



PROGRAM BOOK WINTER 2016

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150



UNIVERSITY OF MICHIGAN | ANN ARBOR



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U M S L O B B Y



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Did it disappoint? Tell us what you think at umslobby.org
or any of our social media spaces.

Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2016 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.





When you attend a UMS performance,
you're part of a larger equation:

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+ **CULTURE**
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Together, we invest in our local community's vibrancy.



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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 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. 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. We hope to see you again soon.



**MARK
SCHLISSSEL**

*President,
University of Michigan*



**KENNETH C.
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UMS President



**STEPHEN R.
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*Chair,
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To reveal the age
you feel,
stay on
your toes.

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Winter 2016 Season Calendar

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

1/17

NT Live: Shakespeare's
Hamlet

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

1/24

NT Live: Charlotte
Brontë's *Jane Eyre*

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

2/19

The Triplets of Belleville
Benoit Charest,
composer-conductor

2/24

NT Live: Christopher
Hampton's *Les Liaisons
Dangereuses*

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

4/3

NT Live: Shakespeare's
As You Like It

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

Education

EDUCATIONAL
EXPERIENCES
FOR
EVERYONE



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)

UMS Night School: Constructing Identity

Mondays 1/18–2/15, 7–8:30 pm

(U-M Alumni Center, 200 Fletcher St.)

In our ongoing Night School series, UMS explores the dynamic quality of how human and social identities are constructed and explored in this season's artistic program. How do artists' personal identities inform their work? Do audiences' own identities shape what they see on the stage? UMS Night School invites participants to discover the intersections of performance and identity in music, theater, and dance, and to meet others who share a similar interest. The Night School curriculum will include attendance at and discussion of Young Jean Lee's Theater Company's *Untitled Feminist Show & Straight White Men*, Tanya Tagaq, Taylor Mac, and Camille A. Brown & Dancers *Black Girl—Linguistic Play*. These 90-minute classes combine conversation, interactive exercises, and lectures with genre experts to draw you into the themes related to identity and performance. Drop in to just one session, or attend them all. Events are free, and no pre-registration is required.



Taylor Mac by Kevin Yatarola

Monday, 1/18

“Thinking about Identity and Performance”

(Young Jean Lee's Theater Company)

Monday, 1/25

“Acting and Dancing Identity”

(Young Jean Lee's Theater Company, Tanya Tagaq, Taylor Mac)

Monday, 2/1

“Constructing Identity Onstage: An Interview with Taylor Mac and Tanya Tagaq”

(Tanya Tagaq, Taylor Mac)

Monday, 2/8

“Constructing Identity Together: Artists and Audiences”

(Camille A. Brown & Dancers)

Monday, 2/15

“Reflection & Graduation”



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.”



EMILY BANDERA

“One of the delights of living in Ann Arbor is the opportunity to attend the many and varied programs brought to us by UMS. We don’t need to travel world-wide to experience these ‘big city’ events. I feel honored to help make this possible.”



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.



ALICIA M. TORRES

Senior Vice President & Chief Financial Officer, Altarum Institute

“The Arts stimulate the mind and inspire creativity. Hence, we at Altarum are thrilled to support UMS and provide inspiring and enjoyable cultural opportunities for our team and our community. Altarum Institute serves the public good by solving complex systems problems to improve human health through objective research, technology, analysis, and consulting leadership skills.”



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.”





CHRIS CONLIN

President, Conlin Travel, Inc.

“Conlin Travel has been a proud supporter of UMS for over 50 years. I will never forget attending one of my first UMS concerts in 1975, listening to Vladimir Horowitz perform Chopin, Rachmaninoff, Schumann, and others. UMS makes Ann Arbor the most vibrant cultural community in Michigan today.”



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.”





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.”

LEVELXTALENT



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!”

MASCO



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.”

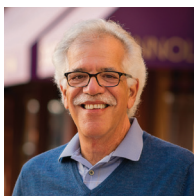
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“A Michigan–Ohio State football ticket is still the best ticket in all of sport. However, a UMS ticket always provides the best in educational and artistic entertainment.”



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.”



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 LELCAJ

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

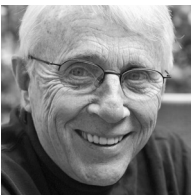
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



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.

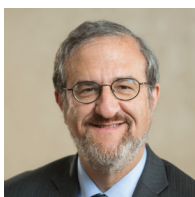
"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."



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 SCHLISSSEL

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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The Andrew W. Mellon Foundation



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University of Michigan Third Century Initiative





Royal Philharmonic Orchestra

Pinchas Zukerman
Principal Guest Conductor and Violin

Monday Evening, January 11, 2016 at 7:30
Hill Auditorium
Ann Arbor

54th Performance of the 137th Annual Season
137th Annual Choral Union Series

Tonight's performance is supported by Gil Omenn and Martha Darling and by Max Wicha and Sheila Crowley.

Endowed support from the Mary R. Romig-de Young Endowment Fund.

Media partnership 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 lobby floral art for this evening's concert.

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

Ludwig van Beethoven
Egmont, Op. 84 (excerpt)

Overture

Beethoven
Violin Concerto in D Major, Op. 61

Allegro ma non troppo
Larghetto
Rondo: Allegro

Mr. Zukerman, violin

INTERMISSION

Edward Elgar
Variations on an Original Theme, Op. 36

- I. C.A.E.
- II. C.A.E.
- III. R.B.T.
- IV. W.M.B.
- V. R.P.A.
- VI. Ysobel
- VII. Troyte
- VIII. W.N.
- IX. Nimrod
- X. Dorabella – Intermezzo
- XI. G.R.S.
- XII. B.G.N.
- XIII. *** (Romanza)
- XIV. E.D.U. – Finale

NOW THAT YOU'RE IN YOUR SEAT...

Speaking of "Nimrod," the beloved slow movement of his "Enigma" Variations, Elgar wrote: "[It was]... the record of a long summer evening talk, when my friend [August Jaeger] discoursed eloquently on the slow movements of Beethoven...it will be noticed that the opening bars are made to suggest the slow movement of the Eighth Sonata ('Pathétique')." Elgar chose his words carefully: he didn't quote Beethoven directly, but rather created an original melody that had the same classical poise as the Beethoven theme. It is a beautiful and original homage from one composer to another, acknowledging the deep affinity the Englishman felt for the German. As a violinist, Elgar had, after all, performed all the Beethoven violin sonatas. England had a great orchestral tradition of which to speak (Elgar's First Symphony was hailed by critics as "England's First"), and Elgar saw himself as a descendant of the generations of German symphonists who had come before him.

EGMONT, OP. 84 (EXCERPT) (1810)

Ludwig van Beethoven

Born December 16 or 17, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna, Austria

UMS Premiere: Boston Festival Orchestra conducted by Emil Mollenhauer;
May 1901 in University Hall

SNAPSHOTS OF HISTORY...IN 1810:

- Beethoven composes his famous piano piece, *Für Elise*
- The US annexes the Republic of West Florida
- English actress Sarah Booth debuts at the Theatre Royal, Covent Garden in London
- The first steamboat sails on the Ohio River

Three years before Beethoven was born, the German playwright Gotthold Ephraim Lessing published an important theoretical work on theater called the *Hamburg Dramaturgy*. In it, Lessing wrote at length about the role of music in spoken drama, an area in which he felt substantial changes were needed. 18th-century aesthetics insisted not only on music's power to express human emotions but also its obligation to do so as fully as possible. According to Lessing, music for spoken plays should express the subject matter at hand, rather than just provide a background or a distracting entertainment.

In the same year, 1767, Christoph Willibald Gluck wrote a preface to his opera *Alceste*, in which he said: "My idea was that the overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to hear."

In the hands of Gluck, Mozart, and Beethoven, the genre of the overture became capable of dramatic expression to a degree never

dreamed of by Lessing. Beethoven discovered entirely new possibilities in the overture, and when, between the second and third versions of his opera *Fidelio*, he turned to the spoken theater to write *Egmont*, he incorporated incidental music into the drama like no one had ever done before.

The action of Goethe's tragedy *Egmont*, written in 1786, takes place in the 16th century, when Flanders was occupied by the Spanish. Count Lamoral van Egmont, scion of a noble family of Flanders, was appointed governor of the province by Spain's King Philip II (the stepfather and rival of Don Carlos in Schiller's tragedy and Verdi's opera). Seeing the suffering of his oppressed fellow countrymen, Egmont turned against the Spaniards and challenged the King to give freedom to the Low Countries. In response, Philip had Egmont executed in Brussels on June 4, 1568; this cruel act touched off a war of independence that eventually ended with the victory of the Flemish insurgents.

This story of a foreign oppression challenged could never have been timelier than in the Vienna of 1809, occupied by Napoleon's forces. And surely no composer had treated the themes of oppression, struggle, and freedom as often and as gloriously as Beethoven, whose opera *Fidelio* was about the liberation of a freedom-fighter from unjust imprisonment and whose Fifth Symphony climaxed in a breath-taking transition from darkness to light.

Lessing had written in the *Hamburg Dramaturgy*: "The overture must only indicate the general tendency of the play and not more strongly or decidedly than the title does. We may show the spectator the goal to which he is to attain, but the various paths by which he is to attain it must be entirely hidden from him." In fact, the Overture to *Egmont* describes the goal (victory) through a transition from darkness to light not unlike those in the earlier Fifth Symphony and the "Leonore" Overture No. 3.

The overture consists of three sections: a slow introduction, followed by a dramatic Allegro and a triumphant coda. The introduction is based on two themes, a forte chordal passage played by the strings and a doleful melody given to the woodwinds. A short transition leads into the passionate Allegro, written in a heroic style with reminiscences of the Fifth Symphony. The chordal passage from the introduction reappears as the Allegro's second theme. Another dramatic transition ushers in the coda (concluding section), in which the fanfare of the horns and trumpets proclaims the triumph of the cause of freedom.

Goethe's tragedy ends as Egmont confronts his executioners without fear; as the curtain falls, Goethe's stage direction calls for a *Siegessymphonie* (symphony of victory) to be played by the orchestra; and that is exactly what Beethoven composed here.

VIOLIN CONCERTO IN D MAJOR, OP. 61 (1806)

Beethoven

UMS Premiere: Chicago Symphony Orchestra conducted by Frederick Stock and violin soloist Ruggiero Ricci; May 1930 in Hill Auditorium.

SNAPSHOTS OF HISTORY...IN 1806:

- After traveling through the Louisiana Purchase and reaching the Pacific Ocean, explorers Lewis and Clark and their *Corps of Discovery* begin their journey home
- Francis II, the last Holy Roman Emperor, abdicates, thus ending the Holy Roman Empire after about a millennium
- Noah Webster publishes his first American English dictionary
- Emperor Jacques I of Haiti (Jean-Jacques Dessalines) is assassinated at the Pont-Rouge, Haiti, and Alexandre Pétion becomes first President of the Republic of Haiti

Two years after moving from Bonn to Vienna, the 24-year-old Beethoven met a violin prodigy 10 years his junior named Franz Clement. The boy had already toured much of Europe, performed in London under Haydn, and earned the admiration of many important musicians on the continent. He carried with him an album that was signed by many of the aristocrats, musicians, and officials he had come in contact with during his travels. Beethoven, a former child prodigy himself, made his entry in Clement's album:

*Dear Clement,
Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the great — the greatest goal on earth to which the artist can attain. Be happy, my dear young friend, and come back soon, so that I may hear again*

your delightful, splendid playing.

Wholly your friend

L. v. Beethoven (in the service of His Excellency the Elector of Cologne)

Clement later went on to become the conductor of the Theater an der Wien in Vienna. His musical memory was legendary and gave rise to many fantastic stories. According to one of them, he once prepared a piano score of Haydn's *Creation* after hearing it performed several times, with only a libretto, no full score, to help him). He was always a great champion of Beethoven's music: he was involved in the production of the original *Fidelio* in the autumn of 1805 and was the concertmaster at the first public performance of the Third Symphony in the same year.

It seems, then, that Clement was not as unworthy of Beethoven's *Violin Concerto* as some have later thought. He may not have been

above such stunts as playing pieces “reversed violin” (the instrument held upside down) – something he did the very same night he premiered the Beethoven. Yet by all accounts he was an excellent artist, widely praised for the gracefulness and tenderness of his playing as well as for his extraordinary technical skills. Although his fame was eventually to decline and he was to die in poverty in 1842, in 1806 he must have been at the height of his powers.

One wonders what this not insignificant artist thought when he first saw the manuscript of Beethoven’s *Violin Concerto* with the punning inscription “Concerto par Clemenza pour Clement primo Violino e direttore al teatro a Vienna.” Was it really on the day of the first performance? As best as we can know 180 years later, the work was not finished until the last possible moment and Clement sight-read it at the concert (which, by the way, also included a performance of the “Eroica” Symphony led by Beethoven). We will never know how the concerto sounded under the circumstances, and that may even be a good thing. The critics, at any rate, gave mixed reviews. As one of them wrote:

The judgment of connoisseurs is unanimous; the many beauties of the piece must be conceded, but it must also be admitted that the continuity is often completely broken and that the endless repetitions of certain commonplace passages might easily become tedious to the listener... It is to be feared that if Beethoven continues upon this path he and the public will fare badly.

One thing that may have helped Clement find his way through the new work is that at least certain passages must have been somewhat familiar. Clement (himself a composer) had written his own violin concerto (also in D Major), which was premiered about a year and a half before the Beethoven. In a monograph on the Beethoven *Violin Concerto* (*Cambridge Music Handbook*), Robin Stowell has examined this entirely forgotten work and found that some of the passagework in the Beethoven *Concerto* is closely modelled on Clement’s piece. This shows that Beethoven went to great lengths to accommodate his friend’s playing style, using some of Clement’s favorite playing techniques, and showing him in the process how much more could be gotten out of those techniques.

The new concerto went unappreciated for a long time, despite the fact that the composer and pianist Muzio Clementi persuaded Beethoven to arrange it as a piano concerto, which Beethoven did. Although the concerto is too violinistic to work well on the piano, Clementi would hardly have proposed such an arrangement if it had not made some business sense to him. But there were apparently no performances of the piano version during Beethoven’s lifetime, and only a few not very successful ones of the original. The longest and probably the most difficult violin concerto written to date, it was awaiting the exceptional artist who could uncover all its beauties. It was the 13-year-old Joseph Joachim who finally brought the work to triumph at a concert given in London under Mendelssohn (1844). Since then, the world has never

tired of the composition, which soon became known as the “Queen of Violin Concertos.”

Clement’s violin concerto was by no means Beethoven’s only model in his *Violin Concerto*. It has long been known that Beethoven was strongly influenced by the composers of the French violin school. This school, founded by the Italian-born Giovanni Battista Viotti (1755–1824), was continued by virtuosos such as Rodolphe Kreutzer (1766–1831) and Pierre Rode (1774–1830).

In the end, though, Beethoven’s concerto is a masterpiece like no other: the borrowed details were inserted into a completely new context. The unique Olympian serenity the work radiates is all Beethoven, as are the dramatic outbursts that temporarily cloud the happy atmosphere.

On the whole, the *Violin Concerto* is one of the happiest works Beethoven ever wrote. The first, dream-like entry of the solo violin, evolving into a mini-cadenza after the orchestral exposition, is a case in point. So is the beautiful second theme, presented both in the major and in the minor modes. This theme seems to be reserved entirely for the orchestra, and the solo violin never gets to play it in full until the very end, after the cadenza. Then, at last, the soloist makes the most of this delightful melody and takes it from the lowest register of the instrument to the highest. The simple and songlike style of performance is gradually altered by the addition of virtuoso scales and passages, and the volume rises to a powerful *fortissimo* to close the movement.

The second-movement “Larghetto” is in G Major and never leaves its home tonality, a quite unusual circumstance that explains the exceptional restfulness that pervades the movement. It is a set of free variations on a quiet, meditative theme. At the end, there is a bridge leading into the third-movement “Rondo” without a pause.

It used to be rumored that the first theme of the “Rondo” finale was written not by Beethoven but by Franz Clement. Whether or not that is true, the melody certainly provides a splendid starting point for a light-hearted and vivacious movement, whose cheerful dance rhythms (in 6/8 time) continue a time-honored classical Rondo tradition while introducing many individual touches in the elaboration of the model. The central episode in g minor, in which the solo violin engages in a dialogue with the solo bassoon, is especially haunting. The ending of the movement is a typical Beethovenian joke: a *pianissimo* recapitulation of the theme is interrupted by two *fortissimo* chords, and the work is suddenly over.

VARIATIONS ON AN ORIGINAL THEME, OP. 36 ("ENIGMA") (1898–99)

Edward Elgar

Born June 2, 1857 in Broadheath, United Kingdom

Died February 23, 1934 in Worcester

UMS Premiere: Chicago Symphony Orchestra conducted by Frederick Stock;
May 1908 in University Hall

SNAPSHOTS OF HISTORY...IN 1899:

- Voting machines are approved by the US Congress for use in federal elections
- America's first juvenile court is established in Chicago
- The New York Zoological Society opens the Bronx Zoological Park to the public in New York City
- A large standing stone at Stonehenge falls over, the most recent time this has happened

Elgar composed his *Variations on an Original Theme* in 1898–99. The first performance took place on June 19, 1899, at St. James's Hall in London under the direction of Hans Richter. Elgar subsequently revised the orchestration and added a coda; he conducted this version in Worcester in September 1899. The score, published later that year, is dedicated "to my friends pictured within." The word "Enigma" appears over the theme in the original manuscript.

At its premiere led by Hans Richter in London on June 19, 1899, Elgar's *Variations* were greeted as the greatest composition for large orchestra ever written by an Englishman. Audiences have delighted in what Elgar had written for more than a century now, but they have been equally intrigued by what he had withheld, namely that the work had a secret that he refused to divulge.

The story of the "Enigma" *Variations* began one night late in 1898 when Elgar was improvising at the piano at home in Worcestershire. His wife, Alice, was struck by a particular melody and asked her husband what it was. Elgar replied: "Nothing – but something could be made of it." As he continued to develop his short theme, Elgar started to toy with the idea of how it could be made to reflect the personalities of some of his friends.

With one exception, each of the 14 variations that follow the theme is preceded by a heading that identifies the people behind the music.

The theme consists of two ideas: an expressive string melody that is constantly interrupted by rests on the downbeat (and that fits the words "Edward Elgar" surprisingly well), and a second melody that is more continuous, and is built of parallel thirds played by strings and woodwinds.

Variation 1, "C.A.E." is a portrait of Caroline Alice Elgar, the composer's wife.

Variation 2, "H.D.S-P." Hew David Steuart-Powell was a pianist and Elgar's chamber music partner.

Variation 3, "R.B.T." Richard Baxter Townshend, a writer and scholar who lived in Oxford and used to ride his tricycle around town with the bell constantly ringing.

Variation 4, "W.M.B." Elgar recalled William Meath Baker as "a country squire, gentleman, and scholar. This Variation was written after...[he] had...hurriedly left the music-room with an inadvertent bang of the door."

Variation 5, "R.P.A." Richard Penrose Arnold, son of the poet Matthew Arnold, was "a great lover of music, which he played (on the pianoforte) in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks."

Variation 6, "Ysobel" Isabel Fitton was a viola player – thence the special treatment of the viola, both as a section and as a solo instrument.

Variation 7, "Troyte" Arthur Troyte Griffith was an architect and a close friend of Elgar's. "The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing 'slam' records that the effort proved to be vain."

Variation 8, "W.N." The initials stand for Winifred Norbury, but the variation was inspired more by the

18th-century house where this lady (co-secretary of the Worcestershire Philharmonic Society) lived. In the words of musicologist Julian Rushton, the house was the "epitome of an ideal civilization in a rural environment."

Variation 9, "Nimrod" This is the most famous variation in the set, often performed separately in England as a memorial to deceased celebrities. "Nimrod" was August Jaeger, a German-born musician and Elgar's closest friend who worked for Novello, the publisher of Elgar's music. (*Jäger* means "hunter" in German, and Nimrod is the "mighty hunter" mentioned in Genesis 10:9.) Elgar turned the original theme into a hymn-like, soaring melody with a certain Beethovenian quality.

Variation 10, "Dorabella" Dora Penny was a young woman in her early 20s, to whom Elgar gave an affectionate nickname taken from Mozart's *Così fan tutte*.

Variation 11, "G.R.S." George Robertson Sinclair was organist of Hereford Cathedral. "The first few bars were suggested by his great bulldog Dan (a well-known character) falling down the steep bank into the River Wye (bar 1); his paddling up stream to find a landing place (bars 2 and 3); and his rejoicing bark on landing (second half of bar 5). G.R.S. said 'set that to music.' I did; here it is."

Variation 12, "B.G.N." Basil Nevinson was a cellist who, with Steuart-Powell (variation 2), often played trios with Elgar, a violinist. This is why in this variation the melody is entrusted to a solo cello, in "tribute to a very dear friend whose scientific and artistic attainments, and the wholehearted way they were put at the disposal of

his friends, particularly endeared him to the writer."

Variation 13, "**"** (Romanza) The identity of the person behind the asterisks is the first, and smaller, enigma in Elgar's work. Elgar himself only said that the "asterisks take the place of the name of a lady who was, at the time of composition, on a sea voyage. The drums suggest the distant throb of the engines of a liner..." Since some sketches contain the initials L.M.L., this would seem to refer to Lady Mary Lygon, an acquaintance of Elgar's who was a member of the aristocracy, but several people who knew Elgar intimated that the variation had to do instead with a youthful "romanza" of the composer's.

Variation 14, "E.D.U." (Finale, Allegro, G Major, 4/4) "Edu" was the nickname Alice Elgar had given to her husband, who disguised it as a set of initials, to camouflage the fact that the last variation was a self-portrait. The theme is turned here into a march with a sharp rhythmic profile. There are two slower, lyrical episodes, after which the work ends with a grandiose climax.

The identity of the person inspiring Variation 13 is not the only enigma in this work. Even more mysterious are the implications of the statement Elgar made at the time of the premiere.

The Enigma I will not explain – its "dark saying" must be left unguessed, and I warn you that the apparent connection between the variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme "goes," but is not played – so the principal Theme never appears.

In the 116 years since the first performance, many attempts have been made to elucidate these words and to find the hidden theme, but no suggested solution has ever gained universal acceptance. And that is probably a good thing, for any definitive answer would mean the end of a mystery and therefore a letdown.

One may wonder why Elgar said anything at all about a "larger theme" if he wasn't prepared to reveal what it was. But this very ambivalence was central to his personality – he was an extroverted Romantic, eager to express his innermost feelings, and at the same time a reserved, private man who would not allow anyone to know him completely.

Program notes by Peter Laki.

ARTISTS

Pinchas Zukerman has remained a phenomenon in the world of music for over four decades. His musical genius, prodigious technique, and unwavering artistic standards are a marvel to audiences and critics. Devoted to the next generation of musicians, he has inspired younger artists with his magnetism and passion. His enthusiasm for teaching has resulted in innovative programs in London, New York, China, Israel, and Ottawa. The name Pinchas Zukerman is equally respected as violinist, violist, conductor, pedagogue, and chamber musician.

Pinchas Zukerman's 2015–16 season includes over 100 worldwide performances, bringing him to multiple destinations in North and South America, Europe, Asia, and Australia. In his seventh season as principal guest conductor of the Royal Philharmonic Orchestra in London, he leads the ensemble in concerts at home in the United Kingdom as well as on an extensive US tour. Additional orchestral engagements include the Boston, Chicago, San Francisco, Dallas, and New World Symphonies and Orpheus Chamber Orchestra for tour dates including New York's Carnegie Hall. Overseas he visits the Mariinsky, Korean Chamber, and San Carlo Orchestras, tours with Salzburg Camerata and Staatsphilharmonie Rheinland-Pfalz, and returns to Australia for appearances with the Queensland Symphony Orchestra in Brisbane and West Australian Symphony Orchestra in Perth. Recital appearances in the US, United Kingdom, France, and Australia, and tours with the Zukerman Trio in the US, Italy, Spain, Australia, Japan, and throughout South America round out the season. In 2016, he begins his tenure as Artist-in-Association with the Adelaide Symphony Orchestra.

Over the last decade, Mr. Zukerman has become as equally regarded a conductor as he is an instrumentalist, leading many of the world's top ensembles in a wide variety of the orchestral repertoire's most demanding works. A devoted and innovative pedagogue, Mr. Zukerman chairs the Pinchas Zukerman Performance Program at the Manhattan School of Music, where he has pioneered the use of distance-learning technology in the arts. In Canada, where he served as music director of the National Arts Centre Orchestra for the past 17 seasons, he established the NAC Institute for Orchestra Studies and the Summer Music Institute encompassing the Young Artists, Conductors, and Composers Programs.

Born in Tel Aviv in 1948, Mr. Zukerman came to America in 1962 where he studied at The Juilliard School with Ivan Galamian. He has been awarded the Medal of Arts, the Isaac Stern Award for Artistic Excellence, and was appointed as the Rolex Mentor and Protégé Arts Initiative's first instrumentalist mentor in the music discipline. Mr. Zukerman's extensive discography contains over 100 titles, and has earned him two Grammy Awards and 21 nominations. This season sees the release of Brahms's *Symphony No. 4* and *Double Concerto* with the National Arts Centre Orchestra and cellist Amanda Forsyth, recorded in live performances at Ottawa's Southam Hall.

Since 1946, the **Royal Philharmonic Orchestra** (RPO) has upheld the legacy of its debonair founder Sir Thomas Beecham and is proud to be approaching its 70th year of success. Now under the inspiring leadership of artistic director and principal conductor Charles Dutoit, the Orchestra continues to bring first-class performances

of a wide range of musical repertoire to worldwide audiences.

The RPO has always prided itself on the artistic caliber of its conductors, including Rudolf Kempe, Antal Doráti, André Previn, and, more recently, Daniele Gatti. Other highly regarded artists who regularly take the podium today include principal guest conductor Pinchas Zukerman, principal associate conductor Alexander Shelley, and permanent associate conductor Grzegorz Nowak.

The Orchestra's London home is Cadogan Hall, in which the intimate environment is ideal for orchestral performances. Also key to the Orchestra's schedule is the annual concert series at Southbank Centre's Royal Festival Hall and regular performances at the prestigious Royal Albert Hall. Further afield in the UK, the Orchestra enjoys multiple established residencies as part of its extensive regional touring program.

Complementing these performances, RPO resound continues to pioneer projects that are designed to promote engagement with and access to music-making. Launched in 1993, RPO resound is still one of the most celebrated community and

education programs of its kind in the UK.

The Orchestra also enjoys a busy schedule overseas, undertaking several international tours each year. Forthcoming highlights include performances in Switzerland, France, Turkey, and Italy, as well as a month-long tour to the US in January 2016.

The RPO recently launched its new website (www.rpo.co.uk), inclusive of new additions to the Orchestra's digital portfolio: its online radio station (The Sound of the Royal Philharmonic Orchestra), and a new online video channel (RPO TV on YouTube). Alongside its thriving live performance schedule, the Orchestra records prolifically for film, television, and all the major commercial record companies and owns its own record label.

UMS ARCHIVES

This evening's performance marks **the Royal Philharmonic Orchestra's** seventh appearance under UMS auspices. The Orchestra made its UMS debut in December 1950 with Sir Thomas Beecham conducting at Hill Auditorium. The Orchestra most recently appeared at UMS in November 1992 at Hill Auditorium under the baton of Vladimir Ashkenazy. **Pinchas Zukerman** makes his ninth UMS appearance this evening following his UMS debut in January 1981 in a recital with pianist Marc Neikrug at Hill Auditorium. Mr. Zukerman most recently appeared at UMS in March 2012 as violin soloist with the Chicago Symphony Orchestra in a performance of a Brahms *Violin Concerto* conducted by Riccardo Muti.

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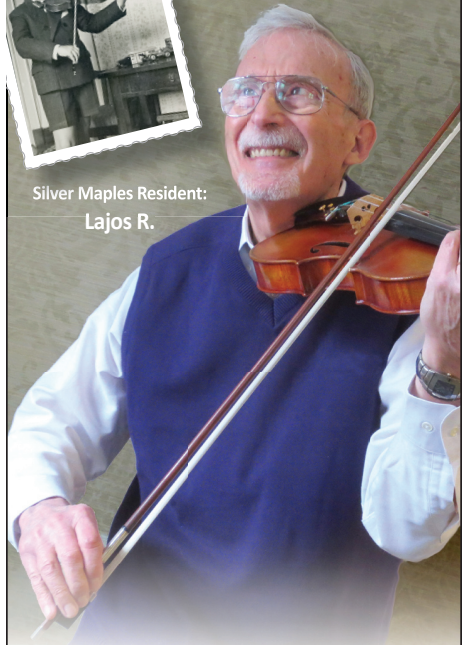


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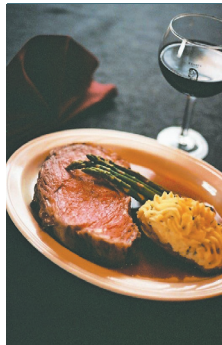
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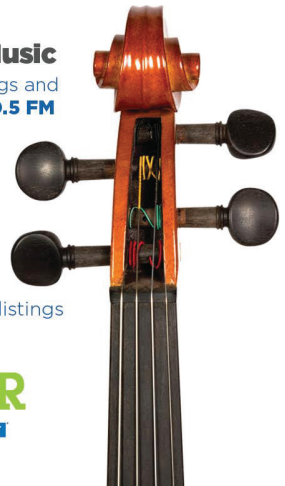
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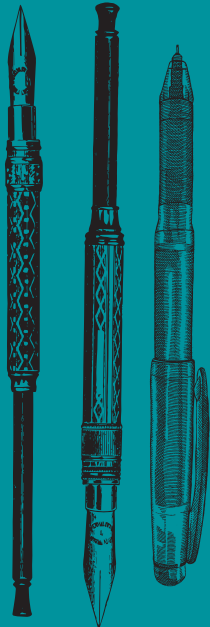
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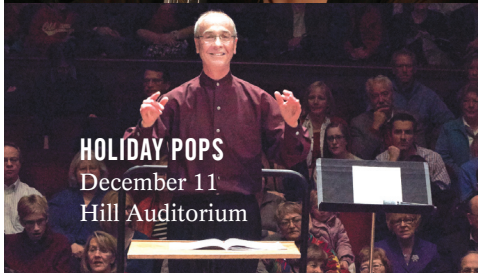
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