

## 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. Children under the age of 3 will not be admitted to regular, full length UMS performances. All children must be able to sit quietly in their own seats without disturbing other patrons. 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 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

Thursday, April 7 through Saturday, April 23, 2011

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<b>Septeto Nacional de Cuba</b> <b>"Ignacio Piñero"</b>	<b>3</b>
April 7, 8:00 pm Hill Auditorium	
<b>Takács Quartet</b>	<b>7</b>
Friday, April 8, 8:00 pm Rackham Auditorium	
<b>Tetzlaff Quartet</b>	<b>13</b>
Saturday, April 9, 8:00 pm Rackham Auditorium	
<b>Tony Allen's Secret Agent</b>	<b>19</b>
Saturday, April 16, 8:00 pm Hill Auditorium	
<b>Songs and Waltzes of Love</b>	<b>23</b>
Saturday, April 23, 8:00 pm Hill Auditorium	

# THE 132<sup>nd</sup> UMS WINTER SEASON

## Winter 2011

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### January

- 2 NT Live: *Hamlet*
- 14–15 Laurie Anderson's *Delusion*
- 16 Renée Fleming, soprano
- 21–22 Grupo Corpo
- 23 Joanne Shenandoah
- 27 Sequentia
  
- 30 Baby Loves Salsa Family Performances
- 30 NT Live: *FELA!*

### February

- 1 The Cleveland Orchestra with Pierre-Laurent Aimard, piano
- 2 Jazz at Lincoln Center Orchestra with Wynton Marsalis **Canceled**
- 4 New Century Chamber Orchestra with Nadja Salerno-Sonnenberg, violin
- 10 Blues at the Crossroads: The Robert Johnson Centennial Concert
- 11 Rafał Blechacz, piano
- 12 Vijay Iyer Trio and Rudresh Mahanthappa's Apex
- 13 Concertante with Rafał Blechacz, piano
- 18–19 Merce Cunningham Dance Company: The Legacy Tour
- 20 Takács Quartet: Schubert Concert 2
- 20 NT Live: *King Lear*
- 23 Kodo

### March

- 9 Scharoun Ensemble Berlin
- 10–13 Druid and Atlantic Theater Company: Martin McDonagh's *The Cripple of Inishmaan*
- 19 Detroit Symphony Orchestra with the UMS Choral Union: Mahler's *Symphony No. 8* **Canceled**
- 24 Bach Collegium Japan: Bach's *Mass in b minor*
  
- 30–
- Apr 3 Propeller: Shakespeare's *Richard III* and *The Comedy of Errors*

### April

- 2 St. Petersburg Philharmonic with Nikolai Lugansky, piano
- 6 NT Live: *Frankenstein*
- 7 Septeto Nacional de Ignacio Piñero de Cuba
- 8 Takács Quartet: Schubert Concert 3
- 9 Tetzlaff Quartet
- 16 Tony Allen's Afrobeat Tour
- 23 Liebeslieder Waltzes (Songs and Waltzes of Love)

### May

- 14 *Breakin' Curfew*

### July

- 17 NT Live: *The Cherry Orchard*

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## UMS Educational and Community Events Through Saturday, April 23, 2011

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit [www.ums.org](http://www.ums.org) or contact the UMS Education Department at 734.615.4077 or [umsed@umich.edu](mailto:umsed@umich.edu). ☺

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### Tony Allen's Afrobeat Tour

#### After Party!

Saturday, April 16, post-performance  
Elks Lodge, 220 Sunset Road

Following Tony Allen's performance, UMS, Dark Matter, and the United African Community

Organization continue the dancing at a post-concert after party! \$5 cover; complimentary admission with a ticket stub from the concert. Cash bar.

A collaboration with the United African Community Organization and Dark Matter.

presents

## Septeto Nacional de Cuba "Ignacio Piñero"

Eugenio Rodríguez Rodríguez, *Director and Lead Vocals*

Enrique A. Collazo Collazo, *Guitar and Vocals*

Dagoberto Sacerio Oliva, *Guitar and Vocals*

Agustín Someillán García, *Trumpet*

Raúl Acea Rivera, *Bass*

Crispín Díaz Hernández, *Maracas and Vocals*

Francisco David Oropesa Fernández, *Bongos*

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### Program

Thursday Evening, April 7, 2011 at 8:00

Hill Auditorium • Ann Arbor

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

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63rd Performance of the  
132nd Annual Season

UMS Global:  
Americas & Americans

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

Media partnership is provided by WEMU 89.1 FM, *Michigan Chronicle*, and *Metro Times*.

Septeto Nacional de Cuba appears by arrangement with Opus 3 Artists, New York, NY, and is managed by Global Arts Management, Canada.

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

For more than 80 years, **Septeto Nacional de Cuba** has reigned supreme as the world's foremost champion and protector of Cuban son, the musical heartbeat of Cuba. The seven-piece band was founded in 1927 by wildly prolific Cuban bassist Ignacio Piñero Martínez. Since then, the group has seen an array of Cuban musical superstars pass through its ranks, including Abelardo Barroso, Miguelito Valdés, Bienvenido Granda, and Carlos Embale.

1932, George Gershwin traveled to Cuba and heard the music of Septeto Nacional. He and Piñero became friends and the influence of the latter's "Échale Salsita" can even be heard in Gershwin's own *Cuban Overture*. As the genre gained popularity, songs like "Esas no son Cubanas" and "Suavecito" filled the dance and music halls on both sides of the Atlantic, laying a foundation for what is today known as salsa.

In 2003, Septeto Nacional de Cuba enjoyed

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"...the greatest living real band in the world."

—Ry Cooder

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Today, Eugenio Rodríguez "Raspa" and Frank Oropesa "El Matador" carry Piñero's musical torch as leaders of the group, keeping the original acoustic Rumba sound while also incorporating elements of contemporary harmonization, wider rhythmic concepts, and an exceptional repertoire that includes the most important Cuban hits, many of which were written by Piñero himself. Cuban son combines elements of Spanish *canción* and guitar music with African rhythms and percussion and gained immense popularity around the turn of the century, continuing through the 1940s. The history of the genre is closely tied to Ignacio Piñero, who originally founded the Septeto Nacional.

The group made its first recording in 1928 and simultaneously embarked on its international career. In subsequent years, the ensemble's membership went through various changes as other son bands heightened the competition. After the Cuban Revolution of 1959, the group was reinvigorated. Some of its original members returned and the Septeto recorded several LPs. In

a triumphant return to the elite, being nominated for a Grammy Award in the category "Traditional Tropical Music." Since then, the group has appeared in over 35 countries and five continents, including the US, Mexico, Algeria, Canada, Colombia, Denmark, Venezuela, England, Norway, Switzerland, France, Ireland, Spain, Germany, Turkey, Russia, and the United Arab Emirates. The septet is currently recognized as Patrimonio Nacional de la Cultura Cubana (a national treasure of Cuban culture) for the quality of its dedication to the roots of Cuban son. In 2009, the Septeto made history with its highly acclaimed return to the US—its first American tour in 76 years.

*UMS welcomes Septeto Nacional de Cuba as it makes its UMS debut tonight.*

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#### For Septeto Nacional de Cuba

Ricardo Roberto Oropesa Fernández, *Cultural Promoter*  
Daniel Angel Daniel Pajare, *Audio Technician*

Septeto Nacional de Cuba



*Come one.*  
**COME ALL.**




ANN ARBOR  
**SUMMER**  
FESTIVAL 2011

JUNE 17-JULY 10, 2011 • [WWW.ANNARBORSUMMERFESTIVAL.ORG](http://WWW.ANNARBORSUMMERFESTIVAL.ORG)

**TICKETS (734) 764-2538**




Photos by Myra Klarman



University Musical Society would like to thank

## Gilbert Omenn and Martha Darling

for their sponsorship of this evening's  
performance.



## What's Your Legacy?

**Prue & Ami Rosenthal's** dream is to ensure that live arts performances for K-12 students will continue at UMS for generations to come.

Prue and Ami Rosenthal believe it is vital for children to have the opportunity to experience live performances. To back up that belief, they created an endowment fund to support the annual UMS Youth Performance Series, where more than 25,000 area children see live performances by great artists from around the world. Many of their friends and family members also made donations to establish the Fund. They now have a provision in their will to ensure their legacy, that live performances will always be available to schoolchildren into the future.

You can make a gift to preserve for future generations the part of UMS that is most important to you.

**Contact Marnie Reid at 734-647-1178 or [marnreid@umich.edu](mailto:marnreid@umich.edu)** to start a conversation about a planned or endowed gift to UMS. University of Michigan investment professionals are available to work with you and your attorney on the charitable giving plan that is right for you.



presents

**Takács Quartet**Edward Dusinberre, *Violin*Károly Schranz, *Violin*Geraldine Walther, *Viola*András Fejér, *Cello**and*Jeffrey Kahane, *Piano*Paul Katz, *Cello*John Feeney, *Double Bass***Program**

Friday Evening, April 8, 2011 at 8:00

Rackham Auditorium • Ann Arbor

*Franz Schubert***Piano Quintet in A Major, D. 667**

Allegro vivace

Andante

Scherzo: Presto—Trio

Theme and Variations: Andantino—Allegretto

Finale: Allegro giusto

Mr. Kahane, Mr. Feeney

## INTERMISSION

*Schubert***String Quintet in C Major, D. 956**

Allegro ma non troppo

Adagio

Scherzo: Presto—Trio: Andante sostenuto

Allegretto

Mr. Katz

64th Performance of the  
132nd Annual Season

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

Tonight's performance is sponsored by Gilbert Omenn and Martha Darling.

Takács Quartet appears by arrangement with Seldy Cramer Artists and records for Hyperion and Decca/London Records.

Mr. Kahane appears by arrangement with Linda Marder at C/M Artists, New York, NY.

Takács Quartet is Quartet-in-Residence at the University of Colorado in Boulder and are Associate Artists at the South Bank Centre, London.

Please visit [www.takacsquartet.com](http://www.takacsquartet.com) for further information.**Large print programs are available upon request.**

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

**S**chubert's two magnificent quintets represent two facets of his unique musical personality that could almost be called opposites. The "Trout" Quintet is a sunny and carefree work of a vital and energetic 22-year-old, confident in his enormous gifts; the work brims with *joie de vivre* and, while it contains technical challenges for the performers, is conceptually and emotionally unproblematic. The C-Major Quintet, on the other hand, was written nine years later by a Schubert who had been marked by illness and who had looked into a deep abyss after which life could never be the same again. (He died soon after completing the piece.) The "Two-Cello Quintet" is far more complex, with richer harmonies and greater dramatic contrasts, than Schubert's earlier music. Here the 31-year-old composer truly demonstrates the height of his creative powers.

### Piano Quintet in A Major, D. 667, "Trout" (1819)

Franz Schubert

Born January 31, 1797 in Himmelfortgrund,  
near Vienna (now part of the city)

Died November 19, 1828 in Vienna

#### Snapshot of History...

##### In 1819:

- Spain cedes Florida to the United States
- Percy Bysshe Shelley writes *Ode to the West Wind*
- Arthur Schopenhauer writes *The World as Will and Representation*
- Walt Whitman is born
- Queen Victoria is born

Franz Schubert spent his summer vacation in 1819 in the town of Steyr in Upper Austria, with his friends Albert Stadler and Johann Michael Vogl (both of whom were originally from that region). Before long, Stadler and Vogl had introduced the young composer to Sylvester Paumgartner, a local businessman and amateur cellist whose salon was one of the town's principal centers of musical activity. Paumgartner suggested to the young composer that he write a piano quintet, one that might include a set of variations on Schubert's song "Die Forelle" (The Trout), and that would be modeled on Hummel's *Septet in d minor* (or more correctly, on Artaria's piano-quintet arrangement of the Hummel score). Schubert began work on the quintet while still in Steyr, and finished it later that fall in Vienna.

This quintet is an amiable composition, redolent with all the delights—natural, social, and musical—that Schubert enjoyed on his vacation. Clive Brown writes that it reveals Schubert in his genial mood: "He certainly did not intend to impress listeners with subtleties of compositional technique, but he succeeded magnificently in charming and captivating them. Despite occasional deeper moments, four of the five movements seem primarily to reflect the carefree atmosphere of his holiday in Upper Austria; only the second movement sustains a more introspective mood."

Although the score was not published until after the composer's death (any performances necessarily being prepared from the manuscript), the publication announcement included the observation that connoisseurs had already declared it a masterpiece. Since its publication, it has become one of Schubert's most famous compositions, exceeded perhaps only by a handful of songs and the "Unfinished" Symphony. It is certainly one of his most refreshing and delightful scores.

The inspiration for the commission of this work may have been Hummel's *Septet*, but the nearest model is perhaps Beethoven's popular *Septet*, which also has five movements. This structure aligns the Beethoven and Schubert works with the "serenade" tradition, which relied more often on unusual combinations of available instruments (Schubert's *Quintet* includes a double bass) and a friendlier outlook than most "serious" chamber compositions.

The tonic pedal with piano triplets that opens the first movement is a call to attention, and precedes the actual first theme. The theme itself doesn't call for elaboration, and much of the



exposition consists of variations on the motifs, but the triplet figure persists through the movement, functioning as a unifying device.

The quintet as a whole is based on the notion of song-derived instrumentality, and doesn't feel confined to classical notions of form or development. This becomes especially clear when Schubert begins the first-movement recapitulation in the sub-dominant rather than the expected tonic. By transposing the entire exposition down a fifth for the recapitulation, the second theme then reappears in the tonic without need for any re-composition. Occasionally criticized by pedants as a "lazy" approach to sonata form—or the possible result of composing in haste—the movement is so abundantly cheerful that this transgression of traditional classical procedure succeeds merely in reinforcing its easy-going and carefree demeanor.

The second movement, like the first, states and varies the melodic materials with little "working out" of motifs. It is in a binary form that roughly approximates a sonata-allegro form without development section (sometimes referred to as "slow-movement sonata form"). Melodies emerge gently from the violin, cello, and piano, with the cello's countermelodies prefiguring some of Schubert's ravishing string duets in the late chamber works. The frequency of unexpected harmonic shifts suggest that Schubert used harmony and modulation coloristically rather than functionally, such as the breath-catching move from F Major to f-sharp minor near the start of the movement. Schubert uses the same "lazy" sonata principle here to bring back the second theme in tonic near the end.

The "Scherzo" and "Trio" are much more developmentally wrought. The driving and abrupt "Scherzo" hints that something stormier may be lurking nearby, and an unexpectedly dark modulation to the flattened mediant confirms the impression. But the "Trio" dispels those moods with much use of the Austrian folk rhythms that seemed to come so naturally to Schubert.

The first stanza of Schubert's song "Die Forelle" (first written in 1817, but subsequently revised several times) provides the theme for the variation's fourth movement. The song itself was replete with drama, as the tranquil scene established in the opening stanzas is disturbed by the fisherman's successful deception and capture of the trout. But Schubert focuses on the simple harmonization of the song's opening melody

(repeating the first line to create a simple binary form), making it the basis for five variations of increasing elaborateness and exploratory verve. The first three variations move the melody into inner voices, while the fourth and fifth explore distant and dramatic harmonic realms. At the end, a return to the opening melody also signals for the first time a recollection of the piano accompaniment from the song, with its characteristic rippling, watery figures.

The finale is simple and lighthearted, with abundant "Magyar" rhythms and dance-like syncopations. Again, Schubert effects a wholesale transposition of materials so that the secondary themes come back in tonic at the conclusion. Exotic figures dominate much of the movement, until the bubbling triplets that had announced the opening of the first movement come back to unify and frame the entire quintet.

*Program note by Luke Howard.*

## String Quintet in C Major, D. 956 (1828) Schubert

### Snapshot of History...

#### In 1828:

- Andrew Jackson elected President of the United States
- Leo Tolstoy is born
- Hungarian scientist Ányos Jedlik builds the world's first electric motor
- Marble Arch is completed in London
- The Bösendorfer piano manufacturing company is founded in Vienna

The high esteem in which performers and audiences hold Schubert's *String Quintet* is perhaps best summarized by his biographer John Reed, who stated that the *String Quintet* is "not only essential Schubert, not only his greatest piece of chamber music, but on any reckoning a supremely poetic expression of the romantic spirit in music."

Schubert seems to have followed the Mozartian model in composing a string quintet although, unlike Mozart, he added a second cello to the standard ensemble rather than a second viola. Schubert leaves the opening of the first movement harmonically ambiguous, hesitantly touching on the tonic key before embarking on some tonal wanderings that



Takács Quartet

are a hallmark not only of this work, but of his late style in general. The first theme in this sonata-form movement, a jaunty contrapuntal passage reworked from an earlier *Fantasia* for violin and piano, quickly gives way to the famous second theme, a glorious cello duet in E-flat that is the emotional center of the movement.

Jack Westrup once noted that this "robust and courageous" *String Quintet* is "illuminated by shafts of tenderness that no-one, having once heard them, can ever forget." Undoubtedly he was referring to the second movement "Adagio," one of the most sublime moments in the entire chamber repertoire. Its haunting yet gentle opening remains imprinted on the listener long after the sounds have died away. Despite its seeming simplicity, such music is extraordinarily difficult to write. The slow pace lays everything open to view, but in so doing, only demonstrates Schubert's perfect control of his resources.

The third movement "Scherzo" and "Trio" is almost a mirror image of the preceding "Adagio." In each, the central sections both juxtapose contrasting expressive worlds. The "Scherzo" is heavy and physical, while the "Trio"—normally the section where Schubert allows a moment of spiritual release, a lilting dance, or lyrical point of repose—is wistful and questioning, in both harmonic language and emotional disposition.

In the Finale, Schubert shows that his humor is not all lost in pathos. The dance begins in c minor, but another cello duet soon establishes the tonic C Major, and before long the sounds of country fiddles and droning accordions enliven the dance without any hint of irony.

Equally at home at the keyboard or on the podium, **Jeffrey Kahane** has established an international reputation as a truly versatile artist, recognized by audiences around the world for his mastery of a diverse repertoire. Since making his Carnegie Hall debut in 1983, Mr. Kahane has given recitals in many of the nation's major music centers. He appears as soloist with major orchestras such as the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Rotterdam Philharmonic, Israel Philharmonic, and the Leipzig Gewandhaus, and is also a popular figure at summer festivals. Mr. Kahane is equally well-known for his collaborations with artists and chamber ensembles such as Yo-Yo Ma, Dawn Chamber, Joshua Bell, Thomas Quasthoff, and the Emerson and Takács Quartets.

Mr. Kahane made his conducting debut at the Oregon Bach Festival in 1988. Since then he has guest conducted orchestras including the New York and Los Angeles Philharmonics, Philadelphia Orchestra, Saint Paul Chamber Orchestra, Academy of St. Martin's in the Fields, and the Chicago, Detroit, St. Louis, Baltimore, Indianapolis, Dallas, and New World Symphonies. Currently in his 14th season as Music Director of the Los Angeles Chamber Orchestra, Mr. Kahane concluded his tenure as Music Director of the Colorado Symphony in June 2010 and was Music Director of the Santa Rosa Symphony for ten seasons. A native of Los Angeles and a graduate of the San Francisco Conservatory of Music, Mr. Kahane's early piano studies were with Howard Weisel and Jakob Gimpel. Mr. Kahane resides in Santa Rosa with his wife, Martha. They have two children: Gabriel, a composer, pianist, and singer/songwriter and Annie, a dancer and poet.

As cellist for 26 years of the Cleveland Quartet, **Paul Katz** appeared in more than 2,500 concerts on four continents and made 70 recordings, which earned 11 Grammy Award nominations and two Grammy Awards. The members of the CQ were the first classical artists to appear on the Grammy Awards telecast. In addition to his studies with Bernard Greenhouse, he was a student of Gregor Piatigorsky, János Starker, and Leonard Rose. In September 2001, Mr. Katz joined the faculty of the New England Conservatory of Music (NEC) where he teaches

cello and mentors a training program for young professional string quartets. In 2001, he was awarded Chamber Music America's highest honor, the National Service Award, given for a lifetime of distinguished service to the field of chamber music. The American String Teachers Association named Mr. Katz their "Artist-Teacher 2003," and Indiana University awarded him its coveted Chevalier du Violoncelle for distinguished achievements and contributions to the world of cello playing and teaching. In conjunction with Boston's WGBH and NEC, he recently launched cellobello.com, an international teaching and learning site for cellists, with video lessons in several languages.

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**J**ohn Feeney is principal bassist of the Orchestra of St. Luke's, The American Classical Orchestra, The Grand Tour Orchestra, and appears as principal bassist for Opera Lafayette and Sinfonia New York. Mr. Feeney won First Prize in the Concert Artists Guild and Zimmerman-Mingus International Competitions and was a medalist/prize winner in the Geneva and Isle of Man Competitions. His numerous performances of double bass concerti with international orchestras includes the 2007 world première of Paquito D'Rivera's *Concerto for Clarinet/Sax and Double Bass* and, in 2010, the modern world première of the Domenico Dragonetti concerto in D of which *The New York Times* described as "a skilled and passionate performance, the gut strings on his instrument producing an earthy sound...bravura solo passages that feature rapid passagework and double-stops, which Mr. Feeney played with flair." He has recorded for all the major record labels and has released two prize-winning world première recordings of the music of Dragonetti and Joseph Haydn.

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**R**ecognized as one of the world's great ensembles, the **Takács Quartet** plays with a unique blend of drama, warmth, and humor, combining four distinct musical personalities to bring fresh insights to the string quartet repertoire. Commenting on their latest Schubert recording for Hyperion, *Gramophone* noted; "*The Takács have the ability to make you believe that there's no other possible way the music should go, and the strength to overturn preconceptions that comes only with the greatest performers.*"

Based in Boulder at the University of Colorado,

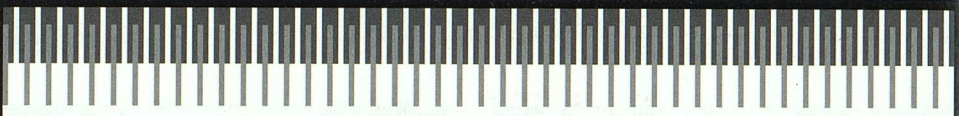
the Takács Quartet performs 90 concerts a year worldwide, throughout Europe as well as in Australia, New Zealand, Japan, and South Korea. The 10/11 season includes a Bartók Cycle in Sydney, and a three-concert series focusing on Schubert in New York (92nd Street Y) and at the University Musical Society in Ann Arbor. The series features the New York première of a new work composed for the Quartet by Daniel Kellogg, based on the slow movement theme of Schubert's "Death and the Maiden" Quartet.

The Quartet's award-winning recordings include the complete Beethoven Cycle on the Decca label. In 2005, the Late Beethoven Quartets won "Disc of the Year" and the Chamber Award from *BBC Music Magazine*, a Gramophone Award, and a Japanese Record Academy Award. Their recordings of the early and middle Beethoven quartets collected a Grammy Award, another Gramophone Award, a Chamber Music of America Award, and two further awards from the Japanese Recording Academy. Of their performances and recordings of the Late Quartets, the *Cleveland Plain Dealer* wrote "*The Takács might play this repertoire better than any quartet of the past or present.*"

In 2006, the Takács Quartet made their first recording for Hyperion Records of Schubert's *String Quartets Nos. 13 and 14*. A disc featuring Brahms's Piano Quintet with Stephen Hough was released to great acclaim in November 2007 and was subsequently nominated for a Grammy Award. A recording of Brahms's Op. 51 and Op. 67 Quartets was released in Fall 2008 and a disc featuring the Schumann Piano Quintet with Marc-André Hamelin was released in 2009. The complete Haydn "Apponyi" Quartets, Op. 71 and 74, will be released in early 2011.

The Quartet is known for innovative programming. In 2007, with Academy Award-winning actor Philip Seymour Hoffman, the Quartet performed *Everyman* in Carnegie Hall, inspired by the Philip Roth novel. The group collaborates regularly with the Hungarian folk ensemble Muzsikás, performing a program that explores the folk sources of Bartók's music. The Quartet performed a music and poetry program on a 14-city US tour with the poet Robert Pinsky.

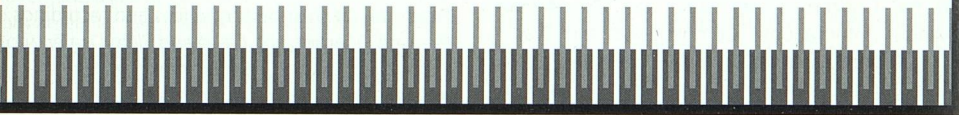
At the University of Colorado, the Takács Quartet has helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed to help them develop their artistry. The



University Musical Society would like to thank

## Anne and Paul Glendon

for their sponsorship of this evening's performance.



Quartet's commitment to teaching is enhanced by summer residencies at the Aspen Festival and at the Music Academy of the West in Santa Barbara. The Quartet is a Visiting Quartet at the Guildhall School of Music and Drama in London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai, and András Fejér, while all four were students. It first received international attention in 1977, winning First Prize and the Critics' Prize at the International String Quartet Competition in Evian, France. The Quartet also won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions, and First Prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The Quartet made its North American debut tour in 1982. Violinist Edward Dusinberre joined the Quartet in 1993 and violist Roger Tapping in 1995. Violist Geraldine Walther replaced Mr. Tapping in 2005. In 2001, the Takács Quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary.

### UMS Archives

**T**his evening's concert marks the Takács Quartet's 15th appearance under UMS auspices. The Quartet made its UMS debut in February 1984 and last appeared at UMS earlier this season in February at Rackham Auditorium for the second of three concerts in this season's Schubert cycle.

Tonight's concert marks cellist Paul Katz's fourth appearance under UMS auspices. Mr. Katz made his UMS debut in November 1974 with the Cleveland Quartet and last appeared under UMS auspices in March 1995.

Bassist John Feeney makes his second UMS appearance this evening, following his UMS debut as a member of the Orchestra of St. Luke's Chamber Ensemble in October 1997.

UMS welcomes pianist Jeffrey Kahane who makes his UMS debut this evening.

presents

## Tetzlaff Quartet

Christian Tetzlaff, *Violin*  
Elisabeth Kufferath, *Violin*  
Hanna Weinmeister, *Viola*  
Tanja Tetzlaff, *Cello*

### Program

Saturday Evening, April 9, 2011 at 8:00  
Rackham Auditorium • Ann Arbor

*Franz Joseph Haydn*

### **String Quartet in g minor, Op. 20, No. 3**

Allegro con spirito  
Minuet: Allegretto  
Poco adagio  
Finale: Allegro di molto

*Felix Mendelssohn*

### **String Quartet in a minor, Op. 13**

Adagio. Allegro vivace  
Adagio non lento  
Intermezzo: Allegretto con moto  
Presto

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

*Jean Sibelius*

### **String Quartet in d minor, Op. 56**

Andante—Allegro molto moderato  
Vivace  
Adagio di molto  
Allegretto ma pesante  
Allegro—Più allegro

65th Performance of the  
132nd Annual Season

48th Annual  
Chamber Arts Series

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Tonight's performance is sponsored by Anne and Paul Glendon.

Media partnership is provided by WGTE 91.3 FM.

The Tetzlaff Quartet records for CAvi Music and appears by arrangement with  
C/M Artists New York.

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

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

**A**n entire evening in the minor mode promises high drama, some turmoil, and a great deal of passion. In the 18th century, such feelings were the exception rather than the rule; the overwhelming majority of the music was written in major keys, with the minor reserved for rare occasions of exceptional emotional intensity. Later composers used the minor mode much more frequently, making it a preferred channel for their most "intimate voices."

### String Quartet in g minor, Op. 20, No. 3 (1772)

Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

#### Snapshot of History...

##### In 1772:

- Samuel Taylor Coleridge is born
- In Boston, Phillis Wheatley proves in court that an African woman can indeed write poetry
- Goethe starts work on the *Urfaust*—the beginning of a lifelong involvement with the Faust topic
- Completion of the *Encyclopédie* in France
- Daniel Rutherford isolates nitrogen for the first time

The six quartets published as Op. 20 mark Haydn's first maturity as a quartet composer. The cycle has long been linked to Haydn's so-called *Sturm und Drang* (storm and stress) period—a period in the early 1770s during which he wrote more work in a dark, dramatic mood than at any other time in his life. One sign of that dramatic quality is the frequent use of the minor mode, which helps generate a more intense harmonic idiom and express feelings that anticipate the Romantic era.

Op. 20 is the only set of Haydn quartets to contain not just one but two quartets in a minor key. What is more, both are in the minor key all the way through, without a modulation to the major before the end as we would find in many of Haydn's later works. Here as elsewhere, the minor mode goes hand in hand with more complicated harmonies and many surprising rhythmic and metric effects.

In 1772, what we now know as "Viennese Classical style" was still in the early stages of its evolution. A movement like the opening Allegro

con spirito" of Op. 20, No. 3 is already a full-fledged classical sonata form in the usual three sections, with a fairly substantial development section between the exposition and recapitulation. Yet the organization of these sections is not quite the same as we would find in later Haydn: the inner boundaries of the form are not as clear-cut. There is no real second theme to contrast with the first one: instead, the opening theme (which has an asymmetrical, seven-measure structure) dissolves into short motives and figurations whose highly unpredictable succession results in a string of separate (but motivically related) musical events.

The asymmetry continues in the second-movement minuet, which would be quite impossible to dance to. It is a rather dark movement (a type sometimes referred to a *minuetto serio*, serious minuet) whose phrases are not four but five measures in length. In addition, the first phrase contains a dissonance so harsh that later editors believed it was a mistake and changed it; however, there is no doubt that Haydn really wanted an F-natural in the first violin against an F-sharp in the second! The *serio* mood continues even in the central Trio section in spite of the switch to a major key.

The slow movement is much more than a respite, which may be its function in other quartets; here Haydn gives us an extended instrumental aria, with a development section that is no less complex than that of the "Allegro." The first violin and the cello alternate as leaders, yet there is also an important viola solo, of which there are not many in the early quartets.

The last movement resembles the first in that in both the music follows an utterly unpredictable course with asymmetrical phrases, sudden interruptions, and unusual modulations. At this point, these devices produce not only storm and stress" but, as Hans Keller noted in his book *The Great Haydn Quartets*, also introduce "an

element of playfulness...profound and pure wit now gains the upper hand." Yet the ending is more mysterious than humorous with its subdued *pianissimo*, although, somewhat like the famous "Joke" at the end of the E-flat Major Quartet (Op. 33, No. 2), it plays with our expectations of closure and the last note catches us completely off guard.

### String Quartet in a minor, Op. 13 (1827)

Felix Mendelssohn

Born February 3, 1809 in Hamburg, Germany

Died November 4, 1847 in Leipzig

#### Snapshot of History...

##### In 1827:

- Beethoven dies on March 26
- Alessandro Manzoni's novel *The Betrothed*, a landmark of Italian literature, is published
- Slavery is abolished in New York State
- Eugène Delacroix paints one of his greatest canvases, *The Death of Sardanapalus*
- Friedrich Wöhler isolates aluminum for the first time

Few composers in the 1820s were more familiar with Beethoven's recent works than was Mendelssohn. At a time when Hummel, Clementi, and Spohr were at the height of their fame, not everyone recognized that Beethoven dwarfed all of them; yet in Mendelssohn's eyes, Beethoven reigned supreme as the most important composer of the time. The *String Quartet in a minor*, written the year of Beethoven's death, shows how up-to-date the 18-year-old master was. This work makes some unmistakable allusions to Beethoven's quartet in the same key (Op. 132), published only that same year (and written two years earlier). The allusion occurs in the "Allegro vivace" section of the first movement, audibly modeled on the analogous passage in the Beethoven quartet.

But Mendelssohn made other allusions in this piece as well, most notably to one of his own works: a short song called *Frage* (Question). The question *Ist es wahr?* (Is it true?) appears in the "Adagio" introduction to the quartet—reminding those familiar with the late Beethoven quartets of the *Muss es sein?* (Must it be?) motto of Op. 135. This theme frames the entire work, as it reappears at the very end of the last movement.

In between, there is, first of all, a fiery and tempestuous fast movement; its coda is particularly

dramatic, ending on a declamatory formula straight out of an operatic recitative, delivered with great passion by the first violin. The second movement begins like a "song without words"—to borrow the name Mendelssohn would give later to his celebrated series of short piano pieces. Yet in the quartet, songfulness soon yields to an intense contrapuntal development that erupts in an animated middle section. A meter change (from 3/4 to 4/4) accompanies a change in mood from introspection to exuberant self-expression. In symmetrical fashion, the contrapuntal music returns, followed by a recapitulation of the "song without words." The movement thus ends in the same lyrical manner in which it began.

The third movement is an "intermezzo" opening with a gentle melody in a comfortable "Allegretto con moto" tempo that is soon changed to a much faster "Allegro di molto" for a playful episode in contrapuntal style. This episode fulfills the function of a "trio" or middle section, but unlike most trios, it is longer and more substantial than the opening "main" section. That main section eventually returns, but the material of the "trio" doesn't quite go away; both themes are heard together in the movement's coda.

The finale begins with the same dramatic recitative with which the first movement ended. This time it leads into an "aria"—a melodic theme of great emotional intensity. As the movement continues, several elements of previous movements reappear: first the "Beethovenian" passage from the first movement, then the contrapuntal idea from the second, and finally (as mentioned before), the opening of the "Is it true?" motto. Periodically, the recitative style returns as well, momentarily interrupting the melodic flow, which then continues with even more energy than before, until the arrival of the final "Adagio."

The slow ending and the large number of thematic links between the movements are both highly unusual structural features, which are particularly surprising from a composer whose style is often (mistakenly) labeled as conservative. In fact, Mendelssohn was engaged in some rather daring structural experiments here. Op. 13 was, incidentally, his first string quartet, even though it is sometimes referred to as No. 2. (The official No. 1, which was the first to be published, is the E-flat Major work that received the opus number 12; it was written two years *after* the present composition.)

## String Quartet in d minor, Op. 56 "Voces intimae" (1908–09)

Jean Sibelius

Born December 8, 1865 in Hämeenlinna, Finland

Died September 20, 1957 in Järvenpää

### Snapshot of History...

#### In 1909:

- The NAACP (National Association for the Advancement of Colored People) is founded
- Richard Strauss's opera *Elektra* is first performed
- Rachmaninoff's *Piano Concerto No. 3* is first performed
- Jack London's novel *Martin Eden* is published
- Louis Blériot crosses the English Channel by airplane

When a composer, known mainly for his orchestral music—symphonies and tone poems—turns to the medium of the string quartet to write the only major chamber work of his maturity, he must have a very profound reason to do so. Sibelius was going through a major personal and artistic crisis upon reaching his mid-40s. The universally celebrated national treasure of the Finns, the recipient of a state pension that allowed him to devote himself exclusively to composition, he was growing increasingly uncomfortable in his role as an icon, and was increasingly dissatisfied with the lush Romanticism of his early works. As he was searching for new forms of expression, he naturally turned to a genre to which he hadn't contributed in 20 years, a genre that brought back fond early memories of playing chamber music as a violinist and that, at the same time, was more introspective than symphonic composition could ever be. (Yet, as we shall see, the work shows many signs of the composer's predominantly orchestral orientation.)

Should there be any doubts about Sibelius's intentions of writing an emphatically private work, the composer dispelled them by the programmatic title *Voces intimae* (Intimate Voices). He penciled those words in the score, over three striking *pianissimo* chords in the slow movement that seemingly come out of nowhere, in a key unrelated to the preceding music. The directness and immediacy of this gesture were rather new in Sibelius's music. This "Adagio," which occupies the central position in the five-movement quartet, is the longest movement and, indeed, the heart of the work. It is preceded by, as Sibelius once

said, a first movement and a "first-and-a-half" movement—a very short "Vivace" with no break before it. After the slow movement comes a more substantial scherzo and a dance finale.

All this sounds more or less like a classical string quartet (except for the "half-movement"), but there is little that is classical about the themes and their development. In characteristically Sibelian fashion, the boundaries between thematic areas are blurred rather than clear-cut. Perhaps not surprisingly, the quartet writing tends to be more "orchestral" than chamber-music-like in that the emphasis is less on the independence of the individual voices than on block-like textures in which all four voices play the same rhythms—either simultaneous fast runs or massive chordal sonorities. Statements are often interrupted by general rests where all four voices fall silent at the same time, or by startlingly new, and apparently unrelated material.

The first movement grows out of a brief unaccompanied dialog between the first violin and the cello, in which commentators have detected the influence of Finnish folk music. Traces of folk music may be found in the other movements as well. In the "Adagio," the dance-like motif of the second movement is transformed into a profound lyrical melody. This is expansively developed and brought to a searing climax, which then is followed by a subdued coda. In the latter, the "intimate voices"—the three soft chords in an unrelated key—are reiterated, confronting us with the same mystery for a second time.

The fourth movement combines a foot-stomping dance in heavy accents with a more fluid theme flowing over an extremely agile accompaniment. One element of the first theme—a descending fifth—later takes on a life of its own, and becomes the basis for a whole new section. After a spirited development of all the themes, the movement ends with a major burst of energy.

Tonally and texturally, the finale is perhaps the most diverse movement of the quartet. It proceeds from an exuberant dance-fantasy (with echoes of the last movement of Beethoven's *Symphony No. 7*) to a wild perpetual motion, suddenly interrupted (more interruptions!) by an eerie passage with *tremolos* (rapid note repetitions) played *sul tasto* (with the bow on the fingerboard). The dance theme becomes even more excited when it returns, before the work reaches its highly dramatic conclusion.

Program notes by Peter Laki.





Tetzlaff Quartet

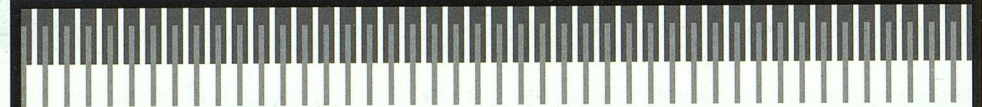
**T**he **Tetzlaff Quartet** have rapidly established a reputation as “one of the world’s most fascinating chamber ensembles” (Florenz, *La Nazione*). Discovering a mutual devotion to chamber music, Christian and Tanja Tetzlaff, Hanna Weinmeister, and Elisabeth Kufferath formed their string quartet in 1994. Since then, the four musicians play several chamber music evenings every season for which they have received impressive critical acclaim.

The Tetzlaff Quartet frequently gives concerts not only in Germany, but also in France, Italy, Belgium, Switzerland, Great Britain, and the US. Recently, the quartet has performed at the Auditorium du Louvre in Paris, at the Société Philharmonique of Brussels, at Vienna’s Musikverein, and at the Concertgebouw Amsterdam. The ensemble is a welcome guest at international festivals including the Berliner Festwochen, Schleswig-Holstein Music Festival, and Bremen Musikfest. Their first recording on the CAVI label (distributed by Independent Allegro Media Group in the US) features works by Schoenberg and Sibelius and was released in September 2010.

## UMS Archives

**T**onight marks violinist Christian Tetzlaff’s fourth concert appearance under UMS auspices. Mr. Tetzlaff made his UMS debut in February 2000 in a recital of the solo violin works of J.S. Bach at St. Francis of Assisi Catholic Church. He most recently appeared as soloist with the San Francisco Symphony in March 2010 at Hill Auditorium under the baton of Maestro Michael Tilson Thomas.

UMS welcomes the Tetzlaff Quartet who make their UMS debut this evening.



University Musical Society would like to thank

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presents

## Tony Allen's Secret Agent

with special guest  
Amp Fiddler, Keyboards

### Tony Allen Band

Tony Allen, *Drums and Vocals*  
Cesar Anot, *Bass*  
Kologbo, *Guitar*  
Claude Dibongue, *Guitar*  
Albert Leusink, *Trumpet*  
Paul Carlon, *Tenor Saxophone*  
Dimitri Moderbacher, *Baritone Saxophone*

#### Program

Saturday Evening, April 16, 2011 at 8:00  
Hill Auditorium • Ann Arbor

## Secret Agent

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

66th Performance of the  
132nd Annual Season

*The photographing  
or sound and video  
recording of this concert  
or possession of any device  
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prohibited.*

Tonight's performance is supported by Comerica.

Media partnership is provided by WEMU 89.1 FM, *Michigan Chronicle*, and Ann Arbor's 107one.

Special thanks to the United African Community Organization and Dark Matter for their support of and participation in events surrounding tonight's concert.

Tony Allen appears by arrangement with Mondo Mundo Agency, LLC.

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

**A**rguably the greatest drummer on earth, **Tony Allen** is quite simply, the man who put the "beat" into Afrobeat.

Born in Lagos, Nigeria, in 1940, of mixed Nigerian and Ghanaian parentage, Tony Allen taught himself to play by listening to records made by the American jazz drummers Art Blakey and Max Roach. He began working as a professional musician in 1960, gigging around Lagos and variously playing highlife and jazz.

For 15 years, as drummer and musical director of Fela Anikulapo Kuti's band Africa 70, Mr. Allen recorded over 30 albums with Fela Anikulapo Kuti—many considered to be Fela's best works including *Shakara*, *Zombie*, *Confusion*, and *Expensive Shit*.

Currently residing in Paris, Mr. Allen has long been acknowledged as Africa's finest kit drummer and one of its most influential musicians, the man

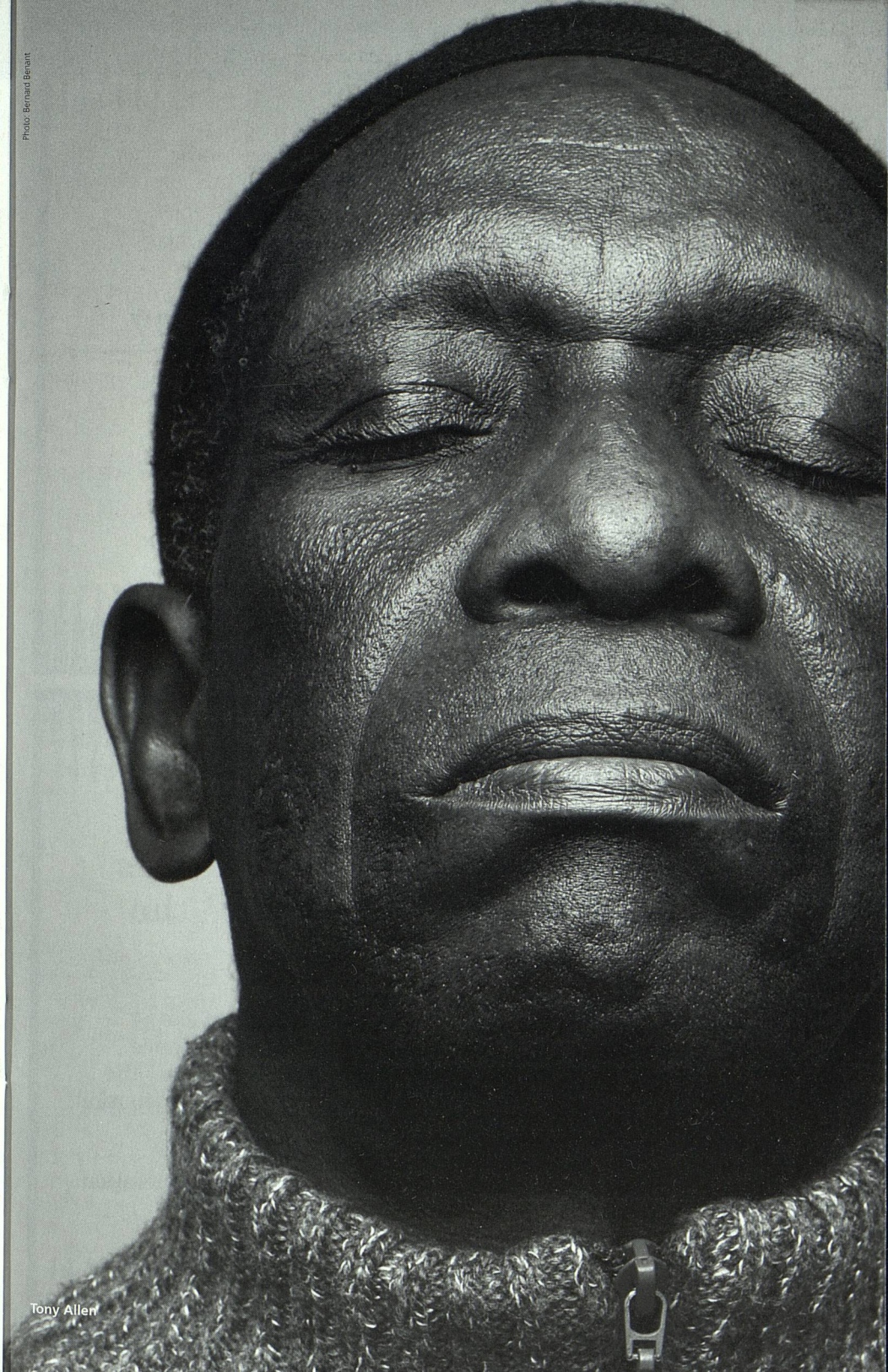
who with Fela created Afrobeat—the hard driving, James Brown funk-infused, and politically engaged style which became such a dominant force in African music and whose influence continues to spread today.

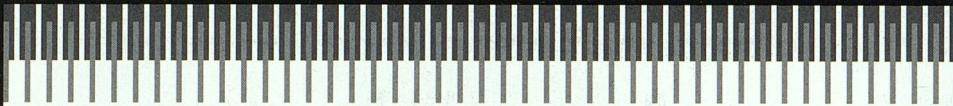
Tony Allen's own recordings, made since leaving Fela's band in 1978, are diverse in style and fascinating fusions of Afrobeat with other styles of world popular music. His recent work also includes the *Good, the Bad & the Queen*, a collaboration with Damon Albarn, and an album collaboration with Jimi Tenor in 2009 which whips up a raw, heavy analogue sound mixing the full range of Allen's Afrobeat repertoire with Tenor's off-kilter brew of dark humor, tongue-in-cheek lyrics, and tight, firing musicianship.

*Tonight's concert marks Tony Allen's UMS debut.*

"Perhaps the greatest drummer  
who has ever lived."

—*Brian Eno*

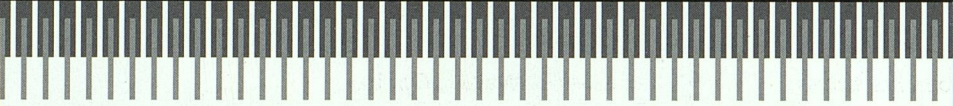
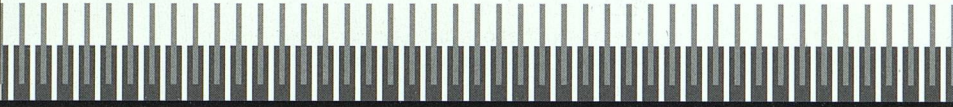




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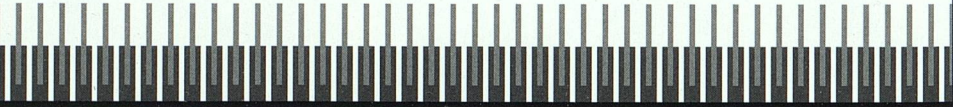
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presents

# Songs and Waltzes of Love

Sylvia Schwartz, *Soprano*  
 Bernarda Fink, *Mezzo-soprano*  
 Michael Schade, *Tenor*  
 Thomas Quasthoff, *Bass-baritone*

Malcolm Martineau, *Piano*  
 Justus Zeyen, *Piano*

## Program

Saturday Evening, April 23, 2011 at 8:00  
 Hill Auditorium • Ann Arbor

*Robert Schumann*

### I **Spanische Liebeslieder, Op. 138**

Vorspiel (*for Piano four-hands*)  
 Tief im Herzen trag' ich Pein  
 O wie lieblich ist das Mädchen  
 Bedeckt mich mit Blumen  
 Flutenreicher Ebro  
 Intermezzo: Nationaltanz (*for Piano four-hands*)  
 Weh, wie zornig ist das Mädchen  
 Hoch, hoch sind die Berge  
 Blaue Augen hat das Mädchen  
 Dunkler Lichtglanz, blinder Blick

*Johannes Brahms*

### II **Liebeslieder-Walzer, Op. 52**

Rede, Mädchen, allzu liebes  
 Am Gesteine rauscht die Flut  
 O die Frauen  
 Wie des Abends schöne Röte  
 Die grüne Hopfenranke  
 Ein kleiner, hübscher Vogel  
 Wohl schön bewandt  
 Wenn so lind dein Auge mir  
 Am Donaustrande, da steht ein Haus  
 O wie sanft die Quelle sich  
 Nein, es ist nicht auszukommen  
 Schlosser auf! und mache Schlösser  
 Vögelein durchrauscht die Luft  
 Sieh, wie ist die Welle klar  
 Nachtigall, sie singt so schön  
 Ein dunkler Schacht ist Liebe  
 Nicht wandle, mein Licht  
 Es bebet das Gesträuche

INTERMISSION

Brahms

## III

**Four Quartets for Four Voices and Piano**

An die Heimat, Op. 64, No. 1  
 Der Abend, Op. 64, No. 2  
 O schöne Nacht, Op. 92, No. 1  
 Abendlied, Op. 92, No. 3

Mr. Zeyen, *Piano*

Brahms

## IV

**Neue Liebeslieder, Op. 65, Nos. 1–15**

Verzicht, o Herz, auf Rettung  
 Finstere Schatten der Nacht  
 An jeder Hand die Finger  
 Ihr schwarzen Augen  
 Wahre, wahre deinen Sohn  
 Rosen steckt mir an die Mutter  
 Vom Gebirge, Well' auf Well'  
 Weiche Gräser im Revier  
 Nagen am Herzen  
 Ich kose süß mit der und der  
 Alles, alles in den Wind  
 Schwarzer Wald, dein Schatten ist so düster!  
 Nein, Geliebter, setze dich  
 Flammenauge, dunkles Haar  
 Zum Schluss: Nun, ihr Musen, genug!

*Please withhold applause until the end of each set of songs throughout this evening's program.*

67th Performance of the  
 132nd Annual Season

132nd Annual  
 Choral Union Series

*The photographing  
 or sound and video  
 recording of this concert  
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 is prohibited.*

Tonight's performance is sponsored by the H. Gardner and Bonnie Ackley Endowment Fund.

Media partnership is provided by WGTE 91.3 FM.

The Steinway piano used in this evening's concert is made possible by William and Mary Palmer and 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 concert.

The artists featured in tonight's program appear by arrangement with C/M Artists New York, NY, and Dr. Raab and Dr. Böhm Künstleragentur, GmbH.

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



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

**H**ausmusik. What a lost treasure is this world of entertainment made at home by educated, talented, inspired, but amateur performers! Tonight's program features this genre of vocal and piano chamber music exclusively. It is clear that Schumann and Brahms knew their audiences and their customers well. For every 19th-century family—middle or upper-class—music lessons were *de rigueur*, and a certain level of accomplishment was expected, be it vocal or pianistic. This is not to suggest that the works heard tonight are undemanding or can be tossed off casually, only to emphasize the place communal music-making had in the fabric of domestic life of the time. Without television or radio—not to mention the Internet—reading and music were an evening's chief occupation. As the themes of love, courting, and flirtation predominated, one's singing ability or pianistic fluency increased one's eligibility many times over. Both of tonight's composers were thinking practically, but we are the lucky recipients of these masterful examples of house music, as if only artistic inspiration created them. Tonight, their beauty and sophisticated elegance are brought to life for us by professionals, and as such, one genre has evolved into another; yet as we listen to these charming works, we can easily imagine their origins: the family around the piano, perhaps a would-be suitor among them, eager to impress and curry favor, two pianists sharing a single keyboard, hands grazing each other more than occasionally, increasing the warm *gemütlichkeit* of the evening.

**I** In 1846, Schumann moved from Leipzig to Dresden, seeking a calmer, less eventful, dramatic life. He was intent on finishing his opera *Genoveva* in a peaceful atmosphere and was fascinated at the time with choral music as well. His fits of melancholia were subsiding, and the succeeding six years proved to be his most productive since his year of song in 1840. Two trios, the *Fantasy Pieces* for clarinet, the Manfred overture, and pieces for cello and horn flew from his pen in these few years. Early in 1849, Schumann turned to Geibel's translations of Spanish poems for the first time and crafted the *Spanish Liederspiel*. This first work for vocal quartet and piano was successful enough, particularly in Clara's opinion, that by the end of the same year, Schumann followed it with the work heard tonight, the *Spanish Lovesongs*. The only change in personnel was the addition of a second pianist to share the single keyboard. The structure of the opus is interesting: each singer has a solo (the tenor has two), the pianists have two solo turns, along with two vocal duets and finally a quartet with all the participants as a finale. Thus there is inherent variety throughout the 10 movements.

For all our enjoyment, it must be said, however, that no German or Austrian composer seems to capture the Spanish idiom very authentically.

Schumann labels the opening movement "Bolero" but only the 3/4 time signature justifies the title. Hugo Wolf devoted more than a year to his Spanish Songbook, containing many of the same poems which Schumann uses in tonight's Lovesongs, but as noted Lieder scholar Eric Sams is forced to conclude: "The Spanish cloak does not sit well on German shoulders." We can hear the vague plucking of guitars, enthusiastic dance rhythms, and in the texts the straightforward passion we associate with Mediterranean amorous lyrics, but little else which is truly Spanish. French composers seem to imitate other cultures far better. Consider Bizet's *Carmen* or Lalo's *Symphonie Espagnole*. Nevertheless, Schumann's music—be it truly Spanish or not—is infectious and diverting. This opus deserves to be heard more often, whatever it intends to evoke.

**II** Brahms' involvement with the Schumann family is well known. At the time Schumann was composing the Spanish opus, Brahms was vacationing only a few miles away. He was well aware of the selection of vocal quartet and piano four-hand duet which his colleague had selected, and 20 years later he employed the same forces for his first opus of Liebeslieder waltzes. While the means are the same, Brahms eschewed evoking a foreign culture,

and turned instead to verses by his poet and friend, Georg Daumer. The composer had already penned two dozen solo songs to Daumer's poetry with considerable success.

Brahms is often maligned for choosing inferior or overly-sentimental poems as fodder for his vocal music. There are very few Brahms songs using the giants of his day: Heine, Eichendorff, or Goethe. But Brahms was adamant: he required words which *needed* music, never those which could stand on their own. We can remember that Goethe detested Schubert's settings of his poems. In Daumer's love lyrics, Brahms found the perfect fodder for his lovesong waltzes. These texts have an inherent lilt and charm which conjure Viennese charm and courtship from the first syllable.

This first set of *Liebeslieder waltzes*, composed in 1868–69, are 18 in number, with only two solos, one each for alto and tenor. As the title would imply, every number is in 3/4 waltz time, but Brahms' genius prevents any monotony from being felt. A similar feat is to be appreciated in Sondheim's *A Little Night Music*, a 20th-century piece also entirely in triple meter and yet full of variety. Variety and contrast can be strategized, and to this end Brahms deploys his four voices differently in each lovesong; tempos vary widely, major and minor modes alternate continually, and thus our attention and delight never cease.

An interesting side note to the publishing of this first set of waltzes was the struggle between Brahms and his publisher. Originally, Brahms stipulated waltzes for four-hand piano duet with incidental vocal quartet. The vocal parts were to be printed in much smaller type, and with a clear designation of "ad lib." Thus, people at home making *Hausmusik* could simply play the four-hand piano part or add the voice part if they wished. The original edition features the voice parts in tiny print, clearly an option not a necessity. We would not think of performing them in such a manner today, nor would Brahms sanction publishing them without the voice parts.

### III

The vocal quartets of Brahms are a completely different genre from the waltzes discussed above. There are enough quartets to fill five opus numbers, and while they are no less beautiful than the waltzes, they are on far more serious subjects, and do not evoke any waltz feeling although they are often in triple meter. These are sophisticated,

highly intelligent works, where simple and charming entertainment is not the point.

Using only one pianist, this opus can easily be considered chamber music with voices instead of instruments. They are sometimes performed with choir, but tonight we hear them in their original and intended form—the solo vocal quartet, and certainly not adlib! Again, Brahms' poets for these quartets are not famous names; without Brahms we would never have heard of them, but the yearning and celebration of the homeland in these texts is clearly captured by the composer.

### IV

Six years after his first set of *Liebeslieder waltzes*, Brahms created the second set for the same forces. The first set had been wildly successful with the public, so why not deliver another opus? He turned again to his friend, Daumer, for lyrics for 14 of the 15 pieces in this opus. The piano writing is far more complex here and the vocal demands far more beyond the reach of the average amateur. Clearly, we are moving away from the standard technical demands of *Hausmusik*, and yet the warmth and family feeling remain.

Brahms' includes far more solo songs in this opus than in the first of the lovesongs; of the 15, no less than four are for soprano, with additionally one each for alto, tenor and baritone. This is a very different sound and arrangement from the first set.

To conclude this opus, Brahms chooses Goethe uncharacteristically for a final song. Technically not in waltz meter—it is in 9/4—this 15th song speaks of elevated subjects: the muses, God, work, and life, rather than flirting between the sexes. It is clearly an epilogue to *both* sets of waltzes, and is in itself no waltz, be it in three or not. The seriousness and lofty quality of Goethe's words has here engendered far less charming writing from Brahms, and it must be noted that the key of this final selection is the same key as the opening and closing of Brahms' *Requiem*. This cannot be an accident. Instead of waltzing out of our presence, the composer becomes serious and has penned a Thanksgiving anthem to both sets of waltzes, and to creativity itself.

*Program notes by Martin Katz.*

**S**ylvia Schwartz is fast becoming one of the most exciting lyric sopranos of her generation.

Ms. Schwartz has appeared at many of the finest opera houses and festivals including La Scala Milan, Deutsche Staatsoper Berlin, Vienna State Opera, Munich State Opera, The Bolshoi Theatre, Théâtre du Châtelet Paris, and the Edinburgh International Festival, Maggio Musicale Fiorentino, Baden Baden Festival, and the Verbier International Festival.

From 2005, Ms. Schwartz has been a member of the ensemble of the Deutsche Staatsoper Berlin where her performance highlights have included Susanna (*Le nozze di Figaro*), Pamina (*Die Zauberflöte*), Zerlina (*Don Giovanni*), Sophie (*Der Rosenkavalier*), Nannetta (*Falstaff*), Oscar (*Un Ballo in Maschera*) and Marzelline (*Fidelio*) with conductors such as Daniel Barenboim, Philippe Jordan, René Jacobs, and Fabio Luisi.

Ms. Schwartz is also much in demand on the concert and recital platform and has worked with pianists such as Wolfram Rieger, Charles Spencer, and Malcolm Martineau; and with conductors Claudio Abbado, Sir Colin Davis, Gustavo Dudamel, Patrick Fournillier, Yves Abel, Jean Christophe Spinosi, Helmuth Rilling, and Christopher Hogwood.

Beginning in the 2010/11 season, Ms. Schwartz is a member of the Vienna State Opera where her roles are including Susanna (*Le nozze di Figaro*), Adina (*L'elisir D'amore*), Morgana (*Alcina*), Pamina

(*Die Zauberflöte*), Sophie (*Der Rosenkavalier*), Zerlina (*Don Giovanni*), and Despina (*Così fan tutte*).

On the concert platform, Ms. Schwartz will perform recitals with Wolfram Rieger and Malcolm Martineau at Schubertiade Schwarzenberg and at the Wigmore Hall as part of the Decade by Decade series in addition to her current US tour.

Sylvia Schwartz is a graduate of the Escuela Superior de Canto in Madrid and was a postgraduate student at the Hanns Eisler Conservatory in Berlin under Wolfram Rieger, Thomas Quasthoff, and Julia Varady, where she won a Hezekiah Wardwell-Stipendium from the Alexander von Humboldt Foundation.

**B**ernarda Fink, daughter of Slovenian parents, was born in Buenos Aires, Argentina, and received her vocal and musical education at the Instituto Superior de Arte del Teatro Colón where she used to perform frequently.

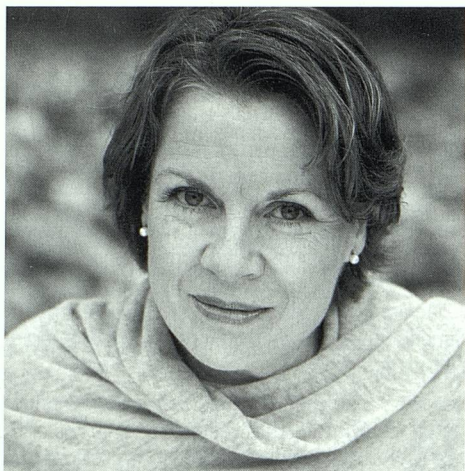
Acclaimed for her musical versatility, Ms. Fink's repertoire ranges from ancient music through music of the 20th century. She frequently appears with orchestras including the Wiener Philharmoniker, Berliner Philharmoniker, Royal Concertgebouw Orchestra, Symphonieorchester des Bayerischen Rundfunks, London Philharmonic, Czech Philharmonic, Chamber Orchestra of Europe, Staatskapelle Dresden, the Cleveland Orchestra, as well as with Baroque Orchestras under conductors as Herbert Blomstedt, Semyon Bychkov, Sir Colin Davis, Sir John Eliot Gardiner, Valery Gergiev, Nikolaus Harnoncourt, René Jacobs, Mariss Jansons, Riccardo Muti, Sir Roger Norrington, Trevor Pinnock, Georges Prêtre, Sir Simon Rattle, Jukka Pekka Saraste, and Franz Welser-Möst.

Ms. Fink has appeared to wide critical acclaim in Argentina and at the main opera houses of Europe. Most recently she performed the roles of Cecilio (*Lucio Silla*) led by Nikolaus Harnoncourt at the Theater an der Wien, Idamante (*Idomeneo*) in a new production of Luc Bondy and Jesus Lopez Cobos at the Teatro Real in Madrid, and Irene (*Theodora*) under Ivor Bolton at the Salzburg Festival. She further sang Sesto (*La Clemenza di Tito*) and Idamante in concert versions under the baton of René Jacobs which both were recorded and highly awarded.

Ms. Fink regularly appears in recital at the Wiener Musikverein and Konzerthaus, Schubertiade Schwarzenberg, Concertgebouw



Sylvia Schwartz



Bernarda Fink

Amsterdam, the Wigmore Hall in London, and in Buenos Aires. In the 2010/11 season she appears in Kempen, Maribor, and Imola. Furthermore she appears with the Hugo Wolf Quartet in Bilbao, Nijmegen, and Antwerp.

Among her highlights of the current and the next season are Pergolesi's *Stabat Mater* with the Berliner Barock Solisten in Lucerne, Mendelssohn's *Elias* with Daniel Harding in Lucerne, Bremen, and Stockholm (to be recorded for DG), and Mahler's *Symphony No. 2* with the Symphonieorchester des Bayerischen Rundfunks, Bach's *Mass in b minor* with Nikolaus Harnoncourt at the Vienna Musikverein, and in Tokyo, Brahms' *Alto Rhapsody* with the Bamberger Symphoniker.

Ms. Fink has made numerous highly acclaimed recordings. Her discography embraces almost 50 releases, many of which have been awarded prizes such as the Diapason d'Or and the Grammy Award. She enjoys a close collaboration with Harmonia Mundi, of which the most recent recordings include Lieder by Schubert with accompanist Gerold Huber, Bach Cantatas with the Freiburger Barockorchester and Lieder by Schumann with accompanist Anthony Spiri. Pergolesi's *Stabat Mater* with the Akademie für Alte Musik Berlin was recently released in fall 2010. Her next solo recording will be a program with Lieder by Slovenian composers and is planned to be released this spring.

In February 2006 Bernarda Fink was awarded the Austrian Honorary Medal for Art and Science by the Austrian chancellor.

Hailed as "the world's leading Mozart tenor" German-Canadian **Michael Schade** performs in all of the leading Opera houses. His art form embraces a wide repertoire of performances in opera, recital, concert, and recording.

His close collaboration with the Vienna Staatsoper continues in the current season. At the Staatsoper Mr. Schade has performed all of the leading Mozart roles; in addition he has performed extensively in the *bel canto* repertoire. Recent successes for Mr. Schade have included Mozart's *Idomeneo* as well as Strauss' *Arabella* and *Capriccio* with Renée Fleming. Opera reclaimed him in three new productions; his first Prince in *Rusalka* at Toronto's COC, as Aschenbach in Britten's *Death In Venice* at the Hamburg Staatsoper, which awarded Mr. Schade's outstanding performance with the Rolf-Mares-Prize for an exceptional achievement in a leading role. He was featured in the highly acclaimed production of *Thaïs* at the Metropolitan Opera with Renée Fleming and Thomas Hampson. Mr. Schade returned to the Met in 2010 for *Lulu* under Fabio Luisi and sang his first Des Grieux in *Manon* for Opera Lyra in Ottawa.

At the Salzburg Festival, Mr. Schade appeared 16 consecutive years in new productions of Mozart's *La Clemenza di Tito*, Purcell's *King Arthur*, two new productions of Mozart's *Zauberflöte*, Haydn's *Armida*, and Cherubini's *Medée*. He was appointed by Jürgen Flimm as the creative director of the Salzburg Young Artists Project for 2008, 2009, and 2011; a yearly program that invites exceptional singers to study under the guidance of the respective responsible person during the festival.

In addition to his opera career, Mr. Schade performs extensively in concert and recital. His immense concert repertoire ranges from Bach's Passions to Mahler's *Lied von der Erde*, in numerous concerts with the Vienna and the Berlin Philharmonic Orchestras, the Philadelphia and San Francisco Orchestras, the Los Angeles and New York Philharmonic Orchestras, the Cleveland Symphony Orchestra, the Toronto and Montreal Symphony Orchestras, and the Boston Symphony Orchestra under conductors Claudio Abbado, Pierre Boulez, Semyon Bychkov, Christoph von Dohnányi, Valery Gergiev, Daniel Harding, Mariss Jansons, James Levine, Sir Charles Mackerras, Riccardo Muti, Kent Nagano, Peter Oundjan, Sir Simon Rattle, Helmuth Rilling, Christian Thielemann, Franz Welser-Möst, and Simone Young.

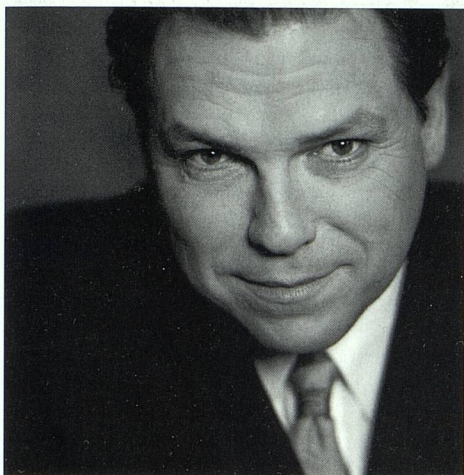


Photo: Harald Hoffmann

**Michael Schade**

Mr. Schade has a close association with Nikolaus Harnoncourt and the Concentus Musicus, also performing under the Maestro with both the Berlin and Vienna Philharmonics. Many of these concerts have been released on CD for Sony/BMG. Endeavours of the current season with the Maestro include Bach's *Mass in b minor* at Vienna's Musikverein and together with Haydn's *Schöpfung* in Japan.

The current season also features Mr. Schade performing recitals in Stuttgart, London, Graz, Zürich, and Schwarzenberg.

A prolific recording artist, Mr. Schade was awarded a Grammy Award in 2002 for Bach's *St. Matthew's Passion* under Harnoncourt. His recording of *Daphne* (Decca) with Renée Fleming was nominated for a Grammy in 2005. Mr. Schade has been awarded two Junos: one for *Soirée Française* and for *Mozart: Arie e Duetti*, both under Maestro Richard Bradshaw (CBC records). For Mr. Schade's Leukimia foundation, he released a recording of *Die Schöne Müllerin* with Malcolm Martineau (CBC Records). This recording was nominated for a Juno in 2005.

In January 2007, Mr. Schade was appointed Kammersänger by the Austrian government, the first Canadian to receive this honor. Mr. Schade is the artistic director of the Hapag Lloyd Stella Maris International Vocal Competition and served in this position at the Salzburg Young Singer's Project. The Vienna Musikverein named Mr. Schade Artist in Residence with his own subscription series during the 2009/10 season.

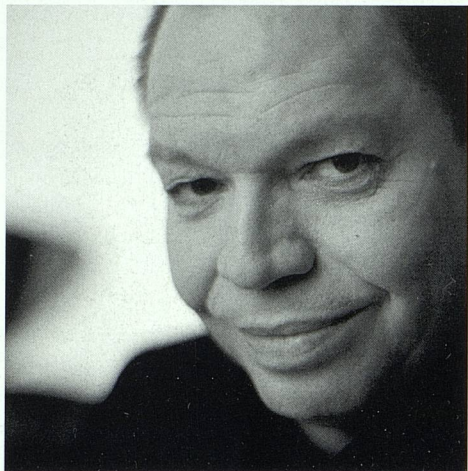
German bass-baritone **Thomas Quasthoff** is recognized as one of the most remarkable singers of his generation. A frequent guest of both the Berlin and the Vienna Philharmonic Orchestras, he appears regularly with the world's leading orchestras under such renowned conductors as Claudio Abbado, Daniel Barenboim, Bernard Haitink, Mariss Jansons, Kurt Masur, Seiji Ozawa, Sir Simon Rattle, Helmuth Rilling, Christian Thielemann, and Franz Welser-Möst.

Mr. Quasthoff's debut in 1995 at the Oregon Bach Festival laid the basis for his highly successful career in the US. Having since returned numerous times for appearances with the most important orchestras and festivals, he regularly appears at New York's Carnegie Hall since his outstanding recital debut there in January 1999.

In March 2003 Mr. Quasthoff gave his highly acclaimed opera debut in the role of Don Fernando (*Fidelio*) with the Berlin Philharmonic under Sir Simon Rattle at the Salzburg Easter Festival. His remarkable debut at the Vienna Staatsoper in the role of Amfortas (*Parsifal*) under Donald Runnicles followed in spring 2004. In January 2005 he returned to Vienna in the same role to perform under the baton of Sir Simon Rattle.

Thomas Quasthoff has been Artist in Residence at Vienna's Musikverein, Amsterdam Concertgebouw, Carnegie Hall, and Lucerne Festival as well as in Baden-Baden, Hamburg, and at the London Barbican Centre. Engagements of the current season include concerts with Mahler Chamber Orchestra and Daniel Harding performing Mendelssohn's *Elias*, a tour with his new soul/blues/jazz program "Tell It Like It Is," a tour with the Camerata Salzburg, as well as concerts with Freiburg Baroque Orchestra at the Mozartwoche Salzburg. In recital Mr. Quasthoff appears in London with Andrés Schiff, at the Salzburg Festival with Pierre-Laurent Aimard, as well as in Prague and Garmisch-Partenkirchen with Charles Spencer.

As of 1999 Mr. Quasthoff has an exclusive recording contract with Deutsche Grammophon. Three of his CDs have received Grammy Awards: Mahler's *Lieder aus des Knaben Wunderhorn* (together with Anne Sofie von Otter under Claudio Abbado), orchestrated Schubert Lieder (with the Chamber Orchestra of Europe, also under Claudio Abbado), and, in spring 2006, for his Bach *Cantatas* together with the Berlin Baroque Soloists. His most recent recordings are Italian Arias by Joseph Haydn



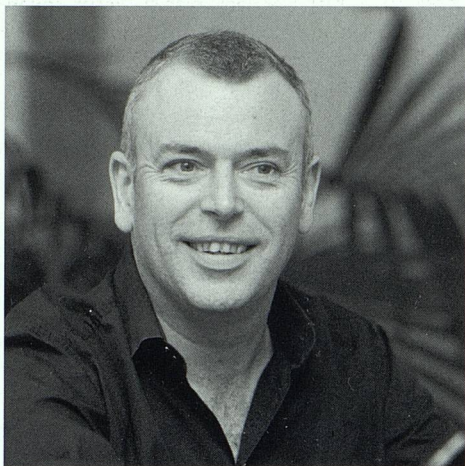
Thomas Quasthoff

together with the Freiburg Baroque Orchestra and "Tell It Like It Is."

Mr. Quasthoff began his vocal studies with Professor Charlotte Lehmann and Professor Huber-Contwig (musicology) in Hannover, Germany. His national and international music awards include First Prize in the 1988 ARD International Music Competition Munich. Further prizes include the Shostakovich in 1996 (Moscow) and the Hamada Trust/Scotsman Festival Prize (Edinburgh International Festival, 1996). The artist held a professorship at the vocal department of the Music Academy in Detmold, Germany, since 1996, where he maintained a vigorous teaching schedule, before accepting a new position at the Hanns Eisler Music University in Berlin in the fall of 2004.

For many years, Mr. Quasthoff has dedicated himself to Lied, and it is his deepest desire to preserve this art form. Therefore he has founded a Lied-Competition which started in Berlin in 2009 and takes place every second year.

Mr. Quasthoff received from the President of the German Republic the Order of Merit in 2005. One year later, he was awarded the European Culture Prize for Music at the Dresden Frauenkirche. In 2009, Thomas Quasthoff received the Gold Medal of the Royal Philharmonic Society in London as well as the Herbert von Karajan Music award by the Baden-Baden Festspielhaus. Further, he was appointed *Österreichischer Kammersänger* by the Austrian government.



Malcolm Martineau

**M**alcolm Martineau was born in Edinburgh. He regularly appears with Sir Thomas Allen, Susan Graham, Simon Keenlyside, Magdalena Kozena, Dame Felicity Lott, Thomas Quasthoff, Michael Schade, and Bryn Terfel. He has presented his own series at St. Johns Smith Square (complete songs of Debussy and Poulenc), the Wigmore Hall (a Britten series and a French song series) and at the Edinburgh Festival (the complete lieder of Hugo Wolf). He accompanied in masterclasses at the BrittenPears School, Aldeburgh, for Dame Joan Sutherland, Elisabeth Schwarzkopf, Suzanne Danco, and Ileana Cotrubas. His many recordings include Schubert, Schumann, and English song recitals with Bryn Terfel, Schubert and Strauss recitals with Simon Keenlyside, recitals with Angela Gheorghiu, Barbara Bonney and Susan Graham, Magdalena Kozena, and the complete Beethoven Folk Songs and the complete Britten Folk Songs. He was awarded an honorary doctorate at the Royal Scottish Academy of Music and Drama in 2004 and appointed International Fellow of Accompaniment in 2009.

**B**orn in Kiel, Germany, pianist **Justus Zeyen** studied in Hannover, Germany, with Karl Engel and Bernhardt Ebert. Mr. Zeyen has been a well sought-after pianist, giving concerts in Europe, Japan, and the US, as a soloist as well as a pianist for chamber music, and as an accompanist of singers' recitals. He has worked with artists including Juliane Banse, Dorothea Röschmann, Diana Damrau, Christiane Iven, Sibylla Rubens, Florian Boesch, Siegfried Lorenz, and Michael Schade, and the choirs of the Bayerischer, Mittel- and Süddeutscher Rundfunk. In fall 2010, he toured throughout the US with Measha Brüggergosman. He further has been a guest at various festivals including Berliner Festwochen, Wiener Festwochen, Munich Opera Festival, Schleswig-Holstein Musik Festival, Teatro la Scala in Milan, Theater an der Wien, Schubertiade Schwarzenberg, Mostly Mozart Festival, Tanglewood Music Festival, and the Oregon Bach Festival.

Since their first concerts at the Lockenhaus Chamber Music Festival in 1994 (Gidon Kremer, director), Mr. Zeyen has regularly collaborated with Thomas Quasthoff. They perform at the Berlin Philharmonie, at London's Wigmore Hall, at the Vienna Musikverein and Konzerthaus, Concertgebouw Amsterdam, in Madrid, Barcelona, San Francisco, Boston, Los Angeles, and at New York's Carnegie Hall.

Their recordings for Deutsche Grammophon have received many coveted awards such as the Echo Klassik, Cannes Award, Preis der Deutschen Schallplattenkritik, and Grammy Award nominations.

In addition to concertizing, Justus Zeyen teaches at the music academy in Hannover.



Justus Zeyen

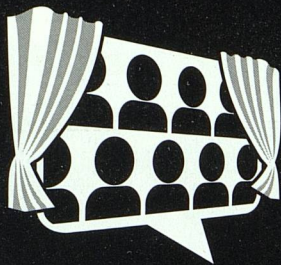
Photo: Andrie Rival

## UMS Archives

**T**onight's concert marks both Michael Schade and Thomas Quasthoff's second appearances under UMS auspices. Mr. Schade made his UMS debut as tenor soloist with the San Francisco Symphony in February 2002 in a concert performance of Mahler's *Das Lied von der Erde* under the baton of Michael Tilson Thomas at Hill Auditorium. Mr. Quasthoff made his UMS debut with pianist Justus Zeyen, who also makes his return visit to UMS tonight, in a March 2000 recital at Lydia Mendelssohn Theatre.

Malcolm Martineau also makes his second visit to UMS tonight, following his UMS recital debut with Susan Graham in March 2003 at Lydia Mendelssohn Theatre.

UMS welcomes Sylvia Schwartz and Bernarda Fink who make their UMS debuts tonight.



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