



Enigma Variations

Friday, November 11, 2022
8pm, Hill Auditorium

Adams *Must the Devil Have All the Good Tunes?*
Shaw *Entr'acte*
Elgar *Enigma Variations*

Pillip Bush piano
Earl Lee conductor & music director



Digital program notes



Nov. 11, 2022 • Hill Auditorium

EARL LEE music director & conductor • **PHILLIP BUSH** piano

Tonight's concert is supported in part by an award from the Michigan Arts & Culture Council and the National Endowment for the Arts.



- PROGRAM -

JOHN ADAMS *Must the Devil Have All the Good Tunes?*

- I. Gritty, funky, but in Strict Tempo; Twitchy, Bot-like
- II. Much Slower; Gently, Relaxed
- III. Più Mosso: Obsession / Swing

Phillip Bush, piano

- INTERMISSION -

CAROLINE SHAW *Entr'acte*

EDWARD ELGAR *Variations on an Original Theme "Enigma", Op. 36*

- Theme (Enigma: Andante)
- Variation I (L'istesso tempo) "C.A.E."
- Variation II (Allegro) "H.D.S-P."
- Variation III (Allegretto) "R.B.T."
- Variation IV (Allegro di molto) "W.M.B."
- Variation V (Moderato) "R.P.A."
- Variation VI (Andantino) "Ysobel"
- Variation VII (Presto) "Troyte"
- Variation VIII (Allegretto) "W.N."
- Variation IX (Adagio) "Nimrod"
- Variation X (Intermezzo: Allegretto) "Dorabella"
- Variation XI (Allegro di molto) "G.R.S."
- Variation XII (Andante) "B.G.N."
- Variation XIII (Romanza: Moderato) "****"
- Variation IV (Finale: Allegro) "E.D.U."

Tonight's performance of Enigma Variations is sponsored by Sylvia Funk in honor of her amazing and delightful family.

TONIGHT'S PERFORMERS

Violin I

Aaron Berofsky, Concertmaster
*Aaron Berofsky Concertmaster
Chair*
Kathryn Votapek, Associate
Concertmaster
*Straka-Funk Associate
Concertmaster Chair Honoring
Kathryn Votapek*
Anna Black
*Ruth Merigian and Albert A.
Adams Chair*
Kisa Uradomo
*Larry Henkel Memorial Violin
Chair*
Chase Ward
Froehlich Family Violin Chair
Jennifer Berg
Linda Etter Violin Chair
Alena Carter
Nathaniel Cornell
Judy Blank
Stuart Carlson
Karen Donato
Annamaria Vazmatzidis

Violin II

Barbara Sturgis-Everett *
GATES & RUDISILL ENDOWED PRINCIPAL
SECOND VIOLIN CHAIR
Emelyn Bashour
*Sarah and Jack Adelson Violin
Chair*
Katie Rowan
*Brian Etter and Betty Nolting
Memorial Violin Chair*
Alexandria Ott
*Doubleday Family Second Violin
Section Chair*
Emily Hauer
Nathalie & John Dale Violin Chair
Jordan Bartel
Bright Johnston
Olivia Taylor
Lauren Pulcipher
Colleen Wang

Viola

Scott Woolweaver *
*Brooks Family Principal Viola
Section Chair*
Hannah Breyer
Veronika Vassileva
Javier Otalora
Christine Beamer

Samuel Koeppel
Kalindi Stone
Madeline Warner

Cello

Caroline Kim *
SUNDELSON ENDOWED PRINCIPAL
CELLO CHAIR
Sarina Zhang
SARAH WINANS NEWMAN ENDOWED
SECTION CELLO CHAIR
Eric Amidon
Raymond Tsai
Michelle Kulwicki
Bronwyn Hagerty
Cecelia Sha
Nancy Chaklos

Bass

Jon Luebke *
*Lesla & Mike Huget Principal
Bass Chair*
Robert Rohwer
A²SO Board Emerita Chair
Joy Rowland
Jonathan Hammonds
Stephen Castiglione
Frederick Dapprich

Flute

Trey Bradshaw *
*A. Michael and Remedios
Montalbo Young Principal Flute
Chair*
Melissa Mashner
Emily Olson
Serras Family Flute Chair

Oboe

Timothy Michling *
GILBERT OMENN ENDOWED PRINCIPAL
OBOE CHAIR
Kristin Reynolds
*Bill and Jan Maxbauer Oboe
Chair*
Meredith Hite Estevez

Clarinet

Chad Burrow *
JIM AND MILLIE IRWIN ENDOWED
PRINCIPAL CLARINET CHAIR
Elliott Ross
Ellé Crowhurst

Bassoon

Christian Green *
*E. Daniel Long Principal Bassoon
Chair*
Daniel Fendrick
*Barbara W. & James E. Martin
Bassoon Chair*
Phelan Young

Horn

Adam Unsworth *
*Jon Beebe and Rich Wong
Principal French Horn Chair*
Megan Amos
*Bradford Bates Memorial French
Horn Chair*
Colin Bianchi
Blaine Dodson
Zachariah Reed

Trumpet

Justin Rowan *
*A. Michael and Remedios
Montalbo Young Principal Trumpet
Chair*
Eriko Fujita
Lisa Marie Tubbs Trumpet Chair
Becky Bloomer
*Barnes-Gorman Family Trumpet
Chair*

Trombone

Donald Babcock *
Zongxi Li
*Carol Sewell and Jeff Weikinger
Trombone Section Chair*
Greg Lanzi

Tuba

Brendan Ige *
Stan and Rusty Towers Tuba Chair

Timpani

Zachary Masri *
*A. Michael and Remedios
Montalbo Young Principal Timpani
Chair*

Percussion

Cary Kocher *
Jason Ilnat
Jason Quay

Piano

Kathryn Goodson *
*Cynthia Greenspan Keyboard
Chair*

* Principal

PROGRAM NOTES

BY KEMPER EDWARDS



Must the Devil Have All the Good Tunes? (2018) 25 minutes

A²SO premiere

John Adams

BORN February 15, 1947; Worcester, MA

“I truly desire that all (believers) would love and regard as worthy the lovely gift of music, which is a precious, worthy and costly treasure given mankind by God. Next to the Word of God, the noble art of music is the greatest treasure in this world.” – Martin Luther.

Of all the theological leaders of the Reformation, Martin Luther most acutely recognised and nurtured the galvanizing power of music in worship. Whereas other Christian denominations remained indifferent towards sacred song or even actively discouraged it, Luther maintained that a congregation, unified in one voice, could more clearly grasp and understand the scripture at hand. A studied lutenist, singer, and musicologist, Luther pushed for the training of choirs and use of polyphonic (multi-voiced) singing in schools, and laid the groundwork for the great Lutheran hymns that were to come. The title of the work at hand is commonly attributed to Luther, allegedly his response to concerns about sourcing hymn music from secular materials. As John Adams was considering writing a concerto for the Los Angeles Philharmonic, the phrase caught his ear and spurred inspiration:

“There’s a piece by Liszt called *Totentanz* [“Dance of the Dead”], and I thought of writing something that had that edgy quality to it, but with a good dollop of American funk as well.”

What’s quickly apparent in the opening lines of the concerto is that the devil is less concerned with tunes than rhythm – obsessive, intoxicating, beguiling rhythm. The piano lays out a gripping ostinato with a funk-infused hook that destabilizes any premature attempts at establishing regular structure and symmetry. Pungent, punchy lower strings mete out blows to the solar plexus of the texture; the industrial churn of the piano figurations bring foreboding mechanistic annihilation closer with each passing repetition. The essence of funk reveals itself from the innards of the orchestra as reminiscences of slap-bass playing echo in the percussive thumps and knocks of the strings. The insatiable momentum of the piano goads a second keyboard voice into existence, only this is a detuned dive bar doppelgänger from hell. Brass take over from strings in blurting out rough, edgy utterances as the “twitchy, bot-like” writing energetically explores new, psychedelically chromatic tonal centers. After a sonorous fanfare, the opening movement concludes with short, spasmodic chords between piano and orchestra, unresolved differences that lead us into the second movement without break.

Verve and vigor give way to ethereal contemplation, with the piano mapping out sparkling figurations under suspended harmonies in the strings. Descents of almost improvisatory character at first feel like a welcome respite of the preceding movement, but the panacea becomes a purgatory as the voices become

Kemper Edwards was raised in London and Pittsburgh. He joined the A²SO from the Academy of Ancient Music, the leading period instrument ensemble where he was Communications and Engagement Manager. Beginning work with AAM after studying music at the University of Cambridge, he oversaw a revitalization of the orchestra’s digital presence, with AAM becoming the world’s most listened-to ensemble of its kind online and producing a number of critically acclaimed recordings on its in-house label, AAM Records.

A keen musician, Kemper began studying violin and piano at a young age with Viktoria Grigoreva of the Royal College of Music and Alexandra Andrievski of the Yehudi Menuhin School, before continuing his studies with Rufina Yefimova, a graduate of the Moscow Conservatory. A 2012 Pittsburgh Concert Society Young Artist Winner and recipient of the Anna and Benjamin Perlow Prize and Blackwood Music Scholarship, Kemper was selected by Pittsburgh Symphony Orchestra Principal Guest Conductor Leonard Slatkin as the winner of the Pittsburgh Youth Symphony Orchestra Conducting Competition in 2010.

restless with their inability to break free from repetitions of a single tonal center. It requires the nearly imperceptible onset of the concluding movement, marked "Obsession / Swing" to break free from the stultifying strictures and get us back on our feet. What's the method used? Rhythmic drive of course, a symmetrical return to the techniques that first open the work. The finale is classic, unmistakable Adams: swaggering 12/8 meter and irreverent syncopation frame the wild dance; woodwinds and brass lob cutting interjections from the periphery, and a juggernaut of percussion encourage the piano to become an honorary member. Not a single inch of the keyboard escapes deployment, as the soloist engages in swashbuckling pyrotechnics before crashing to a bemusing halt on a sustained D octave. Repeated three times, the arrival on this octave is revealed to signal the closing measures, as the work hurls itself off into the distance on an extroverted whirlwind of demonic energy.

In an interview on the topic of this concerto, Adams described his admiration for the work of Bela Bartók and his preservation and utilization of folk material from his native Hungary. For Adams, his own folk material and grassroots elements can be found in the rhythms and propulsive movement of jazz, funk, and soul – all of which feature in this concerto of intoxicating power and purpose.

Entr'acte (composed for string quartet, 2011; adapted for string orchestra, 2014)

12 minutes

A²SO premiere

Caroline Shaw

BORN August 1, 1982; Greenville, NC



The opening moments of *Entr'acte* sound pressingly familiar. For listeners accustomed to the framework of classical style, the palindromic alternating figures that enter the scene recall established string ensemble writing from the late 18th or early 19th centuries. Mozart? Haydn? Weber? Schubert? While the instrumental lines stop short of overt reference to a specific composer, the effect is still one of quotation.

The composer herself brings clarity to the dilemma:

"Entr'acte was written in 2011 after hearing the Brentano Quartet play Haydn's Op. 77 No. 2 — with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition."

What is this Haydn-esque element that Shaw is riffing on? It's not a distinctive melodic shape, nor even a signature turn of phrase — more so an attitude, the treatment of transition that only comes at the hands of an accomplished master with an established personal style. The third movement of Haydn's Op. 77 No. 2 is formed of a primary minuet section, a contrasting trio, and a return to the primary theme. The minuet melody is angular, sprightly, and high-spirited, something of a rarity given the dominant elements of

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grace, stateliness and decorum in the dance form. The arrival of the trio upends preconceived notions of how the components should traditionally interact: the “spare and soulful shift” has the effect of air being let out of a balloon. The color and timbre of the instruments change in an instant – whereas we were in F major before, we now find ourselves in D-flat major, a key we can acknowledge as related but that feels rounder, more complex and more densely textured due to the addition of four flats.

Shaw zeroes in on this simple, yet devastatingly effective transition. Each instrumental line in *Entr'acte* encompasses just a half-step, yet it's as if the nucleus of movement, suggestion, implication and eventual transformation has been unveiled. This stepwise movement proves the undoing of the opening harmonies that suggest a certain classical treatment; as the pathways of individual lines begin to supersede the compatibility of the ensemble's sonority as a whole, jarring dissonances enter the fray. Shaw's “taking (classical form) a little further” imparts a special significance here. Rather than observing traditional methods of resolving dissonance, the directional logic employed here means that there's no retreat from the abyss. Voices become ghosts as the strings brush their bows over strings in ways that prevent them from vibrating and creating tones.

Extended techniques characterize the remainder of *Entr'acte*. The middle Trio section features left-handed pizzicato, a far more difficult version of standard pizzicato where the player would pluck the strings with their bowing (right) hand. Here, too, pitch is strictly controlled, as the player is directed to silence the reverberations of the string by pressing down with the bow, producing a sonic effect that's “soft but open, like the lute stop of a harpsichord”. Space and time are wielded with dexterity through continuously changing meter and rhythmic undercurrent, and the work ends with spacious, airy writing for solo cello, marked *ad libitum* (“as desired,” or with free rhythm and expression.) Shaw writes that the cellist may perform the pizzicato passage with as much sumptuous color and nostalgia as desired, “like recalling fragments of an old tune or story.” Like Alice's looking glass, the hues and luminosity of *Entr'acte* never infringe on the sure-handed clarity of instrumental lines. A cellist and quartet member herself, Shaw's deployment of forces and exploitation of technique and effect serve to create a work of uncommon brilliance and thought-provoking substance, both for performer and listener.

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. She has worked with a range of artists including Rosalía, Renée Fleming, and Yo Yo Ma, and she has contributed music to films and tv series including *Fleishman is in Trouble*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, and Beyoncé's *Homecoming*. Her favorite color is yellow, and her favorite smell is rosemary.

Variations on an Original Theme “Enigma”, Op. 36 (1899) 32 minutes

First A²SO performance: 1985; most recent A²SO performance: 2005

Edward Elgar

BORN June 2, 1857; Broadheath, United Kingdom

DIED February 23, 1934; Worcester, United Kingdom



“The Enigma I will not explain – its “dark saying” must be left unguessed, and I warn you that the connexion between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme “goes,” but is not played So the principal Theme never appears.” – Edward Elgar, quote in Charles A. Barry's program notes for the first performance of the Enigma Variations.

The “riddle wrapped in a mystery inside an enigma” – few musical features have befuddled musicians and musicologists alike quite like the melodic allusions allegedly hidden inside Elgar's most famous work. Proposed solutions to this phantom melody have ranged from the simple (a reference to an earlier Elgar

work; a hinted-at “Auld Lang Syne,” or “God Save the King”), to the complex (“if you transpose this Mozart aria to the minor key, it MIGHT just fit”). None of these attempts were accepted by the composer in his lifetime, and none since have elevated themselves beyond doubt as the key to the puzzle.

The theme “outside” the work drew parallels with the life of the composer as an outsider. In the late 1890’s, Elgar was a self-taught musician with a few modestly successful works to his name, but nothing that he felt brought him the welcome and acclaim of the academics that dominated English musical circles at the time. His Roman Catholic faith also deviated from the Protestant establishment and generated distrust among the prim and proper in societal circles. These entrenched misgivings were shared by the parents of Caroline Alice Roberts (known as Alice), a student of the composer and the subject of a three year courtship. After the two revealed their intentions of marriage, Alice’s family immediately disinherited her, shocked and scandalized at her decision to marry a penniless musician, eight years her junior, and worse yet, a Catholic.

Music served to console and inspire the couple during the difficult times that followed, and the story goes that Elgar found a tune at his fingertips, one night in October of 1898. Weary after endless days of teaching and arranging bill-paying music for his publisher, the composer’s piano improvisations caught the attention of his wife. While insisting that what he was playing had little value, Elgar eventually conceded that “something might be made of it. Powell [a musician friend, and the eventual subject of Variation II] would have done this, or Nevinson [Variation XII] would have looked at it like this.” As her husband continued with his musical caricatures of friends and family, Alice exclaimed “you are doing something that has never been done before.”

Gradually aware that he had a potential hit on his hands, Elgar completed the remainder of the work in earnest and sent the manuscript off to Hans Richter, a renowned and revered conductor of the German Romantics. Richter immediately grasped the work’s promise and championed its London premiere, a crucial investment that near-guaranteed a welcome reception by the public. An instant success, the Enigma Variations brought the composer acclaim and recognition as a central figure in the ongoing development of English music, although some have claimed that the lush Romantic harmonies and sumptuous orchestration bring a decidedly European flavor to the work. Regardless, the skillful, charming quotations, references that never stoop to mere pastiche, transformation of the simplest of themes into sweeping orchestral expanses, and the famed “phantom” tune that’s suggested but never stated – these features solidify the work’s reputation as a staple of the concert repertoire, something the work enjoys to this day.

Theme (Enigma: Andante) —The (in)famous theme makes its appearance; simple, unassuming, and yet in the words of one of Elgar’s biographers “as productive as a goldmine.”

Variation I (L’istesso tempo) “C.A.E.” — Caroline Alice Elgar, the composer’s beloved wife. In Edward’s words, “those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration.”

Variation II (Allegro) “H.D.S.P.” — a pianist and chamber music colleague of the composer, Hew David Stuart-Powell’s careful and deliberate warm-up routine is the subject of humorous quotation in this variation.

Variation III (Allegretto) “R.B.T.” — an author and man of the theater, Richard Baxter Townshend’s voice allegedly would reach a falsetto when excited. He was also fond of cycling, alluded to here with woodwinds imitating the roll of a bicycle bell.

Variation IV (Allegro di molto) “W.M.B.” — a gruff but kindly country gentleman, William Meath Baker’s abrupt exits (often accompanied with a slamming door) were the stuff of local legend.

Variation V (Moderato) “R.P.A.” — the son of renowned poet Matthew Arnold, Richard P. Arnold’s philosophical conversations revealed a breadth of knowledge far beyond his years. Elgar articulates this with expansive melodies in the strings, occasionally interrupted with “whimsical and witty remarks.”

Variation VI (Andantino) “Ysobel” — Isabel Fitton, an amateur violinist who dabbled in viola studies with the help of the composer. The instrument is highlighted here, along with plentiful string crossings in a nod to Isabel’s apparent struggles with this technique.

Variation VII (Presto) “Troyte” — the architect Arthur Troyte Griffith was another member of Elgar’s circle, valued more for his company than any particular instrumental proficiency. “The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing ‘slam’ records that the effort proved to be in vain.”

Variation VIII (Allegretto) “W.N.” — if a certain Winifred Norbury felt slightly disappointed at Elgar’s preoccupation with her house (over its owner), she would have been gratified in the knowledge that the striking architecture welcomed many an evening of music and friendship. A strong, stable G major chord summarizes this at the close, with violins providing a bridge to perhaps the most recognizable of all the variations...

Variation IX (Adagio) “Nimrod” — In German, “Jaeger” means “hunter,” and Nimrod is one of the mighty hunters mentioned in the Book of Genesis. A musician who worked for the publishers Novello, August Jaeger was one of Elgar’s closest friends, providing support during the composer’s frequent battles with depression. During a long summer walk, Jaeger had raised Elgar’s spirits by noting that, while Beethoven’s deafness had worsened, his music had only increased in beauty and profundity. Reminiscing on his friend decades after his tragically early death, Elgar stated: “His place has been occupied but never filled.”

Variation X (Intermezzo: Allegretto) “Dorabella” — a high-spirited friend of Edward and Alice, Dora Penny suffered from a slight stutter in her earlier years, something she evidently embraced as a trademark mannerism. We can hear this referenced with an impish wink in the winds, before sweeping string writing suggests Dora’s transformation from a shy toddler into a charismatic young woman.

Variation XI (Allegro di molto) “G.R.S.” — dog lovers rejoice; this variation depicts the four-legged friend of organist Dr. G.R. Sinclair. “The first few bars were suggested by [Dr. Sinclair’s] great bulldog Dan falling down a steep bank into the River Wye; his paddling up stream to find a landing place; and rejoicing bark on landing.” Apparently Sinclair dared the composer to set the comic scene to music; Elgar happily obliged.

Variation XII (Andante) “B.G.N.” — “The Variation is a tribute to a very dear friend [Basil Nevinson] whose scientific and artistic attainments, and the wholehearted way they were put at the disposal of his friends, particularly endeared him to the writer.”

Variation XIII (Romanza: Moderato) “***” — this mysterious variation quotes Mendelssohn’s *Calm Sea and Prosperous Voyage* in the clarinet writing, with other “rocking” figures in the orchestra suggesting travel by boat. While a Lady Mary Lygon is supposedly the subject of the title (with an ocean voyage rendering her unable to permit use of her initials), some have argued that the music commemorates a former fiancée who left Elgar (and England) by boat in 1885. Are the initials a dedication or disguise? We’ll never know.

Variation IV (Finale: Allegro) “E.D.U.” — Elgar (or “Edoo” as he was known to his wife) saves himself for last. Rounding off the variations with fire and fanfare, the composer brings back the music of those closest to him (Alice, Jaeger/Nimrod, and one or two others) as he demonstrates the confident, assertive side of his personality — possible only with their enduring support.

Events of 1899 (Enigma Variations composed)

- Olds Motor Works was established in Detroit, inaugurating Detroit’s history of automotive manufacturing
- First truck was designed and built in Pittsburgh
- First International Peace Conference at the Hague
- First juvenile court was established by Cook County in Chicago
- *My Wild Irish Rose* was published
- Popular plays of the time included *Sherlock Holmes*, *Ben Hur*, and *Sag Harbor*
- Guglielmo Marconi transmitted wireless messages across the English Channel
- Canned condensed soup originated, marked by Joseph Campbell Preserve Company



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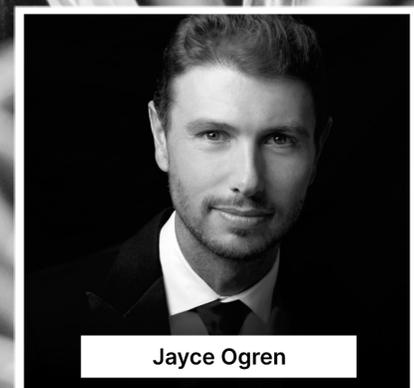
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PHILLIP BUSH



Acclaimed as “a pianist of poetry, elegance, and power” (*American Record Guide*), “a pianist of exceptional, cherishable finesse” (*Los Angeles Times*), and “one of those rare pianists who combine structural intelligence with a hundred color gradations” (*Village Voice*), Phillip Bush has established a performing career over the past three decades that is noted for its remarkable versatility and eclecticism, with a repertoire extending from the 16th century to the 21st. Since the launch of his career upon winning the American Pianists Association Fellowship Award and subsequent New York recital debut at the Metropolitan Museum of Art in 1984, Mr. Bush has appeared as recitalist throughout North America as well as in Europe, Asia and the Caribbean. His Carnegie Hall concerto debut with Oliver Knussen and the London Sinfonietta was hailed by the *New York Times* for its “impressive last-minute heroics,” as he substituted for an ailing Peter Serkin on short notice in concerti by Stravinsky and Alexander Goehr. Mr. Bush has also appeared as soloist with the Osaka Century Orchestra, Cincinnati Symphony, Houston Symphony and a number of other orchestras, in repertoire ranging from the Beethoven concerti to the American premiere of Michael Nyman’s Concerto for Harpsichord. His recording of Charles Ives’ “Concord” Sonata will be released by Neuma Records in 2023. Mr. Bush’s 2018 performance of the Ives in Chicago was chosen as one of that city’s top 10 classical concerts of the year by Chicago Concert Review.

Phillip Bush is widely acknowledged as one of the most experienced American chamber music pianists of his generation: the *Kansas City Star* referred to him as “the ideal chamber musician.” He has performed and recorded with the Chamber Music Society of Lincoln Center, appeared innumerable times on Brooklyn’s Bargemusic series, and has performed at the Grand Canyon Music Festival, Newport Music Festival, Bridgehampton Chamber Music Festival, Cape Cod Chamber Music Festival, Strings in the Mountains (Colorado), Sitka Music Festival (Alaska), St. Bart’s Music Festival, Music at Blair Atholl (Scotland), Cape May Music Festival, and at many other festivals. He has collaborated in recital and chamber music with concertmasters and principal players of many of the world’s great orchestras, including Berlin, Chicago, Los Angeles, Metropolitan Opera, Philadelphia, New York, Cleveland, and Houston. Mr. Bush has also made guest appearances with the Kronos, Miami, Parker, Jupiter, Lutoslawski, and Carpe Diem string quartets, and has performed with members of the Emerson, Guarneri, Tokyo, Orion and St. Lawrence quartets.

Over a ten-year period, Mr. Bush performed over 250 concerts in Japan with the piano quartet “Typhoon,” including several sold-out performances at Osaka Symphony Hall and Tokyo’s Bunkamura Orchard Hall. He recorded five CD’s with the group for Epic/Sony, all of which reached the top of the Japanese classical charts. From 2007 to 2015, he served as Artistic Director of the Bennington Chamber Music Conference in Vermont, the largest (over 300 participants and 50 faculty) and oldest (founded 1946) institute for amateur chamber musicians to study with professional concert artists.

A devoted advocate for contemporary music, Mr. Bush performed worldwide for 20 years with both the Philip Glass Ensemble and Steve Reich and Musicians, in venues ranging from the Sydney Opera House to the Acropolis in Athens. He has also worked first-hand directly with many of the most significant American composers of our time, from John Adams to Charles Wuorinen. The *New York Times* has said “Mr. Bush may be one of the few pianists who can play both Elliott Carter’s music and Philip Glass’ with equal persuasiveness.” Mr. Bush’s efforts on behalf of contemporary music have earned him grants and awards from the Mary Flagler Cary Charitable Trust, the Aaron Copland Fund, ASCAP, Chamber Music America and the National Endowment for the Arts. His discography as soloist and chamber musician has now reached over 45 recordings on labels such as Sony, Virgin Classics, Koch International, ASV, New World Records, Denon, Cedille, and many others.

Mr. Bush is a graduate of the Peabody Conservatory, where he studied with Leon Fleisher. From 2000 to 2004, he taught piano and chamber music at the University of Michigan, as well as serving as Visiting Faculty at the University of North Carolina. Since 2012, Mr. Bush has been professor of piano and chamber music at the University of South Carolina School of Music.

This is Mr. Bush’s first appearance with the A²SO.



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