



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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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:

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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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you feel,
stay on
your toes.

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Winter 2016 Season Calendar

JANUARY

1/8

What's in a Song?

A song recital evening
curated by Martin Katz

1/10

Jamie Barton,
mezzo-soprano

1/11

Royal Philharmonic
Orchestra
Pinchas Zukerman,
conductor and violin

1/17

NT Live: Shakespeare's
Hamlet

1/20

Jazz at Lincoln Center
Orchestra with
Wynton Marsalis

1/21-23

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

1/22

Chamber Music Society
of Lincoln Center

1/24

NT Live: Charlotte
Brontë's *Jane Eyre*

1/27

Ms. Lisa Fischer and
Grand Baton

FEBRUARY

2/2

Tanya Tagaq in concert
with *Nanook of the North*

2/5

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

2/6

Igor Levit, piano

2/13

Camille A. Brown &
Dancers

2/14

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

2/16-20

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

2/19

The Triplets of Belleville
Benoit Charest,
composer-conductor

2/24

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

MARCH

3/5

The Chieftains

3/11-12

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

3/15

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

3/19

Montreal Symphony
Kent Nagano, conductor
Daniil Trifonov, piano

3/26

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

3/31-4/3

American Ballet Theatre
The Sleeping Beauty

APRIL

4/1

Mariachi Vargas de
Tecalitlán

4/3

NT Live: Shakespeare's
As You Like It

4/8

Jerusalem String Quartet

4/14

Mnozil Brass

4/15

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

4/16

Bavarian Radio Orchestra
Mariss Jansons, conductor
Leonidas Kavakos, violin

4/23

The Bad Plus
Joshua Redman

Education

EDUCATIONAL
EXPERIENCES
FOR
EVERYONE



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



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

UMS Night School: Constructing Identity

Mondays 1/18–2/15, 7–8:30 pm

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

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



Taylor Mac by Kevin Yatarola

Monday, 1/18

“Thinking about Identity and Performance”

(Young Jean Lee's Theater Company)

Monday, 1/25

“Acting and Dancing Identity”

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

Monday, 2/1

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

(Tanya Tagaq, Taylor Mac)

Monday, 2/8

“Constructing Identity Together: Artists and Audiences”

(Camille A. Brown & Dancers)

Monday, 2/15

“Reflection & Graduation”



Bravo!

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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



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Tradition Builds the Future



In our 137th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

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

Photo: Hill Auditorium in 1928.

Leadership Donors

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



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

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



EMILY BANDERA

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



DALLAS AND SHARON DORT

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



STEVE AND ROS FORREST

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



ILENE FORSYTH

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



MAXINE AND STUART FRANKEL

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



EUGENE AND EMILY GRANT

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



RICHARD AND SUSAN GUTOW

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



PHIL AND KATHY POWER

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

Corporate Champions

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



ALICIA M. TORRES

Senior Vice President & Chief Financial Officer, Altarum Institute

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



DOUGLASS R. FOX

President, Ann Arbor Automotive

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



TIMOTHY G. MARSHALL

President and CEO, Bank of Ann Arbor

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



LARRY BRYANT

Ann Arbor Region President, Comerica Bank

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





CHRIS CONLIN

President, Conlin Travel, Inc.

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



FAYE ALEXANDER NELSON

President, DTE Energy Foundation

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



NANCY AND RANDALL FABER

Founders, Faber Piano Institute

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



JAMES G. VELLA

President, Ford Motor Company Fund

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



Ford Motor Company Fund



DAVID N. PARSIGIAN

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

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





MOHAMAD ISSA

Director, Issa Foundation

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

ISSA FOUNDATION



KIRK ALBERT

Michigan Market President, KeyBank

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

KeyBank



MICHAEL CONLIN

Director of Business Development, Level X Talent

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

LEVELXTALENT



KEITH ALLMAN

President and Chief Executive Officer, Masco

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

MASCO



ALBERT M. BERRIZ

CEO, McKinley, Inc.

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

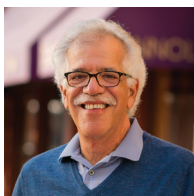
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“As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting UMS and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community.”



STEPHEN G. PALMS

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



TODD CLARK

Regional President, Old National Bank

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



RICHARD L. DEVORE

Detroit and Southeast Michigan Regional President, PNC Bank

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





BROCK HASTIE

Managing Partner, Retirement Income Solutions, Inc.

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



SAVA LELCAJ

Chief Executive Officer, Savco: Hospitality

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



JOE SESI

President, Sesi Lincoln Volvo Mazda

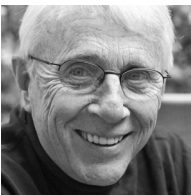
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



JOHN W. STOUT

President, Stout Systems

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



TOM THOMPSON

Owner, Tom Thompson Flowers

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





OSAMU "SIMON" NAGATA

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

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



TIFFANY FORD

President, University of Michigan Credit Union

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



MARK SCHLISSSEL

President, University of Michigan

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



MARSCHALL RUNGE

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

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



Foundation, Government, & University Support

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

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Jerusalem Quartet

Alexander Pavlovsky / *Violin*
Sergei Bresler / *Violin*
Ori Kam / *Viola*
Kyril Zlotnikov / *Cello*

Friday Evening, April 8, 2016 at 8:00
Rackham Auditorium
Ann Arbor

85th Performance of the 137th Annual Season
53rd Annual Chamber Arts Series

Tonight's performance is supported by Jerry and Gloria Abrams.

Media partnership provided by WGTE 91.3 FM.

The Jerusalem Quartet records for Harmonia Mundi.

The Jerusalem Quartet appears by arrangement with David Rowe Artists.

PROGRAM

Ludwig van Beethoven

String Quartet in G Major, Op. 18, No. 2

Allegro con brio

Adagio cantabile

Scherzo: Allegro

Allegro molto quasi Presto

Béla Bartók

String Quartet No. 4

Allegro

Prestissimo, con sordino

Non troppo lento

Allegretto pizzicato

Allegro molto

INTERMISSION

Robert Schumann

String Quartet in A Major, Op. 41, No. 3

Andante espressivo: Allegro molto moderato

Assai agitato

Adagio molto

Finale: Allegro molto vivace

NOW THAT YOU'RE IN YOUR SEAT...

Goethe famously likened a string quartet to four people having a conversation. It is a conversation that has now been going on for well over 200 years, and this conversational character is something shared by works from different eras and countries that might otherwise be very different from one another. The way one instrument continues and complements a line begun by another, the way the four players form ever-changing combinations (solos, duets, etc.) – all this does resemble a conversation or a constantly evolving story with four protagonists. This aspect has been a permanent feature of string quartets for as long as the genre has existed, transcending borders and historical periods. Beethoven, Schumann, and Bartók are part of a single chain that reaches across the ages.

STRING QUARTET IN G MAJOR, OP. 18, NO. 2 (1799)

Ludwig van Beethoven

Born December 16 or 17, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna

UMS premiere: Kneisel Quartette; March 1906 in University Hall.

SNAPSHOTS OF HISTORY...IN 1799:

- In the Egyptian port city of Rosetta, French Captain Pierre Bouchard finds the Rosetta Stone
- Jeanne Geneviève Labrosse becomes the first woman to jump from a balloon with a parachute, from an altitude of 900 meters
- George Washington, the first President of the US, dies at Mount Vernon, Virginia
- Eli Whitney, holding a 1798 US government contract for the manufacture of muskets, is introduced by Oliver Wolcott, Jr. to the concept of interchangeable parts, an origin of the American system of manufacturing

When the young Beethoven left his native Bonn for Vienna in 1792, his patron, Count Waldstein, sent him on his way with the words: “With the help of assiduous labor you shall receive Mozart’s spirit from Haydn’s hands.” What the count meant was simply that, even though Mozart had died the previous year, Beethoven could still study with Haydn, the other great Viennese composer. Things didn’t quite work out that way, though, for Haydn and Beethoven didn’t get along very well and the composition lessons never really got off the ground. Waldstein’s words, however, were prophetic on another level, as they implied that Beethoven could someday inherit the mantle of the two older masters. And in fact, once installed in Vienna, Beethoven lost no time in claiming his place as *im Bunde der Dritte* (to quote a famous phrase from Beethoven’s favorite

poet, Schiller, meaning “the third in the alliance”). Having absorbed the style of Haydn and Mozart during his first Viennese years, he immediately began to put his own personal stamp on that style. With his first 20 opus numbers, published between 1795 and 1801, he thoroughly assimilated and carried on the genres of concerto, piano sonata, and chamber music; by 1799–1800, he was ready to write his *Symphony No. 1*.

The six string quartets of Op. 18, written around the same time as *Symphony No. 1*, exemplify these simultaneous acts of taking possession and making profound changes at once. (It is somewhat like moving into an old house and starting to remodel right away.) The influence of Beethoven’s predecessors can frequently be felt, and scholars have shown that there is much in these quartets that originates in compositional essays in the Bonn

period. Yet the set as a whole is nothing less than revolutionary: it includes movements (such as the “Romeo and Juliet” slow movement of the F-Major quartet, or the mysterious “La Malinconia” from the B-flat Major) that have no precedent whatsoever in the history of the string quartet, and in general, one can never doubt for a moment, listening to any of the six quartets, that a major new voice has appeared on the scene.

The G-Major quartet, composed in 1799, was extensively revised by the composer during the summer of the following year. It is a gentle work, full of charm and humor but with the same adventurous spirit as the rest of the set. The graceful opening melody of the first movement appears in some fairly distant keys in the course of the movement. The second movement contains something rather unheard-of at the time, namely a sudden change of tempo, key, and meter, as the initial “Adagio cantabile” is interrupted by a fast-paced *allegro*, whose theme derives from the closing motive of the “Adagio.” The varied recapitulation of the “Adagio” and especially its melancholy coda, with chords borrowed from the minor mode, are particularly noteworthy novelties.

The third-movement “Scherzo” uses a sharply profiled rhythmic motif as a starting point for many subtle and exquisite tonal games. Dance-like and virtuosic, the Trio section shares the carefree mood of the scherzo proper. The finale opens with a simple yet irresistible melody in dance rhythm; as it is developed, the rhythmic motion will sometimes slow down, repeating single harmonies pensively

or playfully as the case may be, before another appearance of the opening melody (in ever-changing keys) propels the movement into new and unexpected directions.

STRING QUARTET NO. 4 (1928)

Béla Bartók

Born March 25, 1881 in Nagyszentmiklós, Hungary [now Sînnicolau Mare, Romania]

Died September 26, 1945 in New York City

UMS premiere: Stockholm Kyndel String Quartet; February 1967 in Rackham Auditorium.

SNAPSHOTS OF HISTORY...IN 1928:

- English bacteriologist Frederick Griffith reports the results of Griffith's experiment, indirectly proving the existence of DNA
- Leon Trotsky is exiled to Alma-Ata
- Charles Lindbergh is presented with the Medal of Honor for his first Transatlantic flight
- The last section ("wise-wyze") of the original *Oxford English Dictionary* is completed and published

The five-movement layout of *String Quartet No. 4*, with two thematically related fast movements in the first and fifth place, respectively, two scherzo-type pieces (also related) as movements 2 and 4, and an emotionally intense central slow movement has inspired many analyses and spawned countless imitations, yet is essentially both unexplainable and unrepeatable. No theory can account for the irresistible rhythmic energy that characterizes the first movement, though its patterns can be (and have been) laid bare. Nor could the symmetrical structures produce the impact they do, if they weren't filled out with an extraordinary timbral and textural imagination, with double- and triple-stops, *tremolos*, *glissandos*, and other technical devices adding their dramatic contributions to musical form. The breath-taking coda of the first movement (*Più mosso*, [Faster])

caps a movement that has been powerful and exciting from the start.

In the second movement ("Prestissimo, con sordino") all four instruments keep their mutes on throughout. Much of this dashing and mysterious scherzo, which constantly plays the metric game of having three notes in one instrument against two in another, consists of chromatic scales scurrying up and down. Only in the middle section does a "theme" (a musical idea with a sharp rhythmic and melodic profile) emerge, only to be buried again in a vibrant texture of *glissandos*, harsh chords, and rapid chromatic scales.

The third movement, the centerpiece of the work, begins with an expressive cello solo, played in a precisely notated rhythm that nevertheless gives the impression of *tempo rubato* (free rhythm). Commentators have seen in this passage a reflection (though not a

direct recreation) of the Romanian *hora lungă*, an improvisatory form that was one of Bartók's most cherished discoveries during his ethnomusicological fieldwork. The extended cello solo eventually yields to an anguished passage led by the first violin, reaching an *agitato* climax. When the original tempo resumes and the cello reclaims its leading role, it receives a counterpoint from the first violin, and the *rubato* rhythm becomes more regular, as if "tamed" by the intervening events. Yet the last word belongs to the anguished micro-motifs of the first violin.

The fourth movement takes up the ascending and descending scales of movement 2, yet the chromatic scale is now stretched out to diatonicism (many of the half-steps widened to whole steps). Again, a special playing technique is called for, but instead of the mutes used in the second movement, this time the four players put down their bows and use *pizzicato* (plucked strings) throughout. Sometimes these *pizzicatos* are of the variety known as the "Bartók" *pizzicato*, in which the string is plucked so strongly that it rebounds off the fingerboard. The rhythmic complexity of the movement is considerable, yet the overall impression is a humorous one.

The last movement, based on the same thematic material as the first, nevertheless regularizes the rhythmic structure so that the melody fits into a dance pattern with phrases of equal length, which was not the case before. The accompaniment, with strong offbeat accents and playful grace notes, greatly enhances the dance

mood. The high jinks are only briefly halted by a light and graceful melodic episode; the wild dance soon returns and culminates in a concluding passage that recalls the ending of the first movement almost literally.

STRING QUARTET IN A MAJOR, OP. 41, NO. 3 (1842)

Robert Schumann

Born June 8, 1810 in Zwickau, Germany

Died July 29, 1856 in Endenich, Bonn

UMS premiere: Detroit Philharmonic Club; March 1893 in Newberry Hall at the School of Music.

SNAPSHOTS OF HISTORY...IN 1842:

- Anesthesia is used for the first time in an operation
- The Mines Act 1842 becomes law, prohibiting underground work for all women and boys under 10 years old in England
- The University of Notre Dame is established by Father Edward Sorin of the Roman Catholic Congregation of Holy Cross
- Queen Victoria becomes the first reigning British monarch to travel by train, on the Great Western Railway

1842 was Schumann's "chamber music year" just as 1841 had been his "symphony year" and 1840 his "song year." At this crucial point in his career, the composer, who until then had concentrated on solo piano music, made a conscious effort to conquer the other major musical genres of the time. This expansion in Schumann's creative output certainly wouldn't have happened without another fortunate "conquest:" on September 12, 1840, he married Clara Wieck after a courtship of many years during which the couple had to overcome numerous obstacles due to the vigorous objections of Friedrich Wieck, Clara's father and Robert's former piano teacher.

The long-awaited union with his beloved released enormous creative energies in Schumann. In 1842 alone, he completed his three string quartets (Op. 41), his Piano Quintet (Op. 44), and Piano Quartet (Op. 47), in addition to the *Phantasiestücke* for

piano trio (Op. 88). It was an enormous amount of work, accomplished amidst the demands of a growing family and between bouts of the severe depression that had plagued him since his youth.

Schumann dedicated his three string quartets to his close friend Felix Mendelssohn who spoke of them with the greatest admiration: in fact, Schumann may be said to have taken the string quartet, perhaps the hardest of all musical genres, by storm, producing three highly original masterworks that speak in the composer's unmistakable personal voice.

Everything in the first movement of the A-Major quartet seems to grow out of a germinal motif of only two notes – a drop of a perfect fifth from the sixth degree of the scale to the second. This gentle idea underlies both the first and the second themes, provides the starting point for an ingenious development, and

dominates the recapitulation until, in the very last measure, the cello answers it with another descending perfect fifth, this time from the dominant to the tonic, providing a closure that is entirely natural and yet surprising in its context.

The second movement begins with an *agitato* theme followed by a set of variations in turn animated, fugal, lyrical, and energetic; yet the high point of the movement may well be the coda with its sudden jumps to distant keys and a magical texture in which the first violin and the cello “sing” the melody as a duet while the inner voices play an animated accompaniment.

After a heartfelt “Adagio,” whose expressive melody is elaborated with a great deal of sophistication, the work culminates in a complex rondo “Finale” in which all the themes (not only the rondo theme but the episodes as well) return multiple times, but in a new key every time! Thus, the movement traverses an unusually large number of tonalities as several different musical characters are explored, from the dynamic dotted figure of the opening theme to a gentler second episode and then a section marked “Quasi Trio” which, at least initially, resembles a Baroque gavotte. Once more, Schumann saves one of the most striking moments for last, concluding as he does with a coda where the excitement and intensity of the music surpasses everything heard before.

Program notes by Peter Laki.

ARTISTS

The **Jerusalem Quartet**, hailed by *The Strad* as “one of the young, yet great, quartets of our time,” has garnered international acclaim for its rare combination of passion and precision. The ensemble has won audiences throughout the world over, both in concert and on their recordings for the Harmonia Mundi label.

During the current 2015–16 season, the Quartet’s focus is on Beethoven and Bartók, with recordings of both composers’ quartets released in fall and early winter, respectively. They return to North America this April 2016 for concerts across the US. In January and February 2016, they presented a unique series in which they performed all six Bartók quartets and all six of Beethoven’s Op. 18 quartets over the course of four concerts in both Portland and New York. They also performed Bartók’s quartets in Hamburg, Madrid, London, and Tel Aviv, and will collaborate with pianist/conductor Sir András Schiff for performances in London, Jerusalem, and at the Verbier and Salzburg Festivals.

The Jerusalem Quartet is a record three-time recipient of *BBC Music Magazine’s* Chamber Music Award, for their recordings of Mozart (2012), Haydn (2010), and Shostakovich (2007). The Quartet’s recording of Schubert’s *Death and the Maiden* and *Quartettsatz in c minor* was featured as Editor’s Choice in the July 2008 edition of *Gramophone*, and was also awarded an ECHO Classic chamber music award in 2009. The Quartet records exclusively for Harmonia Mundi.

In 2003, they received the first Borletti-Buitoni Trust Award and were part of the first ever BBC New Generation Artists scheme between 1999 and 2001.

The Jerusalem Quartet formed while its members were students at the Jerusalem Conservatory of Music and Dance. They quickly found a shared commitment to the music that has not only endured, but has propelled them to the highest level of performance.

UMS ARCHIVES

Tonight’s performance marks the Jerusalem Quartet’s fifth appearance under UMS auspices. The Quartet made its UMS debut in April 2005 and most recently appeared in October 2012 at Rackham Auditorium.

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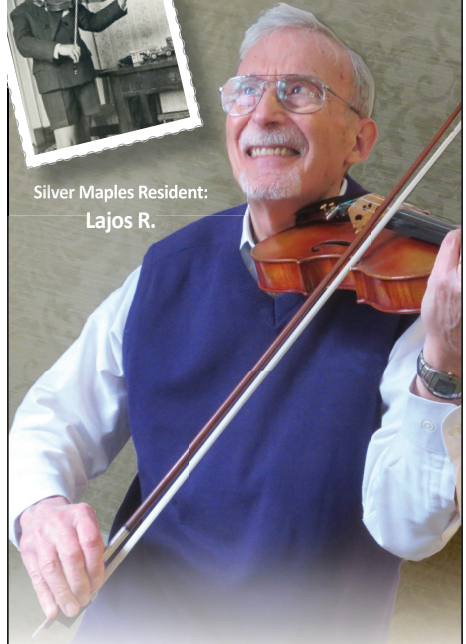


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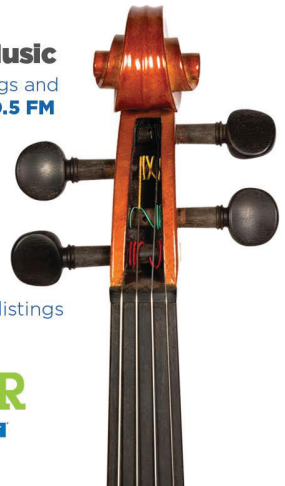
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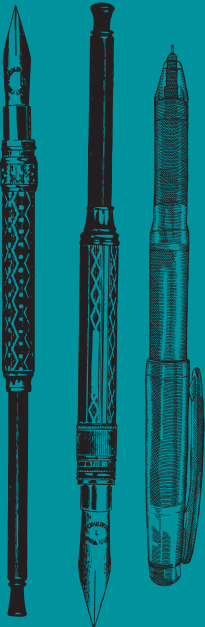
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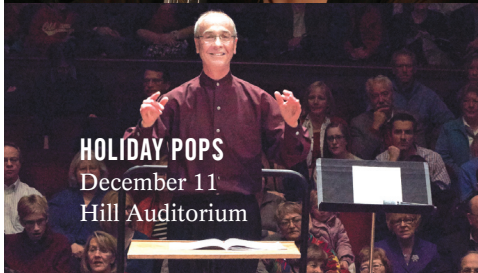
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