UMS PROGRAM BOOK
FALL 2013

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BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2013-2014 season is full of exceptional, world-class, and truly inspiring performances.

WELCOME TO THE UMS EXPERIENCE.
WE'RE GLAD YOU'RE PRESENT.
ENJOY THE PERFORMANCE.

ums

Music and the Arts are powerful tools in the healing process. That's why we created programs ranging from our Gifts of Art, which include bedside music and art galleries, to our harmonica class for pulmonary rehab patients. It's also why we support the University Musical Society. Because we value the arts and all they bring to our patients. That's the Michigan Difference. **UofMHealth.org**

University of Michigan
Health System

WELCOME.

"UMS is a true jewel within the University of Michigan. Here, students, faculty, staff, alumni, and aspiring performers can see some of the most exceptional performing arts in the world. It is an integral piece of education and enrichment both in school and beyond. Thank you for being a part of this wonderful 135-year-old tradition."

Mary Sue Coleman

MARY SUE COLEMAN
President, University of Michigan

"UMS is about experiences. Experiences witnessing some of the world's most renowned performing artists offering daring and fresh performances. Experiences that have the ability to transform individuals, bringing more emotion, impact, and inspiration into their lives. We are glad to have you with us. Enjoy the experience."

Ken Fischer

KENNETH C. FISCHER
UMS President

"I am extremely honored to serve as Chair of the UMS Board of Directors. From this perspective, I see the vast extent of the impact that UMS has on our community, presenting world-class performances and offering amazing educational experiences. UMS serves as a catalyst, inspiring us to come together in a shared experience with each other and with the artists. We are delighted that you are here with us this evening."

STEPHEN G. PALMS
Chair, UMS Board of Directors

SUPPORTING THE ARTS

As a long-time patron of the arts, Honigman is a proud partner of UMS. We wish to thank our colleagues for their leadership and support, including David N. Parsigian, member of the UMS Board of Directors and Treasurer, and Maurice S. Binkow, Carl W. Herstein and Leonard M. Niehoff, members of the UMS Senate.

HONIGMAN®

WWW.HONIGMAN.COM

CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

We want you to use this guide as a resource. Dig deeper. Get to know the artists. Figure out how it all comes together. We believe that the performing arts are extraordinary on their own, but we encourage you to explore, gain perspective, and understand the depth behind the experience. This book is designed to help you learn more about UMS, the community, and the artists on stage.

2013-2014 SEASON CALENDAR.

SEPTEMBER

6	Jason Moran's Fats Waller Dance Party featuring Meshell *Ndegeocello*
8 & 10	National Theatre Live: *The Audience*
15	Audra McDonald
18–21	Complicite and Setagaya Public Theatre: *Shun-kin*
27–28	Hubbard Street Dance Chicago: *One Thousand Pieces*

OCTOBER

10	Chanticleer
12	Takács Quartet
13	National Theatre Live: *Othello*
18	Chris Thile, mandolin
25	András Schiff, piano: Bach's Goldberg Variations
26–27	*The Manganiyar Seduction*
27	National Theatre Live: *Macbeth*
29–Nov 3	Blind Summit: *The Table*

NOVEMBER

1–2	Ballet Preljocaj: *And Then, One Thousand Years of Peace*
3	Apollo's Fire: Bach's Brandenburg Concertos Nos. 2–6
9	Steve Lehman Octet
11	James Blake
12	Ukulele Orchestra of Great Britain
13	Hagen Quartet
16	San Francisco Symphony: Mahler's Symphony No. 9 Michael Tilson Thomas, conductor
24	Brooklyn Rider with Béla Fleck

DECEMBER

7–8	Handel's *Messiah*
8 & 11	RSC Live in HD: *Richard II* Directed by Gregory Doran

To learn more, see video previews, get in-depth performance descriptions, and buy tickets, visit www.ums.org.

JANUARY

7–12	*Bullet Catch*
15–16	Colin Stetson
17–18	Kronos Quartet
26	Denis Matsuev, piano
30	Fred Hersch Trio

FEBRUARY

5	Ariel Quartet with Alisa Weilerstein, cello
6	Kremerata Baltica Gidon Kremer, violin
7	*One Night in Bamako* Bassekou Kouyaté & Ngoni Ba and Fatoumata Diawara
9	National Theatre Live: *Coriolanus*
14	St. Lawrence String Quartet
14–15	Compagnie Käfig
16	Joshua Bell, violin
19–22	Théâtre des Bouffes du Nord: Can Themba's *The Suit* Directed by Peter Brook
22	St. Petersburg Philharmonic Yuri Temirkanov, conductor Denis Kozhukhin, piano

MARCH

14	Alfredo Rodríguez Trio and the Pedrito Martinez Group
15	Israel Philharmonic Orchestra: Bruckner's Symphony No. 8 Zubin Mehta, music director
18	Elias Quartet
20	Tara Erraught, mezzo-soprano
21	Asif Ali Khan Qawwali Music of Pakistan
25	Wendy Whelan: *Restless Creature*
30	Jazz at Lincoln Center Orchestra with Wynton Marsalis Ford Honors Program

APRIL

4	Brahms's German Requiem UMS Choral Union & Ann Arbor Symphony Orchestra Jerry Blackstone, conductor
10	Los Angeles Guitar Quartet
13	Akademie für Alte Musik Berlin

Artists, programs, and dates are subject to change.
Please visit www.ums.org for an up-to-date season calendar.

WHAT WILL YOU DISCOVER?

EDUCATION EXPERIENCES FOR EVERYONE

Learning is core to our mission, and it is our joy to provide creative educational experiences for the entire community. Each season, we offer a fun and fascinating lineup of workshops, artist Q&As, conversations, and interactive experiences designed to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience.

Through our K-12 and university engagement programs, we are working to develop the next generation of global citizens and creative artists who understand and appreciate diversity, innovation, collaboration, tradition, self-expression, and craft.

UMS's Hill Celebration Day, celebrating 100 Years of Hill Auditorium
(photos: Mark Gjukich Photography)

UMS EDUCATION & COMMUNITY ENGAGEMENT EXISTS TO CREATE A SPARK IN EVERYONE. WE INVITE YOU TO DISCOVER SOMETHING NEW, EXPLORE YOUR OWN CREATIVITY, AND GROW YOUR PERSONAL PASSION FOR THE PERFORMING ARTS.

You'll find specific Education & Community Engagement event information within the Event Program section of this book.

Visit **www.ums.org/learn**

CAN TRADITION BUILD THE FUTURE?

At UMS, we believe it can. In our 135th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s 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. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and we now present the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.

Hill Auditorium Re-Opening Celebration, January 2004 (photo: Peter Smith)

LEADERSHIP.

UMS believes in exceptional stewardship of the performing arts, a responsibility shared by many in our community. In the following pages, you'll meet some of the individuals and organizations that help bring our season to the stage.

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UMS LEADERSHIP DONORS

The following individuals, corporations, and foundations have made gift commitments of $50,000 or more for the 2013-2014 season. UMS is deeply grateful for these annual gifts.

DTE Energy Foundation

DTE ENERGY FOUNDATION

Fred Shell
Vice President, Corporate and Government Affairs, DTE Energy, and President, DTE Energy Foundation

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

Ford Motor Company Fund and Community Services

FORD MOTOR COMPANY FUND AND COMMUNITY SERVICES

James G. Vella
President, 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 UMS and acknowledge the important role it plays in our community."

EUGENE AND EMILY GRANT

"We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education."

MAXINE AND STUART FRANKEL FOUNDATION

Maxine and Stuart Frankel

"We believe the arts are fundamental in educating the children of this country who will be the leaders of tomorrow. While math and science are critical, challenging in-depth experiences in visual and performing arts are integral to who we are, encouraging the development of critical and creative thinking skills. The University of Michigan is the ideal incubator for nurturing and fostering creative thinking and collaboration. UMS is a real treasure in our community—we want to ensure that students, faculty, and the community can experience world-class performances for generations to come."

UNIVERSITY OF MICHIGAN

Mary Sue Coleman
President, University of Michigan

"The University of Michigan is proud to support UMS. Our partnership began 135 years ago and remains as strong as ever today. We recognize the enormous value that UMS brings to our academic mission through opportunities for students and faculty to interact with performers, through student ticket discounts, and through UMS's contributions to the quality of life in Ann Arbor that assists us in our retention and recruitment of valuable faculty and staff."

UNIVERSITY OF MICHIGAN HEALTH SYSTEM

Dr. Ora Hirsch Pescovitz
Executive Vice President for Medical Affairs, University of Michigan, and CEO, University of Michigan Health System

"When I was young, I contemplated becoming a concert pianist. Though I didn't pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have UMS as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture. Here's to a great year!"

CANDIS AND HELMUT STERN

"UMS has enriched our lives for many years. In addition to benefiting us, it has enabled the University to recruit and retain talented faculty and students, making a valuable contribution to the quality of life in our community. We are delighted to have established an endowment fund to support a Chamber Arts performance at UMS each year to help preserve this treasure for future generations."

UMS CORPORATE, FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT

Special thanks to the following corporations, foundations, government agencies, and University of Michigan units that made generous financial commitments to UMS between July 1, 2012, and June 30, 2013.

PRODUCER: $500,000 AND ABOVE

The Andrew W. Mellon Foundation

DIRECTOR: $100,000–$499,999

Maxine and Stuart Frankel Foundation

Ford Motor Company Fund and Community Services

PURE MICHIGAN

University of Michigan Health System

SOLOIST: $50,000–$99,000

Anonymous

community foundation for Southeast Michigan

DTE Energy Foundation

DANCE

DORIS DUKE CHARITABLE FOUNDATION

ART WORKS. arts.gov

MAESTRO: $20,000–$49,999

Charles H. Gershenson Trust
THE MOSAIC FOUNDATION (of R. & P. Heydon)
University of Michigan Office of the Vice President for Research
University of Michigan Office of the Senior Vice Provost for Academic Affairs

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Confucius Institute at the University of Michigan

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michigan council for arts & cultural affairs

PNC

SESI

TOYOTA

VIRTUOSO: $10,000–$19,000

Cairn Foundation
The Esperance Foundation
Mohamed and Hayat Issa/Issa Foundation

Ann Arbor Area Community Foundation — For good. For ever.
Ann Arbor Regent Hotel & Suites
Bell Tower Hotel
The Dahlmann Campus Inn
Howard Hanna
MC3
Miller Canfield
Retirement Income Solutions
McMullen Properties
United Bank & Trust — Solutions together
UM Credit Union
LSA International Institute
LSA South Asian Studies

CONCERTMASTER: $5,000–$9,999

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PEOPLE.

Those who work to bring you UMS performances each season

Gabriel Kahane & yMusic at Arthur Miller Theatre
(photo: Mark Gjukich Photography)

UMS BOARD OF DIRECTORS

The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.

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Vice Chair

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Mary Sue Coleman
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A. Douglas Rothwell
Chair, Corporate Council

David Herzig
Past Board Chair

Clayton E. Wilhite
Chair, National Council

Gail Ferguson Stout
Chair, Advisory Committee

UMS SENATE

The UMS Senate is composed of former members of the Board of Directors who dedicate time and energy to UMS and our community. Their ongoing commitment and gracious support of UMS are greatly appreciated.

Wadad Abed
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Lynda Berg
Richard S. Berger
Maurice S. Binkow
DJ Boehm
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David J. Flowers
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Deborah S. Herbert
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Kay Hunt
Alice Davis Irani
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Marvin Krislov
F. Bruce Kulp
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Eileen Lappin Weiser
B. Joseph White
Marina v.N. Whitman
Clayton E. Wilhite
Iva M. Wilson
Karen Wolff

UMS STAFF

The UMS Staff works hard to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.

ADMINISTRATION & FINANCE

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John B. Kennard, Jr.
Director of Administration

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Beth Gilliland
Tessitura Systems Administrator

Patricia Hayes
Financial Manager

John Peckham
Information Systems Manager

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Rachelle Lesko
Development Coordinator

Lisa Michiko Murray
Senior Manager of Foundation and Government Relations

Joanne Navarre
Senior Manager of Annual Giving

Marnie Reid
Senior Manager of Individual Support

Cindy Straub
Manager of Volunteers & Special Events

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Director of Education & Community Engagement

Shannon Fitzsimons
Education Specialist

Mary Roeder
Associate Manager of Community Engagement

Omari Rush
Education Manager

MARKETING & COMMUNICATIONS

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Director of Marketing & Communications

Anna Prushinskaya
Manager of New Media & Online Initiatives

Truly Render
Press & Marketing Manager

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Jeffrey Beyersdorf
Production Director

Anne Grove
Artist Services Manager

Mark Jacobson
Senior Programming Manager

Michael Michelon
Production Coordinator

Liz Stover
Associate Programming Manager

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Senior Ticket Services Manager

Christina Bellows
Ticket Office Associate

Suzie Davidson
Associate Ticket Services Manager

Kate Gorman
Front-of-House Coordinator

Ellen Miller
Ticket Office/Front-of-House Assistant

Casey Schmidt
Sales & Promotions Coordinator

Dennis Carter, Bruce Oshaben, Brian Roddy
Head Ushers

UMS CHORAL UNION

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Conductor & Music Director

Tim Keeler, Jonathan King
Assistant Conductors

Kathleen Operhall
Chorus Manager

Nancy Heaton
Chorus Librarian

Jean Schneider
Accompanist

Scott Van Ornum
Accompanist

Donald Bryant
Conductor Emeritus

UMS NATIONAL COUNCIL

The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.

Clayton Wilhite
Chair

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Kathleen Charla
Jacqueline Davis
Marylene Delbourg-Delphis
John and Betty Edman
Janet Eilber
Barbara Fleischman
Maxine Frankel
Eugene Grant
Charles Hamlen
Katherine Hein
David Heleniak
Patti Kenner
Elise Kirk
Wallis Klein
Jerry and Dale Kolins
Zarin Mehta
James and Patty Read
Herbert Ruben
James and Nancy Stanley
Russell Willis Taylor
Bruce Tuchman
Ann Wilhite

UMS CORPORATE COUNCIL

The UMS Corporate Council is a group of regional business leaders who serve as advocates and advisors to UMS as we seek to broaden our base of corporate support throughout southeastern Michigan.

A. Douglas Rothwell
Chair

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Bruce Brownlee
Robert Buckler
Robert Casalou
Richard L. DeVore
Nolan Finley
Stephen R. Forrest
Michele Hodges
Mary Kramer
Maud Lyon
David Parsigian
Vivian Pickard
Ora Pescovitz
Sharon Rothwell
Frederick E. Shell
Michael B. Staebler
James G. Vella
Stephen G. Palms,
Ex-Officio

UMS STUDENTS

Students in our volunteer internship and work-study program gain valuable experience in all areas of arts management while contributing greatly to UMS's continued success.

Brendan Asante
Catherine Cypert
Elizabeth Galafa
Lauren Jacob
Scott Kloosterman
Emily Kloska
Kat Lawhead
Meaghan McLaughlin
Gunnar Moll
Skye Payne
Charlie Reischl
Nisreen Salka
Kayla Silverstein
Rhemé Sloan
Sarah Squillante
Haylie Stewart
Rachel Stopchinski
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UMS TEACHER INSIGHT

Through UMS Teacher Insight, we stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom.

Robin Bailey
Jennifer Burton
Jeff Gaynor
Neha Shah
Cecelia Sharpe
Cynthia Page Bogen
Karen McDonald
Melissa Poli
Rebeca Pietrzak
Mark Salzer

UMS ADVISORY COMMITTEE

The UMS Advisory Committee advances the goals of UMS, champions the UMS mission through community engagement, provides and secures financial support, and assists in countless other ways as UMS ambassadors.

Gail Ferguson Stout
Chair

Pat Bantle
Vice Chair

Louise Taylor
Secretary

Jane Holland
Treasurer

Eileen Thacker
Past Chair

Sandy Aquino
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Julie Dunifon
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Laurel Fisher
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Arlene P. Shy
Ren Snyder
Becki Spangler
Linda Spector
Elaine Tetreault
Janet E. Torno
Louise Townley
Martha S. Williams
Sarajane Winkelman
Wendy K. Zeller

THE EXPERIENCE.

GETTING THE MOST OUT OF THE PERFORMANCE

We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the theater that allow you to be present, leave the worries of the day outside, and prepare to receive what the experience holds in store.

Be aware of your surroundings. Connecting with what an artist or ensemble has to share is a very special gift, a gift that comes from a lifetime of training. One of the joys of attending live performances is the ability to share our experiences with one another, so revel in your opportunity to socialize, talk to your friends, discuss the performance, or simply say "hello" to someone new. Feel the energy that a room full of people creates. Look around and take in the entire picture. What goes on in this venue and in this community is truly unique and special, and we must all cherish and protect it.

Maestro Riccardo Muti and the Chicago Symphony Orchestra open the 2012–2013 UMS Choral Union Series at Hill Auditorium (photo: Mark Gjukich Photography)

PRELUDE DINNERS.

Enjoy a delicious meal and learn more about the evening's concert at Prelude Dinners. Park early, dine with fellow patrons, and hear about the artist, the performance, or the history of the work from our renowned guest speakers. All dinners begin at 5:30 pm at the Rackham Building (4th Floor) with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.

For further information and reservations, please call Rachelle Lesko at 734.764.8489.

András Schiff
Friday, October 25
Speaker: Logan Skelton, professor of music (piano), U-M School of Music, Theatre & Dance

San Francisco Symphony
Saturday, November 16
Speaker: Mark Clague, associate professor of music, U-M School of Music, Theatre & Dance

St. Petersburg Philharmonic
Saturday, February 22

Israel Philharmonic Orchestra
Saturday, March 15

PLEASE CONSIDER THE FOLLOWING:

Turn off **cell phones and electronic devices**. We all know how terrible it is when a phone rings during a performance. It breaks that special bond between a performer and the audience. Illuminated screens on phones are also a visual distraction in a darkened theater.

Our **volunteer ushers** are invaluable. They will show you to your seat, give you a program, help solve any problems, answer questions, and welcome you to the experience. Please do not hesitate to ask them for help.

Wear what you want to the performance — this is Ann Arbor, after all! If you feel inspired to dress in some way related to the show, go for it. Express your own creativity.

Unwrapping candies and cough drops *before* the performance begins cuts down on disruptive noise while the performance is in progress.

Think about whether it is necessary to wear your favorite **perfume** to the performance. Chances are that the folks sitting around you may appreciate an unscented experience.

The Good News: most of our performance spaces have world-class acoustics. *The Bad News*: that means that when you **cough or sneeze** you make an especially clear statement to fellow audience members and performers alike. Feel free to ask an usher for **cough drops** when you arrive at a UMS Choral Union Series event and please consider bringing cough drops with you to our other events. It's noisy even if you cover your mouth!

Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and programs are subject to change at a moment's notice.

Programs with **larger print** are available. Ask an usher.

We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. If you arrive after a performance has begun, we will get you inside the theater and to your seat as soon as it is appropriate. We work together with the artists to determine late seating breaks that will not disrupt their performance or the experience of the audience.

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THE EVENT PROGRAM.

We want this program book to engage you in a conversation that deepens your experience and connection to the performance both inside the theater and after you leave it. We are always conserving resources at UMS. If you are coming to multiple performances within a program book edition, please keep your book and return with it.

GIVE THE GIFT OF A LIFETIME.

UMS unleashes the power of the performing arts to engage, educate, transform, and restore the soul. A bequest to UMS is a way to ensure that the artistic experiences that have enriched your life will stimulate and inspire audiences for generations to come.

PLEASE CONSIDER INCLUDING UMS IN YOUR ESTATE PLAN.

For more information, please contact Margaret McKinley, 734.647.1177, margiem@umich.edu.

HANDEL'S *MESSIAH*

Saturday, December 7, 8 pm
Sunday, December 8, 2 pm
Hill Auditorium

An eagerly anticipated holiday season tradition, these performances are the heart and soul of UMS.

SUPPORTED BY
Carl and Isabelle Brauer Fund

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Tickets on Sale Now
For more information, visit www.ums.org or call 734.764.2538.

Jace Wittig

Interim Music Director

Thursday Evening, October 10, 2013 at 7:30
St. Francis of Assisi Catholic Church • Ann Arbor

Ninth Performance of the 135th Annual Season

Photo: Chanticleer in performance, by kind permission of the Festival of Saintes.

PROGRAM

She Said/He Said

I

Giovanni Pierluigi da Palestrina
Gaude gloriosa

Tomás Luis de Victoria
Regina caeli laetare

Hildegard von Bingen
O frondens virga

Francisco Guerrero
Ave Virgo sanctissima

II

To be selected from:

Andrea Gabrieli
Tirsi morir volea

Adrian Willaert
Quando nascesti, Amor?

Claudio Monteverdi
Oimè se tanto amate

III

Fanny Mendelssohn
Gartenlieder (excerpt)

Schöne Fremde

Felix Mendelssohn
Sechs Lieder, Op. 50, No. 4 (excerpt)

Wasserfahrt

Johannes Brahms
Fünf Gesange, Op. 104, No. 1 (excerpt)

Nachtwache I

IV

Maurice Ravel
Trois chansons

Nicolette
Trois beaux oiseaux du paradis
Ronde

V

Samuel Barber
Let Down the Bars, O Death

Anthony Gonzalez, Yann Gonzalez, Morgan Kibby, Brad Laner, Justin Meldal-Johnsen, Arr. and original material by Steve Hackman
"Wait" Fantasy*

INTERMISSION

VI

Stacy Garrop
Give Me Hunger*

Eric Whitacre
A Boy and a Girl

VII

Folksongs to be selected from:

John Clements
Flower of Beauty

Trad. French,
Arr. Alice Parker and Robert Shaw
L'amour de moy

Trad. Russian,
Arr. Constantine Shvedoff
Oy, polná, polná koróbushka

VIII

Spirituals, jazz, and popular selections to be selected from:

Cole Porter,
Arr. Joseph Jennings
So in Love

Ann Ronell,
Arr. Joseph Jennings
Willow, Weep for Me

Antonio Carlos Jobim,
Arr. Jorge Calandrelli
Chega de Saudade*

Tom Chaplin, Richard Hughes,
Arr. Hackman
Hamburg Song*

Elbow/Guy Garvey,
Arr. Peter Eldridge
Mirrorball*

Wally De Backer,
Arr. Darmon Meader
I Feel Better*

June Carter Cash, Merle Kilgore,
Arr. Michael McGlynn
Ring of Fire*

Joni Mitchell,
Arr. Vince Peterson
Both Sides Now *

Trad.,
Arr. Joseph Jennings
Poor Pilgrim of Sorrow
Sit Down Servant / Plenty Good Room
Keep Your Hand on the Plow

**Commissioned by Chanticleer in 2013*

Media partnership is provided by WRCJ 90.9 FM and *Between the Lines*.

Chanticleer appears by arrangement with Opus 3 Artists, New York, NY.

I
Gaude gloriosa

Giovanni Pierluigi da Palestrina
1525–1594

The Blessed Virgin Mary is the focal point for some of the most inspired writing in musical liturgy. Composers from the Middle Ages to the present day have composed countless works—from brief motets to elaborate masses—in Her honor. Full of adoration, reverence, passionate pleas for mercy, and solemn prayers for intercession, the Marian motet was perhaps most perfectly realized in the hands of Renaissance masters from Italy and Spain.

Giovanni Pierluigi da Palestrina was born in the Italian town from which he took his name. He was *maestro di cappella* at St. Peter's in Rome from 1551–1554 and from 1571 until his death in 1594. His fame as the outstanding representative of the Roman school caused his name to be directly associated with the "strict" style of Renaissance counterpoint used as a pedagogical model by students of nearly every succeeding generation. In *Gaude gloriosa*, Palestrina demonstrates his mastery of these contrapuntal techniques. The meticulous voice-leading and refined dissonance treatment now universally idealized as the "Palestrina style" are pervasive, and the composer infuses this motet with a celebratory spirit.

Regina caeli laetare

Tomás Luis de Victoria
1548–1611

Spanish composer and organist Tomás Luis de Victoria, like many of his contemporaries, traveled to Rome to learn his art. It is possible that Victoria studied with Palestrina while he was there; he was certainly one of the few late-Renaissance composers to master the subtlety of the Prince of Rome. Victoria's many compositions, comprised exclusively of sacred works, brought him a great deal of fame during his lifetime, primarily due to his ability to publish lavish volumes of his works.

Victoria felt a great affection for the four Marian antiphons, composing numerous settings of these texts. *Regina caeli laetare*, for eight-voiced double choir, displays Victoria's penchant for music of a joyful nature. Lively, dance-like *alleluia* sections break up the predominant texture, comprised of close imitation and fast scalar passages.

O frondens virga

Hildegard von Bingen
1098–1179

Hildegard of Bingen is one of the earliest documented female composers of the West. Her compositions, however, were only one in the polymath's astounding array of gifts. In addition to her duties as a Magistra of her convent, the Abbess—also a mystic and botanist—experienced her first divine visions at the age of three, as she explains in her autobiography, *Vita*. A person of letters in the truest sense, not only was von Bingen a confidante of Popes and magistrates, among her accomplishments is the creation of *Ordo virtutum*, the earliest extant morality play. By the time she had reached adolescence, either because of her unusual nature, or as an attempt to position themselves politically, von Bingen's parents enclosed her in a nunnery. Therein, she was placed under the care of Jutta, another visionary with her own disciples, who played a pivotal role in Hildegard's education and upbringing. Written by the Abbess to be sung by the daughters of her convent during the hours of the Office, *O frondens virga* finds its roots in Gregorian Chant, the wellspring of much liturgical melody.

Ave Virgo sanctissima

Francisco Guerrero
1532–1585

Although his music is relatively neglected today, Francisco Guerrero was second in importance only to Victoria during the Spanish Renaissance. Unlike many of his contemporaries, Guerrero received his musical training in Spain, rather than Rome, studying with his older brother Pedro and, more importantly, Cristóbal de Morales. He taught himself to play the *vihuela* (a Spanish predecessor of the guitar), cornet, and organ. At the recommendation of Morales, Guerrero was appointed *maestro de capilla* at Jaén Cathedral at only 17 years of age. He went on to serve in the same position at the Seville Cathedral, a post he held until his death. The effort and money he invested in publishing his music paid off in a certain degree of fame during his lifetime, becoming known as far away as South America. Indeed, his music remained widely performed in the cathedrals of Spain and New Spain for more than 200 years after his death. His setting of *Ave Virgo sanctissima* is a fine example of High Renaissance motet composition, drawing the primary melody from plainsong and developing it imitatively in all vocal parts.

II
Tirsi morir volea

Andrea Gabrieli
1532–1585

Andrea Gabrieli — uncle to the somewhat more famous Giovanni of the same surname — was a leading figure in the musical culture of Renaissance Venice. Like other preeminent composers of the time, the elder Gabrieli was equally comfortable in sacred and secular spheres, and his skill as a composer is observed equally in his polychoral motets for San Marco and the bawdiest of his madrigals. In *Tirsi morir volea*, (with a poem by Guarini) Gabrieli persistently and quite evidently plays on the common Renaissance poetic device of equating "dying" with the notion of sexual climax. Seen in this light, the madrigal represents a masterpiece of understated eroticism. In the manner of his double-choir sacred works, Gabrieli uses seven parts, divided into three-plus-four, to create a sensual dialogue between the shepherd Tirsi (represented by the lower voices) and the nymph Clori — two ardent lovers who "return to life in order to die again."

Quando nascesti, Amor?

Adrian Willaert
1490–1562

When Adrian Willaert was appointed as *maestro di cappella* of San Marco — a position he seems to have come upon through special intervention of the Doge — Venice was rivaled in her musical excellence only by private patrons maintaining chapels particularly intended for the singing of polyphonic masses. So well-loved was Willaert's style that he was called by many contemporaries "the new Pythagoras." His perfection of both polyphonic and polychoral styles led contemporary writer Andrea Calmo to effuse, "your music, my dearest friend, has been distilled in seven alembis, purified in nine waters, and refined in flames" — high alchemical praise for transformative music. His madrigal compositions are beautifully nuanced interpretations of text; in the following two selections, the composer sets sonnets. *Quando nascesti, Amor?* uses two groups of voices in a polychoral style to create a dialog on the origins of love. The text is a sonnet by Serafino dell'Aquila.

Oimè se tanto amate

Claudio Monteverdi
1567–1643

Monteverdi's eight books of madrigals span the stylistic gamut from Marenzio-inspired early works to later, groundbreaking continuo madrigals almost akin to dramatic cantatas. From Monteverdi's 1603 collection of Madrigals (Book IV), *Oimè se tanto amate* shows the composer clearly looking forward. Line, harmony, and tempo are subservient to the text more often than not. There are early examples of *stile rappresentativo* – rhythmic declamations of words and phrases in a natural rhythm, dictated by the cadence of speech more than by note values or counterpoint (an early precursor to operatic recitative). Melody is often set clearly in one or two voices, while others supply harmonic support and energy to amplify the emotion in the text. Such is often the case in this selection, which represents the culmination of nearly every hallmark Venetian element of style – inventive harmony, subtle counterpoint, witty *double entendre*, and wonderfully imaginative text painting.

III
"Schöne Fremde" from Gartenlieder

Fanny Mendelssohn
1805–1847

"Wasserfahrt" from Sechs Lieder, Op. 50, No. 4

Felix Mendelssohn
1809–1847

The Mendelssohn family hailed from Hamburg, Germany – at the time an independent city-state – and had four children. Fanny and Felix each showed extraordinary promise as musicians at a very young age, playing the piano from early childhood and composing major works by the advent of their respective teenage years. Fanny was considered for some time to be the superior musician, and their shared musical tutor and mentor (Carl Friedrich Zelter) spoke of her quite favorably. She composed well over 400 pieces of music in her lifetime but was ultimately beholden to time and place – it was not considered acceptable for a woman to have a musical career, thus her efforts were restricted to chamber music. Nonetheless, her works have endured, earning her a place as one of the best-understood female composers from the period. "Schöne Fremde," from *Gartenlieder*, displays her gifts for melody and playful text painting, setting at text by Eichendorff.

Felix Mendelssohn wrote his *Sechs Lieder* just before 1840. Scholars often remark that the composer's shorter works succeed in emotional intensity where longer works are lacking –certainly in "Wasserfahrt," he captures the dreary atmosphere and melancholy mood of Heinrich Heine's poem.

"Nachtwache I" from Fünf Gesange, Op. 104, No. 1

Johannes Brahms
1833–1897

Johannes Brahms was one of the major forces of German Romanticism in the 19th century. His musical output includes works in nearly all the main genres of the time. Brahms was a prolific composer of choral music, with equal emphasis on accompanied and *a cappella* works. While his reputation with choral audiences might rest on *Ein Deutsches Requiem* (for chorus and orchestra) or his *Liebeslieder Waltzer* for chorus and piano, his unaccompanied output is no less notable. An avid researcher into musical practices of the past, he was particularly interested in the madrigals and motets of preceding centuries and strove to reimagine the musical innovations of the past in his own compositional voice. "Nachtwache I" is the first of a set of five songs published in 1889 — when Brahms was advancing in age, still a bachelor, and only months away from declaring his career as a composer to be finished (a declaration he would be unable to uphold). Some of his finest compositions come from this period, and Brahms scholars often point to *Fünf Gesange* as the apex of the composer's *a cappella* choral output. The pieces recall the intimacy of the Renaissance madrigal and show the popularity of *a cappella* singing in the late 1800s, as music began to leave the realm of the court and enter the domain of the emerging bourgeois class.

IV Trois chansons

Maurice Ravel
1875–1937

Following closely on the heels of Debussy and anticipating the compositional force of Les Six, Ravel was a man apart. Slight and meticulously dressed, Ravel composed with an accuracy and artifice which caused Stravinsky to call him "a Swiss watchmaker." A fervently patriotic man, Ravel attempted to enlist in the army at the onset of World War I, but was rejected due to his small stature. Whilst awaiting an eventual appointment as an army truck driver in 1916, Ravel wrote the music and text for these three songs for unaccompanied choir. *Trois chansons* was Ravel's only foray into the medium of choral music save the ill-fated cantata that was at the center of the scandal surrounding his well-publicized loss of the Prix de Rome in 1905. While the second song, "Trois beaux oiseaux du paradis," is the most overtly linked to war and patriotism, "Nicolette" (dedicated to his good friend, the poet Tristan Klingsor) is a witty fable about a girl who denies all suitors (a grizzly wolf, a handsome page) until she meets a fat, ugly, and excessively wealthy landlord who offers her all his money. The two live happily ever after. In the third movement ("Ronde") Ravel sets a dialogue between the old men and women of a village, who entreat the young to stay away from a dark wood. The poetry catalogs all the frightening mythological creatures one can imagine as a caution. However, in a charming turn at the end of the song, the young claim that the advanced age of the villagers was enough to scare all the demons away.

V
Let Down the Bars, O Death
Samuel Barber
1910–1981

Pennsylvania-born composer Samuel Barber became interested in music at a very early age. A triple prodigy in voice, composition, and piano, Barber had a long history with the Curtis Institute of Music in Philadelphia, beginning at the age of 14, and his place as one of the most important American composers to come of age between the World Wars is undisputed. Barber wrote in many musical idioms — opera, symphony, concerto, and song. Though Barber's contribution to choral music was limited, the works that exist are staples of the repertoire. An excellent (although brief) marriage between two luminaries of the American artistic temperament, Barber's treatment of Emily Dickinson's poem, *Let Down the Bars, O Death*, uses stately dotted rhythms to evoke the unwavering march of mortality. However, the emotional landscape of the miniature remains true to the poet, who once wrote in a letter to a friend: "...Death is perhaps an intimate friend, not an enemy...a preface to supremer things."

"Wait" Fantasy
Anthony Gonzalez, Yann Gonzalez, Morgan Kibby, Brad Laner, Justin Meldal-Johnsen,
Arr. and original material by Steve Hackman
Born 1980

Composer, conductor, arranger, producer, pianist, and singer/songwriter Steve Hackman combines a virtuosic skillset with musical eclecticism. A graduate of the Curtis Institute of Music, Mr. Hackman has worked in various roles with soloists and major ensembles, including the Indianapolis Symphony Orchestra, Time for Three, Michael Cavanaugh, and Chanticleer. Fluent in a breadth of musical genres ranging from traditional classical to contemporary popular, Mr. Hackman embraces this wealth of diverse material and synthesizes it into a uniquely new and compelling language.

This piece was commissioned in 2013 for Chanticleer's release *Someone New* and was inspired by "Wait," from the French band M83. "Wait" became a point of embarkation for what can only be described as an epic choral fantasy, incorporating *I Sing to use the Waiting*, by Emily Dickinson. The repetitions of "No time" — impassioned and ethereal — break up the Dickinson text, creating a layered and dramatic meditation on Death and the illusion of Time.

VI
Give Me Hunger
Stacy Garrop
Born 1969

Stacy Garrop, a Chicago-based composer and Bay Area native, is busy with commissions from across the US. Her work covers a wide spectrum of sounds, from symphonies to chamber music, string quartets, solo songs, and choral music. *Give Me Hunger* is Ms. Garrop's first composition for Chanticleer, and she shares these thoughts on the poetry and music:

> Carl Sandburg (1878–1967) was an American author known for his hard, unflinching observations that allow readers to experience his pride, disdain, love, hatred, and sympathy for humanity through his works. His poetry grasps the best and worst of mankind, from the noblest aspirations of man to the subjugation of the poor, as well as the trials and tribulations of the working

class. Very few poems expose his softer side, and even fewer reflect his thoughts on love. "At a Window" (the poem's original title) is one of these rare gems. Sandburg starts the poem angrily, challenging the forces that control the universe to take away all that he has; this anger quickly gives way to a surprising gentleness as he asks for love in place of all else. In my piece (titled *Give Me Hunger*, drawn from the first line of text), I reflect Sandburg's enraged voice with a relentless *ostinato* (a repeating gesture) coupled with dissonant chords; for the poem's softer side, I employ lush harmonies to anticipate the 'coming of a little love.'

A Boy and a Girl

Eric Whitacre
Born 1970

An accomplished composer, conductor, and lecturer, Eric Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum. In 2001 he became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association; commercially he has worked with such luminaries as Barbra Streisand and Marvin Hamlisch. In the last 10 years he has conducted concerts of his choral and symphonic music in Japan, Australia, China, Singapore, and much of Europe, as well as dozens of American universities and colleges where he regularly conducts seminars and lectures with young musicians. He received his master's degree in composition from The Juilliard School of Music, where he studied composition with Pulitzer Prize winner John Corigliano. *A Boy and a Girl*, one of Mr. Whitacre's most harmonically direct works, presents serial vignettes in the lives of two persons in love, from youthful stretching out in leisure and romance, to the grave and eternal embrace.

VII
Flower of Beauty

John Clements
1910–1986

While not a folksong in the strictest sense, *Flower of Beauty* sets a lilting melody to a lovely harmonization, at once reminiscent of folk singing and inspired by the English part-song style listeners might associate with Elgar or Stanford. The text is by British poet Sydney Bell, and was set to music by fellow Englishman John Clements in 1960.

L'amour de moy

Trad. French,
Arr. Alice Parker and Robert Shaw

This arrangement of a 15th-century French folksong, by two of America's 20th-century choral luminaries, blends contemporary harmony with an ancient melody. The text is rich with sumptuous imagery and blushing love. While entirely secular, the piece uses much of the same imagery as the Song of Songs and plays on many of the same sensual and reverent impulses.

Oy, polná, polná koróbushka

Trad. Russian,
Arr. Constantine Shvedoff

The lyrics for *Oy, polná, polná korobushka*, come from a verse-novella by Nikolai Nekrasov called *The Peddlers*. These sellers were a common sight in 19th-century Russia, and this song ostensibly tells the tale of a young lad willing to give up all of his merchandise to win his true love. The text, however, is open to other, more ribald, interpretations.

VIII

So in Love
Cole Porter,
Arr. Joseph Jennings

Willow, Weep for Me
Ann Ronell,
Arr. Joseph Jennings

Chega de Saudade
Antonio Carlos Jobim,
Arr. Jorge Calandrelli

Jobim's *bossa nova* classic, *Chega de Saudade* (No More Blues), needs little explanation. The piece proved to be a fitting opportunity to work with Grammy Award-winning arranger Jorge Calandrelli, who wrote several arrangements for Chanticleer's album *Lost in the Stars*. The opening and closing of the piece are sung in Jobim's native Brazilian Portuguese.

Hamburg Song
Tom Chaplin, Richard Hughes,
Arr. Hackman

At a performance in Hamburg, Germany, a member of the band Keane remarked to an ecstatic crowd, "This is called 'Hamburg Song.' I wish I could say it reminds me of the good times, but..." Any music-lover can relate – a melody can bring back memories, seemingly from nowhere. Steve Hackman (*"Wait" Fantasy*) offered to arrange this piece, and in his finished work he captured all the hope, labor, defeat, and love that the band put into their original recording.

Mirrorball
Elbow/Guy Garvey,
Arr. Peter Eldridge

I Feel Better
Wally De Backer,
Arr. Darmon Meader

Ring of Fire
June Carter Cash, Merle Kilgore,
Arr. Michael McGlynn

Both Sides Now
Joni Mitchell,
Arr. Vince Peterson

Poor Pilgrim of Sorrow
Sit Down Servant / Plenty Good Room
Keep Your Hand on the Plow
Trad.,
Arr. Joseph Jennings

Program notes by Andrew Morgan, Kip Cranna, Joseph Jennings, Jace Wittig, Gregory Peebles, and Brian Hinman. Thanks to Valérie Sainte-Agathe, Alessandra Cattani, Katja Zuske, and Elena Sharkova for assistance.

Called "the world's reigning male chorus" by *The New Yorker* magazine, and named "Ensemble of the Year" by *Musical America* in 2008, the San Francisco-based, Grammy Award-winning ensemble **CHANTICLEER** embarks upon its 36th season in 2013-2014. A winter international tour of nine European countries will see debuts in Dublin, Moscow, and St. Petersburg; and returns to Paris, Vienna, Budapest, Prague, Antwerp, Rotterdam, and Bruges. Chanticleer is known around the world as "an orchestra of voices" for the seamless blend of its 12 male voices ranging from countertenor to bass and its original interpretations of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music.

Since Chanticleer began releasing recordings in 1981, the group has sold well over a million copies and garnered two Grammy Awards. Chanticleer's recordings are distributed by Chanticleer Records, Naxos, Rhino Records, ArkivMusic, and iTunes. In addition to *Someone New*, Chanticleer will release a live recording of *She Said/He Said* on its Chanticleer Live in Concert (CLIC) series.

With the help of individual contributions and foundation and corporate support, the Ensemble involves over 5,000 young people annually in its extensive education programs. The Louis A. Botto (LAB) Choir — an after-school honors program for high school and college students — is now in its fourth year, adding to the ongoing program of in-school clinics and workshops, Chanticleer Youth Choral Festivals in the Bay Area and around the country, master classes for students nationwide, and the Chanticleer in Sonoma summer workshop for adult choral singers. *The Singing Life*, a documentary about Chanticleer's work with young people, was released in 2008. In 2010, Chanticleer's education program was recognized by the Chorus America Education Outreach Award.

Chanticleer's long-standing commitment to commissioning and performing new works was honored in 2008 by the inaugural Dale Warland/Chorus America Commissioning Award and the ASCAP/Chorus America Award for Adventurous Programming.

Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang in the Ensemble until 1989 and served as Artistic Director until his death in 1997.

Chanticleer

Soprano
Gregory Peebles
Kory Reid
Darita Seth

Alto
Cortez Mitchell
Alan Reinhardt
Adam Ward

Tenor
Michael Bresnahan
Brian Hinman
Ben Jones

Baritone and Bass
Eric Alatorre
Matthew Knickman
Marques Jerrell Ruff

Chanticleer is a non-profit organization, governed by a volunteer Board of Trustees, administered by a professional staff with a full-time professional ensemble. In addition to the many individual contributors to Chanticleer, the Board of Trustees thanks the following Foundations, Corporations and Government Agencies for their exceptional support:

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UMS ARCHIVES

Tonight's performance marks **Chanticleer**'s eighth appearance under UMS auspices. The ensemble made their UMS debut at Rackham Auditorium in October 1989 and appeared at UMS's Hill Auditorium Re-Opening Celebration in January 2004.

UMS WOULD LIKE TO THANK

HOWARD HANNA REAL ESTATE SERVICES

FOR THEIR GENEROUS SPONSORSHIP OF THIS EVENING'S PERFORMANCE BY THE TAKÁCS QUARTET.

UMS PRESENTS

TAKÁCS QUARTET

Edward Dusinberre, *Violin*
Károly Schranz, *Violin*
Geraldine Walther, *Viola*
András Fejér, *Cello*

Saturday Evening, October 12, 2013 at 8:00
Rackham Auditorium • Ann Arbor

10th Performance of the 135th Annual Season
51st Annual Chamber Arts Series

Photo: Takács Quartet, photographer: Keith Saunders.

PROGRAM

Ludwig van Beethoven
String Quartet in c minor, Op. 18, No. 4

Allegro ma non tanto
Scherzo. Andante scherzoso quasi Allegretto
Menuetto. Allegretto
Allegro — Prestissimo

Leoš Janáček
String Quartet No. 2

Andante — Con moto — Allegro
Adagio — Vivace
Moderato — Andante — Adagio
Allegro — Andante — Adagio

INTERMISSION

Bedřich Smetana
String Quartet No. 1 in e minor

Allegro vivo appassionato
Allegro moderato à la Polka
Largo sostenuto
Vivace

Following this evening's concert, please feel free to remain in your seats and join us for a post-performance Q&A with members of the Quartet.

This evening's performance is sponsored by Howard Hanna Real Estate Services.

Media partnership is provided by WGTE 91.3 FM.

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

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

The Takács Quartet is Quartet-in-Residence at the University of Colorado in Boulder and are Associate Artists at Wigmore Hall, London.

Please visit the Takács Quartet online at www.takacsquartet.com.

NOW THAT YOU'RE IN YOUR SEAT...

To open a string quartet recital with a work by Beethoven is to recognize the master from Bonn as the primary point of reference that he is. There is no doubt that no composer of the 19th and early-20th centuries could escape Beethoven's influence, whether they were devoted or rebellious. When Smetana and Janáček came to write their string quartets (about 50 and a 100 years, respectively, after Beethoven's death), they built upon the classical tradition inherited from Beethoven in a decidedly non-classical way. With their programmatic titles ("From My Life" and "Intimate Letters"), their works guide our imagination in new directions. They invite us to contemplate human lives and human emotions as they evolve and change, and make the uniqueness of the personal experience the driving force behind the musical processes.

String Quartet in c minor, Op. 18, No. 4 (1799-1800)

Ludwig van Beethoven
Born December 15 or 16, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna

SNAPSHOTS OF HISTORY... IN 1799–1800:

- Napoleon seizes power and becomes First Consul, thereby ending the French Revolution
- Joseph Haydn writes his last completed string quartets (Op. 77)
- George Washington dies on December 14, 1799
- The Rosetta stone is discovered, making possible the deciphering of the Egyptian hieroglyphs
- The drama Maria Stuart by Friedrich Schiller — Beethoven's favorite writer — is premiered in Weimar in June 1800

When the young Beethoven left his native Bonn for Vienna in 1792, his patron, Count Waldstein, sent him on his way with the words: "With the help of assiduous labor you shall receive Mozart's spirit from Haydn's hands." What the count meant was that, even though Mozart had died the previous year, Beethoven could still study with Haydn, the other great Viennese composer. Things didn't quite work out that way, though, for Haydn and Beethoven, for a number of reasons, didn't get along very well and the composition lessons never really got off the ground. Yet Waldstein's words were prophetic on another level, as they implied that Beethoven could someday inherit the mantle of the two older masters. And in fact, once installed in Vienna, Beethoven lost no time in claiming his place as *im Bunde der Dritte* (to quote a famous phrase from Beethoven's favorite poet, Schiller, meaning "the third in the alliance"). Having absorbed the style of Haydn and Mozart during his first Viennese years, he immediately began to put his own personal stamp on that style. With his first 20 opus numbers, published between 1795 and 1801, he thoroughly assimilated and carried on the genres of concerto, piano sonata, and chamber music; by 1799–1800, he was ready to write his First Symphony.

The six string quartets of Op. 18, written around the same time as *Symphony No. 1*, exemplify these simultaneous acts of taking possession and making profound changes at once. (It is somewhat like moving into an old house and starting to remodel right away.) The influence of Beethoven's predecessors can frequently be felt, and scholars have shown that there is much in these quartets that goes back to compositional essays from the Bonn period. Yet the set as a whole is nothing less than revolutionary: it includes movements (such as the slow movement of the F-Major quartet or the mysterious "La Malinconia" from the

B-flat Major) that have no precedents whatsoever in the history of the string quartet, and in general, it makes obvious on every page that a major new voice has appeared on the scene.

The fourth quartet in the set is written in the ominous tonality of c minor. Mozart had endowed this key with deeply tragic connotations that would stay with Beethoven in such works as the *Pathétique* sonata, *Symphony No. 5*, and the last piano sonata (Op. 111). In the string quartet (as often in Beethoven's other c-minor works), dramatic excitement is expressed by frequent offbeat accents, harsh chordal sonorities, and other surprising gestures. Yet there are also playful moments, as in the second theme of the first movement which, as it has often been pointed out, shares its melodic outline with one of Beethoven's most cheerful works, the "Duet for two obbligato eyeglasses" for viola and cello.

In many of his works, Beethoven replaced the Mozartian minuet with a scherzo. In the c-minor quartet (as in a few other of his works) he included both scherzo and minuet, eliminating the slow movement instead. It is true, though, that the "Scherzo" has the form, if not the tempo, of a slow movement; with its fugal beginning, it would appear to be a close cousin of the "Andante" from *Symphony No. 1*. Scored in a bright and sunny C Major, it also has the wit and ingeniosity of many a Beethovenian scherzo.

With the "Menuetto," we are back in c minor and, accordingly, it is a serious and brooding piece, whose atmosphere is only temporarily relieved by a more light-hearted trio in A-flat Major. The way the conclusion of the trio is left open to prepare for the return of the minuet is a thoroughly modern touch.

The last movement is a spirited Rondo, but the dark c-minor tonality is preserved all the way through (except for one brief episode). The Mozartian models from the *Piano Concerto in c minor* (K. 491) and the *Serenade in c minor* (K. 388) are very much in evidence, yet only Beethoven could have written the "Prestissimo" coda with its entirely unexpected ending.

String Quartet No. 2, "Intimate Letters" (1928)

Leoš Janáček
Born July 3, 1854 in Hukvaldy, Moravia
Died August 12, 1928 in Moravská Ostrava

SNAPSHOTS OF HISTORY... IN 1928:

- First performances of Ravel's *Boléro*, Stravinsky's *The Fairy's Kiss*, and the Brecht-Weill *Threepenny Opera*
- The Detroit Symphony Orchestra makes its Carnegie Hall debut
- Virginia Woolf publishes *Orlando*
- Mickey Mouse makes his film debut
- Alexander Fleming discovers penicillin

In his 70s, Leoš Janáček was younger at heart than many people half his age. Many of his greatest works were written at a point in life when other composers slow down, if they don't stop working altogether. This late efflorescence had a lot to do with an encounter in 1917 that changed Janáček life forever. The composer, who had just begun to emerge from many years of artistic neglect with the sensational Prague premiere of his opera *Jenůfa*, met a young woman named Kamila Stösslová at a spa in Moravia. He was 63, she 26. They were both married — she had two young children. Janáček fell passionately in love. Rejuvenated by his feelings for Kamila, he completed, in the space of a decade, four operas, two piano concertos, the *Sinfonietta*, the *Glagolitic Mass*, and two string quartets. The second of these, *Listy důvěrné* (Intimate Letters), which Janáček originally wanted to call "Love Letters," is the most direct reflection of this remarkable relationship, in which

correspondence played a major part. There are more than 700 surviving letters from Janáček to Stösslová (published in Czech in 1990 and in English four years later) — an amazing group of documents that, in the words of translator and editor John Tyrrell, "go to the heart of Janáček's inner life and…contain a great love story."

However, the four musical letters contained in the quartet's four movements go to emotional regions that words can never reach. This is music of uncommon intensity. Just as a person in love can't find rest, so the music keeps changing tempos and instrumental textures in a totally unpredictable, yet by no means illogical, way.

Janáček wrote this quartet in January and February of 1928. His original plan was to replace the viola in the quartet by the Baroque *viola d'amore* (viola of love). This later turned out to be impractical and the regular string quartet scoring was retained, but the viola part often carries special meaning and plays many extremely important solos. The very first time it enters (after an energetic opening motif played by the other three instruments), it plays *pianissimo* and *sul ponticello* (near the bridge) — resulting in a special, mysterious timbre. The two contrasting themes of the opening (do they represent two people in a relationship?) will undergo their respective, individual evolutions in the course of the movement. Sometimes they are stated with blunt simplicity; other times, they are developed with great sophistication. At the end of the movement, the viola takes over the energetic opening theme in a passionate "Allegro" at whose conclusion the first violin plays it once more, at half speed, as a grandiose final gesture.

The second movement opens with a tender melodic figure played, once more, by the viola. In the course of the movement, this figure will be heard in a great many different harmonizations and instrumentations, now expressive and mysterious, now sweeping and powerful. At one point, the first four notes of the melody are turned into a rapid accompaniment figure, set against the same melody, played in a powerful *fortissimo* and in slow motion. Then, as an utter contrast, a playful, folk-like tune appears, and turns from folk-dance to lament in a matter of seconds. The recapitulation is combined with a surprise return of the twin motifs from the first movement. In the words of the eminent Janáček scholar Jaroslav Vogel, the movement ends "in a loud, festive [manner] and a mood of solemn thanksgiving."

The third movement starts like a lyrical intermezzo, with all four instruments playing in harmony in the same rhythm. The idyll is soon disrupted by a more agitated second theme, which appears in many forms, in changing tempi and different registers. Finally it is stated with extreme force by the first violin at the top of its range. Janáček told Kamila that this movement was "very cheerful and then dissolve[d] into a vision which would resemble your image, transparent, as if in the mist." The first theme returns and, surprisingly, takes on the agitated rhythmic quality of the second — the two people in a relationship are affecting and influencing one another. A *pianissimo* recall of the second theme and a few sudden *fortissimo* measures, end the movement.

Like the third movement, the finale opens with a theme of deceptive simplicity, this time a vigorous folk-dance; once more, the initial mood is disrupted by episodes in turn dramatic and painfully nostalgic. In the middle of the movement, the second violin plays a fiery cadenza made up of trills; the trills are then transformed into nervous figurations that remain present for the rest of the movement. The folk-dance reappears but

is not allowed to bring about a "resolution:" the quartet is left curiously open as it ends on a strong dissonance. The love between Janáček and Stösslová was not to find fulfillment on this earth.

Janáček died suddenly on August 12, 1928, without having heard a public performance of the quartet. But on June 27, he listened to the members of the Moravian String Quartet play it through for him. That day he wrote to Kamila:

> Those cries of joy, but what a strange thing, also cries of terror after a lullaby. Exaltation, a warm declaration of love, imploring; untamed longing. Resolution, relentlessly to fight with the world over you. Moaning, confiding, fearing. Crushing everything beneath me if it resisted. Standing in wonder before you at our first meeting. Amazement at your appearance; as if I had fallen to the bottom of a well and from that very moment I drank the water of that well. Confusion and high-pitched song of victory. "You've found a woman who was destined for you." Just my speech and just your amazed silence. Oh, it's a work as if carved out of living flesh. I think that I won't write a more profound and a truer one.

String Quartet No. 1 in e minor, "From My Life" (1876)

Bedřich Smetana
Born March 2, 1824 in Litomyšl, Bohemia
Died May 12, 1884 in Prague

SNAPSHOTS OF HISTORY... IN 1876:
- The Centennial Exposition is held in Philadelphia
- Brahms writes his First Symphony; the Bayreuth Festival opens its doors with the first complete performance of Wagner's *Ring of the Nibelung*
- Renoir paints *Dance at Le Moulin de la Galette*
- Ibsen writes *Peer Gynt*
- Alexander Graham Bell patents the telephone

As a public figure, Bedřich Smetana devoted his life to the creation of a Czech national idiom in music, a goal he pursued with his operas and his set of symphonic poems, *Má Vlast* (My Fatherland). But when it came to expressing his most private feelings, he turned to chamber music, like so many great composers both before and after him. When his daughter Bedřiška died in childhood, he wrote his dark and tempestuous *Piano Trio in g minor*. When, at the height of his creative powers, he suddenly lost his hearing and was forced to withdraw from active life, he composed the string quartet *Z mého života* (From My Life). Then, shortly before his death, Smetana wrote *String Quartet No. 2*, the aphoristic character of which reflected his deteriorating health. By then, "[he] was able to compose only in snatches," as the Czech musicologist Marta Ottlová has put it.

In a famous letter to his friend Josef Srb, Smetana related each of his *String Quartet No. 1*'s four movements to events or emotions in the composer's life:

> The first movement depicts my youthful love of art, my romantic moods, an indescribable longing for something which I could not express in words, and a foreboding of unhappiness to come....
> The second movement is like a polka and reminds me of the happy days of my youth, when I composed dance tunes and was known as a passionate lover of dancing. The middle trio section brings back memories of aristocratic circles in which I used to move many years ago.
> The "largo sostenuto" recalls my first love and happiness with the girl who later became my first wife.
>
> The finale describes my joy in discovering that I could treat elements of Bohemian national music in my work. My joy in following this path was checked by the terrible catastrophe of my sudden deafness.... The long, insistent note is the fateful ringing in my ears of the high-pitched tones which announced the beginning of my deafness. I permitted myself this little joke because it was so

> disastrous to me.... It left me with the outlook of a sad future, only a passing hope of recovery, a brief reminder of my love of art, and finally a sensation of nothing but pain and regret.

Right up to the "little joke," the program fits the musical structure like a glove: the enthusiasm of youth, the passion for dance, and the love for Kateřina, his first wife, correspond effortlessly to the opening "Allegro," the second-movement polka, and the third-movement "Largo," respectively, just as the triumph of musical nationalism finds a natural expression in an exuberant finale. Many finales, after all, may be perceived as "triumphant." The sustained high 'E' shortly before the end of the quartet is a different story. Here the conventions of classical form break down completely, and the tragic program takes over. Smetana called this moment a "little joke" because of the liberty he was taking with conventions to make a special point, for which his only precedents would have been the witty surprises found in Joseph Haydn's music.

The "foreboding of unhappiness" is present right at the opening, a lengthy and dramatic viola solo. Only the melodious secondary theme seems to express the composer's youthful longings. The entire movement oscillates between two opposite emotions, polarizing the usual contrast between a sonata movement's themes to the extreme.

The second movement, too, takes something to the extreme, in this case the idea of the dance. This is not simply a polka but a kind of "polka-fantasy," with intentionally exaggerated melodic and rhythmic gestures that make it appear larger than life. A fanfare-like melody, consisting entirely of the notes of the major triad, is marked pointedly as "*quasi Tromba*" (like a trumpet). The middle section embodies the very idea of tenderness just as the main section does the notion of a boisterous dance.

Kateřina's portrait, in the third movement, is drawn by means of an exquisite cello solo, introducing a profoundly lyrical melody played by the first violin. Even here, though, we find some highly dramatic accents to remind us that Smetana lost his first wife tragically when she died of tuberculosis in 1859, after 10 years of marriage.

The finale opens with a string of melodies in turn exuberant and jovial, signaling unqualified happiness and contentment for the first time in the piece. It is this radiant outpouring of joy that is cruelly interrupted by the tragic high 'E' note, followed by a recapitulation of the two main themes from first movement: the first, in its original dramatic form, the second, transformed from idyllic to despondent, bringing the work to an unusual and utterly tragic conclusion.

Program notes by Peter Laki.

ARTISTS

Recognized 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.

In 2012, *Gramophone* announced that the Takács was the only string quartet to be inducted into its first Hall of Fame, along with such legendary artists as Jascha Heifetz, Leonard Bernstein, and Dame Janet Baker. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London. Based

in Boulder at the University of Colorado, the Takács Quartet performs 90 concerts a year worldwide, in North America, throughout Europe, as well as in Australia, New Zealand, Japan, and South Korea.

Appointed in 2012 as the first-ever Associate Artists at Wigmore Hall in London, the Takács will present six concerts per season there. Other European engagements include performances in the Concertgebouw in Amsterdam, the Musikverein in Vienna, and the Musee d'Orsay in Paris.

In 2013–2014, the Takács returns to Japan and Singapore, and will also perform Bartók Cycles throughout the US, including performances at Ravinia, Carnegie Hall, Princeton, Kennedy Center, Stanford, UC Berkeley, Boston, and Cleveland. The Quartet recently toured in North America with pianists Marc-Andre Hamelin and Garrick Ohlsson, including concerts at New York's Lincoln Center.

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

The members of the Takács Quartet are Christoffersen Faculty Fellows at the University of Colorado Boulder. The 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 Quartet's commitment to teaching is enhanced by summer residencies at the Aspen Festival and at the Music Academy of the West, Santa Barbara. The Takács is a Visiting Quartet at the Guildhall School of Music and Drama, 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, and in March 2011 each member of the Quartet was awarded the Order of Merit Commander's Cross by the President of the Republic of Hungary.

UMS ARCHIVES

This evening's concert marks the **Takács Quartet**'s 17th appearance under UMS auspices following its UMS debut in February 1984. The Quartet most recently appeared in April 2013 presenting a program of Haydn, Britten, and Beethoven at Rackham Auditorium.

UMS PRESENTS

CHRIS THILE

Friday Evening, October 18, 2013 at 8:00
Rackham Auditorium • Ann Arbor

11th Performance of the 135th Annual Season

Photo: Chris Thile, photographer: Brantley Gutierrez.

PROGRAM

Tonight's program will be announced from the stage by the artist, will be approximately 90 minutes in duration, and will be performed without intermission.

On tonight's program, Chris Thile will draw from his new Bach recording, Bach: Sonatas & Partitas Vol. 1 *(released on Nonesuch Records), while also exploring his own compositions and contemporary music.*

Media partnership is provided by WDET 101.9 FM, WEMU 89.1 FM and Ann Arbor's 107one.

Chris Thile appears by arrangement with Paradigm Agency.

In a review of his quintet Punch Brothers' latest Nonesuch recording, *Who's Feeling Young Now?*, London's *Independent* called **CHRIS THILE** "the most remarkable mandolinist in the world." The MacArthur Foundation echoed that assessment when it named Mr. Thile one of its 23 MacArthur Fellows for 2012 — a recipient of its prestigious "genius grant." In honoring Mr. Thile, the MacArthur Foundation noted that his "lyrical fusion of traditional bluegrass with elements from a range of other musical traditions is giving rise to a new genre of contemporary music."

Prior to recording the new Punch Brothers acclaimed album, Mr. Thile completed an album of tradition-upending interpretations of bluegrass classics with guitarist Michael Daves entitled *Sleep With One Eye Open*, which garnered a 2011 Grammy Award nomination for "Best Bluegrass Album." He also recorded *The Goat Rodeo Sessions* with cellist Yo-Yo Ma, violinist Stuart Duncan, and Mr. Thile's mentor and frequent collaborator Edgar Meyer, which won the 2012 Grammy Award for "Best Folk Album."

After a lengthy 2012 Punch Brothers tour, Mr. Thile, always up for another challenge, immediately embarked on a series of duo dates with fellow virtuoso colleague and jazz pianist Brad Mehldau. *The Washington Post* heralded, "Their complex work translated to plain-faced beauty: simple, direct, and exquisite." In between his Punch Brothers shows, Mr. Thile found time to present his *Mandolin Concerto: Ad astra per alas porci* with several chamber orchestras in the US, including a concert presentation at Carnegie Hall's Stern Auditorium.

A child prodigy, Chris Thile first rose to fame as a member of Grammy Award-winning trio Nickel Creek, with whom he released three albums and sold 2 million records. As a soloist he has released five albums, as well as performing and recording extensively as a duo with Edgar Meyer and with fellow eminent mandolinist Mike Marshall. Other stellar musicians with whom Mr. Thile has collaborated include Béla Fleck and Hilary Hahn. Nonesuch Records released Chris Thile's most recent recording, *Bach: Partitas and Sonatas, Vol.1*, produced by Mr. Meyer, this past August.

UMS WOULD LIKE TO THANK

ANN AND CLAYTON WILHITE
MARINA AND ROBERT WHITMAN
AND
DONALD MORELOCK

FOR THEIR GENEROUS SPONSORSHIP OF THIS EVENING'S PERFORMANCE BY ANDRÁS SCHIFF

UMS PRESENTS

ANDRÁS SCHIFF

Friday Evening, October 25, 2013 at 8:00
Hill Auditorium • Ann Arbor

12th Performance of the 135th Annual Season
135th Annual Choral Union Series

Photo: András Schiff, photographer: Nadia F. Romanini.

PROGRAM

J. S. Bach
Goldberg Variations, BWV 988

INTERMISSION

Ludwig van Beethoven
Thirty-Three Variations in C Major on a Waltz by Diabelli, Op. 120

This evening's performance is supported by Ann and Clayton Wilhite, Marina and Robert Whitman, and Donald Morelock.

Special thanks to Logan Skelton, professor of music, U-M School of Music, Theatre & Dance, for speaking at this evening's Prelude Dinner.

Media partnership is provided by WGTE 91.3 FM and WRCJ 90.9 FM.

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

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

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

NOW THAT YOU'RE IN YOUR SEAT...

According to the well-known story, the *Goldberg Variations* were written at the request of Johann Gottlieb Goldberg, Bach's student who worked as resident musician for Count Kaiserling, former Russian ambassador to Saxony, who suffered from insomnia. The work was composed for Goldberg (who was only 14 years old when he got this job) to play during those long nights when the Count couldn't sleep. One would like to hope that the music was not used as the 18th-century equivalent of Ambien but rather as something to keep the Count's restless mind occupied in the wee hours of the morning. This is a piece where, if you blink (never mind nodding off), you miss a very great deal.

Goldberg Variations, BWV 988 (1741–1742)

Johann Sebastian Bach
Born March 21, 1685 in Eisenach, Germany
Died July 28, 1750 in Leipzig

SNAPSHOTS OF HISTORY... IN 1741–1742:

- Handel writes *Messiah*
- Benjamin Franklin begins publishing the monthly *The General Magazine and Historical Chronicle for all the British Plantations in America*
- The War of the Austrian Succession ravages Europe, with additional repercussions in India and North America
- Denis Diderot and Jean-Jacques Rousseau become friends
- Anders Celsius introduces his centigrade system for measuring temperature

The *Goldberg Variations* (published in 1741 or 1742) is nothing short of a complete encyclopedia of musical forms, styles, and keyboard techniques existing in Europe in Bach's time. It is also much more than that, of course: it marks, with Part 2 of *The Well-Tempered Clavier* and *The Art of Fugue* (if the latter was indeed meant for solo keyboard as some authorities claim), the culmination point of Bach's harpsichord music. During the last decade of his life, Bach completed fewer works than in earlier years; but they are all large-scale cycles, each covering an enormous ground and encompassing every conceivable aspect of musical composition.

The "theme" for the 30 variations is a richly ornamented "Aria" that seems to follow the pattern of a French minuet; yet it is undoubtedly by Bach himself. As many commentators have pointed out, it is not the melody of the aria but only its bass line and underlying harmonies that are being varied; in other words, the aria itself is one of the "variations" on that bass line. Through the 30 variations on this "variation" runs a series of two-part canons (Nos. 3, 6, 9, 12, 15, 18, 21, 24, 27). In each of these, the answering voice enters one step higher in relation to the first voice; No. 3 is at the unison (both voices at the same pitch), No. 6 at the second, No. 9 at the third, and so on until No. 27 at the ninth). In all but the last one there is a third voice in addition to the two canonic voices, to repeat the bass line of the theme. The variations preceding the canons are usually two-part inventions, while those following the canons share little in common and have therefore been called "free" variations. (Exceptionally, in the first two variations this pattern is reversed: No. 1 is a two-part piece and No. 2 is "free.")

Stylistically and in terms of emotions expressed, the variations run an extremely wide gamut. The playful first variation introduces hand-crossing, a technique Bach rarely used in his other works but that returns often in the *Goldberg*. In No. 2, a lively movement containing some

fugal imitation, the meter changes from 3/4 to 2/4. It is followed by the first canon (No. 3), whose expansive melody recalls the slow movement of the concerto for two harpsichords in c minor (BWV 1060). In No. 4, four voices skip merrily along, imitating a brief three-note figure. No. 5 is an exercise in hand-crossing (a harpsichordist would have the option of using two manuals). In No. 6, the canonic imitation is extremely tight (the voices are only one measure apart). No. 7 — a "free" variation that also happens to be a duet — takes the form of the gigue dance. No. 8, another virtuosic duet with hand-crossings, is followed by a quieter No. 9 and a terse *fughetta* as No. 10.

In the duet No. 11, the motion speeds up to 16th-triplets, to go back to regular 16th-notes in the canon No. 12. Nos. 13, 14, and 15 expand the cycle in different ways, each introducing novelties that will return later in the variations: No. 13 is the first of several lavishly ornamented slow movements; in the duet No. 14 pianistic virtuosity is raised to a level not seen previously here or in any other work by Bach, for that matter; finally, the canon No. 15 is the first variation in the minor mode. It also happens to be a mirror canon, in other words, the second voice turns the melody upside down. These three remarkable movements close the first half of the *Goldberg*.

The second half begins with an elaborate overture in the French style as No. 16, complete with a slow section in dotted rhythm and a lively *fugato*. (It has been observed that all four volumes of Bach's *Klavier-Übung* have French overtures at their center). No. 17, as Nos. 1 and 8, is a duet in fast tempo with frequent hand-crossings, but even more brilliant than its predecessors. The canon No. 18 is strict almost to the point of austerity; No. 19 resembles a passepied dance (a kind of faster minuet), while No. 20 takes the now-familiar type of duets with hand-crossings to dizzying heights of technical difficulty. The earlier 16th-note motion accelerates to 16th-triplets. No. 21, the canon at the sevenths, is again in the minor mode (like No. 15), but this time, the bass line is filled out with chromatic passing tones, a change that profoundly affects the harmonic profile of the piece. Variation No. 22 again contains fugal elements. In No. 23, another display of virtuosic fireworks, the rhythmic motion speeds up again as thirty-second notes appear in both hands. Here, as in Nos. 26 and 29, Bach moves beyond the duet texture, adding extra voices, even chords, to the texture.

No. 24, the canon at the octave, has the lilting 9/8 meter of the famous "Jesu, Joy of Man's Desiring." The stunning "Adagio" variation No. 25 is an intensely chromatic and highly ornate instrumental aria. Variation 26, with hand-crossings and fast runs, has the notational particularity of different time signatures in the right and left hands (3/4 against 18/16); the effect is that of 16th-triplets against quarter-notes. No. 27, the last canon of the set, is a pure two-part canon, without an added third voice. Yet the first notes of each measure outline the descending bass from the theme on which the entire variation set is based.

Nos. 28 and 29, the final two virtuoso variations, are among the most technically difficult movements Bach ever wrote. The rapid double-trills of No. 28, and the alternating chords of No. 29 were clearly intended to crown the entire composition.

Or almost. For Bach has a final surprise in store for his last variation, which is not a canon at the 10th as one might expect, but rather a *Quodlibet*, which the dictionary defines as "a composition based on a collage of pre-existing and usually familiar melodies."

In this case, the two familiar melodies are two German folksongs, "Kraut und Rüben haben mich vertrieben" (Cabbage and carrots have driven me away) and "Ich bin so lang nicht bei dir g'west" (It's been so long since I've been with you), ingeniously combined with one another and with the bass line underlying the variations. The latter was known as a *Kehraus* dance, used to signal the end of a wedding party. Its inclusion as the last of the *Goldberg Variations* is surely symbolic. After the "Quodlibet," the original "Aria" is repeated to close the monumental work.

Thirty-Three Variations in C Major on a Waltz by Diabelli, Op. 120 (1823)

Ludwig van Beethoven
Born December 15 or 16, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna

SNAPSHOTS OF HISTORY...IN 1823:

- Gioachino Rossini's *Semiramide* is first performed
- First worldwide carnival parade took place in Cologne, Germany
- Eleven-year-old Franz Liszt gives a concert after which he is personally congratulated by Ludwig van Beethoven
- Simón Bolivar is named President of Peru
- Work begins on the British Museum in London, designed by Robert Smirke, and the Altes Museum in Berlin, designed by Karl Friedrich Schinkel

For Beethoven, writing variation sets involved an ongoing quest to uncover hidden complexities behind apparently simple surfaces. That quest, to be sure, informs all his music, and variation procedures — constant modifications of an initial theme or rhythmic pattern — are present everywhere in his oeuvre. Yet sometimes Beethoven chose to focus exclusively on the variation idea, and when he did so, he transformed the somewhat mundane genre he inherited from his predecessors into a transcendent and deeply personal form of expression.

Beethoven wrote more than 60 sets of variations, if one counts movements in larger works as well as self-contained sets. His first published composition, at age 11, was a theme and variations on a march melody. Some of the early works follow the established standards of the day, providing conventional embellishment and changes of character. Soon, however, Beethoven began to explore new approaches to the genre, and revolutionized it completely with works such as the *Eroica Variations* (1802) and the *Thirty-Two Variations in c minor* (1806), both for piano solo. By the time he received the publisher Anton Diabelli's request to contribute one variation to a planned anthology, his vision of what could be possible within the framework of that form had far surpassed anybody else's. He would not let go of Diabelli's simple waltz tune, or rather it would not let go of him, until he had completed no fewer than 33 variations, amounting of a veritable encyclopedia of pianistic techniques and ways of looking at the world through music.

Diabelli's waltz reached Beethoven in the early months of 1819, at a time when the composer was completely deaf, and had to rely on conversation books to communicate with the outside world. The waltz melody has generated a certain amount of controversy in the Beethoven literature; some felt it to be trite and banal, others, like the influential Donald Francis Tovey, found it "rich in solid musical facts." In any case, the waltz ignited Beethoven's imagination, and within a few months, he had composed more than half of the variations. Then he set the project aside, and apparently didn't touch it for about three-and-a-half years. During that time, he wrote his monumental *Missa Solemnis* and the last three piano sonatas, two of which contain sublime sets of variations. He returned to Diabelli's waltz in late 1822 or early 1823 and finished the work

by the end of April. In the meantime, Diabelli collected some 50 variations on his waltz by as many composers, whose ranks included Franz Schubert and an 11-year-old Franz Liszt. Beethoven's work filled a separate volume, published by Diabelli in June 1823.

The importance Beethoven attached to this work can be seen from the fact that he dedicated it to Antonie Brentano, who had been Beethoven's Immortal Beloved about a decade earlier and who remained a close friend to the end. (The *Piano Sonata, Op. 109* was dedicated to her daughter Maximiliane.)

What makes the *Diabelli Variations* special is not only the fact that it is Beethoven's most extensive work in that form. More importantly, it is the ground covered in the course of those 33 *Veränderungen* ("changes" or "metamorphoses"). Quite a few of the variations are unabashedly humoristic, like the very first one, a pompous march with startling harmonic clashes between the right and the left hands. Conventional figurative ornamentation is almost entirely absent from the work, which introduces a large number of innovative virtuoso techniques instead, including large blocks of chords, fast 16th-note runs, and imitative counterpoint, as in the short *fughetta* of variation No. 24 and the monumental fugue just before the end. Textural diversity and contrast is what propels the work forward as flamboyant variations in fast tempo alternate with lyrical or introspective ones. Dramatic interruptions, extended trills and mysteriously slow chord progressions reveal unsuspected possibilities only Beethoven could have seen in Diabelli's innocent little waltz. A particularly felicitous association of thoughts made him quote Leporello's aria from the first scene of Mozart's *Don Giovanni* — and in fact, the melodic outline of the waltz melody (a C-G descending fourth followed by a D-G descending fifth) is the same as in "Notte e giorno faticar." It is astounding to realize that the "Arietta" from Beethoven's last piano sonata, Op. 111 — the theme of one of his most sublime variation sets —is based on the same pair of intervals!

On two occasions, Beethoven reveals his familiarity with the work of J. S. Bach (of whom he supposedly said: "He should have been named 'Sea' [*Meer*], not 'Brook' [*Bach*]"). The above-mentioned *fughetta* evokes the style of Bach's organ works, and the richly ornamented "Largo, molto espressivo" closely before the end seems to allude to the *Goldberg Variations*, the single most important variation work from earlier times. The subsequent fugue reminds commentators more of Handel than of Bach; we know how much Beethoven admired the composer of *Messiah*.

Significantly, the last variation is what William Kinderman, in his masterful 1987 study of the *Diabelli Variations*, describes as a "final spiritualized reminiscence of Diabelli's country dance as a Minuet, with all the grace of the classical minuets of Mozart." But Beethoven doesn't stay in the Mozartian mode for very long; soon enough, he launches into a virtuosic coda that recalls, if anything, the end of the piano sonata Op. 111.

Musicologist Maynard Salomon has called the *Diabelli Variations* a "long journey," a "*Pilgrim's Progress* on a Biedermeier waltz." The journey has taken the traveler far from the point of departure. The return to the dance rhythm at the end of this journey marks a homecoming, but the complexity of the coda serves as a symbol that we can never go back to our point of origin — we have inevitably been transformed by what we have experienced during our voyage.

Program notes by Peter Laki.

ARTIST

ANDRÁS SCHIFF is renowned and acclaimed as a pianist, conductor, pedagogue, and lecturer. Born in Budapest, Hungary in 1953, Mr. Schiff started piano lessons at age five with Elisabeth Vadász. He continued his musical studies at the Ferenc Liszt Academy with Professor Pál Kadosa, György Kurtág, and Ferenc Rados, and in London with George Malcolm.

Indisputably one of the most prominent proponents of the keyboard works of J. S. Bach, Mr. Schiff has long proclaimed that Bach stands at the core of his music making. Through November 2013, András Schiff will continue his two-season endeavor, *The Bach Project*, when it returns to North America, comprising six Bach recitals and a week of the orchestral music of Bach, Schumann, and Mendelssohn with Mr. Schiff at the piano and on the podium. Repertoire this season will be the *Complete Partitas* and *Goldberg Variations*. Mr. Schiff's recitals in San Francisco, Los Angeles, Boston, Toronto, Ann Arbor, and New York include Beethoven's *Diabelli Variations* following the *Goldberg Variations*. He will play this monumental program in London's Wigmore Hall to celebrate his 60th birthday.

Mr. Schiff has established a prolific discography, and since 1997 has been an exclusive artist for ECM New Series and its producer, Manfred Eicher. Recordings for ECM include the complete solo piano music of Beethoven and Janáček, two solo albums of Schumann piano pieces, his second recordings of the Bach Partitas and *Goldberg Variations*, *The Well Tempered Clavier, Books I and II*, and now Beethoven's *Diabelli Variations* recorded on two instruments: The Bechstein from 1921 and an original fortepiano from Vienna 1820—the place and time of the composition.

András Schiff has worked with the major international orchestras and conductors, but now performs mainly as conductor and soloist. In 1999 he created his own chamber orchestra, the Cappella Andrea Barca, which consists of international soloists, chamber musicians, and friends. He also works every year with the Philharmonia Orchestra and Chamber Orchestra of Europe. From 2004–2007 he was Artist-in-Residence of Kunstfest Weimar. In 2007–2008 he was Pianist-in-Residence of the Berlin Philharmonic.

In spring 2011, Mr. Schiff attracted attention because of his opposition to the Hungarian media law, and, in view of the ensuing attacks on him from some Hungarian nationalists, has made the decision not to perform or return to his home country.

András Schiff is an Honorary Professor of the Music Schools in Budapest, Detmold, and Munich, and a Special Supernumerary Fellow of Balliol College (Oxford, UK).

UMS ARCHIVES

This evening's recital marks **András Schiff**'s 11th appearance under UMS auspices. Over the course of eight recitals between 2007 and 2009, Mr. Schiff presented the complete Beethoven piano sonata cycle in Ann Arbor. Mr. Schiff made his UMS debut as soloist with the Budapest Festival Orchestra in 1998 at Hill Auditorium.

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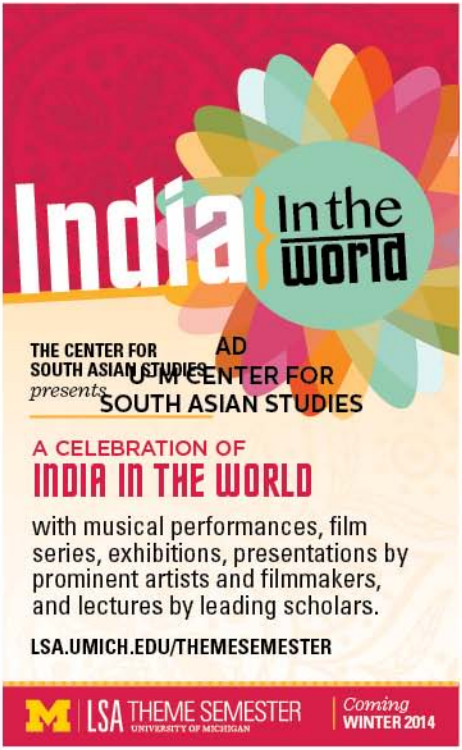

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Cellist Yo-Yo Ma and UMS President Ken Fischer greet patrons at the 2013 Ford Honors Program at the Michigan League Ballroom (photo: Mark Gjukich Photography)

GENERAL INFO.

We believe in the energy that comes with being present. Therefore, we want to ensure that you have all of the information you need to fully enjoy your experience. Look through this section to learn more about tickets, policies, accessibility, and opportunities to become more involved with UMS.

ums

HOW DO I BUY TICKETS?

ONLINE

www.ums.org

IN PERSON

UMS Ticket Office
Michigan League
911 North University Avenue
Mon–Fri: 9 am–5 pm
Sat: 10 am–1 pm

Venue ticket offices open 90 minutes before each performance for in-person sales only.

BY PHONE

734.764.2538
(Outside the 734 area code, call toll-free 800.221.1229)

BY MAIL

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

TICKET DONATIONS/UNUSED TICKETS

If you are unable to use your tickets, please return them to us on or before the performance date (accepted until the published performance time). A receipt will be issued by mail for tax purposes. Please consult your tax advisor. Ticket returns count towards UMS giving levels.

ACCESSIBILITY

All UMS venues are accessible for persons with disabilities. For information on access at specific UMS venues, call the Ticket Office at 734.764.2538. There is no elevator access to Power Center, Michigan Theater, or Lydia Mendelssohn Theatre balconies. Ushers are available for assistance.

LISTENING SYSTEMS

Assistive listening devices are available in Hill Auditorium, Rackham Auditorium, Lydia Mendelssohn Theatre, and the Power Center. 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, Rackham Auditorium, or Arthur Miller Theatre, please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397. For St. Francis of Assisi Catholic Church, call 734.821.2111. For Performance Network, call 734.663.0681.

REFRESHMENTS

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

PARKING

We know that parking in downtown Ann Arbor can be difficult and can sometimes take longer than expected. Please allow plenty of time to park. Parking is available in the Church Street, Maynard Street, Thayer Street, Fletcher Street, and Liberty Square structures for a minimal fee.

UMS donors at the Patron level and above ($1,000) receive 10 complimentary parking passes for use at the Thayer or Fletcher Street structures in Ann Arbor. Valet parking is available for all Hill Auditorium performances on the Choral Union Series for a fee ($20 per car). Cars may be dropped off in front of Hill Auditorium beginning one hour prior to the performance. UMS donors at the Virtuoso level ($10,000 annually) and above are invited to use the valet parking service at no charge.

FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT WWW.UMS.ORG/PARKING.

POLICIES.

SMOKE-FREE UNIVERSITY

As of July 1, 2011, the smoking of tobacco is not permitted on the grounds of the University of Michigan, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

TICKET EXCHANGES

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a $6 per ticket exchange fee up until 48 hours prior to the performance. Exchanged tickets must be received by the Ticket Office at least 48 hours prior to the performance. You may send your torn tickets to us by mail, fax a photocopy of them to 734.647.1171, or email a scanned copy to umstix@umich.edu. Lost or misplaced tickets cannot be exchanged.

We will accept ticket exchanges within 48 hours of the performance for a $10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a donation.

CHILDREN/FAMILIES

Children under the age of three will not be admitted to regular, full-length UMS performances. All children must be able to sit quietly in their own seats throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. UMS has posted age recommendations for most performances at www.ums.org. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

GETTING INVOLVED.

For more detailed information on how to get involved with UMS, please visit www.ums.org/volunteer.

STUDENT WORK-STUDY/VOLUNTEER INTERNSHIP PROGRAM

Internships with UMS provide valuable experiences in all areas of arts management, including performing arts production, education, administration, ticket sales, programming, development, and marketing. For more information about available positions and how to apply, please visit www.ums.org/jobs.

UMS STUDENT COMMITTEE

The UMS Student Committee is an official U-M student organization dedicated to keeping the campus community connected to the performing arts. For more information on how to join, please email umsscboard@umich.edu.

USHERING

Usher orientation sessions are held twice annually for new and returning ushers. You must attend an orientation to be eligible for ushering. Information about upcoming sessions is available at www.ums.org/volunteer as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or fohums@umich.edu.

UMS CHORAL UNION

Open to singers of all ages, the 170-voice UMS Choral Union performs choral music of every genre in presentations throughout the region. Participation in the UMS Choral Union is open to all by audition. Auditions are held in the spring and the fall of each year. To learn more, please contact Kathy Operhall at kio@umich.edu or 734.763.8997.

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If you are passionate about the arts, are looking for ways to spend time volunteering, and have a desire to connect with our organization on a deeper level, the UMS Advisory Committee may be a great match for you. To learn more, please contact Cindy Straub at cstraub@umich.edu or 734.647.8009.

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