

1 3 7 T H S E A S O N

# 15





U M S . O R G

U M S L O B B Y . O R G

U M S R E W I N D . O R G

# U M S L O B B Y



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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 Fall 2015 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.





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**Welcome** to this UMS performance. We're delighted that you're joining us in our 137th season, one of the most exciting, diverse, and engaging in our history. In addition to what you'll see on stage, UMS has a robust education program serving people of all ages and also oversees the 175-voice Grammy Award-winning UMS Choral Union. We invite you to learn more about all of our programs at [ums.org](http://ums.org) and to become engaged with UMS, whether it's by making a gift to our campaign, joining us at the Ann Arbor Y for a community dance class with a visiting dance company, or buying a ticket to a performance. We're always eager to hear from you, too! Join the conversation and share your thoughts after a performance at [umslobby.org](http://umslobby.org). If you have any comments, questions, or concerns, please be in touch with UMS President Ken Fischer at 734.647.1174 or at [kenfisch@umich.edu](mailto:kenfisch@umich.edu). We hope to see you again soon.



A handwritten signature in black ink that reads "Mark Schlissel".

**MARK  
SCHLISSSEL**

*President,  
University of Michigan*



A handwritten signature in black ink that reads "Ken Fischer".

**KENNETH C.  
FISCHER**

*UMS President*



A handwritten signature in black ink that reads "Steph Forrest".

**STEPHEN R.  
FORREST**

*Chair,  
UMS Board of Directors*

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# 2015-16 Season Calendar

## AUGUST

8/30  
NT Live in HD:  
Arthur Miller's  
*A View from the Bridge*

## SEPTEMBER

9/11  
UMS Season Opener!  
My Brightest Diamond  
with the Detroit Party  
Marching Band and  
special guest Shigeto

9/16  
NT Live in HD: George  
Bernard Shaw's  
*Man and Superman*

9/17  
Audra McDonald

9/27  
Sphinx Virtuosi  
with the Catalyst Quartet  
and Gabriela Lena Frank,  
piano

## OCTOBER

10/3  
L-E-V

10/7  
The Gloaming

10/9-11  
New York Philharmonic  
Alan Gilbert, conductor

10/14-17  
*Antigone* by Sophokles  
Starring Juliette Binoche  
Directed by Ivo van Hove

10/18  
RSC Live in HD:  
Shakespeare's *Othello*

10/21  
Abdullah Ibrahim &  
Ekaya

10/23-24  
Sankai Juku

10/27  
Hubbard Street Dance  
Chicago

10/29  
Chicago Symphony  
Orchestra  
Riccardo Muti, conductor

10/30  
Tenebrae

## NOVEMBER

11/6  
Danish String Quartet

11/8  
Chucho Valdés:  
*Irakere 40*

11/14  
Yousouf N'Dour and  
Super Étoile de Dakar

11/15  
NT Live in HD:  
Shakespeare's *Hamlet*

11/20  
Leif Ove Andsnes, piano

## DECEMBER

12/2  
Takács Quartet

12/5-6  
*Handel's Messiah*  
UMS Choral Union  
Ann Arbor Symphony  
Scott Hanoian, conductor

12/13  
RSC Live in HD:  
Shakespeare's *Henry V*

12/17-1/3  
*A Christmas Carol*  
National Theatre of  
Scotland  
Directed by Graham  
McLaren

## JANUARY

1/8  
*What's in a Song?*  
A song recital evening  
curated by Martin Katz

1/10  
Jamie Barton,  
mezzo-soprano

1/11  
Royal Philharmonic  
Orchestra  
Pinchas Zukerman,  
conductor and violin

1/20  
Jazz at Lincoln Center  
Orchestra with  
Wynton Marsalis

1/21-23

Young Jean Lee's  
Theater Company  
*Untitled Feminist Show &  
Straight White Men*

1/22

Chamber Music Society  
of Lincoln Center

1/27

Ms. Lisa Fischer and  
Grand Baton

## FEBRUARY

2/2

Tanya Tagaq in concert  
with *Nanook of the North*

2/5

Taylor Mac  
*A 24-Decade History  
of Popular Music:  
1960s-1980s*

2/6

Igor Levit, piano

2/13

Camille A. Brown &  
Dancers

2/14

UMS Choral Union and  
Organ  
*Love is Strong as Death*  
Scott Hanoian, conductor

2/16-20

Sir Andrés Schiff, piano  
*The Last Sonatas  
of Haydn, Mozart,  
Beethoven, and Schubert*

2/19

*The Triplets of Belleville*  
Benoit Charest,  
composer-conductor

## MARCH

3/5

*The Chieftains*

3/11-12

*Nufonia Must Fall*  
Kid Koala, DJ, producer,  
and graphic novelist

3/15

*Apollo's Fire & Apollo's  
Singers*  
*Bach's St. John Passion*

3/19

*Montreal Symphony*  
Kent Nagano, conductor  
Daniil Trifonov, piano

3/26

Gil Shaham, violin  
with original films by  
David Michalek  
*Bach Six Solos*

3/31-4/3

American Ballet Theatre  
*The Sleeping Beauty*

## APRIL

4/1

Mariachi Vargas de  
Tecalitlán

4/8

Jerusalem String Quartet

4/14

Mnozil Brass

4/15

*Zafir: Musical Winds  
from North Africa to  
Andalucía*  
Simon Shaheen, music  
director

4/16

Bavarian Radio Orchestra  
Mariss Jansons, conductor  
Leonidas Kavakos, violin

4/23

The Bad Plus  
Joshua Redman



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# Education

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At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and to expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we invite you to participate in events inside and outside of the theater.



[UMS.ORG/LEARN](https://ums.org/learn)

Photo: You Can Dance with Abraham.in.Motion in March 2015. Photographer: Peter Smith Photography.



# Bravo!

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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



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# Tradition Builds the Future



In our 137th 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 now presents 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.

Photo: Hill Auditorium in 1928.

# Leadership Donors

*We recognize the donors who have made or completed multi-year campaign commitments of \$100,000 or more during the last year. In addition, we recognize the individuals who have committed \$50,000 or more in support of the 2015–16 season.*



**BERTRAM ASKWITH (1911-2015)  
PATTI ASKWITH KENNER**

“The arts have made a significant difference in my life and my daughter’s life. I want every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am offering every first and second year student one free ticket – Bert’s Ticket – to introduce them to a cultural experience at Michigan.”



**DALLAS AND SHARON DORT**

“It could almost be said that we chose to move to Ann Arbor post-career because of UMS. Who wouldn’t want to live in a city that can attract such talent, and fill a 3,500-seat hall with so many enthusiastic audiences? Now, we enjoy each season all the more because, as donors, we’re an active part of UMS. What a privilege!”



**STEVE AND ROS FORREST**

“As students, we benefited from low-cost student tickets, fostering a lifelong love of the performing arts. Our donation will help to ensure that affordable tickets will be available to today’s students.”



**ILENE FORSYTH**

“I want to help chamber music flourish in Ann Arbor. My support for the series began with its inception in 1963 and I continue to believe that these concerts help nurture our intellectual life as they stimulate and refresh us.”



### MAXINE AND STUART FRANKEL

"We are delighted to partner with UMS for the fifth year of the Renegade Series. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries."



### 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."



### RICHARD AND SUSAN GUTOW

"We enjoy classical and contemporary music, theater, and dance, and feel privileged to add our endowment to that of others to help ensure that UMS continues to present adventuresome performances to the university and Southeast Michigan communities."



### PHIL AND KATHY POWER

"Thousands and thousands of lives have been made richer and more profoundly aware through the music, theater, and dance offerings of UMS. It's hard to imagine another institution that has had such an enormous impact on so many over such a long time. UMS's work is enormously valuable and deserves generous support from anybody who believes in the liberating power of the performing arts."

# Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2015–16 season.



## **DOUGLASS R. FOX**

*President, Ann Arbor Automotive*

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by UMS.”



## **TIMOTHY G. MARSHALL**

*President and CEO, Bank of Ann Arbor*

“We take seriously our role as a community bank. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically.”



## **LARRY BRYANT**

*Ann Arbor Region President, Comerica Bank*

“As a company with a long-standing commitment to diversity and our community, Comerica is proud to continue its support of UMS. We salute UMS on its efforts to enrich our community by showcasing the talents of performing artists from around the world. Congratulations to the leader and best in the performing arts.”



## **FAYE ALEXANDER NELSON**

*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.”





### **NANCY AND RANDALL FABER**

*Founders, Faber Piano Institute*

“We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community.”



### **JAMES G. VELLA**

*President, Ford Motor Company Fund*

“Experiencing the world through music and the arts makes us better as individuals while bringing us together as a community. We are proud to support UMS and the important role it plays in enriching our lives.”



Ford Motor Company Fund



### **DAVID N. PARSIGIAN**

*Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP*

“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm.”

**HONIGMAN**



### **MOHAMAD ISSA**

*Director, Issa Foundation*

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

ISSA FOUNDATION



### **KIRK ALBERT**

*Michigan Market President, KeyBank*

“KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend UMS for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition.”

**KeyBank** 





**MICHAEL CONLIN**

*Director of Business Development, Level X Talent*

“Level X Talent enjoys supporting UMS and its ongoing success bringing world-class artistic talent to the community. Please join us in congratulating UMS. As with the arts, consistently finding and attracting exceptional talent in Advanced Technology can be difficult. Level X Talent partners with our clients to meet that challenge.”



**KEITH ALLMAN**

*President and Chief Executive Officer, Masco*

“Masco is proud to support UMS and salutes its commitment to providing excellent and diverse programs that spark a lifelong passion for creativity. Thank you, UMS, for allowing all of us to experience the transformative power of the performing arts!”



**ALBERT M. BERRIZ**

*CEO, McKinley, Inc.*

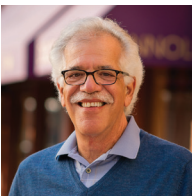
“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”



**THOMAS B. MCMULLEN**

*President and CEO, McMullen Properties*

“In the fifth grade, I began taking cornet lessons from Roger Jacobi, a young man right out of the U-M School of Music who years later would become President of the Interlochen Arts Academy. Roger gave me not only love of music, but also deep appreciation for what UMS does for school kids and adults alike.”



**DENNIS SERRAS**

*Owner, Mainstreet Ventures, Inc.*

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





### STEPHEN G. PALMS

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

“Miller Canfield proudly supports UMS for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community.”

MILLER  
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### TODD CLARK

*Regional President, Old National Bank*

“At Old National Bank, we’re committed to community partnership. That’s why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It’s also the reason we’re pleased to once again support UMS as a corporate sponsor for the 2015–16 season.”



### RICHARD L. DEVORE

*Detroit and Southeast Michigan Regional President, PNC Bank*

“PNC Bank is proud to support the efforts of UMS and the Ann Arbor community.”



### BROCK HASTIE

*Managing Partner, Retirement Income Solutions, Inc.*

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS’s successful history and applaud the organization’s ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community.”



### SAVA LELCA

*Chief Executive Officer, Savco: Hospitality*

“One of Ann Arbor’s greatest assets is UMS, which brings amazing, best-in-class performances to our city season after season. Savco Hospitality is honored to support UMS and its mission of engaging, educating, transforming, and connecting the arts to our community.”





**JOE SESI**

*President, Sesi Lincoln Volvo Mazda*

“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



**JOHN W. STOUT**

*President, Stout Systems*

“Supporting UMS is really a labor of love – love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family.”



**TOM THOMPSON**

*Owner, Tom Thompson Flowers*

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



**OSAMU “SIMON” NAGATA**

*President, Toyota Motor Engineering & Manufacturing North America, Inc.*

“Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming.”



**TIFFANY FORD**

*President, University of Michigan Credit Union*

“Thank you to UMS for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts.”







### MARK SCHLISSEL

*President, University of Michigan*

“The University of Michigan is proud to support UMS as a natural extension of our academic enterprise. UMS’s outstanding performances and educational programs add tremendous value for our students, faculty, alumni, and regional community.”



### MARSCHALL RUNGE

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

We are proud to partner with UMS for its 2015–16 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health.”



# Foundation, Government, & University Support

UMS gratefully acknowledges the support of the following private foundations, government agencies, and University of Michigan units:

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University of Michigan Third Century Initiative



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# Takács Quartet

Edward Dusingberre / *Violin*  
Károly Schranz / *Violin*  
Geraldine Walther / *Viola*  
András Fejér / *Cello*

Wednesday Evening, December 2, 2015 at 7:30  
Rackham Auditorium  
Ann Arbor

23rd Performance of the 137th Annual Season  
53rd Annual Chamber Arts Series

Tonight's performance is supported by the Ilene H. Forsyth Chamber Arts Endowment Fund.

Media partnership provided by WGTE 91.3 FM.

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.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

## PROGRAM

*Franz Joseph Haydn*

**String Quartet No. 57 in C Major, Op. 74, No. 1**

Allegro

Andantino grazioso

Menuetto: Allegro – Trio

Finale: Vivace

*Timo Andres*

**Strong Language**

Middens

Origin Story

Gentle Cycling

## INTERMISSION

*Antonín Dvořák*

**String Quartet No. 14 in A-Flat Major, Op. 105**

Adagio ma non troppo – Allegro appassionato

Molto vivace

Lento e molto cantabile

Finale: Allegro non tanto

On September 10, UMS received the **National Medal of Arts** from President Barack Obama at the White House. We are deeply honored to be the first university-based presenter to receive this recognition, which is the highest award given to artists and arts patrons by the US government. Please accept our sincerest thanks for your participation and generous patronage, all of which have played a critical role in UMS being recognized at the highest level. Artists tell us time and time again that “UMS audiences are the best” and we wholeheartedly agree. This medal belongs to all of us.

## **NOW THAT YOU'RE IN YOUR SEAT...**

Now in its 40th year of active concertizing, the Takács Quartet has made its reputation by its stellar interpretations of the classical tradition, especially with their Beethoven and Bartók cycles acclaimed all over the world. Yet the Takács has also been committed to commissioning and performing new works, and has over the years premiered works by Bright Sheng, James MacMillan, and John Psathas, among others. They continue their advocacy for contemporary music by programming, between Haydn and Dvořák, a quartet by Timo Andres, a young American born 10 years after they gave their first concert.

## STRING QUARTET NO. 57 IN C MAJOR, OP. 74, NO. 1 (1793)

Franz Josef Haydn

Born March 31, 1732 in Rohrau, Lower Austria

Died May 31, 1809 in Vienna

UMS Premiere: Vermeer Quartet; January 13, 2001 in Rackham Auditorium.

### SNAPSHOTS OF HISTORY...IN 1793:

- King Louis XVI of France is guillotined. The Louvre, the former royal palace, becomes a museum
- William Blake writes *Songs of Innocence and of Experience*
- President George Washington lays the cornerstone for the United States Capitol
- The second partition of Poland by Russia and Prussia

Haydn wrote six new quartets to take with him on his second visit to London, 1794–95. Earlier in the 1790s, he had carefully observed the cosmopolitan London musical scene over two seasons. Now, the new quartets were clearly customized for a thriving London market. Violinist Johann Peter Salomon, the impresario who had invited the renowned Viennese composer to the British capital, introduced him to a musical life that differed from the insular court life at Esterházy and differed, too, from the more formal, semi-private concerts that were given in the homes of Viennese aristocrats. Haydn noted how London's larger public concert rooms colored the music that was played there. (The Hanover Square Rooms, where tonight's quartet was first performed, was large; it accommodated 800). The London musicians were skilled, versatile freelancers who could speedily come to terms with new music and were flexible in both orchestral and chamber music.

Back in Vienna, musicians were usually servant-performers or aristocrat amateurs. Salomon himself was a virtuoso, one of the leading lights in London, with a fine reputation as a leader of both an orchestra and a string quartet. Salomon's London offered Haydn a burgeoning variety of public concerts in a busy commercial metropolis with a population that was nearly four times that of Vienna. London's sophisticated concert audiences craved novelty and were willing to pay handsomely for it – and the effect on Haydn's music was profound.

With his new collection, Haydn was, in effect, playing catch-up. His quartets were designed to compete with the more attention-grabbing, less subtle quartet music then current in the English capital. Leading London composers like Ignaz Pleyel and Adalbert Gyrowetz wrote quartets to showcase four soloists, often within a relatively loose musical structure. Single movements became favorites and were often played



sandwiched between symphonies, concertos, and vocal selections. Haydn's quartets are the first he had written for performance in public venues. He wrote them on a much broader canvas, requiring an almost orchestral technique. He had left behind the more intimate, more intense, and inward-looking world of his Viennese quartets. The opening of tonight's C-Major quartet, Op. 74, No. 1, for example, is a bold and dramatic chord which would have had an immediate effect of calling a large audience to attention. (Five of the six quartets open this way, whereas none of his quartets had previously done so). Throughout the quartet, and particularly in the finale, the virtuoso first violin part was written with Salomon's agile fingers in mind. The first violin dominates the writing, but not to the exclusion of contrapuntal writing between all four instruments – as in the recapitulation of the first movement, where the opening themes are re-visited. After an intense and sonorous slow movement, Haydn makes dynamic use of rhythm and introduces striking harmonic surprises in the minuet. The "Finale" is exuberant and engaging, with vigorous corporate counterpoint and a recurring witty rustic passage over a cello drone – all designed to please an audience eager to experience the latest from an esteemed composer.

*Program note ©2011 by Keith Horner.*

## **STRONG LANGUAGE (2015)**

Timo Andres

*Born 1985 in Palo Alto, California*

UMS Premiere: This piece has never been performed on a UMS concert.

The composer writes:

I've been increasingly obsessed with the idea that longer pieces can actually be made out of less stuff as a way of supporting the weight of their structures. By "stuff" I don't mean narrative drama – a lot can happen in 25 minutes – but actual musical ideas. *Strong Language* has three movements and exactly three musical ideas.

"Middens" starts with a simple, undulating melody, played unaccompanied. Sonic detritus gradually accrues underneath each pile of notes. With each repetition of the melody, the piles grow taller.

"Origin Story" ventures outward from a static d-minor triad: first in recalcitrant half-steps and little by little further afield. As the instruments gain confidence with repetition, they coagulate into an unstoppable melodic sequence. Each time it is played, the sequence shrinks a bar, cramming ever-increasing contrapuntal complexity into a smaller and smaller space.

"Gentle Cycling" reverses the process of "Middens," coaxing an expressive viola and cello duet from a spectral landscape of plucks, scrapes, and knocks.

*Program note by Timo Andres.*

## STRING QUARTET NO. 14 IN A-FLAT MAJOR, OP. 105 (1895)

Antonín Dvořák

Born September 8, 1841 in Nelahozeves, Bohemia

Died May 1, 1904 in Prague

UMS Premiere: Flonzaley Quartette; January 22, 1912 in University Hall.

### SNAPSHOTS OF HISTORY...IN 1895:

- Oscar Wilde's last play, the comedy *The Importance of Being Earnest*, is first shown at the St. James Theatre in London
- W.E.B. Du Bois becomes the first African American to receive a PhD from Harvard University
- Oscar Hammerstein opens the Olympia Theatre, the first theater to be built in New York City's Times Square district
- Auguste and Louis Lumière display their first moving picture film in Paris

*Praise God we are all well, and we rejoice that after three years we can again spend a delightful and happy Christmas in Bohemia! It was so different last year in America, where we were so far away in a foreign land and separated from all the children and friends! ... Now I am very industrious... I have just finished a new quartet in G Major, and now I am already coming to the end of a second in A-flat... (December 23, 1895)*

In these passages from a letter to a friend, Antonín Dvořák expressed the immense creative release he felt on coming home for good from the "New World." The impulse to compose was so strong in him that in short order he wrote what would become his final works in chamber media and perhaps his crowning achievements in that field. Dvořák had actually begun the A-flat Quartet in New York during March 1895, but had completed only the exposition of the first movement. Now, comfortably at home in Bohemia, the composer turned again

to unfinished work, but not before dashing off the G-Major Quartet that would become its companion as Op. 106.

The first movement of the A-flat Quartet opens "Adagio ma non troppo" with an unexpectedly somber mood in the minor mode. This serious introduction builds in intensity but then melts unnoticeably into the main "Allegro appassionato" section with its carefree first theme. (Is Dvořák pulling our leg? Or is he painting a musical picture of the story he tells in his letter?) The second theme is even more playful, but the movement has its darker moments and its passionate ones as well.

The Scherzo second movement is one of Dvořák's finest chamber music movements. It is a brilliant *furiant*, a folk dance with characteristic rhythmic shifts that imply changed in meter. Besides the overall symmetrical A-B-A form, the outline of each section is symmetrical also, with three divisions in the main section and three in the Trio. Quotations from Dvořák's opera,

*The Jacobin*, appear in the Trio section.

The “Lento” movement is similarly a three-part structure, but one in which reminiscences of the middle section return near the end. Dvořák scholar Otakar Sourek writes that the movement’s “strongly romantic character is full of sweetly melodious and ardent yearning.”

The opening of the finale balances the opening of the first movement. A serious, dramatic mood prevails, complete with the theatrical *tremolos* in the middle parts. Soon, however, all this dissolves into the general gaiety of the main theme. The movement is an innovative sonata form with three principal themes instead of the usual two. The music drives toward its final goal propelled by a strong rhythmic impulse reminiscent of Dvořák’s *Slavonic Dances*.

*Program note by Dr. Michael Fink.*



Two violins, a viola, and a cello: learn how the string quartet continues to evolve at [UMSLobby.org](http://UMSLobby.org).

## 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 Quartet 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 "Best Chamber Music and Song" presented by the Royal Philharmonic Society in London. The Quartet is based in Boulder at the University of Colorado, where it has been ensemble-in-residence for 32 years.

During the 2015–16 season, the Quartet performs with pianist Garrick Ohlsson at Stanford University, the University of Richmond, the University of Florida, and Atlanta's Spivey Hall. The quartet will also perform in Santiago, Chile, and Sao Paulo and Rio de Janeiro, Brazil. In addition to their annual series at London's Wigmore Hall, where the members of the Quartet are associate artists, other European engagements this season include performances in Oslo, Amsterdam, Budapest, Hamburg, Hannover, Brussels, and Bilbao, and a concert at the Schubertiade in Hohenems, Austria. The Quartet also performed Philip Roth's "Everyman" program with Meryl Streep at the Royal Conservatory of Music in Toronto in October 2015, following a performance of the program with Ms. Streep at Princeton University in 2014. The Quartet also performed "Everyman" with Academy Award-winning actor Philip Seymour Hoffman at Carnegie Hall in 2007.

The Quartet's award-winning recordings

include the complete Beethoven cycle on the Decca label. In 2005, the late Beethoven quartets won "Disc of the Year" and Chamber Award from *BBC Music Magazine*, a *Gramophone* Award, and a Japanese Record Academy Award. The Quartet's recordings of the early and middle Beethoven quartets collected a Grammy Award, another *Gramophone* Award, a Chamber Music America Award, and two additional awards from the Japanese Recording Academy. The Quartet has also made 16 recordings for the Decca label since 1988 of works by Beethoven, Bartók, Borodin, Brahms, Chausson, Dvořák, Haydn, Mozart, Schubert, and Smetana. The ensemble's recording of Bartók's six string quartets received the 1998 *Gramophone* Award for chamber music and, in 1999, was nominated for a Grammy Award.

The Takács Quartet is known for innovative programming. The group regularly collaborates with Hungarian folk ensemble Muzsikás in programs that explore the folk sources of Bartók's music. The Quartet also performed a music and poetry program on a 14-city US tour, which included Ann Arbor, with poet Robert Pinsky. In 2010, the ensemble collaborated with the Colorado Shakespeare Festival and David Lawrence Morse on a drama project that explored the composition of Beethoven's last quartets.

The members of the Takács Quartet are Christoffersen Faculty Fellows at the University of Colorado. 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 members' commitment to teaching is enhanced by summer residencies at the Aspen Music Festival

and at the Music Academy of the West, Santa Barbara. The Takács is also a Visiting Quartet at the Guildhall School of Music and Drama in London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gábor Takács-Nagy, Károly Schranz, Gábor 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 Dusinger joined 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; in March 2011, each member 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** 18th performance under UMS auspices. The ensemble made its UMS debut in February 1984 at Rackham Auditorium, and most recently appeared under UMS auspices in October 2013.

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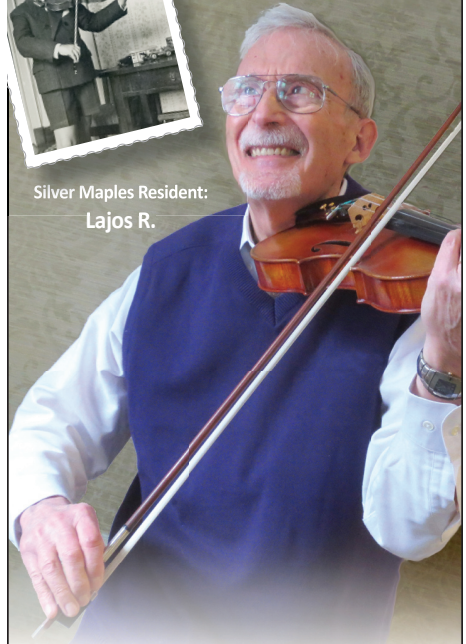


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Photo: UMS patrons attend a San Francisco Symphony concert at Hill Auditorium, November 2014;  
photographer: Peter Smith Photography.

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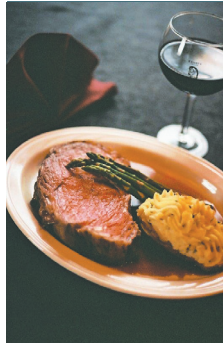
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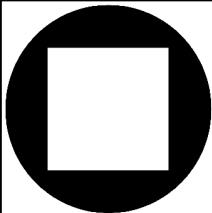


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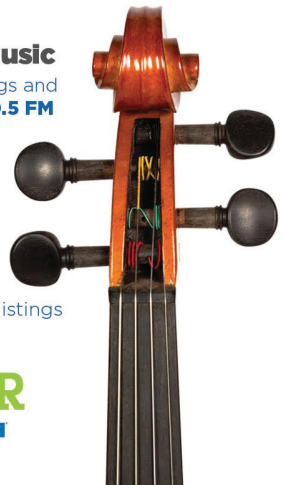
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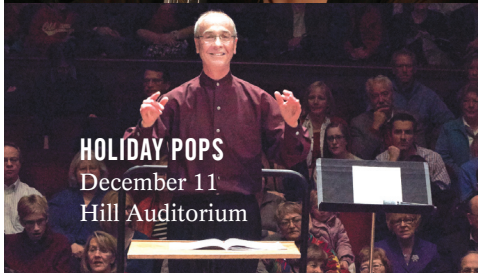
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