



138TH SEASON // UNIVERSITY OF MICHIGAN | ANN ARBOR

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Visit us online or call the UMS Development Office to make your gift today.

Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2017 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:



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



Thank You, Ken...

Welcome to this UMS performance! We are delighted that you are joining us in our 138th season, a season that is bittersweet for the UMS staff and family; UMS President Ken Fischer will retire at the end of June, following 30 years of leadership and service to UMS, the University of Michigan, and to our community.

Ken has fostered a culture of openness, honesty, and out-of-the-box thinking at UMS- a supportive professional environment that can be measured in part by the 21-year average tenure of the UMS management team.

Beyond Ken's lasting contributions to UMS, which include an organizational commitment to Education and an increased focus on commissioning new work, Ken has had an impact that isn't always apparent outside of the organization. His dedication to mentorship and service is vast, and includes hosting weekend tours to prospective University students interested in the arts; tirelessly serving on boards of directors within the arts industry regionally, nationally, and internationally; and generously offering his time and knowledge in connecting others.

He has achieved some of the highest recognitions in our field, including the 2016 Chamber Music America Richard J. Bogomolny National Service Award, the 2011 Association of Performing Arts Presenters Fan Taylor Distinguished Service Award, and UMS's recognition as a 2014 National Medal of Arts recipient. From the Vienna Philharmonic concerts led by Leonard Bernstein in 1988, to the first Royal Shakespeare Company residency in 2001, through the remounting of *Einstein on the Beach* in 2012, Ken has held true to his lifelong motto: "Everybody In, Nobody Out."

Ken, we wish you all of the best in the final few months of your tenure. Thank you for all that you've done for our community!

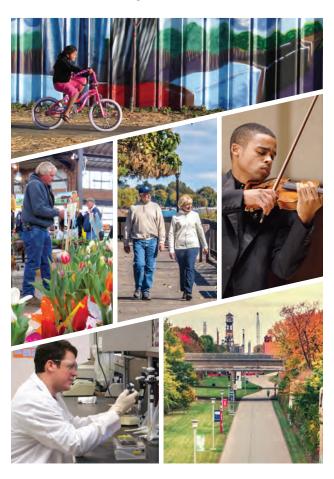
The UMS Family

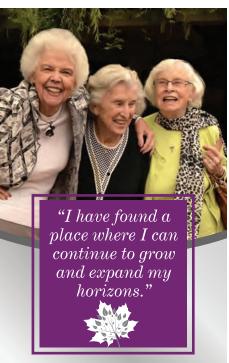
Community Foundation

FOR SOUTHEAST MICHIGAN

Thanks to thousands of generous individuals, families and businesses, the Community Foundation for Southeast Michigan is a permanent source of community capital, dedicated to creating lasting positive benefit in our region. Through grantmaking, education and leadership on community issues, we help improve the quality of life for all residents of Southeast Michigan.

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1/19	Prague Philharmonia with Sarah Chang, violin Andrew Von Oeyen, piano	3/11	
1/20	Meredith Monk &	3/16	Snarky Puppy
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1/21-22	Beethoven String Quartet Cycle, Concerts 3 & 4	3/18	Steve Reich @ 80 Music for 18 Musicians
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1/29	Inon Barnatan, piano Anthony McGill, clarinet Alisa Weilerstein, cello	3/25-26	Takács Quartet Beethoven String Quartet Cycle, Concerts 5 & 6
		3/29	DakhaBrakha
	February	3/30-4/1	Complicite
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2/10	Budapest Festival Orchestra with Richard Goode, piano	a /a =	Roomful of Teeth
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Ξ, .σ	Beyond Sacred: Voices of	4/21	King Sunny Adé Yo-Yo Ma, Edgar Meyer &
	Muslim Identity	7, 22	Chris Thile
2/19	Jelly and George Aaron Diehl and Cécile McLorin Salvant	4/25	Handel's <i>Ariodante</i> : Opera in Concert

May

5/21 NT Live: Ibsen's Hedda Gabler



300 North 5th Avenue Suite 230 Ann Arbor, MI 48104

Varnum is proud to support the **University Musical Society**



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



SUPPORTING THE ARTS

As longtime patrons of the arts, Honigman and its Ann Arbor attorneys are proud to support UMS.

For more information, please contact David Parsigian at 734.418.4250 or DParsigian@honigman.com.



EDUCATION

Pre-Concert Lecture Series: Exploring Beethoven's String Quartets

Saturday, January 21 // 7 pm Rackham Amphitheatre 915 E. Washington St. Fourth Floor

Saturday, March 25 // 7 pm Michigan League Koessler Room 911 N. University Ave. Third Floor Join Beethoven scholar and U-M professor of musicology Steven Whiting for a series of lectures in conjunction with the Takács String Quartet's complete Beethoven cycle.

In collaboration with the U-M School of Music, Theatre & Dance.



EDUCATION

You Can Dance

Ever wonder what it's like to be a dancer? Join dancers from each company on the UMS season for beginner movement workshops exploring each of the company's movement styles. No dance training or experience necessary, and all levels, ages 13 and up, are welcome. Free, but first come, first served until studio reaches capacity. Sign-up begins at the Y 45 minutes prior to the start of class.

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

Batsheva Dance Company

Saturday, January 7 // 12 noon–1:30 pm Ann Arbor Y 400 W. Washington St.

Igor and Moreno

Saturday, January 14 // 2-3:30 pm Ann Arbor Y 400 W. Washington St.

Meredith Monk & Vocal Ensemble Saturday, January 21 // 2-3:30 pm Ann Arbor Y 400 W. Washington St.

Kidd Pivot

Saturday, March 18 // 2-3:30 pm Ann Arbor Y 400 W. Washington St.



WELCOME TO GRADUATE ANN ARBOR-

Where your intellectual curiosity meets your favorite place to stay.

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In our 138th 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.

Leadership Donors

We recognize the donors who have made multi-year campaign commitments of \$100,000 or more during the last year.



BERTRAM ASKWITH (1911-2015) PATTI ASKWITH KENNER

"The arts made a significant difference in my father's life and in my life, too. My father wanted every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am continuing to offer every first- and second-year student one free ticket — Bert's Ticket — to introduce them to a cultural experience at Michigan and keep my father's passion for the arts alive."



MAURICE AND LINDA BINKOW

"Our love of opera and the human voice, rivaled only by our affection for the Brooklyn Dodgers and Jackie Robinson, began nearly 70 years ago as teenagers in New York City. That's why we are so pleased to create an endowment that will bring song recitals to UMS audiences for generations to come."



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 AND KARL HAUSER

"An endowment is a gift which keeps on giving forever, so it is rewarding to know — while we are yet living — that our gift will still be giving when we're not here."



MAXINE AND STUART FRANKEL

"We are delighted to partner with UMS for the sixth year of Renegade. 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."



DAVID LEICHTMAN AND LAURA MCGINN

"UMS is an inspiration — from the Big House of the Arts to the master classes taught to University students. This organization contributes significantly to the culture of Ann Arbor and to the University we love. We are pleased to support its mission."



STUART AND LINDA NELSON

"Our connection to the University of Michigan is through our grandson's incredible experience as a student. We are dazzled by the array of cultural events available to everyone on campus and beyond. At the heart of this phenomenon is UMS, where Ken Fischer's legacy will continue its magic long after his retirement. We feel privileged to participate in the UMS Endowment Fund in his honor."



MAX WICHA AND SHEILA CROWLEY

"We are delighted and proud to support UMS and the rich, diverse programs they offer each season. The arts play a vital role in enhancing the quality of life in our community, while bringing beauty and meaning to everyday life. UMS is a gem we treasure and will continue to do so, for many years to come."

Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2016–17 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."



SCOTT DAWSON

Vice President of Engineering, Arbor Networks

"Ann Arbor is a thriving hub for both the arts and technology. With the arts playing such a critical role fostering innovation and creativity, we are delighted to support UMS this season."



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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."





ALMAZ LESSANEWORK

Owner, Blue Nile Restaurant

"At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor."







ComericA Bank

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."





HONIGMAN.

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."



JOHN AND JACKIE FARAH

Owners, Imagine Fitness & Yoga

"My wife Jackie and I share a deep devotion to our hometown of Ann Arbor and all the opportunities it presents. UMS is a huge part of this community. The programming that UMS offers is internationally recognized and Ann Arbor would not be the same without it. Imagine Fitness & Yoga is honored to support such a great organization and community."





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

ROBIN WEBER POLLAK

President, Journeys International

"Journeys International and UMS have a lot in common: we both provide opportunities for powerful and impactful experiences. Founded and based in Ann Arbor, Journeys has been crafting lifechanging international travel adventures for nearly four decades. We are thrilled to support UMS and its programs that change people through the performing arts."







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."







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."

LEVEL X TALENT



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."

MAINSTREET
--- ventures



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!"





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."





M E D C

MICHIGAN ECONOMIC
DEVELOPMENT CORPORATION

PURE / ICHIGAN

STEVE ARWOOD

CEO, Michigan Economic Development Corporation

"We are proud to support UMS, an outstanding organization bringing world-class artists to Michigan. By partnering with UMS to bring the Berlin Philharmonic to our state, we are showing once again the wide variety of offerings Michigan has that enhance our quality of life and help to make our state an amazing place to live, work, and do business."



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 CLARKRegional 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 2016–17 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."





TODD KEPHART
Managing Partner, Retirement Income Solutions

"With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We salute Ken Fischer on his marvelous stewardship and applaud his team'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 FITZPATRICK President, StoryPoint

"At StoryPoint we strive to inspire and enable seniors to shine every day. Our mission to create the absolute best experiences does not end within our buildings; we aim to enrich the communities we serve. Music is a language that every person — young and old — understands and enjoys. We are proud to support UMS, who inspires our community through artistic expression and talented performers."

STORYPOINT Shine. Everyday.



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."



Let's Go Places



UNIVERSITY OF MICHIGAN CREDIT * UNION

TIFFANY FORD President and CEO, University of Michigan Credit Union

"The University of Michigan Credit Union is excited to launch 'Arts Adventures' with UMS and UMMA! With this endowment, we promote the celebration of the arts through amazing experiences and exceptional learning opportunities for the entire community."



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."



Executive 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 2016–17 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health."



M | HEALTH SYSTEM



PKF – Prague Philharmonia

Emmanuel Villaume

Music Director

Sarah Chang / Violin Andrew von Oeyen / Piano

Thursday Evening, January 19, 2017 at 7:30 Hill Auditorium Ann Arbor Tonight's presenting sponsor is the Ilene H. Forsyth Choral Union Endowment Fund, which supports the annual presentation of a performance as part of the Choral Union Series in perpetuity. Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM. The Steinway piano used in this evening's performance 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 performance. The PKF - Prague Philharmonia 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

Bedřich Smetana

Má vlast (My Country) (excerpt)

Vltava (The Moldau)

Antonin Dvořák

Violin Concerto in a minor, Op. 53, B. 96

Allegro ma non troppo Adagio ma non troppo

Finale: Allegro giocoso ma non troppo

Ms. Chang

Intermission

Felix Mendelssohn

Piano Concerto No. 1 in g minor, Op. 25

Molto allegro con fuoco

Andante

Presto — Molto allegro e vivace

Mr. von Oeyen

Dvořák

Symphony No. 8 in G Major, Op. 88, B. 163

Allegro con brio

Adagio

Allegretto grazioso — Molto vivace

Allegro ma non troppo

MÁ VLAST (MY COUNTRY) (EXCERPT) (1872-79)

Bedřich Smetana Born March 2,1824 in Litomyšyl, Bohemia (now Czech Republic) Died May 12,1884 in Prague

UMS premiere: Czech Philharmonic, under the baton of Vaclav Neumann; March 1984 in Hill Auditorium.

Snapshots of History...In 1879:

- · The University Musical Society is founded in Ann Arbor, Michigan
- · New York City's Gilmore's Garden is renamed Madison Square Garden by William Henry Vanderbilt, and is opened to the public at 26th Street and Madison Avenue
- Thomas Edison demonstrates incandescent lighting to the public for the first time in Menlo Park, New Jersey

In his cycle of six symphonic poems, Má Vlast (My Country), written between 1872 and 1879, Bedřich Smetana paid tribute to the natural beauties and heroic history of his native Bohemia. "The Moldau" (Vltava), composed second, became the most popular of the set. Smetana provided the following outline to the contents of the composition:

The work depicts the course of the river Vltava (Moldau), beginning from the two small sources, the cold and warm Vltava, the joining of both streams into one, then the flow of the Vltava through forests and across meadows, through the countryside where gay festivals are just being celebrated; by the light of the moon a dance of water nymphs; on the nearby cliffs proud castles, mansions, and ruins rise up; the Vltava swirls in the St. John's rapids, flows in a broad stream as far as Prague, the Castle Vyšehrad appears, and finally the river disappears in the distance as it flows majestically into the Elbe.

Each of these episodes, indicated in the score, is also clearly audible in performance. Throughout the work, unity is achieved by the use of the famous Moldau theme, adapted from a Swedish folksong Smetana heard while living in Sweden in the late 1850s. The Israeli national anthem, Hatikvah (Hope), is based on the same melodic formula.

VIOLIN CONCERTO IN A MINOR, OP. 53, B. 96 (1879)

Antonín Dvořák Born September 8, 1841 in Nelahozeves, Bohemia (now Czech Republic) Died May 1, 1904 in Prague

UMS premiere: Philadelphia Orchestra under the baton of Alexander Hilsberg with Nathan Milstein as soloist; May 1952 in Hill Auditorium.

Antonín Dvořák spent the summer of 1879 with his friend Alois Göbl. who was secretary to Prince Alain de Rohan, at the prince's estate in the Czech countryside. It was there that he penned the first version of his violin concerto, no doubt intending to dedicate it to the famous violinist. Joseph Joachim. Joachim had played the premiere of the Brahms concerto iust a few months earlier, on January 1, 1879. Brahms, who had done so much to help the young Dvořák's career (he was on the committee that awarded Dvořák his first grant, and he recommended him to his own publisher, Simrock), had also introduced him to Joachim, his friend of many years. The violinist performed two of Dvořák's chamber music works in 1879, so by the time the manuscript of the violin concerto reached him, he was well acquainted with the Czech composer's style.

It is well known how closely Joachim worked with Brahms on the latter's violin concerto. It was to be expected that Dvořák wouldn't get away with anything short of a complete, measure-by-measure examination of his score, which, in fact, resulted in the verdict that the concerto needed a thorough revision. Dvořák made a first set of changes early in 1880, sent off a copy to Joachim, and then waited almost two

years for an answer. When Joachim finally responded, he made numerous emendations in the solo part. Despite his criticism, however, he repeatedly expressed his admiration for the concerto to Dvořák. Presumably, if he hadn't liked the work, he wouldn't have gone to the trouble of making corrections. Yet he does not seem to have ever played the concerto in public, although he did arrange for a run-through at the Berlin Conservatory.

Unlike Brahms, Dvořák was a string player himself, having played principal viola at the Provisional Theatre from 1862–1871 (in 1866, Bedřich Smetana became the conductor of that orchestra). Nevertheless, he welcomed Joachim's technical suggestions, and probably destroyed all earlier versions so that we cannot know the exact nature of the changes made.

An important structural idea of Dvořák's was to join the first two movements together without interruption. (Max Bruch had earlier done something similar in his popular Concerto in g minor, completed in 1865–66.) Robert Keller, advisor to the music publisher Simrock, criticized Dvořák for this irregularity, but the composer insisted on keeping it. And he was right: the "Quasi moderato" transition that leads from the first movement to the second is one of

the most beautiful moments in the concerto.

All three movements of the work are primarily melodic in nature; in other words, the concerto's effect depends on the immediate appeal of the thematic material, rather than its development or a particularly innovative use of harmony. In the first movement, the solo violin enters after just a few minutes of orchestral introduction, and never stops playing for very long. Its main theme, first presented in a somewhat declamatory style, is later repeated more smoothly, with the instruction espressivo added. The lyrical second theme is rather brief, as is the development (in which snippets of the introductory orchestral fanfare are played softly by solo woodwinds, accompanied by virtuoso passages of the solo violin). The recapitulation is interrupted by the transition leading into the grandiose second movement, which has an exceptionally long melody composed of several phrases. Each of these will be taken up separately in the course of the movement. A more dramatic minor-mode episode occurs twice in this "Adagio," played the first time by the solo violin, and the second time by the orchestra, in one of the rare passages where the soloist can take a brief rest. At the end of the movement. the solo violin engages in a haunting dialogue with a pair of horns.

The "Finale" is a rondo whose melodies were inspired by Czech folk dances. The rhythm of the *furiant*, with its ambivalence between triple and duple meter, is clearly recognizable in the main theme (at the repeat, it receives an added accompaniment where the cellos and oboes imitate

bagpipes). One of the episodes is a wistful *dumka* melody in d minor that later returns in a more brilliant instrumentation shortly before the end.

PIANO CONCERTO NO. 1 IN G MINOR, OP. 25 (1830-31)

Felix Mendelssohn Born February 3, 1809 in Hamburg, Germany Died November 4, 1847 in Leipzig

UMS premiere: Boston Pops Esplanade Orchestra under the baton of Arthur Fiedler with Ruth Slenczynska as soloist; March 1957 in Hill Auditorium.

Snapshots of History...In 1831:

- · The Hunchback of Notre-Dame is first published by Victor Hugo
- · Nat Turner's slave rebellion breaks out in Southampton County, Virginia
- · Charles Darwin embarks on his historic voyage aboard HMS Beagle

Mendelssohn's precocity as a musician can only be compared to Mozart's in the history of Western music. While Mendelssohn started composing "only" at the age of 11 (not five like Mozart), he produced the Octet for Strings at 16 and the Midsummer Night's Dream Overture at 17, masterworks even more mature than what Mozart had written at the same age.

By 1830, the 21-year-old Mendelssohn had earned an international reputation as a composer, pianist, and conductor. His accomplishments already included a highly successful series of concerts in London, and the performance of Bach's recently rediscovered St. Matthew Passion, which may be regarded as the symbolic starting point of the early music movement. At 21, Mendelssohn was offered a professorship at the University of Berlin; he declined the honor, however.

Mendelssohn also traveled widely in those years. He had combined his English tour with a trip to Scotland, and spent time in Italy (the fruits of those sojourns, the "Italian" and "Scottish" symphonies and the

Hebrides Overture, are known to every music lover). It was in Rome that he made his first sketches for the g-minor Piano Concerto in 1830, although the bulk of the work was written in Munich the following year. The composition was inspired by a talented young pianist by the name of Delphine von Schauroth, with whom Mendelssohn was infatuated, as one of his letters to his sister Fanny attests:

We played Hummel's four-hand sonata beautifully, to the delight of the company; I melted and smiled and pounded and held the 'A-flat' at the beginning of the last movement for her because "my small hand cannot reach it."....I run day after day to the museum and twice a week to Schauroth, where I stay for a long time. We flirt outrageously, but it is not dangerous, because I am already in love with someone else. And that is a Scottish girl whose name I do not know.

In reality there was no Scottish girl at all; that part of the story was just a cover-up, and Mendelssohn's diary entries show that he saw Schauroth far more often than twice a week. He even told Fanny that Schauroth had "composed a passage for my g-minor Concerto, which makes a startling effect." Which passage it was remains a secret that neither Mendelssohn nor Schauroth ever revealed.

The first performance of the concerto was at a concert that also featured Mendelssohn's Symphony No.1 in c minor, the Midsummer Night's Dream Overture, and free improvisation by Mendelssohn on "Non più andrai" from Mozart's Marriage of Figaro, at the request of the King of Bavaria who was in attendance. Mendelssohn later wrote to his father that the King "praised me highly, asking all sorts of questions."

One thing the King might well have asked (and we shall never know whether he did) was why Mendelssohn had broken so boldly with traditional concerto form. In fact, Mendelssohn had taken the quite unprecedented step of dispensing with an orchestral introduction, bringing in the solo piano as early as the seventh measure. In another innovative move, he connected the concerto's movements by way of bridge passages so that all three movements are performed without breaks.

From the first note to the last, the g-minor Concerto shows the exuberance of a young adult prodigy. The first movement's themes, in turn energetic and lyrical, are developed with great pianistic virtuosity. The cantabile (singing) melody of the second-movement "Andante" is shared by the solo piano and the lower strings, with the cellos playing above the violas (this reversed relationship may have served as an example for Brahms, who scored

the second theme in the opening movement of his Second Symphony in the same way). The second half of the movement is dominated by some brilliant passagework for the piano. The violins are silent throughout, except for the last 17 measures.

The last movement is introduced by the same brass fanfares that earlier served as the bridge between the first and second movements. The ebullient rondo theme, in the cheerful key of G Major, is a variant of the first movement's main melody, and the respective second themes are also related; this linking of the movements is another novel feature that reinforces the unity of the composition. Both in terms of the technical innovations and its ingratiating musical qualities, the g-minor Concerto more than deserved the "loud and long applause" Mendelssohn wrote home about.

SYMPHONY NO. 8 IN G MAJOR, OP. 88, B. 163 (1889)

Dvořák

UMS premiere: Cincinnati Symphony Orchestra under the baton of Thor Johnson; January 1952 in Hill Auditorium.

Snapshots of History...In 1889:

- · The Eiffel Tower is inaugurated
- · Vincent van Gogh paints The Starry Night at Saint-Rémy-de-Provence
- · The Wall Street Journal is established

Something remarkable happened in the history of music during the 19th century: composers of symphonic music increasingly turned away from happy or cheerful feelings in favor of dramatic or even tragic ones. Instead of the light and unclouded tone found in many major works by Haydn or Mozart, Romantic composers predominantly used darker colors. Lightness was gradually pushed to the periphery of classical music and relegated to new popular genres (for instance, operetta), while largescale symphonic works increasingly emphasized high passion and brooding melancholy.

There were two great exceptions to this general trend: Mendelssohn in the first half of the century, and Dvořák in the second half. Both had the unusual gift of writing radiantly happy music in an era where such an approach was often taken for either conservatism or naïveté. It was neither: it was merely a sign of a different artistic personality.

If we compare Dvořák's Eighth Symphony (1889) to some of the great symphonic works written around the same time, the difference will become readily apparent. In the previous year, 1888, Tchaikovsky completed his Fifth (e minor), in which he was grappling with grave questions about fate and human life. The same year, César Franck introduced his Symphony in d minor, whose complex emotional journey leads from self-doubt to eventual triumph. Johannes Brahms finished his fourth and last symphony (e minor) just a few years earlier (1885) with a magnificent passacaglia that infused that Baroque variation form with genuine Romantic passion. (Brahms's "sunny" Second Symphony from 1877 is the exception that confirms the rule.)

Dvořák's cheerfully optimistic Eighth opens with an expressive melody in g minor that prepares the entrance of another theme, a playful idea in G Major first given to the solo flute. A dynamic sonata exposition soon gets underway. Dvořák "overshoots the mark" as he bypasses the expected secondary key, D Major, in favor of a more remote but even brighter-sounding B Major. The development section works up quite a storm, but it subsides when the playful main theme returns, now played by the English horn instead of the flute (two octaves lower than

before). The recapitulation ends with a short but very energetic coda.

The second movement ("Adagio") begins with a simple string melody in darker tonal regions (E-flat Major/c minor) that soon reaches a bright C Major where it remains. The main theme spawns various episodes, in turn lyrical and passionate. After a powerful climax, the movement ends in a tender *pianissimo*.

The third movement ("Allegretto grazioso") is neither a minuet nor a scherzo but an "intermezzo" like the third movements of Brahms' First and Second Symphonies. Its first tune is a sweet and languid waltz; its second, functioning as a trio, sounds more like a Bohemian folk dance. After the return of the waltz, Dvořák surprises us by a very fast ("Molto vivace") coda, in which commentators have recognized a theme from one of Dvořák's earlier operas. But this coda consists of exactly the same notes as the lilting trio melody, only in a faster tempo, with stronger accents, and in duple instead of triple meter. It is interesting that, in the third movement of his Second Symphony, Brahms had transformed his trio theme in exactly the same way.

A resounding trumpet fanfare announces the fourth movement ("Allegro ma non troppo"), a complex theme-and-variations with a central episode that sounds at first like contrasting material but is in fact derived from the main theme. Dvořák's handling of form is indebted to Beethoven and Brahms, but he filled out the form with melodies of an unmistakably Czech flavor and a joviality few composers at the time possessed. The variations vary widely

in character: some are slower and some are faster in tempo, some are soft (such as the virtuosic one for solo flute), and some are noisy; most are in the major mode, though the central one, reminiscent of a village band, is in the minor. The ending seems to be a long time coming, with an almost interminable series of closing figures. When the last chord finally arrives, it still sounds delightfully abrupt due to its unusual metric placement.

Program notes by Peter Laki.

ARTISTS

The PKF – Prague Philharmonia, originally called the Prague Philharmonia, was founded in 1994 at the initiative of the world-famous conductor Jiří Bělohlávek to bring a breath of fresh air to the Czech and the global music scene in the form of a contagious élan and a drive to achieve superior performance of every detail of the score. Soon after its founding, the PKF – Prague Philharmonia joined the ranks of the most respected Czech orchestras and established great renown in Europe and elsewhere in the world.

In its manifesto, the orchestra highlighted vigor, energy, and perfectionism, as well as a tremendous love for the music, with which it imbues each and every concert. The PKF - Prague Philharmonia is beloved for its characteristic sound, created in large part by the key focus of its repertoire: Viennese classicism, pieces by Haydn, Mozart, and Beethoven. This area is the ensemble's primary domain, and an area at which it excels. The spirit of the art from this historical period is perfectly reflected in the PKF - Prague Philharmonia credo: to play with crystal-clear purity and a straightforward, sparkling passion that will ensure that every listener, regardless of age or profession, may understand every detail of the music performed and return home from its concerts full of joje de vivre. The art presented by the PKF - Prague Philharmonia is both exceptional and accessible to everyone. The repertoire also includes romance compositions, as well as modern and contemporary music, performed within a special concert series unique among the selections of Czech orchestras.

Since the beginning of the 2008–09 season, the orchestra has been headed by chief conductor and music director Jakub

Hrůša, who despite his young age, already enjoys great international renown. The ensemble's founder, the globally celebrated Czech conductor Jiří Bělohlávek, was at its helm until 2005, when he was named the orchestra's conductor laureate. From 2005–08, the chief conductor of the PKF – Prague Philharmonia was the Swiss conductor and flautist Kaspar Zehnder. Since the beginning of the 2015–16 season, distinguished French conductor Emmanuel Villaume has been music director and chief conductor.

The PKF – Prague Philharmonia is a regular guest at international music festivals, frequently performs at prestigious world concert halls, and has recorded more than 60 CDs for prominent Czech and foreign labels, including Deutsche Grammophon, Decca, Supraphon, EMI, Warner Music, and Harmonia Mundi.

French-born conductor Emmanuel Villaume has led captivating performances with the most prominent opera companies and symphony orchestras around the world. Entering his fourth season as music director of The Dallas Opera (TDO), Maestro Villaume returns to Dallas for three productions in the 2016-17 season. He opened TDO's season leading performances of Tchaikovsky's Eugene Onegin in October, followed by the highly anticipated return of Jake Heggie's Moby Dick, which debuted at The Dallas Opera in 2010. He revisits his acclaimed interpretation of Gounod's Roméo et Juliette in his return to New York's Metropolitan Opera in March, The Chicago Classical Review praised his conducting of Roméo et Juliette at the Lyric Opera of Chicago last season, proclaiming "Villaume is almost without peer in this repertory, and his conducting provides a virtual

seminar in how French opera should be performed." Maestro Villaume closes the TDO season with performances of *Norma* in April, followed by his return to the Santa Fe Opera in the summer of 2017.

In September 2015, Maestro Villaume began his tenure as music director and chief conductor of the PKF - Prague Philharmonia. Recent projects with the PKF include a Deutsche Grammophon recording with Anna Netrebko, a Warner Classics release with Bryan Hymel, and a special New Year's celebration concert at the Royal Opera House Muscat. His recent orchestral performances include New York's Avery Fisher Hall for the 2014 Richard Tucker Gala and at Alice Tully Hall for concerts with the Juilliard Orchestra: the Los Angeles Philharmonic; the Grant Park Music Festival in Chicago; the White Nights Festival at the Mariinsky Theater in St. Petersburg, Russia; and a European concert tour of lolanta with performances in Lucerne, Copenhagen, Monte Carlo, and London's Royal Albert Hall featuring soprano Anna Netrebko. Maestro Villaume returned to the Royal Opera House Muscat in December 2015 for a concert with the PKF and guest soprano Sondra Radvanovsky.

Born in Strasbourg in 1964, Emmanuel Villaume studied music at the Conservatoire de Strasbourg. He continued his education at Khågne and the Sorbonne in Paris, where he received degrees in literature, philosophy, and musicology. As author of noted articles of musicology, Maestro Villaume was appointed Dramaturg of the Opéra National du Rhin in Strasbourg at the age of 21. He holds an honorary doctorate from the University of Indianapolis. Maestro Villaume makes his home in Paris and Dallas.

Recognized as one of the foremost violinists of our time, Sarah Chang (violin) has performed with the most esteemed orchestras, conductors, and accompanists in an international career spanning more than two decades. Since her debut with the New York Philharmonic at the age of eight, Ms. Chang has continued to impress audiences with her technical virtuosity and refined emotional depth.

Highlights from Ms. Chang's recent and upcoming seasons have included performances with many major North American orchestras and music festivals. along with many engagements throughout Europe, Asia, Australia, and New Zealand. As an accomplished recital and chamber musician, Ms. Chang regularly travels the world, performing with such artists as Pinchas Zukerman, Yefim Bronfman, Leif Ove Andsnes, Yo-Yo Ma, Isaac Stern, Wolfgang Sawallisch, and members of the Berlin Philharmonic Orchestra. Ms. Chang's most recent recording for EMI Classics — her 20th for the label — featured the Brahms and Bruch violin concertos with Kurt Masur and the Dresdner Philharmonie. and was received to excellent critical and popular acclaim.

Along with Pete Sampras, Wynton Marsalis, and Tom Brady, Ms. Chang has been a featured artist in Movado's global advertising campaign "The Art of Time." In 2006, Ms. Chang was honored as one of "20 Top Women" in Newsweek Magazine's "Women and Leadership, 20 Powerful Women Take Charge" issue. In March 2008, Ms. Chang was honored as a Young Global Leader for 2008 by the World Economic Forum (WEF) for her professional achievements, commitment to society, and potential in shaping the future of the world.

In 2012, Ms. Chang received the Harvard University Leadership Award, and in 2005, Yale University dedicated a chair in Sprague Hall in her name. For the June 2004 Olympic games, she was given the honor of running with the Olympic Torch in New York, and that same month, became the youngest person ever to receive the Hollywood Bowl's Hall of Fame award. Also in 2004, Ms. Chang was awarded the Internazionale Accademia Musicale Chigiana Prize in Siena, Italy, Other previous distinctions include the Avery Fisher Career Grant, Gramophone's "Young Artist of the Year" award. Germany's "Echo" Schallplattenpreis, "Newcomer of the Year" honors at the International Classical Music Awards in London, and Korea's "Nan Pa" award. In 2011, Ms. Chang was named an official Artistic Ambassador by the United States Department of State.

Hailed worldwide for his elegant and insightful interpretations, balanced artistry, and brilliant technique, **Andrew von Oeyen** (*piano*) has established himself as one of the most captivating pianists of his generation. Since his debut at age 16 with the Los Angeles Philharmonic and Esa-Pekka Salonen, Mr. von Oeyen has excelled in a broad spectrum of concerto repertoire with ensembles all over the world. As both soloist and conductor, he has led concerti and orchestral works by Haydn, Mozart, Beethoven, Ravel, and Kurt Weill.

On July 4, 2009, Mr. von Oeyen performed at the US Capitol with the National Symphony in *A Capitol Fourth*, reaching millions worldwide in the multi award-winning PBS live telecast. Mr. von Oeyen's 2016–17 engagements include a European and North American tour with the Prague Philharmonia (including performances as both soloist and conductor), appearances with the Vancouver Symphony, Jerusalem Symphony, Rochester Philharmonic, Calgary Philharmonic, Chicago's Grant

Park Music Festival Orchestra, and the orchestras of Grand Rapids, Oklahoma City, Wichita, and Boise. He will also appear in recital in San Francisco and throughout Europe. In 2018 he will make his debut with the Orchestre Philharmonique de Radio France and the Orchestra Filarmonica della Fenice in Venice.

In June 2016, Mr. von Oeyen signed an exclusive recording contract with Warner Classics. His debut album under the label will be released this month and will include works for piano and orchestra by Saint-Saëns, Ravel, and Gershwin. In 2013 Mr. von Oeyen released a critically-acclaimed album of Debussy and Stravinsky piano works under the Delos Label (including two pieces written for him by composer David Newman), following his 2011 award-winning album of Liszt works under the same label. 2013 also saw the release of the Chopin-Debussy-Ravel digital album Andrew von Oeyen: Live in Recital.

Mr. von Oeyen was born in the US and is of German and Dutch origin. He began his piano studies at age five and made his solo orchestral debut at age 10. An alumnus of Columbia University and graduate of The Juilliard School, where his principal teachers were Herbert Stessin and Jerome Lowenthal, he has also worked with Alfred Brendel and Leon Fleisher. He won the prestigious Gilmore Young Artist Award in 1999 and also took First Prize in the Leni Fe Bland Foundation National Piano Competition in 2001. Mr. von Oeyen lives in Paris and Los Angeles.

UMS ARCHIVES

UMS welcomes the **PKF – Prague Philharmonia**, Maestro **Emmanuel Villaume**, and pianist **Andrew von Oeyen** as they make their UMS debuts this evening. This evening's performance marks violinist **Sarah Chang**'s fourth UMS appearance, following her UMS debut in April 1999 as violin soloist with the NHK Symphony Orchestra of Tokyo under the baton of Charles Dutoit at Hill Auditorium. She most recently appeared under UMS auspices in November 2006 as soloist with the London Philharmonic Orchestra conducted by Alexander Vedernikov at Hill Auditorium.

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Svatopluk Zaal Lubomír Kovařík

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1/21 Pre-Concert Lecture Series: Exploring Beethoven's String Quartets (Rackham Amphitheatre, Fourth Floor, 915 E. Washington Street, 7:00 pm)

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

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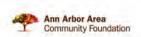








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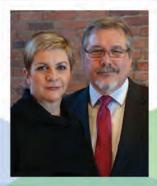
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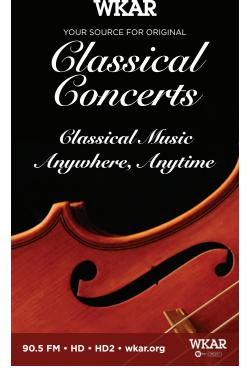
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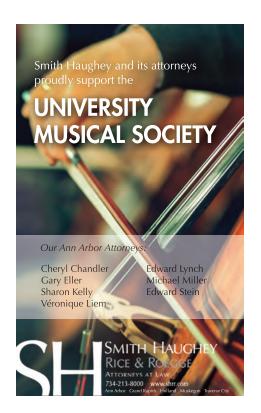
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