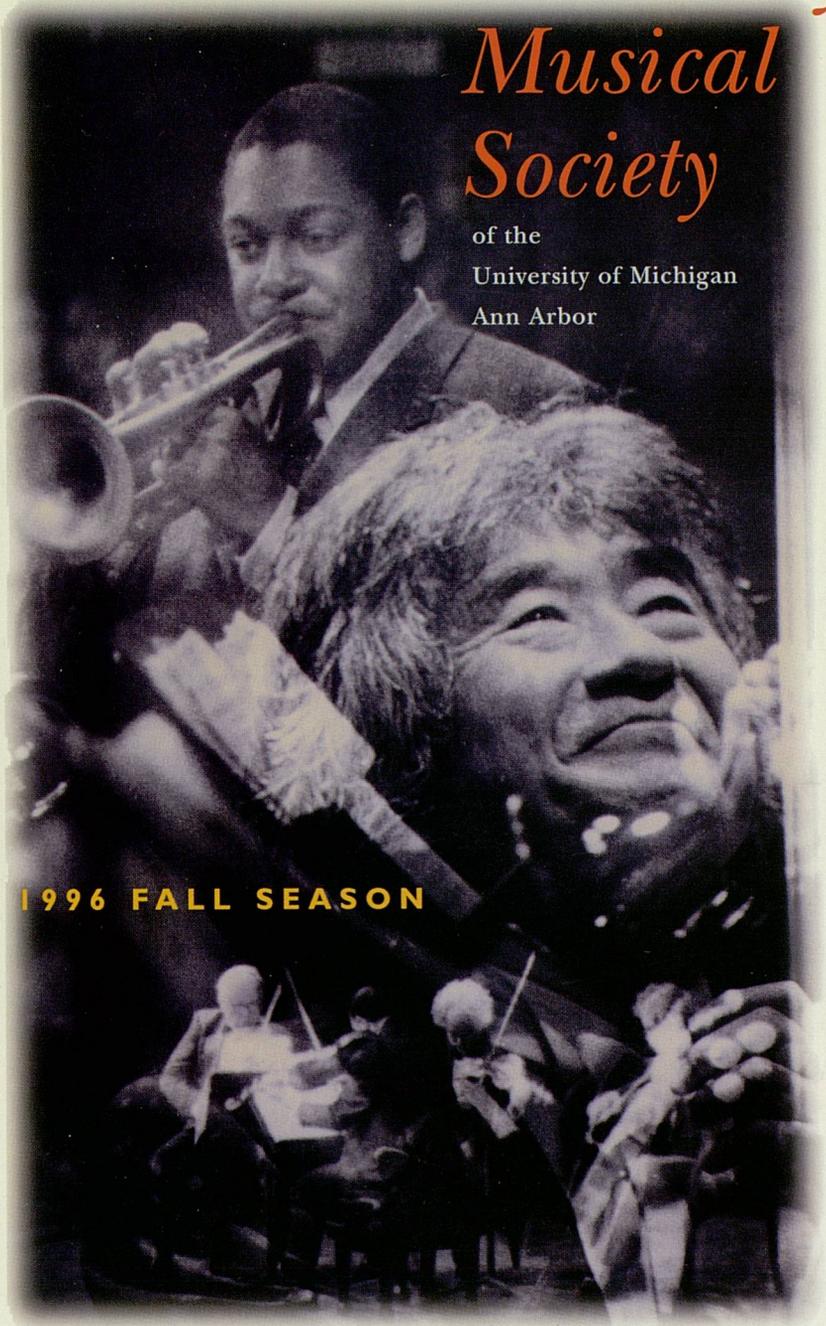


*University
Musical
Society*

of the
University of Michigan
Ann Arbor

THE 1996 FALL SEASON



WHEN IT COMES TO OUR COMMUNITIES, QUALITY OF LIFE IS JOB 1.



AT FORD MOTOR COMPANY, we believe in giving back to our communities. To do that, we support the ARTS, by sponsoring concerts and art exhibits, and by providing financial support to museums and public radio and television. We support EDUCATION, by working with schools to improve adult literacy, and through many other programs. We support SOCIAL ENDEAVORS, by contributing to local hospitals, charities, minority activities and humanitarian organizations. At Ford, we depend on our COMMUNITIES, and our communities know they can depend on us.

— *Ford Motor Company* —

Dear Friends,

Thanks for coming to this performance and for supporting the University Musical Society by being a member of the audience.

The relationship between the audience and a presenting organization like UMS is a special one, and we are gratified that an ever expanding and increasingly diverse audience is attending UMS events. Last year, more than 120,000 people attended UMS performances and related events.

Relationships are what the performing arts are all about. Whether on a ride to the airport with Jessye Norman, enjoying sushi with Wynton Marsalis, visiting Dascola Barbers with Cecilia Bartoli, searching for antiquarian books with André Previn or escorting the Uptown String Quartet to Pioneer and Huron High Schools, each of these personal connections with artists enables us to get to know each other better, to brainstorm future projects and to deepen the special relationships between these artists, UMS and the Ann Arbor community.

Our Board of Directors now numbers 26 individuals, each bringing to their role unique knowledge, experience and perspective as well as a shared commitment to assuring the present and future success of UMS. What a privilege it is to work with a group of people whose vision of UMS is to make it the very best of its kind in the world.

That same vision is shared by members of the UMS staff, who this year invite all of the UMS family to celebrate the 25 years box office manager Michael Gowing has served UMS and this community. Michael has established a standard of patron service that we're told is unmatched anywhere else in this business. Look for the acknowledgment in this program book to find out more about Michael and how you can participate in this season-long celebration.

Last year, UMS volunteers contributed more than 38,000 hours to UMS. In addition to Board members, volunteers include our

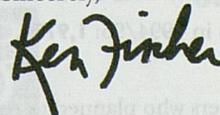
Advisory Committee, usher corps, UMS Choral Union members and countless others who give of their time and talent to all facets of the UMS program. Thank you, volunteers!

Relationships with professional colleagues around the world are very special. There is a generosity of spirit in performing arts presenting that I have rarely seen in other fields. We share our best ideas with one another at conferences, in publications, by phone and, increasingly, over the internet. Presenters are joining together more and more to commission new works and to assure their presentation, as we've done this year with William Bolcom's *Briefly It Enters* and Donald Byrd's *The Harlem Nutcracker*. I'm pleased to report that *The Dreams and Prayers of Isaac the Blind*, the stirring piece we co-commissioned and presented in April 1995 won the prestigious Kennedy Center Friedham Award for composer Osvaldo Golijov earlier this year.

The most important relationship is that with the community, and that means you. I care deeply about building and strengthening these relationships, whether it be with an individual patron who comes by the office with a program idea, with the leader of a social service organization who wishes to use one of our events as a fundraiser, with the nearly 40 school districts whose children will participate in our youth program, or with the audience member who buttonholes me in the lobby with a complaint.

Thanks again for coming to this event — and please let me hear from you with ideas or suggestions. Look for me in the lobby, or call me at my office at 313.647.1174.

Sincerely,



Kenneth C. Fischer
Executive Director



UMS Index

- Total number of volunteer person-hours donated to the Musical Society last season: **38,090**
- Number of volunteer person-hours spent ushering for UMS events: **7,110**
- Number of volunteer person-hours spent rehearsing and performing with the Choral Union: **21,700**
- Number of bottles of Evian that UMS artists drank last season: **1,080**
- Estimated number of cups of coffee consumed backstage during 1995/96 performances: **4,000**
- Number of cough drops consumed in Hill Auditorium each year during UMS concerts: **91,255**
- Number of costumes in this season's co-commission of *The Harlem Nutcracker*: **268**
- Number of individuals who were part of last season's events (artists, managers): **1,775**
- Number of concerts the Philadelphia Orchestra has performed in Hill Auditorium: **267**
- Number of concerts the Budapest String Quartet has performed in Rackham Auditorium: **43**
- Number of times the Philadelphia Orchestra has performed "Hail to the Victors": **24**
- Number of times the Budapest String Quartet has performed "Hail to the Victors": **0**
- Number of works commissioned by UMS in its first 100 years of presenting concerts (1879-1979): **8**
- Number of works commissioned by UMS in the past 6 years: **8**
- Number of years Charlotte McGeoch has subscribed to the Choral Union series: **58**
- Number of tickets sold at last autumn's Ford Credit 50% Off Student Ticket Sale: **6,948**
- Value of the money saved by students at that sale: **\$82,057**
- Value of discounts received by groups attending UMS events last season: **\$36,500**
- Number of ushers serving UMS: **275**
- Last year Choral Union Season Ticket Prices were raised: **1994**
- Number of performances of Beethoven's 7th Symphony under UMS auspices: **27**
- Number of performances of Tchaikovsky's 5th Symphony: **27**
- Number of sopranos in the UMS Choral Union: **45**
- Number of tenors: **32**
- Number of years Paul Lowry has sung with the Choral Union, including this season: **49**
- Number of *Messiah* performances from UMS' inception through 1995/96: **154**
- Average number of photographs UMS Executive Director Ken Fischer takes each year: **4,500**
- Number of years Charles Sink served UMS: **64**
- Cost of a 10-concert Choral Union subscription in 1903: **\$3.50**
- Cost of a 10-concert Choral Union subscription in 1945: **\$15.60**
- Number of regular season concerts presented by UMS in 1990/91: **38**
- Number of regular season concerts presented by UMS in 1996/97: **71**
- Number of room nights in Ann Arbor area last season generated by UMS artists: **2,806**
- Number of airport runs made for UMS artists in 1995/96: **85**
- Number of UMS subscribers in 1994/95: **1,973**
- Number in 1995/96: **3,334**
- % of 1995/96 UMS subscribers who planned to renew their subscriptions this year: **92%**

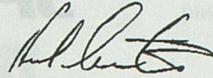
With thanks to *Harper's Index*™

Data taken from UMS archives and audience surveys. Some numbers have been estimated.

Thank You, Corporate Underwriters

On behalf of the University Musical Society, I am privileged to recognize the following corporate leaders whose support of UMS reflects their recognition of the importance of localized exposure to excellence in the performing arts. Throughout its history, UMS has enjoyed close partnerships with many corporations who have the desire to enhance the quality of life in our community. These partnerships form the cornerstone of UMS' support and help the UMS tradition continue.

We are proud to be associated with these companies. Their significant participation in our program strengthens the increasingly important partnership between business and the arts. We thank these community leaders for this vote of confidence in the University Musical Society.

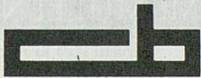


Herbert Amster
President, UMS Board of Directors



CARL A. BRAUER, JR.
Owner, Brauer Investment Company
"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the

University Musical Society in bringing great music to our community."



HOWARD S. HOLMES
President, Chelsea Milling Company
"The Ann Arbor area is very fortunate to have the most enjoyable and outstanding musical

entertainment made available by the efforts of the University Musical Society. I am happy to do my part to keep this activity alive."

CHELSEA MILLING COMPANY



DOUGLAS D. FREETH
President, First of America Bank-Ann Arbor
"We are proud to be a part of this major cultural group in our community

which perpetuates wonderful events not only for Ann Arbor but for all of Michigan to enjoy."



DAVID G. LOESEL
President, T.M.L. Ventures, Inc.
"Cafe Marie's support of the University Musical Society Youth Programs is an

honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."



JORGE A. SOLIS
First Vice President and Manager, NBD Bank
"NBD Bank is honored to share in the University Musical Society's proud

tradition of musical excellence and artistic diversity."



L. THOMAS CONLIN
Chairman of the Board and Chief Executive Officer, Conlin-Faber Travel
"Conlin-Faber Travel is pleased to support the significant

cultural and educational projects of the University Musical Society."

Conlin - Faber Travel



ALEX TROTMAN
Chairman, Chief Executive Officer, Ford Motor Company
 "Ford takes particular pride in our longstanding association with the

University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan."



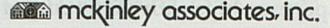
JOHN PSAROUTHAKIS, PH.D.
Chairman and Chief Executive Officer, JPEinc.

"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."



RONALD WEISER
Chairman and Chief Executive Officer, McKinley Associates, Inc.

"McKinley Associates is proud to support the University Musical Society and the cultural contribution it makes to the community."



WILLIAM E. ODOM
Chairman, Ford Motor Credit Company
 "The people of Ford Credit are very proud of our continuing association

with the University Musical Society. The Society's long-established commitment to Artistic Excellence not only benefits all of Southeast Michigan, but more importantly, the countless numbers of students who have been culturally enriched by the Society's impressive accomplishments."



DENNIS SERRAS
President, Mainstreet Ventures, Inc.
 "As restaurant and catering service owners, we consider ourselves fortunate that our business

provides so many opportunities for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."



THOMAS B. McMULLEN
President, Thomas B. McMullen Co., Inc.
 "I used to feel that a UofM - Notre Dame football ticket was the best ticket in Ann

Arbor. Not anymore. The UMS provides the best in educational entertainment."



ROBERT J. DELONIS
Chairman, Great Lakes Bancorp
 "As a long-standing member of the Ann Arbor community, Great Lakes Bancorp and the

University Musical Society share tradition and pride in performance. We're pleased to continue with support of Ann Arbor's finest art showcase."



JOHN E. LOBBIA
Chairman and Chief Executive Officer, Detroit Edison
 "The University Musical Society is one of the organizations that make

the Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."



JOE E. O'NEAL
President, O'Neal Construction
 "A commitment to quality is the main reason we are a proud supporter of the University

Musical Society's efforts to bring the finest artists and special events to our community."





**JOSEPH CURTIN AND
GREGG ALF**
Owners, Curtin & Alf
"Curtin & Alf's support of the University Musical Society is both a privilege and an

honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."



GEORGE H. CRESS
*Michigan District
President, KeyBank*
"The University Musical Society has always done an outstanding job of bringing a wide

variety of cultural events to Ann Arbor. KeyBank is proud to support an organization that continually displays such a commitment to excellence."



**RONALD M.
CRESSWELL, PH.D.**
*Vice President and
Chairman,
Pharmaceutical
Division, Warner
Lambert Company*
"Warner Lambert

is very proud to be associated with the University Musical Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."



LARRY MCPHERSON
*President and COO,
NSK Corporation*
"NSK Corporation is grateful for the opportunity to contribute to the University Musical

Society. While we've only been in the Ann Arbor area for the past 82 years, and UMS has been here for 118, we can still appreciate the history they have with the city — and we are glad to be part of that history."



EDWARD SUROVELL
*President,
The Edward Surovell
Co./Realtors*
"It is an honor for Edward Surovell Company to be able to support an

institution as distinguished as the University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS' future."



DR. JAMES R. IRWIN
*Chairman and CEO,
The Irwin Group of
Companies*
*President, Wolverine
Temporaries, Inc.*
"Wolverine

Temporaries began its support of the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community."



MICHAEL STAEBLER
*Managing Partner,
Pepper, Hamilton
& Scheetz*
"Pepper, Hamilton and Scheetz congratulates the University Musical

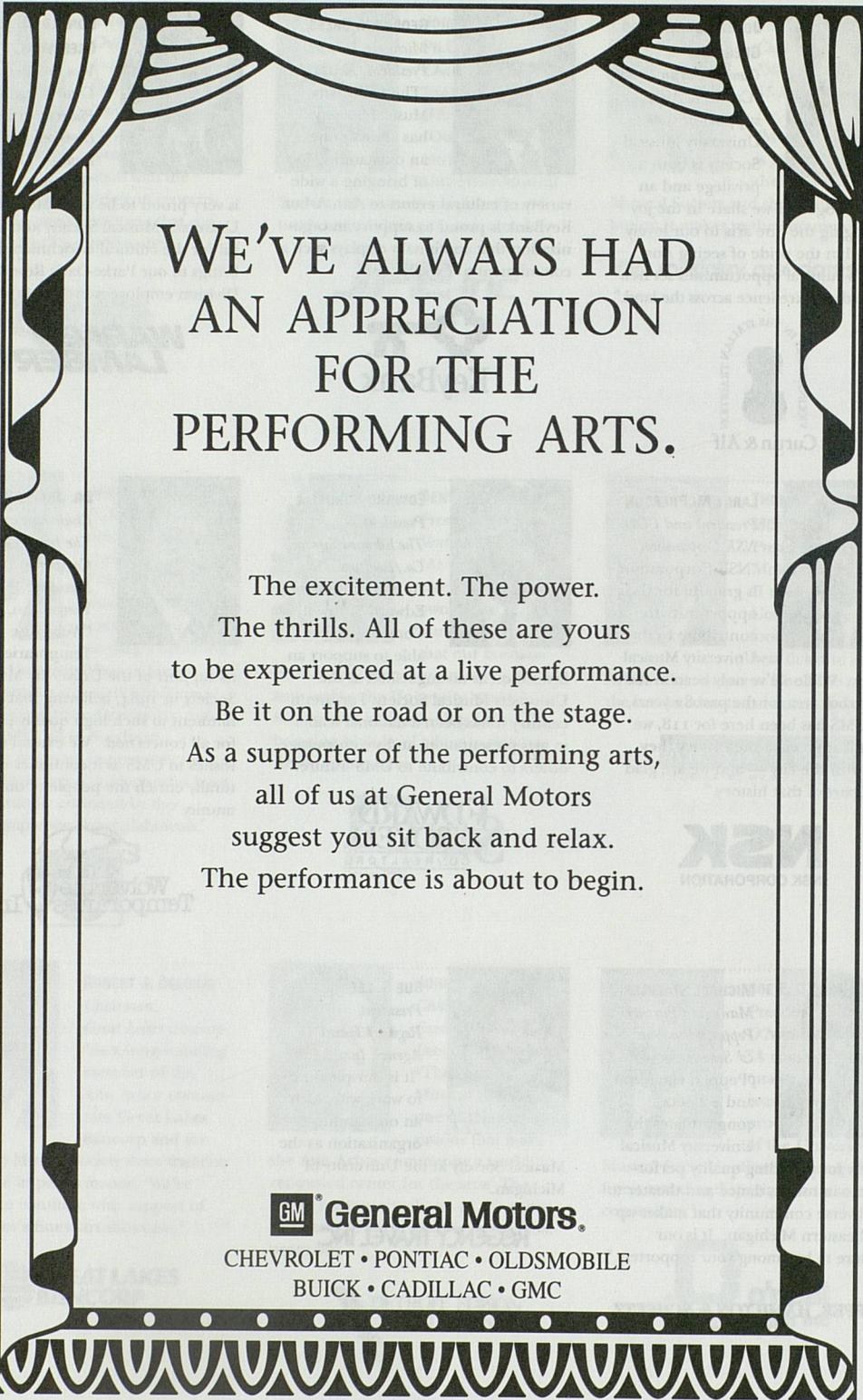
Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."



SUE S. LEE
*President,
Regency Travel
Agency, Inc.*
"It is our pleasure to work with such an outstanding organization as the

Musical Society at the University of Michigan."





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The University Musical Society is an equal opportunity/affirmative action institution. The University Musical Society is supported by the Michigan Council for Arts and Cultural Affairs, the National Endowment for the Arts, and Arts Midwest members and friends in partnership with the National Endowment for the Arts.



General Information

University Musical Society Auditoria Directory & Information

COAT ROOMS

Hill Auditorium: Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.

Rackham Auditorium: Coat rooms are located on each side of the main lobby.

Power Center: Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels.

Michigan Theater: Coat check is available in the lobby.

DRINKING FOUNTAINS

Hill Auditorium: Drinking fountains are located throughout the main floor lobby, as well as on the east and west sides of the first and second balcony lobbies.

Rackham Auditorium: Drinking fountains are located at the sides of the inner lobby.

Power Center: Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.

Michigan Theater: Drinking fountains are located in the center of the main floor lobby.

Mendelssohn: A drinking fountain is located at the north end of the hallway outside the main floor seating area.

St. Francis: A drinking fountain is located in the basement at the bottom of the front lobby stairs.

HANDICAPPED FACILITIES

All auditoria have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

LOST AND FOUND

Call the Musical Society Box Office at 313.764.2538.

PARKING

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free parking is available to members at the Principal level. Free and reserved parking is available for members at the Leader, Concertmaster, Virtuosi and Maestro levels.

PUBLIC TELEPHONES

Hill Auditorium: A wheelchair-accessible public telephone is located at the west side of the outer lobby.

Rackham Auditorium: Pay telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby.

Power Center: Pay phones are available in the ticket office lobby.

Michigan Theater: Pay phones are located in the lobby.

Mendelssohn: Pay phones are located on the first floor of the Michigan League.

St. Francis: There are no public telephones in the church. Pay phones are available in the Parish Activities Center next door to the church.

REFRESHMENTS

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

RESTROOMS

Hill Auditorium: Men's rooms are located on the east side of the main lobby and the west side of the second balcony lobby. Women's rooms are located on the west side of the main lobby and the east side of the first balcony lobby.

Rackham Auditorium: Men's room is located on the east side of the main lobby. Women's room is located on the west side of the main lobby.

Power Center: Men's and women's rooms are located on the south side of the lower level. A wheelchair-accessible restroom is located on the north side of the main lobby and off the Green Room. A men's room is located on the south side of the balcony level. A women's room is located on the north side of the balcony level.

Michigan Theater: Men's and women's restrooms are located in the lobby on the mezzanine. Mobility-impaired accessible restrooms are located on the main floor off of aisle one.

Bodman, Longley & Dahling LLP

Our Best Wishes To The
University Musical Society

Attorneys resident in our Ann Arbor office

John S. Dobson
Mark W. Griffin
Thomas A. Roach
James R. Buschmann
Randolph S. Perry
Harvey W. Berman
Jerold Lax
Susan M. Kornfield
Sandra L. Sorini
Stephen K. Postema
Timothy R. Damschroder
David A. Shand
Courtland W. Anderson
James D. Lewis

Ann Arbor Detroit Troy Cheboygan

Mendelssohn: Men's and women's restrooms are located down the long hallway from the main floor seating area.

St. Francis: Men's and women's restrooms are located in the basement at the bottom of the front lobby stairs.

SMOKING AREAS

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

TOURS

Guided tours of the auditoria are available to groups by advance appointment only. Call 313.763.3100 for details.

UMS/MEMBER INFORMATION TABLE

A wealth of information about events, UMS, restaurants, and the like is available at the information table in the lobby of each auditorium. UMS volunteers can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.

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Private Banking
& Investments

Left to right: Dave Critchett, John Oberdick, Carol Loomis, Jay Jylkka, Anne Breuch, Jim Meretta, Ken Marblestone, Dave Blough
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Ticket Services

PHONE ORDERS AND INFORMATION

University Musical Society Box Office
Burton Memorial Tower
Ann Arbor, MI 48109-1270
on the University of Michigan campus

313.764.2538

From outside the 313. area code, call toll-free

1.800.221.1229

Weekdays 10 a.m. to 6 p.m. Saturday 10 a.m. to 1 p.m.

FAX ORDERS 313.647.1171

VISIT OUR BOX OFFICE IN PERSON

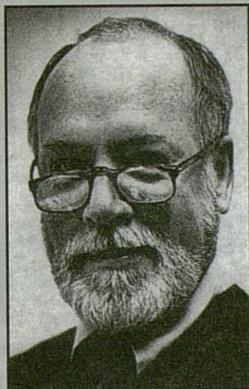
At the Burton Tower ticket office on the University of Michigan campus. Performance hall box offices are open 90 minutes before the performance time.

GIFT CERTIFICATES Tickets make great gifts for any occasion. The University Musical Society offers gift certificates available in any amount.

RETURNS If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the UMS Box Office. You will be given a receipt for an income tax deduction as refunds are not available. Please note that ticket returns do not count toward UMS membership.

CONGRATULATIONS, MICHAEL!

Perhaps as easily recognized as Ann Arbor's most famous landmark, Burton Memorial Tower, is the cheerful face behind the counter of the University Musical Society's Box Office in the same building. Box Office Manager Michael Gowing celebrates his 25th season with the Musical Society this year, having joined the Box Office staff on October 18, 1971. Over the course of his 25 years at the Musical Society, he has sold tickets to 1,319 UMS events, as well as the Ann Arbor Summer Festival. A walking archive, Michael is a veritable repository of information relating to the Musical Society and its illustrious history. **IN RECOGNITION** of the outstanding service Michael has given thousands of ticket buyers over the years, always with a twinkle in his eyes (and usually with a



25
Years
and
Going
Strong

smile on his face!), the University Musical Society would like to invite you, the patrons he has served so devotedly, to contribute toward the purchase of a seat in Hill Auditorium in his honor. We are sure that Michael would be pleased with this tribute to his service over the past quarter-century. The staff of the Musical Society is also compiling a 25 Year Anniversary Book, filled with congratulatory letters from patrons, remembrances and mementos. We hope that you will help us honor Michael by sending anything you think appropriate. **TO CONTRIBUTE**, please make your check payable to the *University Musical Society* — *Michael Gowing Seat*. You may mail your contribution or letters anytime during the fall season to University Musical Society, Burton Memorial Tower, Ann Arbor, MI 48109-1270.

All contributions are tax deductible to the amount allowed by law.

University Musical Society

of the University of Michigan

One of the oldest and most respected arts presenters in the country, the University Musical Society is now in its 118th season.

The Musical Society grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name "The Choral Union." During the fall and winter of 1879-80 the group rehearsed and gave concerts at local churches. Their first performance of Handel's

Messiah was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. The Musical Society included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles. Professor Frieze became the first president of the Society.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts — internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theater. Through the Choral Union, Chamber Arts, Jazz Directions, Moving Truths, Divine Expressions, Stage Presence, Six Strings and many other series, the Musical Society now hosts over 75 concerts and more than 150 educational events each season. UMS has flour-

ished with the support of a generous music- and arts-loving community which gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, and the Lydia Mendelssohn Theatre experiencing the talents of such artists as Leonard Bernstein, the Berlin and Vienna Philharmonic Orchestras, the Martha Graham Dance Company, Jessye Norman, The Stratford Festival, Cecilia Bartoli, Wynton Marsalis, Nusrat Fateh Ali Khan and Ensemble Modern of Frankfurt.

THOMAS SHEETS CONDUCTING *MESSIAH* WITH THE UMS CHORAL UNION



Through educational endeavors, commissioning of new works, youth programs, artists' residencies such as those with the Cleveland Orchestra and *The Harlem Nutcracker*, and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, the Musical Society is a separate not-for-profit organization, which supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

UMS Choral Union

Thomas Sheets, conductor

Throughout its 118-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

In its more recent history, the chorus has sung under the direction of Neeme Järvi, Kurt Masur, Eugene Ormandy, Robert Shaw, Igor Stravinsky, André Previn, Michael Tilson-Thomas, Seiji Ozawa and David Zinman in performances with the Detroit Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Orchestra of St. Luke's and other noted ensembles.

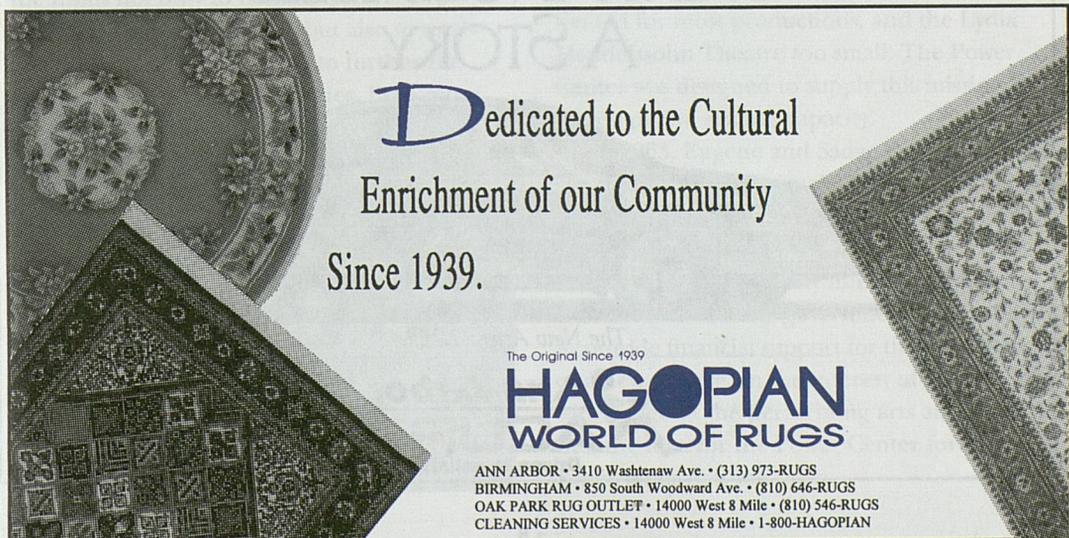
Based in Ann Arbor under the aegis of the University Musical Society, the 180-voice Choral Union remains best known for its annual performances of Handel's *Messiah* each December. Three years ago, the Choral Union further enriched that tradition when it was appointed resident large chorus of the Detroit Symphony Orchestra. In that capacity, the ensemble has joined the orchestra for subscription performances of Beethoven's Symphony No. 9, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Prokofiev's *Aleksandr Nevsky*. In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*,

and continuing with performances of the Berlioz *Requiem* and Bach's *Mass in B minor*.

In the current season, the UMS Choral Union again expands its scope to include performances with a third major regional ensemble. Continuing its association with the Detroit Symphony Orchestra, the Choral Union will collaborate in January 1997 with Maestro Järvi and the DSO to produce a second recording for Chandos Ltd. In March the chorus will make its debut with the Grand Rapids Symphony, joining with them in a rare presentation of the Symphony No. 8 ("Symphony of a Thousand") by Gustav Mahler. This extraordinary season will culminate in a May performance of the Verdi *Requiem* with the Toledo Symphony.

The long choral tradition of the University Musical Society reaches back to 1879, when a group of local church choir members and other interested singers came together to sing choruses from Handel's *Messiah*, an event that signaled the birth of the University Musical Society. Participation in the Choral Union remains open to all by audition. Representing a mixture of townspeople, students and faculty, members of the Choral Union share one common passion—a love of the choral art.

For information about the UMS Choral Union, please call 313.763.8997.



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Auditoria

HILL AUDITORIUM

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is often associated with the best performing artists the world has to offer. Inaugurated at the 20th Annual Ann Arbor May Festival, this impressive structure has served as a showplace for a variety of important debuts and long relationships throughout the past 83 years. With acoustics that highlight everything from the softest high notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.

Hill Auditorium is named for former U-M regent Arthur Hill, who bequeathed \$200,000 to the University for the construction of an auditorium for lectures, concerts and other university events. Then-UMS President Charles Sink raised an additional \$150,000, and the concert hall opened in 1913 with the Chicago Symphony Orchestra performing the ever-popular Fifth Symphony of Beethoven. The following evening featured Verdi's "Manzoni" Requiem, a work that has been performed frequently throughout the Musical Society's illustrious history. Among the many artists who have performed on the Hill Auditorium stage are Enrico Caruso (in



HILL AUDITORIUM

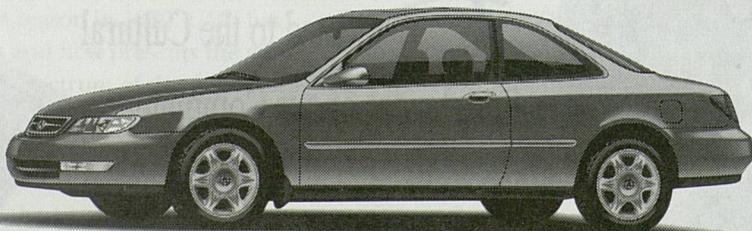
Auditorium "the finest music hall in the world"), Paul Robeson, Lily Pons, Leontyne Price, Marion Anderson and, more recently, Yo-Yo Ma, Cecilia Bartoli, Jessye Norman, Van Cliburn, the Metropolitan Opera Orchestra (in the debut concert of its inaugural tour) and the late Sergiu Celibidache conducting the Munich Philharmonic.

Hill Auditorium seated 4,597 when it first opened; subsequent renovations, which increased the size of the stage to accommodate both an orchestra and a large chorus (1948) and expanded wheelchair seating (1995), decreased the seating capacity to its current 4,163.

The organ pipes above the stage come from the 1894 Chicago Colombian Exposition.

one of his only solo recitals outside of New York), Ernestine Schumann-Heink, Fritz Kreisler, Rosa Ponselle, Sergei Rachmaninoff, Jascha Heifetz, Ignace Jan Paderewski (who often called Hill

EVERY ANGLE TELLS A STORY.



The New Acura 2.2CL



Named after the founder of the Musical Society, Henry Simmons Frieze, the organ is used for numerous concerts in Hill throughout the season. Despite many changes in appearance over the past century, the organ pipes were restored to their original stenciling, color and layout in 1986.

Hill Auditorium is slated for renovation, with funds currently being raised through the Campaign for Michigan. Developed by Albert Kahn and Associates (architects of the original concert hall), the renovation plans include elevators, expanded bathroom facilities, air conditioning, greater backstage space, artists' dressing rooms, and many other improvements and patron conveniences.

RACKHAM AUDITORIUM

Until the last fifty years, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium and the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of studying human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund. It was this fund which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, but also to establish a \$4 million endowment to further the development of graduate studies. Even more

remarkable than the size of the gift, which is still considered one of the most ambitious ever given to higher education, is the fact that neither of the Rackhams ever attended the University of Michigan.

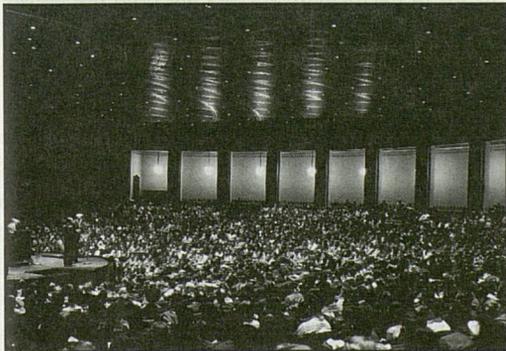
Designed by architect William Kapp, Rackham Auditorium was quickly recognized as the ideal venue for chamber music. In 1941, the Musical Society presented its first chamber music festival with the Musical Art Quartet of New York performing three concerts in as many days, and the current Chamber Arts Series was born in 1963. Chamber music audiences and artists alike appreciate the intimacy, beauty and fine acoustics of the 1,129-seat auditorium, which has been the location for hundreds of chamber music concerts throughout the years.

Since 1980, Rackham Auditorium has also been the home for UMS presentations of the Michigan Chamber Players, a group of faculty artists who perform twice annually in free concerts open to the public.

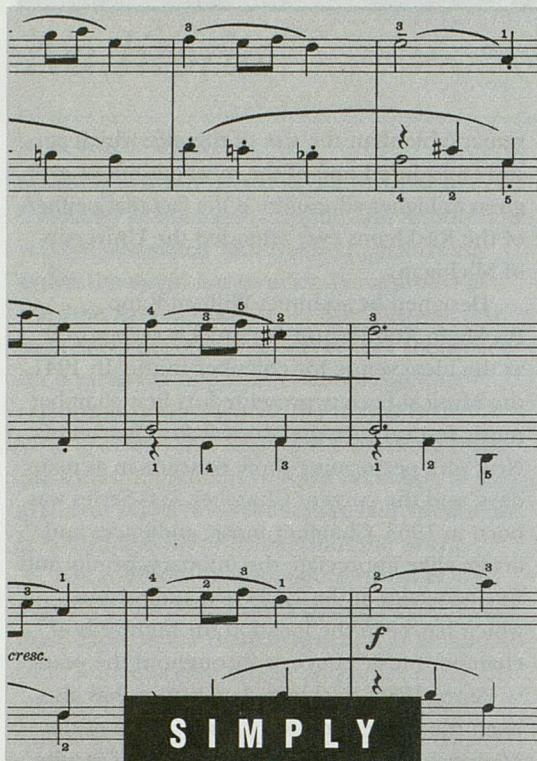
POWER CENTER FOR THE PERFORMING ARTS

Celebrating twenty-five years of wonderful arts presentation, the Power Center for the Performing Arts was originally bred from a realization that the University of Michigan had no adequate theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power and their son, Philip, wished to make a major gift to the University, and in the midst of a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre. In the interest of including a wide range of the performing arts and humanities, the idea for the Power Center for the Performing Arts was born.



RACKHAM AUDITORIUM



SIMPLY

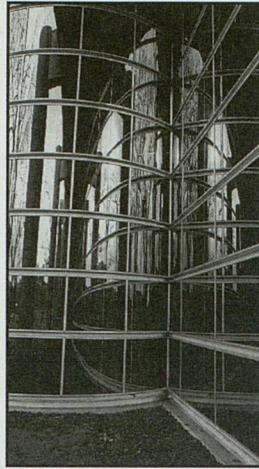
Magnificent



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Auditoria, continued



POWER CENTER

Opening in 1971 with the world première of *The Grass Harp* (based on the novel by Truman Capote), the Power Center achieves the seemingly contradictory combination of providing a soaring interior space with a unique level of intimacy. Architectural features include the two large spiral staircases leading from

the orchestra level to the balcony and the well-known mirrored glass panels on the exterior. No seat in the Power Center is more than 72 feet from the stage. In 1981, a 28,000 square-foot addition was completed, providing rehearsal rooms, shops for building sets and costumes, a green room and office space. At the same time, the eminent British sculptor John W. Mills was commissioned to sculpt portrait bronzes of Eugene and Sadye Power, which currently overlook the lobby. In addition to the portrait bronzes, the lobby of the Power Center features two handwoven wool tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

The University Musical Society has been an active presenter in the Power Center for the Performing Arts from its very beginnings, bringing a variety of artists and art forms to perform on the stage. In addition to presenting artists in performance, UMS has used the Power Center for many educational activities, including youth performances and master classes.

THE MICHIGAN THEATER

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the Theater cost around \$600,000 when it was first built. The gracious facade and beautiful interior housed not only the theater, but nine stores,

offices on the second floor and bowling alleys running the length of the basement. As was the custom of the day, the Theater was equipped to host both film and live events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country.

Over the years, the Theater has undergone many changes. "Talkies" replaced silent films just one year after the Theater opened, and vaudeville soon disappeared from the stage. As Theater attendance dwindled in the 1950s, the interior and exterior of the building were both modernized, with much of the intricate plaster work covered with aluminum, polished marble and a false ceiling.

Throughout the 1960s and 1970s, the 1,710-seat theater struggled against changes in the film industry, and the owners put the Theater up for sale, threatening its very existence. The non-profit Michigan Theater Foundation, a newly-founded group dedicated to preserving the facility, stepped in to operate the failing movie house in 1979.

After a partial renovation in 1986 which restored the Theater's auditorium and Grand Foyer to its 1920s-era movie palace grandeur, the Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. Further restoration of the balcony, outer lobby and facade are planned in coming years.

The University Musical Society first began presenting artists at the Michigan Theater during the 1994/95 season, along with occasional film partnerships to accompany presentations in other venues. The Theater's acoustics, rich interiors and technical capabilities make it a natural setting for period pieces and mixed media projects alike. In addition to sponsoring a Twyla Tharp Film Series in 1996/97 (September 29-October 20), UMS presents four events at the Michigan Theater this season: Guitar Summit III (November 16), The Real Group (February 8), Voices of Light: "The Passion of Joan of Arc" with Anonymous 4 (February 16) and The Russian Village (April 11).

ST. FRANCIS OF ASSISI CATHOLIC CHURCH

In June 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father Charles E. Irvin was appointed pastor in June 1987.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started to more than 2,800 today. The present church seats 800 people and has free parking. In 1994 St. Francis purchased a splendid three-manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the

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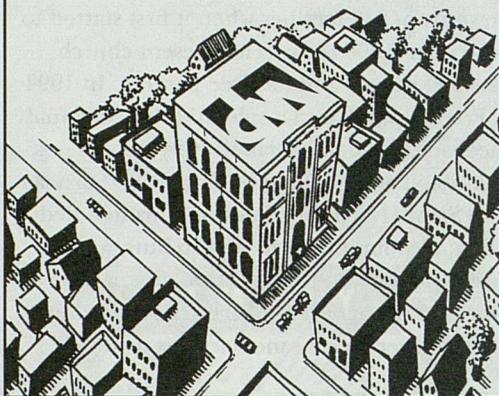


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Auditoria, continued

church a fabulous venue for presenting a *cappella* choral music and early music ensembles. This season, UMS presents four concerts at St. Francis of Assisi Catholic Church: Quink (October 27), Chanticleer (December 4), Chorovaya Akademia (March 15) and the Huelgas Ensemble (April 10)

LYDIA MENDELSSOHN THEATRE

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS most recently began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. Now, with a new programmatic initiative to present song recitals in a more appropriate and intimate venue, the Mendelssohn Theatre has become the latest venue addition to the Musical Society's roster.

Allen Pond & Pond, Martin & Lloyd, a Chicago architectural firm, designed the Mendelssohn Theatre, which is housed in the Michigan League. It opened on May 4, 1929 with an original equipment cost of \$36,419, and received a major facelift in 1979. In 1995, the proscenium curtain was replaced, new carpeting installed, and the seats refurbished.

During the 1930s through the 1950s, Mendelssohn Theatre was home to a five-week Spring Drama Festival, which featured the likes of Hume Cronin, Jessica Tandy, Katharine Cornell, Burgess Meredith and Barbara Bel Geddes. Arthur Miller staged early plays at Mendelssohn Theatre while attending college at U-M in the early 1930s, and from 1962 through 1971, the University's Professional Theatre Program staged many plays, both originals and revivals. Several went on to Broadway runs, including *You Can't Take It With You* and *Harvey*, which starred Helen Hayes and Jimmy Stewart.

The University Musical Society's presentation of four song recitals celebrating the bicentennial of Schubert's birth marks the first time in 58 years that UMS has used the Mendelssohn Theatre for regular season programming. The recitals feature baritone Sanford Sylvan (January

24), mezzo-soprano Sarah Walker (January 25), baritone Wolfgang Holzmaier (February 17) and soprano Barbara Bonney (February 18).

BURTON MEMORIAL TOWER

Seen from miles away, this well-known University of Michigan and Ann Arbor landmark is the mailing address and box office location for the University Musical Society.

During a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles around, be built in the center of campus representing the idealism and loyalty of U-M alumni. In 1929 the UMS Board of Directors authorized construction of the Marion LeRoy Burton Memorial Tower. The University of Michigan Club of Ann Arbor accepted the project of raising money for the tower and, along with the Regents of the University, the City of Ann Arbor, and the Alumni Association, the Tower Fund was established. UMS donated \$60,000 to this fund.

In June 1935 Charles Baird, who graduated from U-M in 1895 and was the equivalent of today's Athletic Director from 1898-1908, presented the University of Michigan with \$70,000 for the purchase of a carillon and clock. These were to be installed in the tower in memory of Burton, former president of the University and a member of the UMS Board of Directors. Baird's intention was to donate a symbol of the University's academic, artistic, and community life - a symbol in sight and sound which alumni would cherish in their Michigan memories.

Designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet. The tower is 41 feet, 7 inches square at the base. Completed in 1936, the Tower's basement and first floor rooms were designated for use by the University Musical Society in 1940. In later years, UMS was also granted permission to occupy the second and third floors of the tower.

The remaining floors of Burton Tower are arranged as classrooms and offices used by the School of Music, with the top reserved for the

Charles Baird Carillon. During the academic year, visitors may climb up to the observation deck and watch the carillon being played from noon to 12:30pm weekdays when classes are in session and most Saturdays from 10:15 to 10:45am.

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, UMS now has refurbished offices on three floors of the tower, complete with updated heating, air conditioning, storage, lighting, and wiring. Over 230 individuals and businesses donated labor, materials and funds to this project.

The university is currently replacing Burton Tower's 45-year old elevator, which is rumored to have come from the University Hospitals, wide enough for transporting gurneys and pianos alike. The elevator-replacement project should be completed by early 1997.

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The 1996-97 Season

SEPTEMBER

BENITA VALENTE, SOPRANO **CYNTHIA RAIM, PIANO**

World première song cycle by William Bolcom co-commissioned by the University Musical Society
Friday, September 27, 8:00pm
Rackham Auditorium

Master of Arts William Bolcom, interviewed by Glenn Watkins, U-M Professor of Musicology. Tues, Sep 24, 7pm, Rackham.

Meet the Artists Immediately following the performance.

Presented with the support of the KMD Foundation.

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

OCTOBER

MEREDITH MONK'S **THE POLITICS OF QUIET**

Friday, October 4, 8:00pm
Saturday, October 5, 8:00pm
Power Center

Institute for the Humanities
Brown Bag Lunch Meredith Monk's Music and Choreography. Tues, Oct 1, 12 noon, Rackham.

Meet the Artists Immediately following Friday's performance.

Master of Arts Meredith Monk, interviewed by John Killackey, Curator for the Performing Arts, Walker Art Center. Sun, Sept 29, 1pm
Nat Sci Aud.

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

THE CLEVELAND **ORCHESTRA WEEKEND**

CHRISTOPH VON DOHNÁNYI,
MUSIC DIRECTOR
October 11, 12, & 13, 1996

Olaf Bär, baritone
Friday, October 11, 8:00pm
Hill Auditorium

Stephen Geber, cello
Saturday, October 12, 8:00pm
Hill Auditorium

Chamber Music with **Members of The Cleveland** **Orchestra**

Sunday, October 13, 4:00pm
Rackham Auditorium

PREP Jim Leonard,
Manager, SKR Classical.
"My Life has been Singularly
Strange...Debussy Composes
La Mer." Fri, Oct 11, 6:30pm,
SKR Classical.

PREP Jim Leonard,
Manager, SKR Classical.
"Tchaikovsky's Fifth
Symphony: Tragedy from
Triumph." Sat, Oct 12,
6:30pm, SKR Classical.

Meet the Artists Immediately following Saturday's performance.

Vocal Master Class Olaf Bär,
baritone. Thurs, Oct 10,
2:30-5:00pm, Recital Hall,
U-M School of Music.

Panel Discussion "The
Future of the American
Orchestra" with members
of the Cleveland Orchestra's
Administrative staff. Sat,
Oct 12, 4:30-6:00pm, Recital
Hall, U-M School of Music.

This program is supported by Arts Midwest, a regional arts organization serving America's heartland, in partnership with the National Endowment for the Arts, and other public and private institutions.

MARK MORRIS DANCE **GROUP**

Wednesday, October 16, 8:00pm
Power Center

CHRISTOPHER PARKENING **WITH THE COLORADO** **STRING QUARTET**

Sunday, October 20, 4:00pm
Rackham Auditorium

Sponsored by Regency Travel

THE TIBETAN SONG AND **DANCE ENSEMBLE**

Wednesday, October 23, 8:00pm
Power Center

Presented with the generous support of Dr. Herbert Sloan.

THARP!

Twyla Tharp Dance Company
Friday, October 25, 8:00pm
Saturday, October 26, 2:00pm
Saturday, October 26, 8:00pm
Power Center

Panel Discussion "Mothers
of Invention: Tharp and Her
Predecessors." In collabora-
tion with the Institute for
Research on Women and
Gender. Mon, Oct 21, 7:30-
9:30pm, Modern Languages
Building.

Institute for the Humanities
Brown Bag Lunch Twyla
Tharp Video Discussion. Tues,
Oct 22, 12noon, Rackham.

Twyla Tharp's The One
Hundreds Performed for the
first time since 1969, Ms.

Tharp will lead 100 local,
university, and community
members in this historic
reconstruction. Thurs, Oct
24, 8pm, Power Center, \$5.

Master of Arts Twyla Tharp,
interviewed by Beth Genné,
U-M Professor of Dance and
Art History, and Bob Beckley,
Dean, College of Architecture
and Urban Planning. Sat,
Oct 26, 11am, Nat Sci Aud.

Film Series Movies and
Movement: The Film Choreo-
graphy of Twyla Tharp.
All shown at the Michigan
Theater. "Hair" - Sun, Sept 29,
2pm; "Ragtime" - Sun, Oct 6,
2pm; "Amadeus" - Sun, Oct 13,
2pm; "White Nights" - Sun,
Oct 20, 2pm

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

QUINK

Sunday, October 27, 7:00pm
St. Francis of Assisi Catholic
Church

*Sponsored by Conlin-Faber
Travel and Cunard.*

STATE SYMPHONY **ORCHESTRA OF RUSSIA**

Yevgeny Svetlanov, conductor
Tuesday, October 29, 8:00pm
Hill Auditorium

PREP Jim Leonard,
Manager, SKR Classical.
"Lebwohl und/oder Ewigkeit
(Farewell and/or Forever) -
The Meaning of Mahler's
Ninth." Tues, Oct 29,
6:30pm, SKR Classical.

Sponsored by NBD Bank.

NOVEMBER

SANKAI JUKU **YURAGI (IN A SPACE OF** **PERPETUAL MOTION)**

Ushio Amagatsu,
Artistic Director
Friday, November 1, 8:00pm
Saturday, November 2, 8:00pm
Power Center

Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.

SABRI BROTHERS

Sunday, November 3, 4:00pm
Rackham Auditorium

TRIO FONTENAY

Monday, November 4, 8:00pm
Rackham Auditorium

PREP Ellwood Derr, U-M
Professor of Music. "Old
Wine in New Bottles: Brahms'
Compositions on Musical
Data by Mendelssohn and
Others." Mon, Nov 4, 7pm,
MI League.

*Sponsored by the Edward
Surovco Co./Realtors.*

LES ARTS FLORISSANTS **WILLIAM CHRISTIE, CONDUCTOR**

HANDEL'S ACIS AND GALATEA
Friday, November 8, 8:00pm
Hill Auditorium

PREP Elwood Derr, U-M
Professor of Music. "A
Glimpse into Eighteenth-
Century Workshops:
Elaborations of the Same
Common Property Themes
in *Acis and Galatea* and
Works of J.S. Bach." Fri, Nov 8,
7pm. MI League.

*In memory of Judith and
Edvard Heekin, who were fre-
quent Choral Union attendees.*

CHECK OUT THE UMS WEBSITE! UMS Hits the Internet in the Fall of 1996. Look for valuable information about UMS, the 1996/97 season, our venues, volunteer information, educational activities, and ticket information. <http://www.ums.org>

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the UMS
website.



**MIDNIGHT IN THE GARDEN
OF GOOD AND EVIL
WITH JOHN BERENDT,
AUTHOR (CELEBRATING
THE MUSIC OF JOHNNY
MERCER)**

Saturday, November 9, 8:00pm
Hill Auditorium

Sponsored by Regency Travel.

*Presented with support from
media partner WEMU,
89.1FM, Public Radio from
Eastern Michigan University.*

**GUITAR SUMMIT III
FEATURING PACO DE
LUCÍA, AL DIMEOLA AND
JOHN MCLAUGHLIN**

Saturday, November 16, 8:00pm
Michigan Theater

Sponsored by Regency Travel.

*Presented with support from
media partner WEMU,
89.1FM, Public Radio from
Eastern Michigan University.*

**FACULTY ARTISTS
CONCERT**

Sunday, November 17, 4:00pm
Rackham Auditorium
Complimentary Admission

**GUARNERI STRING
QUARTET**

ORION STRING QUARTET
Saturday, November 23, 8:00pm
Rackham Auditorium

*Sponsored by the Edward
Suravell Co./Realtors with sup-
port from Maurice and Linda
Binkow.*

D E C E M B E R

CHANTICLEER

Wednesday, December 4,
8:00pm
St. Francis of Assisi Catholic
Church

PREP James Borders,
Associate Dean, School of
Music. "Christmas Sacred
Vocal Music, Medieval to
Modern." Wed, Dec 4, 7pm,
St. Francis Church

*Sponsored by Conlin-Faber
Travel and Cumard.*

HANDEL'S MESSIAH

UMS Choral Union
Ann Arbor Symphony
Orchestra
Thomas Sheets, conductor
Saturday, December 7, 8:00pm
Sunday, December 8, 2:00pm
Hill Auditorium

*Presented with the generous sup-
port of Dr. James and Millie Irwin.*

"SO MANY STARS"

**KATHLEEN BATTLE AND
FRIENDS**

Kathleen Battle, soprano
Cyrus Chestnut, piano
Christian McBride, bass
James Carter, saxophone
Cyro Baptista, percussion
Friday, December 13, 8:00pm
Hill Auditorium

*Presented with support from
media partner WEMU,
89.1FM, Public Radio from
Eastern Michigan University.*

THE HARLEM NUTCRACKER

Donald Byrd/The Group
Choreography by Donald Byrd
Music by Piotr Ilych Tchaikovsky
Arranged by Duke Ellington
and David Berger
Additional music by
Craig Harris

Marcus Belgrave, leader
Wednesday, December 18,
8:00pm
Thursday, December 19, 8:00pm
Friday, December 20, 8:00pm
Saturday, December 21,
2:00pm (Family Show)
Saturday, December 21, 8:00pm
Power Center

Links to Literature Public
readings by local African-
American Senior Citizens
about the Harlem
Renaissance. At Borders
Books and Music, in collabo-
ration with The Links, Inc.
Thurs, Dec 5, 7:30pm:
Public reading for adults.
Sat, Dec 7, 11:00am:
Public reading for children.

*Supported by the Grayling Fund
and Project Management
Associates, Inc.*

*Presented with support from
media partners WEMU,
89.1FM, Public Radio from
Eastern Michigan University
and WDET, 101.9FM, Public
Radio from Wayne State
University.*

The Harlem Nutcracker is
supported by Arts Midwest, a
regional arts organization serving
America's heartland, in part-
nership with the National Endowment
for the Arts, and other public and
private institutions.

J A N U A R Y

**SCHUBERTIAD I
ANDRÉ WATTS, PIANO**

**CHAMBER MUSIC
SOCIETY OF LINCOLN
CENTER**
David Shifrin, Artistic Director
Wednesday, January 8, 8:00pm
Rackham Auditorium

PREP Steven Moore Whiting,
U-M Professor of Musicology.
"Classics Reheard." Thurs, Jan 8,
7pm, MI League.

**NEXUS WITH RICHARD
STOLTZMAN, CLARINET**

Thursday, January 16, 8:00pm
Hill Auditorium

*Sponsored by Thomas B.
McMullen Co., Inc.*

*Presented with support from
media partner WDET,
101.9FM, Public Radio from
Wayne State University.*

SOUNDS OF BLACKNESS

Monday, January 20, 8:00pm
Hill Auditorium

Sponsored by First of America.

*This concert is co-presented with
the Office of the Vice Provost for
Academic and Multicultural
Affairs of the University of
Michigan as part of the
University's 1997 Rev. Dr.
Martin Luther King, Jr. Day
Symposium.*

**SCHUBERTIAD II
GARRICK OHLSSON,
PIANO**

Late Schubert Piano
Masterworks
Thursday, January 23, 8:00pm
Rackham Auditorium

PREP Steven Moore Whiting,
U-M Professor of Musicology.
"Classics Reheard." Thurs,
Jan 23, 7pm, Rackham.

*Sponsored by McKinley
Associates, Inc.*

**SCHUBERT SONG RECITAL I
SANFORD SYLVAN, BARITONE
DAVID BREITMAN,
FORTEPIANO**

Friday, January 24, 8:00pm
Lydia Mendelssohn Theatre

PREP Susan Youens,
Professor of Musicology,
University of Notre Dame.
"A discussion of the evening's
repertoire. Fri, Jan 24, 6:30pm,
MI League.

Vertical Master Class Sanford
Sylvan, baritone. Sat, Jan 25,
2:00-4:00 pm, McIntosh
Theater, U-M School of
Music.

**SCHUBERT SONG RECITAL II
SARAH WALKER, MEZZO-
SORPRANO**

GARETH HANCOCK, PIANO
Saturday, January 25, 8:00pm
Lydia Mendelssohn Theatre

PREP Susan Youens,
Professor of Musicology,
University of Notre Dame.
"A discussion of the evening's
repertoire." Sat, Jan 25,
6:30pm, MI League.

*Presented with support from
media partner WDET, 101.9FM,
Public Radio from Wayne State
University.*

**DETROIT SYMPHONY
ORCHESTRA**

NEEME JÄRVI, CONDUCTOR
Leif Ove Andsnes, piano
UMS Choral Union
Sunday, January 26, 4:00pm
Hill Auditorium

Master of Arts Neeme Järvi,
interviewed by Thomas Sheets,
Conductor, UMS Choral
Union. Sun, Jan 12, 3:00pm,
Rackham.

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featuring

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The Cyrus Chestnut Trio

The James Carter Quartet

The Leon Parker Duo

Steve Turre and

His Sanctified Shells

Twinkie Clark and

The Clark Sisters

Saturday, February 1, 1:00pm

(Family Show)

Saturday, February 1, 8:00pm

Hill Auditorium

Sponsored by NSK Corporation.

*Presented with support from
media partner WEMU, 89.1FM,
Public Radio from Eastern
Michigan University.*

BUDAPEST FESTIVAL ORCHESTRA

IVÁN FISCHER, CONDUCTOR

Thursday, February 6, 8:00pm

Hill Auditorium

THE REAL GROUP

Saturday, February 8, 8:00pm

Michigan Theater

*Presented with support from
media partner WEMU,
89.1FM, Public Radio from
Eastern Michigan University.*

ARS POETICA CHAMBER ORCHESTRA

ANATOLI CHEINIQUK,

MUSIC DIRECTOR

Monday, February 10, 8:00pm

Rackham Auditorium

*Supported by Miller, Canfield,
Paddock and Stone, P.L.C.*

BLOOD ON THE FIELDS WYNTON MARSALIS AND THE LINCOLN CENTER JAZZ ORCHESTRA WITH JON HENDRICKS AND

CASSANDRA WILSON

Music and libretto by

Wynton Marsalis

Wednesday, February 12,

8:00pm

Hill Auditorium

Master of Arts Wynton

Marsalis, interviewed by

Stanley Crouch, Jazz Musician,

Critic, and Author. Tues, Feb 11,
7:00pm, Rackham.

*Presented with support from
media partner WEMU,
89.1FM, Public Radio from
Eastern Michigan University.*

BRANDENBURG ENSEMBLE JAIME LAREDO,

CONDUCTOR/ VIOLIN

LEILA JOSEFOWICZ, VIOLIN

ANDREAS HAEFLIGER,

PIANO

Friday, February 14, 8:00pm

Hill Auditorium

PREP Steven Moore Whiting,
U-M Professor of Musicology.
"Classics Reheard." Fri, Feb
14, 7pm, MI League.

Sponsored by Great Lakes Bancorp.

EMERSON STRING QUARTET ALL-BRAHMS PROGRAM

Saturday, February 15, 8:00pm

Rackham Auditorium

PREP Elwood Derr, U-M
Professor of Music.

"Nineteenth-Century 'CDs'
of Brahms' String Quartets:
His Piano-Duet Arrangements
for Home Use." Sat, Feb 15,
7pm, MI League.

*Sponsored by the Edward
Surovell Co./Realtors.*

VOICES OF LIGHT: "THE PASSION OF JOAN OF ARC"

**A FILM BY CARL DREYER
FEATURING ANONYMOUS 4**
Los Angeles Mozart Orchestra
I Cantori

Lucinda Carver, conductor
Sunday, February 16, 7:00pm
Michigan Theater

*Presented with support from
media partner WDET,
101.9FM, Public Radio from
Wayne State University.*

SCHUBERT SONG RECITAL III WOLFGANG HOLZMAIR,

BARITONE

JULIUS DRAKE, PIANO

Monday, February 17, 8:00pm

Lydia Mendelssohn Theatre

SCHUBERT SONG RECITAL IV BARBARA BONNEY,

SOPRANO

CAREN LEVINE, PIANO

Tuesday, February 18, 8:00pm

Lydia Mendelssohn Theatre

PUCCINI'S LA BOHÈME NEW YORK CITY OPERA NATIONAL COMPANY

Wednesday, February 19, 8:00pm

Thursday, February 20, 8:00pm

Friday, February 21, 8:00pm

Saturday, February 22, 2:00pm
(Family Show)

Saturday, February 22, 8:00pm
Power Center

PREP for Kids Helen Siedel, UMS Education Specialist. "What does 'La Bohème' mean?" Sat, Feb 22, 1:15pm, Power Center Rehearsal Rm.

ACADEMY OF ST. MARTIN-IN-THE-FIELDS
IONA BROWN, CONDUCTOR/VIOLIN

Sunday, February 23, 4:00pm
Rackham Auditorium

PREP Lorna McDaniel, U-M Professor of Musicology. A discussion of the afternoon's repertoire. Sun, Feb 23, 3:00pm, MI League.

Sponsored by Conlin-Faber Travel and Cunard.

KODO

Monday, February 24, 8:00pm
Tuesday, February 25, 8:00pm
Power Center

NATIONAL TRADITIONAL ORCHESTRA OF CHINA

Hu Bingxio, conductor
Wednesday, February 26, 8:00pm
Hill Auditorium

Presented with the generous support of Dr. Herbert Sloan.

MARCH

RICHARD GOODE, PIANO

Friday, March 14, 8:00pm
Hill Auditorium

Sponsored by Pepper, Hamilton & Scheetz, Attorneys at Law.

CHOROVAYA AKADEMIA

Saturday, March 15, 8:00pm
St. Francis of Assisi Catholic Church

Sponsored by Conlin-Faber Travel and Cunard.

SCHUBERTIAD E III
HERMANN PREY, BARITONE

Michael Endres, piano
Auryn String Quartet
with Martin Lovett, cello
Thursday, March 20, 8:00pm
Rackham Auditorium

SCHUBERTIAD E IV
HERMANN PREY, BARITONE

Michael Endres, piano
Auryn String Quartet
Martin Katz, piano
Mnton Nel, piano

Friday, March 21, 8:00pm
Rackham Auditorium

PREP Steven Moore Whiting, U-M Professor of Musicology. "Classics Reheard." Fri, Mar 21, 7pm, Rackham.

Vocal Master Class Hermann Prey, baritone. Sat, Mar 22, 10:00am-12:00noon. Recital Hall, U-M School of Music.

MAHLER'S SYMPHONY NO. 8
GRAND RAPIDS SYMPHONY AND CHORUS

UMS CHORAL UNION
Grand Rapids Choir of Men and Boys

Boychoir of Ann Arbor
Catherine Comet, conductor
Sunday, March 23, 4:00pm
Hill Auditorium

Sponsored by the University of Michigan.

CECILIA BARTOLI, MEZZO-SOPRANO

GYÖRGY FISCHER, PIANO
Saturday, March 29, 8:00pm
Hill Auditorium

Master of Arts Cecilia Bartoli, interviewed by Susan Nisbett, Music/Dance Reviewer, Ann Arbor News, and Ken Fischer, Executive Director, University Musical Society. Fri, Mar 28, 4pm, Rackham.

Sponsored by Parke Davis Pharmaceutical Research.

NEDERLANDS DANS THEATER

Thursday, April 3, 8:00pm
Friday, April 4, 8:00pm
Power Center

BANG ON A CAN ALL-STARS
STRING TRIO OF NEW YORK

Saturday, April 5, 8:00pm
Power Center

Presented with support from media partners WEMU, 89.1FM, Public Radio from Eastern Michigan University and WDET, 101.9FM, Public Radio from Wayne State University.

HUELGAS ENSEMBLE
PAUL VAN NEVEL, DIRECTOR
THE HIGH ART OF SACRED FLEMISH POLYPHONY

Thursday, April 10, 8:00pm
St. Francis of Assisi Catholic Church

PREP James Borders, Associate Dean, School of Music. "Joy and Darkness:

The Flemish Musical Renaissance." Thurs, Apr 10, 7pm, St. Francis Church.

Sponsored by Conlin-Faber Travel and Cunard.

THE RUSSIAN VILLAGE

Friday, April 11, 8:00pm
Michigan Theater

Sponsored by NBD Bank.

FACULTY ARTISTS CONCERT

Sunday, April 13, 4:00pm
Rackham Auditorium
Complimentary Admission

THE ASSAD BROTHERS, GUITAR DUO

Friday, April 18, 8:00pm
Rackham Auditorium

Sponsored by Regency Travel.

MAHER ALI KHAN AND SHER ALI KHAN, FARIDI QAWWALS ENSEMBLE

Saturday, April 19, 8:00pm
Rackham Auditorium

Special Program Events

Performance Related Educational Presentations (PREPs) All are invited, free of charge, to enjoy this series of pre-performance presentations, featuring talks, demonstrations and workshops.

Meet the Artists All are welcome to remain in the auditorium while the artists return to the stage for these informal post-performance discussions.

Master of Arts A new, free of charge UMS series in collaboration with the Institute for the Humanities and WUOM, engaging artists in dynamic discussions about their art form. Free tickets required (limit 2 per person), available from the UMS Box Office, 764-2538.

SWEET
LORRAINE'S



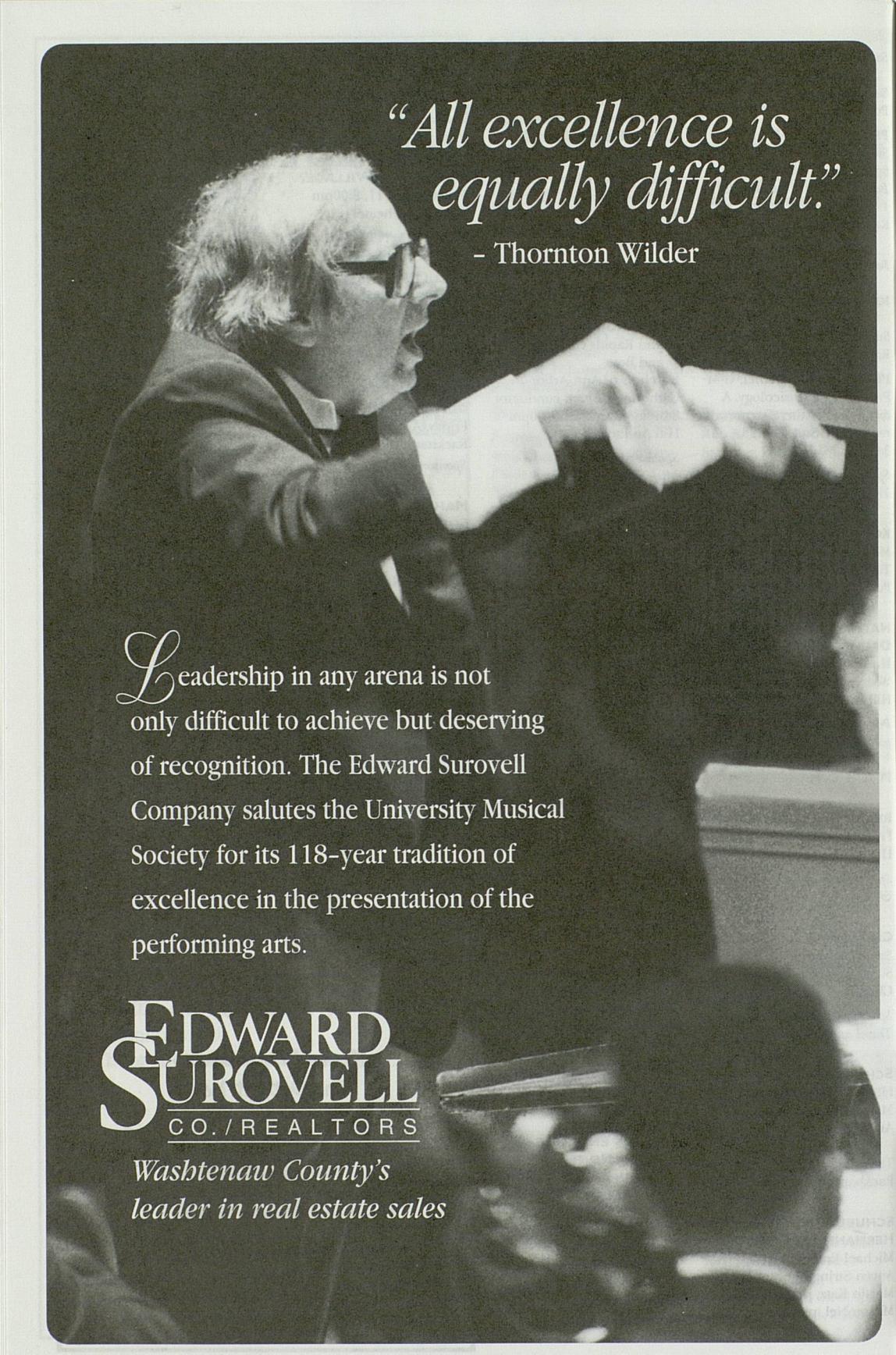
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- Thornton Wilder

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Special Events 1996-1997

Voices and Visions of Women: Panel Discussion

"Women in the Arts/Arts in the Academy" In collaboration with the Institute for Research on Women and Gender.

Tues, Jan 14, 7:30-9:30pm, Rackham.

Panelists: Beth Genné, Dance and History of Art
Yopie Prins, English and Comparative Literature
Sidonie Smith, Women's Studies and English
Patricia Simons, History of Art and Women's Studies
Louise Stein, Music History and Musicology

Schubert Cycle Series

Three special PREPs held at the Ann Arbor Public Library and led by Richard LeSueur, Vocal Arts Information Services, in collaboration with the Ann Arbor Public Library.

"Changing Approaches to Singing of Leier"

Sun, Jan 19, 1997, 2:00-3:30pm

"Great Schubert Recordings before 1945"

Sun, Feb 16, 2:00-3:30pm

"Great Schubert Recordings after 1945"

Sun, Mar 16, 2:00-3:30pm

Exhibit: "A Stronger Soul Within a Finer Frame: Portraying African-Americans in the Black Renaissance."

Ann Arbor Public Library, November 26, 1996-January 6, 1997.

A collaboration between the University Musical Society, the Ann Arbor Public Library, Ann Arbor Public Schools, the Ann Arbor Chapter of The Links, Inc., the African-American Cultural & Historical Project of Ann Arbor and Borders Books and Music. For more information call 313-994-2335.

Acknowledgments

In an effort to help reduce distracting noises and enhance the concert-going experience, the Warner-Lambert Company is providing complimentary Halls Menthon-Lyptus Cough Suppressant Tablets to patrons attending University Musical Society concerts. The tablets may be found in specially marked dispensers located in the lobbies.

Thanks to Ford Motor Company for the use of a 1996 Lincoln Town Car to provide transportation for visiting artists.

About the Cover

Included in the montage by local photographer David Smith, are images taken from the University Musical Society 1995-96 Season. Wynton Marsalis with the Lincoln Center Jazz Orchestra performing *Monk, Morton, and Marsalis* during a youth performance at Community High School; a beaming Seiji Ozawa after conducting the Boston Symphony Orchestra in a memorable performance in Hill Auditorium; and the Juilliard String Quartet performing in Rackham Auditorium in celebration of their fiftieth anniversary.

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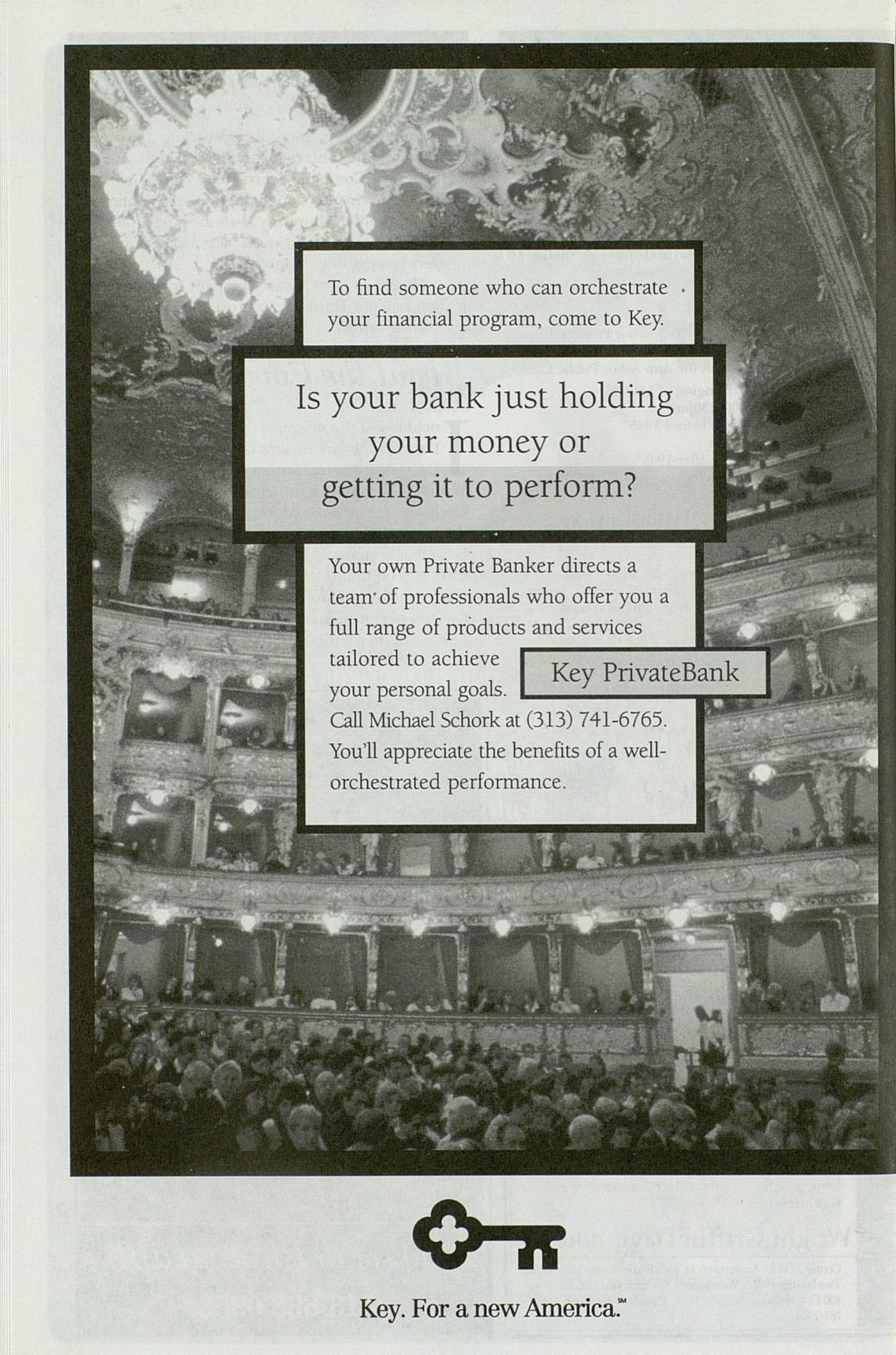
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761-2005



david smith Photography

313 663 0953

A black and white photograph of a grand, ornate theater interior. The ceiling is highly decorated with intricate patterns and a large chandelier. The theater has multiple levels of balconies and a large audience seated in the foreground. The lighting is dramatic, highlighting the architectural details.

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UNIVERSITY MUSICAL SOCIETY

of the University of Michigan
1996 - 1997 Fall Season

Event Program Book

Wednesday, October 16, 1996
through
Tuesday, October 29, 1996

118th Annual
Choral Union Series
Hill Auditorium

Thirty-fourth Annual
Chamber Arts Series
Rackham Auditorium

Twenty-sixth Annual
Choice Events Series

MARK MORRIS DANCE GROUP 3

Wednesday, October 16, 8:00pm, Power Center

**CHRISTOPHER PARKENING AND THE
COLORADO STRING QUARTET** 19

Sunday, October 20, 4:00pm, Rackham Auditorium

THE TIBETAN SONG AND DANCE ENSEMBLE 27

Wednesday, October 23, 8:00pm, Power Center

THARP! 31

Friday, October 25, 8:00pm

Saturday, October 26, 2:00pm, 8:00pm, Power Center

QUINK 43

Sunday, October 27, 7:00pm,

St. Francis of Assisi Catholic Church

STATE SYMPHONY OF RUSSIA 57

Tuesday, October 29, 8:00pm, Hill Auditorium

GENERAL INFORMATION

Children of all ages are welcome to UMS Family and Youth performances. Parents are encouraged not to bring children under the age of three to regular, full length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

WHILE IN THE AUDITORIUM

Starting Time Every attempt is made to begin concerts on time.

Latecomers are asked to wait in the lobby until seated by ushers at a pre-determined time in the program.

Cameras and recording equipment are not allowed in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event:

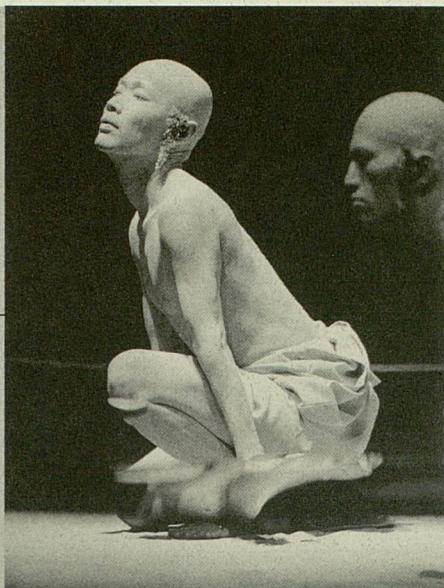
Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 313-763-1131.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

UNIVERSITY MUSICAL SOCIETY presents

Sankai Juku

Yuragi



(In a Space of Perpetual Motion)

Direction and Choreography by Ushio Amagatsu
Music by Yas-Kaz, Yoichiro Yoshikawa
Elevated Rabbit by Natsuyuki Nakanishi

Friday, November 1, 8:00pm
Saturday, November 2, 8:00pm
Power Center

As majestic as a dew drop, as sharp as a karate chop, Sankai Juku electrifies the stage with measured movement emanating from the human soul. Expressing the rich inner spiritual life of Japan's postwar generation, butoh's visually hypnotic and intensely theatrical style transfixes audiences with the sheer power of body, light and spell-binding stagecraft.

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Free Educational Events:

PREP: "An Audio/Visual Introduction to Butoh and Sankai Juku," Bonnie Stein, Artistic Director, GOH Productions, Sat., Nov., 2, 6:30pm, Michigan League.

Meet the Artists: Following Saturday's performance.

UMS BOX OFFICE
313.764.2538

For tickets call the University Musical Society box office
Outside the 313 area code call toll-free 1.800.221.1229

UNIVERSITY
MUSICAL
SOCIETY

presents

MARK MORRIS DANCE GROUP

Dancers

Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt,
Shawn Gannon, Dan Joyce, Victoria Lundell, Marianne Moore,
Rachel Murray, June Omura, Kraig Patterson, Mireille Radwan-Dana,
Guillermo Resto, William Wagner, Megan Williams, Julie Worden

Musicians

Eileen Clark Reisner, *soprano*; Jane Dutton, *mezzo-soprano*
Gregory Davidson, *tenor*; Christopher Roselli, *baritone*
Linda Dowdell, John Sauer, *piano*

Mark Morris, *Artistic Director*
Barry Alterman, *General Director*
Nancy Umanoff, *Managing Director*

PROGRAM

Wednesday Evening,
October 16, 1996
at 8:00

Power Center
Ann Arbor, Michigan

NEW LOVE SONG WALTZES

LOVE SONG WALTZES

INTERMISSION

GRAND DUO

Seventh Performance
of the 118th Season

The Steinway piano used in this evening's performance is made possible by Mary and William Palmer and Hammell Music, Inc., Livonia, Michigan.

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency.

Philip Morris Companies Inc. is the sponsor of the Mark Morris Dance Group New Works Fund.

Moving Truths
Dance Series

Large print programs are available upon request.

NEW LOVE SONG WALTZES (1982)

- Music* Johannes Brahms
Neue Liebeslieder Walzer, Op. 65
- Eileen Clark Reisner, *soprano*
Jane Dutton, *mezzo-soprano*
Gregory Davidson, *tenor*
Christopher Roselli, *baritone*
Linda Dowdell, John Sauer, *piano*
- Choreography* Mark Morris
- Lighting* James F. Ingalls
- Dancers* Joe Bowie, Ruth Davidson, Shawn Gannon,
Dan Joyce, Victoria Lundell, June Omura,
Kraig Patterson, Mireille Radwan-Dana,
Guillermo Resto, Megan Williams
-
-

LOVE SONG WALTZES (1989)

Music

Johannes Brahms
Liebeslieder Walzer, Op. 52

Eileen Clark Reisner, *soprano*

Jane Dutton, *mezzo-soprano*

Gregory Davidson, *tenor*

Christopher Roselli, *baritone*

Linda Dowdell, John Sauer, *piano*

Choreography

Mark Morris

Lighting

James F. Ingalls

Dancers

Joe Bowie, Charlton Boyd, Tina Fehlandt,
Shawn Gannon, Dan Joyce, Marianne Moore,
Rachel Murray, Kraig Patterson,
Mireille Radwan-Dana, William Wagner,
Megan Williams, Julie Worden

I N T E R M I S S I O N

GRAND DUO (1993)

<i>Music</i>	Lou Harrison <i>Grand Duo for Violin & Piano</i> Prelude Stampede A Round Polka
	Matthew Pierce, <i>violin</i> Linda Dowdell, <i>piano</i>
<i>Choreography</i>	Mark Morris
<i>Lighting</i>	Michael Chybowski
<i>Costumes</i>	Susan Ruddle
<i>Dancers</i>	Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt, Dan Joyce, Victoria Lundell, Marianne Moore, Rachel Murray, June Omura, Kraig Patterson, Mireille Radwan-Dana, Guillermo Resto, William Wagner, Megan Williams

NEW LOVE SONG WALTZES

Neue Liebeslieder Walzer, Op. 65

Johannes Brahms

I

Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

Listen: nothing will save you
if you go sailing on the sea of love.
It's caulked with countless wrecks;
their cargoes so much flotsam.

II

Finstere Schatten der Nacht,
Wogen und Wirbelgefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
Euch zu begreifen im Stande?
Das ist der nur allein,
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande.

Who, sitting at home,
snug in his favorite armchair,
dreams the terror
of shifting shadows
and boiling seas?
But the wanderer,
lost on the open sea,
far from home,
he thinks of armchairs.

III

An jeder Hand die Finger
hatt' ich bedeckt mit Ringen,
die mir geschenkt mein Bruder
in seinem Liebessinn.
Und einen nach dem andern
gab ich dem schönen,
aber unwürdigen Jüngling hin.

I used to flash a fistful of rings,
presents from my favorite brother.
Dammit! I gave every single one
to that two-timing stud I loved.

IV

Ihr schwarzen Augen,
ihr dürft nur winken
Paläste fallen,
und Städte sinken.

Ebony eyes,
you only have to glimmer
and kings shiver,
continents wither.

Wie sollte stehn
in solchem Strauss,
mein Herz, von Karten
das schwache Haus?

Come the coup
what will you do,
heart of mine, how resist
the unbeatable?

V

Wahre, wahre deinen Sohn,
Nachbarin, vor Wehe,
weil ich ihn mit schwarzem Aug'
zu bezaubern gehe.

Neighbor, protect your son
from a broken heart.
See me spin my magic
all night long.

O wie brennt das Auge mir,
das zu zünden fordert!
Flammet ihm die Seele nicht,
deine Hütte lodert.

VI

Rosen steckt mir an die Mutter,
weil ich gar so trübe bin.
Sie hat Recht, die Rose sinket,
so wie ich entblättert hin.

VII

Vom Gebirge Well' auf Well'
kommen Regengüsse,
und ich gäbe dir so gern
hunderttausend Küsse.

VIII

Weiche Gräser im Revier,
schöne stille Plätzchen!
O wie linde ruht es hier
sich mit einem Schätzchen!

IX

Nagen am Herzen
fühl ich ein Gift mir;
kann sich ein Mädchen
ohne zu fröhnen zärtlichen Hang,
fassen ein ganzes
wonne beraubtes Lebenentlang?

X

Ich kose süß, mit der und der,
und werde still und kranke;
denn ewig, ewig kehrt zu dir,
o Nonna, mein Gedanke!

XI

Alles, alles in den Wind
sagst du mir, du Schmeichler!
Alle sammt verloren sind
deine Müh'n, du Heuchler!

Einem andern fang' zu lieb
stelle deine Falle!
Denn du bist ein loser Dieb,
denn du buhlst um alle!

If warm smiles and hot looks
don't ignite him,
know I'm an expert at arson.

I'm white as a shroud, mother,
but I wear red roses;
because the rose, like me,
will bleed its leaves when it dies.

Water streams down the hills
and the rain doesn't stop;
I wish I could shower you
with a hundred thousand kisses.

In our secret place in the shade,
down among the rustling grass,
we're out of this world and dreaming
and time ticks away too fast.

A poisoned arrow
infects the target of my heart;
how can a beauty like her
turn down a chance like me,
pleasure spiced with pain?

I'll whisper like this
to lots of girls while I'm feeling bad;
all the better to let you know,
Nonna, it's you who's making me sad.

I won't hear another word about love;
you'll only let me down.
You'll never stop playing around.
Leave me alone, you sweet-talking clown.

If you must set traps,
go hunt innocent prey.
A wounded bird's bound to beware
so-called trust, snares.

XII

Schwarzer Wald,
dein Schatten ist so düster!
Armes Herz,
dein Leiden ist so drückend!
Was dir einzig werth,
es steht vor Augen?
Ewig untersagt
ist Huldvereinung.

So many trees, pitch-black,
shadows playing tricks...
my heart is full of rocks.
Will we never be together?
Must I always go about
sighing like this?

XIII

Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir in's Angesicht!

Sweetheart, don't sit
quite so near to me.
Don't gaze at me
quite so wistfully.

Wie es auch im Busen brennt,
dämpfe deinen Trieb,
dass es nicht die Welt erkennt,
wie wir uns so lieb.

Even though you're on fire,
stay cool and keep your distance
in case everyone finds out
how much I love you, love.

XIV

Flammenauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein,
in mein armes Herz gezogen!

Sparkling eyes, glossy hair,
tender words, true feeling —
enough to send me reeling,
set on the one I love.

Kann in Eis der Sonne Brand,
sich in Nacht der Tag verkehren?
kann die heisse Menschenbrust
athmen ohne Glutbegehren?

Can sunbeams splinter into snow?
Can morning sleep under a canopy of stars?
Can passion say no
to love's sweet manacles?

Ist die Flur so voller Licht,
dass die Blum' im Dunkel stehe?
Ist die Welt so voller Lust,
dass das Herz in Qual vergehe?

Do the fields bask in sunlight
so that flowers might shrivel in darkness?
Do youth and love go hand in hand
so that I end up alone and pining?

ZUM SCHLUSS

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
wechseln in liebender Brust.
Heilen könnet die Wunden
ihr nicht, die Amor geschlagen;
aber Linderung kommt einzig,
ihr Guten, von euch.

CONCLUSION

Now listen to me, you Muses...
It doesn't really work,
does it? You trying to summarize
the good and bad that comprise
a lover's smitten heart.
You can't heal the bloody holes
arrows leave. All you can do is soothe.
Be kind.

LOVE SONG WALTZES

Liebesslieder Walzer, Op. 52

Johannes Brahms

I

Rede, Mädchen, allzu liebes,
das mir in die Brust, die Kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen?
Willst du, eine überfromme,
rasten ohne traute Wonne,
oder willst du, dass ich komme?

Rasten ohne traute Wonne
nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge,
komme wenn die Sterne grüssen.

II

Am Gesteine rauscht die Flut,
heftig angetrieben.
Wer da nicht zu seufsen weiss,
lernt es unter'm Lieben.

III

O die Frauen, o die Frauen,
wie sie Wonne thauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!

IV

Wie des Abends schöne Röthe
möcht' ich arme Dirne glüh'n,
Einem, Einem zu gefallen
sonder Ende Wonne sprüh'n.

V

Die grüne Hopfenranke
sie schlängelt auf der Erde hin.
Die junge schöne Dirne,
so traurig ist ihr Sinn!

Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Speak to me, you
with the beautiful smile
that slices me in two.
Tell me how you feel.

Will you lock yourself up
and throw away the key?
How many times do I have to say
when, when can we meet?

Why sentence yourself to a life
without love? Why suffer?
You and me and your dark eyes,
let's dance by the light of the stars.

Waves batter the rocks,
spray the sky like madness.
Love will teach you its secrets:
how to sigh and drown in sadness.

You're a goddess. You're divine.
I worship your every move.
I could live like a monk
if it weren't for women like you.

I could burn with the beauty
of a crimson sunset.
I would consider it my duty
if I just heard her say yes.

Why does this evergreen ivy
always creep so dark and low?
Why does such a gorgeous girl
look like she's got nowhere to go?

Why doesn't ivy climb
right up to the skies?
Why should a girl
like her be all tears and sighs?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr der Liebste weit?

VI

Ein kleiner, hübscher Vogel nahm den Flug
zum Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte nicht, ich täte so wie der.

Leimruten-Arglist laudert an dem Ort;
der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte doch, ich täte nicht wie der.

Der Vogel kam, in eine schöne Hand,
da tat es ihm, dem Glücklichen, nicht an.
Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte nicht, ich täte so wie der.

VII

Wohl schön bewandt war es vorehe
mit meinem Leben, mit meiner Liebe.
Durch eine Wand, ja durch zehn Wände
erkannte mich des Freundes Sehe.
Doch jetso, wehe,
wenn ich dem Kalten auch noch so dicht
vor'm Auge stehe,
es merkt's sein Auge, sein Herze nicht!

VIII

Wenn so lind dein Auge mir,
und so lieblich schauet,
jede letzte Trübe flieht,
welche mich umgrauet.

Dieser Liebe schöne Glut,
lass sie nicht verstieben!
Nimmer wird, wie ich, so treu,
dich ein Andrer lieben!

IX

Am Donaustande,
da steht ein Haus,
da schaut ein rosiges
Mädchen aus.

Ivy can't reach the heavens
without some sturdy support.
A girl can't enjoy herself
when she and her beau are apart.

One day a pretty little bird flew
into a garden brimming with ripe fruit.
If I were a pretty little bird
I'd fly there too.

It got tangled in a knot of branches
and couldn't fly anywhere anymore.
If I were a pretty little bird
I'd stay at home.

A beautiful lady cradled the bird
in her hand and stroked it softly, softly.
If I were a pretty little bird
I'd fly there now.

Every day was wonderful
when we were still in love.
My door was always open
and he made himself at home.
Now it's a different story:
when I look at him
he turns away, his eyes
as cold as his heart.

When you look at me
with your loving eyes,
I forget all my worries.
You're the sun in my sky.

Let it shine forever,
this summer love of ours.
I couldn't burn as hot
in anyone else's eyes.

I know a rosy-cheeked girl
who lives in a house
deep in the woods.

Das Mädchen es ist,
wohl gut gehegt,
zehn eiserne Riegel
sind vor die Thüre gelegt.

Zehn eiserne Riegel,
das ist ein Spass,
die spreng' ich als wären
sie nur von Glas!

X

O wie sanft, die Quelle sich
durch die Wiese windet!
O wie schön, wenn Liebe sich
zu der Liebe findet!

XI

Nein, es ist nicht auszukommen
mit den Leuten;
Alles wissen sie so giftig
auszudeuten!

Bin ich heiter, hegen soll ich
lose Triebe;
bin ich still, so heisst's ich wäre
irr' aus Liebe.

XII

Schlosser auf!
und mache Schlösser
ohne Zahl!
Denn die bösen Mäuler
will ich schliessen
allzumal!

XIII

Vögelein durchrauscht die Luft,
sucht nach einem Aste.
Und das Herz, ein Herz begehrt's
wo es selig raste.

XIV

Sieh', wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

She's locked away
behind a door
secured with ten iron bars.

Iron bars are nothing
to me. I'll smash them
one by one like glass.

How clear the stream flows, winding
its way through the meadow.
How happy you feel, finding
love, waiting where you left it.

I'm sorry, I've had enough
of the neighbors;
they go out of their way
to make up gossip.

If I'm happy, they say,
I'm terribly bad.
If I'm sad, they say
I'm in love, stark raving mad.

I will employ a locksmith
to fit a hundred padlocks
of every shape and size
to shut those lips forever
that open and spill lies.

A bird will fly for miles
to find the right somewhere to nest.
We must do the same
to find the someone we love best.

The moon shines full and bright
on the clear blue sea.
Tell me you love me tonight.
You're the only one for me.

XV

Nachtigall, sie singt so schön,
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
küsse mich im Dunkeln!

The nightingale sings so fine
when the stars start to shine.
Kiss me, sweetheart, while it's dark.
Tell me you'll always be mine.

XVI

Ein dunkeler Schacht ist Liebe,
ein gar zu gefährlicher Bronnen;
da fiel ich hinein, ich Armer,
kann weder hören noch seh'n;
nur denken an meine Wonnen,
nur stöhnen in meinen Weh'n.

Love is a bottomless pit
of suffering. And I fell in.
I lost everything I was.
Although I dream of better times,
all I seem to do is whine.

XVII

Nicht wandle, mein Licht, dort aussen
im Flurgereich!
Die Füße würden dir, die zarten,
zu nass, zu weich.

Darling, wait, don't go
wandering in the countryside.
It's far too wet underfoot.

All überströmt sind dort die Wege,
die Stege dir;
so überreichlich thränte dorten
das Auge mir.

I admit it: I was there
this morning and the paths
are still damp from my tears.

XVIII

Es bebet das Gesträuche,
gestreift hat es im Fluge
ein Vögelein.
In seiner Art erbebet
die Seele mir, erschüttert,
von Liebe, Lust, und Leide,
gedenkt sie dein!

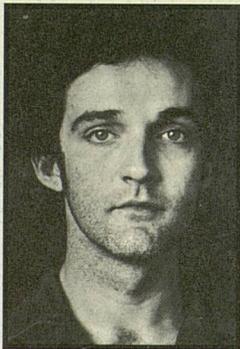
I can see the branches trembling
in the wake of a bird in flight.
That's how my heart feels - -tight
and busy with beating, remembering
you — our love, our lust, and our loathing.

Text from Polydora by G.F. Daumer
English translation by Linda France

Mark Morris was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He has performed

with an eclectic array of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. In 1980, he formed the Mark Morris Dance Group and he has since created over ninety works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988 - 1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national

opera house in Belgium. During his tenure there, he created twelve pieces including three evening-length works: *The Hard Nut* (his comic-book inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*, and



MARK MORRIS

Dido and Æneas, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality — he has been described as “undeviating in his devotion to music” — and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera as both a choreographer and a director. Most recently, he directed and choreographed a production of Gluck’s *Orfeo ed Euridice*, and he will direct and choreograph a Royal Opera, Covent Garden production

of Rameau’s *Platée* which will première at the Edinburgh International Festival in 1997. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Ferrar, Straus & Giroux).

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. In the following years, the company’s touring schedule steadily expanded to include cities both in the US and in Europe and, in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the UK’s *South Bank Show*. The company returned to the US in 1991 as one of the world’s leading dance companies, performing across the US and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world — audiences have become accustomed to the Group’s regular and frequent appearances in Boston, MA, Berkeley, CA, at the Jacob’s Pillow Dance Festival and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach’s *Third Suite for Unaccompanied Cello*, and a film version of Mr. Morris’ *Dido and Æneas*, both scheduled to air around the world during the 1996-97 season.

Mark Morris Dance Group has made two previous visits to Ann Arbor to perform under UMS auspices. During their most recent visit, in April of 1996, they performed Dido and Æneas.



MARK MORRIS DANCE GROUP

Joe Bowie, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

Charlton Boyd was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of The Juilliard School and has danced with the Limon Dance Company and in the musical *The Ebony Games*. He appears in the Jose Limon Technique Video, Volume 1, and other music videos.

Eileen Clark Reisner (soprano) recently appeared in the roles of Queen of the Night in *Die Zauberflöte* with Syracuse Opera and Adina in *L'Elisir d'amore* with Massachusetts Commonwealth Opera. A Bel Canto Foundation Award winner, she has performed for the past eleven years with the Gregg Smith Singers and can be heard on many of their recordings, as well as on the soundtrack of the recent film *Dead Man Walking*. She holds degrees from Syracuse University and University of North Dakota, and has studied with Carlo Bergonzi and Julianne Baird.

Gregory Davidson (tenor) appears regularly with the Metropolitan Opera Chorus (Associates), the Gregg Smith Singers, and the Choir of St. John's Church in the Village. He is a member of two vocal quartets: Kiitos, a mixed quartet, and Songfellows, a men's quartet. He has been a soloist with the Riverside Philharmonia (NY), the Adirondack Chamber Orchestra, the Colorado Philharmonic, and the Arapahoe Chamber Orchestra. He was born in Ohio, reared and educated in Colorado and Texas, and has made New York City his home since 1985.

Ruth Davidson, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her BFA from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

Linda Dowdell (pianist/Dance Group Musical Director) made her debut with the Mark Morris Dance Group in 1987 in Vienna, and has worked closely with the company ever since. In 1990-91 she was the original pianist and Musical Director for Mikhail Baryshnikov's White Oak Dance Project, with whom she toured the United States. A composer as well, she has written music for a variety of ensembles, premiered by groups including the Banff Big Band, the Gregg Smith Singers, and Schola Cantorum of Edinburgh.

Jane Dutton's (mezzo-soprano) recent operatic credits include *Béatrice* in *Béatrice et Bénédicte* at Lincoln Center's Alice Tully Hall and the title role of *Carmen* with Opera Theater of Connecticut. Next season, Miss Dutton will join the roster of the Metropolitan Opera. She was recently named a winner in the Metropolitan Opera National Council Eastern Regionals, the Baltimore Opera Competition, the Liederkrantz Foundation Competition, and the MacAllister Awards. Miss Dutton received degrees from Indiana University and Yale University.

Tina Fehlandt grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, San Francisco Ballet and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

Shawn Gannon is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

Dan Joyce, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

Victoria Lundell was born in Berkeley, California then moved to Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested

with Utopía Dance Theatre in Mexico City, and then completed her BFA in dance from the University of Michigan in 1989. For four years she danced with The Parsons Dance Company, and has been dancing with the Mark Morris Dance Group since 1994. Victoria gives special thanks to David Matiano, who is a continual source of inspiration.

Marianne Moore was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

Rachel Murray began her dance training in Vancouver, BC at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's *Harry* in New York City. She joined the Mark Morris Dance Group in 1988.

June Omura received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

Kraig Patterson, Trenton, New Jersey, received his BFA in 1986 from The Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

Matthew Pierce (violinist) recently won a "Meet the Composer" grant for his opera *Elektra Fugues* written with librettist Ruth Margraff and commissioned by the Tiny Mythic Theatre Company. His ballet *Memoriam*, a piece for string quartet, will receive its première in San Francisco in November. Matthew holds a master's degree from the Peabody Conservatory and when he's not composing or performing he's bartending at Woody's Restaurant in NYC.

Mireille Radwan-Dana was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978 - 1986. She then moved to Brussels to attend the Mudra School from 1986-1988. She joined the Mark Morris Dance Group in 1988.

Guillermo Resto dances with Mark Morris.

Christopher Roselli (baritone) made his debut with Opera Colorado last season and was a Studio Member of the 1996 Sarasota Opera season. A native of North Carolina, he received his bachelor's and master's degrees in music from the University of North Carolina. He has also completed course work for the Doctor of Music at Indiana University, where he studied with Margaret Harshaw. He was a finalist in the Chicago Lyric Opera Ensemble auditions and a semi-finalist in the Pavarotti Competition.

John Sauer (pianist) is a native of Berkshire County in Massachusetts who accompanied his first ballet class in 1971 at Jacob's Pillow, where he has worked ever since. He holds a BA in music from Antioch College and he studied with Elizabeth Hagenah. He performs both jazz and classical music, and for fifteen years was Music Director at the Berkshire Public Theatre.

William Wagner is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner joined the Mark Morris Dance Group in 1988.

Megan Williams hails from Los Angeles, California and Toronto, Canada. She is a BFA graduate of The Juilliard School and has danced with Ohad Naharin, Glenn/Lund/Dance and Mark Haim, among others. She has been a member of the Mark Morris Dance Group since September 1988 and teaches regularly in New York.

Julie Worden, graduate of the North Carolina School of the Arts has danced with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith.

MARK MORRIS DANCE GROUP STAFF

<i>Technical Director</i>	Johan Henckens
<i>Development Director</i>	Michael Osso
<i>Executive Administrator</i>	Eva Nichols
<i>Fiscal Administrator</i>	Lynn Wichern
<i>Development Associate</i>	Lesley Berson
<i>Lighting Supervisor</i>	Rick Martin
<i>Musical Director</i>	Linda Dowdell
<i>Wardrobe Supervisor</i>	Patricia White
<i>Sound Supervisor</i>	Ronnie Thomson
<i>Legal Counsel</i>	Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler)
<i>Orthopaedist</i>	David S. Weiss, M.D.
<i>Accountant</i>	Kathryn Lundquist, CPA

Thanks to Maxine Morris and god.

Sincerest thanks to all the dancers for their dedication, support and incalculable contribution to the work.

The Mark Morris Dance Group has received additional funding from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, The Eleanor Naylor Dana Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation Inc., Fund for U.S. Artists at International Festivals, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Meet the Composer, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, National Dance Residency Program — a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts, Philip Morris Companies Inc., The Shubert Foundation, Inc., Lila Wallace Theater Fund and the Friends of the Mark Morris Dance Group.

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PROGRAM

Sunday Afternoon,
October 20, 1996
at 4:00

Rackham Auditorium
Ann Arbor, Michigan

I

Gaspar Sanz

PASSACALLE DE LA CAVALLERIA DE NAPOLES
CANARIOS

Michael Praetorius

COURANT
BALLET
VOLTE

II

Antonio Vivaldi (arr. Patrick Russ)

CONCERTO FOR GUITAR AND STRINGS
IN D MAJOR RV 93

Allegro giusto
Largo
Allegro

Alberto Ginastera

STRING QUARTET NO. 2, OP. 26
(MOVEMENTS i, ii, iii)

Allegro Rustico
Adagio angocioso
Furioso

III

Andrew York

JUBILATION

INTERMISSION

IV

Isaac Albéniz

RUMORES DE LA CALETA

Heitor Villa-Lobos

ETUDE

TWO PRELUDES

Carlo Domeniconi

KOYUNBABA, OP. 19

Moderato

Presto

V

*Peter Warlock (arr. Patrick Russ)*CAPRIOLE (SUITE FOR GUITAR AND
STRING QUARTET)

Basse-Danse

Pavane

Tordion

Bransle

Pieds-en-l'air

Mattachins

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GASPAR SANZ

Born in 1640 in Calanda, Aragón, Spain

Died in 1710

GASPAR SANZ WAS both an outstanding Spanish guitar virtuoso and composer of the late seventeenth century. In the *Passacalle de la cavalleria de Napoles* you can hear the arrival of the riders on horseback, and the *Canarios* is one of the most famous themes in guitar literature, used by the renowned twentieth-century composer Joaquín Rodrigo as the final movement of his popular guitar concerto, *Fantasia para un gentil-hombre*.

MICHAEL PRAETORIUS

Born on February 15, 1571 in Cruzeburg an der Werra, Thuringia (now Germany)

Died on February 15, 1621 in Wolfenbüttel

THESE THREE DANCES are taken from *Terpsichore* (1612), a compilation of over 300 dance tunes from the court of King Henry IV of France. Here the stately *Courante*, reserved *Ballet* and lively *Volte* are grouped together reflecting a common practice in the sixteenth century. Praetorius was a devout man whose compositions were predominantly religious; yet, he is chiefly remembered for this dance collection, here arranged for solo guitar by Patrick Russ.

ANTONIO VIVALDI

Born on March 4, 1678 in Venice

Died on July 28, 1741 in Vienna

IT WAS SAID that Vivaldi could create music faster than a copyist could write, as his 450 concertos and some forty operas attest. A brilliant colorist who wrote well for all instruments, he mastered every form of his day and counted among his admirers J. S. Bach. The *Concerto in D* remains the favorite

baroque concerto for guitar or lute. Set in the fast-slow-fast, three movement form introduced by Vivaldi, this work of true nobility reveals the wide range of virtuosic possibilities for the plucked instrument.

ALBERTO GINASTERA

Born on April 11, 1916 in Buenos Aires

Died on June 25, 1983 in Geneva

ALBERTO GINASTERA IS one of the outstanding figures in his generation of Argentinean composers. Drawing his inspiration from the folklore of his native country, his compositional technique is characterized by unique harmonic development and compact form.

ANDREW YORK

Born in 1958

COMPOSER ANDREW YORK states, "*Jubilation* is a new work based on my composition *Sunburst* (1986). The introduction was written especially for Mr. Parkening (for his latest recording, *Angels' Glory*, with soprano Kathleen Battle), giving the piece a unique presence in his hands."

ISAAC ALBÉNIZ

Born on May 29, 1860 in Camprodón, Spain

Died on May 18, 1909 in Cambô-les-Bains, France

A BRILLIANT PIANIST, Albéniz created music that is vividly Spanish. *Rumores de la Caleta*, based on the traditional flamenco *Malagueña*, is a dance of the fandango family. Although originally written for the piano, this transcription by Parkening uncovers the instrument which inspired its birth, the guitar.

HEITOR VILLA-LOBOS

Born on March 5, 1887 in Rio de Janeiro

Died on November 17, 1959 in Rio de Janeiro

IN 1924, BRAZILIAN composer and guitarist Heitor Villa-Lobos met Andrés Segovia in Paris and they became lifelong friends.

Maestro Segovia encouraged him to continue writing for the guitar. Villa-Lobos wrote *Cinq Preludes* (dedicated to his wife) and *Douze Études* (dedicated to Segovia) as part of his prolific output resulting from that exhortation.

CARLO DOMENICONI

Born in 1947

ITALIAN-BORN DOMENICONI spent three years in Istanbul in the late 1970's and there developed his unique musical synthesis of East and West. He comments that *Koyunbaba* is "a pastorale, inspired by the beauty of a small brook I visited in the southwest of Turkey. (It) conjures up the image of a shepherd (*Koyun* means "sheep" and *Baba* means "father"), watching over his flock." Using a unique tuning of the guitar (openly producing a c-sharp minor chord), with only one of the strings at normal pitch, the effect of Mid-Eastern lyricism and modality is striking in both the opening "Moderato" and breathtaking "Presto" movements.

PETER WARLOCK

Born on October 30, 1894 in London

Died on December 17, 1930 in London

PETER WARLOCK, A pseudonym adopted by the sharp-penned music critic Philip Heseltine to hide his own compositions from retribution, conceived the *Capriol* for string orchestra in 1926 and later transcribed it himself for full orchestra. The six movement suite, transcribed

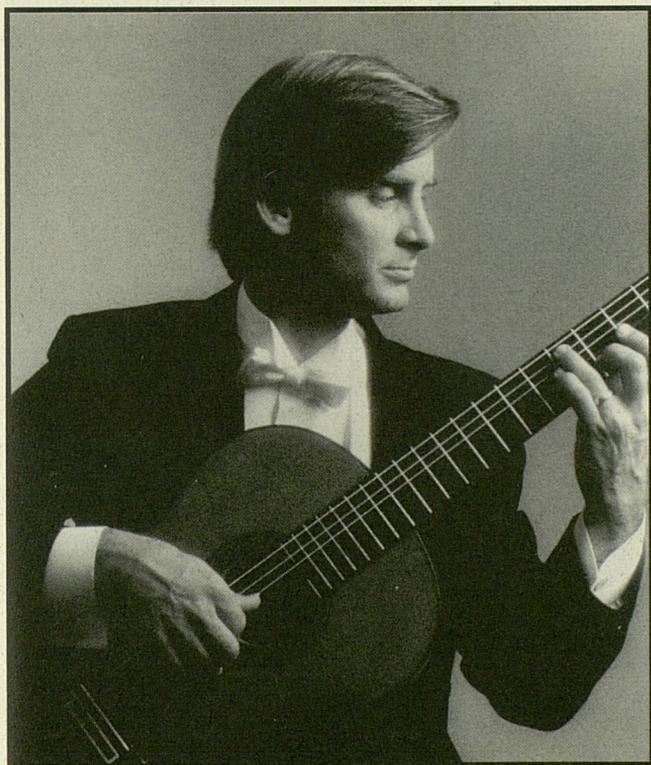
here by Patrick Russ for solo guitar and string quartet, is based on sixteenth-century popular dance tunes (in much the same way Joaquin Rodrigo adapted the Sanz pieces heard earlier in this program for his *Fantasia para un gentil-hombre*). The *Capriol* melodies were taken from *Orchésographie* (1589), a dance manual in which the author carries on a dialogue with the fictitious Capriol to explain the steps. A courtly *Basse-Danse* (where feet are never lifted from the floor) begins, then a graceful *Pavane*, followed by the lively *Tordion*. The *Bransles* is a peasant round dance that gives way to the almost hypnotic *Pieds-en-l'air*. *Mattachins*, the sword dance, allows a rapid dueling between the guitar and the quartet to end the suite in fiery fashion.

Program notes by John Nelson

Christopher Parkening is celebrated as one of the world's preeminent virtuosos of the classical guitar. For more than a quarter century, his concerts and recordings

have received the highest worldwide acclaim. The *Washington Post* cited "his stature as the leading guitar virtuoso of our day, combining profound musical insight with complete technical mastery of his instrument." Parkening is recognized as an heir to the legacy of the great Spanish artist Andrés Segovia, who proclaimed that "Christopher Parkening is a great artist — he is one of the most brilliant guitarists in the world."

Mr. Parkening's rare combination of dramatic virtuosity and eloquent musicianship has captivated audiences around the world from New York to Tokyo. He has played at the White House, performed twice on the televised *Grammy Awards*, appeared with Plácido Domingo on "Live from Lincoln Center," and performed at the Carnegie Hall 100th Anniversary celebration. He has appeared on many nationally broadcast television programs, including the *Tonight Show* with Johnny Carson, *Good Morning America*, *CBS Sunday Morning*, the *Today Show*, *20/20*, and was a guest artist this season on the *Disney Channel*. He has also been voted "Best Classical Guitarist" in a nationwide readers' poll of *Guitar Player*.



CHRISTOPHER PARKENING

magazine for many years running, and was placed in their "Gallery of Greats" along with Andrés Segovia, John Williams, and Julian Bream.

Parkening has been a frequent guest soloist with the finest orchestras in the United States, including the Philadelphia, Cleveland, and Minnesota orchestras; the Chicago, Pittsburgh, and National symphony orchestras; the Detroit, Houston, and St. Louis symphonies; the St. Paul and Los Angeles chamber orchestras; and the Los Angeles Philharmonic at the Hollywood Bowl. His extensive recital schedule takes him throughout the country, with regular appearances in New York, Boston, Chicago, Philadelphia, Washington DC, Houston, and Los Angeles.

Parkening's commitment to music extends beyond his demanding performance

schedule. Each summer, he teaches a master class at Montana State University in Bozeman, Montana. He has also authored *The Christopher Parkening Guitar Method*, Volumes I and II, basic pedagogy books for beginning and advanced players.

Christopher Parkening resides in Southern California. At the heart of his dedication to performance, recording, and teaching is a deep commitment to the Christian faith. He is also a world class fly-fishing and casting champion who has won the International Gold Cup Tarpon Tournament (the Wimbledon of fly-fishing) held in Islamorada, Florida.

Tonight's performance marks Christopher Parkening's debut under UMS auspices.

COLORADO STRING QUARTET



In a ten-day period in 1983, the **Colorado Quartet** made history with the receipt of chamber music's two highest honors: the Naumberg Chamber Music Award and First Prize at the Banff International String Competition. Since that time it has been praised on four continents as one of the finest quartets of our time, cited for its musical integrity, impassioned playing, and dynamic finesse.

Currently residing in the New York City area, the Colorado Quartet appears regularly in major halls around the globe. The 1994-95 season took them from coast to coast in the US with engagements that include performances at New York's Lincoln Center, in Philadelphia, Houston, and Los Angeles, along with a tour of Alaska. During the summer of 1994, the Quartet visited Lincoln Center's Mostly Mozart Festival in New York and the Tivoli Festival in Denmark. Highlights of past and present seasons include concerts at Carnegie Hall's "Quartets Plus" and Lincoln Center's "Great Performers" series: Washington D.C.'s Kennedy Center, Amsterdam's Concertgebouw, and the Casals (Puerto Rico), Tivoli (Copenhagen), Stavanger (Norway), and Brno (Czechoslovakia) Festivals. The Colorado Quartet has been featured on radio and television programs in The Netherlands, Norway, and Puerto Rico, along with numerous American broadcasts, including the National Public Radio series "Performance Today." Their recordings include CD's of Brahms, Beethoven, and Mozart.

The Quartet is equally at home performing standard literature or newer works and has played a major role in inspiring contemporary compositions. Among the many composers whose works the ensemble has premiered are Ezra Laderman, Karel Husa, George Tsontakis, and Jan Krzywicki. The

Quartet received a consortium commission grant from the National Endowment for the Arts in 1985.

The Colorado Quartet has held teaching residencies at Swarthmore and Skidmore Colleges and at Philadelphia's New School of Music. They are currently Music Directors of the Soundfest Chamber Music Festival and Institute of String Quartets in Falmouth, Massachusetts.

Tonight's performance marks the Colorado String Quartet's debut under UMS auspices.

Master of Arts

The University Musical Society in collaboration with the Institute for the Humanities and WUOM announces the new Master of Arts series. The series features six artists on the 1996/97 UMS season discussing their art form and the creation of it in an informal setting open to the public. All Master of Arts events take place one day to two weeks before the artist's appearance under the auspices of the University Musical Society and are open to the public. Free tickets for the Master of Arts events are available by calling the University Musical Society Box Office at (313) 764-2538.

TUESDAY, SEPTEMBER 24

U-M Professor and Pulitzer Prize-winning composer **William Bolcom**, interviewed by Earl V. Moore Professor of Musicology Glenn Watkins 7:00pm, Rackham.
Rebroadcast on Michigan Radio Monday, September 30, 8:00pm

SUNDAY, SEPTEMBER 29

Meredith Monk, composer; choreographer, filmmaker; and MacArthur "Genius" Award recipient, interviewed by John Killacky, Curator for the Performing Arts, Walker Arts Center, Minneapolis, 1:00pm, Natural Sciences Auditorium.
Rebroadcast on Michigan Radio Monday, October 21, 8:00pm

SATURDAY, OCTOBER 26

Twyla Tharp, choreographer, interviewed by Beth Genné, U-M Professor of Dance and Art History and Robert Beckley, Dean of the College of Architecture and Urban Planning 11:00am, Natural Sciences Auditorium.
Rebroadcast on Michigan Radio Monday November 11, 8:00pm

SATURDAY, JANUARY 12

Neeme Järvi, conductor of the Detroit Symphony Orchestra, interviewed by UMS Choral Union conductor Thomas Sheets 3:00pm, Rackham.
Rebroadcast on Michigan Radio Monday, February 3, 8:00pm

TUESDAY, FEBRUARY 11

Wynton Marsalis, Artistic Director, Jazz at Lincoln Center, interviewed by Stanley Crouch, Jazz musician, critic and author 7:00pm, Rackham.
Rebroadcast on Michigan Radio Monday, March 3, 8:00pm

FRIDAY, MARCH 28

Cecilia Bartoli, mezzo-soprano, interviewed by Ann Arbor News critic Susan Isaacs Nisbett and UMS Executive Director Kenneth C. Fischer 4:00pm, Rackham.
Rebroadcast on Michigan Radio Monday April 7, 8:00pm

UNIVERSITY
MUSICAL
SOCIETY

and

DR. HERBERT SLOAN

present

THE TIBETAN SONG AND DANCE ENSEMBLE

PROGRAM

Wednesday Evening,
October 23, 1996
at 8:00

Power Center
Ann Arbor, Michigan

PART I

Opening Musical Reverence
Masked Spiritual Dance (Shanak)
Sertri Ngasol (Dhomey Dance)
Step Dance with Tibetan Traditional Lute (Musical)
Pureng Dance, Purmo Pang-Gyen Metok
(Presenting Butter Flowers to the God)
Solo Song (Homage to Penchen Rinpoche)
Doe Drodung (Drummers Dance of Summoning)

INTERMISSION

PART II

Chant Dance by Gyutoe Monks
Ralpa (Gypsy Dance)
Tashi Shoelpa (Ancient Art of Opera)
Achi Yullu (Celebration of the Harvest)
Yaktse (Prosperous Nomadic Life)
Ngonpa Rignga (Purification Dance for World Peace)
Tibetan National Anthem

Ninth Performance
of the 118th Season

This performance is presented with the generous support of
Dr. Herbert Sloan.

Large print programs are available upon request.

PART ONE

Opening Musical Reverence

The invocation prayer is offered to the gods and particularly to St. Thangtong Gyalpo, who was the founder of Tibetan Opera. The artists in procession consecrate the stage with prayer and the burning of incense.

Masked Spiritual Dance (Shanak)

The Black Hat Dance: This is the dance of sorcerers who through their knowledge and the practice of the Tantric arts, destroy the powers of evil. This dance is symbolically associated with the assassination of the despot king Lang Dharma by Lhalung Palkyi Dorji in the seventh century AD. Lhalung Palkyi Dorji was believed to have had a similar costume with broad sleeves from which he drew a bow and arrow and shot at Lang Dharma while the king was reading an announcement from a stone column.

The dancers carry in their hands a sacred demon dagger to destroy the forces of evil and also a human skull cap to offer libation to the Buddhist deities.

Sertri Ngasol (Dhomey Dance)

The birthplace of His Holiness, the Dalai Lama. Various types of folk songs, jokes, and storytelling in the Amdo Region of Tibet are generally popular. This performance originated in 1709 when the Amdo Labrang Tashikhil monastery was established. The costumes are from Nomadic Amdo and the ladies' hat is worn from the time of King Songsten Gampo of Tibet.

Step Dance with Tibetan Traditional Lute

Dranyen Shapdo: The Dance of the Lute Players. Four young men perform a variety of quick stepping dances, accompanied by the rapid, catchy music of the Tibetan lute of Dra-nyen. The dance and music are typical of Lhasa and the songs were popular in the taverns of the capital many years ago.

Pureng Dance, Purmo Pang-Gyen Metok (Presenting Butter Flowers to the God)

This spectacular dance is from the Pureng region of western Tibet where the Tibetan civilization has flourished for several centuries. During the third day of the first Tibetan month, all the top echelons of the Shepel Ling monastery and the public gathered together to watch various colorful performances.

Solo Song (Homage to Penchen Rinpoche)

"Panchen Chungsi Rinpoche, you are today the youngest prisoner of the world," is a song based on modern music. It is in dedication to all Tibetans for Panchen Rinpoche who has sacrificed his life for Tibet and is also a prayer for the well being of the present reincarnation of Panchen Rinpoche, Gedun Choekyi Nyima, the youngest prisoner of the world.

Doe Drodung

(Drummers Dance of Summoning)

The Drum Dance: This is one of the oldest dances in Tibet, the origin of which is popularly ascribed to the completion of the famous Samye Monastery and its historic inauguration. Whilst dancing, the performers sing a song in praise of His Holiness, the Dalai Lama. This particular dance tradition is from the district of Lhoka, located to the south of Lhasa.

INTERMISSION

PART TWO:

Chant Dance by Gyutoe Monks

Ralpa (Gypsy Dance)

In eastern Tibet of Kham, there were groups of wandering gypsies who traveled from village to village singing and dancing. Most of their songs were in praise of the great Yogi Milarepa and his disciple Rechungpa. Their dances were spectacularly acrobatic.

Tashi Shoelpa (Ancient Art of Opera)

The Dance of Good Luck: This group of dancers represents the oldest company in Tibet. The dance serves to emphasize the Tibetan peoples' good fortune in having His Holiness, the Dalai Lama, as their leader. The dancers toss handfuls of *tsampa* (barley flour) into the air as an offering to the deities and spirits.

Achi Yullu (Celebration of the Harvest)

When the farmers in the Tsang region of Tibet rejoice at the golden harvest, a three day festival is organized. The first day people go into the fields in festive dress, the second day for horse races, and the third day for archery. At the end of the program, the beautiful girls offer *Chang*, or barley, to their beloved once and celebrate the occasion. Please join us for this festival.

Yaktse (Prosperous Nomadic Life)

The Dance of the Yaks: This is an extract from a Tibetan Opera and depicts the life of a nomad family and their yaks. The nomad lady milks the female yak called Dri and makes butter. She then sings a song offering the fresh butter to His Holiness, the Dalai Lama. The yak is the Tibetan National Animal.

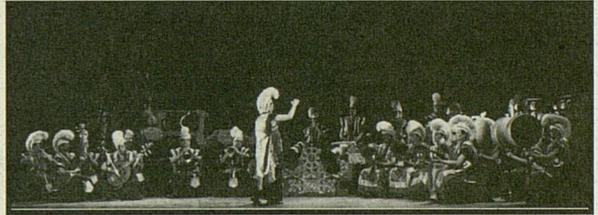
Ngonpa Rignga (Purification Dance for World Peace)

The Ritual Dance of the Hunters: This is a ritual stage purification dance that is performed before the commencement of every Tibetan opera. The masked characters who do the dance are called Ngonpas or Hunters and are supposed to represent the deity Vajrapani. The girls wearing five panelled crowns with large rosettes over their ears serve as a chorus and represent Dakinis or celestial beings. At the end of the dance, everyone on stage tosses handfuls of *tsampa* into the air to propitiate the Gods and pray for the peace and prosperity of all sentient beings.

Tibetan National Anthem

The Tibetan Institute of Performing Arts — TIPA (**Tibetan Song and Dance Ensemble**) was founded in 1959. In 1960, concerned with the preservation of authentic Tibetan performing arts, His Holiness, the Dalai Lama, established the Council for Religious and Cultural Affairs under whose auspices TIPA functions in Dharamsala, India.

TIPA (Tibetan Song and Dance Ensemble) subsequently developed a research department responsible for collecting traditional songs, dances, and acting methods from within the Tibetan community. Currently, TIPA consists of fifty-five artists who perform traditional songs, dances, and musical reverences. The support staff includes skilled artisans who create elaborate and colorful



TIBETAN SONG AND DANCE ENSEMBLE

masks, costumes, and instruments used in performances, thereby insuring the authenticity of the performance.

Throughout its illustrious career, TIPA has performed internationally, including engagements throughout the capitals of Europe, Australia, and Asia. The ensemble is under the patronage of His Holiness, the XIV Dalai Lama.

Tonight's performance marks the debut of The Tibetan Song and Dance Ensemble under UMS auspices.

Midnight in the Garden of Good and Evil

Celebrating the Music of Johnny Mercer

Hosted by John Berendt,
Author of the
Best-Selling Book

Featuring:

Carrie Nye, narrator

Margaret Whiting, vocalist

Julius LaRosa, vocalist

Cynthia Scott, vocalist

John Pizzarelli, vocalist

Emma Kelly

Ben Tucker

The Lady Chablis

Bill Charlap, music director
and piano

Warren Vaché, coronet

Joe Temperley, reeds

Sean Smith, bass

Dave Ratajczak, drums



Emma Kelly



The Lady Chablis

Performing Live!

Saturday, November 9, 8:00pm
Hill Auditorium

Author John Berendt hosts a special jazz concert integrating the legendary songs of composer/lyricist Johnny Mercer with his best-selling murder mystery novel, *Midnight in the Garden of Good and Evil*. The ambiance of Savannah, Georgia is transported to the stage in this seamless piece of theatre. Featuring characters from the book Emma Kelly, "The Lady of 6,000 Songs," and The Lady Chablis.

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**UNIVERSITY
MUSICAL
SOCIETY**

presents

THARP!

Three New Dances Choreographed
by Twyla Tharp

Dancers

Todd Anderson, Yi Cho, Jennifer Howard,
Roger Jeffrey, Shawn Mahoney, Gabrielle Malone,
Toshiko Oiwa, Logan Pachciarz, Victor Quijada,
Matt Rivera, Andrew Robinson, Julie Stahl,
Sandra Stanton

PROGRAM

Friday Evening,
October 25, 1996
at 8:00

Saturday Afternoon,
October 26, 1996
at 2:00

Saturday Evening,
October 26, 1996
at 8:00

Power Center
Ann Arbor, Michigan

SWEET FIELDS

I N T E R M I S S I O N

66

I N T E R M I S S I O N

HEROES

Tenth, Eleventh, and
Twelfth Performances
of the 118th Season

The Visions and Voices of Women Series is presented with support from media partner WDET, public radio, 101.9 FM, Public Radio from Wayne State University.



Special thanks to Beth Genné, Professor of Dance and Art History, and Bob Beckley, Dean of the College of Architecture and Urban Planning, for serving as Master of Arts interviewers.

The Master of Arts Series is a collaborative effort of UMS, the University of Michigan Institute for the Humanities and WUOM. This Master of Arts interview will be aired on WUOM on Monday, November 11, 1996 at 8 p.m.

Moving Truths Dance Series

Large print programs are available upon request.

<i>Choreography</i>	Twyla Tharp
<i>Heroes Music</i>	Philip Glass
<i>Ballet Mistress</i>	Shelley Washington Whitman
<i>Lighting Design</i>	Jennifer Tipton
<i>Costume Design</i> (<i>Sweet Fields</i> , 66)	Norma Kamali
<i>Costume Design</i> (<i>Heroes</i>)	Kasia Walicka-Maimone
<i>Scenic Design</i> (66)	Santo Loquasto
<i>Production Manager</i>	David Bradford
<i>Musical Advisor and</i> <i>General Counsel</i>	Leon Wieseltier
<i>Producer</i>	Jedediah Wheeler
<i>Production Management</i>	IPA, New York City

The Twyla Tharp Dance Company is sponsored by Pirelli.

Sweet Fields was co-commissioned by the University of California, Berkeley and the John F. Kennedy Center for the Performing Arts.

The *Heroes* ballet was co-commissioned by the University of California, Berkeley, and the John F. Kennedy Center for the Performing Arts.

 SWEET FIELDS

Hymns from William Billings, the Shaker tradition, and
The Sacred Harp

Thomas-Town (Great God how frail...)

Mahoney and Anderson, Jeffrey,
Rivera, Robinson

Chester

Howard and Cho, Malone, Oiwa,
Stahl, Stanton

Chesterfield

Anderson, Jeffrey, Mahoney, Quijada,
Rivera, Robinson

Come Life, Shaker Life

Cho, Howard, Malone, Stahl, Stanton

Virgins clothed in a clean white garment...

Jeffrey, Mahoney, Quijada, Rivera, Robinson

Sweet Prospect

Stanton and Stahl, Rivera

Jordan

Oiwa, Cho, Howard, Malone, Stahl, Stanton,
Anderson, Jeffrey, Mahoney, Rivera, Robinson

Brevity

Jeffrey

New Jerusalem

Stanton and Rivera, Howard, Malone,
Oiwa, Stahl, Anderson, Jeffrey, Mahoney,
Robinson

Northfield

Robinson and Company

Music: *Thomas-Town (Great God how frail...)*, *Chester*, and *Chesterfield* composed by William Billings and *Brevity* composed by Abraham Woods, from the CD *Goostly Psalmes*, used courtesy of Harmonia Mundi Records; *Come Life, Shaker Life* and *Virgins clothed in a clean white garment...* (traditional Shaker music) performed by the Boston Camerata from the CD *Simple Gifts*, used courtesy of Erato Disques s.a. by arrangement with Warner Special Products; *Sweet Prospect* composed by William Walker, *New Jerusalem* and *Northfield* composed by Jeremiah Ingalls, all from the CD *Rivers of Delight*, used courtesy of Elektra/Nonesuch Records by arrangement with Warner Special Products; *Jordan* composed by William Billings and performed by the Word of Mouth Chorus from the CD *A Land of Pure Delight*, used courtesy of Harmonia Mundi Records.

66

Bachelor-pad music by Esquivel and others

<i>Tire</i>	Jennifer Howard, Logan Pachciarz
<i>Couple</i>	Julie Stahl, Andrew Robinson
<i>Trio</i>	Gabrielle Malone, Todd Anderson, Matt Rivera
<i>Quintet</i>	Yi Cho, Toshiko Oiwa, Sandra Stanton
<i>Old Man</i>	Shawn Mahoney
<i>Gay Spirits</i>	Full Company
<i>Powerhouse</i>	Tire and Couple
<i>Sexe</i>	Couple and Company
<i>Istanbul (Not Constantinople)</i>	Quintet, Tire, and Trio
<i>You're the Top</i>	Couple and Trio
<i>Foolin' Around</i>	Old Man
<i>Spring, Sprang, Sprung</i>	Robinson with Malone, Oiwa, Stanton, Anderson, Rivera
<i>Satan Takes a Holiday</i>	Company
<i>Sleep Walk</i>	Couple
<i>Ebb Tide</i>	Old Man, Tire, Trio, Quintet
<i>Ain't That a Kick in the Head</i>	Couple, Quintet, and Trio

The tire in 66 is modeled after a Pirelli P6000.

Music: *Gay Spirits* written and performed by David Rose, *Powerhouse* written by Raymond Scott and performed by the Bobby Hammack Combo, *Sexe* written by Line Renaud and performed by LouLou Gasté, *Istanbul (Not Constantinople)* written by J. Kennedy and N. Simon and performed by Joe "Fingers" Carr and 80 Drums Around the World, *You're the Top* written by Cole Porter and performed by Dean Elliott and His Big Band, *The Beast* written by Dave Cavanaugh and performed by Milt Buckner, *Spring, Sprang, Sprung* written by J. Fascinato and K. Snyder and performed by Jack Fascinato, *Satan Takes a Holiday* written by Larry Clinton and performed by Jack Malmsten, *Sleep Walk* written by Farina/Farina/Farina and performed by Henri René and His Orchestra, *Ebb Tide* written by R. Maxwell and C. Sigman and performed by Al Anthony, *Ain't That a Kick in the Head* written by J. Van Heusen and S. Cahn and performed by Dean Martin — all of the above used from the Ultra Lounge Collection of CD's, under license from EMI-Capitol Music Special Markets. *Foolin' Around* written by Juan Garcia Esquivel and performed by Esquivel and His Orchestra, from the CD *Melodies & Mischief*, used courtesy of RCA Records.

HEROES

Music by Philip Glass

<i>Heroes</i>	Jeffrey, Rivera, Robinson, and Company
<i>Abdulmajid</i>	Jeffrey, Rivera, Robinson, and Company
<i>Sense of Doubt</i>	Jeffrey, Robinson and Anderson, Pachciarz, Quijada
<i>Neuköln</i>	Oiwa, Jeffrey, Rivera, Robinson, Anderson, Mahoney, Quijada
<i>V2 Schneider</i>	Company

Music: *Heroes* symphony by Philip Glass, from the music of David Bowie and Brian Eno, performed by the American Composers Orchestra, Dennis Russell Davies, Principal Conductor. Associate Conductor for *Heroes* Michael Riesman. © 1996 Dunvagen Music Publishers, Inc. all rights reserved. Symphony administered worldwide by Dunvagen Music Publishers, Inc. (ASCAP) by agreement with Tintoretto Music (BMI), Screen Gems-EMI Music, Inc. (BMI), BMG Music Publishing Ltd. (BMI) and Opal Music (BMI). Recording produced by Kurt Munkacsi and Michael Riesman; Executive Producers Kurt Munkacsi, Philip Glass, and Rory Johnston; Associate Producer Stephan Farber. Recorded on Point Music — a joint venture of Euphorbia Productions, Ltd. and Philips Classics Productions; E-mail: Pointmus@aol.com. Manufactured and marketed by PolyGram Classics and Jazz, a division of PolyGram Records, Inc. New York, NY. All rights reserved.

THARP! PRODUCTION STAFF

Carol Patella
Company Manager

Linda Greenberg
Booking Manager

James Latzel
Production Stage Manager

Greg Rowland
Lighting Supervisor

Cynthia Argo
Project Coordinator

Andrew Vaca
Assistant Coordinator

Mary Myers
Costume Consultant

Dawn Weisberg
Wardrobe Supervisor

Andrew Benepe Studio
Tire Construction for 66

Marin Izquierdo Studio
Costume Construction for 66

Laurie Beuhler
Costume Construction for Sweet Fields

Marc Happel
Costume Construction for Heroes

Press Representation — The Zeisler Group

Special thanks to Larry McMurtry, Herbert Muschamp, Norma Stevens, Patsy Tarr, the late Dale Harris, Sidney and Frances Lewis, Vicente Wolf, Maurice and Lois Rosenfield, Abbott Miller, and Sean Kelleher.

Hair Styling provided by John Dellaria Salon, NYC. Travel by Joe Besignano, Empress Travel, NYC.

Sweet Fields opens the program with a deeply moving air of spirituality, employing a collection of traditional American choral music. Included in the piece are selections of William Billings' *Anthems and Fuguing Tunes of the 18th Century*, conducted by Paul Hillier; the shaker spiritual collection *Simple Gifts*, performed by the Boston Camerata; and the shape note collection *Rivers of Delight*.

The second piece, *66*, is a frolicking, kitsch-filled slice of twentieth-century Americana, paying playful homage to the spirit and colorful history of the infamous highway and the adventures of its travelers. Set as a travelogue of choreographic vignettes, Twyla Tharp completes the retro-mod atmosphere with 1950's bachelor pad music.

The program concludes at full crescendo with the emotionally charged epic *Heroes*. Drawing inspiration from the legendary album by musical icon David Bowie, a dramatic, symphonic ballet has been created by Philip Glass. *Heroes* is an awe-inspiring tribute to the romance between music and choreography, spinning together in perpetual motion.

Since founding her first company in 1965, **Twyla Tharp** has had a sweeping influence on modern dance. As a dancer, choreographer, and a director, Ms. Tharp has created one of the most prodigious careers in modern dance choreography.

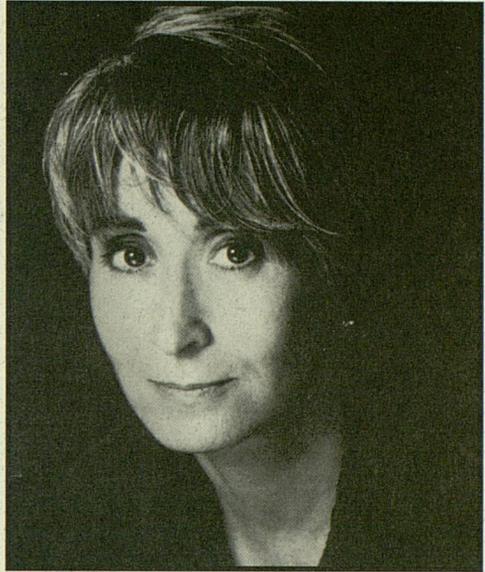
Among the better known and most influential works are *Tank Dive*, her first piece of choreography; *The Fugue*, *Eight Jelly Rolls*, to the music of Jelly Roll Morton; *The Bix Pieces*, to the music of Paul Whiteman's Orchestra and Thelonius Monk; *Deuce Coupe*, her most famous foray into ballet

with the Joffrey Ballet to music by the Beach Boys; *Sue's Leg*, created in residence at the Walker Art Center in Minneapolis; *Push Comes to Shove*, originally created for her company but better known as a vehicle for Mikhail Baryshnikov; *Baker's Dozen*; *Nine Sinatra Songs*, to the music of Frank Sinatra; and the amazingly theatrical collaboration with Philip Glass, *In the Upper Room*. She also took modern dance to Broadway in her 1981 collaboration with David Byrne, *The Catherine Wheel*, and her 1985 staging of *Singin' In The Rain* which ran for one year at the Gershwin Theater.

Never content with relying only on the frame of a proscenium theater, Ms. Tharp began work in film and video. She strapped an Ampex video recorder to her back as early as 1970, resulting in the most complete documentation of any body of choreographic work in history. In film, Ms. Tharp has collaborated with film director Milos Forman on *Hair* (1978), *Ragtime* (1980) and *Amadeus* (1984), with Taylor Hackford on *White Nights*, and Jim Brooks on *I'll Do Anything* (1994).

Her television credits include choreographing *Sue's Leg* for the inaugural episode of PBS' *Dance in America*, co-producing and directing *Making Television Dance* which won the Chicago International Film Festival Award; and directing *The Catherine Wheel* for BBC Television, which was a Broadway collaboration with David Byrne. Ms. Tharp co-directed the television special *Baryshnikov by Tharp* which won two Emmy awards as well as the Director's Guild of America Award for Outstanding Directorial Achievement.

In 1988, Ms. Tharp was invited to become Associate Director of American Ballet Theatre by then Artistic Director Mikhail Baryshnikov. During this two-year experiment, Ms. Tharp returned to the studio to develop new work for ABT, dismantling her own company and enfolded some of her dancers into American Ballet Theatre.



TWYLA THARP

In 1991 Ms. Tharp was then invited to become an artist in residence at the Wexner Center at The Ohio State University. Attracting remarkable dancers on a project by project basis, Ms. Tharp's first year in residence resulted in four new works: *Men's Piece*, *Grand Pas: Rhythm of the Saints*, *Octet*, and *Sextet*, all of which were incorporated into her 1992 New York season at City Center. In the summer of 1992 she produced an evening work with her pick-up company and Mr. Baryshnikov called *Cutting Up* which went on to become one of modern dance's most successful tours, appearing in twenty-eight cities over two months.

During this period of project work, Ms. Tharp has worked with dancers from the Paris Opera Ballet, American Ballet Theatre, New York City Ballet, and her own company. She has continued to be one of the most prolific choreographers in the world, setting *Demeter & Persephone* on the Martha Graham Company in the fall of 1993, *Waterbaby Bagatelles* on the Boston Ballet in the spring of 1994, and *New Works* on her own company in the fall of 1994 at the Kennedy Center in Washington, D.C. Just this past spring,

Ms. Tharp renewed her relationship with American Ballet Theatre, premiering three new works: *Americans We*, *How Near Heaven*, and *Jump Start*, featuring a commissioned score performed live by Wynton Marsalis and his orchestra.

Ms. Tharp's autobiography, *Push Comes to Shove*, was published by Bantam Doubleday Dell Publishing Group in 1992, the same year Ms. Tharp was awarded a fellowship from the John D. and Catherine T. MacArthur Foundation.

In Winter 1995-96, prior to beginning work with *Tharp!*, she created *Mr. Worldly Wise*, a three-act ballet, for The Royal Ballet in London, and *The Elements* for American Ballet Theatre.

Philip Glass is one of this nation's most prominent composers. A graduate of the University of Chicago at the age of nineteen with dual degrees in mathematics and philosophy, he went on to study at The Juilliard School, from which he graduated in 1962, followed by two years of study in Paris with Nadia Boulanger. By 1974 he had composed a large collection of new music written primarily for his own performance group, the Philip Glass Ensemble. This period culminated in *Music in 12 Parts* and the collaboration with Robert Wilson, *Einstein on the Beach*. Glass' output since *Einstein* has ranged from opera to film scores to symphonic works to string quartets. He has also created a significant amount of music for dance, including *In the Upper Room* for Twyla Tharp, *A Descent into the Maelstrom* for Molissa Fenley, and compositions for such choreographers as Jerome Robbins, Lucinda Childs, Garth Fagan, Laura Dean, and Lar Lubovitch, among others. Among his recently completed works are *The Voyage*, commissioned by the Metropolitan Opera, *La Belle et La Bête*, a chamber opera based on the film by Jean Cocteau; and the *2nd Symphony*, commissioned by the Brooklyn Philharmonic

Orchestra. Some of his recent works have included two collaborations with Robert Wilson: *Monsters of Grace* and *White Raven*, and *Les Enfants Terribles - Children of the Game*, a new dance/theatre work with choreographer Susan Marshall. Philip Glass was made a Chevalier de l'Ordre des Arts et des Lettres by the French government in 1995 and has been awarded honorary degrees from Brandeis University, The University of the Arts in Philadelphia, and the State University of New York in Buffalo.

Jennifer Tipton (Lighting Designer) is well-known for her work in theater, dance, and opera. She has been awarded two Bessies and an Olivier for lighting dance, her work in that field including pieces choreographed by Twyla Tharp, Mikhail Baryshnikov, Jiri Kylián, Jerome Robbins, Paul Taylor, and Dan Wagoner among many others. Her work in the theater has garnered her a Joseph Jefferson Award, a Kudo, a Dramalogue Award, two American Theater Wing Awards, an Obie, two Drama Desk Awards, and two Tonys. Her designs for opera include Robert Wilson's production of *Parsifal* at the Houston Grand Opera and Peter Sellars' production of *Tannhäuser* for the Chicago Lyric Opera. In the fall of 1991 she directed a production of *The Tempest* at the Guthrie Theater. She has been an artistic associate with the American Repertory Theater in Cambridge and the Goodman Theater in Chicago. In 1982 she received the Creative Arts Award medal in Dance from Brandeis University, and she held a Guggenheim Fellowship for the 1986-87 season. She received the Commonwealth Award in Dramatic Arts in 1989, and was honored with the 1991 Dance Magazine Award. She has been a recipient of the National Endowment for the Arts Theater Program Distinguished Artist Award and a grant for work with the Wooster Group in the National Theatre Artist Residency Program

funded by the Pew Charitable Trusts. Ms. Tipton also teaches lighting at the Yale School of Drama.

Norma Kamali (Costume Designer) is one of the most successful and well-respected fashion designers in the world. She catapulted to fame with her first clothing to be featured on the cover of a magazine — *Cosmopolitan*, featuring Christie Brinkley in a Kamali swimsuit — which coincided with the launching of her successful swimwear line. Throughout her career, she has established collections globally of women's wear, swimwear, eyewear, fragrance, a home collection of furniture, fabrics, and home fragrance, as well as a cosmetics line, Norma Kamali Beauty, among others. She has designed costumes for Twyla Tharp's *In the Upper Room* and for the Emerald City in Sydney Lumet's film *The Wiz*. Her "parachute" designs have been included in the Diana Vreeland/*Vanity Fair* exhibit and have remained a part of the permanent fashion collection at the Metropolitan Museum of Art. Among her numerous awards are three Coty Awards, the "American Success Award" for vocational technical education (at the Fashion Institute of Technology) presented by President George Bush in the Rose Garden of the White House, the Distinguished Architecture Award from the New York Chapter of the AIA (for the OMO Kamali headquarters in NYC). This year she presented her 1996 Collection as an exhibition for the internet, and launched the OMO Norma Kamali Web Page.

Kasia Malicka Maimone (Costume Designer) was awarded an Arts MA in 1988 at Warsaw University. She then specialized in costume and fashion design. Since coming to New York six years ago, she has worked on a variety of theatrical and film projects and continues her fashion line. Among others she designed Donald Byrd/The Group's *Bristle*

at BAM's Majestic Theatre, *Life Situations: Daydreams in Giselle* at the Joyce Theatre, En Garde's *J.P. Morgan Saves the Nation*, Blondell Cumming's *Women in the Dunes* at the Japan Society, Jason Kao Hwang's opera *Immigrant of the Womb* at Dance Theater Workshop, Susan Marshall's *Private Worlds* and *Les Enfants Terribles*, a dance opera spectacle by Philip Glass and Susan Marshall. Kasia thanks her extended family Caroline, Myles and John.

Shelley Washington Whitman (Ballet Mistress) studied with Twyla Tharp at Wolf Trap Academy, American University in 1973 prior to being invited to join the Twyla Tharp Dance Company in 1975. A graduate of Interlochen Arts Academy, Ms. Washington furthered her training at The Juilliard School before joining the Martha Graham Dance Company in 1974. In 1985 she performed in *Singin' in the Rain* on Broadway and served as Dance Captain for that production. In 1987 she was honored with a Bessie Award for Outstanding Performer of the Year. From 1988 to 1992, Ms. Washington was a member of American Ballet Theatre as a soloist and Ballet Mistress in association with Twyla Tharp. In 1993 she was the Ballet Mistress for Ms. Tharp's *Cutting Up* tour starring Ms. Tharp and Mikhail Baryshnikov, and in subsequent seasons for the City Center season of Twyla Tharp and Dancers in New York and the Tharp Dances international tour. Ms. Washington continues to work with Ms. Tharp as a Ballet Mistress, setting ballets on various companies around the world including Hubbard Street Dance Chicago, the Boston Ballet, the Martha Graham Dance Company, and American Ballet Theatre among others. Ms. Washington recently assisted Ms. Tharp on the creation of her full-length ballet *Mr. Worldly Wise* for the Royal Ballet in London, and was an integral part of the casting and creation of *Tharp!*

Todd Anderson (dancer) Born and raised: Ft. Worth, TX. Studied: Jazz/tap/ballet from the age of four and on scholarship at the Tremaine Dance Center, Los Angeles. Performed: Musical theater and industrial shows in Dallas/Ft. Worth, Björk's *Oh So Quiet*, Samsung and Disney's film *Toy Story*, and the annual *Sho West* convention.

Yi Cho (dancer), Born and raised: Kaohsiung, Taiwan. Studied: National Taiwan Academy of Arts, graduated 1992. Performed: Neo-Classical Dance Company (Taiwan), Chen and Dancers and Nai-Ni Chen Dance Company (New York).

Jennifer Howard (dancer) Born: Boston, MA. Raised: Andover, MA and Derry, NH. Studied: Boston Ballet School, Ballet Arts with Mimi Ferrell (Completed Royal Academy of Dance exams), St. Paul's School, and The Juilliard School. Performed: Feld Ballets/NY.

Roger C. Jeffrey (dancer) Born: New York, NY. Studied: Bernice Johnson Cultural and Arts Center, LaGuardia High School of the Performing Arts in NYC, Juilliard School (BFA 1996). He has taught and choreographed throughout the US and Europe.

Shawn Mahoney (dancer) Born: Waltham, MA. Raised: Newton and Boston, MA. Studied: Boston Ballet School, American Ballet Theatre, Anna Marie Holmes, Fernando Bujones, David Howard and Lupe Serrano. Performed: (with Boston Ballet) Twyla Tharp's *Waterbaby Bagatelles*, Jiri Kylián's *Symphony in D*, George Balanchine's *The 4 Temperaments* and *Theme & Variations*, *Pas de Quatres* and Fernando Bujones' *Raymonda Act III*. (Independently) Twyla Tharp's Choreography Project at the Kennedy Center and her *Red, White and Blues* at Brooklyn Academy of Music, Suzanne Farrell/George Balanchine Project, The Washington Ballet, Sean Curran & Dancers, Grupo DancArt in Brazil.

Gabrielle Malone (dancer) Born: Naples, Italy. Raised: Miami, FL. Studied: Ballet, jazz, and tap from the age of four and at the New World School of the Arts in Miami. Performed: (in Florida) Dale Andree's Mary Street Dance Theater, Gerri Houlihan and Dancers, Gary Lund's Dance Wave. Thanks to Mom and George for all their love and support.

Toshiko Oiwa (dancer) Born: Saitama, Japan. Studied: Ballet and jazz at K-Broadway (Tokyo), Juilliard School (BFA 1996). Choreographed: Juilliard School, Urban Artworks, and in Japan.

Victor Quijada (dancer) Born: Los Angeles CA. Studied: Los Angeles County High School for the Arts, Rudy Perez. Performed: Perez's CLASSIC KITETALES, Elizabeth Streb/Ringside at MOCA's Temporary Contemporary (1995), Dance Kaleidoscope 1996.

Logan Pachciarz (dancer) Born: Columbus, OH. Raised: Franklin, TN. Studied: Peggy Burke at Vanderbilt University (ballet), Kaylee Scott (modern), Mark Perry (voice), North Carolina School of the Arts. Performed: (with the Nashville Ballet) *Coppelia*, *The Nutcracker*, *Cinderella*, *Romeo and Juliet*.

Matt Rivera (dancer) Born: Los Angeles, CA. Raised: Los Angeles, CA and Costa Rica. Studied: Los Angeles High School for the Arts and on scholarship at the Dupree Dance Academy. Performed: Hubbard Street Dance Chicago, Feld Ballets/NY, Ballet Chicago, Ballet Theatre of Chicago, James Kelly Choreography Project.

Andrew Robinson (dancer) Born and raised: Enfield, London, UK. Studied: tap, modern, and jazz, London Contemporary Dance School. Performed: 4D (under the direction of Viola Farber), London Contemporary Dance Theatre (under the

direction of Robert Cohan, Dan Wagoner, and Nancy Duncan), Richard Alston Dance Company, Aletta Collins Dance Company. Choreographed: independently and as Artistic Director of YOUTH, a dance company for young people based at The Place in London.

Julie Stahl (dancer), Born: Trenton, NJ. Raised: Yardley, PA and Titusville, NJ. Studied: Princeton Ballet, School of American Ballet, Academie de Danse Classique de Princess Grace, and Yale University Drama School, Skidmore College (with Elisabeth Carroll and Paul Sanasardo). Performed: Hubbard Street Dance Chicago, Ballet Manhattan, New York City Opera and Feld Ballets/NY.

Sandra Stanton (dancer) Born: Oneida, NY. Raised: Verona, NY. Studied: North Carolina School of the Arts (full scholarship — ballet), Juilliard School (BFA 1996) under Benjamin Harkarvy, Hector Zaraspe, Linda Kent, and Jeanne Ruddy. Performed: Major roles over seven seasons in *The Nutcracker* and *Sleeping Beauty*, both directed by William Starrett.

Jedediah Wheeler (Producer) is president of International Production Associates, Inc. (IPA), a management and production company he formed in 1982. IPA is dedicated to the work of artists with singular vision including Philip Glass, Twyla Tharp, Diamanda Galás, Elizabeth Streb, Spalding Gray and Sankai Juku. Working closely with presenters throughout North America and Europe as well as England, Brazil, Japan, Hong Kong and Australia, he has produced tours of such works as the music/theater masterpiece: *Einstein On The Beach* by Robert Wilson and Philip Glass, *Monster in a Box* and *Gray's Anatomy* by Spalding Gray, the highly acclaimed opera for ensemble and film: *La Belle et la Bête* by Philip Glass, *1000 Airplanes on the Roof* by Philip Glass, David Henry Hwang, and Jerome Sirlin, *Kinkan*

Shonen by Ushio Amagatsu, *The Knee Plays* by Robert Wilson and David Byrne, *We Keep Our Victim's Ready* by Karen Finley and *The Mysteries and What's So Funny?* by David Gordon with sets by Red Grooms. In 1987, Lincoln Center for the Performing Arts, Inc., invited him to create *Serious Fun!*, a festival of new performance works. By juxtaposing unconventional programming ideas with Lincoln Center's solid reputation for the mainstream, the festival captured the attention of a new, young audience that has become the benchmark for audience development initiatives nationwide. The festival won an OBIE Award for Outstanding Achievement in 1993. IPA's current projects include *Monsters of Grace* by Robert Wilson and Philip Glass, *Yuragi* by Sankai Juku, *Pearls for Pigs* by Richard Foreman, *Les Enfants Terribles*, a dance opera spectacle by Philip Glass and Susan Marshall, *Malediction and Prayer* by Diamanda Galás, *POPAction!* by Elizabeth Streb, *2.5 Minute Ride* by Lisa Kron and *It's a Slippery Slope*, a new monologue by Spalding Gray. Jedediah Wheeler is a member of the board of directors of the Association of Performing Arts Presenters in Washington, DC and is a graduate of Tulane University in New Orleans, Louisiana.

These performances mark Twyla Tharp's debut under UMS auspices.

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PROGRAM

Sacred Music from the Low Countries

Sunday Evening,
October 27, 1996
at 7:00

St. Francis of Assisi
Catholic Church
Ann Arbor, Michigan

ALLELUIA

Alexander Agricola (1446 - 1506)

LAMENTATIONES IEREMIÆ PROHETÆ

Lectio Prima

Jacquet of Mantua (1483 - 1559)

O VOS OMNES

Alexander Agricola

LAMENTATIONES IEREMIÆ PROHETÆ

Lectio Secunda

Jacquet of Mantua

SPEM IN ALIUM

Alexander Agricola

LAMENTATIONES IEREMIÆ PROHETÆ

Lectio Tertia

ALLELUIA

Jan Pieterszoon Sweelinck (1562 - 1621)

- PSALM 47 OR SUS TOUS HUMAINS
 PSALM 114 QUAND ISRAEL HORS D'EGYPTE SORTIT
 PSALM 78 SOIS ENTENTIF, MON PEUPLE
 PSALM 137 ESTANS ASSIS AUX RIVES AQUATIQUES
 PSALM 138 IL FAUT QUE DE TOUS MES ESPRITS

INTERMISSION

Daan Manneke (b. 1939)

- PSALM 121 JE LÈVE MES YEUX

Ton de Leeuw (b. 1929)

MISSA BREVIS

- Kyrie
 Gloria
 Sanctus
 Benedictus
 Agnus Dei

Daan Manneke

DUE CANTI

- CANTO I JERUSALEM, MY HAPPY HOME
 CANTO II SURGE, AQUILO

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This program is divided in three periods: early Renaissance, late Renaissance and music from this century. The so-called "Low Countries" was, in fact, a much larger

area than the region that now covers Holland and Belgium. It also covered a large part of France and a small part of Germany. The "franco-flemish" school is not from a geographical or political origin, but was called this because of the unity of style, performed in the above mentioned area.

The early Renaissance section starts with an *Alleluia* in unison Gregorian Chant, sung by the two men of the ensemble. The *Alleluia* is followed by a text from the Lamentations of Jeremiah 1:12.

*O vos omnes, qui transitis per viam,
attendite et videte si est dolor
sicut dolor meus*

*All of you, who pass by on your way,
stop and see if you have seen any sorrow
like my sorrow*

This text from the Old Testament is very often used in Passiontide or in times of oppression. After this *O vos omnes* we sing the first lesson of a three-part setting by Alexander Agricola, a gifted pupil of

Josquin. The male voices get company now from the alto. In the motet *O vos omnes*, the soprano joins in for the first four-part piece. After the second lesson of the lamentations and *Spem in alium*, the second piece by Jachet of Mantua, we go back to the dark sound of the third lesson of the lamentations, sung by the lower voices. We end this section with again, the Gregorian *Alleluia*, this time without *O vos omnes*.

The second period is represented by Jan Pieterszoon Sweelinck, probably the most important — or at least most influential — Dutch composer in musical history. These five Psalms were composed for chamber music concert purposes, not for church services. They were written in the flamboyant virtuoso style that was typical for the Low Countries.

After intermission, again a Psalm, but this time from this century, as are all the pieces in this section. The music has its origin in the early polyphonic music of the Middle Ages and Renaissance. After the short mass by Ton de Leeuw, the most important Dutch composer of our time, we perform a piece by Daan Manneke, *Due Canti*, especially written for Quink. The first of these *Canti* has two texts, sung at the same time, a typical stylistic form used in the Middle Ages. The second Canto is a very exciting setting of a text from the *Song of Solomon*.

Program note by Harry van Berne

ALLELUIA

Alleluia.

O vos omnes, qui transitis per viam,
attendite, et videte
si est dolor sicut dolor meus.

Allelujah.

All of you, who pass by on your way,
stop and see
if you have seen any sorrow like mine.

Lamentationes Ieremiæ Prophetæ

LECTIO PRIMA

Aleph

Quomodo sedet sola civitas plena populo:
facta est vidua domina gentium:
princeps provinciarum
facta est tributo.

Beth

Plorans ploravit in nocte
et lacrimæ ejus in maxillis ejus:
non est qui consoletur eam
ex omnibus caris ejus:
omnes amici ejus spreverunt eam
et facti sunt ei inimici.

Ghimel

Migravit Judas propter afflictionem
et multitudinem servitutis:
habitavit inter gentes
nec invenit requiem:
omnes persecutores ejus apprehenderunt
eam inter angustias.

*Jerusalem, Jerusalem,
convertere ad Dominum Deum tuum*

FIRST LESSON

Aleph

How lonely sits the city that was full of people:
how like a widow has she become:
she that was a princess among the cities
has become a vassal.

Beth

She weeps bitterly in the night,
tears on her cheeks:
among all her lovers
she has none to comfort her:
all her friends have dealt treacherously with her,
and they have become her enemies.

Ghimel

Judah has gone into exile because of affliction
and hard servitude:
she dwells now among the nations
but finds no resting place:
her pursuers have all overtaken her
in the midst of her distress.

*Jerusalem, Jerusalem,
convert to your Lord God*

O VOS OMNES

O vos omnes, qui transitis per viam
attendite, et videte,
si est dolor similis dolori meo.

All of you, who pass by on your way,
stop and see
if you have seen any sorrow like mine.

Lamentationes Ieremiæ Prophetæ

LECTIO SECUNDA

Daleth

Viæ Sion lugent
eo quod non sint qui veniant ad solemnitatem:
omnes portæ ejus destructæ:
sacerdotes ejus gementes: virgines ejus
squalidæ,
et ipsa oppressa est amaritudine.

SECOND LESSON

Daleth

The roads to Zion mourn
for none come to the appointed feasts:
all her gates are desolate: her priests groan:
her maidens have been dragged away,
and she herself suffers bitterly.

He

Facti sunt hostes ejus in capite,
 inimici illius locupletati sunt:
 quia Dominus locutus est super eam
 propter multitudinem iniquitatum ejus:
 parvuli ejus ducti sunt in captivitatem,
 ante faciem tribulantis.

*Jerusalem, Jerusalem,
 convertere ad Dominum Deum tuum*

He

Her foes have become the head,
 her enemies prosper,
 because the Lord has made her suffer
 for the multitude of her transgressions;
 her children have gone away,
 captives before the foe.

*Jerusalem, Jerusalem,
 convert to your Lord God*

SPEM IN ALIUM

Spem in alium nunquam habui
 præter in te, Deus Israel,
 qui irasceris et propitius eri
 et omnia peccata hominum
 in tribulatione dimittis.
 Domine Deus, Creator cæli et terræ,
 respice ad humilitatem nostram.

I have never put my hope in any other
 but in you, God of Israel,
 who will be angry and yet become again gracious
 and who forgives all the sins
 of suffering man.
 Lord God, Creator of Heaven and Earth,
 look upon our lowliness.

*Lamentationes Ieremiæ Prophetæ***LECTIO TERTIA***Vau*

Et egressus est a filia Sion omnis decor ejus:
 facti sunt principes ejus velut arietes
 non invenientes pascua:
 et abierunt absque fortitudine
 ante faciem subsequentiis.

Zain

Recordata est Jerusalem dierum afflictionis
 suæ et prævaricationis,
 omnium desiderabilium suorum,
 quæ habuerat a diebus antiquis,
 cum caderat populus ejus in manu hostili,
 et non esset auxiliator:
 viderunt eam hostes,
 et deriserunt sabata ejus.

*Jerusalem, Jerusalem,
 convertere ad Dominum Deum tuum*

THIRD LESSON*Vau*

From the daughter of Zion has departed all her
 majesty; her princes have become like harts
 that find no pasture;
 they fled without strength
 before the pursuer.

Zain

Jerusalem remembers in the days of her affliction
 and bitterness,
 all the precious things that were hers
 from days of old.
 When her people fell into the hand of the foe,
 and there was none to help her,
 the foe gloated over her,
 mocking at her downfall.

*Jerusalem, Jerusalem,
 convert to your Lord God*

ALLELUIA

PSALM 47

Or sus tous humains,
 Frappez en vos mains:
 Qu'on oye sonner, Qu'on oye etonner,
 Le Nom solennel de Dieu Eternel.
 C'est le Dieu tres-haut
 Que craindre il nous faut,
 Le grand Roi qui fait sentir en effet
 Sa force au travers de tout l'univers.

All ye people,
 clap your hands:
 cheer and praise
 the holy name of the eternal God.
 Because the exalted Lord
 we must fear,
 The great king, whose power
 is felt in all the world.

PSALM 114

Quand Israël hors d'Egypte sortit
 Et la maison de Jacob se partit
 D'entre le peuple étrange,
 Juda fut fait la grand' gloire de Dieu,
 Et Dieu se fit Prince du peuple Hébreu,
 Prince de grand' louange.

When Israel left Egypt
 And the house of Jacob marched from
 a foreign nation Juda became the glory of the Lord
 And God made himself Prince of the Hebrew people
 Prince of the great Praise.

PSALM 78

Sois ententif, mon peuple à ma doctrine,
 Soit ton oreille entierement encline
 A bien ouïr tous let mots de ma bouche:
 Car maintenant il faudra que je touche
 Graves propos, et par moi soient dis
 Les grands secrets des ...uvres de jadis.

Be obedient, my people, to my doctrine,
 incline all your ear, to hear well
 All the words from my mouth:
 Because now I will broach
 serious matters and divulge
 great secrets of olden times.

PSALM 137

Estans assis aux rives aquatiques
 De Babylon, plorions melancoliques,
 Nous souvenons du païs de Sion:
 Et au milieu de l'habitation,
 Oû de regret tant de pleurs épandîmes,
 Aux saules verts nos harpes nous pendîmes.

By the rivers of Babylon we sat
 and wept melancholy.
 We remembered the land of Sion:
 And in the midst of the abode
 Where we shed many tears of sorrow,
 In the green willows we hang our harps.

PSALM 138

Il faut que de tous mes esprits,
 Ton los et prix J'exalte et prise:
 Devant les grands me presenter
 Pour te chanter J'ai fait emprise.
 En ton saint Temple adorerai,
 Celebrerai Ta renommée,
 Pour l'amour de ta grand' bonté
 Et feauté Tant estimée.

I will praise thee with heart and soul,
 in the presence of gods
 I will sing thee psalms
 I will bow
 to Your holy temple
 and praise Your Name
 for Your loving-kindness
 and Your utmost prized fidelity.

PSALM 121

Je lève mes yeux sur les montagnes.
 D'où me viendra le secours?
 Le secours me vient de l'Éternel
 Qui a fait les cieux et la terre
 l'Éternel te gardera de tout mal
 Il gardera ton âme
 l'Éternel gardera ton départ et ton arrivée,
 dès maintenant et à jamais.
 Que la gloire soit au Père au Fils au
 Saint Esprit
 comme elle était à l'origine
 maintenant et toujours
 et pour les siècles des siècles.
 Amen.

I will lift up mine eyes to the hills.
 From whence will come my help?
 My help will come from the Lord
 Who has created heaven and earth.
 The Lord will protect you from all evil.
 He will protect your soul.
 The Lord will protect your going out and
 your coming in, now and forever.
 Glory be to the Father, the Son and the
 Holy Ghost
 As it was in the beginning,
 is now and ever shall be
 from eternity to eternity.
 Amen.

*Missa Brevis***KYRIE**

Kyrie eleison
 Christe eleison
 Kyrie elesion

Lord, have mercy.
 Christ, have mercy.
 Lord, have mercy.

GLORIA

Gloria in excelsis Deo
 Et in terra pax hominibus bonae voluntatis
 Laudaumus te, Benedicimus te,
 Adoramus te, Glorificamus te.
 Gratias agimus tibi
 propter magnam gloriam tuam,
 Domine Deus, Rex caelestis,
 Deus, Pater omnipotens,
 Domine Fili unigenite, Jesu Christe.
 Domine Deus, Agnus Dei, Filius Patris,
 qui tollis peccata mundi
 miserere nobis,
 suscipe deprecationem nostram.
 Qui sedes ad dexteram Patris,
 miserere nobis, quoniam tu solus sanctus,
 tu solus Dominus,
 tu solus Altissimus, Jesu Christe.
 Cum sancto spiritu
 in gloria Dei Patris.
 Amen.

Glory to God in the highest,
 and peace to his people on earth.
 We worship you, praise you,
 adore you, glorify you.
 We give you thanks
 we praise you for your glory,
 Lord God, heavenly King,
 God, almighty Father,
 Only Son of the Lord, Jesus Christ.
 Lord God, Lamb of God, Son of the Father,
 have mercy on us,
 receive our prayer.
 who are seated at the right hand of the Father,
 have mercy on us,
 You alone are the Holy One,
 You alone are the Lord,
 You alone are the highest, Jesus Christ.
 With the Holy Spirit
 in the glory of God the Father.
 Amen.

SANCTUS

Sanctus, sanctus, sanctus,
 Domine Deus sabaoth!
 Pleni sunt caeli et terra gloria tua.
 Hosanna in excelsis

Holy, holy, holy,
 Lord God of hosts!
 The heavens and earth are full of your glory.
 Hosanna in the highest

Benedictus qui venit in nomine Domini
 Hosanna in excelsis.

Blessed is he who comes in the name of the Lord.
 Hossanna in the highest.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi
 miserere nobis;
 Agnus Dei, qui tollis peccata mundi
 miserere nobis;
 Agnus Dei, qui tollis peccata mundi
 dona nobis pacem!

Lamb of god, who takes away the sin of the
 world have mercy on us;
 Lamb of god, who takes away the sin of the
 world have mercy on us;
 Lamb of god, who takes away the sin of the
 world grant us peace!

*Due Canti***CANTO I***koor*

Jerusalem, my happy home,
 when shall I come to thee?
 When shall my sorrows have an end?
 Thy joys when shall I see?

solostem (gelijktijdig)

Et levavi oculos meos et vidi:
 et ecce vir,
 et in manu eis funiculus mensorum.
 Et dixi: "Quo tu vadis?"

solovoice (at the same time)

And I lifted up my eyes and looked,
 and saw there was a man,
 and in his hand a measuring cord.
 And I said: "Where are you going?"

koor

O happy harbour of the saints,
 O sweet and plasant soil!
 In thee no sorrow may be found,
 no grief, no care, no toil!

solostem

Et dixit ad me:
 "Ut metiar Jerusalem et videam,
 quanta sit latitudo eius
 et quanta longitudo eius."

solovoice

And he said to me:
 "To measure Jerusalem,
 to see how broad
 and how long she is."

koor

There lust and lucre cannot dwell,
 there envy bears no sway;
 There is no hunger, heat nor cold,
 but pleasure every day.

solostem

Et ecce angelus, qui loquebatur in me,
 egrediebatur, et angelus alius
 egrediebatur in occursum eius:
 et dixit ad eum:
 "Curre, loquere ad puerum istum dicens."

0

solovoice

And see, the angel spoke with me,
 went, and another one came
 to meet him:
 and he said to him:
 "Walk, speak to this young man, saying:"

koor

Thy walls are made of precious stones;
 Thy bulwarks diamonds square;
 thy gates are of rich orient pearl,
 exceeding rich and rare.

solostem

Absque muris habitabitur Jerusalem
 prae multitudine hominum
 et iumentorum in medio eius.
 Et ergo ei, ait Dominus,
 murus ignis in circuitu
 et in gloria ero in medio eius.

solovoice

Jerusalem will be inhabited like a village,
 because of the multitude of people
 and animals in her midst.
 And I will be for her, saith the Lord,
 because I have scattered you to the
 four winds of heaven, thus saith the Lord.

choir

Thy houses are of ivory;
 Thy windows crystal clear;
 they tiles are made of beaten gold;
 O God that I were there!

CANTO II

Surge, aquilo,
et veni, auster;
perfla hortum meum,
et fluant aromata illius.

Veniat dilectus meus in hortum suum
et comedat fructus eius optimos.
Veni in hortum meum, soror mea sponsa;
messui myrrham meam cum aromatibus meis,
comedi favum cum melle,
bib vinum cum lacto meo.
Comedite, amici, et bibite
et inebriamini, carissimi.

Ego dormio, et cor meum vigilat.
Surge, amica mea,
columba mea, formosa mea, et veni.

*...lustrans universa in circuitu pergit
spiritus et in circulos suos revertitur.*

Ecclesiastes 1:6

Awake, O north wind,
and come, thou south,
blow upon my garden,
that the spices thereof may flow out.

Let my beloved come into my garden,
and eat his pleasant fruits.
I am come into my garden, my sister, my spouse;
I have gathered my myrrh with my spice,
I have eaten my honeycomb with my honey,
I have drunk my wine with my milk.
Eat, O friends, and drink, drink ye,
drink abundantly, O beloved.

I sleep, but my heart waketh.
Awake, my friend,
my dove, my beauty, and come away.

*...overlooking the whole, the wind progresses
turning round and returns on its circular course.*

Ecclesiastes 1:6

After a successful debut in the 1978 Holland Festival, **Quink** quickly emerged as a unique professional ensemble. This remarkable group of five young singers has developed a special style and established a reputation for captivating its audiences with expressive programs of varied repertoire.

The five singers, who are also active as soloists, find themselves at home in many areas of the *a cappella* repertoire, performing music from different periods in authentic style. Their repertoire consists of madrigals from the Renaissance and Baroque, *Lieder* from the late German Romantic period,

chansons from the Impressionist period of France, and contemporary twentieth-century music. The ensemble actively seeks out new works and commissions to add to the repertoire and often closes programs with a selection of lighter arrangements in close harmony.

As a finalist in the national competition in The Netherlands, Quink was invited to concertize in England with the Kings' Singers, the Hilliard Ensemble, and the Deller Consort. The ensemble is often heard on radio and has appeared on various Dutch and German television shows. The group is regularly invited to international music festivals such as the Holland Festival, the Stour Festival in England, and the Hitzacker and Landshut Festivals in Germany. In August 1992, Quink performed at the Europäische

Kirchenmusik in Schwabisch Gmund, near Stuttgart, and made its Italian debut in the spring of 1987 in a national tour.

Quink has recorded on the Etcetera and CBS labels, and released a compact disc of songs by Ralph Vaughn-Williams and Gerald Finzi on the Fidelio label. The *New York Times* praised Quink's collection of Benjamin Britten works, saying it "reveals a purity of tone reminiscent of Renaissance madrigals." Of their rendition of William Byrd's *Mass for Four Voices*, *Gramophone* magazine said, "Their performance is astonishingly live because they have a superb range of vocal color — varying their tonal tension, their vibrato, their articulation, and so on — and avoid any temptation to exaggerate Byrd's often playful rhythms." Quink's most recent compact discs, on Telarc International, include collections of Italian Renaissance and English madrigals, an offering of Christmas carols, and a CD of international folk songs. Future plans include a recording of French madrigals.

Quink's first US tour in 1985 was so artistically successful that the group now returns here twice each season. Tours have included residencies at Dartmouth and the University of Massachusetts at Amherst, and concerts throughout New England. Quink was invited as special guest at the Iowa Choral Directors' Convention and gave its New York debut at Merkin Hall in 1988. In February 1991, the ensemble performed at The Cloisters in New York; during the 1991-92 season, Quink toured the Northeast, including a performance in Canada. The 1992-93 tours saw recitals across the US and a return visit to The Cloisters. In 1993-94 they performed in the South on a fall tour and in the Midwest and Upper Midwest in the spring. Quink returned during 1994-95 for performances across the US, including the Midwest, Southern states, and Alaska.

Tonight's performance marks Quink's debut under UMS auspices.

Machteld van Woerden, soprano, completed studies as a theologian before beginning her vocal training at the Sweelinck Conservatory in Amsterdam. She studied with Professor Erna Spoorenberg, and graduated with a solo degree in 1984. Machteld is a founding member of Quink and has made many foreign tours with the ensemble. She is a member of the Dutch Radio Choir and, as a soloist, has performed with such conductors as Henry Lewis, Edo de Waart, Mauricio Kagel, Reinbert de Leeuw and Kenneth Montgomery. An experienced *Lieder* recitalist, she performs regularly in concerts and oratorios. She has participated in masterclasses with Alfred Deller and Udo Reinemann, and at present is coached by Margreet Honig in Amsterdam.

Marjolein Koetsier, soprano, undertook her studies in Groningen and finished in Amsterdam with Professor Cora Canne Meyer at the Sweelinck Conservatory. She received her opera training in Amsterdam as well, and performed in several opera and



QUINK

musical productions. A regular member of the Dutch Radio Choir, Marjolein has performed as a soloist with conductors such as Henry Lewis, Gaetano Delogu, Zoltan Pesko, and Frans Bruggen. A member of Quink since 1989, she is also an active recitalist and soloist in concerts, opera, and oratorio performances. During masterclasses, she studied with Robert Holl, Gerard Souzay, and Tom Krause; her current coaches are Margreet Honig in Amsterdam and the baritone William Murray, who is now a voice instructor at the University of Houston.

Corrie Pronk, alto, studied at the Sweelinck Conservatory in Amsterdam with Professor Erna Spoorenberg, graduating in 1985 with her solo degree. She often appears on radio and television and is a successful soloist both in The Netherlands and abroad. In Holland, she has concertized with the Radio Chamber Orchestra, the Limburg Symphony Orchestra, and the Orchestra of Brabant with such conductors as Hans Vonk and Ed Spanjaard. Several of her performances have been recorded for compact disc production. In addition to Quink, Corrie is a member of the Radio Choir of the national broadcasting company; she performs on a freelance basis with the Netherlands Chamber Choir, La Chapelle Royale in France, and the Collegium Vocale in Belgium. Corrie was a finalist in the 1990 Elly Ameling Competition, and as a result was offered several solo recitals, including a recital in the famous Concertgebouw in Amsterdam.

Harry van Berne, tenor, studied as a cellist and a singer with Professor Erna Spoorenberg at Amsterdam's Sweelinck Conservatory and graduated in 1985. He is much in demand as a soloist in operas, concerts, and oratorio performances and has been invited to perform in Western Europe, the United States, the Middle East, and

Japan. Harry gives frequent recitals accompanied by piano, lute, or guitar, and is also active as an ensemble singer. From 1985 until 1990, he was a regular member of the Netherlands Chamber Choir and presently performs with this group on a freelance basis. In addition to Quink, Harry is also a member of the Gesualdo Consort Amsterdam and the Huelgas Ensemble from Belgium. His vast repertoire stretches from the Middle Ages, Early Renaissance, and Baroque through the Classic and Romantic era and includes music from this century, some of which was specially written for and dedicated to him. He has worked with many well-known conductors and orchestras, including Rene Jacobs, Ton Koopman, Michael Schneider, The Amsterdam Baroque Orchestra, and La Stagione Frankfurt. As a soloist and member of the above ensembles, Harry has made numerous recordings. His present coaches are Margreet Honig in Amsterdam and Anthony Rolfe Johnson in London.

Kees-Jan de Koning, bass, studied the recorder in Utrecht before entering the Royal Conservatory in The Hague as a singer. He began his studies with Peter Kooy, finishing with Herman Woltman. Since 1992, he has been a regular part-time member of the Netherlands Chamber Choir. In addition to his work with Quink, he is connected with several important European ensembles, including Ensemble Vocal Europeenne (France), Camerata Trajectina (Netherlands), Huelgas Ensemble (Belgium), and Concerto Palatino (Italy). A sought-after soloist for opera and oratorio performances, he has performed with Ton Koopman, Frans Bruggen, Michael Schneider, Philippe Herreweghe, and Gustav Leonhardt. As a soloist and ensemble member, he has made several compact disc recordings; since 1992, he has taught voice at the Royal Conservatory in The Hague.

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STATE SYMPHONY OF RUSSIA

YEVGENY SVETLANOV, *conductor*

PROGRAM

Tuesday Evening,
October 29, 1996
at 8:00

Hill Auditorium
Ann Arbor, Michigan

Gustav Mahler

SYMPHONY NO. 9 IN D MAJOR

Andante comodo
Im Tempo eines gemächlichen Ländlers
Rondo Burleske
Adagio

Fourteenth Concert
of the 118th Season

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SYMPHONY NO. 9 IN D MAJOR

Gustav Mahler

Born November 4, 1860 in Kalischt, Bohemia

Died May 18, 1911 in Vienna

IN SPEAKING OF Mahler's symphonies, allusion often is made to three symphonic trilogies. The first trilogy, consisting of symphonies Nos. 1, 2 and 3, is expressive of the composer's high metaphysical aspirations. These works were followed, almost as an afterthought, by the highly idyllic Symphony No. 4 in which we get a view of heaven from a child's perspective. The Fourth Symphony, along with Nos. 2 and 3, can be said to be part of a different trilogy – the "Wunderhorn" Symphonies employing thematic material and even incorporating complete songs from the composer's own song cycle *Des Knaben Wunderhorn* as one of their movements, just as No. 1 is thematically derived from Mahler's *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer). The next trilogy comprises the Fifth, Sixth and Seventh Symphonies – all three being purely orchestral in their conception; these are works expressing humanistic realism, often tinged with pessimism, with an "Artist as Hero" coping with life's tribulations clearly at the center of the proceedings. Not belonging to a trilogy, the Eighth Symphony is something of a rare work in that within it Mahler continues his stylistic development as a symphonist while reverting to the use of vocal forces as in his early symphonies; a spiritually-affirming work, it consists of only two large movements, employing as texts the religious medieval poem *Veni, Creator spiritus* and the closing scene of Goethe's *Faust*, respectively. Throughout this work, massive choruses and an octet of soloists are employed, supported by a gigantic orchestra, and earning for itself the appellation of "Symphony of a Thousand."

Mahler's last symphonic trilogy, often referred to as the "Farewell" trilogy, is made

up of *Das Lied von der Erde* (The Song of the Earth), Symphony No. 9 and the incomplete, but full-length draft of the five-movement Symphony No. 10; this trilogy is marked by its concern over death. Written between 1908 and 1909, the six-movement *Das Lied von der Erde* evokes the shadow of death through seven Chinese poems translated into German by Hans Bethge in a collection called *Die chinesische Flöte*. After the massive forces of the Eighth Symphony, *Das Lied* was conceived in the opposite direction, as transparent orchestrations and a markedly intimate mood make it perhaps Mahler's most personal work. If *Das Lied* speaks of death in poetic terms, the Ninth Symphony is fully expressive of the despair felt upon the confrontation with death. The Tenth Symphony also clearly depicts the terrified "Hero" bitterly facing and preparing for death; at the end, however, there is a calm acceptance of death's final inevitability.

It is not at all incomprehensible that Mahler should have been so preoccupied with death in his creative efforts at the time. In 1907 his eldest daughter died from scarlet fever at the age of five; that same year, the doctors discovered that Mahler suffered from a serious heart condition which eventually led to his demise four years later. As oncoming death became an obsession, Mahler was nonetheless determined to fully express his feelings on the matter through his music, for which he needed to complete one last trilogy in the process. Knowing that Beethoven, Schubert and Bruckner had died shortly after completing their respective Ninth Symphonies, Mahler felt a great deal of trepidation in writing a Ninth Symphony himself. (It is interesting to note that Antonin Dvořák and, later in this century, Ralph Vaughan Williams, also died with only nine symphonies to their name.) Superstitious sentiments got the upper hand, and Mahler tried to confuse the issue with death by following his Eighth

Symphony with the un-numbered *Das Lied von der Erde*, giving it its title and describing his creation simply as a "Symphony for Contralto (or Baritone), Tenor and Orchestra." After this work was completed he then went on to finish the symphony he called his Ninth. Death, however, was not to be deceived; just as his song cycle *Kindertotenlieder* (Songs on the Death of Children) presaged the demise of his daughter three years after its composition, so did the Ninth Symphony foretell of the composer's parting from the world. Mahler died in 1911, unable to finish his Tenth Symphony, which would have rounded out his trilogy of death-haunted works, and without ever having the pleasure of hearing a performance of any of its components. (It should be noted that Mahler did manage to complete the *Adagio* movement, and was able to sufficiently sketch out the remaining movements, making it possible for English musicologist Deryck Cooke to complete a performing version of the work; this effort was fully endorsed and approved by Alma Mahler, the composer's widow.)

Having originated from a long tradition with its roots in Beethoven, evolving through Brahms and Bruckner, with the marked influences of Wagner and Strauss, Mahler's symphonies mark the culmination of the form within the Austro-Germanic Romantic school of composition. Mahler's Ninth Symphony, in addition to being his last complete work, in a sense can also be said to be the last symphony of its time and stylistic approach. Mahler's procedures of composition paved the way for the Second Viennese School; by the time of the Ninth Symphony, not only was tonality subjected to frequent break-downs, but the composer relied heavily on motivic elaboration by means of variation, symmetrical reflection, contrast, permutation, interlacing and correlation — all principles that would become part of the technical apparatus of Schoenberg, Berg, Webern and

their followers, within their twelve-tone compositional methods. In this symphony the main motif becomes the interval of descending seconds (sometimes in the major, more often in the minor) associated with the idea of a melancholic farewell; this interval is present in all the thematic material throughout the work.

Evoking the composer's thoughts on the evanescence of earthly life, the Ninth Symphony is filled with inexorable sadness and weariness, and expresses the dramatic inner turmoil and conflicts of an artist restlessly searching for peace and tranquillity; agonized despair, a thirst and deep love for life and, ultimately, resignation are all imprinted in the work's psychological portrait. Deryck Cooke described this emotionally charged work in the following words: "The Ninth Symphony marks Mahler's furthest descent into the hell of emptiness that confronted him when he received the death-sentence from his doctor and found his hard-sought faith too insecure to exorcise the spectre of a swiftly approaching premature extinction.... This work is in truth, Mahler's dark night of the soul, and it is all the more moving in that there is no easy yielding to despair; through all the horror and hopelessness shine's Mahler's unquenchable belief in life."

The first movement is based on a modified sonata form and is marked "Andante comodo." After a five measure introduction which exhibits a sense of somber foreboding and mystery, the second violins introduce the main theme, one which is loosely based on Johann Strauss, Jr.'s waltz *Freut euch des Lebens* (Enjoy Life); through melodic alteration, the theme acquires a bittersweet tone, removed from Strauss' original conception, emphasizing Mahler's thirst for life. Later on a more passionate and intense theme is presented in an expression of agony, stressed by piercing brass chords. Through constant variation, the two themes are devel-

oped, often intertwined with themselves and with a number of other small motivic cells. Most prominent among these motifs, is a falling cadential figure which recalls the closing words of *Das lied von der Erde*, "Ewig, ewig" (Forever, forever); this motif, actually derived from Beethoven's "Farewell" Piano Sonata, is employed usually at the end of phrases, but often enough at the start of a phrase, as if to say that the end is certain from the very beginning.

The second movement, marked "Im Tempo eines Gemächlichen Ländlers," comes in the form of a scherzo, based at first on the Austrian peasant dance, the *Ländler*. Mahler's "dance" music, however, acquires a suggestion of mockery, as if scorning earthly pleasures. The march rhythms that permeate the early symphonies are vastly in evidence here, and a tragic overtone sounds through the feigned and empty happiness. The seeming cheerfulness of the opening ascending motif is constantly negated by the ever present descending-second motif associated with leave-taking. The *Ländler* suddenly gives way to a Waltz section with macabre undertones. From here on the *Ländler* and the Waltz are alternated several times, in each case, one borrowing motivic material from the other, as the themes undergo constant variation, often modifying the unifying descending-second motif by augmentation to a ninth interval.

The next movement, a *Rondo-Burleske* bearing the tempo marking of "Allegro assai," is a *tour de force* of polyphonic writing. In addition to being built upon a rondo structure, this movement once again may be characterized as another diabolic Scherzo; here the composer seems to take a backward glance at a life full of activity with a sense of mockery and irony. In *agitato* fashion, numerous motivic components are thrust precipitatedly against each other in the main recurring section. This is followed by a quieter episode which is thematically related

to the opening of the movement. Variants of these two sections are heard before a clash of cymbals and long *fortissimo* brass chords usher in a more sedate, but no less passionate, intermezzo, which is nonetheless subjected now and then to noisy reminders of what has preceded. An extended return to the agitated main section, which keeps building in momentum and speed, brings the movement to a shattering conclusion.

The last movement is one of Mahler's most sublimely beautiful, an "Adagio" in which a single, slowly-unfolding theme is carried through twelve long-drawn variations. The mood now wavers between anguish, provoked by a deep love of life, and resignation on the face of death. In the end, in the last *pianississimo* statement of the theme by strings alone, acceptance of the inevitable fate of all earthly creatures predominates; quoting the German musicologist Paul Becker, "The melody is placid, yet wrought with the highest intensity of feeling. It is no song of mourning, but a noble affirmation, the unfolding of of a final vision."

Mahler's Ninth Symphony received its world première performance posthumously in Vienna when Bruno Walter, the composer's protégé and champion of his music, conducted the Vienna Philharmonic on June 26, 1912.

Program note by Edgar Colón-Hernández

The internationally acclaimed **State Symphony of Russia** (formerly called the Moscow State Symphony) returns in 1996 for its ninth North American tour.

The orchestra, led by Yevgeny Svetlanov and comprised of Russia's top symphonic instrumentalists, has made an invaluable contribution to the art of symphonic music in Russia. The State Symphony of Russia has per-

formed in the world's most prestigious venues, including the Musikverein (Vienna), Royal Albert Hall (London), Salle Pleyel (Paris), Kennedy Center (Washington DC), Lincoln Center (New York), and Carnegie Hall (New York).

The orchestra's first performance took place in the Grand Hall of the Moscow Conservatory on October of 1936 and its first tour within Russia took place a few months later. Throughout its history, the State Symphony of Russia has collaborated with many of the world's greatest conductors and soloists. The orchestra itself has had four renowned Music Directors: Alexander Guak, Nathan Rachlin, Konstantin Ivanov, and Yevgeny Svetlanov. Maestro Svetlanov, one of Russia's most versatile and respected musical figures who has largely been responsible for the orchestra's ascension into the ranks of the world's finest symphony orchestras, has served as the orchestra's Music Director and Chief Conductor since 1965.

Russian music has always been an integral part of the orchestra's repertoire. The works of many of the great Russian composers, including Tchaikovsky, Prokofiev, Khachaturian, Kabalevsky, Shostakovich, Glière and Ashrafi, were performed with the orchestra under the batons of their composers. Shostakovich, Khrennikov, Babadjanyan, and Shchedrin performed their own concertos at the piano with the State Symphony. Yevgeny Svetlanov first appeared with the orchestra as a guest artist, conducting his own composition, *Siberian Fantasy*.

The State Symphony gives more than 100 concerts a year, about ten of which are annual subscription concerts of the Moscow Philharmonic Society, held in Tchaikovsky Hall, the most prestigious hall in Moscow. The larger part of the concert season, however, is spent by the orchestra on foreign tours.

The State Symphony embarked in its first foreign tour in 1957, becoming the first

Soviet symphonic ensemble to be heard abroad. The orchestra made its first North American tour in 1960, including performances in Washington DC, Chicago, Cleveland, Baltimore, and Philadelphia, concluding with a spectacular concert before an audience of 16,000 in New York's Madison Square Garden. More recently, the orchestra completed a critically acclaimed twenty-four-concert tour of North America in 1991, which included performance in Miami, Tampa, Los Angeles, San Francisco, Chicago, Philadelphia, Boston, New York at Avery Fisher Hall and Washington DC at the Kennedy Center. In 1992, the State Symphony of Russia toured France, Japan, Germany, Austria, South Korea, the Netherlands, and Luxembourg. The orchestra has also toured Poland, Romania, the People's Republic of China, Czechoslovakia, Hungary, former Yugoslavia, Belgium, Greece, Spain, France, Great Britain, Australia, New Zealand and South America. The orchestra returned to the United States in 1994 for an outstanding month-long tour which included performances throughout Florida along with return engagements in San Francisco, Chicago, and two performances in New York's Avery Fischer Hall. This fall the orchestra makes its ninth tour of the United States. The State Symphony is a frequent participant of leading music festivals all over the world such as the Edinburgh Festival, the Athens Music Festival, and Florentine May Festival. The orchestra's concerts have been attended by members of royal families, heads of state, and government leaders of different countries.

For their recordings on the Melodia label, the orchestra has received such coveted honors as a *Grad Prix du Disque* and an *Edison Prize*. In 1989, Yevgeny Svetlanov and the orchestra concluded a creative endeavor unique in its historical and cultural value. In the course of almost twenty-five years, they recorded an *Anthology of Russian Music*.

For this project, all symphonic pieces by all Russian composers have been recorded on more than 100 compact discs.

Tonight's performance marks the sixth appearance of the State Symphony of Russia (formerly the Moscow State Symphony) under UMS auspices. Their debut performance was made under Maxim Shostakovich's direction in 1969.

Yevgeny Svetlanov, one of Russia's most versatile and respected musical figures, is known to music lovers throughout the world for his formidable talents as a conductor, composer, and pianist. In 1954, Svetlanov made his first appearance with the State Symphony, conducting a performance of his own work, *Siberian Fantasy*. That same year, he won a coveted position as Conductor of the Bolshoi Theatre. He spent ten years at the Bolshoi, serving as its Chief Conductor from 1963 until 1965. In 1965, he became the Musical Director and Principal Conductor of the State Symphony of Russia (then called the Moscow State Symphony). Under his leadership, it has joined the ranks of the world's most respected symphony orchestras.

In addition to his extensive performing and recording schedule with the State Symphony of Russia, Svetlanov appears frequently as guest conductor with the world's leading orchestras, including the London Symphony Orchestra, the London Philharmonic Orchestra, and orchestras in Poland, Bulgaria, Czechoslovakia, Korea, Austria, Belgium, Holland, Spain, Norway, Germany, France, Italy, Finland, and Sweden.

One of Svetlanov's goals, since the time of his early musical training, has been to preserve and enhance the tradition of Russian symphonic music. Part of his real-

ization of this goal has been the ongoing project of recording the Anthology of Russian Music at the Melodia Studios. By 1986, he had recorded all the symphonic works by Glinka, Balakirev, Dargomyzhsky, Borodin, Rimsky-Korsakov, Liadov, Liapunov, Tchaikovsky, Arensky, Rachmaninoff and Scriabin, and the project continues. Svetlanov has also recorded some of his own works; a gifted composer, he has written large-scale symphonic works, instrumental chamber music and vocal pieces, as well as works for piano, violin, cello, clarinet and viola.

The son of members of the Bolshoi Theatre company, Yevgeny Svetlanov sang in the chorus as a boy. He studied the piano and composition at the Gnessin Music College and, subsequently, at the Gnessin Musical-Pedagogic Institute; upon graduation,



YEVGENY SVETLANOV

Svetlanov entered the Moscow Conservatory for further studies in conducting and composition.

A respected scholar, Svetlanov has written numerous newspaper and magazine articles on the subject of music. His life and work have been the subject of a film *Dirizhor* (The Conductor).

Yevgeny Svetlanov has appeared four times under UMS auspices, first conducting the Moscow Philharmonic Orchestra in 1965. Tonight's performance marks his fifth appearance.

STATE SYMPHONY OF RUSSIA

YEVGENY SVETLANOV, *Artistic Director and
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The Harlem Nutcracker



Donald Byrd/The Group

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Music by
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Wednesday, December 18, 8:00pm

Thursday, December 19, 8:00pm

Friday, December 20, 8:00pm

Saturday, December 21, 2:00pm (Family Show)

Saturday, December 21, 8:00pm

Power Center

Co-commissioned by UMS, The Harlem Nutcracker will visit six U.S. cities this holiday season on its world-première tour, featuring Donald Byrd/The Group, an ensemble of Detroit jazz masters, a 50 member gospel choir; and young people from southeastern Michigan. Featuring the music of Duke Ellington, grandmother Clara hosts a party for her children and grandchildren as nostalgia for her childhood transports audiences to the exciting, vibrant Harlem of the 1930s.

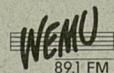
Free Educational Events:

Links to Literature Public readings by local Senior Citizens about the Harlem Renaissance, Borders Books and Music, Thurs., Dec., 5, 7:30pm, (Public reading for adults), Sat., Dec. 7, 11am, (Public reading for children).

Exhibit "A Stronger Soul Within a Finer Frame: Portraying African-Americans in the Black Renaissance," Ann Arbor Public Library, November 26, 1996-January 6, 1997. Call the Ann Arbor Public Library for more information: 313-994-2335.

This program is supported by Arts Midwest, a regional arts organization serving America's heartland, in partnership with the National Endowment for the Arts, and other public and private institutions.

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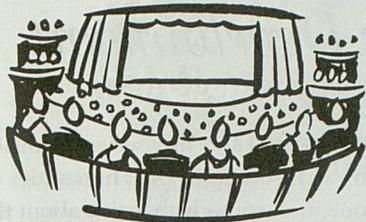


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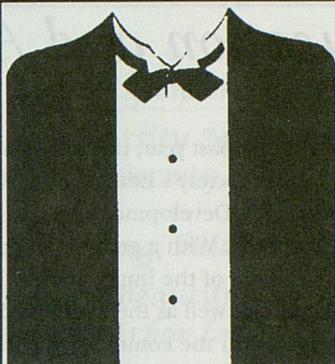


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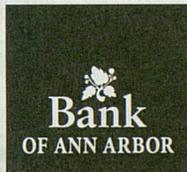
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Education and Audience Development

During the past year, the University Musical Society's Education and Audience Development program has grown significantly. With a goal of deepening the understanding of the importance of live performing arts as well as the major impact the arts can have in the community, UMS now seeks out active and dynamic collaborations and partnerships to reach into the many diverse communities it serves.

Several programs have been established to meet the goals of UMS' Education and Audience Development program, including specially designed Family and Student (K-12) performances. This year, more than 8,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, *Sounds of Blackness*, New York City Opera National Company's *La Bohème*, the National Traditional Orchestra of China and U-M's School of Music Opera Theatre production of *L'elisir d'Amore*.

Other activities that further the understanding of the artistic process and appreciation for the performing arts include:

MASTERS OF ARTS A new series in collaboration with the Institute for the Humanities of one-on-one discussions with artists about their art forms (this season features William Bolcom, Meredith Monk, Twyla Tharp, Neeme Järvi, Wynton Marsalis and Cecilia Bartoli). Free tickets are required for these events (limit 2 per person) and are available by calling the UMS Box Office at 313.764.2538.

PERFORMANCE-RELATED EDUCATIONAL PRESENTATIONS (PREPS) Free lectures, demonstrations and workshops usually held 60-90 minutes before concerts.

MEET THE ARTISTS Informal post-performance dialogues with selected artists.

In addition to these events, which are listed on pages 22-27 of this program book, UMS will be presenting a host of other activities, including master classes, workshops, films, exhibits, panel discussions, in-depth public school partnerships and other residency activities related to presentations of the Cleveland Orchestra, Tharp! (The Twyla Tharp Dance Company), *The Harlem Nutcracker*, "Blues, Roots, Honks and Moans," and the series of Schubert concerts next winter.

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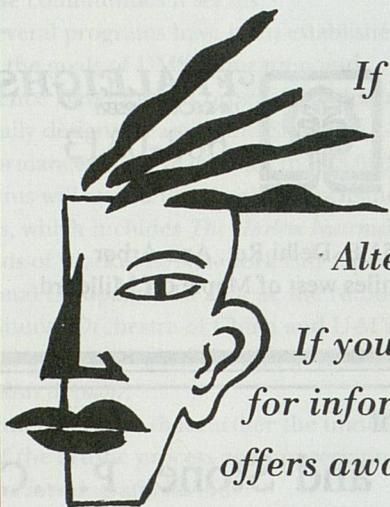
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VOLUNTEERS AND INTERNS

Volunteers are always welcome and needed to assist the UMS staff with many projects and events during the concert season. Projects include helping with mailings; ushering for the Performance Related Educational Presentations (PREPs); staffing the Information Table in the lobbies of concert halls; distributing publicity materials; assisting with the Youth Program by compiling educational materials for teachers, greeting and escorting students to seats at performances; and serving as good-will representatives for UMS as a whole.

If you would like to become part of the University Musical Society volunteer corps, please call 313.936.6837 or pick up a volunteer application form from the Information Table in the lobby.

Internships with the University Musical Society provide experience in performing arts management, marketing, journalism, publicity, promotion, production and arts education. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. For more information, please call 313.647.4020 (Marketing Internships) or 313.647.1173 (Production Internships).

COLLEGE WORK-STUDY

Students working for the University Musical Society as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, and event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 313.764.2538 or 313.647.4020.

UMS USHERS

Absolute chaos. That is what would ensue without ushers to help concertgoers find their seats at UMS performances. Ushers serve the essential function in assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

The UMS Usher Corps comprises 275 individuals who volunteer their time to make concertgoing easier. Music lovers from the community and the university constitute this valued group. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power, or Rackham) for the entire concert season.

The ushers must enjoy their work, because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer. Bravi Ushers!

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For the most delicious experience of your life, call 313.936.6837!

CAMERATA DINNERS

This season, the University Musical Society Board of Directors and Advisory Committee are pleased to host pre-performance dinners before a number of the year's great events. Arrive early, park with ease, and begin your evening with other Musical Society friends over a relaxed buffet-style dinner in the University of Michigan Alumni Center. The buffet will be open from 6:00 to 7:30 p.m. and is \$25 per person. For reservations and information on these dinners, call 313.764.8489. UMS members' reservations receive priority.

Saturday, October 12

The Cleveland Orchestra

Tuesday, October 29

State Symphony Orchestra of Russia

Friday, November 8

Les Arts Florissants

Friday, December 13

"So Many Stars," Kathleen Battle and Friends

Wednesday, January 8

Schubertiade I (André Watts and the Chamber Music Society of Lincoln Center)

Thursday, February 6

Budapest Festival Orchestra

Friday, February 14

Brandenburg Ensemble

Wednesday, February 19

Opening Night of the New York City Opera
National Company
Puccini's *La Bohème*

Friday, March 14

Richard Goode, piano

Saturday, March 29

Cecilia Bartoli, mezzo-soprano



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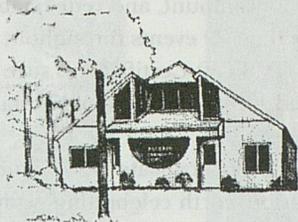
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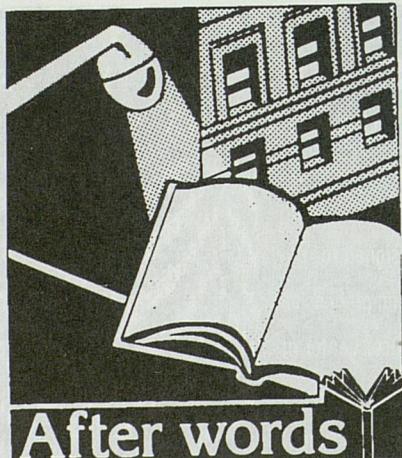
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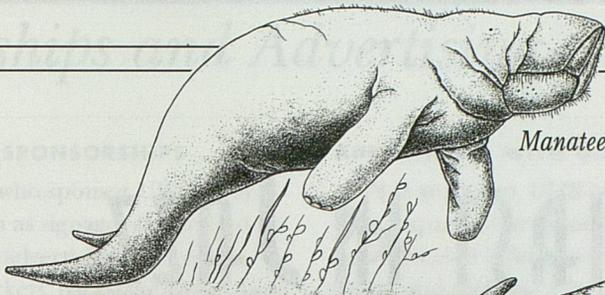
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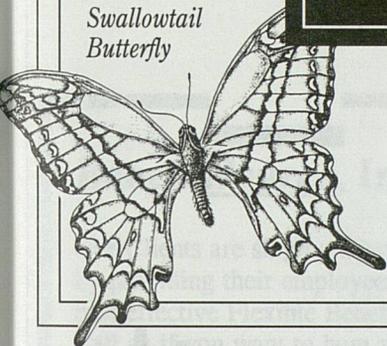


Manatee

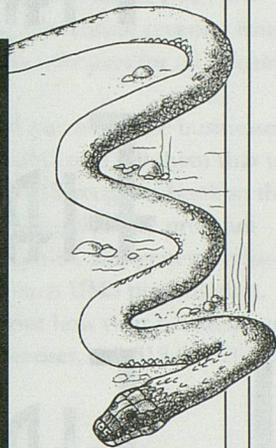
Spotted Owl



Schaus Swallowtail Butterfly

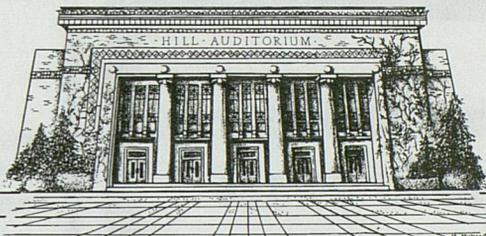


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of the University Musical Society

The Advisory Committee is an integral part of the University Musical Society, providing the volunteer corps to support the Society as well as fund raising. The Advisory Committee raises funds for UMS through a variety of events held throughout the concert season: an annual auction, the creative "Delicious Experience" dinners, season opening and pre- and post-concert events, the newly introduced Camerata Dinners, and the Ford Honors Program Gala Dinner/Dance. The Advisory Committee has pledged to donate \$125,000 this current season. In addition to fund raising, this hardworking group generously donates many valuable hours in assisting with educational programs and the behind-the-scenes tasks associated with every event UMS presents.

If you would like to become involved with this dynamic group, please call 313.936.6837.



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The Ford Honors Program is a relatively new University Musical Society program, made possible by a generous grant from Ford Motor Company. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS presents the artist in concert, pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Proceeds from the evening benefit the UMS Education Program.

Van Cliburn was selected as the first artist so honored in May 1996 because of his distinguished performance history under UMS auspices, the affection shared between him and the people of Ann Arbor, his passionate devotion to young people and to education, and his unique ability to bring together and transform individuals and entire nations through the power of music.

This year's Ford Honors Program will be held Saturday, April 26, 1997. The recipient of the Second UMS Distinguished Artist Award will be announced in January.



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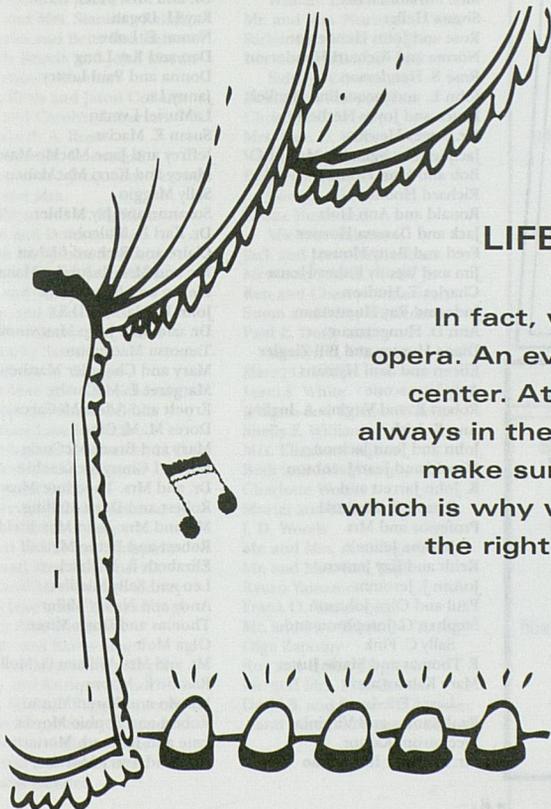


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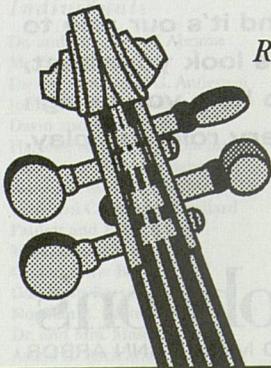
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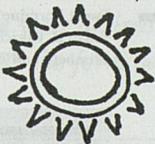
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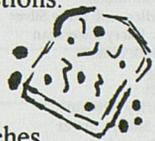


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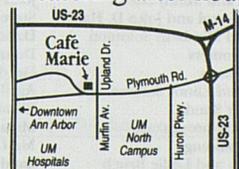
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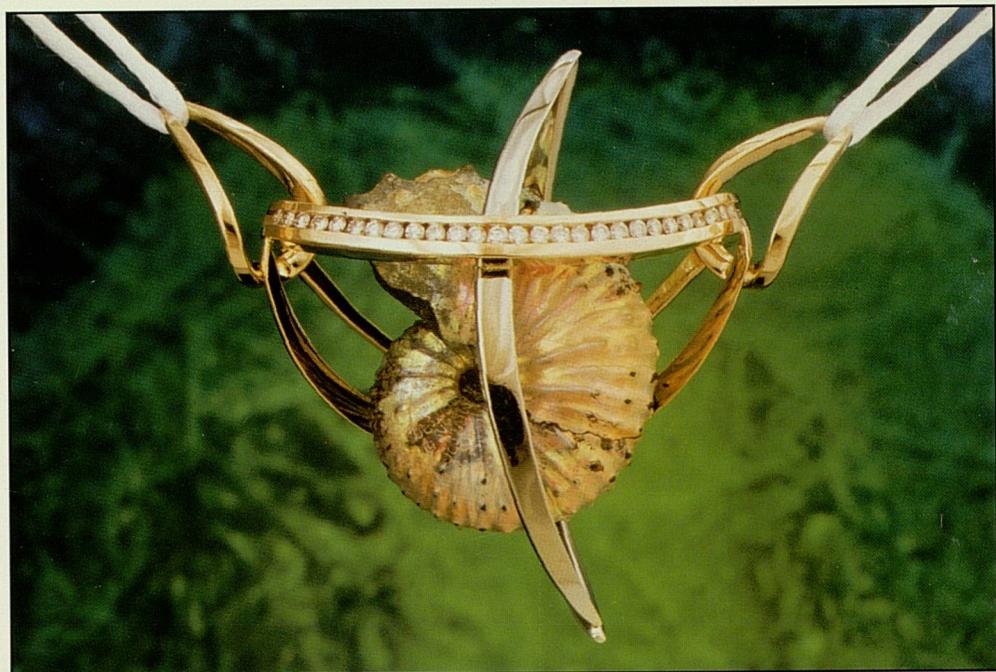
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