ums PROGRAM BOOK WINTER 2016

137TH SEASON

16

UNIVERSITY OF MICHIGAN | ANN ARBOR

ums

BE PRESENT

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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 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.

ums

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

nonprofit **ARTS**
+ CULTURE
= ECONOMIC PROSPERITY
in the greater Ann Arbor Area
$100 million annually

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

Ann Arbor Area
Community Foundation
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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.

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For those who leave Michigan, but for whom Michigan never leaves.
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ALUMNI
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Table of Contents

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
Benoît 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.

LEARN

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"

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."

Conlin Travel
People. Technology. Results.

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."

DTE Energy Foundation

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."

FABER PIANO INSTITUTE

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
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

ISSA FOUNDATION

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."

KeyBank

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."

LEVEL X TALENT

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."

MASCO

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!"

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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

"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."

McMULLEN PROPERTIES
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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."

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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 CANFIELD

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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."

OLD NATIONAL BANK

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."

PNC

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."

Retirement Income Solutions
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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."

savco hospitality

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."

SESI
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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."

STOUT SYSTEMS

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."

TOYOTA | Let's Go Places

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."

UM CREDIT UNION

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."

UNIVERSITY OF MICHIGAN

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."

HEALTH SYSTEM
UNIVERSITY OF MICHIGAN

Foundation, Government, & University Support

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

$500,000 AND ABOVE

The Andrew W. Mellon Foundation

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As a long-time patron of the arts, Honigman and its Ann Arbor attorneys are proud to support UMS.

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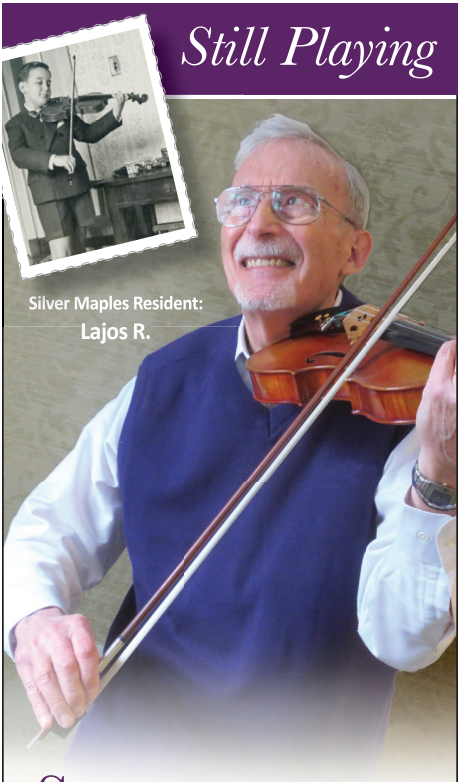
Still Playing



Silver Maples Resident:
Lajos R.

Silver Maples is an active community of interesting and talented individuals, like Lajos, who started playing the violin at age 5 and still enjoys sharing his love of classical music.

Joining our neighborhood opens the door to a new phase of life. From the moment you move in, residents of Silver Maples become friends and family. Come by for a visit and join our VIP wait list.

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Locally-Owned, Non-Profit Jointly Sponsored by
the Chelsea-Area Wellness Foundation and United Methodist
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Those who work to bring you UMS performances each season

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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Photo: Shara Worden performs with My Brightest Diamond at the UMS Season Opening Celebration at Downtown Home & Garden in September; ©2015 MLive and *The Ann Arbor News*. All rights reserved. Used with permission of MLive and *The Ann Arbor News*.

Sir András Schiff
The Last Sonatas

February 16, 18, and 20, 2016
Rackham Auditorium and Hill Auditorium
Ann Arbor

CONTENT

AN INTRODUCTION TO *THE LAST SONATAS*

By Sir András Schiff

"Alle guten Dinge sind drei" — all good things are three, according to this German proverb that must have been well-known to Haydn, Mozart, Beethoven, and Schubert. Introducing their last three piano sonatas in three concerts — 12 works, 12 being a multiple of three — is a fascinating project that can demonstrate the connections, similarities, and differences among these composers.

The sonata form is one of the greatest inventions in Western music, and it is inexhaustible. With our four masters of Viennese classicism it reached an unprecedented height that has never been equaled, let alone surpassed. Mozart and Beethoven were virtuoso pianists while Haydn and Schubert were not, although they both played splendidly (Schubert's playing of his own *Lieder* had transported his listeners to higher spheres and brought tears to their eyes). The piano sonatas are central in their oeuvres and through them we can study and observe the various stages of their development.

Lateness is relative, of course; Haydn (1732–1809) and Beethoven (1770–1827) lived long. Mozart (1756–1791) and Schubert (1797–1828) died tragically young. It's the intensity of their lives that matters. In the final year of his life Schubert wrote the last three piano sonatas, the C-Major string quintet, the song-cycle "Schwanengesang," and many other works. What more could we ask for? These last sonatas of our four composers are all works of maturity. Some of them — especially those of Haydn — are brilliant performance pieces; others (Beethoven, Schubert) are of a more intimate nature — it is almost as if the listener were eavesdropping on a personal confession.

Both Beethoven and Schubert had worked on their final three sonatas simultaneously; they were meant to be triptychs. Similarly, Haydn's three "London sonatas" — the only works in this series that weren't written in Vienna — were inspired by the new sonorities and wider keyboard of the English fortepianos and belong definitely together. It would be in vain to look for a similar pattern in Mozart's sonatas. For that let's consider his last three symphonies — but his late music is astonishing for its masterful handling of counterpoint, its sense of form and proportion, its exquisite simplicity.

Let me end with a few personal thoughts. The last three Beethoven sonatas make a wonderful program. They can be played together, preferably without a break. Some pianists like to perform the last three Schubert sonatas together. This, at least for me, is not a good idea. These works are enormous constructions, twice as long as those of Beethoven, and the emotional impact they create is overwhelming, almost unbearable. It is mainly for this reason that I am combining Beethoven and Schubert with Haydn and Mozart. They complement each other beautifully, in a perfect exchange of tension and release. Haydn's originality and boldness never fail to astonish us. Who else would have dared to place an

E-Major movement into the middle of an E-flat Major sonata? His wonderful sense of humor and Mozart's graceful elegance may lighten the tensions created by Beethoven's transcendental metaphysics and Schubert's spellbinding visions.

Great music is always greater than its performance, as Artur Schnabel wisely said. It is never easy to listen to, but it's well worth the effort.

Sir András Schiff

Concert I

Tuesday Evening, February 16, 2016 at 7:30
Rackham Auditorium
Ann Arbor

69th Performance of the 137th Annual Season
53rd Annual Chamber Arts Series

Tonight's performance is supported by Joel Howell and Linda Samuelson.

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

Special thanks to Steven Whiting for his participation in events surrounding this week's performances by Sir András Schiff.

The Bösendorfer piano used in this evening's recital is provided by Yamaha Artist Services, New York and Evola Music, Bloomfield Hills, MI.

Sir András Schiff appears by arrangement with Kirshbaum Associates, Inc.

PROGRAM

***The Last Sonatas*:**
Concert I

Franz Joseph Haydn
Sonata in C Major, Hob. XVI:50

Allegro
Adagio
Allegro molto

Ludwig van Beethoven
Sonata No. 30 in E Major, Op. 109

Vivace ma non troppo; Adagio espressivo
Prestissimo
Gesangvoll, mit innigster Empfindung.
Andante molto cantabile ed espressivo

Wolfgang Amadeus Mozart
Sonata in C Major, K. 545

Allegro
Andante
Rondo

Franz Schubert
Sonata in c minor, D. 958

Allegro
Adagio
Menuetto (Allegro)
Allegro

Tonight's recital will be performed without intermission.

SONATA IN C MAJOR, HOB. XVI:50 (1794)

Franz Joseph Haydn
Born March 31, 1732 in Rohrau, Austria
Died May 31, 1809 in Vienna

UMS Premiere: Rudolph Serkin; March 1969 in Hill Auditorium.

Snapshots of History…In 1794:
- The French First Republic abolishes slavery
- The first session of the US Senate is open to the public
- Eli Whitney is granted a patent for the cotton gin
- The US and Great Britain conclude the Jay Treaty, the basis for 10 years of peaceful trade between the nations

Before 1790, Joseph Haydn had rarely travelled outside his native Austria. From 1761 onwards he had been in the service of the Esterházy family, first as Vice-Capellmeister and then promoted to full Capellmeister in 1766. He led a fulfilled, productive career and wore his livery proudly; no independent type who yearned for a freelance career, Haydn carried out his meticulously prescribed duties with panache.

And yet restlessness eventually set in. By 1790 he was frustrated with his half-year banishment as the court migrated to Eszterháza Palace in the malarial swamps of what is now western Hungary. He was also resentful about being separated from his Viennese friends, including Wolfgang Mozart, Johann Baptist Vanhal, and most of all his confidante Marianne von Genzinger, to whom he wrote "Well, here I sit in my wilderness … alone, forsaken," as he grumpily returned to yet another long stretch at Eszterháza. But his fealty to his prince was strong, and he could not bring himself to resign.

Deliverance came with Nicholas Esterházy's death in 1790 and the appointment of a new Esterházy prince who saw the courtly musical establishment as an unnecessary financial burden. Haydn was free to go. Financially secure thanks to a generous lifetime pension from Nicholas, he could have slipped easily into a comfortable retirement in the house he bought in the Viennese suburb Gumpendorf. Instead, he entered into a partnership with violinist and impresario Johann Peter Salomon and set off for England, where his music was cherished and an enthusiastic audience awaited. He arrived in London at the start of 1791 for the first of two extended visits; in 1795 he returned home to Vienna for good, but not as a sedate retiree. The two great oratorios, a bouquet of superb string quartets, and a series of late masses stem from those final years in Gumpendorf.

Haydn's final three sonatas for solo piano date from his second London visit in 1794–95. Their genesis is entwined with a remarkable pianist,

Therese Jansen-Bartolozzi, whose artistry inspired not only Haydn but also Clementi and Dussek. The C-Major Piano Sonata, Hob. XVI:50 represents the last word in progressive piano writing for its era, not only due to its copious dynamic markings, but also by requiring four high notes not present on most Continental pianos before 1805. The first movement also features idiosyncratic pedal indications that have elicited controversy over precisely which pedal Haydn meant — damper or *una corda*.

Pedals notwithstanding, the C-Major Sonata is cut from vintage Viennese classicism and a worthy representative of Haydn's late maturity. The first movement's primary theme makes brilliant use of a simple descending arpeggio, its foursquare rhythm soon offset by syncopations and unpredictable phrase endings. As is typical of Haydn's practice, the same idea serves as the secondary theme as well, but such is the potency of Haydn's inspiration that no hint of tedium surfaces; instead, the movement surges forth with boundless energy and athletic vigor. The following "Adagio" gives us an aria so richly ornamented as to suggest a free fantasy, bearing witness to the high regard Haydn must have held for Therese Jansen's musicianship and pianism. In third place comes a short but quirky "Allegro molto" in a fast minuet-like rhythm; not only are the phrase lengths tantalizingly irregular, but the repeats are mostly written out and dazzlingly varied. A final statement opens in such a high register as to suggest a delicately tinkling music box, before Haydn brings it all to a close with a solid flourish.

SONATA NO. 30 IN E MAJOR, OP. 109 (1820)

Ludwig van Beethoven
Born December 16 or 17, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna

UMS Premiere: Artur Schnabel; February 1946 in Hill Auditorium.

Snapshots of History…In 1820:
- The Missouri Compromise becomes law, allowing admission of Missouri and Maine, slave and free states respectively, as US States
- The statue of the Venus de Milo (Aphrodite of Milos, c. 150–125 BCE) is discovered on the Greek island of Milos by a peasant named Yorgos Kentrotas
- Joseph Smith receives his First Vision in Palmyra, New York
- The *HMS Beagle* (the ship that will later take young Charles Darwin on his scientific voyage) is launched at Woolwich Dockyard

Ludwig van Beethoven planned his final three piano sonatas as a set, on a contract with Berlin publisher Adolph Martin Schlesinger. In a letter of April 30, 1820 Beethoven quoted a fee of 40 ducats for each of three sonatas; Schlesinger successfully bargained him down to 30. Their agreement specified a deadline of three months hence, a target that went woefully unmet as the last sonata Op. 111 did not appear in print until 1823. However, Beethoven came quite close to meeting the deadline with Op. 109, which he declared as ready for publication in September of 1820. But Beethoven's notoriously sloppy manuscripts resulted in galley proofs riddled with errors, and his ill health at the time prevented him from making adequate corrections. The result was an altogether unsatisfactory first edition in November 1821.

Beethoven's late style, as exemplified by Op. 109 and other works of the 1820s, is characterized by a newly heightened sense of time in music that resulted in surprising deviations from the established norms of Viennese classicism. Op. 109 departs broadly from the standard four-movement layout that Beethoven had usually (but not always) followed. Each of the sonata's three movements is idiosyncratic in its own way, none conforming precisely to expectations. In many ways the form of each movement can be understood as emerging out of the requirements of the musical materials themselves, more in keeping with Romantic rather than Classical practice. Although this model is found in Beethoven well before his late period, it is most evident in the works of the 1820s, in which formal procedures are subservient to the experience of time and space as the music unfolds.

It is likely that the first movement of Op. 109 originated as a sketched but never published bagatelle. That may account for the

movement's fantasy-like nature. Although it can be approached as a traditional, if unorthodox, sonata-allegro form, shoehorning such seemingly spontaneous music into tidy pigeonholes of exposition, development, recapitulation, and the like offers little enlightenment. Consider the very opening, in which a rippling *Vivace, ma non troppo* passage is sustained for two fleeting phrases before abruptly veering into an *Adagio espressivo* with a distinctly improvisatory quality. When the original "Vivace" material returns it seems none the worse for the unexpected hiatus (though precisely what is going on here structurally is a matter of disagreement amongst analysts). Another *Adagio espressivo* passage leads to what sounds at first like a recapitulation but turns out to be a coda that reconciles both the "Vivace" and the "Adagio" materials before leading directly into the second movement.

The second-place "Prestissimo" is a grand example of a scherzo, that supercharged minuet-on-steroids that Beethoven had made so uniquely his own. However, it surprises by being in a fairly standard, if compressed, sonata-allegro form, quite at variance with the usual minuet-and-trio structure of most scherzos. Disruptive and abrupt, it shatters the lyricism of the first movement with its minor mode, outbursts of anger, and distinctly manic personality.

After a much-needed pause, a sublime series of variations commences. The term variations tends to elicit notions of relatively easy listening, as some catchy little tune is elaborated in various ways, usually by piling on ornamentation or keyboard figurations. The young Beethoven produced such variation sets in profusion; the fully-mature Beethoven, never. As Sir Donald Francis Tovey so beautifully puts it:

> *The student and listener must not take a mistaken view of what a set of variations is supposed to convey to the ear. If the variations are mere embroidery, then we may be expected to trace the melody in them. But if the principle of the variation lies deeper, we are intended to appreciate the depths in the same way as we appreciate other depths: we attend to what reaches our senses, and we allow the sum of our experience to tell us more in its own good time.*

In his later years Beethoven tended to provide meticulous descriptions of the music's overall character. Here he anticipates Schumann by instructing the performer to play the melody "*Gesangvoll, mit innigster Empfindung*" (Songlike, with the greatest inward expression of feeling). The variations progressively simplify, rather than elaborate, that melody, as we become increasingly aware of the underlying skeleton of the theme, over time discovering its essence, as it were. Even the fugue-like Variation 5 can be understood in this light, with a subject that not only begins with the same falling figure as the original melody, but which also clearly refers back to the first movement's "Vivace" theme. After the shimmering trills and arpeggios of Variation 6 — they're practically Debussyean — Beethoven ends with what could be called a repetition of the original melody, if the concept of mere repetition weren't so inappropriate after such a miraculous journey.

SONATA IN C MAJOR, K. 545 (1788)

Wolfgang Amadeus Mozart
Born January 27, 1756 in Salzburg, Austria
Died December 5, 1791 in Vienna

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

Snapshots of History…In 1788:
- The first edition of *The Times*, previously *The Daily Universal Register*, is published in London
- Isaac Briggs and William Longstreet patent a steamboat
- American pioneers establish the town of Marietta (in modern-day Ohio), the first permanent American settlement outside the original 13 Colonies
- English captains Thomas Gilbert and John Marshall, returning from Botany Bay, become the first Europeans to encounter Gilbert Islands in the Pacific Ocean

On June 26, 1788 Mozart entered this sonata into his thematic catalog with the notation: "*Eine kleine klavier Sonate für anfänger*" (A short piano sonata for beginners). As any pianist will attest, the sonata is far more difficult than it looks (or sounds) and is hardly fodder for beginners. However, piano sonatas in this era were generally aimed towards non-professional players, so Mozart might have meant "beginner" in a fairly broad sense. To be sure, the sonata covers some solid pedagogical ground for the evolving keyboard player — plenty of scales and arpeggios, not too many black keys, the era's ubiquitous Alberti bass, and a slow movement requiring a lyrical line. But the first movement departs significantly from structural norms, the second is a full-fledged late Mozart aria, and the finale poses significant technical challenges in addition to being structured in a highly advanced form. In short, it's just as much a sonata for grown-ups as any of its companions.

The opening "Allegro" is cast in the usual sonata-allegro form, but with a twist rarely associated with Mozart: the recapitulation (the return of the primary theme at about the two-thirds point) is not in the original tonic key, as per standard procedure, but is stated a fifth lower, in F Major.

Not long before composing this sonata Mozart had written some new arias for the Viennese premiere of *Don Giovanni*. One of those, Don Ottavio's liquid and soothing "*Dalla sua pace la mia depende*" (On her peace depends mine, too) from Act I, is a kissing cousin to the movement "Andante"; the melody must have been rattling around inside Mozart's head and found its expression in these two nearly contemporaneous settings. Soon, however, the movement sails into more troubled waters with a central episode in minor; chromatic and subtly disquieting, the passage "ironically undermines the rococo

surface" (in the words of Mozart biographer Maynard Solomon) that had been so carefully cultivated in the opening section.

Whatever intentions Mozart might have had towards elementary players in the first two movements are tossed aside for a finale with technical challenges — repeated notes, passages in thirds, crisp dialog between the two hands — that are guaranteed to confound a budding keyboardist. Furthermore it is laid out in the newly emergent sonata-rondo form, a sophisticated fusion of sonata-allegro with rondo that became a favored structure for large-scale finales from Haydn, Mozart, and Beethoven. Mozart offers the attentive listener a surprise in the last few seconds — a fleeting left-hand reference to the primary theme of the first movement.

SONATA IN C MINOR, D. 958 (1828)

Franz Schubert
Born January 31, 1797 in Alsergrund, Vienna, Austria
Died November 19, 1828 in Vienna

UMS Premiere: Artur Schnabel; December 1942 in Hill Auditorium.

Snapshots of History…In 1828:
- Simón Bolívar declares himself dictator of Gran Colombia
- Ányos Jedlik creates the world's first electric motor
- Michigan's oldest cultural institution, the Historical Society of Michigan, was established by territorial governor Lewis Cass and explorer Henry Schoolcraft
- Brazil and Argentina recognize the independence of Uruguay

Here's a near-foolproof recipe for frustration when listening to a late Schubert piano sonata: make constant mental comparisons to Beethoven. Poor Schubert always seems to come out of such contests with an appallingly low score. Too long, claim the judges; too many repetitions, too much flab, too much wandering about. Where's the organic development? The tightly-knit network of motivic resonances? The sense of inevitability, that the music can go only this way and not some other way?

Avoid unnecessary angst. Let Beethoven be Beethoven and let Schubert be Schubert. To be sure, Schubert definitely picked up plenty of ideas and techniques from his illustrious older colleague. But the old shibboleth that Schubert was deficient in structural technique evaporates upon even the most casual inspection. Consider his undisputed mastery of orchestration and harmony, not to mention his supremacy in the elusive art of the Lied; consider how carefully he had studied Mozartian and Beethovenian models; consider just how many sonata-form movements he actually wrote, from sonatas to quartets to trios to overtures to symphonies.

The key to the Schubert sonatas is to realize that he didn't create his materials with developmental goals in mind. His aim was more narrative, as a he sought to take the listener on a sonic journey with musical phenomena serving as stages along the way. If we approach a Schubert sonata as an unfolding drama (much as a Mahler symphony), objections regarding length or repetitiveness just may subside.

The c-minor Sonata is the first (and least familiar) of the three that Schubert wrote during the very last months of his short life. Turbulent and dramatic, it partakes of the emotional world of the tragic song cycle *Winterreise*, which Schubert had just completed. The opening theme might ring a bell with those who know Beethoven's *Variations in*

c minor, WoO 80, but similarities end quickly with Schubert's roller-coaster continuation, as the theme soars steadily upwards until it reaches almost three octaves above its starting point then plunges headlong down a full four octaves into the first *piano* passage. A surging transitional passage leads efficiently to the contrasting secondary theme, which is as carefully constrained in its range (less than an octave) as the primary theme was profligate. The *pianissimo* closing theme bears a resemblance to Schubert's beloved song "Ständchen" (also from this period), although the relatively faster tempo of the sonata might mitigate recognition somewhat. The tumult of the opening resumes with the development, which maintains unceasing rhythmic energy throughout. It leads so breathlessly into the recapitulation that the sudden recurrence of the primary theme comes across like an abrupt slam on the rhythmic brakes.

The second movement marks a rare appearance of *Adagio* as the tempo indication for a Schubert slow movement. It is cast in a five-part rondo form that alternates three instances of a songful reprise in A-flat Major with two contrasting episodes. This being Schubert, we can count on plenty of harmonic *legerdemain*, and as it turns out, the episodes step right through the looking glass into keys that are not only shockingly remote, but are even difficult to pin down precisely. Of course it all works beautifully; the more harmonically prodigal the episodes, the more poignant their homecoming to the reprise.

In third place comes a dark-hued "Menuetto" that edges towards scherzo territory but never quite abandons the sense of the minuet, however skittish. For the trio, Schubert offers a moment of repose with a sweet *ländler* of the sort that the composer could spin out like so much silk. Then comes the "Allegro" finale, charging, spirited, and inexorable. It is a *tarantella*-like affair that might well remind listeners of the madly galloping horseman in Schubert's early song "Erlkönig." Moments of relative spaciousness help to stave off ear (and perhaps pianist) fatigue over its 717-measure span, but overall the "Allegro" is a triumph of sustained energy and a structural *tour de force*.

Program notes by Scott Foglesong,

Please turn to page 42 for a biography of Sir András Schiff.

umslobby

Pianist Sir András Schiff shares his thoughts about the “Last Sonatas” project at UMSLobby.org.

Sir András Schiff

Concert II

Thursday Evening, February 18, 2016 at 7:30
Rackham Auditorium
Ann Arbor

70th Performance of the 137th Annual Season
53rd Annual Chamber Arts Series

Tonight's performance is supported by Carl Cohen, whose bequest will establish an endowment to support a performance on the Chamber Arts Series in perpetuity.

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

Special thanks to Steven Whiting for his participation in events surrounding this week's performances by Sir András Schiff.

The Bösendorfer piano used in this evening's recital is provided by Yamaha Artist Services, New York and Evola Music, Bloomfield Hills, MI.

Sir András Schiff appears by arrangement with Kirshbaum Associates, Inc.

PROGRAM

The Last Sonatas:
Concert II

Wolfgang Amadeus Mozart
Sonata in B-flat Major, K. 570

Allegro
Adagio
Allegretto

Ludwig van Beethoven
Sonata No. 31 in A-flat Major, Op. 110

Moderato cantabile molto espressivo
Scherzo: Allegro molto
Adagio ma non troppo. Fuga: Allegro ma non troppo

Franz Joseph Haydn
Sonata in D Major, Hob. XVI:51

Andante
Finale: Presto

Franz Schubert
Sonata in A Major, D. 959

Allegro
Adantino
Scherzo: Allegro vivace
Rondo: Allegretto

Tonight's recital will be performed without intermission.

SONATA IN B-FLAT MAJOR, K. 570 (1789)

Wolfgang Amadeus Mozart
Born January 27, 1756 in Salzburg, Austria
Died December 5, 1791 in Vienna

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

Snapshots of History…In 1789:
- George Washington is unanimously elected the first President of the US by the United States Electoral College
- Former slave Olaudah Equiano's autobiography *The Interesting Narrative of the Life of Olaudah Equiano*, one of the earliest published works by a black writer, is published in London
- The French Revolution begins with the Storming of the Bastille
- The University of North Carolina, the oldest public university in the US, is founded

Neither prospects nor finances looked good for Wolfgang Amadeus Mozart as of early 1789. Without the solicitous aid of admirers such as Imperial Librarian Gottfried van Swieten, who commissioned updated versions of several Handel works including *Messiah*, or the small sums Mozart received from teaching and his post as Imperial Chamber Composer, the situation might have been downright desperate. As it was, wife Constanze's frequent medical bills, combined with his unfortunate habit of playing keep-up with his better-heeled colleagues, kept his situation precarious. Even the recent success of *Don Giovanni* had little impact on his constant money worries.

Nor was he composing with anything like his usual energy. Mozart's output in 1789 was relatively scant in significant works — two piano sonatas, the present *Sonata in B-flat Major, K. 570* along with the D-Major Sonata, K. 576; a string quartet (K. 575); and the glorious *Clarinet Quintet*, K. 581. Great things were to come — *Così fan tutte*, *Die Zauberflöte*, the *Clarinet Concerto*, the unfinished *Requiem* — but for the time being he was a creator in a creative slump.

Like many of Mozart's piano sonatas, the *Sonata in B-flat Major* was clearly intended for amateur rather than professional players. That's hardly unique to Mozart; most composers of the era considered piano sonatas to be "house" music rather than concert fare. That does not make K. 570 musically inferior, however; if anything, it is a shining specimen of Mozart's art at its best, described by Mozart scholar Alfred Einstein as "perhaps the most completely rounded of them all, the ideal of his piano sonata."

The deceptive simplicity of the "Allegro" first movement's primary theme belies a tendency to dart off

into unusual and unexpected keys, just as it gives no hint of the skillful two-voice counterpoint to come — a happy by-product of Mozart's recent study of Bach and Handel. Uncharacteristically for Mozart, the secondary theme is actually a restatement of the primary theme (a device more typical of Haydn) but soon enough new materials make their appearance.

The second movement "Adagio" seems almost like a chamber work transcribed for solo keyboard, with its sustained liquid lines and gentle ornamentation. That subtle melancholy so characteristic of late Mozart makes itself felt during an inner episode in c minor — darker, to be sure, but far from overtly tragic, and soon enough the lightly glowing E-flat Major of the movement proper reasserts itself.

The finale is a spirited "Allegretto" in a quirky rondo form: Quite contrary to the standard recipe, one of the periodic reprises goes missing while one of the contrasting episodes is stated in the home key. In his inimitable way, Mozart addresses the resultant structural imbalance by tacking on an expansive coda that is — by no coincidence whatsoever — just about the same length as that excised reprise.

SONATA NO. 31 IN A-FLAT MAJOR, OP. 110 (1821)

Ludwig van Beethoven
Born December 16 or 17, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna

UMS Premiere: Myra Hess; January 1933 in Hill Auditorium.

Snapshots of History…In 1821:
- The US takes possession of its newly bought territory of Florida
- The Santa Fe Trail is first used by William Becknell
- Guatemala, El Salvador, Honduras, Nicaragua, and Costa Rica gain independence from Spain by the Act of Independence of Central America
- Emperor Napoleon dies in exile on Saint Helena of stomach cancer

When in May 1820 Ludwig van Beethoven contracted with Berlin publisher Adolph Martin Schlesinger for a set of three piano sonatas, the general idea was for a reasonably quick turn-around of three months. That turned out to be wishful thinking on the part of both parties, although Beethoven did manage to submit a more-or-less complete *Sonata in E Major, Op. 109* by September — and that was, in retrospect, quite impressive under the circumstances. Even if Beethoven wasn't preoccupied with several other demanding projects (he was) and even if his health wasn't precarious (it was) he was unlikely to have been capable of producing three such radical re-thinkings of the piano sonata in such a short time. Works of such sublimity do not spring into existence overnight — or even over 90 nights. Beethoven took the time he needed, so the next sonata, Op. 110 in A-flat Major, was not available until early 1822, while the final sonata, Op. 111 in c minor, appeared a year later.

The Op. 110 Sonata displays many of the characteristics of Beethoven's late style: forms either pared down to their bare essence or disassembled and reassembled in new guises; the extensive use of advanced counterpoint; the importation of theatrical elements such as recitative, aria, and even popular songs into instrumental genres; extreme contrasts that test the boundaries of coherence; novel instrumental sonorities; and a dramatically expanded emotional range. Unified by motives that recur throughout the work, Op. 110 is in some ways a one-movement sonata despite its overt division into three contrasting movements — a "Moderato cantabile molto espressivo" cast in compressed sonata-allegro form; a second-place "Allegro molto" filled with robust humor; and, after an introductory instrumental recitative, a finale consisting of a poignant "Adagio" arioso that alternates with a breathtakingly extensive fugue.

Beethoven's indication of *con amabilità* (with amiability) in the very first measure could very well apply to the entire first movement.

A Schubertian melody no sooner gets launched before it pauses on a questioning trill; it then opens up into a long-lined theme that dissolves into shimmering arpeggios that sweep softly over the wide spans of the keyboard. The secondary theme is a sturdier affair, marked by solid left-hand chords and a constantly ascending right-hand melody, soon followed by an almost resigned-sounding closing theme. The simple development states the primary theme successively in several keys before giving way to a significantly expanded recapitulation, in which the fluid arpeggios form the accompaniment to the primary theme. The arpeggios return for a coda, marked *leggiermente* (lightly) and which ends, after a fleeting moment of angst, with a pair of delicate A-flat Major chords.

The "Allegro molto" is a scherzo — although unmarked as such — that crackles with broad humor despite its minor mode. One popular theory has it that the *piano* opening phrase alludes to the ditty *Unsa Kätz häd Katzln ghabt* (Our cat has had kittens) and is then answered with a *forte* shout, joined near the end of the exposition by the raucous song *Ich bin lüderlich, du bist lüderlich* — loosely translated as "I'm a slob, you're a slob." Not everybody buys into the idea, however, and actual concrete evidence is lacking. Whatever its melodic provenance, the scherzo doesn't come to a conclusive ending, but rather spins off into an F-Major triad that resolves into the ensuing transition, a recitative-like "Adagio, ma non troppo" notated mostly without bar lines.

Operatically-tinged instrumental recitatives are not all that common in Beethoven's earlier work but in his late period they became significantly more frequent. (Consider the wonderful instrumental recitatives near the opening of the Ninth Symphony's finale.) In this, one of Beethoven's most remarkable adaptations of operatic idioms, the piano is called upon to mimic a human voice; extensive dynamic markings, meticulously-notated tempo changes, and precise pedal indications all help the performer to achieve the appropriately otherworldly effect.

Just as in the opera house, the recitative leads directly to the *Arioso dolente*, an utterance of transcendent beauty and harmonic mystery. The arioso proceeds without pause to the fugue, its subject drawn clearly from the primary theme of the first movement. Poetic rather than monumental, the fugue reaches a mighty climax then descends again to the *Arioso dolente*, now in the key of g minor and filled with desolation. Heartbreak intensifies and the "dark night of the soul" is at hand. But the fugue subject returns, at first whisper-quiet and inverted (i.e., upside-down) from its original guise. Beethoven tells us: "*nach und nach sich neu belebend*" — that is, little by little coming to new life. What follows is a dazzling display of formal fugal devices but such technicalities pale before the cumulative sweep and radiance of the music. A shower of incandescence arrives by way of A-flat Major arpeggios, and the sonata concludes in what is surely one of the most optimistic endings in all Beethoven.

SONATA IN D MAJOR, HOB. XVI:51 (1795)

Franz Joseph Haydn
Born March 31, 1732 in Rohrau, Austria
Died May 31, 1809 in Vienna

UMS Premiere: Peter Serkin; March 1982 in Rackham Auditorium.

Snapshots of History…In 1795:
· Signing of the Treaty of Greenville puts an end to the Northwest Indian War
· British forces capture Cape Town from the Netherlands
· French troops recapture St. Lucia
· The French Constitution of 1795 is ratified by the National Convention

The D-Major Piano Sonata is one of three that Franz Joseph Haydn wrote for the brilliant pianist Therese Jansen-Bartolozzi during his London visits in the 1790s. Therese, born around 1770, was a piano student of Muzio Clementi, the acclaimed Italian pianist who just may have bested Mozart in a piano duel. We know that Haydn made her acquaintance during his first London trip in 1791–92, when he also became friends with Gaetano Bartolozzi, son of a well-regarded engraver who produced a Haydn portrait in 1791. Whether or not Haydn played any role in their meeting, in 1795 his signature appeared on the list of witnesses to Therese's and Gaetano's marriage. Shortly after the birth of their daughter Elizabetta Lucia (who was to become the celebrated dancer Madame Vestris) in 1797 the Bartolozzis left London. They were in Vienna long enough to become subscribers to Haydn's publication of his great oratorio *The Creation*, then after discovering that Napoleon's troops had looted their estate in Venice, leaving them in financial straits, they returned to London. They separated; Gaetano died in 1821 and Therese in 1843.

Flanked by the much more imposing sonatas in C Major and E-flat Major, the D-Major Sonata stands as "the stepchild of the trilogy," in the words of Haydn scholar H.C. Robbins Landon. But that might have been a deliberate move on Haydn's part, cooking up an *amuse-bouche* between more substantial courses, as it were. (This charming sonata could be said to serve a similar role in this program, acting as a refreshing intermezzo between two weighty sonatas of Beethoven and Schubert). Set in two movements, the first is an "Andante" cast in an overarching tripartite form of A-A^1-A^2, which Haydn flavors with some sonata-form elements such as secondary and closing themes. For the second movement, Haydn writes a quietly impressive "Presto" in zippy triple-meter that is for all practical intents and purposes a Beethovenian scherzo. (Beethoven had to get the idea from somewhere, after all.)

SONATA IN A MAJOR, D. 959 (1828)

Franz Schubert
Born January 31, 1797 in Alsergrund, Vienna, Austria
Died November 19, 1828 in Vienna

UMS Premiere: Artur Schnabel; February 1937 in Hill Auditorium.

Snapshots of History…In 1828:
- The first edition of Noah Webster's *American Dictionary of the English Language* is published
- The first American Indian newspaper in the US, the *Cherokee Phoenix*, is published in both English and Cherokee
- The American Peace Society is established
- White comedian Thomas D. Rice introduces blackface and the song "Jump Jim Crow" to American audiences

Franz Schubert had just barely turned 26 when he made his first known allusion to the debilitating illness that was to darken the remainder of his tragically short life. On February 28, 1823 he explained in a letter that "the state of my health still prevents me from leaving the house." That one word *still* implies that he had been ill for some time; some scholars have floated the notion that he might have been infected with what was probably syphilis as early as November 1822. It took nearly six years for the disease to run its terrible course, and by the late summer of 1828 Franz Schubert was fading fast. In September he moved to his brother Ferdinand's apartment in the Wieden suburb of Vienna, where he died on November 19 at the tender age of 31.

Yet up until the very final stages he was ablaze with creative energy. As astounding as it seems, the last three piano sonatas are products of that final, disease-wracked summer. All three carry a date of September 1828, although he had probably begun sketches several months earlier. A heartbreaking letter from Schubert to the publisher Probst on October 2 tries gamely to stir up a sale: "I have composed, among other things, 3 sonatas for Pf. Solo, which I should like to dedicate to Hummel…I have played the sonatas in several places with much applause…. If any of these compositions would perhaps suit you, let me know." We'll never know whether or not Probst might have published the sonatas, since Schubert died before he could submit any manuscripts. All three were printed in 1838 by Diabelli (whose little waltz tune had been the basis for Beethoven's eponymous variations) with the dedication transferred to Robert Schumann, Hummel having died the year before.

Each of the three sonatas is a world unto itself. While the first in c minor is turbulent and the third in B-flat Major is magisterial, the middle sonata in A Major,

D. 959, is spun of warm lyricism and engaging charm. That is not perhaps immediately apparent at the onset, given the declamatory nature of the primary theme, its near-static repeated A-naturals in the soprano given rich life by inner voices imparting constant harmonic variety. Soon enough showers of triplets inject a scintillating rhythmic energy that remains more or less unbroken until the appearance of the secondary theme which, like the primary theme, has a tendency to glue itself to a single soprano note, albeit with less tenacity. The triplets reappear in combination with that secondary theme and lead to a loose fugato passage as the theme is passed repeatedly from hand to hand. There is no clear-cut closing theme; instead a modified statement of the secondary theme brings the exposition to a serene close.

The development presents a marvelous aural illusion: it might sound entirely new, but its materials had already appeared as a brief throwaway variation on the secondary theme. Now that throwaway variation steals the show as the most immediately recognizable of the development's melodic materials. The reprise arrives with a brilliant *fortissimo* statement of the primary theme, and after a fairly straightforward recapitulation the coda first liquefies the primary theme then dissolves it into a mist of triplets, ending the movement in a shimmering haze of A-Major arpeggios.

The "Andantino" second movement's main theme could easily pass as one of Mendelssohn's signature Venetian gondola songs, so strongly does it partake of the rocking rhythm of the barcarolle. Mendelssohn almost certainly would have allowed his barcarolle to modulate away from its initial f-sharp minor, but Schubert holds the music to that one single key for nearly 70 measures. His dramatic strategy becomes clear when the central episode erupts into what is easily the most hair-raising torrent in all Schubert, a downright cataclysmic shower of technicolor piano figurations demanding daredevil virtuosity. As might be expected, the storm rises to a mighty *fortissimo* climax — complete with thundering *tremolo* octaves in the bass — then gradually dissolves back into the gentle barcarolle, but now with a notably busier accompaniment: the waters are still a bit roiled although the whitecaps have subsided. All ends in utter, unruffled serenity.

The third movement "Scherzo" is whimsical, jolly, effervescent, and insouciant. That sort of thing can turn saccharine in a heartbeat, but Schubert sidesteps kitsch by tossing in startling flashes of irritability. The Trio, marked *Un poco più lento* (a little bit slower), just might refer slyly back to the primary theme of the first movement.

Schubert biographer Brian Newbould claims that "the bald facts about Schubert's finale [in this sonata] read like a recipe for third-rate art." He points out that Schubert borrowed the theme from an earlier work and modeled his layout on the finale of a Beethoven piano sonata. But Schubert's inexhaustible invention easily surmounts such puny concerns: "The musical impression is, on the

contrary, of fresh-minted inspiration carving out its own natural path as it goes." The "Allegretto" is an altogether entrancing creation that flows along with gracious amiability. It could have simply burbled itself away to a peaceful conclusion, but a sudden *fortissimo* reference back to the sonata's very beginning makes for an ending that blends surprise with radiance.

Program notes by Scott Foglesong,
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Please turn to page 42 for a biography of Sir András Schiff.

Photo (next spread): András Schiff; photograph: © Nadia F. Romanini/ECM Records.

Sir András Schiff

Concert III

Saturday Evening, February 20, 2016 at 8:00
Hill Auditorium
Ann Arbor

71st Performance of the 137th Annual Season
137th Annual Choral Union Series

Tonight's performance is supported by Natalie Matovinović and Jeffrey Mackie-Mason and Janet Netz.

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

Special thanks to Steven Whiting for his participation in events surrounding this week's performances by Sir András Schiff.

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

The Bösendorfer piano used in this evening's recital is provided by Yamaha Artist Services, New York and Evola Music, Bloomfield Hills, MI.

Sir András Schiff appears by arrangement with Kirshbaum Associates, Inc.

PROGRAM

The Last Sonatas:
Concert III

Franz Joseph Haydn
Sonata in E-flat Major, Hob. XVI:52

Allegro
Adagio
Finale: Presto

Ludwig van Beethoven
Sonata No. 32 in c minor, Op. 111

Maestoso — Allegro con brio ed appassionato
Arietta: Adagio molto semplice cantabile

Intermission

Wolfgang Amadeus Mozart
Sonata in D Major, K. 576

Allegro
Adagio
Allegretto

Franz Schubert
Sonata in B-flat Major, D. 960

Molto moderato
Andante sostenuto
Allegro vivace con delicatezza
Allegro ma non troppo

SONATA IN E-FLAT MAJOR, HOB. XVI:52 (1794)

Franz Joseph Haydn
Born March 31, 1732 in Rohrau, Austria
Died May 31, 1809 in Vienna

UMS Premiere: Vladimir Horowitz; March 1933 in Hill Auditorium.

Snapshots of History…In 1794:
- Whiskey Rebellion: President Washington invokes the Militia Acts of 1792 to mobilize a federal army of 12,500 men
- The defeat of the Native Americans at the Battle of Fallen Timbers secured what is now Ohio for American settlement, ending British support for the Native Americans
- French Revolution: Robespierre establishes the Cult of the Supreme Being as the new state religion of the French First Republic
- Mother Bethel African Methodist Episcopal Church is founded by Richard Allen in Philadelphia, making it the oldest church property in the US to be continuously owned by African Americans

Haydn's final three sonatas for solo piano date from his second London visit in 1794–95. Their genesis is entwined with a remarkable pianist, Therese Jansen-Bartolozzi, whose artistry inspired not only Haydn but also Clementi and Dussek. The composer was also influenced by the English pianos he played during his sojourn to London, which were considerably different than those of his native Austria. English pianos were known for their heavier action, larger compass, and plumper tone, a facet Haydn exploits in the powerful chordal opening of the *Sonata in E-flat Major*, Hob. XVI:52. Following this call to arms, the stage is set for an "Allegro" sonata-form movement of great invention and virtuosity. In the development Haydn journeys to several remote tonal areas, including an unlikely detour to the completely unrelated key of E Major (the reasoning of which will become clear later on). The movement then slips back into E-flat Major, but not without a few last twists and turns on the way to an emphatic conclusion.

The second movement is an "Adagio" in triple meter. In a cunning stroke, Haydn sets this movement rather surprisingly (for a sonata in E-flat) in E Major, a move hinted at in the freewheeling development section of the first movement. The persistent dotted rhythms evoke memories of the earlier *galant* style, but an abundance of volatile dynamic contrasts, dramatic pauses, wayward harmonic shifts, and skittery filigree passages give this movement a slightly unsettled feeling.

The third movement "Presto" starts with two somewhat vanilla phrases (separated by a pause) marked by a repeating five-note figure over a pedal point. Lest we think Haydn's invention is flagging, he then elaborates on this

figure with a volley of blazing runs for the right hand. A slinking ascending figure in the relative minor provides a contrasting secondary theme. This turns out to be all the material Haydn needs to craft a brilliant finale.

Program note by Scott Foglesong and Steven Ziegler, © 2016 San Francisco Symphony.

SONATA NO. 32 IN C MINOR, OP. 111 (1822)

Ludwig van Beethoven
Born December 16 or 17, 1770 in Bonn, Germany
Died March 26, 1827 in Vienna

UMS Premiere: Jonas Alberto; March 1897 in University Hall (presently the site of Angell Hall).

Snapshots of History…In 1822:
- The first group of freed slaves from the US arrive in modern-day Liberia, founding Monro
- Galileo Galilei's *Dialogue Concerning the Two Chief World Systems* (1632) is permitted by the Roman Catholic Church to be published
- Brazil declares its independence from Portugal
- Greeks defeat Ottoman forces at Thermoplyae in the Greek War of Independence

Ludwig van Beethoven was a pianist, though in his youth he contributed to the family income by giving violin lessons and playing viola in the court and theater orchestras in Bonn. He first played piano in public when he was seven, and by the time he was 11 he was something of a local celebrity who had, among other things, mastered *The Well-Tempered Clavier*. (Bach was to be a presence, a beneficent spirit, all his life.) When he moved to Vienna in November 1792, just before his 22nd birthday, he made his mark first as a pianist, and it was then that he wrote the cadenzas to Mozart's d-minor Concerto that pianists still play more than any others.

By all accounts Beethoven was a thrilling performer, at least in his younger years while he could still hear. In reports of his playing we read again and again such phrases as "tremendous power, character, unheard-of bravura and facility," "great finger velocity united with extreme delicacy of touch and intense feeling." In 1814 he made his last public appearance as a pianist — the occasion was the first performance of the "Archduke" Trio — though he was too deaf not only to judge dynamics properly but even to hear that the instrument was desperately out of tune. In later years, he would sometimes improvise for friends and visitors on the Broadwood that the London builders presented to him in 1818, and contact with the keyboard could even then transform him.

Beethoven's closeness to the piano makes the 32 sonatas different from the nine symphonies and the 16 string quartets. Not least, because the performer is one single person, willful and responsible at the same time, we can feel with special vividness Beethoven's own commanding presence as demon, passionate and lyric singer, orator, joker, and in some unforgettable moments, door-keeper of Paradise. The piano

sonatas constitute an adventurous, path-breaking group of works. They are a proving ground for Beethoven — the works in which we first perceive each new development, each fresh stretching of his genius. They are also remarkably varied in form and scale, not to mention expressive character.

The last three sonatas, Opp. 109, 110, and 111, composed between 1820 and 1822, form a triptych. We are now in the last decade of Beethoven's life, and he has begun his long labors on his most deeply searching, bold, and inexhaustible work, the *Missa solemnis*. Op. 111 is the longest of the last three sonatas, but it has only two movements, and two-thirds of it is the finale. Here we meet Beethoven's defiant c-minor mood for the last time. The grand course of the sonata, like that of the Fifth Symphony, is from c minor to C Major. Here, too, C Major means victory, but this is spiritual exaltation with none of the crowing that marks the end of that most famous symphony. After the turmoil of the first movement of Op. 111, events in the second succeed one another in calm and order. At the same time — and this is a characteristic late-Beethoven paradox — the second movement is by far the more adventurous of the two, a progression of ideas whose outcome is quite unforeseeable from its beginnings. There are no spectacular events as we find in Beethoven's other late variation movements: this is flowering amid formal constraint. The pulse does not change, each variation brings faster figurations, and only once does the music leave C Major. The final cadence lays bare for a moment the roots of the whole movement, and once again Beethoven makes the music peculiarly weightless. His farewell to the piano sonata is sublime, peaceful, and not without mystery.

Program note by Michael Steinberg,

SONATA IN D MAJOR, K. 576 (1789)

Wolfgang Amadeus Mozart
Born January 27, 1756 in Salzburg, Austria
Died December 5, 1791 in Vienna

UMS Premiere: Artur Schnabel; December 1942 in Hill Auditorium.

Snapshots of History...In 1789:
- The US Department of the Treasury is founded with Alexander Hamilton as the first Secretary of the Treasury
- The US Congress proposes a set of 12 amendments for ratification by the States. Ratification for 10 of these proposals is completed in December 5, 1791, creating the United States Bill of Rights
- In the Women's March on Versailles, some 7,000 women march 12 miles to Paris to the royal Palace of Versailles to demand action over high bread prices
- The first American novel, *The Power of Sympathy or the Triumph of Nature Founded in Truth*, is printed in Boston, MA. The anonymous author is William Hill Brown

The *Sonata in D Major, K. 576*, is Mozart's last sonata; together with that in F Major, K. 533, it is his greatest. Mozart composed it in July 1789. He recently returned from a trip to Berlin where King Frederick William II of Prussia, a good cellist, had commissioned him to write six string quartets and "six easy piano sonatas" for the Princess Frederica. For whatever reason, and even though he needed the money badly, Mozart completed only three of the quartets; as for the sonatas, either he never got around to them at all, or, if K. 576 was intended to be a start on that project, he was completely off the mark: for this is by far Mozart's most difficult work for solo piano. In any event, Mozart never sent the sonata to Berlin, and it was published only after his death.

Since 1782, when he was introduced to the music of Bach and Handel, Mozart's language had been infused with and enriched by polyphony. In 1789, he got a sort of booster shot when he stopped at Leipzig on his way back from Berlin and came to know Bach's choral motets. The little G-Major Gigue, K. 574, that he wrote as a souvenir of his visit into the personal album of the Leipzig organist Carl Emanuel Engel is a brilliant and witty firecracker of a response to that new encounter with Bach. The D-Major Sonata, no less brilliant, is a more reflective response and of course on a larger scale.

The first eight bars would have been just fine for the Princess: two bars of fanfare, two bars of playful response, then a repeat of this pattern to round off the eight-bar sentence. Measure nine would have stopped

her in her tracks. The fanfare begins again, this time in the left hand alone but almost immediately the right hand joins in with a contrapuntal variation and extension of the same idea. After that, it is Mozart's pleasure to shuttle back and forth between the *galant* and the learned, the "normal" and the unpredictable, and in doing so he reveals an astonishing number of ways in which the fanfare idea can be contrapuntally wed to itself. For a change of mood, Mozart also gives us a contrasting theme of delicious lyricism and charm. The development remarkably extends the sense of adventure into harmonic territory as well.

The second movement, an "Adagio," is a limpid song, intricately embellished. In an ideal performance, the listener cannot tell whether Mozart has written embellishments that sound like improvisations or whether the pianist is improvising ornaments so apt that they sound like something Mozart might have written. In the finale, Mozart recapitulates the humor with which he began the first movement: eight bars for the Princess, followed by music for real pianists and, like the first movement, a feast of textural and harmonic surprise.

Program note by Michael Steinberg,

SONATA IN B-FLAT MAJOR, D. 960 (1828)

Franz Schubert
Born January 31, 1797 in Alsergrund, Vienna, Austria
Died November 19, 1828 in Vienna

UMS Premiere: Artur Schnabel; December 1942 in Hill Auditorium.

Snapshots of History…In 1828:
· The British turn over their fort on Drummond Island in Michigan to the US
· Leo Tolstoy, Russian writer, is born
· The Boston Society for Medical Improvement is established
· The modern-day Democratic party is founded

It is unlikely that Franz Schubert ever encountered Bach's *The Art of Fugue*. He might have, had he lived longer; for one of his last decisions before he died, 10 weeks before his 32nd birthday, was to embark on a rigorous course in counterpoint and fugue. He was able to go for just one lesson with his chosen teacher, Simon Sechter, a formidable pedagogue and virtuoso at contrapuntal techniques who — according to his most famous pupil, Anton Bruckner — sometimes hesitated to use the works of Bach as examples because he thought that Bach allowed himself too many liberties.

Had Schubert had time to pursue his plan to shore up his compositional technique, the effect would surely have brought about remarkable changes in his music. Here is Alfred Brendel's acute characterization of Schubert, specifically in his relationship to Beethoven ("Schubert's Piano Sonatas, 1822–1828" in *Musical Thoughts and Afterthoughts*, Princeton, 1976):

…Though he venerated Beethoven, Schubert was not overwhelmed by Beethoven's greatness. He admired the master far too much to challenge him on his own terms.

And he must have been keenly aware of the basic differences in their temperaments, minds, and backgrounds…. Compared to Beethoven the architect, Schubert composed like a sleepwalker. In Beethoven's sonatas we never lose our bearings; they justify themselves at all times. Schubert's sonatas happen. There is something disarmingly naïve in the way they happen….

If we look in Schubert's sonatas for Beethoven's virtues, we shall find them full of flaws; they will seem formless, too long, too lyrical, and harmonically overspiced. We should, instead, concentrate on the basic difference of styles.

…[Beethoven] seems determined to create the firmest intellectual basis in order to make all matters of emotional character as unmistakable as possible. Schubert puts more trust in the directness of his emotions. He seems almost afraid of too much intellectual weight and rigor. Economy to him is hardly a matter of prime importance. And over its prodigious emotional range, his music remains mysteriously episodic.

If we accept Brendel's "almost afraid," we can read Schubert's decision to go to the pedagogue Sechter as a statement of his readiness to be rid of that fear.

The *Sonata in B-flat Major*, Schubert's last, was completed on September 26, 1828. (It is possible that he played it for friends the very next day at the house of Dr. Ignaz Menz.) What he accomplished in his final year staggers us: the two songs with wind obbligatos, *Auf dem Strome* (with horn) and *Der Hirt auf dem Felsen* (with clarinet), as well as the collection of Heine and Rellstab songs published posthumously as *Schwanengesang*; the *Mass* in E-flat; the *Cello Quintet*; some of his most beautiful piano duets, including the f-minor Fantasy; three pieces of what may have been meant as a third set of piano impromptus; and three piano sonatas.

It used to be assumed that Schubert had written these three immense pieces all in a rush in the late summer; Robert Winter's studies of the manuscript now suggest that the B-flat Sonata may have been in the works longer than we had thought. Schubert wished the three sonatas together to be dedicated to Hummel; in the event, they were published by Diabelli only in 1839, two years after Hummel's death and 11 years after Schubert's.

Of these three last sonatas, the B-flat is at once the most introspective and the most accessible, perhaps because even in the first movement the themes are songful (in contrast to the more Beethovenish neutral material with which Schubert works so powerfully in the two companion pieces). Space, serenity, command, intelligence, fantasy, troubled and troubling undertones (that trill that disturbs the progress of the very first phrase!) — these things characterize the first movement, dreamy, visionary, and so sure.

The "Andante" begins in pathos, moves to an almost unclouded lyricism, after which the first music returns, softer than before, yet more agitated. And nowhere does Schubert more breath-stoppingly show you how, when he is ready to break your heart, he does it by sinking from minor into major. The Scherzo and finale are more at peace, the latter being one of his loving emulations of Beethoven — here the finale with which Beethoven replaced the Great Fugue in the B-flat Quartet, Op. 130.

Program note by Michael Steinberg,

ARTIST

Sir András Schiff is world-renowned and critically acclaimed as a pianist, conductor, pedagogue, and lecturer. Born in Budapest, Hungary, in 1953, he 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.

Having recently completed *The Bach Project* throughout the 2012–13 and 2013–14 concert seasons, he continues with *The Last Sonatas*, a series of three recitals comprising the final three sonatas of Haydn, Mozart, Beethoven, and Schubert. *The Last Sonatas* takes place over the course of the 2014–15 and current seasons with the complete series slated for New York's Carnegie Hall, San Francisco's Davies Symphony Hall, Los Angeles's Disney Hall, Chicago's Symphony Hall, Washington Performing Arts' Strathmore Hall, The Vancouver Recital Society, and University Musical Society of the University of Michigan. Further recitals are scheduled in Seattle, Santa Barbara, Kansas City, Oberlin, Rochester, Boston, Montréal, and Toronto. In October 2015, the San Francisco Symphony and Los Angeles Philharmonic hosted this versatile artist in a series of concerts with orchestra and chorus — Sir András' first performances in North America on the podium and at the piano with chorus, orchestra, and soloists.

In his role as lecturer, Sir András Schiff put together a round-table forum which was presented by New York's 92nd Street Y, addressing the pianist's belief that it is the responsibility of every politically informed artist to speak out against racial injustice and persecution. As pedagogue, he partners with 92Y for a second year of "Sir András Schiff Selects: Young Pianists" — a three-concert series curated by Sir András, which introduces rising young pianists Schaghajegh Nosrati, Julian Clef, and Jean-Sélim Abdelmoula this season.

Sir András 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 Janáčˇek, two solo albums of Schumann piano pieces, his second recordings of the Bach Partitas, *Goldberg Variations*, and *The Well Tempered Clavier*, *Books I* and *II*, and Beethoven's *Diabelli Variations* recorded on two instruments: a Bechstein from 1921 and an original fortepiano from Vienna 1820 — the place and time of the composition. The pianist's most recent album, which was named *Gramophone*'s and *BBC Music Magazine*'s "Recording of the Month," is an all-Schubert disc featuring *Sonata in B-flat Major* (D. 960), *Sonata in G Major* (D. 894), *Moments Musicaux* (D. 780), and the Impromptus. It was released in July 2015 and was recorded at Beethovenhaus, Bonn, on a carefully restored Franz Brodmann Fortepiano from 1820.

Orchestral engagements find Sir András Schiff performing mainly as both 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 Chamber Orchestra of Europe.

Since childhood he has enjoyed playing chamber music, and from 1989 until 1998 was artistic director of the internationally praised Musiktage Mondsee chamber

music festival near Salzburg. In 1995, together with Heinz Holliger, he founded the Ittinger Pfingstkonzerte in Kartause Ittingen, Switzerland. In 1998 he started a similar series, entitled Homage to Palladio at the Teatro Olimpico in Vicenza. From 2004–2007 he was artist-in-residence of the Kunstfest Weimar. During the 2007–08 season, he was pianist-in-residence of the Berlin Philharmonic.

Sir András Schiff has been awarded numerous international prizes and his relationship with publisher G. Henle continues over the next few years with a joint edition of Mozart's piano concertos and both volumes of *The Well-Tempered Clavier*. He is an Honorary Member of the Beethoven House in Bonn in recognition of his interpretations of Beethoven's works, has received the Wigmore Hall Medal in appreciation of 30 years of music-making at Wigmore Hall, the Schumann Prize awarded by the city of Zwickau, the Golden Mozart-Medaille by the International Stiftung Mozarteum, the Order pour le mérite for Sciences and Arts, the Grosse Verdienstkreuz mit Stern der Bundesrepublik Deutschland, and was made a Member of Honour of Vienna Konzerthaus. He was given The Royal Philharmonic Society's Gold Medal, has been made a Special Supernumerary Fellow of Balliol College (Oxford, UK), and received honorary degrees from Leeds University and Music Schools in Budapest, Detmold, and Munich.

In the spring of 2011 Sir András Schiff attracted attention because of his opposition to the alarming political developments in Hungary, and in view of the ensuing attacks on him from some Hungarian Nationalists, decided not to perform again in his home country.

In June 2014, he was awarded a Knighthood by Her Majesty Queen Elizabeth II in the 2014 Birthday Honours.

UMS ARCHIVES

This week marks **Sir András Schiff**'s 12th, 13th, and 14th UMS appearances following his UMS debut in October 1998 at Hill Auditorium as piano soloist with the Budapest Festival Orchestra under the baton of Iván Fischer. He most recently appeared under UMS auspices at Hill Auditorium in October 2013, presenting Beethoven's *Diabelli Variations* and Bach's *Goldberg Variations* on a single program.

THIS WEEK'S VICTORS FOR UMS

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—

Jeffrey MacKie-Mason and Janet Netz

—

Joel Howell and Linda Samuelson

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Carl Cohen

Supporters of this week's performances by Sir András Schiff.

MAY WE ALSO RECOMMEND...

3/19	Montreal Symphony Orchestra with Kent Nagano, conductor, and Daniil Trifonov, piano
3/26	Gil Shaham with original films by David Michalek: *Bach Six Solos*
4/8	Jerusalem Quartet

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

3/12	Panel: How Human-Robot Interaction is Changing the World (U-M Alumni Center, 200 Fletcher St., 4 pm)

Educational events are free and open to the public unless otherwise noted.

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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.

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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.

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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.

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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.

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As part of the UMS Mellon Initiative on Arts/Academic Integration, this group advises UMS staff on opportunities to integrate our programming more deeply and systematically into the academic life of the University of Michigan.

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UMS K-12 Think Tank

Through an annual think tank, UMS brings together K-12 educators and administrators to help us stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom. The following individuals participated in May 2015:

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Kathy Churchill
Colleen Conway
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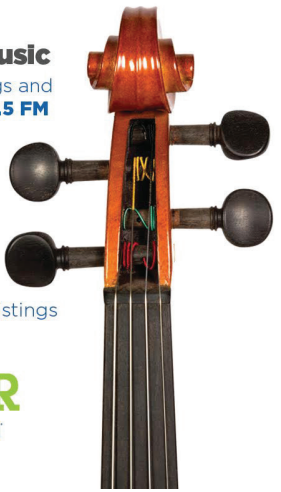

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Michigan Theater

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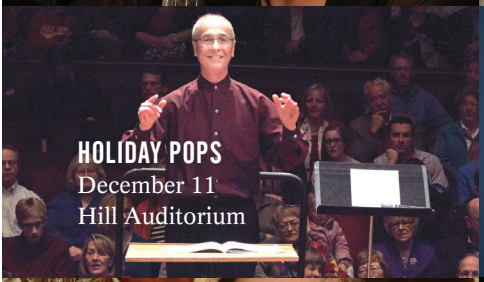
Michigan Theater



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