes and corrections over a period of many years. The sonata first appeared in print in 1763.

In the present work, as in his numerous violin sonatas in general, the composer adopted the four-movement church-sonata format (slow-fast-slow-fast) as established by Corelli, but introduced some interesting innovations. The opening movement follows the rhythmic pattern of the *siciliano*; the subsequent fast movement begins with a typical Baroque concerto idea but is actually worked out in something more closely resembling Classical sonata form. The third and fourth movements are—surprisingly—interlocked, so that portions of the "Andante – Allegro" alternate with the "Allegro assai" episodes that contain the famous "devil's trills."

The present arrangement for violin and string orchestra is by Riccardo Zandonai (1883–1944), the eminent opera composer best known for his *Francesca da Rimini*.

Tartini's dream, as recounted to his friend, the French astronomer Joseph de Lalande:

I dreamed one night that I made a pact with the devil. In return for my soul, the devil promised to be at my side whenever I needed him, anticipating my every wish. On a whim, I handed him my violin, to see what kind of musician he might be. To my astonishment, the music he made was exquisite—a sonata of such unearthly skill and beauty that I stood transfixed as he played. My pulse stopped, breath failed me—and I awoke. Snatching up a fiddle, I tried to recapture the sounds I'd heard. Feverishly, before I should forget, I noted down the music of the sonata. But though it is the best I ever composed, how poor, how far inferior it is to the music the devil played in my tantalizing dream!

*Program notes by Peter Laki.*

For three decades **Anne-Sophie Mutter** has been one of the greatest violin virtuosos of our time. Born in Rheinfelden in the state of Baden, the violinist launched her international career at the Lucerne Festival in 1979. A year later she performed as a soloist at the Salzburg Whitsun Concerts under the direction of Herbert von Karajan. Since then, Ms. Mutter has performed concerts in all the major music centers of Europe, the US, and Asia. In addition to performing major traditional works, she has continually treated her audiences to new and innovative repertoires: chamber music and orchestral works presented on equal terms. She also uses her popularity for charity projects and supports the development of young, exceptionally talented musicians.

In 2008, Ms. Mutter will perform concerts in Asia, Europe, and North America. In memory of Herbert von Karajan she will play Beethoven's *Violin Concerto* with the Berlin Philharmonic under the direction of Seiji Ozawa during a European tour. She will also perform Brahms' *Violin Sonatas* together with pianist Lambert Orkis in the US and Germany. Ms. Mutter was in charge of the musical direction of her Asian tour, during which she played Antonio Vivaldi's *The Four Seasons* together with the Trondheim Soloists as well as Bach's *Violin Concerto No. 2*. Ms. Mutter's chamber music works include performances of Beethoven's *String Trios* with Yury Bashmet and Lynn Harrell in Baden-Baden, Madrid, and Stuttgart.

In 2008 Ms. Mutter will be performing works which premiered in 2007. In Paris she will play Sofia Gubaidulina's *Violin Concerto* together with the Orchestre National de France under the direction of Kurt Masur. The *Violin Concerto* was created at the behest of Paul Sacher.

In London, André Previn's *Concerto for Violin, Contrabass, and Orchestra* will celebrate its European première with the London Symphony Orchestra under the direction of the composer and with Ms. Mutter and contrabassist Roman Patkoló performing. The work was created at the behest of the Anne-Sophie Mutter Circle of Friends Foundation.

In addition to her major tours, Ms. Mutter's 2008 agenda includes violin concertos by Brahms and Mendelssohn as well as Brahms' *Double Concerto*, Beethoven's *Romances*, and Henri Dutilleux's *Sur le même accord*.



Anne-Sophie Mutter

The honors afforded Ms. Mutter for her many recordings include the German Record Prize, the Record Academy Prize, the Grand Prix du Disque, the International Record Prize, and several Grammy Awards. On the occasion of Wolfgang Amadeus Mozart's 250th birthday, Ms. Mutter recorded all of Mozart's major compositions for violin on the Deutsche Grammophon label. These are available on both CD and DVD. She was awarded the Le Monde de la Musique and Record Geijutsu, both in 2006, for her Mozart Project.

Ms. Mutter takes special pride in performing contemporary compositions for violin. Sebastian Currier, Henri Dutilleux, Sofia Gubaidulina, Witold Lutoslawski, Norbert Moret, Krzysztof Penderecki, Sir André Previn, and Wolfgang Rihm have all dedicated works to her. Further première performances of the chamber orchestra works of Penderecki and Rihm are currently being planned.

Ms. Mutter's recording of Gubaidulina's violin concerto *In tempus præsens* together with the London Symphony Orchestra under the direction of Valéry Gergiev and her recording of Bach's *Violin Concertos in a minor* and *E Major* performed with the Trondheim Soloists under the direction of Ms. Mutter herself will be released in the summer of 2008 on the Deutsche Grammophone label.

This year marks the establishment of the Anne-Sophie Mutter Foundation. The foundation's objective is to further increase worldwide support for promising young string players—a task that the violinist took on when she founded the Anne-Sophie Mutter Circle of Friends Foundation in 1997.

Ms. Mutter also takes a special interest in the medical and social problems of our time, regularly lending her support to these causes through charitable concerts. In 2008 she will perform benefit concerts for the Berlin Philharmonic's Orchestra Academy and for the Beethoven House in Bonn.

Ms. Mutter is this year's recipient of the International Ernst von Siemens Music Prize. She is a bearer of many awards including the Order of Merit of the German Federal Republic, First Class, the Bavarian Order of Merit, the Austrian Order of Merit for Service to the Republic of Austria, and the Ordre des Arts et des Lettres.

This is where the reality of music begins. It was this guiding principle which the legendary violinist Sándor Végh gave to **Camerata Salzburg**, originally founded in 1952 by Bernhard Paumgartner, and which shaped the Camerata's stylistic identity from 1978 until Végh's death in 1997. In the 07/08 season, Leonidas Kavakos became Artist Director of the Camerata, following former Chief Conductor Sir Roger Norrington, who is now the Camerata's Conductor Laureate.

Over 50 years of orchestra history have matured the Camerata into a tradition-filled chamber orchestra, yet it consists of young, motivated musicians who, according to the Swiss *Neue Zürcher Zeitung*, "play with a commitment and a joy in music-making which is infectious." The Camerata Salzburg is exceptional—musically, socially, and organizationally—a mirror image of the international world through which it travels. Its over 20 nationalities reflect their various cultures, but all are united by the universal language of music. This is underscored by a considerable achievement: the over 80 concerts they play each year are nearly all privately financed—a rarity in Europe.

True to its motto ("In Search of Excellence"), the orchestra offers top-quality concerts with either outstanding conductors and soloists or with their First Concertmaster. These are characterized by the "Camerata sound," the product of a special musical spirit, whereby each retains their individuality within the ensemble.

It is not surprising that a host of well-known international artists appear with the Camerata. The 07/08 season's guests included Louis Langrée, Jonathan Biss, Elisabeth Leonskaja, Stefan Vladar, Anne-Sophie Mutter, Victoria Mulova, Hilary Hahn, Jian-Wang, Matthias Goerne, Emmanuel Pahud, and Hakan Hardenberger. Guest appearances took them to Aix-en-Provence, Slovenia, the Netherlands, Italy, Germany, Greece, and Asia.

The 08/09 season includes a two-week residency at the Maribor Festival in Slovenia. In addition to several concerts in Austria, the orchestra will give concert tours in Germany, Italy, Spain, China, and Greece. Guests in the new season will include François Leleux, Gerd Albrecht, Louis Langrée, Lisa Larsson, Christian Gerhaher, Miah Persson, Sol Gabetta, Heinz Holliger, Martin Fröst, and Heinrich Schiff. The orchestra is currently on a two-week tour with Anne-Sophie Mutter that includes concerts in Chicago, Washington DC, and New York's Carnegie Hall.

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**H**itting the right note is paramount for any speaker—for musicians it is existential. The art, the challenge, and the essence are to be found beyond interpreting what is in the score.

Regular invitations to the Carinthian Summer as well as to Salzburg's Mozartwoche are complemented by the Camerata's own three-day Begegnung Festival in their hometown. Further established fixtures are the Salzburger Festspiele and the orchestra's own subscription concert series in Salzburg, as well as at the Konzerthaus in Vienna.

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## Camerata Salzburg

### Violin I

Yukiko Tezuka, *Concertmaster*  
 György Acs  
 Jane Piper  
 Alexandra Käufel  
 Hayley Wolfe

### Violin II

Gabor Papp, *Principal*  
 Izso Bajusz  
 Elisabeth Bogensberger  
 Gloria Eluwa  
 Kirsten Ohst

### Viola

Jennifer Anschel, *Principal*  
 Marie-Therese Nawara  
 Daniel Sweaney

### Cello

Giovanni Gnocchi, *Principal*  
 Shane Woodborne

### Double Bass

Josef Radauer, *Principal*

### Harpichord

Johannes Strobl

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**B**orn in Norway, **Vilde Frang** studied from 1993–2002 at the Barratt-Due Music Institute in Oslo. Since 2003, she has studied with Kolja Blacher and currently participates in further Master Studies at Kronberg Academy as a student of Ana Chumachenco. At 10 years old, Ms. Frang gave her debut as a soloist with the Norwegian Radio Orchestra, and at age 12, Mariss Jansons engaged her to debut with the Oslo Philharmonic Orchestra. She has been soloist with



Vilde Frang

orchestras in Scandinavia, England, Germany, Switzerland, and the Baltic countries, and appeared in renowned festivals including the Verbier Festival, the Schleswig-Holstein Music Festival, Festival Mecklenburg-Vorpommern, and with Gidon Kremer and Yuri Bashmet at the Chamber Music Connects the World Festival.

This November 2007, Ms. Frang made her debut with the London Philharmonic Orchestra and was immediately invited back for a concert at the Royal Festival Hall for the 08/09 season. In Spring 2008 she made her Munich debut, followed by concerts with the Singapore Symphony Orchestra and a tour of Germany, Austria, and Croatia with Deutsche Staatsphilharmonie. This season, she will also perform at the Ludwigsburger Schloßfestspiele, Braunschweig Classix, and Bad Kissingen festivals and will play with Martha Argerich and Renaud and Gautier Capuçon at the Bel-Air Festival in Chambéry.

This October Ms. Frang tours in the US with Anne-Sophie Mutter and Camerata Salzburg and will perform under the baton of Maxim Vengerov with the Bergen Philharmonic Orchestra in November. The upcoming seasons take her on tours with the Oslo Philharmonic, Copenhagen Philharmonic, and BBC Philharmonic Orchestras. Her

University Musical Society is grateful to

## Natalie Matovinoić

for sponsoring tonight's performance.

first recording in EMI Classics Debut series with the West-Deutsche Rundfunk Orchestra will be released in 2009.

At 21 years old, Ms. Frang is the recipient of several prizes including the Danish Léonie Sønning Music Fund, Grand Prize of the Vera and Oscar Ritter Foundation Hamburg, and a 2007 Fellowship from the Borletti-Buitoni Trust. Since 2003, Ms. Frang has been a scholarship holder from the prestigious Anne-Sophie Mutter Foundation.

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### UMS ARCHIVES

This evening's performance by Anne-Sophie Mutter marks her fifth UMS appearance following her debut at Hill Auditorium in April 1989 with Kurt Masur and the Leipzig Gewandhaus Orchestra. Ms. Mutter last appeared under UMS auspices in March 2005 as soloist with the Oslo Philharmonic under the direction of Sir André Previn.

Tonight marks the third appearance of Camerata Salzburg under UMS auspices. They first appeared at Hill Auditorium in January 1978 with Maestro Antonio Janigro.

Tonight marks violinist Vilde Frang's UMS debut.

and  
**Natalie Matovinović**  
 present

# András Schiff

Piano

## Program

Friday Evening, October 24, 2008 at 8:00  
 Rackham Auditorium • Ann Arbor

## Beethoven Piano Sonatas Concert V

### Sonata No. 16 in G Major, Op. 31/1

Allegro vivace  
 Adagio grazioso  
 Rondo: Allegretto

### Sonata No. 17 in d minor, Op. 31/2 ("The Tempest")

Largo – Allegro  
 Adagio  
 Allegretto

### Sonata No. 18 in E-flat Major, Op. 31/3 ("The Hunt")

Allegro  
 Scherzo: Allegretto vivace  
 Menuetto: Moderato e grazioso  
 Presto con fuoco

## INTERMISSION

### Sonata No. 21 in C Major, Op. 53 ("Waldstein")

Allegro con brio  
 Introduzione: Adagio molto  
 Rondo: Allegretto moderato

16th Performance of the  
 130th Annual Season

## Piano Series

*The photographing or  
 sound and video recording  
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Tonight's performance is sponsored by Natalie Matovinović.

Special thanks to Steven Whiting, Associate Dean for Graduate Studies and Associate Professor of Musicology, U-M School of Music, Theatre & Dance, for participating in tonight's Prelude Dinner.

Media partnership provided by WRCJ 90.9 FM.

Special thanks to U-M School of Music, Theatre & Dance, Steven Whiting, Logan Skelton, and John Ellis for their participation in this residency.

The Steinway piano used in this evening's performance is made possible by the Steinway Piano Gallery of Detroit.

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

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

Mr. Schiff's recordings are available on the Decca/London, Teldec/Warner, and ECM labels.

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

## Not Only Evidence of the Heroic Style

**B**eethoven's Sonatas Opp. 31 and 53: Andrés Schiff in conversation with Martin Meyer

**Martin Meyer:** *As far as the piano sonatas are concerned, Beethoven's so-called middle period, which has so readily been identified in his output as a whole with his "heroic" style, begins with the triptych of Op. 31. Yet within this group of works there is scarcely any evidence of the heroic monumental style.*

**Andrés Schiff:** No, that's true. Even the very new worlds of expression opened up in the famous "Tempest" *Sonata Op. 31, No. 2* have absolutely nothing to do with the usual definition of heroism, which proves that labels of this kind, or attempts to lump things together, are for the most part misleading—which is probably true with most great artists. Of course, *Symphony No. 3*, with its title of "Eroica," embodies to a certain extent a "heroic" pathos, and the related "Eroica" *Variations for Piano Op. 35* are similar in mood. Then we could mention other works that are powerfully extrovert in character, or even show evidence of a monumentalized style, if you like—in the first place of course the *Symphony No. 5* or the "Emperor" Concerto. But if we think of other middle-period works, it immediately becomes clear that there are also strongly opposing characters, especially in the realm of chamber music. And as we have already mentioned, the three *Piano Sonatas Op. 31* resist any kind of simplification—as anyone, whether performer or listener, who has studied them closely will know.

*Carl Czerny recorded a remark the composer made to the Bohemian violinist Wenzel Krumpholz, to the effect that he was dissatisfied with what he had accomplished up to that time, and wanted to follow a new path—and that was precisely in connection with the three sonatas of Op. 31.*

We need to take that with a pinch of salt. Czerny's treasure chest of anecdotes contains some jewels, but on further consideration a good few of them turn out to be purely speculative or hopelessly wide of the mark. We have only to think of the "story" of the event that gave rise to the finale of the "Tempest" Sonata: Beethoven is supposed

to have been standing by the window one night, when suddenly a rider passed by in a wild gallop. But this third movement isn't a gallop at all: in its "rocking" allegretto motion it is much closer to a *perpetuum mobile* that is both lyrical and dramatic. For the rest, Beethoven is a composer of the new *par excellence*, but that holds true right from the start—as far as the piano sonatas are concerned, ever since the *f-minor Sonata Op. 2, No. 1* onwards, and then with virtually every single step forwards.

*Even so, it's possible to perceive demarcations, some of them stronger than others. For instance, the A-flat Sonata Op. 26 marks a new way of thinking and writing for Beethoven, and much the same could be said of the two "Fantasy" Sonatas Op. 27.*

Certainly. And here, around the time of Opp. 26 and 27, we find the beginnings of the middle period, which of course also manifests itself as a further development of what has gone before—there is no break. In any case, in composing the triptych of Op. 31 Beethoven collected together three works under a single opus number for the last time in his piano sonatas. After that the dialectic of individualization moved in the direction of single works each time, whereas here it still manages to make itself felt in a collective form. Unfortunately the autographs of all three sonatas have been lost, which presents additional problems, especially for performers, because the first editions, issued by the Zürich publisher Georg Nägeli between April 1803 and the early summer of 1804, contain several misprints.

*How could we distinguish the overall characteristics of these three works which are so very different in mood and form?*

As was already the case with Op. 2 or Op. 10, we really do hear and notice an enormous diversity. Quite apart from the fact that with the exception of the "Hammerklavier" *Sonata Op. 106*, the third sonata is Beethoven's last to be cast in four movements, the following would roughly hold good: the first sonata, in G Major, is an extremely witty work, and perhaps Beethoven's wittiest sonata altogether. It is also virtuosic and extrovert, and full of surprising inspirations. The second sonata, in d minor, carries the not inappropriate nickname of "The Tempest." It is altogether dark in tone and



its effect is highly dramatic, with a “literary” mood throughout. And the third sonata, in E-flat Major, is probably the hardest to paraphrase in words: on the one hand it seems tender, entreating, and pleading, with a lyrical basic mood strongly in evidence; and on the other hand, in the scherzo and finale it maintains a high-spirited and urgent sense of motion. Any pianist who programs all three works together—as, for instance, in a performance of the complete cycle—has to be particularly careful to bring these differences out.

*The G-Major Sonata is, then, driven by humor and irony. Even so, it would surely be wrong to present it purely as an example of unbridled light-heartedness.*

On the contrary, we have to bring out the nuances of its textures with the greatest accuracy. In the first place, that concerns dynamics. In my opinion it would be quite wrong to play the beginning of the first movement as a *forte* right off. The whole piece, with its chords and descending scales, begins *piano*—almost gropingly, and in view of the rhythmic displacements and the tension between left and right hands, a touch hesitantly. We immediately find ourselves on the tonic, without any circuitous introductory bars. After that, the procedure is repeated, as though it had to be “scrutinized” again, a whole-tone lower, in F Major, which of course helps to make the thematic procedure clearer. In this connection I should point out that Beethoven later uses the same kind of repetition shifted up or down at the beginning of a sonata, in both the “Waldstein” and the “Appassionata” Op. 57.

*But whereas earlier sonatas such as Op. 22 or Op. 28 show an increasingly compact design, time is now stretched out—and it’s additionally broadened through virtuoso repetition—before the second subject is finally allowed to appear.*

Yes, Beethoven deliberately foils our expectations here. That is part of music’s inner psychology, so to speak, as we already know from Haydn. At the same time, this second theme, which is both dance-like and lyrical, is given a good deal of space, both for polyphonic growth and for tension-filled changes of mood between major and minor. In this, it almost anticipates Schubert, who was very familiar with this *G-Major Sonata*.

*A repeat of the exposition is indicated: does it have to be observed in every single performance?*

Absolutely. In the first place, it allows the weight of the material in relation to the individual sections of the movement to be represented correctly; and secondly, it gives the performer the opportunity of introducing additional colors to what has already been expounded. On top of that, the wonderful second subject gains in presence—because you have to take note of the fact that it doesn’t appear at all in the development section. Here, Beethoven concentrates exclusively on the main subject, presenting it in continually new modulations, and—as far as the unison cascades of scales are concerned—with powerful “inner” waves, which should be perceived more from the large-scale harmonic point of view, than as individual notes. The recapitulation finally bursts in *deciso*, you could say, and this time *fortissimo*—as though the main subject had gained in self-confidence. It is also worth mentioning the extensive coda, where pauses, syncopations, and split chords bring wit to the fore once again, until the two hands at last find each other, and come together in two *staccato piano* chords.

*Beethoven marks the slow movement of Op. 31, No. 1 as an “Adagio grazioso,” which is almost a contradiction in terms.*

Here we find wit and parody: the Italian *bel canto* operatic style and declamatory rhetoric with many ascending and descending scale-like passages are continually present, although they alternate with other material. The *grazioso*, together with the 9/8 rhythm lends the piece a hint of narrative style. What’s important here is the imagery of the sonorities. At the beginning we can imagine the plucked sound of a mandolin accompaniment, above which the melody hovers with its expressive trills. The whole thing sounds very richly decorated, iridescent, and playful. By way of contrast the middle section, with its chromaticism and minor-mode inflections, introduces a certain dramatic intensification, though I would see it more as a “storm in a teacup” than any significant darkening of the mood. After it, the opening section returns in a still richer form. What’s new about it is that the concept of musical time is presented quite differently—in lavish profusion, as though Beethoven never wanted the movement to end. That becomes still more striking in the coda, with its wonderfully song-like duet interjections.

*The "Rondo" finale, on the other hand, sets off quite confidently, even though it again has much cantabile intimacy. Schubert "avant la lettre" once more?*

Certainly. We can call to mind the finale of Schubert's great *A-Major Sonata*, which has the same contrapuntal inflections, excursions into minor keys, changes in voices and registers, and in addition the *alla breve* tempo. But of course Beethoven is more concise, and the heart-rending lyricism is lacking. The passages in imitation of a kind that has to be played in a decisive manner evoke Bach, and the rhythmic alternations between crotchets, quavers, and triplets lend the movement a focused energy—although the coda, with its many tempo changes, breaks the material down as though into fragments, until finally the whole work progresses towards its final chord by way of an outburst of trills and quaver figuration cascading up and down, which in their turn recall the opening of the first movement, and so the music comes full-circle in a very humorous way.

*With the Sonata in d minor we enter altogether different territory: darkness and sudden outbursts, dream-like recitatives, and in the finale an almost continual twisting and turning of the theme. Beethoven's allusion to Shakespeare's *The Tempest* is authenticated, but what light can it shed on the music for us?*

We shouldn't draw too much out of this reference, and Beethoven himself went no further than a mysterious allusion. To put it another way, we shouldn't imagine anything specific, even if passages in monologue and dialogue, which might perhaps bring Prospero to mind, come to the fore with increased rhetoric. I must limit myself to a few essential points, though the sonata would of course invite extensive analysis. In the first place, what's revolutionary is that Beethoven allows the piece to begin not on the tonic, but with a rising chord of A Major, which immediately sows the seeds of uncertainty over what is to come. But beware: this beginning already forms part of the main subject, and is not an introduction—as is quite clearly indicated by the "answer" in the bass from bar 21 onwards, which presents the same rising figure in an accelerated form. Moreover, huge psychological forces are seething away, for instance in the relentlessly

propelled dialogue between contrasting registers which is continually striving for wider intervals; or in the second theme, which doesn't take us into different worlds or moods, but instead drives the despair still further.

*Altogether, this movement encompasses an enormous amount, both as far as its content and its form are concerned, and yet the whole thing seems extremely concise.*

The exposition presents a powerful and violent concentration of statements, and yet it is over in a flash. And Beethoven is just as economical with his argument in the development, until the hurricane's rage has abated and it comes to rest in the bass register—a *penseroso* moment that seems to anticipate Liszt and his *b-minor Sonata*. But exactly at the point where the recapitulation could actually be joined on in classical fashion, Beethoven once more does something new. He inserts two recitatives—the first of them restrained, simple, and noble in tone; and the second with bolder intervals, mysterious, pale, and whose tonal properties are veiled. And in the recapitulation the composer compresses his material once more, and as a result the effect of the blurred ending deep in the bass seems all the more remote: not a resolution, but a shadowy vanishing after terrifying eruptions.

*The slow movement arises out of the final fermata—an almost solemn, or at least chorale-like, "Adagio" in B-flat Major.*

Everything is calm to begin with, and only the short bass figures in demisemiquavers, which should sound like timpani, allow the impression of a storm in the far distance to arise. The sustained chords of the chorale have the character of a sarabande, but gradually events multiply, and more and more questions are put—and that's why it's important for the performer to be able to distinguish between "sung" and "spoken" sections. The second theme appears to continue the calm, and to lighten the solemn tread a little. But soon the drum rolls intervene again, and this time they pave the way for the cascades of demisemiquavers that are to follow later, and that are contrapuntally written to cover all registers of the instrument. The declamatory and cadenzalike elements of the large-scale coda in three sec-

tions immediately provide us with the breadth of a "heaven and earth" feeling. Incidentally, the last bar has to be played strictly in tempo, without any *ritardando*.

*After that comes the detailed "Allegretto" in 3/8 time—a finale that has often tempted pianists into excessive haste, and cold-blooded mechanical virtuosity.*

Which completely misses the point! The piece is written in sonata form, with an exposition, development, and recapitulation, and it needs to occupy a special position within the work as a whole—perhaps even, as is the case with the "Moonlight" Sonata, the main weight. That makes it all the more essential correctly to realize the proportions, the sonorities, and the rhythmic energies that bind the whole thing together, as well as that half-melancholy, half-dramatic tone that runs through it. You really have to hear everything, and that wouldn't be possible with too fast a tempo. In this connection I would point to the long development section, whose contrapuntal passages are reminiscent of Bach's d-minor two-part *Invention*. No less significant is the coda, in whose latter half the theme finally returns in full orchestral garb, before—following a chromatic *fortissimo* scream—the piece collapses like the first movement without a *ritardando* or *fermata*, with a d-minor arpeggio played *piano*, and descending to the bottom of the keyboard. In short, a highly dramatic work!

*On the other hand, the last sonata of the Op. 31 triptych, also composed between 1801 and 1802, is in an E-flat Major that is at once bright and soft. Brilliance and lyrical assurance are found together in a very relaxed way.*

Yes, it's no use looking for the "heroic" gloom, if I can put it that way, of the "Tempest" Sonata. Great tenderness—as for instance in the pleading phrase of the first bar, at the very beginning—is mingled with humor, as we can see in a very fruitful form in the development section of the "Scherzo." And the finale provides really spectacular bravura, demanding great pianistic energy. But this sonata, too, should not be played too quickly or hurriedly. In the opening movement the irregular runs in semiquavers and demisemi-

quavers give the tempo, and in addition there are many *ritardandos* forming transitions that have to be precisely shaped. The charming, song-like second subject above a simple Alberti bass accompaniment lends support to the questioning introductory phrase, which you could actually characterize as "Liebst Du mich?"

*The floating lightness of the piece also arises out of the fact that the home key of E-flat Major is only established at bar 17, and that everything that comes before seems somewhat improvised and questioning.*

Absolutely, although the material of the third and fourth bars already carries a lot of weight. This motif in repeated chords runs through the whole movement like a basic pattern or binding force—in fact, it is found again, appropriately modified, in the following movements. In the development section of the opening movement things become somewhat stormier, the lyrical mood broadens into comedy, the energy level is raised by the skipping intervals whose tension owes a good deal to the crossed-hands motion; and on top of that there are strong dynamic contrasts, and textures that expand the purely pianistic writing into trio or quartet-like associations.

*For his scherzo Beethoven has in mind an "Allegretto vivace." More allegretto, or more vivace?*

Both. The "Allegretto" is less of a tempo indication than a mood: what's required is dance-like lightness. On the other hand, we should also be conscious of a certain energy, which makes itself felt at the latest with the outbursts of *fortissimo* chords. The design of the whole piece is a sonata-scherzo—by which I mean that we have an exposition that absolutely has to be repeated, a development on a notably large scale, and a reprise. A good deal of it breathes the air of *opera buffa*. The beginning is amusing, and even downright comical, with the right hand establishing a chorale-like melody, and the left plucking out a *staccato* bass. Finally, the performer has to vary the tempo like a good director—joining the *fermatas* and *ritardandos* to the "a tempo" in a meaningful way. And if, for instance, we really bring out the battle that rages in bars 90 onwards, we encounter a truly furious extrovert character.

*Instead of following this with a genuine slow movement, Beethoven is satisfied with a short minuet.*

That's certainly very unusual, and so is its character: "Moderato e grazioso" suggests a degree of contrast within itself. Nevertheless, it shows Beethoven, in opposition to every cliché, as a wonderful melodist. On the other hand, the trio—on which Saint-Saëns based a set of variations for two pianos, and which seems to anticipate one of the episodes in Schumann's *Faschingsschwank aus Wien*, is in a pure chordal style. Only the coda, with its eerily chromatic tinges, evokes a hint of melancholy or darkness.

*And so to the finale: a "Presto con fuoco" of an indisputably pianistic nature. Here at last we meet with the gallop that Czerny wrongly ascribed to the finale of the "Tempest" Sonata.*

A gallop, yes, and also the atmosphere of the hunt with prominent horn-like accents. The music's powerful energy and rhythm have led the French to give it the nickname of "La Chasse." Once more, the 6/8 rhythm has something of a *perpetuum mobile* about it, but in contrast to the "Allegretto" of the "Tempest" Sonata or the finale of Schubert's great *c-minor Sonata*, the mood here is one of unclouded, high-spirited joy. The long development requires additional virtuoso energy; the changes in register and the dialogue-like passages at the start of the large-scale coda bring into play an expansive, almost landscape-like spaciousness; and following a protracted *ritardando* the blunt closing bars, like a "chucker-out," provide a suitable concert-ending.

*Only a short time later Beethoven produces the C-Major Sonata Op. 53, dedicated to his patron and friend Count Waldstein. But the expressive worlds it encompasses leave everything that came before far behind.*

The "Waldstein" Sonata is certainly an overwhelming work that was not only of great significance to the composer, but also occupies a special place in the history of piano music. Its spatial dimensions alone are enormous, and were only exceeded later by those of the "Hammerklavier" Sonata. And then Beethoven takes a giant stride forwards in respect of newfound pianistic sonorities, at the same time creating a huge "tone-poem."

*It would have been even larger if Beethoven had used the slow movement he originally composed for it, instead of replacing it with a short introduction to the rondo finale.*

According to Beethoven's pupil Ferdinand Ries, one of the composer's friends objected that the sonata in its original form was too long—which at first enraged Beethoven, though he later found that there was indeed a much better solution. The fact that he removed the slow movement and issued it independently as an "Andante favori" works strongly to the advantage of the sonata as a whole. As things stand now, the proportions are right, and the "Rondo" can emerge out of the extraordinarily mysterious mood of expectation generated in the introduction's final bars. We already find transitions of this kind in the *Sonata Op. 27, No. 1*.

*At the same time for some music-lovers the "Waldstein" Sonata bears the banner for extreme extroversion and somewhat superficial brilliance.*

Quite unjustly. It begins—as for that matter does the clear majority of all the sonatas—quietly, and indeed *pianissimo*. And then, the second subject in E Major leads us into an intimately lyrical world: it doesn't need to be played with a slackening of the tempo—the larger note values it is written in are quite enough. Finally, Beethoven shades the entire work with a large variety of effects in which the pedal plays a significant role. To put it in a nutshell you could say that it's only by chance that the sonata was written for piano... But needless to say it exploits every expressive possibility, and seems to take into account future developments of the instrument beyond Beethoven's own lifetime in an inspired way.

*The first movement begins with its well-known repeated-note motif: we feel rhythm and we hear something almost like noise, with nothing melodic actually appearing.*

The orchestral writing already begins here, and the *tremolando* that follows heralds a new kind of technique. The position of the registers is very important: the motion is drawn upwards, from darkness into the sun—a process that's repeated over and over again, and becomes particularly meaningful in the "Rondo"—which is why the

French call the sonata "*L'Aurore*" (Dawn). As already mentioned, the second subject has chorale-like dignity and tender beauty, but it's gradually expanded with extrovert and brilliant decorations. The first *fortissimo* outburst, in bar 62, again engenders a sort of percussive sonority, and soon after it we find the first long trills—written-out trills, not in the sense of decoration, but of heightened expressiveness. The "Rondo" raises the trill to the level of a foreground element, and places them firmly in a developmental line that leads to Op. 109 and the "Arietta" of Op. 111.

*In the development the material appears in concentrated form, as though in fragments, not only pointing forwards to the "economical" Beethoven, but also investing the music with a newfound urgency.*

There of course, in the conflict-driven, energetic passages that pass through wide tonal regions, the heroic style, if you like, finds expression. A special moment is reached at the point where the arrival of the recapitulation is imminent: we seem to hear timpani and double-basses in the rumbling semiquavers in contrary motion—they convey something like a natural phenomenon, though of course in a positive sense. Then there are the short phrases that rise progressively higher, in which the bass-line moving from 'C' to 'C-sharp' to 'D' really has to make itself felt—moments like this, and the quaver chords of the recapitulation have a really tremendous effect that still makes itself felt today. Altogether, the entire movement, with the brilliant cadenza in its coda, offers a limitless panorama of ideas and transformations.

*The "Introduzione," by way of contrast, encompasses a mere 28 bars, and although lyrical ideas surface from time to time, prose predominates.*

A kind of "speech-song" should unfold only from bar nine onwards; before that, the music gropes its way in comparatively abstract gestures from the bass into the middle register. This transitional piece should probably not be thought of as a movement at all—rather it rises up like an island between two landscapes, or almost like no-man's land. But that's really a question of its function, and when the individual lines and voices later branch out as though in a string quartet, and finally ascend into the descant with increasing fer-

vor, their goal is never self-contained: when the flute hovers alone on a *fermata* on the top 'G,' it becomes apparent that everything has been calculated with the beginning of the "Rondo" in view.

*As an "Allegretto moderato" the finale in no way leads one to suspect that its tenderly lyrical theme soon gives way to passages in an orchestral virtuososo style.*

Yet it is a sonata-rondo with contrasting episodes, and for that very reason the "stories" that unfold in them have to be correspondingly weighty. I should stress that the rondo theme—rather like a mountain-dweller's song—already begins on the bottom 'C' quaver: the later reprises and variations make that absolutely clear. So we have to find colors and shadings that will differentiate the "rustic" or demonically wild passages of the two episodes from the shoots that grow out of the rondo theme in all its lyrical gentleness. Occasionally, one has the impression, both as performer and listener, that the piano is almost too restricted for the type of music that is striven for and found here. I'm thinking, for instance, of the rushing semiquaver triplets in the reprise of the first episode, or some of the moments in the coda.

*How should the notorious octave glissandos be played?*

Exactly as Beethoven notated them—and in the case of Op. 53 his manuscript has survived. It's true that it isn't easy, and was a little more comfortable on the fortepiano of Beethoven's day, but the required effect can only be obtained in that way. And for the coda's apotheosis in trills you naturally need to produce as magical and shimmering a sonority as possible. In short, I absolutely agree with György Ligeti: the "Waldstein" Sonata is a milestone in musical history, and one that opened up new imaginative sound-worlds.

*Translation by Misha Donat.*

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**Please refer to page 36 in your program book for a biography of Mr. Schiff.**

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Sonata No. 27 in e minor, Op. 90 (1814)  
Sonata No. 28 in A Major, Op. 101 (1816)  
Sonata No. 29 in B-flat Major, Op. 106  
("Hammerklavier") (1817-18)

PROGRAM (SAT)

Sonata No. 30 in E Major, Op. 109 (1820)  
Sonata No. 31 in A-flat Major, Op. 110 (1821-22)  
Sonata No. 32 in c minor, Op. 111 (1821-22)

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Piano

**Program**

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## Beethoven Piano Sonatas Concert VI

**Sonata No. 22 in F Major, Op. 54**

In tempo d'un menuetto  
 Allegretto

**Sonata No. 23 in f minor, Op. 57 ("Appassionata")**

Allegro assai  
 Andante con moto  
 Allegro non troppo

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

**Sonata No. 24 in F-sharp Major, Op. 78**

Adagio cantabile: Allegro ma non troppo  
 Allegro vivace

**Sonata No. 25 in G Major, Op. 79**

Presto alla tedesca  
 Andante  
 Vivace

**Sonata No. 26 in E-flat Major, Op. 81a ("Les Adieux")**

Adagio: Allegro (Les Adieux)  
 Andante espressivo (L'absence)  
 Vivacissimamente (Le Retour)

17th Performance of the  
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46th Annual  
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## Music for Connoisseurs, Music for the World at Large

**B**eethoven's Sonatas Opp. 54, 57, 78, 79, and 81a: Andrés Schiff in conversation with Martin Meyer

**Martin Meyer:** *Anyone who studies Beethoven's piano sonatas has to take into consideration not only the ideas and the challenges presented by individual works, but at the same time must see them in the context of what comes before and after them. What can the performer learn from this?*

**Andrés Schiff:** On the one hand, the performer obviously has to produce as logical a rendition as possible of a specific sonata. But on the other hand it is important for the unity of the collective 32 sonatas to "hear" the past and the future at the same time. That doesn't mean, for instance, that you have to play the long trill in the finale of the "Waldstein" Sonata as though you were already in the world of the "Arietta" of Op. 111. But a good many of the new ideas Beethoven introduces during his work on the sonatas have the potential for further development—a development that stretches, incidentally, far beyond his own output, and into romanticism and even late romanticism. So for the performer to be aware of, and to understand, such lines of development, intensifies the intellectual and spiritual nature of his interpretation.

*In contrast to Mozart in many of his works, and rather more like Haydn, Beethoven's output clearly lays emphasis on a kind of progressive development. Is that what makes their interpretation particularly challenging?*

We always have to have the horizon of chronological events before our eyes, and—more particularly—our ears. That applies not only to an individual work but also to the larger compass of an individual genre. To be specific, I play the early *f-minor Sonata Op. 2, No. 1*, of 1795, differently—that's to say more dramatically and energetically—when I'm conscious of the fact that 10 years later the famous "Appassionata" takes up the same key again, and intensifies the passionate nature of the

early piece into grandiose despair. And in its turn, the interpretation of the "Appassionata" could be helped by looking forward to the *String Quartet Op. 95*, also in *f minor*.

*The piano sonatas of Beethoven's middle period encompass, after Op. 31 and 53, five more works. The "Les Adieux" Sonata Op. 81a marks the end of this phase, before we reach the last group. Once more, the variety of forms they contain is astonishing.*

It provides evidence of a progressive journey which comes to a temporary halt with the completion of the "Appassionata" in 1805, before continuing again some four years later with the *F-sharp-Major Sonata Op. 78*. But Beethoven varies the design of these five sonatas in a wholly adventurous way. The "Appassionata" is preceded by the two-movement *F-Major Sonata Op. 54*, whose mood is partly song-like, and partly heavily accented. The *Op. 78 Sonata* takes us into a very lyrical as well as capriciously playful world. On the other hand, the next sonata, *Op. 79*, whose first movement is headed *alla tedesca*, is generally incisive and extrovert; and finally the "Les Adieux" Sonata presents us with a wonderful portrayal of a spiritual state between farewell, absence, and joyful reunion.

*Many pianists play the "Appassionata" as a climactic ending to their recital. However, your cyclic performance places it within the context you have just outlined, and the program begins with the fairly unknown and somewhat disconcerting work in F Major, Op. 54.*

That allows the tension to increase all the more, and to be resolved again with the *F-sharp-Major Sonata*. But the advantage of a chronologically-arranged cycle lies in the direct juxtaposition of contrasting characters of this kind. Also, in this way the *F-Major Sonata* comes into its own, because unfortunately it's still a neglected stepchild of the piano repertoire. That's probably because the first movement—and especially in its unruly and quick-tempered episodes—has a slightly aloof, or at least "abstract" effect. And then the finale gives rise to some technical difficulties: it's not a piece you can simply take in your stride.



*The work is condensed into two movements, of which the first is headed "In tempo d'un Menuetto." But it certainly doesn't sound particularly ingratiating or agreeably dance-like.*

No. Once more we find ourselves confronted with a sort of Janus-faced piece: on the one hand the first theme rises up from the bass in a song-like and tender way, and is extended in more polyphonic textures; and on the other hand the forceful second theme, with its relentlessly driven octaves and sixths, shatters the calm. So you could say that the "female" and "male"—an opposition familiar from some of Beethoven's other works—are intertwined here in a very original manner: "Beauty and the Beast" once again. And while the threefold appearances of the first theme are rather painterly, the second theme, which is heard twice, strides forth with sculptural hardness and in canonic imitation. With its many *sforzati* and its *staccato* this very energetic second theme is unyielding, and almost stubborn.

*The sonority is altogether very hard to grasp—we hear something that is neither unambiguously pianistic, nor does it seem to have an aura of the string quartet about it.*

The sound, as I said, is a little abstract in effect, and in that respect it already looks forward to the late works. Mind you, the main theme also carries a great deal of lyrical warmth, and when in the coda it finally achieves a hymn-like solemnity—almost like the ending of the slow movement of the *Symphony No. 5*—we feel that in the conflict between Beauty and the Beast, it is Beauty who has prevailed. The kinship between this gentle opening theme and the well-known "Andante favori" which Beethoven had originally planned as the slow movement of the "Waldstein" Sonata becomes very evident. And finally, the pauses play a significant role in the overall *parlando* effect, particularly in the transition to the first reprise of the main theme.

*The second movement—the finale—is rather like a very virtuosic toccata: continual rapid semiquavers without a moment's relaxation, and without any built-in "dialectical" opposition.*

But it should in no way be mistaken for a study, above all in the style of Czerny! The tempo is "Allegretto," and the flowing, but not too quick, motion is reminiscent of the last movement from the *Sonata Op. 26*. Moreover, as early as the third bar, with its syncopated descending semiquaver/dotted quaver major third in the left hand, we find a multitude of "barbs," or rhythmic contradictions which momentarily hold the motor-rhythm in check. Whereas the first section is only 20 bars long, the second section broadens out into a huge sonata-form development, complete with recapitulation, coda, and a very brilliant send-off in *più allegro* tempo. Here Beethoven once again demonstrates his art of modulation, but also throws in extremely agitated horn or trumpet calls which amplify the musical argument in a very spacious way. In passing, I should say that a sensitive use of the pedal, particularly for the broad *legato* phrases, is particularly important. It also helps prevent the performance from being superficially virtuosic, or sounding like an inexpressive play-through.

*Beethoven's most famous piano sonata, the so-called "Appassionata," falls in the same period. Can it still sound new and fresh after so many layers of tradition and such a history of interpretation?*

I'm inclined to quote Mahler: what's so willingly called "tradition" is often pure sloppiness. Because what's new and fresh, contrary to many performances of mindless "unruliness," is always there in the musical text if we read it properly. Of course the work is unprecedentedly impassioned: in that respect the title—not Beethoven's own—goes right to the heart. But that doesn't mean that creative freedom should degenerate into a tempo-less interpretation, or rather one that disintegrates into numerous different tempi. Among the fundamental insights into the way the opening movement should be treated is its 12/8 meter—by which I mean that we should not hear any triplets at the beginning, but a sharply dotted rhythm which allows the "inner" beat to pulsate, so to speak. For my part, I prepare myself for a performance in the concert-hall beforehand in such a way that I feel the 12/8 bar within myself just before I play the piece. That way, I achieve the tension which brings large-scale coherence to the movement as a whole.

*The "Allegro assai" opens in bare octaves. There are other sonata beginnings that are written in a similar way: the Sonata Op. 10, No. 3, for instance, Op. 2, No. 2, or the first solo entry in the Piano Concerto No. 3.*

Only in the case of the "Appassionata" the unison creates an atmosphere of absolute danger. The distance of two octaves between the two hands allows the bass-line to sound dark, and even eerie. When the theme is repeated a semitone higher, the key of G-flat Major, which should be perceived as a "Neapolitan," exudes an aura of mystery. All of this forms the first theme, and not in any sense an introduction. The "knocking" motif that appears from bar 10 onwards is related to the one at the beginning of the *Symphony No. 5*, even if it's notated in a different rhythm: something fateful is heralded. If all this development, right up to the screaming diminished-seventh semiquavers that come cascading down, is to be comprehensible, the tempo should not be too quick, or the contours will be blurred. But often the beginning is conceived in a way that's focused above all on the thundering chains of syncopated chords that come immediately after the first page.

*The famous second subject in A-flat Major inverts the main theme, and yet with extraordinary economy of means the atmosphere has been completely transformed.*

It introduces an intimate lyricism, as well as a sense of yearning. But it remains unfulfilled: it lasts for no more than six bars, before a series of chords in the minor, followed by highly dramatic, expressive trills climbing progressively upwards allow the mood to change. Now we feel fear and trembling, as we do in the chromatically tinged transition that follows. Here, by the way, I'm reminded of Goethe's phrase "in dürren Blättern säuselt der Wind" (the wind is murmuring in the dry leaves) from the ballad "Erkönig," later set by Schubert.

*For the first time in the opening movement of a piano sonata Beethoven doesn't indicate a repeat: the exposition flows straight into the development. Economy of means again?*

Absolutely. At the same time, the exposition dies away with a sense of immense spaciousness: the 'A-flat' in the bass is separated from the 'A-flat' in

the treble by a distance of five octaves. This point of extreme "alienation" is a key moment. After it, the development increases the tension again—first of all with contrapuntally-worked modulations, and later with a technique of foreshortening which treats the individual motifs more as fragments or remnants. When we finally reach the huge coda at the end of the piece it forms a further development, at the end of which the first and second themes become intertwined—but once again only in dark and austere fragments.

*The first movement ends with a long, heavily-weighted fermata. The "Andante con moto" slow movement enters in the third-related key of D-flat Major: quiet, very calm, and yet with the hint of a march.*

In a way, that *fermata* provides a strong clue as to how the interpretation should proceed, because after so much agitation a sense of calm has to be established in the concert hall. Here, at last, we can breathe a sigh of relief. Yes, it's true that there's something march-like about it, but it couldn't be more different from the "march of the tin soldiers" that characterizes the middle movement of the *Sonata Op. 14, No. 2*. The solemn, chorale-like gestures that arise out of the chords leave much more of a mark on the piece. And while Beethoven follows the theme with no more than three variations in a very cantabile style, with the melodic line clearly discernible throughout, we can notice two tendencies: on the one hand the music's register moves from low to high, or from darkness into light; and on the other hand, the long note-values become progressively shorter, in a sort of "spreading out" of events. The tone-colors should become brighter, but at the same time the ominous events to come gradually begin to lurk in the background of the swirl of demisemiquavers. The first diminished-seventh *fermata*, played *pianissimo*, serves as an "overture" to the tragedy; but the second, in which the right hand is not arpeggiated, but played *secco* (dryly) as indicated, functions as a *fortissimo* fanfare introducing the wild storm of the finale.

*Many performers opt for a fast tempo here. I remember Sviatoslav Richter's debut in the Carnegie Hall in October 1960: utmost speed was the order of the day.*

And yet the prescribed tempo is “Allegro ma non troppo!” Anyone who begins it too quickly first of all will not do justice to the many subliminal levels of this *perpetuum mobile*; and secondly will not have sufficient in reserve for the *presto* conclusion. To me it’s very important to bring out all the motivic and rhythmic elements clearly—from the contrapuntal layers of the “sighs,” to the unison passages that are driven forwards so tortuously. The *pianissimo* in the theme that begins in semiquavers from bar 20 onwards must already be clearly perceptible, because it immediately calls forth a rich number of metamorphoses and foreshortenings.

*The exposition is not repeated, despite the fact that Beethoven marks its end with a double barline. On the other hand, the composer specifically asks for a repeat of the development—an absolute requirement, then?*

Without fail. The huge scope of the combined development and recapitulation, which is almost unique in Beethoven’s output of sonatas, must absolutely be respected. In that way, the elementary force of the relatively brief *presto* coda has greater effect. Incidentally, for the lower in each pair of “rocking” quavers in the bass in bar 352, I don’t play the bottom ‘F’ that appears in the first edition of the work, but the ‘A-flat’ that’s confirmed in Beethoven’s autograph score, because it increases the tension of the arpeggiated f-minor chord that follows—its bottom note is the more effective if it hasn’t been heard in the previous bar. And finally, the atmosphere of the last crotchet—which is a rest!—of the prescribed *fermata* must be audible: silence as composed music.

*The F-sharp Major Sonata, composed four years later, seems to have left the conflicts of its predecessor far behind. The first movement is imbued with lyrical tenderness, while the second is characterized by its playfulness.*

The sonata’s key is already unusual, and not only for Beethoven. And when you consider that in those days performers played from the music, the piece as it appears on the printed page seems twice as difficult. Certainly, it wasn’t written with amateurs in mind, but for real connoisseurs—among whom we should probably include the dedicatee, Therese von Brunswick. The fact that Beethoven valued this work highly, and placed it

above the “Moonlight” Sonata, is documented. After the short “Adagio cantabile” introduction, which never returns, an intimately flowing melody unfolds, almost in the manner of a declaration of love. Schubert begins his three-movement *A-Major Sonata D. 664*—a piece that has a comparable feeling of intimacy—in a very similar way. Following the transitional swirl of semiquavers (16th-notes) we arrive at the equally relaxed second subject that brings with it a slight slowing-down of the rhythmic flow. The development, which starts off in an f-sharp minor tinged with melancholy, features rapid alternations in register, as well as thematic foreshortenings, and it too should be repeated.

*The concluding “Allegro vivace” has the character of a rondo. Its soaring rapidity seems to anticipate Weber or Mendelssohn.*

It behaves in a virtuoso manner, without any empty brilliance, and is extremely hard to play. The fact that in certain thematic details it is nevertheless related to the first movement is shown for instance by its first two bars, which recall a phrase from the opening “Allegro” (bars 32–33). This opening idea occurs three times, in the form of a question which is answered each time by fleeting semiquaver figuration. The rapid-fire repeated pairs of notes in chromatic formation reintroduce a technique that we have already met in the first movement of the “Tempest” *Sonata Op. 31, No. 2*. This is unambiguous toccata-like keyboard music, whereas the last reprise of the main rondo theme, just before the coda, has the spaciousness of a string quartet—and its lyrical, poetic gesture makes it very different from the beginning of the piece. Just before the end, there’s an almost dream-like moment in the manner of a miniature cadenza, before an abrupt but definitive conclusion.

*The G-Major Sonata Op. 79, also composed in the year 1809, is considerably more down-to-earth. A new feature is that Beethoven specifically labels it a “Sonatina.” A work for younger people, perhaps?*

Not necessarily. It’s true that to a certain extent Beethoven is intent on showing his hand, so to speak, and writing a lively, extrovert piece—as can be seen from the tempo marking of the opening movement: “Presto alla tedesca.” On the other

hand, this quick waltz in the style of a German dance isn't so simple. Above all, the widely modulating development section, which transforms the rising third of the opening bar into "cuckoo calls" involving the rapid crossing of one hand over the other, isn't by any means technically undemanding. This is the virtuoso side of Beethoven, and even the mock-dramatic plunge into c minor bears witness to his enjoyment as a performer. The effect of the coda which brings the piece to a close is very beautiful, as the dance fades away with subtle wit.

*The second movement, an "Andante," is notated in 9/8 time. Does its key of g minor suggest any sense of suffering?*

That would be going too far. What we have here is a gondola-song or *barcarolle*, of the kind we find again in the "Venetian Gondola Songs" from Mendelssohn's *Songs Without Words*. To me, the 9/8 bar has a similar "rowing" motion, and it should also convey a hint of melancholy. It sounds altogether very Italianate, but certainly in a very different way from the middle movement of the *G-Major Sonata Op. 31, No. 1*: the element of parody is altogether missing. Again, the "feminine" ending is wonderful: a quiet and tender farewell.

*Whereas the rondo finale, with its "vivace" tempo, returns to the liveliness of the opening movement, and its two episodes throw the spotlight on pianistic brilliance again.*

But we shouldn't forget that it begins with the marking of *piano dolce*. In this respect Beethoven starts by creating a sort of transition from the dream world of the "Andante." On top of that, the opening theme is almost an anticipation of the beginning of the *E-Major Sonata Op. 109*, which also begins in a mood of lyrical tenderness. It's important for the listener to be aware of the many intervals of the third, though without bringing them out exaggeratedly. The first, very short, episode in e minor again displays a sort of mock agitation; the second, in C Major, is more rustic and varied in its rapid upward motion. And what we were able to observe at the end of the first movement happens again in the last bar of the finale: the music fades away almost nonchalantly, with *no ritardando* and with a gentle *crescendo* followed by a last-moment piano for the final two chords.

*The last of the middle-period sonatas is one of Beethoven's most famous piano works. Beethoven himself headed it "Les Adieux," and it's a programmatic piece—that's to say it refers to an actual event.*

The *E-flat Sonata Op. 81a*, whose first movement survives in Beethoven's manuscript, arises out of its dedication to his friend Archduke Rudolph of Austria, inasmuch as it takes an episode out of his biography as its central theme—though of course very feely, and as "absolute" music throughout. At the time of the Napoleonic occupation of Vienna, Rudolph found himself having to leave the capital for a while. Beethoven's title for the piece, however, was "Das Lebewohl," and he wrote the words, "Vienna, 4 May 1809. On the departure of His Imperial Highness the esteemed Archduke Rudolph" in his own hand. "Lebewohl" is certainly more intimate and personal than "Adieu," which was intended for the French edition. All the same, the three movements carry the titles of "Das Lebewohl" (The Farewell), "Abwesenheit" (Absence) and "Das Wiedersehen" (The Reunion), and to that degree the music relates to an actual story. But what's much more important is for us to be aware of how the themes and *leitmotifs* of the three movements differ, and yet at the same time are related to each other.

*The "psychological" contribution to the musical argument is considerable, but we surely shouldn't think of it as "program music."*

Absolutely not. The same goes for this sonata as for the "Pastoral" *Symphony No. 6*, which is more feeling than tone-painting. All the same, over the first three crotchets of the introduction, which move so wonderfully downwards from E-flat Major to impart a false sense of c minor, Beethoven wrote the three syllables of the word "Le-be-wohl," which give rise to a genuine *leitmotif*. And as such it threads its way through the entire opening movement, sometimes quite clearly, at others more veiled—as a means of setting the mood, but at the same time as material for thematic transformation. In addition, this first theme is strongly reminiscent of a horn call, which also takes into consideration the notion of time as related to leave-taking and departure. As early as the upbeat to bar 3 we find a second fragmentary motif:

while the right hand ascends in a sort of "sighing" manner, the lower line of the left-hand part curves downwards in chromatic steps as though pained, and in a manner that almost accords with the "lamento" basses that Bach habitually introduced at suitable moments. So we could track down a good many references to "literary" themes in "Les Adieux," which is a work that presents great compositional subtlety.

*The 16-bar introduction is followed by an "Allegro" whose basic style is not calculated to convey great sadness.*

On the contrary, this "Allegro" in *alla breve* notation at first presents an affirmation of life. It also exploits a keyboard compass of almost orchestral breadth. But in the very short development section the juices thicken, and a great deal of it sounds chilly and dissonant: the gateway towards the composer's late style already seems within reach. In addition, the chromaticism of the transitional theme (bar 35 ff), which is clearly derived from the opening bars, acquires more of a sense of pain—you could transcribe its three-note motif into speech, as "please do stay!" for instance, or "do not go!" There are passages that dilute or alleviate the "Allegro" momentum, and Wilhelm Kempff was quite right to point out to a pupil of his that she shouldn't play the piece too fast. The coda, which is on a large scale, varies the horn call once more into something nostalgic, and the many long notes seem to have absorbed the "flowing" music, until the quavers return, as though wanting to carry the friend's coach off, and make it disappear from sight.

*The second movement, "Absence," is another interlude in the manner of the "Introduzione" of the "Waldstein" Sonata—a transition to the finale, even if in this case it is done with gestures full of pathos.*

Without the "Waldstein" as a model it would hardly have been imaginable. When Beethoven adds "At walking-pace, but with much expression," the pace is certainly laden with worry. The minor-mode atmosphere, the anguished *sforzato* phrases, the *staccato* passages in the left hand, the chromatic interjections, the slow-moving harmony before we at last arrive at an unambiguous

c minor—all this makes the extremely rhetorical character of this widely wandering transition clear. And if we wanted to look for a literary equivalent for the opening theme, we could formulate it as "Where are you?" In other words, what we have here is poetical music of a quite particular density, and the performer has to articulate it with corresponding precision. Any generalized account fails to do justice to the immense richness of the ideas—but of course that goes without saying for Beethoven's late works in general.

*The finale—the "reunion," or "return"—has a tempo marking of "Vivacissimamente," and Beethoven even adds the German direction "Im lebhaftesten Zeitmasse" (In the liveliest tempo). How does one avoid mere virtuoso brilliance?*

Brilliance is important, and in many ways it's written into this movement: from the 10-bar introduction based on the chord of the dominant seventh, through the broken-octave lines to the seething *fortissimo* passages which may remind us of the finale of the *Piano Concerto No. 5*. On the other hand, these things should be shaped not only by the fingers, but first of all by the head—which means for instance that the dynamic progressions must be shaded with corresponding subtlety. And just as in the first movement, the development section brings with it darker sounds and contrapuntal elaborations that open up the piano's sonority into the realm of chamber music. And when the coda takes up the familiar post-horn theme again in a very poetical way, and the music becomes tender, before the last bars form a jubilant conclusion, the sonata has come full-circle back to its beginning, while the intervening time seems as though it belongs to the past.

*Translation by Misha Donat.*

**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 include cycles of the major keyboard works of J.S. Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann, 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 through 2008.

The Beethoven Sonata Project in its entirety continues this season at New York's Carnegie Hall, Los Angeles's Disney Hall, San Francisco's Symphony Hall, and Ann Arbor's Hill Auditorium. Individual recitals are also slated for Chicago, North Carolina, Ottawa, Philadelphia, Princeton, and Washington DC.

In 1999, Mr. Schiff created his own chamber orchestra, the Cappella Andrea Barca, for a seven-year series of the complete Mozart piano concerti, 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.

Mr. Schiff 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. In 1995, together with Heinz Holliger, he founded the "Ittinger Pfingstkonzerte" in Kartause Ittingen, Switzerland. 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. In the 07/08 season, he was Pianist-in-Residence of the Berlin Philharmonic.

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. In 2009, Mr. Schiff will release an all-Schumann disc on the EMI label.

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. In October 2007, Mr. Schiff was 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 2006, 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. In 2007, both volumes of Bach's *Well Tempered Klavier* were edited in the Henle original text with fingerings by Mr Schiff.

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 fifth and sixth concerts of András Schiff's complete Beethoven piano sonata cycle mark his seventh and eighth appearances under UMS auspices. Mr. Schiff made his UMS debut as soloist in Bartók's *Piano Concerto No. 2* with the Budapest Festival Orchestra in 1998 at Hill Auditorium.



Photo: Roberto Masotti

130th Season **2008  
09 UMS**



## Brentano String Quartet

**Peter Serkin** piano  
**Richard Lalli** baritone

WED, MAR 11 | 8 PM  
Rackham Auditorium

### PROGRAM

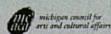
Haydn	String Quartet in d minor, Op. 76, No. 2 ("Quinten") (Hob. III:76) (1796-97)
Wuorinen	New Piano Quintet (commissioned by the artists)
Schoenberg	Ode to Napoleon, Op. 41 (for quartet, piano, and baritone) (1942)
Beethoven	Grosse Fuge, Op. 133 (1825-26)

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# Michigan Chamber Players

Faculty Artists of the University of Michigan  
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Rebecca Albers, <i>Viola*</i>	Andrew Jennings, <i>Violin</i>
Gabriel Bolkosky, <i>Violin*</i>	Jeffrey Lyman, <i>Bassoon</i>
William Campbell, <i>Trumpet</i>	Andrew Parker, <i>Oboe</i>
Alicia Doudna, <i>Violin*</i>	Daniel Pesca, <i>Piano</i>
Diana Gannett, <i>Bass</i>	Mary Ann Ramos, <i>Cello*</i>
Joseph Gramley, <i>Percussion</i>	Stephen Shipps, <i>Violin</i>
Robert Hartwell, <i>Speaker</i>	George Shirley, <i>Speaker</i>
David Jackson, <i>Trombone</i>	Stephen West, <i>Baritone</i>
Sandra Jackson, <i>Clarinet</i>	Steven Whiting, <i>Narrator</i>

\*Member of The Phoenix Quartet (SMTD Quartet-in-Residence)

**Program**

Monday Evening, October 27, 2008 at 8:00  
Stamps Auditorium, Walgreen Drama Center • Ann Arbor

## *A Season to Create: Creating Drama*

*Charles Ives*

**Hallowe'en**

Mr. Bolkosky, Ms. Doudna, Ms. Albers, Ms. Ramos,  
Mr. Pesca, Mr. Gramley

*Ives*

**The Celestial Country** (excerpt)

Intermezzo for String Quartet

Mr. Bolkosky, Ms. Doudna, Ms. Albers, Ms. Ramos

*Francis Poulenc*

**Le bal masqué** (The Masked Ball)

Préambule et Air de bravoure

Intermède

Malvina

Bagatelle

La dame aveugle

Finale

Mr. West, Mr. Parker, Ms. Jackson, Mr. Lyman,  
Mr. Campbell, Mr. Pesca, Mr. Jennings, Ms. Ramos,  
Mr. Gramley

INTERMISSION

Igor Stravinsky

**Histoire du soldat** (The Soldier's Tale)

PART I

The Soldier's March  
 Music for Scene I: Airs by a Stream  
 Music for Scene II: Pastorale  
 Music for Scene III: Airs by a Stream (Reprise)

PART II

The Soldier's March (Reprise)  
 The Royal March  
 The Little Concert  
 Three Dances: Tango, Waltz, Ragtime  
 The Devil's Dance  
 Little Chorale  
 The Devil's Song  
 Grand Chorale  
 Triumphal March of the Devil

Mr. Shipps, Ms. Gannett, Ms. Jackson, Mr. Lyman,  
 Mr. Campbell, Mr. Jackson, Mr. Gramley, Mr. Whiting,  
 Mr. Shirley, Mr. Hartwell

18th Performance of the  
 130th Annual Season

*The photographing or  
 sound and video recording  
 of this concert or posses-  
 sion of any device for such  
 recording is prohibited.*

Special thanks to Amy Porter for her leadership and coordination of this evening's concert.

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

**Hallowe'en** (1906 or 1907)  
**Intermezzo from *The Celestial Country***  
 (1899)

Charles Ives

*Born October 20, 1874 in Danbury, Connecticut*  
*Died May 19, 1954 in New York*

The title of this piece may be *Hallowe'en*, but it was written—perhaps not coincidentally—on April 1, Fool's Day, in either 1906 or 1907 (the manuscript does not give the year). It was obviously intended as a joke, though there is certainly a serious core to every joke. When he made the strings play the same rapid scales in four different keys at the same time, Ives must have thought of his late, beloved father who often played such games with his family; he constructed an academically rigorous canon based on this playful premise. The piece has been described as “organized confusion”—a characterization where both words are equally important.

*Even Herbert Hoover could get it, and the average listener always gets it....I played this about 30 years ago with a little orchestra from a theater just off the Bowery, in New York—and it was one of the few.... pieces that I remember sounded the first time exactly as I wanted it to sound....In this piece, I wanted to get, in a way, the sense and sound of a bonfire, outdoors in the night, growing bigger and bigger, and boys and children running around, dancing, throwing on wood—and the general spirit of Halloween night....*

—Charles Ives, *Memos*

The early cantata *The Celestial Country* shows a completely different side of Ives—his serious and traditional side. There is no experimentation of any kind in this sacred cantata (except for a series of eight-note chords serving as interludes that Ives, a church organist at the time, played at the concert); in fact, it was largely modeled on a similar work, *Hora novissima*, by Ives's teacher at Yale, the conservative Horatio Parker. As musicologist Nicholas E. Tawa has noted, the cantata “made little impression” at the time, and its “lack of success signaled the end of Ives's attempts at reaching a wide American public.” He set out on a different path instead, one that eventually led to the *Concord Sonata* and *Symphony No. 4*.

The cantata contains an “Intermezzo” for string quartet, whose gently undulating melody momentarily yields to a more angular, and intensely chromatic, scherzo-like middle section, followed by a return of the initial melody.

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**Le bal masqué** (The Masked Ball) (1932)

Francis Poulenc

*Born January 7, 1899 in Paris*  
*Died January 30, 1963 in Paris*

The young Francis Poulenc was a darling of the Parisian aristocratic salons, where refined elegance existed side by side with outrageous humor. He was close friends with Marie-Laure de Noailles, an enthusiastic patron of Salvador Dalí, Man Ray, and many other avant-garde artists. Together with her husband Charles, she commissioned Poulenc to write a work for a special gathering to be held at their property in the South of France. The composer collaborated with another colorful figure of the Parisian artistic scene, the surrealist poet Max Jacob (1876–1944), who provided the lyrics for this hilarious “profane cantata.”

Circus music peppered with some very contemporary harmonies, *Le bal masqué* is one big joke with some rather menacing undertones. Death is a recurrent motif in the poems, and although it is constantly mocked by both the poet and the composer, the comedy can turn into tragedy at any moment. Poulenc's instructions to the singer bear translating: “The vocal part must be interpreted with a mixture of violence (*Air de bravoure—Finale*) and charm (*Malvina* and part of *La dame aveugle*). Never should the singer emphasize the ironic intentions of the poet. Take the markings ‘tenderly,’ ‘with love,’ etc. literally.”

*Program notes by Peter Laki.*

**Préambule et Air de bravoure**

(Prelude and Bravura Aria)

*Madame la Dauphine, fine, fine, fine,  
ne verra pas le beau film  
qu'on y a fait tirer les vers du nez,  
car on l'a amenée  
en terre  
avec son premier né  
en terre et à Nanterre  
où elle est enterrée.*

*Quand un paysan de Chine  
veut avoir des primeurs,  
il va chez l'imprimeur  
ou bien chez sa voisine.  
Tous les paysans de la Chine  
les avaient épiés  
pour leur mettre des bottines, tines,  
il leur coupent les pieds.*

*Monsieur le Comte d'Artois  
est monté sur le toit  
faire un compte d'ardoises, toi, toi, toi,  
et voir par la lunette, nette, nette,  
pour voir si la lune est plus grosse que le doigt.*

*Un vapeur et sa cargaison, son, son, son,  
ont échoué contre la maison.  
Chipons de la graisse d'oie, doye, doye, doye,  
pour en faire des canons.*

Her Ladyship the Dauphine  
will never see the beautiful film  
they pulled out of her nose,  
for the lady,  
with her baby,  
was taken to the ground,  
near the sound,  
where she's buried under a mound.

When a peasant in China  
wants to get fresh produce,  
he goes to the production office  
or to his next-door neighbor.  
All the Chinese peasants  
watch them in the heat,  
to put on their little boots,  
they cut off their feet.

The Count of Artois  
counted his toys,  
and his alloys,  
and put on his glasses  
to see if the grasses have grown in the noise.

A steamer and its freight  
sank and met a sad fate,  
let's filch some goose fat, son,  
use it to make a gun.

*Translation by Peter Laki.***Malvina**

*Voilà qui j'espère vous effraie:  
Mademoiselle Malvina ne quitte plus son éventail  
depuis qu'elle est morte.  
Son gant gris perle est étoilé d'or...  
Elle se tire-bouchonne comme une valse tzigane,  
elle vient mourir d'amour à ta porte  
près du grès où l'on met les cannes...  
Disons qu'elle est morte du diabète,  
morte du gros parfum qui lui penchait le cou,  
Oh! l'honnête animal si chaste et si peu fou,  
Moins gourmet que gourmande,  
elle était de sang lourd,  
agrégée les lettres et chargée  
de cours,*

Here's something I hope will scare you.  
Miss Malvina hasn't let go of her fan  
since she died.  
Her gray pearl glove is studded with gold stars...  
She twirls around like a Gypsy waltz,  
She comes to die of love at your doorstep,  
Next to the sandstone where they put the canes...  
Let's say she died of diabetes,  
of the strong perfume that tilted her neck.  
Oh, the honest animal, so chaste and so sober,  
no gourmet, though she loved food,  
her blood was heavy,  
she had a teacher's diploma in lit and an adjunct  
position,

*C'était en chapeau haut qu'on lui faisait la cour,  
Or, on ne l'aurait eue qu'à la méthode  
hussarde!...*

*Malvina, oh Fantôme, que Dieu te garde!*

and you had to wear a top hat to court her,  
otherwise you could only have her in a rough-  
and-ready way...

Malvina, oh Phantom, may God keep you!

*Translation by Peter Laki.*

### **La dame aveugle** (The Blind Lady)

*La dame aveugle dont les yeux saignent choisit  
ses mots.*

*Elle ne parle à personne de ses maux.*

The blind lady with bloodshot eyes chooses her  
expressions.  
Her infirmities are not the theme of her confessions.

*Elle a des cheveux pareils à la mousse,  
Elle porte des bijoux et des pierreries rouges.*

Her hair curls over her like moss  
She wears gold brooches that great jewels emboss.

*La dame grasse et aveugle dont les yeux saignent,  
écrit des lettres polies avec marges et interlignes.*

The fat blind lady with the bloodshot eyes  
Writes scrawly notes with letters double size.

*Elle prend garde aux plis de sa robe de peluche,  
et s'efforce de faire quelque chose de plus.*

She is careful of the folds of her cotton dress  
And as for the other things she does her best.

*Et si je ne mentionne pas son beau-frère,  
c'est qu'ici ce jeune homme n'est pas en honneur,*

And if I don't mention her brother-in-law here  
It's because the young fellow's not in favor, I fear,

*car il s'enivre et fait s'enivrer l'aveugle  
qui rit alors et beugle.*

For he gets her drunk, the drunken fellow  
So she'll laugh and she'll laugh and then she'll  
bellow.

*Translation by Joseph T. Shipley.*

### **Caprice**

*Réparateur perclus de vieux automobiles.*

*l'anachorète, hélas, a regagné*

*son nid,*

*Par ma barbe, je suis trop vieillard pour Paris,*

*l'angle de tes maisons m'entre dans les chevilles.*

*Mon gilet quadrillé a, dit-on, l'air étrusque*

*et mon chapeau marron va mal avec mes  
frusques.*

*Avis, c'est un placard qu'on a mis sur ma porte,*

*Dans ce logis tout sent la peau de chèvre morte.*

Repairman crippled with old automobiles,  
The hermit, unfortunately, has made it back to  
his nest.

By my beard, I am too old for Paris;  
The corners of your houses get into my ankles.  
My checkered vest looks, one may say, almost  
Etruscan,

And my chestnut hat goes poorly with my outfit.  
Notice, someone has placed a notice on my door:  
Everything in this dwelling smells of a dead goat's  
skin.

*Translation by Shawn Thuris.*

**Histoire du soldat** (The Soldier's Tale) (1918)

Igor Stravinsky

*Born June 17, 1882 in St. Petersburg, Russia**Died April 6, 1971 in New York*

After soaring to international fame in 1910 with *The Firebird*, Igor Stravinsky became a citizen of the world, living in Switzerland during the autumn and winter months, returning to Russia for the summers, and descending on Paris to oversee the productions of *Petrushka*, *The Rite of Spring*, and *Le Rossignol*. With the outbreak of the First World War in 1914, however, his travel was restricted, and he settled full-time in Switzerland, near Lausanne, where he remained until moving to France in 1920. Among his closest friends during the War was Ernest Ansermet, then conductor of the symphony concerts in Geneva and founder (in 1918) of the Orchestre de la Suisse Romande in that city, who introduced him to the Swiss novelist and poet Charles Ferdinand Ramuz late in 1915. Stravinsky invited Ramuz to help prepare French versions of the Russian texts for *Reynard* and *Les Noces*, and the collaboration went so well that they agreed to undertake a new joint project in 1917. Given the difficulty of theater production during the War, they realized that only a very small company could be assembled, perhaps one which could play in almost any hall and easily tour Switzerland. Ramuz, not being a dramatist, suggested that he write a story that could be presented on stage as a kind of acted narration, something "to be read, played, and danced." It was agreed that Stravinsky's music would be an accompaniment to the action, arranged so that it could be performed either on stage or independently in concert. For a subject, they settled on a story from a collection of Russian tales compiled by Alexander Afanasiev which concerned, according to Stravinsky, "a Soldier who tricks the Devil into drinking too much vodka. He then gives the Devil a handful of shot to eat, assuring him it is caviar, and the Devil greedily swallows it and dies." Stravinsky and Ramuz incorporated other episodes from Afanasiev's stories into their scenario, notably one which featured a "Soldier who deserts and the wily Devil who infallibly comes to claim his soul." A Narrator would tell the following *Soldier's Tale* while performers portraying the characters danced and mimed to Stravinsky's music:

A Soldier, granted 10 days leave, marches home to his family's village. He rests along the way, takes out his fiddle, and plays. The Devil, disguised as an old man with a butterfly net, persuades the Soldier to trade his fiddle for a magic book. He invites the Soldier to spend two days of his leave with him, when he will show him how to earn immense wealth from the book. Arriving at his village after their encounter, the Soldier discovers that not two days but 20 years have passed. He tries to console himself with the wealth obtained through the book, but can find no peace, and wanders into another kingdom. The Princess of the land is ill, and the King has promised her hand in marriage to anyone who can cure her. The Soldier determines to try. The Devil appears, playing the Soldier's violin. The Soldier challenges him to a game of cards. The Soldier loses his wealth to the Devil, whose power over him is thus ended. When the Devil collapses, the Soldier reclaims his violin, and plays the Princess back to health. She dances a tango, a waltz, and a ragtime. The Devil reappears, the Soldier fiddles him into contortions, and the Soldier and the Princess drag his body into the wings. The Devil swears vengeance. Some years after his marriage, the Soldier wants to visit his village. The Narrator counsels him not to seek the old, lost happiness of his youth now that he has found married happiness in a new home with the Princess. Refusing the advice, the Soldier sets out. When he crosses the frontier, however, he again falls under the mastery of the Devil, who takes his violin and leads him away, powerless to resist.

*The Soldier's Tale* signaled an important change in Stravinsky's musical style, away from the orchestral opulence of the early ballets toward a more economical, neo-Classical, international manner of expression. He later explained:

My choice of instruments was influenced by a very important event in my life at that time, the discovery of American jazz.... *The Histoire* ensemble resembles

the jazz band in that each instrumental category—strings, woodwinds, brass, percussion—is represented by both bass and treble components. The instruments themselves are jazz legitimates, too, except the bassoon, which is my substitution for the saxophone.... The percussion part must also be considered as a manifestation of my enthusiasm for jazz. I purchased the instruments from a music shop in Lausanne, learning to play them myself as I composed. To bang a gong, bash a cymbal, clout a woodblock (or a critic) has always given me the keenest satisfaction.... My knowledge of jazz was derived exclusively from copies of sheet music (brought back from America by the conductor Ernest Ansermet). As I had never actually heard any of the music performed, I borrowed its rhythmic style not as played, but as written. I could imagine jazz sound, however, or so I liked to think. Jazz meant, in any case, a wholly new sound in my music, and *Histoire* marks my final break with the Russian orchestral school in which I had been fostered.

The most obvious evidence of the influence of jazz and modern dance styles on the work is the "Tango" and "Ragtime" danced by the Princess. Stravinsky so liked the rag idiom that he wrote an independent *Ragtime for Eleven Instruments* as soon as he had finished the score for *Histoire*.) Concerning the dramatic use of his instrumental ensemble, Stravinsky noted, "If every good piece of music is marked by its own characteristic sound, then the characteristic sounds of *Histoire* are the scrape of the violin and the punctuation of the drums. The violin is the Soldier's soul and the drums are the *diablerie*."

*Program note by Dr. Richard E. Rodda.*

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**Rebecca Albers** (*Viola*) has performed across North America, Western Europe, and Asia. Her performances have been seen on national television in the US and China and heard on National Public Radio and French National Radio. Ms. Albers currently resides in Ann Arbor as the violist of the Phoenix Quartet and a recent addition to U-M's

viola faculty. She also tours extensively with the Albers Trio, a string trio formed with her sisters Laura and Julie Albers, and with fiddler Mark O'Connor's Appalachia Waltz Trio. Ms. Albers received her Bachelor and Master of Music degrees from the Juilliard School where she studied with and served as a teaching assistant to Heidi Castleman and Hsin-Yun Huang. *This evening's performance marks Ms. Albers' UMS debut.*

**Gabriel Bolkosky** (*Violin*) is Executive Director of The Phoenix Ensemble, an Ann Arbor-based non-profit arts organization dedicated to helping artists and the educational community. His debut solo album *This and That* was released in 2005 to critical acclaim and features both jazz and classical music. Other recordings include explorations of klezmer with *Into the Freylakh (The Shape of Klez to Come)*, of the nuevo tango music of Astor Piazzolla (*The Oblivion Project Live*), children's folk music with the children's music group Gemini (*The Orchestra Is Here to Play*), and contemporary music of composers such as Xenakis and Boulez with his former group Non Sequitur. In May 2008, Mr. Bolkosky made his debut at Carnegie Hall with Opus 21. In 08/09, as a member of the Phoenix String Quartet, he is guest artist-in-residence at U-M. *This evening's performance marks Mr. Bolkosky's UMS debut.*

**William Campbell** (*Trumpet*), Associate Professor of Trumpet at U-M, has also served on the faculties at The Ohio State University and University of Kansas. At The Ohio State University, Mr. Campbell was awarded the Outstanding Professor Award by the Sphinx/Mortar Board. He performed for seven years as principal trumpet with l'Orchestra Maggio Musicale Fiorentino in Florence, Italy, conducted by Zubin Mehta. He has performed as principal trumpet with the Chicago Symphony Orchestra, the St. Louis Symphony Orchestra, the Columbus Symphony Orchestra, and the Rochester Philharmonic Orchestra. In a recent tour in China, Mr. Campbell, a Bach Artist, was appointed visiting guest professor of trumpet at the Shenyang Conservatory of Music. *This evening's performance marks Mr. Campbell's third UMS appearance.*

**Alicia Doudna** (*Violin*) has performed and taught throughout the US and abroad. She has performed with Itzhak Perlman, Paul Katz, Ron-

ald Copes, and members of the Cavani Quartet. She has appeared at various festivals as a chamber musician, and has performed with several chamber orchestras and ensembles, including The East Coast Chamber Orchestra, The Suedama Ensemble, Radius Ensemble, and The Phoenix Ensemble. She is a member of the Phoenix Quartet, the visiting artists-in-residence at U-M. As a teacher, Ms. Doudna was the director of the Peninsula Strings in Blue Hill, Maine and a chamber music coach at the Perlman Music Program in New York. She has a private studio in Ann Arbor of over 20 students. She holds a BM from the Cleveland Institute of Music and a MM from The New England Conservatory. *This evening's performance marks Ms. Doudna's UMS debut.*

**Diana Gannett** (*Bass*) has spent most of her professional life on the east coast as teacher and performer. As a chamber musician, she has performed with the artists of the Guarneri, Emerson, Laurentian, and Stanford Quartets. As a soloist, her programs have included over 20 contemporary premières and several solo improvisations as well as traditional repertoire. For many years she held the position of principal double bass at Eastern Music Festival in Greensboro, North Carolina. Ms. Gannett is Past President of the International Society of Bassists and hosted the 1999 convention at the University of Iowa. Her studies with Eldon Obrecht, Stuart Sankey, and Gary Karr culminated with being the first Yale doctorate awarded in double bass. She has worked as an instrument builder with luthier Carleen Hutchins of the Catgut Acoustical Society. This evening's performance marks Ms. Gannett's second UMS appearance. director of the U-M's Center for European Studies and Associate Director of its International Institute, Mr. Whiting now serves as Associate Dean for Graduate Studies of the School of Music, Theatre & Dance. *This evening's performance marks Ms. Gannett's second UMS appearance.*

**Joseph Gramley's** (*Percussion*) dynamic and exciting performances as a soloist have garnered critical acclaim and enthusiasm from emerging composers, percussion aficionados, and first-time concert-goers alike. He is committed to bringing fresh and inventive compositions to a broad public, and each year he commissions and premières a number of new works. An invitation from Yo-

Ma in 2000 led Mr. Gramley to join Mr. Ma's Silk Road Ensemble. In addition to participating in the group's extended residencies in American and European cities, Mr. Gramley has toured with Mr. Ma and the Ensemble throughout North America, Europe and Asia. He has performed with numerous orchestras, festivals, dance companies, Broadway productions, and classical and popular musicians. A 1988 graduate of the Interlochen Arts Academy, Mr. Gramley did his undergraduate work at U-M and his graduate studies at The Juilliard School. *This evening's performance marks Mr. Gramley's UMS debut.*

**Robert Hartwell** (*Speaker*) is a senior in the Musical Theatre department studying voice under the tutelage of Professor Emeritus George Shirley. Mr. Hartwell is a high school graduate of the North Carolina School of the Arts School of Drama, and trained at the Houston Ballet Academy and the Hungarian National Ballet Academy in Budapest, Hungary, both on full scholarship. Mr. Hartwell has worked at the St. Louis MUNY, the Sacramento Music Circus, and the Music Theatre of Wichita where he played Seaweed J. Stubbs in last season's *Hairspray*. He was last seen on the U-M stage as Angel in *Rent*. This winter, Mr. Hartwell will direct and choreograph *The Voice of Black American Musical Theatre: Why We Tell the Story*. *This evening's performance marks Mr. Hartwell's UMS debut.*

**David Jackson** (*Trombone*) was featured soloist at several recent engagements including performances at the Midwest Band and Orchestra Clinic in Chicago, Music at Gretna in Mt. Gretna, Pennsylvania, and with the Ann Arbor Concert Band. Other recent solo performances include appearances with the Interlochen World Youth Wind Symphony and the Idyllwild Festival Wind Ensemble at Disney Hall in Los Angeles. An advocate of new music, Mr. Jackson has commissioned and performed the world premières of numerous works for the trombone. He also has performed with the Detroit Symphony, the Dallas Symphony, the Chicago Symphony, the Michigan Opera Theater, the Fort Worth Symphony, the New World Symphony, the Cabrillo Music Festival Orchestra, and the Spoleto, Italy Festival Orchestra. Professor Jackson is currently Associate Professor of Trombone at U-M. *This evening's performance marks Mr. Jackson's second UMS appearance.*



**Sandra Jackson** (*Clarinet*) is the former principal clarinet of the Orquesta Sinfonica del Estado de Mexico (Symphony Orchestra of the State of Mexico) in Toluca, Mexico. Other orchestral experience includes performances with the Chicago Symphony Orchestra, Grand Rapids Symphony, Michigan Opera Theatre, Kalamazoo Symphony, Flint Symphony, Toledo Symphony, and the Ann Arbor Symphony. She was recently a featured soloist at the Lexington (Michigan) Bach Festival and has been a featured performer at the International Festival "Week of the Clarinet" in Mexico City, Mexico. Ms. Jackson has been on the faculty of the University of Toledo and served as Interim Clarinet faculty at U-M, Eastern Michigan University, and Western Illinois University. During the summer she teaches at Interlochen Center for the Arts. *This evening's performance marks Ms. Jackson's UMS debut.*

**Andrew Jennings'** (*Violin*) principal teachers were Ivan Galamian, Alexander Schneider, Pamela Gearhart, and Raphael Druian. He was a founding member of the Concord String Quartet, an ensemble that quickly gained international recognition by winning the Naumberg Chamber Music Award in 1972 and which performed more than 1,200 concerts throughout the US, Canada, and Europe. Specializing in the performance of new works (with an emphasis on American composers), the Quartet gave more than 50 premières and commissions and made numerous recordings, three of which were nominated for Grammy Awards. Mr. Jennings' teaching career began at Dartmouth College where members of the Concord Quartet were engaged as artists-in-residence from 1974 to 1987. He currently devotes his summers to chamber music instruction at the Tanglewood Music Center in Massachusetts where he holds the Beatrice Proctor Master Teacher Chair and to the Musicorda School for Strings Holyoke Massachusetts. *This evening's performance marks Mr. Jennings' 19th UMS appearance.*

**Jeffrey Lyman** (*Bassoon*) has established himself as one of the premier performers, teachers, and historians of the bassoon in the US. He has been Associate Professor of Bassoon at U-M since 2006, and, prior to that, held positions at Arizona State University and Bowling Green State University. His principal teachers include Bernard Garfield of the Philadelphia Orchestra and Richard Beene and

Hugh Cooper of U-M. He holds an undergraduate degree from Temple University and his MM and DMA from U-M. He has been a member of numerous orchestras across the country and has performed with ensembles including the Philadelphia Orchestra, the Metropolitan Opera Orchestra, the Opera Company of Philadelphia, the Savannah Symphony, the ProMusica Chamber Orchestra of Columbus, the Grand Rapids Symphony, and the Michigan Opera Theatre. *This evening's performance marks Mr. Lyman's UMS debut.*

**Andrew Parker** (*Oboe*) is currently a doctoral candidate at the U-M School of Music, Theatre & Dance. In addition to his experience as a teacher and chamber music coach, he has performed with many orchestras in the US, including the Florida Orchestra, the Fort Wayne Philharmonic, the Flint Symphony, the New Mexico Symphony, the Santa Fe Symphony, the Great Falls Symphony, and is currently principal oboe of the Plymouth Symphony. Mr. Parker has also taught at various international music festivals including the FEMUSC festival in Brazil, Hartwick in New York, and the Kinhaven Music School in Vermont. Mr. Parker received his Bachelor's degree at the Eastman School of Music and his Master's degree at Yale University. *This evening's performance marks Mr. Parker's UMS debut.*

**Daniel Pesca** (*Piano*) completed his Master's degree in both composition and piano performance at U-M in 2007. He received his Bachelor of Music with highest distinction in both areas at the Eastman School of Music. He has received much recognition for his work, including Eastman's Louis Lane Prize, a commission by cellist David Ying, a commission from The Commission Project of Rochester, NY, and the Elizabeth C. Rogers commission. He has had works premiered by U-M Symphony Orchestra, Musica Nova, the Rochester Philharmonic Orchestra, and the Huntsville Symphony Orchestra. Mr. Pesca has performed in many venues across the country including the Kennedy Center and the Aspen Music Festival where he was an orchestral piano fellow. Mr. Pesca has participated in the Bowdoin International Music Festival, the American Conservatory in Fontainebleau, France, and the TCU/Cliburn Piano Institute. *This evening's performance marks Mr. Pesca's UMS debut.*

**Mary Ann Ramos** (*Cello*) is the cellist of the Phoenix Quartet, which began coaching chamber music at the U-M School of Music, Theatre & Dance in Fall 2008. Ms. Ramos has appeared as soloist with several orchestras, including the Gateway Festival Orchestra, the University City Symphony, the Alton Symphony, and the Kirkwood Symphony. She holds prizes in various competitions, among them the Mexican National Cello Competition and the Music Teachers National Association competition. She has performed at festivals nationally and internationally and has taught at festivals as a chamber music coach. Ms. Ramos completed her Bachelor's degree at New England Conservatory as a student of Laurence Lesser, and her Master's degree at the Cleveland Institute of Music as a student of Richard Aaron. Ms. Ramos is currently completing a Doctorate at U-M as a student of Anthony Elliott. *This evening's performance marks Ms. Ramos' UMS debut.*

**Stephen Shippo** (*Violin*) 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. He has been a member of the Cleveland Orchestra, Associate Concertmaster of the Dallas Symphony, 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. *This evening's performance marks Mr. Shippo's 15th UMS appearance.*

**George Shirley** (*Speaker*) is in demand nationally and internationally as performer, teacher, and lecturer. He has won international acclaim for his performances in the world's great opera houses, and has recorded for numerous labels and received a Grammy Award in 1968 for his role as Ferrando in the RCA recording of Mozart's *Così fan tutte*. In addition to oratorio and concert literature, Mr. Shirley has, in a career that spans 49 years, performed more than 80 operatic roles with many of the world's most renowned conductors. He was the first African-American to be appointed to a high school teaching post in music

in Detroit, the first African-American member of the US Army Chorus in Washington DC, and the first African-American tenor and second African-American male to sing leading roles with the Metropolitan Opera, where he remained for 11 years. *This evening's performance marks Mr. Shirley's UMS debut.*

In a long and distinguished career, **Stephen West** (*Baritone*) has appeared with many of the finest opera companies in the world, collaborated with many world-famous conductors, and has performed with leading symphony orchestras in venues such as Carnegie Hall, Tanglewood, and the Hollywood Bowl. In 08/09, Mr. West celebrates his second year as Professor of Music in Voice with the U-M School of Music, Theater & Dance. Future engagements include the role of Pagapeno in *The Magic Flute* with the Ann Arbor Symphony and a return to the Opéra National de Lyon as Dr. Schön in Berg's *Lulu*. He was featured as soloist in Mahler's Symphony No. 8 in the 75th Anniversary Gala Concerts at the Hollywood Bowl. Mr. West has studied extensively with world-renowned basses Hans Hotter and Jerome Hines and with Maitland Peters at the Manhattan School of Music. *This evening's performance marks Mr. West's UMS debut.*

**Steven Whiting** (*Narrator*) teaches courses in 18th- and 19th-century music and the history of American musical theater. Following his undergraduate education, he studied at Christian-Albrechts Universität in Kiel, Germany on a Fulbright study grant. Mr. Whiting has published a dozen articles about Beethoven, Satie, French cabaret music, and E.T.A. Hoffmann, and has co-edited A.L. Ringer's *Musik als Geschichte*. His book *Satie the Bohemian: From Cabaret to Concert Hall* (Oxford University Press, 1999) was recognized as an outstanding academic book by *Choice*. A former director of the U-M's Center for European Studies and Associate Director of its International Institute, Mr. Whiting now serves as Associate Dean for Graduate Studies of the School of Music, Theatre & Dance. *This evening's performance marks Mr. Whiting's UMS debut.*



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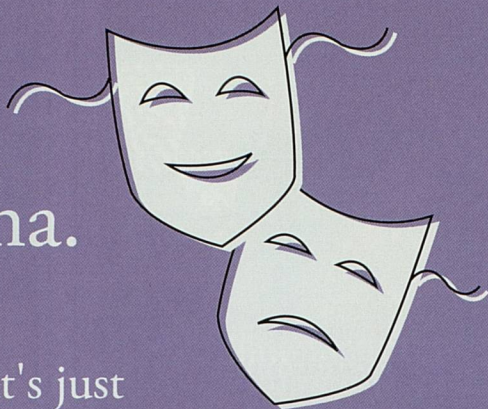


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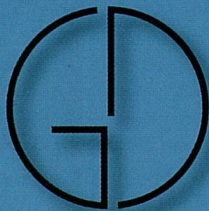


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# UMS/Experience

## • UMS EDUCATION AND COMMUNITY ENGAGEMENT 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, Asian/Chinese, and African-American audiences. Among the initiatives is the creation of the NETWORK: UMS African American Arts Advocacy Committee, 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 southeastern Michigan region.

### Public Programs

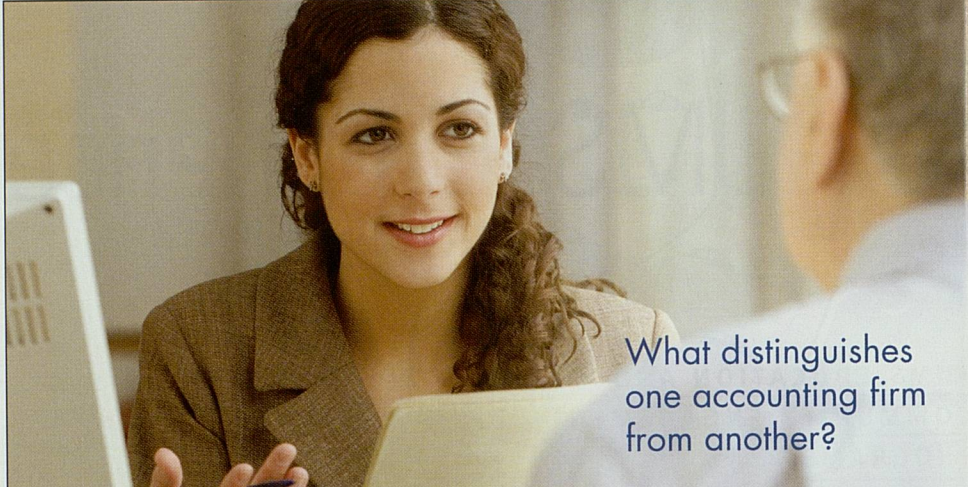
UMS hosts a wide variety of educational events to inform the public about arts and culture.

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
- **Book Clubs** – Discussions on UMS-related literature

UMS is grateful to the University of Michigan for its support of many educational activities scheduled in the 08/09 season. These programs provide opportunities for students and members of the University community to further appreciate the artists on the UMS series.

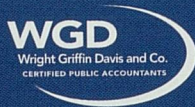




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UMS Performance  
Calendar



◀ Aug 2008 ▶						
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	30
31						

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

## The NETWORK: UMS African American Arts Advocacy Committee

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

### 08/09 NETWORK PERFORMANCES

- Wayne Shorter Quartet with the Imani Winds
- Compagnie Hedy Maalem
- Soweto Gospel Choir
- Rubberbandance Group
- Lawrence Brownlee
- Sweet Honey In The Rock
- Jazz at Lincoln Center Orchestra with Wynton Marsalis

## UMS YOUTH, TEEN, AND FAMILY EDUCATION

Please call 734.615.0122 or email [umsyouth@umich.edu](mailto:umsyouth@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

### 08/09 Youth Performance Series

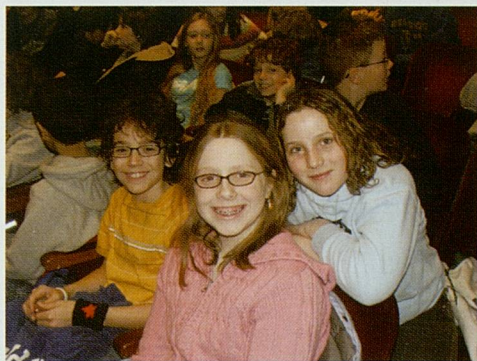
These world-class daytime performances serve pre-K through high school students. The 08/09 season features special youth presentations of Compagnie Hedy Maalem, Soweto Gospel Choir, Rubberbandance Group, Sweet Honey In The Rock, Jazz at Lincoln Center Orchestra, Aswat: Celebrating the Golden Age of Arab Music, and Dan Zanes and Friends. Tickets range from \$3–6 depending on the performance; 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.

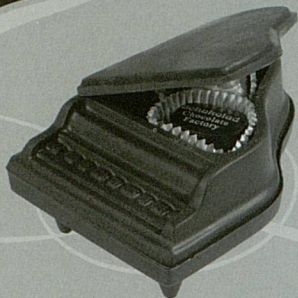
### K–12 Arts Curriculum Materials

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.





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### Teacher Appreciation Month!

March 2009 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!

### 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

### 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 2009.

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## UMS Family

The 08/09 season features family performances of Rubberbandance Group and Dan Zanes and Friends. Family-friendly performances also include Soweto Gospel Choir, Silk Road Ensemble, and Kodo. Please visit [www.ums.org](http://www.ums.org) for a complete list of family-friendly performances.

The 08/09 Family Series is sponsored by **TOYOTA**

## 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 UMS E-News and check the box for Classical Kids Club.

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## • UMS STUDENT PROGRAMS

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

UMS offers four programs designed to fit students' lifestyles and save students money. Each year, 18,000 students attend UMS events and collectively save over \$350,000 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 11, 2009 at 8 pm and ends Tuesday, January 13 at 5 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 someone knowledgeable about the performance. Tickets go on sale approximately two weeks before the concert.

08/09 Arts & Eats Events:

- Complicite: *A Disappearing Number*, Thurs. 9/11
- Compagnie Hedy Maalem, Wed. 10/15
- Joe Lovano "Us Five" Quintet and Jason Moran, Fri. 11/7
- Handel's *Messiah*, Sat. 12/6
- Rubberbandance Group, Sun. 1/11
- Sweet Honey In The Rock, Thurs. 2/12
- Silk Road Ensemble with Yo-Yo Ma, Fri. 3/13
- *Richard III: An Arab Tragedy*, Thurs. 3/19
- St. Louis Symphony Orchestra, Thurs. 4/2

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### Internships and College Work-Study

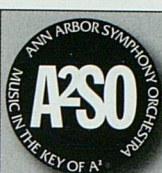
Internships with UMS provide experience in performing arts administration, marketing, ticket sales, programming, production, and arts education. Semester- and year-long unpaid internships are available in many of UMS's departments. For more information, please call 734.615.1444.

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.



08 80<sup>th</sup> anniversary  
09 season

- SEP 20** **Roots**  
*Folk music, folk lore*
- OCT 18** **Music of the Northern Lights**  
*Scandinavian fantasy*
- NOV 15** **Dances Sacred & Profane**  
*Magic of the harp*
- JAN 24** **Magic Flute**  
*Mozart's birthday bash*
- MAR 21** **Midsummer in March**  
*Mendelssohn's 200th birthday*
- APR 18** **A Grand Affair**  
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Wednesday, September 10, 5:30 pm at the Rackham Building (4th Floor)

**Complicite: A Disappearing Number**

Speaker: **Enoch Brater**, Kenneth T. Rowe Collegiate Professor of Dramatic Literature, U-M College of Literature, Science, and the Arts

Saturday, October 4, 5:30 pm at the Rackham Building (4th floor)

**A Tribute to Munir Bashir and the Baghdad Conservatory of Music**

Speaker: **Rahim AlHaj**, oud player for tonight's performance interviewed by Ben Johnson, Director of Concerts and Lectures, University of Minnesota and Curator, UMS Performing Arts of the Arab World Series

Sunday, October 19, 5 pm (Note Time) at the Rackham Building (4th floor)

**Anne-Sophie Mutter and Camerata Salzburg**

Speaker: **Stephen Shipps**, Professor of Violin, U-M School of Music, Theatre and Dance

Friday, October 24, 5:30 pm at the Rackham Building (4th floor)

**Andr as Schiff**

Speaker: **Steven Whiting**, Associate Dean for Graduate Studies and Associate Professor of Musicology, U-M School of Music, Theatre & Dance

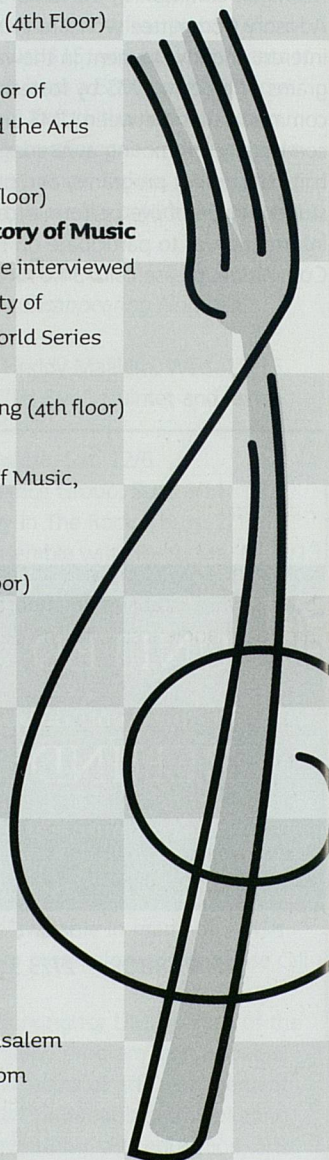
Saturday, November 8, 5:30 pm at the Alumni Center

**Emanuel Ax and Yefim Bronfman**

Speaker: **Logan Skelton**, Associate Professor of Piano, U-M School of Music, Theatre & Dance

**Special Celebration! Join us to celebrate the successful completion of the Campaign for UMS**

Sunday, November 16, 6 pm, immediately following the Jerusalem Symphony Orchestra performance, Michigan League Ballroom



# 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:

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- 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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## • 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 January 24, 2009

This year's program will honor the Royal Shakespeare Company, its Artistic Director Michael Boyd, and U-M Professor Ralph Williams with UMS Distinguished Artist awards. Following the program and award presentation, the UMS Advisory Committee will host a festive reception and dinner to benefit UMS Education programs. Please call 734.764.8489 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 will be held on Friday, September 26. Please visit [www.ums.org](http://www.ums.org) for further information and details.

### 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 UMS Front-of-House Coordinator at 734.615.9398 or e-mail [fohums@umich.edu](mailto:fohums@umich.edu).



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# Support UMS!

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](http://www.ums.org)**.

Contact us for details on the specific benefits of each level

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## • ANNUAL FUND SUPPORT

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**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, 2007 and June 30, 2008. 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/45.**

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