



PROGRAM BOOK WINTER 2016

1 3 7 T H S E A S O N

150



UNIVERSITY OF MICHIGAN | ANN ARBOR



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U M S L O B B Y



Did you like it? Did it move you? Did it change you?
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:

nonprofit **ARTS**
+ **CULTURE**
= **ECONOMIC**
PROSPERITY
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\$100 million annually

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



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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.



**MARK
SCHLISSSEL**

*President,
University of Michigan*



**KENNETH C.
FISCHER**

UMS President



**STEPHEN R.
FORREST**

*Chair,
UMS Board of Directors*

For those who leave Michigan, but for whom Michigan never leaves.



This is where you belong. Join today at umalumni.com



To reveal the age
you feel,
stay on
your toes.

Table of Contents

7	Winter 2016 Season Calendar
8	Education
11	History
12	Leadership Donors
14	Corporate Champions
20	Foundation, Government, & University Support
23	People
31	Generous Donors
40	Ad Index



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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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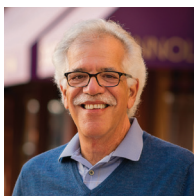
THOMAS B. MCMULLEN

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.”



FOUR GENERATIONS IN ANN ARBOR REAL ESTATE



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.”



DISTINCTIVE CATERING



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

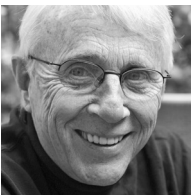
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



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 SCHLISSEL

President, University of Michigan

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



MARSCHALL RUNGE

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

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



Foundation, Government, & University Support

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

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Montreal Symphony Orchestra

Kent Nagano
Conductor

Daniil Trifonov
Piano

Saturday Evening, March 19, 2016 at 8:00
Hill Auditorium
Ann Arbor

77th Performance of the 137th Annual Season
137th Annual Choral Union Series

Tonight's performance is sponsored by the University of Michigan Health System and supported by Diane and Gary Stahle, James and Nancy Stanley, and the Zelenock Family.

Endowed support provided by the Medical Community Endowment Fund.

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

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

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

The Montreal Symphony Orchestra (OSM) is presented by Hydro-Québec. The OSM USA BMO Harris Bank Tour is possible thanks to the OSM Foundation, Air Canada, Tourisme Montréal, the Canada Council for the Arts, the Conseil des arts et des lettres du Québec, and the Ville de Montréal.

The Montreal Symphony Orchestra appears by arrangement with Opus 3 Artists.

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

Claude Debussy

Prélude à l'après-midi d'un faune

Sergei Prokofiev

Piano Concerto No. 3 in C Major, Op. 26

Andante – Allegro
Tema con variazioni
Allegro, ma non troppo

Mr. Trifonov

INTERMISSION

Igor Stravinsky

The Firebird (Complete Ballet)

Introduction

Scene I

Kastchei's Enchanted Garden

Appearance of the Firebird Pursued by Prince Ivan

Dance of the Firebird

Prince Ivan Captures the Firebird

Supplications of the Firebird

Appearance of the Thirteen Enchanted Princesses

The Princesses' Game with the Golden Apples (Scherzo)

Sudden Appearance of Prince Ivan

The Princesses' Round Dance (Khorovod)

Daybreak

Prince Ivan Penetrates Kastchei's Palace

Magic Carillon: Appearance of Kastchei's Guardian Monsters; Capture of Prince Ivan

Arrival of Kastchei the Immortal; His Dialogue with Prince Ivan;

Intercession of the Princesses

Appearance of the Firebird

Dance of Kastchei's Retinue under the Spell of the Firebird

Infernal Dance of All Kastchei's Subjects

Lullaby (Firebird)

Awakening of Kastchei

Death of Kastchei; Profound Darkness

Scene II

Disappearance of the Palace and Dissolution of Kastchei's Magical

Creations; Animation of the Petrified Warriors

General Thanksgiving

NOW THAT YOU'RE IN YOUR SEAT...

You are about to hear a true “Parisian” program, even though only one of the three composers was actually French. But both Prokofiev and Stravinsky lived in Paris for years. Prokofiev’s Third Piano Concerto was written in France, and Stravinsky’s *Firebird* was premiered in Paris by the Russian Ballet, whose director, Sergei Diaghilev, also commissioned Debussy and Prokofiev. The three works also share the magic of youth – all three composers were 30 or under when they wrote these pieces. Their lives and careers overlapped to a certain extent: Stravinsky, in the middle in terms of age, interacted with both his older and his younger colleague. Yet the program is far from unified in terms of style. There is a whole world – or more precisely, a world war – separating the Debussy and the Prokofiev works; in the 30 years that elapsed between the two, Western music had entered a whole new era in its history, with Stravinsky as one of the major catalysts of the change.

PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE (PRELUDE TO THE AFTERNOON OF A FAUN) (1892)

Claude Debussy

Born August 22, 1862 in Saint-Germain-en-Laye, France

Died March 25, 1918 in Paris

UMS premiere: Chicago Symphony Orchestra conducted by Frederick Stock; May 1907 in Hill Auditorium.

SNAPSHOTS OF HISTORY...IN 1892:

- Ellis Island begins accommodating immigrants to the US
- The General Electric Company is established through the merger of the Thomson-Houston Company and the Edison General Electric Company
- Homer Plessy (who is black) is arrested for sitting on the whites-only car in Louisiana, leading to the landmark Plessy vs. Ferguson court case
- Women are first admitted to Yale University's graduate school

The importance of Stéphane Mallarmé (1842-1898) in the history of French poetry can hardly be overestimated. His works, which abound in complex symbols and images, sought to represent states of mind rather than ideas, express moods rather than tell stories. Mallarmé tried to capture that elusive line between dream and awakening that most of us who are not poets are well aware of but are unable to put into words.

Mallarmé's eclogue "L'Après-midi d'un Faune" (The Afternoon of a Faun) was published in 1876. Debussy first set a poem by Mallarmé to music in 1884, at the age of 22. Three years later, the young composer joined the circle of poets and artists who met at Mallarmé's house every Tuesday night for discussions and companionship. Thus he was thoroughly familiar with the poet's style long before he began work on his prelude to "The Afternoon of a Faun" in 1892.

The first-person narrator in the eclogue (the word evokes associations with the pastoral poetry of the great Latin poet Virgil) is a faun, a mythological creature who is half man and half goat. The faun lives in the woods, near a river surrounded by reedy marshes; he is daydreaming about nymphs who may be real or mere figments of his imagination. The faun's desire is filtered through the vagueness of its object as he recalls past dreams, which emerge from the shadows only to recede into the darkness again.

In his music, Debussy admirably captured that delicious vagueness of contours which is so important in the poem. The themes do not follow any stable metric patterns, and instead of progressing in a certain direction, they remain entirely unpredictable, reflecting the unconstrained nature of the faun's meditations.

The faun plays a flute, which evokes the syrinx (the Greek panpipe)*; and

it is quite natural that in Debussy's music the orchestral flute is given a solo part throughout. The languid opening melody, which descends, mostly in half-steps, from C-sharp to G-natural and rises back to C-sharp again (thus outlining the exotic interval of the tritone, or augmented fourth), has become famous as an example of a melodic style independent from any traditional models. As it unfolds, the orchestral accompaniment becomes more and more intense. After a short resting point, a new section starts in which the first clarinet and the first oboe temporarily take over the lead from the flute; the tempo increases and a new melody is introduced, in sharp contrast with the chromatic flute theme that opened the piece. The new melody moves in wide intervals, and is played by all the woodwinds, plus the first horn, in unison. Finally, the first theme returns in its original tempo; following a passage that briefly brings back some of the agitation of the middle section, the music settles into a serene and peaceful idyll which prevails to the end.

*Debussy was to write a piece for unaccompanied flute under the title *Flûte de Pan* in 1913, planned as part of an incidental music; the piece was published as *Syrinx* after Debussy's death.

PIANO CONCERTO NO. 3 IN C MAJOR, OP. 26 (1921)

Sergei Prokofiev

Born April 23, 1891 in Donetsk Oblast, Ukraine

Died March 5, 1953 in Moscow

UMS premiere: Philadelphia Orchestra conducted by Thor Johnson with piano soloist William Kapell; May 1951 in Hill Auditorium.

SNAPSHOTS OF HISTORY...IN 1921:

- The US formally ends World War I
- The first radio baseball game is broadcast; Harold Arlin announces the Pirates-Phillies game from Forbes Field over Westinghouse KDKA, in Pittsburgh
- In Atlantic City, New Jersey, the first Miss America Pageant is held
- Albert Einstein is awarded the Nobel Prize in Physics for his work with the photoelectric effect

Six months after the October Revolution of 1917, 27-year-old Sergei Prokofiev left Russia for the US. Already famous in his homeland as the *enfant terrible* of modern music, a controversial composer and a pianist of dazzling virtuosity, he was eager to make a name for himself in the West as well.

His efforts to succeed in America, however, were only half successful. His first New York recital, on November 20, 1918, had positive reviews. His opera *The Love of Three Oranges* got mostly unfavorable reviews in Chicago, with the critics treating Prokofiev as a Bolshevik barbarian let loose on the peaceful American shores. As a result, Prokofiev soon decided to make Western Europe his home base instead of the US, although his concert tours in this country continued until 1938.

In the summer of 1921, Prokofiev retreated to a small village on the

coast of Brittany in Northern France to work on what in his autobiography he called "a large virtuoso concerto." His first two concertos, written in Russia, had been highly iconoclastic works giving rise to heated debates. This time, Prokofiev created a more Classical piece, one that he hoped would help establish him in the West. Most of the concerto's thematic material derives from earlier works and sketches that had accumulated over a 10-year period; yet in its final form the concerto is remarkably unified in style and mood.

The concerto contains many examples of that supreme musical humor that has always been one of Prokofiev's hallmarks; it combines melodic richness with a spectacular virtuosity and interesting harmonic innovations in a most attractive way.

The first movement opens with a short "Andante" introduction whose melody is stated by an unaccompanied clarinet. The "Allegro" section is based

on a motif of quick 16th-notes, played by the violins, and a quirky piano motif (it is actually derived from the "Andante" theme) that is elaborated upon at some length. A new theme is soon introduced by the oboe; all this melodic material is then treated in a free sonata form.

Next comes a theme with five variations that stands as the concerto's slow movement, although three of the five variations are rather fast in tempo. These three (variations nos. 2, 3, and 5) exploit the beautiful lyrical theme more for its rhythmic than for its melodic potential. The other two, in which the piano plays the leading role, are more delicate, and filled with exciting chromatic harmonies. The last variation turns the theme into a march of sorts, but the coda suddenly reverts to the lyrical ambiance of the slow variations.

The third-movement finale is brisk and vigorous. It has an extended middle section in a slower tempo that abounds in special orchestration effects (oboes doubling the clarinets below, not above as usual; the cello section playing the melody in an extremely high register, etc.) The middle section has its own middle section where the piano, suddenly switching from 3/4 to 4/4 time, plays a simple melody based on a single note. The dynamic material that opened the movement returns for a vivacious ending.

THE FIREBIRD (COMPLETE BALLET) (1910)

Igor Stravinsky

Born June 17, 1882 in Lomonosov, Russia

Died April 6, 1971 in New York City

UMS premiere: Philadelphia Orchestra conducted by Leopold Stokowski;
May 1936 in Hill Auditorium.

SNAPSHOTS OF HISTORY...IN 1910:

- African-American boxer Jack Johnson defeats American boxer James J. Jeffries in a heavyweight boxing match, sparking race riots across the US
- In Brazil, Sport Club Corinthians Paulista, the first FIFA World Club Championship, is founded
- The first air flight for the purpose of delivering commercial freight takes place in the US, made by Wright brothers pilot Philip Parmalee between Dayton and Columbus, Ohio
- Henry Ford sells 10,000 automobiles

Sergei Diaghilev's Paris-based Ballets Russes was one of the greatest ballet companies in history that united many of the best dancers of its time. Diaghilev, the director, combined the soul of a brilliant artist with the mind and skills of a shrewd businessman. He was committed to exciting and innovative productions, and he sought out the best modern artists and composers available. Among musicians alone, he worked over the years with Debussy, Ravel, Falla, Prokofiev, and others. However, he never made a more sensational nor a more fruitful musical discovery than when he engaged the 27-year-old Igor Stravinsky to write the music for Michel Fokine's new ballet, *The Firebird*. It was the start of a long collaboration that was to give the world *Petrushka*, *The Rite of Spring*, *Les Noces*, *Mavra*, and *Apollon Musagète*, and which ended only shortly before Diaghilev's death in 1929.

Since the end of the 19th century, there had been a great affinity between Russia and France. The political alliance between the two countries had brought Russia closer to France (France had always been close to Russia where French had long been the language of the educated classes). At the same time, the geographical distance and the difference in culture endowed things Russian with an exotic flavor in the eyes of the French. Both Debussy and Ravel admired, and were influenced by, the music of the 19th-century Russian masters Mussorgsky and Rimsky-Korsakov.

To create a story of an appropriately exotic flavor, Fokine used several Russian fairy-tales in the scenario of *The Firebird*. The stories of the beneficent Firebird and the evil ogre Kastchei the Immortal are combined in an ingenious plot, which Eric Walter White summarized in his standard book on Stravinsky as follows:

A young Prince, Ivan Tsarevich, wanders into Kastchei's magic garden at night in pursuit of the Firebird, whom he finds fluttering round a tree bearing golden apples. He captures it and extracts a feather as forfeit before agreeing to let it go. He then meets a group of 13 maidens and falls in love with one of them, only to find that she and the other 12 maidens are princesses under the spell of Kastchei.

When dawn comes and the princesses have to return to Kastchei's palace, he breaks open the gates to follow them inside; but he is captured by Kastchei's guardian monsters and is about to suffer the usual penalty of petrification, when he remembers the magic feather. He waves it, and at his summons the Firebird appears and reveals to him the secret of Kastchei's immortality [his soul, in the form of an egg, is preserved in a casket]. Opening the casket, Ivan smashes the vital egg, and the ogre immediately expires. His enchantments dissolve, all the captives are freed, and Ivan and his Tsarevna are betrothed with due solemnity.

According to the original plans, the music for *The Firebird* was to be written by Nikolai Tcherepnin and, after Tcherepnin's withdrawal, by Anatoli Lyadov or Alexander Glazunov. However, none of these more experienced composers delivered the score on time, so Diaghilev approached Stravinsky, who had already worked for him as an orchestrator, and whose orchestral piece *Fireworks* had greatly impressed him. The young composer, honored by the commission, put aside the opera *The Nightingale* whose first act he had just completed, and began work on the ballet.

The complete ballet consists of 19 musical numbers. Eighteen of these belong to the first tableau and the last number alone constitutes the second tableau. The music had to follow the plot very closely, in a strict descriptive style we don't often find in Stravinsky's works.

To describe the magic world of fairy-birds and evil sorcerers, Stravinsky had a whole tradition to build on, a tradition he had inherited from his teacher Rimsky-Korsakov. In the last years before his death in 1908, Rimsky had written three operas on fantastic subjects, one of which was titled *Kastchei the Immortal* (the two others were *the Legend of the Invisible City of Kitezh* and *the Golden Cockerel*). In his fantastic operas as elsewhere, Rimsky-Korsakov made ample use of a special scale Russian musicians knew as the "Rimsky scale," which was also adopted by the master's most famous pupil. (The "Rimsky" scale, also known as the "octatonic" scale, consists of the regular alternation of half-steps and whole steps: C–C-sharp–D-sharp–E–F-sharp–G–A–B-flat.) This particular grouping of tones, lying outside the major-minor system, is always associated with the evil Kastchei. The music of the magical Firebird is also chromatic in nature, related in part to the Kastchei music. The motifs of the Tsarevich, on the other hand, are purely diatonic (using a traditional seven-note scale) and are derived from a central type of Russian folksong known as the "long-drawn-out" song (*prot'yazhnaya pesnya*). Both the story and the musical style of the ballet seemed highly original in the West, where the

Russian traditions that had nourished it were largely unknown.

For all the Rimsky influence, Stravinsky's first ballet shows a remarkable degree of individuality. The handling of rhythm in particular (with already quite a few typical Stravinskyan *ostinatos*, or stubbornly" repeated figures) is quite innovative, and the orchestration reveals the hand of a true master. Even at this early age, Stravinsky knew how to draw the most spectacular effects from his enormous orchestra. One may cite special items like the famous harmonic *arpeggios* (broken chords) for strings in the introduction or the solos for the small D-clarinet at several points. But even more important are the many new combinations of instrumental colors appearing on virtually every page of the score.

The score contains numerous section titles that correspond to the stage action, though there are no actual pauses in the music. The sections, with a brief musical description of each, are as follows:

The **Introduction** begins with the rumble of low strings, trombones, and bassoons, with the higher-pitched instruments entering gradually as the curtain rises on the first tableau.

Scene I

Kastchei's Enchanted Garden. The motif of the introduction is taken over by the violins, punctuated by short figures in the woodwind, harp, and celesta.

Appearance of the Firebird Pursued by Prince Ivan. For the first time, the music becomes more agitated as the anguished fluttering of the bird is contrasted with a simple, Russian-flavored theme representing the prince. After a measure of general rest, the...

Dance of the Firebird begins. The melody in this brilliantly orchestrated dance is derived entirely from sound color, with the piccolo flute and piccolo clarinet taking the lead; the harp and the strings accompany with trills and broken chords. The *pizzicati* (plucked strings) in the cello provide the rhythmic support.

Prince Ivan Captures the Firebird.

The flourishes in the woodwinds come to a sudden standstill, and the repeated chords in the four horns indicate that the bird is no longer free to move.

Supplications of the Firebird.

A slow, expressive melody is played by solo viola, oboe, and English horn, later taken over by the violins. The tempo speeds up as the Firebird's plea becomes more insistent (flute and oboe solos). After a return of the slower theme, the prince (solo horn) lets the bird go, and the flaps of its wings can be heard in the woodwind.

The Appearance of the Thirteen

Enchanted Princesses is announced by a magical chord progression in the violins. A series of expressive solos create a tender, lyrical mood.

The Princesses' Game with the Golden Apples (Scherzo). Dominated by fast-moving 16th-notes in the strings, the scherzo is briefly interrupted by a lyrical middle section with a clarinet solo.

Sudden Appearance of Prince Ivan. As before, the prince is represented by the solo horn and a simple Russian melody in the minor mode.

The Princesses' Round Dance (Khorovod). One of the ballet's great melodies is introduced by the solo oboe in a slow tempo. The actual dance is slightly faster; the strings and woodwind are joined, after a while, by the first horn.

Daybreak. A trumpet call heralds the arrival of the dawn. A brief and forward-thrusting theme indicates that Prince Ivan is approaching the place where he will meet his great challenge.

Three measures of energetic string scales: **Prince Ivan Penetrates Kastchei's Castle.**

Magic Carillon: Appearance of Kastchei's Guardian Monsters, and Capture of Prince Ivan. The distinctive melodic style of the evil sorcerer appears here for the first time. The monsters charge Prince Ivan as we hear a massive orchestral buildup; the motion stops abruptly as he is captured (not unlike what happened to the Firebird earlier).

The **Arrival of Kastchei the Immortal** is proclaimed by austere brass chords and frightening tremolos in strings and percussion.

His Dialogue with Prince Ivan.

It seems that the poor prince can hardly get a word in edgewise in this dialogue, for the short section is entirely dominated by the music of the sorcerer.

Intercession of the Princesses. The solo violin plays the princesses' theme from earlier in the ballet, but the melody is cut short by Kastchei's wild brass and percussion sounds.

Appearance of the Firebird. This brief Allegro section, in which the firebird's familiar musical style is in evidence throughout, leads directly into the...

Dance of Kastchei's Retinue under the Spell of the Firebird. More and more of Kastchei's minions are swept up in the ecstatic dance, with a gradual crescendo leading to a *tutti* climax.

Infernal Dance of all Kastchei's Subjects. A fast timpani roll introduces a syncopated motif arising from the lower registers (bassoons, horn, tuba) and gradually taken over by the entire orchestra. There is a lyrical countersubject symbolizing the plight of Kastchei's prisoners.

As a total contrast, the **Lullaby (Firebird)** is a delicate song for solo bassoon, accompanied by harps and muted strings.

A dissonant fanfare accompanies **Kastchei's Awakening**. But the evil sorcerer's end is imminent: a powerful *tutti* downbeat and a rapidly descending orchestral figure accompanied by a *decrescendo* on the bass drum depict...

Death of Kastchei, followed by **Profound Darkness** – a short interlude of divided string *tremolos*. The scene changes.

Scene II

Disappearance of the Palace and Dissolution of Kastchei's Magical Creations; Animation of the Petrified Warriors; General Thanksgiving. The finale, in which everyone celebrates the wedding of Prince Ivan and the princess, contains what is probably the most famous Russian folksong in the ballet. This beautiful melody, first played by the first horn (Ivan's instrument), grows in volume and orchestration until the full orchestra plays it. Here a significant rhythmic change is introduced: the symmetrical triple meter (3/2) is transformed into an asymmetrical 7/4, bringing the music to its final culmination point.

Program notes by Peter Laki.

ARTISTS

Kent Nagano (*conductor*) has established an international reputation as one of the most insightful and visionary interpreters of both the operatic and symphonic repertoire. Since 2006 he has been music director of the Montreal Symphony Orchestra (OSM), a contract extended until 2020, and was general music director of the Bayerische Staatsoper in Munich from 2006–2013. He became principal guest conductor and artistic advisor of the Gothenburg Symphony Orchestra in 2013. Since 2015, he has been general music director and principal conductor of the Hamburg State Opera and Philharmonic Orchestra.

Born in California, Maestro Nagano spent his early professional years in Boston, working in the opera house and as assistant conductor to Seiji Ozawa at the Boston Symphony Orchestra. He was music director of the Opéra national de Lyon (1988–1998), music director of the Hallé Orchestra (1991–2000), associate principal guest conductor of the London Symphony Orchestra (1990–1998), and artistic director and chief conductor of the Deutsches Symphonie-Orchester Berlin from 2000–2006 and remains their honorary conductor. Maestro Nagano was the first music director of the Los Angeles Opera from 2003–2006. As a much sought-after guest conductor, he has worked with most of the world's finest orchestras – the Vienna, Berlin, and New York Philharmonics, Chicago Symphony, Dresden Staatskapelle, and Leipzig Gewandhaus, and at leading opera houses including Opéra national de Paris, Berlin State Opera, Metropolitan Opera, and Semperoper Dresden. He has won two Grammy Awards for his recordings of Kaija Saariaho's *L'amour de loin* with

the Deutsches Symphonie-Orchester and Busoni's *Doktor Faust* recorded with the Opéra national de Lyon, among other awards.

In 2013, he was named "Great Montrealer" by the Board of Trade of Metropolitan Montreal, and he received the insignia of Grand Officer of the Order of Quebec.

Combining consummate technique with rare sensitivity and depth, **Daniil Trifonov** (*piano*) has made a spectacular ascent to classical music stardom. Since taking First Prize at both the Tchaikovsky and Rubinstein competitions in 2011 at just age 20, the Russian pianist has appeared with most of the world's foremost orchestras, including the New York, Los Angeles, and Royal Philharmonics; the Chicago, Boston, San Francisco, and London Symphony Orchestras; the Cleveland, Philadelphia, and Mariinsky Orchestras; Washington's National Symphony; and Rome's Orchestra dell'Accademia Nazionale di Santa Cecilia. In solo recital he graces such key international venues as Carnegie Hall, the Kennedy Center, and Boston's Celebrity Series; London's Royal Festival, Queen Elizabeth, and Wigmore Halls; Amsterdam's Concertgebouw, Berlin's Philharmonie, Vienna's Musikverein, Zurich's Tonhalle, and Barcelona's Palau de la Musica; the Salle Pleyel and Théâtre des Champs Élysées in Paris; Tokyo's Opera City and Suntory Hall; and the Seoul Arts Center.

Following the August release of *Rachmaninoff Variations*, recorded for Deutsche Grammophon with the Philadelphia Orchestra and Yannick Nézet-Séguin, in the 2015–16 season, Mr. Trifonov plays complete Rachmaninoff cycles with the New York Philharmonic and Philharmonia Orchestras, and single

concertos for debuts with the Berlin Staatskapelle and Royal Stockholm Philharmonic, where he headlines the prestigious Nobel Prize Concert; an Asian tour with the Czech Philharmonic; and dates with the Philadelphia Orchestra, Orchestre National de Lyon, and Munich Philharmonic. Prokofiev is the vehicle for his Montreal Symphony Orchestra debut on a North American tour and for returns to the Orchestre National de France and the London Symphony. He plays Chopin with the San Francisco Symphony, Tchaikovsky with the La Scala Orchestra, and Liszt with the Pittsburgh Symphony at home and on a North European tour. An accomplished composer, it is also with the Pittsburgh Symphony that Mr. Trifonov reprises his own acclaimed piano concerto. Besides making his recital debut in Los Angeles, he undertakes an extensive, high-profile European recital tour and residencies in Lugano, Switzerland, and at London's Wigmore Hall, where he collaborates with pianist Sergei Babayan and violinist Gidon Kremer.

Last season saw the release of *Trifonov: The Carnegie Recital*, the pianist's first recording as an exclusive Deutsche Grammophon artist; captured live at his sold-out 2013 Carnegie Hall recital debut. The album scored both an ECHO Klassik Award and a Grammy nomination. His discography also features Chopin on Decca and Tchaikovsky's First with Valery Gergiev and the Mariinsky Orchestra.

Born in Nizhny Novgorod in 1991, Mr. Trifonov studied with Tatiana Zelikman at Moscow's Gnessin School of Music and Sergei Babayan at the Cleveland Institute of Music. In 2013 he was awarded Italy's Franco Abbiati Prize for "Best Instrumental Soloist."

Since its founding in 1934, the **Montreal Symphony Orchestra** (OSM) has distinguished itself as a leader in the orchestral life of Canada and Québec. A cultural ambassador of the highest order, the Orchestra has earned an enviable reputation internationally through the quality of its many recordings and tours. The OSM carries on that rich tradition under the leadership of its music director, Kent Nagano, while featuring innovative programming aimed at updating the orchestral repertoire and deepening the Orchestra's connection with the community.

The excellence and vision of the OSM have been shaped over the years by its music directors: Wilfrid Pelletier, a Montrealer by birth and first artistic director of the Orchestra; Désiré Defauw; Igor Markevitch; Zubin Mehta, with whom the Orchestra toured in Europe for the first time; Franz-Paul Decker; Rafael Frühbeck de Burgos; Charles Dutoit, who collaborated with the Orchestra for close to 25 years and under whom the OSM achieved great prominence on the international scene; and, since September 2006, Kent Nagano.

Over the years the Orchestra has performed on more than 40 tours and some 30 national and international excursions. The OSM has carried out 10 tours in Asia, 11 in Europe, and three in South America. Under the direction of Kent Nagano, the OSM presented a concert at Théâtre du Châtelet in Paris (2006), did its first cross-Canada tour (2007), and in September 2008, Maestro Nagano and seven musicians from the Orchestra set off on a historic tour of Nunavik, in northern Québec, where their program included Stravinsky's *Soldier's Tale* narrated in Inuktitut. Kent Nagano and the Orchestra have appeared twice in Carnegie Hall



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(2008 and 2011), where the OSM played almost every year between 1982 and 2004 to sold-out halls. In 2011 the OSM took part for the first time in the Edinburgh International Festival. Kent Nagano and the Orchestra have together done a tour in South America (2013), two European tours (2009 and 2014), and two Asian tours (2008 and 2014), including the OSM's first concerts in China in 2014. In March 2016, the OSM, under the direction of Maestro Nagano, embarks for its ninth major tour in the US.

In September 2011, the OSM and Maestro Nagano inaugurated Maison symphonique de Montréal, the Orchestra's new home. The construction of this concert hall was made possible thanks to the Government of Quebec. The hall's acoustics bear the signature of the firm Artec Consultants Inc., while its architecture was entrusted to Diamond Schmitt Architects Inc. in association with Ædifica Architects.

The OSM offers its varied audience an increasingly rich programming, one that consists of orchestral concerts, recitals, chamber music, and performances featuring the OSM Chorus and the Grand Orgue Pierre-Béique. The OSM figures prominently outside the concert hall thanks to the broadcast of concerts on a variety of platforms, enabling it to reach thousands of music lovers around the world.

For more information, please visit www.osm.com, or follow the Orchestra on Facebook, Twitter, and Instagram at their handle @OSMconcerts.

UMS ARCHIVES

This evening's concert marks the **Montreal Symphony Orchestra's** second performance under UMS auspices. The Orchestra made its UMS debut in January 1989 at Hill Auditorium under the baton of Charles Dutoit with Radu Lupu as piano soloist.

UMS welcomes Maestro **Kent Nagano** and pianist **Daniil Trifonov** as they make their UMS debuts this evening.

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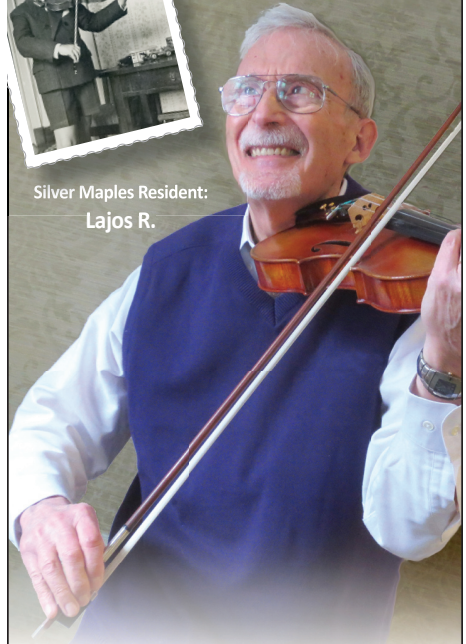


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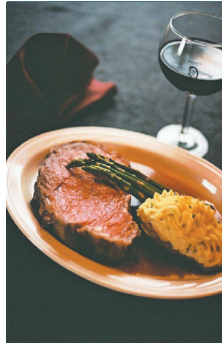
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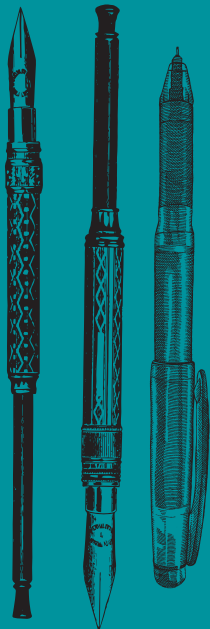
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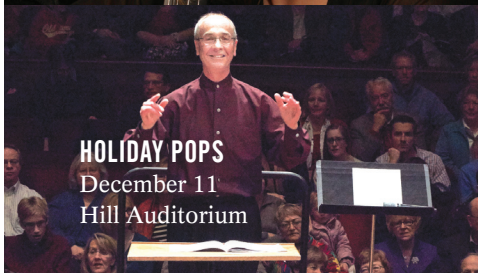
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Ad Index

- | | | | |
|----|---|-----|---|
| 2 | Ann Arbor Area Community Foundation | 26 | Michigan Psychoanalytic Institute and Society |
| 34 | Ann Arbor Symphony Orchestra | 28 | Michigan Radio |
| 5 | Center for Plastic and Reconstructive Surgery | 28 | Miller, Canfield, Paddock and Stone, P.L.C. |
| 6 | Charles Reinhart Co. Realtors | 32 | Red Hawk and Revive + Replenish |
| 6 | Cottage Inn | 30 | Retirement Income Solutions |
| 6 | Donaldson & Guenther | 22 | Silver Maples |
| 10 | Dykema Gossett | 32 | Smith Haughey Rice & Roegge |
| 10 | Gilmore Keyboard Festival | 4 | U-M Alumni Association |
| 22 | Heinz C. Prechter Bipolar Research Fund | IBC | WEMU |
| 21 | Honigman Miller Schwartz and Cohn LLP | 32 | WGTE |
| 10 | Iris Dry Cleaners | 30 | WKAR |
| 26 | Jaffe, Raitt, Heuer & Weiss PC | 33 | Zell Visiting Writers Series |
| 26 | Knight's DOWNTOWN | | |

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