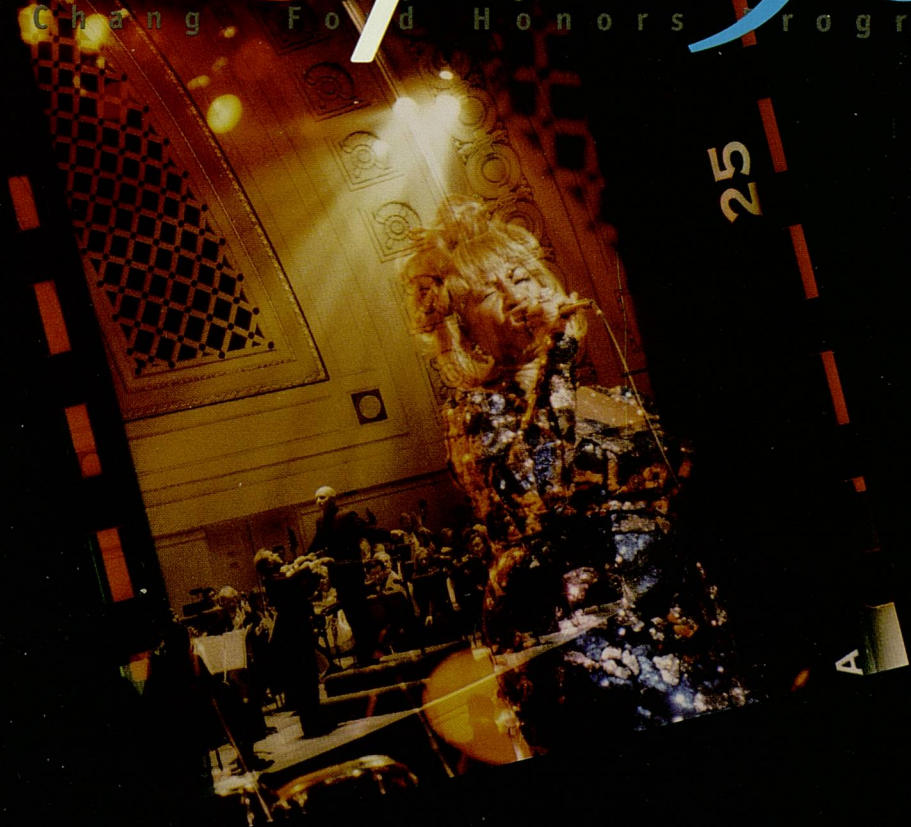


Niko & Koma San Francisco Symphony Afro-Cuban All Stars
St. Petersburg Philharmonic Gidon Kremer John William
University Musical Society of the University of Michigan / Fall 1998 Season
Capitol Steps Guarneri String Quartet Bill T. Jones
Arnie Zane Dance Company Budapest Festival Orchestra
András Schiff David Daniels La Capella Reial de Catalunya
Michigan Chamber Players Kirov Orchestra Vienna Virtuosi
Jazz Tap Summit American String Quartet Mitsuko Uchida
Assad Brothers Sequentia A Huey P. Newton Store
Emerson String Quartet The Harlem Nutcracker
Handel's Messiah Trinity Irish Dance Company
Gershwin: Sung and Unsung Renée Fleming The Gospel
at Colonus Anne Sofie von Otter Chamber Music Society
of Lincoln Center Merce Cunningham Dance Company
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Gipsy Kings Sade Honey in the Rock Trio Forte
Steve Reich Ensemble Mozarteum Orchestra of Salzburg
Latin Ballet with Poldi's Anonymous Anonymous
Monsters of Grace Wynton Marsalis Lincoln Center
Jazz Orchestra New York Symphony Orchestra of Tokyo
Sarah Chang Ford Honors Program

UMS/EP98





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University Musical Society

of the University of Michigan

The 1998-99 Fall Season

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9 of 10 in all categories - Ann Arbor News

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scientific knowledge to meet global
security, economic and
environmental needs.

On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1997-98 season: Celia Cruz in her long-awaited UMS debut; Christoph Eschenbach leading the Chicago Symphony Orchestra.

A Letter from the President

Welcome to this University Musical Society performance. Thank you for supporting UMS and the performing arts in our community by attending this event.

The 1998-99 season is one of our most exciting ever. So diverse in its scope, it is impossible for me to zero in on just one event. Complementing our continued focus on music of all kinds, I would like to make special mention of our emphasis on dance and dance audience development this season. As our 1998-99 dance promotional campaign states, UMS is "simply committed to the best in dance for Michigan."

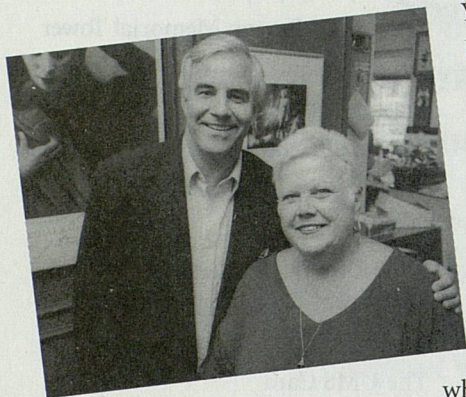
We're very pleased that you're at this event and hope you'll consider attending other UMS performances as well as some of the educational and social events surrounding our concerts.

You'll find listings of all of these events in this program book on page 22 through 25.

I'm privileged to work with a dedicated and talented staff. One of them, box office representative Sally Cushing, is celebrating 30 years with UMS this season, representing the longest-serving employee among our current staff. The entire UMS family joins me in thanking Sally for her loyalty, friendliness, and commitment to providing outstanding service to all of our patrons. Say "hi" to Sally

when you next call or stop by the box office.

**Sally Cushing
with Ken Fischer**



I hope we have a chance to meet. I'd like to hear your thoughts about this performance. I'd also be pleased to answer any questions and to learn anything we can do at UMS to make your concertgoing experience the best possible. Your feedback and ideas for ways we can improve are always welcome. If we don't see each other in the lobby, please call my office at Burton Tower on the campus (734-647-1174) or send me an e-mail message at kenfisch@umich.edu.

Sincerely,

A handwritten signature in dark ink that reads "Ken Fischer". The signature is stylized, with the first letters of the first and last names being capitalized and prominent.

Kenneth C. Fischer, President

Thank You, Corporate Leaders

5

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.

F. Bruce Kulp

F. Bruce Kulp
Chair, UMS Board of Directors



JEANNE MERLANTI
President, Arbor
Temporaries/Personnel
Systems, Inc.

"As a member of the Ann Arbor business community, I'm thrilled to know that

by supporting UMS, I am helping perpetuate the tradition of bringing outstanding musical talent to the community and also providing education and enrichment for our young people."



Personnel Systems



Arbor Temporaries



WILLIAM BROUCEK
President and CEO,
Bank of Ann Arbor.
"As Ann Arbor's
community bank, we
are glad and honored
to be a supporter of
the cultural enrichment

that the University Musical Society brings to our community."


Bank
OF ANN ARBOR



SAM EDWARDS
President, Beacon
Investment Company
"All of us at Beacon
know that the
University Musical
Society is one of this
community's most

valuable assets. Its long history of presenting the world's outstanding performers has established Ann Arbor's reputation as a major international center of artistic achievement. And its inspiring programs make this a more interesting, more adventurous, more enjoyable city."

BEACON



HABTE DADI
Manager, Blue Nile
Restaurant
"At the Blue Nile,
we believe in giving
back to the community
that sustains our
business. We are

proud to support an organization that provides such an important service to Ann Arbor."



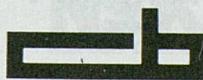
CARL A. BRAUER, JR.
Owner, Brauer
Investment Company
"Music is a gift from
God to enrich our
lives. Therefore, I
enthusiastically support
the University

Musical Society in bringing great music to our community."



DAVID G. LOESEL
President, T.M.L.
Ventures, Inc.
"Café Marie's
support of the
University Musical
Society Youth
Program 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."





KATHLEEN G. CHARLA
President, Charla
Breton Associates,
Publishers
Representatives

"Music is a wondrous gift that nurtures the soul. Charla Breton Associates is pleased

and honored to support the University Musical Society and its great offering of gifts to the community."

CHARLA BRETON ASSOCIATES



ANTHONY F. EARLEY, JR.
Chairman, President
and Chief Executive
Officer, Detroit Edison
"By bringing the joy
of the performing arts
into the lives of com-
munity residents, the

University Musical Society provides an important part of Ann Arbor's uplifting cultural identity, offers our young people tremendous educational opportunities and adds to Southeastern Michigan's reputation as a great place to live and work."



DETROIT EDISON
FOUNDATION



PETER BANKS
President, ERIM
International.

"At ERIM International, we are honored to support the University Musical Society's commitment to pro-

viding educational and enrichment opportunities for thousands of young people throughout southeastern Michigan. The impact of these experiences will last a lifetime."



ERIM
International, Inc.



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

and educational projects of the University Musical Society."

Conlin Travel



JOSEPH J. YARABEK
Office Managing
Partner, Deloitte &
Touche
"Deloitte & Touche
is pleased to support
the University
Musical Society.

Their continued commitment to promoting the arts in our community is outstanding. Thank you for enriching our lives!"

Deloitte & Touche



EDWARD SUROVELL
President, Edward
Surovell Realtors
"It is an honor for
Edward Surovell
Realtors 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."



EDWARD
SUROVELL
REALTORS



LEO LEGATSKI
President, Elastizell
Corporation of America
"A significant charac-
teristic of the
University Musical
Society is its ability
to adapt its menu to

changing artistic requirements. UMS involves the community with new concepts of education, workshops, and performances."



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."



FIRST of
AMERICA



ALEX TROTMAN
Chairman, Chief
Executive Officer,
Ford Motor Company
"Ford takes particular
pride in our long-
standing 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."

JPEinc



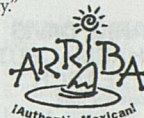
WILLIAM S. HANN
President, KeyBank.
"Music is Key to keeping our society vibrant and Key is proud to support the cultural institution rated number one by Key Private Bank clients."


KeyBank




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."



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."

 **mckinley associates, inc.**



MICHAEL E. KORYBALSKI
*President,
Mechanical Dynamics.*
"Beverly Sills, one of our truly great performers, once said that 'art is the signature of civilization.' We believe

that to be true, and Mechanical Dynamics is proud to assist the University Musical Society in making its mark—with a flourish."


**Mechanical
Dynamics**



ERIK H. SERR
*Principal
Miller, Canfield,
Paddock and Stone,
P.L.C.*
"Miller, Canfield, Paddock and Stone is particularly

pleased to support the University Musical Society and the wonderful cultural events it brings to our community."

**MILLER
CANFIELD**
MILLER, CANFIELD, PADDOCK AND STONE, P.L.C.



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

proud tradition of musical excellence and artistic diversity."

**NB
D**



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 84 years, and UMS has been here for 120, we can still appreciate the history they have with the city — and we are glad to be part of that history."

NSK
NSK CORPORATION



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

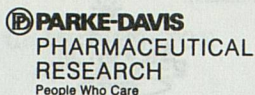
Musical Society's efforts to bring the finest artists and special events to our community."

 **o'neal
construction inc**



RONALD M. CRESSWELL, PH.D.
Chairman, Parke-Davis Pharmaceutical
"Parke-Davis 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."



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."



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."



JOSEPH SESI
President, Sesi Lincoln Mercury
"The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury team is delighted to sponsor such a fine organization."



BRIAN CAMPBELL
President, TriMas Corporation
"By continuing to support this outstanding organization, I can ensure that the southeastern

Michigan region will be drawn to Ann Arbor for its rich cultural experiences for many years to come."



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."



Thank You, Foundation Underwriters & Government Agencies



DAVID E. ENGELBERT
HIRAM A. DORFMAN
Co-chairmen
Benard L. Maas Foundation
"The Benard L. Maas Foundation is proud to support the University Musical Society in honor of its beloved founder: Benard L. Maas February 4, 1896 - May 13, 1984."

Benard L. Maas

We at UMS gratefully acknowledge the support of the following foundations and government agencies:

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General 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

For items lost at Hill Auditorium, Rackham Auditorium, Power Center, and Mendelssohn Theatre call University Productions: 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, the Michigan Theater and the U-M Museum of Art, call the Musical Society Box Office at 734.764.2538.

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 UMS members at the Principal level. Free and reserved parking is available for UMS members at the Leader, Concertmaster, Virtuosi, Maestro and Soloist 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 box 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 of 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 rooms are located in the mezzanine lobby. Wheelchair-accessible restrooms are located on the main floor off of aisle one.

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

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

Smoking Areas

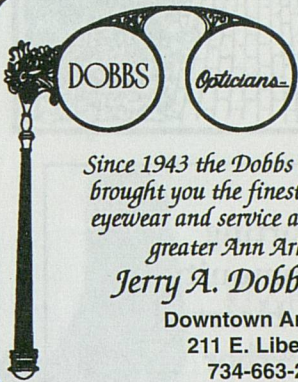
University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call 734.763.3100 for details.

UMS/Member Information Kiosk

A wealth of information about UMS events is available at the information kiosk in the lobby of each auditorium.



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SKR Classical will offer UMS ticket holders 10% off the retail price of any recording by the performers of tonight's concert. This offer is good for one week before and one week after tonight's event.

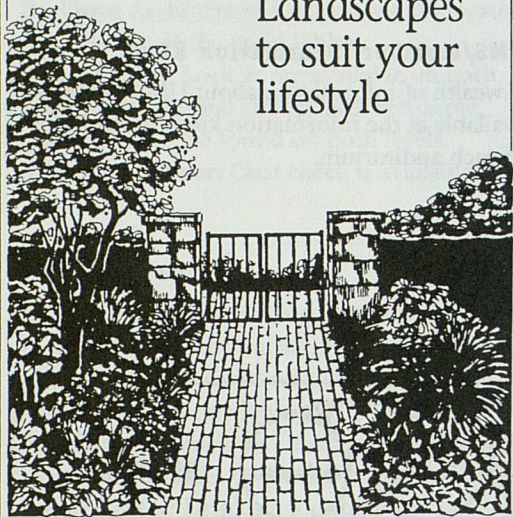
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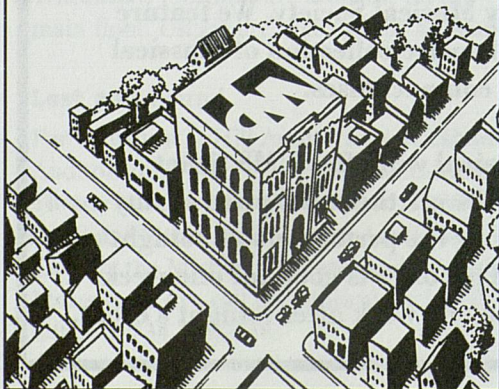


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Phone orders and information

University Musical Society Box Office
Burton Memorial Tower
881 North University Avenue
Ann Arbor, MI 48109-1011
on the University of Michigan campus

734.764.2538

From outside the 313 and 734 area codes,
call toll-free

1.800.221.1229

Mon-Fri 10 a.m. to 6 p.m.

Sat. 10 a.m. to 1 p.m.

Order online at the UMS Website

www.ums.org

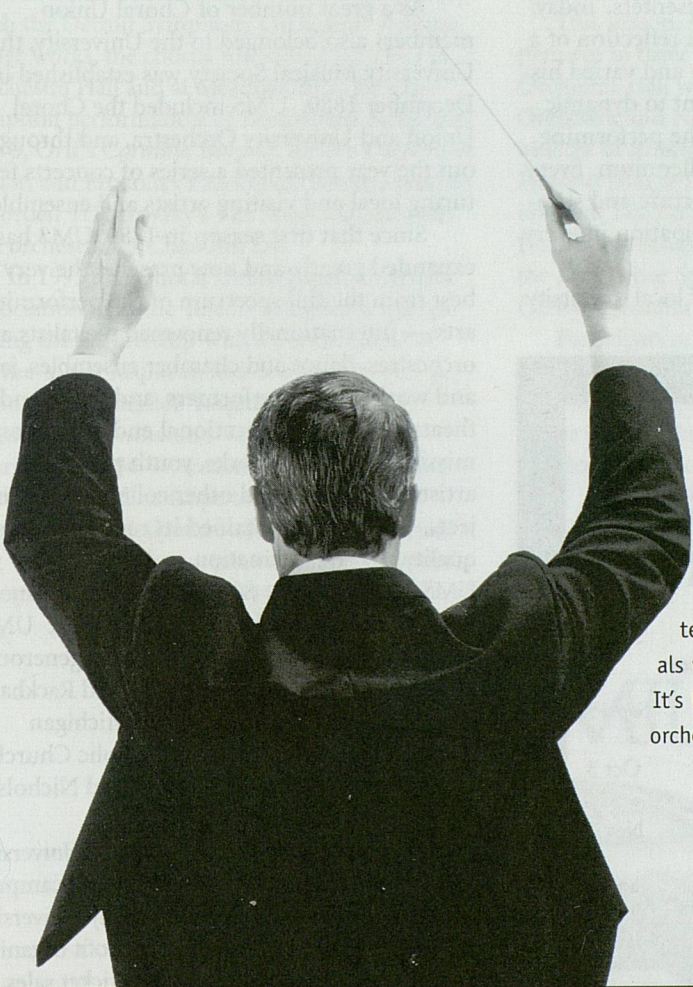
Visit our Box Office in person

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

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. Refunds
are not available; however, you will be given a
receipt for an income tax deduction. Please
note that ticket returns do not count toward
UMS membership.

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money or getting
it to perform?



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H E L P A T E V E R Y T U R N



University Musical Society of the University of Michigan

The goal of the University Musical Society (UMS) is clear: to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 120 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts presenters. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in the next millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live arts.

UMS 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. 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. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

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 theatre. Through educational endeavors, commissioning of new works, youth programs, artists residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts over 80 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community which gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Lydia Mendelssohn Theatre, and Nichols Arboretum.

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



The best concerts you can shake a stick at.

A²SO 1998-99 Season

Beethoven Festival, Part I featuring pianist Anton Nel	Sep 19
Beethoven Festival, Part II featuring <i>Symphony No. 7</i>	Oct 3
Dvořák and Friends featuring violinist Stephen Shipps	Nov 7
Unfinished Masterpieces Mozart <i>Requiem</i> with Choral Union	Jan 30
Heroes and Antiheroes <i>Eroica</i> and <i>Lt. Kije</i>	Mar 27
Season Finale — Mahler 6	Apr 17

Call (734) 994-4801 for tickets or info
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ANN ARBOR
Symphony Orchestra
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UMS Choral Union

Thomas Sheets, conductor

For more information about
the UMS Choral Union,
please call 734.763.8997. 15

Throughout its 120-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

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. Four years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra. Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadowbrook for subscription performances of Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé*, and Prokofiev's *Aleksandr Nevsky*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

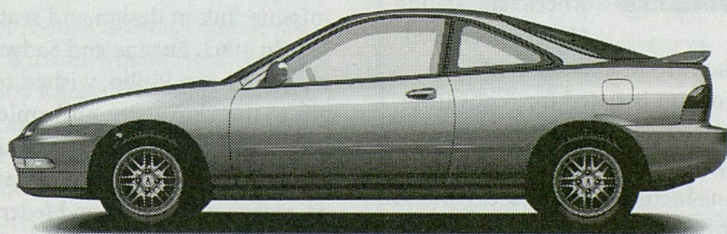
In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of Berlioz' *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the Choral Union again expanded its scope to include performances with the Grand Rapids Symphony, joining with them in a rare presentation of Mahler's *Symphony No. 8* (*Symphony of a Thousand*).

Evidence of the Choral Union's artistic range can be found in the breadth of repertoire from the 1997-98 season: on one hand, the singers gave acclaimed performances of Mendelssohn's *Elijah* and Handel's *Messiah* in Hill Auditorium, and on the other, equally successful concert presentations of *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra and musical theatre favorites with Erich Kunzel and the DSO at Meadow Brook.

This season, the UMS Choral Union will perform in three major subscription series at Orchestra Hall with the Detroit Symphony Orchestra and Neeme Järvi, including performances of Brahms' *A German Requiem*, Kodály's *Psalmus Hungaricus*, and Rachmaninoff's monumental *The Bells*. Other programs include Handel's *Messiah* and Mozart's *Requiem* with the Ann Arbor Symphony Orchestra, and *Carmina Burana* with the Toledo Symphony.

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.

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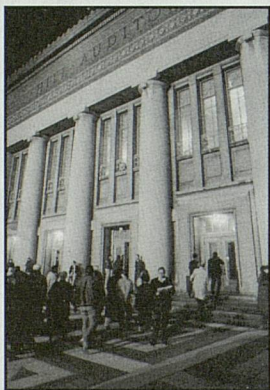
Auditoria

Hill Auditorium

Standing tall and proud in the heart of the University of Michigan campus, Hill Auditorium is associated with the best performing artists the world has to offer. Inaugurated at the 20th Annual Ann Arbor May Festival in 1913, this impressive structure has served as a showplace for a variety of important debuts and long relationships throughout the past 84 years. With acoustics that highlight everything from the softest notes of vocal recitalists to the grandeur of the finest orchestras, Hill Auditorium is known and loved throughout the world.

Former U-M regent Arthur Hill 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

Beethoven's *Symphony No. 5*. The 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 improved wheelchair seating (1995), decreased



Hill Auditorium

the seating capacity to its current 4,163.

Hill Auditorium is slated for renovation. 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

Sixty years ago, 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 Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School which houses the 1,129-seat Rackham Auditorium, 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-level education, is the fact that neither of the Rackhams ever attended the University of Michigan.

Power Center for the Performing Arts

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage 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, together with their son Philip, wished to make a major gift to the University, and amidst 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.

The Power Center opened in 1971 with the world première of *The Grass Harp* (based

on the novel by Truman Capote). No seat in the Power Center is more than 72 feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat 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 stage 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. Restoration of the balcony, outer lobby and facade is planned for 2003.

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 James McDougal was appointed pastor in 1997.

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 900 people and has ample free parking. In 1994 St. Francis purchased a splendid three manual "mechanical action" organ with thirty-four stops and forty-five 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



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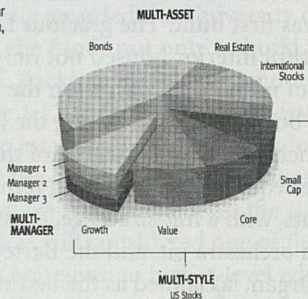
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acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

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 in recital, the superlative Mendelssohn Theatre has become a recent venue addition to the Musical Society's roster and the home of the Song Recital series.

Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000 square foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the 2,800-seat facility has rapidly become one of the most viable and coveted theatres in the nation. In only two seasons, the Detroit Opera House became the foundation of a landmark programming collaboration with the Nederlander organization and Olympia Entertainment, formed a partnership with the Detroit Symphony Orchestra and played host to more than 500 performers and special events. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

Burton Memorial Tower

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

Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet. During the academic year, visitors may climb up to the observation deck and watch the carillon being played from noon to 12:30 pm weekdays when classes are in session and most Saturdays from 10:15 to 10:45 am.

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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 7,000 students will attend the Youth Performance Series, which includes *The Harlem Nutcracker*, Trinity Irish Dance Company, *The Gospel at Colonus*, Orpheus Chamber Orchestra with Pepe Romero, Kodo, and Alvin Ailey American Dance Theater. In addition to the Youth Performance Series, UMS inaugurates its new First Acts program, bringing school children to regularly scheduled evening and weekend performances and providing educational contexts. For more information on UMS youth education programs, please call 734.647.6712.

The University Musical Society and the Ann Arbor Public Schools are members of the Kennedy Center Performing Arts Centers and Schools: Partners in Education Program. UMS is also recognized as a "Partner in Excellence" by the Ann Arbor Public Schools.

The Youth Performance Series is sponsored by



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

MASTER OF ARTS INTERVIEW SERIES

Now entering its third year, this series is an opportunity to showcase and engage our artists in informal, yet in-depth, dialogues about their art form, their body of work and their upcoming performances. This year's series includes interviews with:

- Maestro Valery Gergiev of the Kirov Orchestra of St. Petersburg
- Jazz Tap Summit dancers and choreographers
- Pianist Mitsuko Uchida
- Choreographer Merce Cunningham
- Composer Steve Reich and Filmmaker Beryl Korot.



Kimberly Camp, Director of the Museum of African American History in Detroit, interviews choreographer Donald Byrd

PREPS (PERFORMANCE-RELATED EDUCATIONAL PRESENTATIONS)

This series of pre-performance presentations features talks, demonstrations and workshops designed to provide context and insight into the performance. Led by local and national experts in their field, all PREPs are free and open to the public and begin one hour before curtain time. Some highlights from this year's series include:

- Greg Hamilton of the Academy of Early Music hosts a brief interview with Jordi Savall, violist and Music Director of Hespèrion XX.
- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students precedes three of the four concerts by the American String Quartet.
- David Vaughan, company archivist for the Merce Cunningham Dance Company, leads talks on Cunningham's 50-year body of work.
- Professor Kenn Cox interviews members of the Lincoln Center Jazz Orchestra,
- And other highlighted PREPs featuring Naomi André, Richard LeSueur and other experts.



Dr. Alberto Nacif leads a demonstration before the performance by Los Muñequitos de Matanzas

RESIDENCY ACTIVITIES

UMS residencies cover a diverse spectrum of artistic interaction, providing more insight and greater contact with the artists. Residency activities include interviews, open rehearsals, lecture/demonstrations, in-class visits, master classes, workshops, seminars, symposia, and panel discussions. Most activities are free and open to the public and occur around the date of the artist's performances.

Major residencies for the 98/99 season are with:

- Jazz Tap Summit
- American String Quartet/Beethoven the Contemporary Series
- *A Huey P. Newton Story*
- *The Gospel at Colonus*
- ImMERCEsion: The Merce Cunningham Dance Company

For detailed Residency Information, call 734.647.6712.

MEET THE ARTISTS:

POST-PERFORMANCE DIALOGUES

The Meet the Artist Series provides a special opportunity for patrons who attend performances to gain additional understanding about the artists, performance and art form. Each Meet the Artist event occurs immediately after the performance, and the question-and-answer session takes place from the stage. This year, patrons will have the opportunity to meet, among others:

- Choreographers Bill T. Jones, Merce Cunningham and Meryl Tankard
- Members of the *a cappella* group Sweet Honey in the Rock
- Actor Roger Guenveur Smith
- The American String Quartet and composer Kenneth Fuchs
- The Emerson String Quartet with pianist Menahem Pressler

TEACHER WORKSHOP SERIES

A series of workshops for all K-12 teachers, these workshops are a part of UMS' efforts to provide school teachers with professional development opportunities and to encourage on going efforts to incorporate the arts in the curriculum. This year's workshops include three by Kennedy Center educators and three led by local experts tailored to UMS performances:

- **Bringing Literature to Life.** Workshop Leader: Leonore Blank Kelner, Kennedy Center Arts Educator, Monday, October 12, 4-7 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-5.
- **The Gospel at Colonus.** Tuesday, December 8, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Kodo.** Monday, January 25, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Alvin Ailey American Dance Theater.** Tuesday, February 2, 4-6 p.m., Washtenaw Intermediate School District, Ann Arbor, Grades K-12.
- **Storytelling: Involving Students in African Tales.** Workshop leader: Dylan Pritchett, Kennedy Center Arts Educator, Monday, March 8, 4-7 p.m., Balas II building, Ann Arbor, Grades 1-6
- **Special Education: Movement Strategies for Inclusion.** Workshop leader: Eric Johnson, Kennedy Center Arts Educator, Monday, March 22, 4-7 p.m. Washtenaw Intermediate School District, Ann Arbor, Grades K-8.

The Teacher Workshop Series is made possible in part by the generous support of the Charles Reinhart Realty Company.

Information on the above events can be found in the season listing in the following pages, the UMS Fall and Winter brochures, the Fall and Winter Education Listings or on the UMS Website at:

www.ums.org

1998-99 UMS Season

Look for related Educational Events listed in blue.

SEPTEMBER

EIKO & KOMA: RIVER

Friday, September 11, 8:15 P.M.

Saturday, September 12, 8:15 P.M.

Seating on the banks of the Huron River in the Nichols Arboretum.

Master Classes taught by Eiko. Ten places per class open to the public, no observers.

Thursday, September 10, 11 a.m. and

12:45 p.m., U-M Dance Department.

Call 734-763-5460 to register.

Brown Bag Lunch Video talk led by Eiko and Koma of their "Environmental Trilogy: *Land, Wind and River*." Friday, September 11, 12 noon, U-M Institute for the Humanities.

Delicious Movement Class for dancers, musicians, singers, actors and visual artists taught by Eiko and Koma. Saturday, September 12, 12 noon, Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

SAN FRANCISCO SYMPHONY

MICHAEL TILSON THOMAS, CONDUCTOR AND PIANO

Sunday, September 27, 4 P.M.

Hill Auditorium

Sponsored by McKinley Associates.

Media Partner WGTE.

OCTOBER

JUAN D'MARCOS' AFRO-CUBAN ALL STARS

Friday, October 9, 8 P.M.

Michigan Theater

Sponsored by Charles Hall with additional support from AAA Michigan. Media partner WEMU.

ST. PETERSBURG PHILHARMONIC YURI TEMIRKANOV, CONDUCTOR GIDON KREMER, VIOLIN

Saturday, October 10, 8 P.M.

Hill Auditorium

Sponsored by Charla Breton Associates.

Media Partner WGTE.

JOHN WILLIAMS, GUITAR

Wednesday, October 14, 8 P.M.

Rackham Auditorium

Sponsored by Red Hawk Bar & Grill and Zanzibar.

CAPITOL STEPS

Friday, October 16, 8 P.M.

Michigan Theater

Presented in partnership with the U-M Institute for Social Research in Celebration of its 50th Anniversary. Media Partner WEMU.

GUARNERI STRING QUARTET

Sunday, October 18 P.M.

Rackham Auditorium

Sponsored by Deloitte & Touche.

BILL T. JONES/ARNIE ZANE DANCE COMPANY

WE SET OUT EARLY...

VISIBILITY WAS POOR

Friday, October 23, 8 P.M.

Power Center

Master Class led by Janet Wong, Company Rehearsal Director. Wednesday, October 21, 7 p.m., Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

Master Classes led by Janet Wong, Company Rehearsal Director and dancer Alexandra Beller. Ten participant and ten free observer places per class open to the public. Thursday, October 22, 11 a.m. and 12:45 p.m., U-M Dance Department. Call 734-763-5460 to register.

PREP Video talk of Bill T. Jones' work.

Friday, October 23, 7 p.m., MI League Koessler Library.

Meet the Artists Post-performance dialogue from the stage.

Media Partner WDET.

BUDAPEST FESTIVAL ORCHESTRA IVÁN FISCHER, CONDUCTOR

ANDRÁS SCHIFF, PIANO

Saturday, October 24, 8 P.M.

Hill Auditorium

PREP "Bartók and Stravinsky at the Crossroads" Glenn Watkins, Earl V. Moore Professor Emeritus of Musicology.

Saturday, October 24, 7 p.m., MI League Koessler Library.

Sponsored by Thomas B. McMullen Co. Media Partner WGTE.

DAVID DANIELS, COUNTERTENOR WITH THE ARCADIAN ACADEMY NICHOLAS MCGEGAN, DIRECTOR AND HARPSICHORD

Tuesday, October 27, 8 P.M.

Lydia Mendelssohn Theatre

Sponsored by KeyBank with additional support from Maurice and Linda Binkow. Media Partner WGTE.

LA CAPELLA REIAL DE CATALUNYA AND HESPÉRIEN XX

JORDI SAVALL, VIOLA DA GAMBA

MONTSERRAT FIGUERAS, SOPRANO

Friday, October 30, 8 P.M.

St. Francis of Assisi Catholic Church

PREP Greg Hamilton of the Academy of Early Music interviews Jordi Savall.

Friday, October 30, 7 p.m., St. Francis School Music Room.

NOVEMBER

MICHIGAN CHAMBER PLAYERS

FACULTY ARTISTS OF THE UNIVERSITY
OF MICHIGAN SCHOOL OF MUSIC

Sunday, November 1, 4 P.M.

Rackham Auditorium

Complimentary Admission

KIROV ORCHESTRA OF ST. PETERSBURG VALERY GERGIEV, CONDUCTOR

Monday, November 2, 8 P.M.

Hill Auditorium

Master of Arts Interview and Open Rehearsal Conductor Valery Gergiev interviewed by Ann Arbor Symphony Orchestra Conductor Sam Wong. Monday, November 2, 1 p.m., Hill Auditorium. *Presented with the generous support of Dr. Herbert Sloan. Media Partner WGTE.*

VIENNA VIRTUOSI

PRINCIPAL MEMBERS OF THE

VIENNA PHILHARMONIC

ERNST OTTENSAMER, CLARINET

Thursday, November 5, 8 P.M.

Rackham Auditorium

Presented with support from Butzel Long, Attorneys and Counselors.

JAZZ TAP SUMMIT

AN ALL-STAR CELEBRATION
OF TAP DANCING

Saturday, November 7, 8 P.M.

Hill Auditorium

Photo Exhibit "Plenty of Good Women Dancers: African American Women Hoofers from Philadelphia." October 19-November 13, Ann Arbor District Library, Main Branch.

Gifts of Art Local and national tap artists perform. Thursday, November 5, 12 noon, U-M Hospital Main Lobby.

Master of Arts Interview with artists from Jazz Tap Summit. Friday, November 6, 7 p.m., MI League Hussey Room.

Master Classes with tap artists featured in Jazz Tap Summit. For information and registration, call Susan Filipiak of Swing City Dance Studio, 734-668-7782.

Jazz Tap Lecture/Demonstration by Dianne Walker. Saturday, November 7, 1 p.m., Ann Arbor District Library. **Tap Jam** Saturday, November 7, 7 p.m., Hill Auditorium plaza.

Sponsored by Elastizell. Media Partner WEMU.

AMERICAN STRING QUARTET

BEETHOVEN THE CONTEMPORARY

Sunday, November 8, 4 P.M.

Rackham Auditorium

PREP Steven Whiting, U-M Assistant Professor of Musicology, with U-M School

Look for valuable information about UMS, the 1998/99 season, our venues, educational activities, and ticket information.

<http://www.ums.org> ←.....

**CHECK OUT THE
UMS WEBSITE!**

23

of Music student musicians. Sunday, November 8, 3 p.m., Rackham Assembly Hall.
Meet the Artists Post-performance dialogue from the stage.

Delicious Experience The American String Quartet cooks for UMS patrons as a part of the UMS Delicious Experience series. Monday, November 10. For information and reservations call 734-936-6837. Brochure available in late September.

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

MITSUKO UCHIDA, PIANO

Wednesday, November 11, 8 P.M.

Hill Auditorium

Master of Arts Interview with Mitsuko Uchida. Tuesday, November 10, 7 p.m., U-M School of Music Recital Hall.
Media Partner WGTE.

ASSAD BROTHERS WITH BADI ASSAD

Thursday, November 12, 8 P.M.

Rackham Auditorium

Sponsored by NBD. Additional support provided by Crown House of Gifts.

SEQUENTIA

HILDEGARD VON BINGEN'S *ORDO VIRTUTUM* (PLAY OF THE VIRTUES)
A FULLY STAGED SACRED-MUSICAL DRAMA

Friday, November 13, 8 P.M.

St. Francis of Assisi Catholic Church

PREP Benjamin Bagby, director of *Ordo Virtutum*. Friday, November 13, 7 p.m., St. Francis School Music Room.

Presented with support from the Consulate General of the Federal Republic of Germany. Media Partner WDET.

A HUEY P. NEWTON STORY

CREATED AND PERFORMED BY
ROGER GUENVEUR SMITH

LIVE SOUND DESIGN BY MARC
ANTHONY THOMPSON

Wednesday, November 18 – Saturday,
November 21, 8 P.M.

Trueblood Theatre

Lecture Ahmed Rahman, Ph.D. student in history. Thursday, November 19, 5 p.m., CAAS Lounge, 209 West Hall.

Meet the Artists Post-performance dialogue from the stage after each performance.

Media Partner WEMU.

EMERSON STRING QUARTET WITH MENAHEM PRESSLER, PIANO

Sunday, November 22, 4 p.m.

Rackham Auditorium

Meet the Artists Post-performance dialogue from the stage.

PREP "The Trials and Tribulations of Brahms' Piano Quintet" U-M Professor Ellwood Derr, Sunday, November 22, 3 P.M. MI League, Vandenberg Room.

Sponsored by Bank of Ann Arbor.

NOVEMBER/DECEMBER

THE HARLEM NUTCRACKER

DONALD BYRD/THE GROUP

MUSIC BY DUKE ELLINGTON

AND DAVID BERGER

Friday, November 27 – Sunday, December 6
12 performances, Detroit Opera House.

Co-presented with the Detroit Opera House and The Arts League of Michigan

Youth Gospel Choirs Pre-performance songs by area youth gospel choirs sung in the lobby of the Detroit Opera House.

Lobby Exhibit Photo exhibit of local African American family life in the 1920s. Detroit Opera House lobby.

Sponsored by the University of Michigan with additional support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network, the Heartland Arts Fund, the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs. Media Partner WMXD.

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KATHLEEN BRETT, SOPRANO

ELLEN RABINER, CONTRALTO

GORDON GIETZ, TENOR

DEAN PETERSON, BASS

THOMAS SHEETS, CONDUCTOR

Saturday, December 5, 8 P.M.

Sunday, December 6, 2 P.M.

Hill Auditorium

Presented with the generous support of Jim and Millie Irwin.

JANUARY

TRINITY IRISH DANCE COMPANY

Friday, January 8, 8 P.M.

Power Center

Meet the Artists Meet the Trinity dancers in the lobby after the performance.

Sponsored by First of America Bank.

GEORGE GERSHWIN: SUNG AND UNSUNG

NEW YORK FESTIVAL OF SONG

STEVEN BLIER AND MICHAEL

BARRETT, ARTISTIC DIRECTORS

DANA HANCHARD, SOPRANO AND

TED KEEGAN, TENOR

STEVEN BLIER AND JOHN MUSTO,
PIANO

Saturday, January 9, 8 P.M.

Sunday, January 10, 4 P.M.

Lydia Mendelssohn Theatre

Sponsored by KeyBank with additional support from Maurice and Linda Binkow. Media Partner WGTE.

RENÉE FLEMING, SOPRANO

Thursday, January 14, 8 P.M.

Hill Auditorium

PREP Naomi André, U-M Assistant

Professor of Music History and

Musicology. Thursday, January, 14,

7 p.m., MI League Hussey Room.

Sponsored by Pepper, Hamilton and Scheetz, L.L.P. Media Partner WGTE.

THE GOSPEL AT COLONUS

FEATURING J.D. STEELE AND

SPECIAL GUEST JEVETTA STEELE

CLARENCE FOUNTAIN AND THE

BLIND BOYS OF ALABAMA

THE ORIGINAL SOUL STIRRERS

REVEREND EARL MILLER

THE DUKE ELLINGTON CENTENNIAL
CHOIR

Friday, January 15 – Saturday, January 16,
8 P.M.

Sunday, January 17, 3 P.M.

Monday, January 18, 3 P.M.

Choir Workshop with the music director of *The Gospel at Colonus*. Saturday, November 14, Museum of African American History in Detroit. Call 734-647-6712 for information and registration.

Community Gospel Sing Along with the cast of *The Gospel at Colonus*. Wednesday, January 13, 7 p.m. Call 734-647-6712 for information and registration.

Family Performance Special one-hour performance for parents and their children. Saturday, January 16, 2 p.m., Power Center. *Sponsored by NBD. Co-presented with the Office of the Provost of the University of Michigan and presented with support from the Lila Wallace-Reader's Digest Audiences for the Performing Arts Network, the Heartland Arts Fund, the National Endowment for the Arts, and the Michigan Council for Art and Cultural Affairs. Media Partner WEMU.*

continued...

AMERICAN STRING QUARTET BEETHOVEN THE CONTEMPORARY

Thursday, January 28, 8 P.M.

Rackham Auditorium

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

ANNE SOFIE VON OTTER, MEZZO-SOPRANO

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

DAVID SHIFRIN, ARTISTIC DIRECTOR BENGT FORSBERG, PIANO

Friday, January 29, 8 P.M.

Lydia Mendelssohn Theatre

PREP Richard LeSueur, Vocal Arts Information Services, Friday, January 29, 7 p.m., MI League Hussey Room. Sponsored by KeyBank with additional support from Maurice and Linda Binkow and STM, Inc. Media Partner WGTE.

AMERICAN STRING QUARTET BEETHOVEN THE CONTEMPORARY ONE-HOUR FAMILY PERFORMANCE

Saturday, January 30, 2 P.M.

Rackham Auditorium

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

FEBRUARY

AMERICAN STRING QUARTET BEETHOVEN THE CONTEMPORARY

Sunday, February 7, 4 P.M.

Rackham Auditorium

PREP Steven Whiting, U-M Assistant Professor of Musicology with U-M School of Music student musicians. Sunday, February 7, 3 p.m., MI League Vandenberg Room.

Meet the Artists Post-performance dialogue from the stage with the ASQ and composer Kenneth Fuchs.

Lecture by composer Kenneth Fuchs.

Monday, February 8, 12 noon, U-M School of Music, Room 2033.

Panel Discussion "Interdisciplinary Creativity in the Arts" moderated by U-M English Professor Julie Ellison, in conjunction with the Beethoven the Contemporary and Merce Cunningham Residencies.

Tuesday, February 9, 7 p.m., Rackham Amphitheater.

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media Partner Michigan Radio.

IMMERCESSION: THE MERCE CUNNINGHAM DANCE COMPANY

Friday, February 12 – Saturday, February 13, 8 P.M.

Power Center

Mini-Course U-M students can earn 2 credit hours in a course drawn from the UMS residency. Information session held in January. Call 734-763-5460 for information. *Brown Bag Lunch* about Merce Cunningham. Tuesday, January 12, 12 noon, U-M Institute for the Humanities.

Cunningham Company Family Event Parents and their children (ages 7 and up) explore visual art, dance and music in a workshop which culminates in a free performance and reception at the Power Center on Wednesday, February 10.

Workshop held Saturday, February 6, 4 p.m. at the Ann Arbor Art Center and Dance Gallery/Peter Sparling & Co. Call 734-994-8004 x101 for information and registration, or walk-in registration at the Ann Arbor Art Center.

Youth and Adult Art Classes with connections to the Cunningham Company held in the fall and winter. Call 734-994-8004 x101 for information and registration, or walk-in registration at the Ann Arbor Art Center.

Lobby Exhibit Art from the youth class at the Ann Arbor Art Center on display February 1-14, Power Center Lobby.

Brown Bag Lunch on John Cage's Cartridge Music, presented by Laura Kuhn, Director of the John Cage Trust, and U-M Professor Stephen Rush. Tuesday, February 9, 12 noon, U-M Institute for the Humanities.

Music and Dance for choreographers and composers, with Laura Kuhn, Director of the John Cage Trust and U-M Professor Stephen Rush. Tuesday, February 9, 2:45 p.m., U-M Dance Building Studio A. *Master of Arts Interview* Choreographer Merce Cunningham is interviewed by Roger Copeland with video clips of his work. Thursday, February 11, 7 p.m., U-M Dance Building, Betty Pease Studio.

Advanced Technique Master Classes taught by Meg Harper. Ten participant and ten free observer places per class open

to the public, with eight classes available. Tuesday, February 9 – Friday, February 12, U-M Dance Dept. Call 734-763-5460 to register.

Advanced Technique Master Class taught by Meg Harper. Saturday, February 13, 10:30 a.m., Dance Gallery/Peter Sparling & Co. Call 734-747-8885 to register.

Study Day Cunningham Company Archivist David Vaughan leads class and discussions of Cunningham and his collaborators' works at an open class and company rehearsal. Saturday, February 13, 11 a.m., Power Center balcony. Call 734-647-6712 for information and registration.

PREP Company Archivist David Vaughan leads a video discussion of Cunningham works. Friday, February 12, 7 p.m., Modern Languages Building Lecture Room. *Meet the Artists* Post-performance dialogue from the stage, Friday, February 12. *PREP* Company Archivist David Vaughan leads a video discussion of Cunningham works. Saturday, February 13, 7 p.m., MI League Hussey Room. *Media Partner* WDET.

MAXIM VENEROV, VIOLIN IGOR URYASH, PIANO

Sunday, February 14, 4 P.M.

Hill Auditorium

Sponsored by Sesi Lincoln-Mercury. Media Partner WGTE.

ORPHEUS CHAMBER ORCHESTRA PEPE ROMERO, GUITAR

Monday, February 15, 8 P.M.

Rackham Auditorium

MERYL TANKARD AUSTRALIAN DANCE THEATRE FURIOSO

Friday, February 19 – Saturday, February 20, 8 P.M.

Power Center

PREP Video talk of Meryl Tankard's work. Friday, February 19, 7 p.m., MI League Hussey Room.

PREP Video talk of Meryl Tankard's work. Saturday, February 20, 7 p.m., MI League Koessler Library.

Meet the Artists Post-performance dialogue from the stage.

Media Partner WDET.

MICHIGAN CHAMBER PLAYERS
FACULTY ARTISTS OF THE UNIVERSITY
OF MICHIGAN SCHOOL OF MUSIC
Sunday, February 21, 4 P.M.
Rackham Auditorium
Complimentary Admission

KODO

Tuesday, February 23 – Thursday,
February 25, 8 P.M.

Power Center

*Sponsored by NSK Corporation with support
from Beacon Investment Company and the
Blue Nile Restaurant. Media Partner WDET.*

MARCH

JAMES GALWAY, FLUTE
PHILLIP MOLL, PIANO

Thursday, March 11, 8 P.M.
Hill Auditorium

*Sponsored by Parke-Davis Pharmaceutical
Research. Media Partner WGTE.*

ABBEY LINCOLN

WITH MARC CORY, PIANO
MICHAEL BOWIE, BASS
ALVESTER GARNETT, DRUMS

Friday, March 12, 8 P.M.
Michigan Theater

*Sponsored by Miller, Canfield, Paddock and
Stone, L.L.P. Media Partner WEMU.*

TAKÁCS QUARTET

Thursday, March 18, 8 P.M.
Rackham Auditorium

**ALVIN AILEY AMERICAN DANCE
THEATER**

Friday, March 19 – Saturday, March 20,
8 P.M.

Sunday, March 21, 4 P.M.
Power Center

PREP Video talk of signature Ailey pieces.
Friday, March 19, 7 p.m., MI League
Vandenberg Room.

PREP Video talk of signature Ailey pieces.
Saturday, March 20, 7 p.m., MI League
Hussey Room.

*Sponsored by Forest Health Services and
Mr. and Mrs. Randall Pittman. Media
Partner WDET.*

THE TALLIS SCHOLARS

PETER PHILLIPS, DIRECTOR

Wednesday, March 24, 8 P.M.
St. Francis of Assisi Catholic Church

GYPSY CARAVAN

**GYPSY CULTURE FROM INDIA TO
EASTERN EUROPE AND IBERIA**

Thursday, March 25, 8 P.M.
Michigan Theater
*Presented with support from Republic
Bank. Media Partner WDET.*

SWEET HONEY IN THE ROCK

Friday, March 26, 8 P.M.
Hill Auditorium
*Meet the Artists Post-performance
dialogue from the stage.*
Presented with support from Comerica

*Bank and the Lila Wallace-Reader's Digest
Audiences for the Performing Arts Network.*
Media Partner WEMU.

AMERICAN STRING QUARTET

BEETHOVEN THE CONTEMPORARY

Sunday, March 28, 4 P.M.
Rackham Auditorium

*Beethoven the Contemporary
Symposium* Papers, panel discussion, and
keynote speaker Michael Steinberg on
Beethoven and contemporary composers.
Saturday, March 27, 2 p.m., U-M School
of Music Recital Hall.

PREP Steven Whiting, U-M Assistant
Professor of Musicology, with U-M
School of Music student musicians.
Sunday, March 28, 3 p.m., Rackham
Assembly Hall.

*Sponsored by Edward Surovell Realtors
with support from the Lila Wallace-Reader's
Digest Arts Partners Program, administered
by the Association of Performing Arts
Presenters. Additional support is provided
by the National Endowment for the Arts.*
Media Partner Michigan Radio.

TRIO FONTENAY

Tuesday, March 30, 8 P.M.
Rackham Auditorium

APRIL**STEVE REICH ENSEMBLE**

Saturday, April 10, 8 P.M.
Michigan Theater
Master of Arts Interview Composer Steve
Reich and Filmmaker Beryl Korot inter-
viewed by Mark Stryker. Friday, April 9,
time and location TBD.
Media Partner WDET.

**MOZARTEUM ORCHESTRA
OF SALZBURG**

HUBERT SOUDANT, CONDUCTOR
TILL FELLNER, PIANO
**KATHARINE GOELDNER, MEZZO-
SOPRANO**

Thursday, April 15, 8 P.M.
Hill Auditorium
Sponsored by Edward Surovell Realtors.
Media Partner WGTE.

LATIN BALL

WITH ¡CUBANISMO!
FEATURING JESÚS ALEMAÑY

Friday, April 16, 8 P.M.
Michigan Theater
Media Partner WEMU.

EWA PODLEŚ, CONTRALTO
JERZY MARCHWINSKI, PIANO

Saturday, April 17, 8 P.M.
Lydia Mendelssohn Theatre

PREP by Richard LeSueur, Vocal Arts
Information Services. Saturday, April 17,
7 p.m., Modern Languages Building
Lecture Room.

*Sponsored by KeyBank with additional
support from Maurice and Linda Binkow.*
Media Partner WGTE.

ANONYMOUS 4 AND LIONHEART

Sunday, April 18, 8 P.M.
St. Francis of Assisi Catholic Church

MONSTERS OF GRACE

A DIGITAL OPERA IN 3-DIMENSIONS
MUSIC BY PHILIP GLASS
DESIGN AND VISUAL CONCEPT BY
ROBERT WILSON
PERFORMED BY THE PHILIP GLASS
ENSEMBLE

Thursday, April 22, 8 P.M.
Michigan Theater
Media Partner WDET.

**LINCOLN CENTER JAZZ ORCHESTRA
WITH WYNTON MARSALIS**

A CENTENNIAL CELEBRATION OF
DUKE ELLINGTON

Friday, April 23, 8 P.M.
Hill Auditorium

PREP Kenn Cox, Professor of Music at
Michigan State and Wayne State Universities,
interviews members of the Lincoln Center
Jazz Orchestra. Friday, April 23, 7 p.m.,
MI League Hussey Room.

*Co-sponsored by Arbor Temporaries/Personnel
Systems, Inc. and Mechanical Dynamics
with support from the Lila Wallace-Reader's
Digest Audiences for the Performing Arts
Network, the Heartland Fund, the National
Endowment for the Arts and the Michigan
Council for Arts and Cultural Affairs.*
Media Partner WDET.

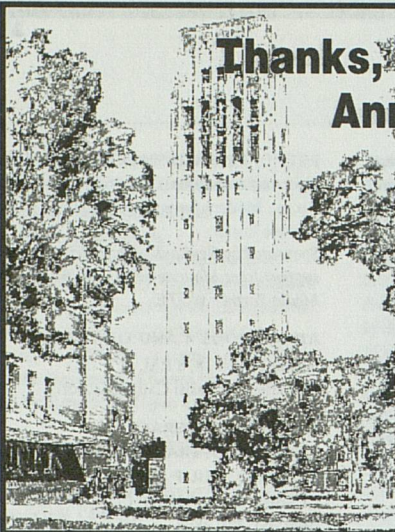
**NHK SYMPHONY ORCHESTRA
OF TOKYO**

CHARLES DUTOIT, CONDUCTOR
SARAH CHANG, VIOLIN
KAZUE SAWAI, KOTO

Sunday, April 25, 4 P.M.
Hill Auditorium
*Sponsored by Trimas Corporation with
additional support from Weber's Inn.*
Media Partner WGTE.

MAY**FORD HONORS PROGRAM**

Featuring the presentation of the 1999
UMS Distinguished Artist Award
(Artist to be announced in January, 1999)
Saturday, May 8, 6 P.M.
Hill Auditorium and Michigan League.
*Sponsored by the Ford Motor Company
Fund.*



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Avenue X: an a capella musical

book & lyrics by John Jiler, music by Ray Leslee

Sept. 24-Oct. 18, 1998

Two young men cross the divide of Avenue X in 1963.

Directed by Darryl V. Jones

The Talking Cure

by Rachel Urist

Oct. 29- Nov. 15, 1998

Sex, scandal and betrayal - just another day
at the analyst. Directed by Susan Arnold

Innocent Thoughts

by William Missouri Downs

Nov. 19- Dec. 13, 1998

A steamy courtroom drama, in which the search for truth
collides with political correctness and power struggles.

Directed by Johanna Broughton.

For Information Call
663-0681



University Musical Society

of the University of Michigan

1998-1999 Fall Season

Event Program Book

Wednesday, October 14 through Friday, October 23, 1998

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 predetermined 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 734-763-1131.

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.

John Williams

3

Wednesday, October 14, 8:00pm
Rackham Auditorium

The Capitol Steps

9

Friday, October 16, 8:00pm
Michigan Theatre

Guarneri String Quartet

11

Sunday, October 18, 4:00pm
Rackham Auditorium

Bill T. Jones/Arnie Zane Dance Company 17

Friday, October 23, 8:00pm
Power Center



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 fri & sat 11:30 - 11:00
 sun 11:00 - 9:30

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University Musical Society of the University of Michigan • Ann Arbor

Assad Brothers

with **Badi Assad**

Thurs, Nov 12⁸ P.M.
 Rackham Auditorium



Recognized across the globe for their technical virtuosity, their uncanny precision of ensemble and their musical and stylistic sensitivity, Sergio and Odair Assad are hailed by many as the foremost duo guitar team in the world, credited with doublehandedly reviving Brazilian music for the instrument. In this special performance, they are joined by their singer/guitarist sister, Badi (pronounced bah-JEE), who combines her deft classical technique with the traditions of Brazilian music, tempered by an exhilarating array of ethnic sounds from around the world.

Sponsored by NBD Bank with support from Crown House of Gifts.

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**University
Musical
Society**

and

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Grill *and* Zanzibar**

present

John Williams

Guitar

Program

Wednesday Evening, October 14, 1998 at 8:00

Rackham Auditorium, Ann Arbor, Michigan

Anonymous

(arr. John Williams)

Medieval Suite

Aeolian chant

Saltarello I

Lamento di Tristan

Ductia

Saltarello II

Antonio Vivaldi

(trans. John Williams)

Concerto in D Major, Op. 3, No. 9 ("L'Estro armonico")

Allegro

Larghetto

Allegro

Isaac Albéniz

(trans. John Williams)

Asturias

from *Suite Española*, Op. 47

Leo Brouwer

El Decamerón Negro

El arpa del guerrero

(The Harp of the Warrior)

La huida de los amantes por el valle de los ecos

(The Lover's Flight into the Valley of Echoes)

Balada de la doncella enamorada

(Ballad of the Lady in Love)

INTERMISSION

Phillip Houghton

Stélé

Stélé
Dervish
Bronze Apollo
Web

Mikis Theodorakis

Three Epitafios

No. 3
No. 4
No. 5

Carlo Domeniconi

Koyunbaba

Sixth Performance
of the 120th Season

Special thanks to Dick Schubach and Roger Hewitt for their generous support through Red Hawk Bar & Grill and Zanzibar.

Large print programs are available upon request.

Medieval Suite

Anonymous

The first piece in this group was written by a friend of mine a few years ago; it sounds like a medieval chant and it happens to be in the Aeolian mode (one of the Greek modes on which the classical European scales are based). The "Lamento di Tristan" comes from an anonymous fourteenth-century Italian collection of single-line melodies consisting of songs and instrumental dances. I have added harmony to this beautiful tune only where it seems implied. Other instruments would certainly have joined in, especially for dance pieces like the "Saltarellos", which are from the same collection. The "Ductia" however, is from an early English collection.

Concerto in D Major, Op. 3, No. 9 ("L'estro armonico")

Antonio Vivaldi

Born March 4, 1678 in Venice

Died July 28, 1741 in Vienna

This particular concerto comes from a group of twelve entitled "L'estro armonico" (fickle or animated harmony) and was dedicated to Ferdinando III, Grand Duke of Tuscany. It was written for solo violin, strings, and continuo.

Historians say that Vivaldi's popularity is due to J.S. Bach's use of his concertos as models in writing his own keyboard concertos, and that Vivaldi was of mediocre talent. They even went so far as to say that of the 400 instrumental concertos he wrote, he composed but one, and the other 399 works are but copies. One might get that impression if one had to listen to all 400 concertos in one sitting. Be that as it may, this concerto does reflect cross-pollination of operatic fragments, especially the second movement and its "lament" air, whilst the first and third movements demonstrate a repetitiveness in thematic material.

Asturias

(from *Suite Española*, Op. 47)

Isaac Albéniz

Born May 29, 1860 in Camprodón

Died May 18, 1909 in Cambò-les-Bains

(Pyrénées)

In his early years, Albéniz was an adventurer who studied in France and Belgium, became a pupil of Liszt in Germany, ran away to Puerto Rico and Cuba, crossed the United States on a concert tour that took him as far as San Francisco, and worked as a bar-room entertainer on the New York waterfront. He earned fortunes and lost them as a pianist, became a successful composer of operettas for the London theater, and finally settled in Paris to live and work as a serious musician. Like many other Spanish composers, he was born in Catalonia, in the northeastern region of the Iberian peninsula. But he soon fell



Classical Recommended Recordings

John Williams:
The Guitarist (Sony)

John Williams:
Spanish Guitar Music (Sony)

John Williams:
Latin-American Guitar (Sony)

539 East Liberty Street
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under the spell of the folk and popular music of Andalusia in the south, and his success in adapting its colorful idiom to concert music soon defined it as typically Spanish for the rest of the musical world.

Originally written for the piano, we hear tonight John Williams' transcription of one of the pieces in the *Suite Española*. Asturias is a hilly region along the Bay of Biscay in the north and center of the Spanish coal mining industry. The area has produced many haunting folk-songs and this piece is subtitled *leyenda* (legend).

El Decamerón Negro

Leo Brouwer

Born March 1, 1939 in Havana, Cuba

Leo Brouwer's original career as a guitarist was shared with a growing interest in composition, and this became his main vocation. Brouwer's works for guitar are a major part of the instrument's twentieth-century repertoire, but are only a small proportion of his total output, which includes choral, vocal, chamber, and orchestral works, and so far, more than sixty film scores.

Early influences were Bartók and Stravinsky, and Brouwer has been continually interested in the developing language of composition over the years through the "avant-garde" period of the 1960s and 1970s, in which his aleatoric pieces show lasting imagination and creativity in the use of minimalist ideas. Today, Brouwer describes his language as a "sort of neo-romanticism", with nationalist Afro-Cuban influences not far behind.

El Decamerón Negro (1981) was inspired by a collection of traditional African tales collected by the anthropologist Leo Frobenius at the end of the nineteenth-century. The evocative titles — *The Harp of the Warrior*, *The Lover's Flight into the Valley of Echoes*, and the *Ballad of the Lady in Love* — are the starting point of a wonderfully imaginative piece which seems to unfold as a single story.

Stélé

Phillip Houghton

Born April 26, 1954 in Melbourne, Australia

Phillip Houghton was a relative latecomer to classical music — his early musical interests being rock, jazz, and folk music. Although he has written in both acoustic and electronic media for theatre, film and dance, the guitar remains his first love and his music seems to add a new sense of time and space to the sound of the instrument. Phillip Houghton writes:

"*Stélé* is strongly influenced by Greek art and mythology and the Grecian landscape. The word *stélé* itself describes a headstone or monument, often erected on the coastline in memoriam of sailors and travellers lost at sea, or those never to return to their homeland. In a sense, they were beacons for lost souls. The *Stélé* of Demokleides — which depicts the image of a lost sailor seated alone on a cliff, his head buried in his hands — provided great inspiration for the entire work and, in particular, the first movement. The next movement, 'Dervish', is based on the statue of the mad galloping horse and jockey or *Artemission*, its musical form being a response to the ecstatic dance of the Whirling Dervishes. The third movement, 'Bronze Apollo,' (in two sections, (a) Premonition and (b) Arpeggio, and inspired by the magnificent early bronze figure *Piraeus Apollo*), bears the subtitle 'Copper, Bronze, Water, Air, Green, Perfume.' 'Web', a short, relentless drone that compresses and weaves elements used in the preceding three movements, closes the solo."

Three Epitafios

Mikis Theodorakis

Born July 29, 1925 in Chios

The Greek composer Mikis Theodorakis began the movement which transformed and revitalized Greek popular music in the 1960's. This combines elements of the old Byzantine traditions, based on church

plainsong and the Greek modes, with folk music and its more recent vocal and instrumental styles, which altogether give us that recognizable "Greek" sound — lyrical and passionate melodies supported by driving rhythms and simple but strong harmonies. The other elements in this "new" popular music were the lyrics and poetry which grew from the social and political events of the time; (Theodorakis himself was tortured and imprisoned by the military dictatorship in 1967 and exiled in 1970). For his songs, Theodorakis is most often inspired by poetry about love and loneliness, freedom and oppression, and he has set both the Spanish poet Garcia Lorca and the Irish writer Brendan Behan to music. These three *Epitafios* are arrangements from a song cycle setting the lyrics of the Greek poet Ritsos.

Koyunbaba

Carlo Domeniconi

Carlo Domeniconi is an Italian guitarist and composer who spent many years living and teaching in Istanbul. The influence of Turkish music plays a large part in his compositions, particularly in this piece. (Koyunbaba is an area of southwest Turkey and it also means shepherd.) Domeniconi writes here for the guitar to be tuned in c-sharp minor, totally different from normal, and the sound is rich and exotic. Based on fantasy and variation, the music gradually builds during the work's four continuous sections, using the special tuning as a hypnotic effect in creating musical intensity and excitement.

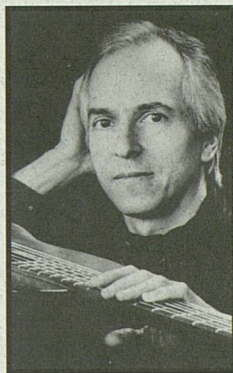
Program notes by John Williams.

John Williams was born in Australia in 1941 and began to learn the guitar at the age of four, receiving lessons from his father. The family moved to London in 1952, where he met and studied with Andrés Segovia and on his recommendation entered the Accademia Musicale di Siena in Italy, where he studied on a scholarship for five years. At the request of his fellow students, he received the unprecedented honor of giving the first complete solo recital by a student of any instrument. Back in England he attended the Royal College of Music, where he studied piano and music theory.

John Williams made his London debut at the Wigmore Hall in 1958, then in Paris and Madrid, followed by visits to the Soviet Union and Japan. He became a regular visitor to the U.S. where he gained an exclusive recording contract with CBS Records (now

Sony Classical). Many of his recent recordings, including *John Williams Plays Vivaldi Concertos* and the solo album *Iberia*, are best-sellers. John Williams now performs all over the world.

Many composers have written for him, including Thereby, Stephen Dodgson and André Previn.



John Williams

In 1984 he performed the première of *Vers l'arc-en-ciel* by the late Toro Takemitsu, with Sir Simon Rattle and the City of Birmingham Symphony Orchestra. Other premières include Sculthorpe's *Guitar Concerto No. 2* with the Australian Chamber Orchestra, Nigel Westlake's *Antartica* with the LSO and Kent Nagano, Richard Harvey's *Concerto Antico* with the Bournemouth Sinfonietta and Leo Brouwer's *Guitar Concerto No. 4*.

John Williams has appeared on many

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series for Granada Television, including the television shows of Val Doonican, Eric Sykes and Nana Mouskouri and appeared with friends such as Julian Bream, Paco Peña, Barny Kessel, Itzhak Perlman and André Previn. He strongly believes that music should be accessible to everyone. He was one of the first classical musicians to play at Ronnie Scott's Jazz Club, and in 1979 he formed the group SKY with four other musicians. After leaving SKY in 1994, John Williams divided his time between classical concerts and working from time to time with his group John Williams and Friends. Their CBS record *The Guitar is the Song* was released in 1983.

John Williams was Artistic Director of the South Bank Summer Music Festival for two years and in 1987 he was Artistic Director of the Melbourne Arts Festival. During 1992 he formed a new group, John Williams ATTACCA, constituting seven Australian and British musicians who toured the UK that summer, performing specially

commissioned contemporary music. During 1993 Williams worked extensively on a documentary film about his life and work, which was transmitted on London Weekend Television's South Bank Show. It is now available on CD, video and laser disk.

Recent recordings for Sony include music by Agustin Barrios Mangoró, *The Mantis and the Moon* with Australian duo partner Timothy Kain and *John Williams Plays the Movies*. The latest recording of music by Brouwer was released in September 1997.

Last season John Williams' schedule included recital tours of Germany and the U.S., a recital at the Bridgewater Hall, *John Williams Plays the Movies* at the Royal Festival Hall and visits to festivals in Darwin, Copenhagen and Liege. His schedule for the 1998/99 season includes visits to Japan and America, alongside extensive recitals throughout Europe.

This evening's recital marks John Williams' fourth appearance under UMS auspices.

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The Capitol Steps

Andy Clemence, Ann Johnson, Elaina Newport,
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Lenny Williams, *piano*

Program

Friday Evening, October 16, 1998 at 8:00
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Tonight's program will be announced from the stage.

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PROGRAM

BEETHOVEN

String Quartet in A Major, Op. 18, No. 5

DANIELPOUR

Quartet No. 2 ("Shadow Dances") (1992)

BEETHOVEN

Quartet in F Major, Op. 59, No. 1

Sponsored by Edward Surovell Realtors with support from the Lila Wallace-Reader's Digest Arts Partners Program, administered by the Association of Performing Arts Presenters. Additional support is provided by the National Endowment for the Arts. Media partner Michigan Radio. This concert is part of Chamber Music America's "A Musical Celebration of the Millennium."

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Guarneri String Quartet

Arnold Steinhardt, *Violin*

John Dalley, *Violin*

Michael Tree, *Viola*

David Soyer, *Cello*

Program

Sunday Afternoon, October 18, 1998 at 4:00

Rackham Auditorium, Ann Arbor, Michigan

Juan Arriaga

String Quarter No. 2 in A Major

Allegro con brio

Andante (Variations)

Menuetto (Scherzo)

Andante ma non troppo: Allegro

Alban Berg

String Quartet, Op. 3

Langsam

Mässiger viertel

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

Edvard Grieg

String Quaret in g minor, Op. 27

Un poco Andante; Allegro molto ed agitato

Romanze: Andantino

Intermezzo: Allegro molto marcato

Finale: Lento; Presto al Saltarello

Eighth Performance
of the 120th Season

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36th Annual
Chamber Arts Series

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String Quartet No. 2, in A Major

Juan Crisóstomo de Arriaga

Born January 27, 1806 in Rigoitia,
near Bilbao, Spain

Died January 17, 1826 in Paris

Juan Crisóstomo de Arriaga's musical talent was obvious at an early age. Accepted into the Paris Conservatoire at the age of fifteen (after very little formal training in his native Spain), he mastered the violin, as well as counterpoint and fugue, in two years. The following year, he was appointed tutor for a class in harmony and counterpoint at the Conservatoire. But just before his twentieth birthday Arriaga died of a chest ailment, with only one composition published during his shortened career: a set of three string quartets.

Arriaga's music was largely forgotten for the next several decades, but with the rise of Spanish nationalism at the end of the nineteenth century, his legendary precocious talent and tragic death inspired some Mozartian parallels. Over-zealous admirers of his works even dubbed him "*El Mozart español*" (The Spanish Mozart), though this is clearly a romanticization of both Arriaga's life and compositional style.

During his brief career, Arriaga composed several quasi-operatic works, some sacred choral pieces and chamber works, but his reputation rests almost exclusively on the three published string quartets. Though they are based on classical models and follow strongly in the tradition of Haydn and Mozart, the quartets reveal a unique compositional voice that combines the orthodoxy of Conservatoire training with personal elegance and flair.

The *String Quartet No. 2*, in A Major, begins very much in the classical mold, with the instrumental roles divided between melody, bass-line and inner-voice harmony. Arriaga's penchant for slightly unusual rhythmic effects appears early in the first theme, when the cello responds to the violin's

light-hearted statement with its own "lopsided" answer that extends for several unexpected beats. In traditional fashion the exposition moves to the dominant key, E Major, but at the start of the development, the harmony shifts abruptly to C Major — a median relationship more akin to Schubert. The remainder of the sonata-allegro movement unfolds according to classical expectations.

The theme of the second movement continues the textures heard at the opening of the first, with a melody that is almost banal in its simplicity and inner voices filling in the harmonies. A short unison passage provides some contrast, but the real interest is in the variations that follow. Two of the variations demonstrate Arriaga's particular individuality. The fourth, played *pizzicato*, recalls the strumming of a Spanish guitar, lending the movement a hint of exoticism, while the sixth and final variation is a stately *fugato* that curiously seems to fade away rather than reach a cadential finality.

The composer gives the third movement a tempo marking of "scherzo", yet it has neither the vigor nor energy that characterizes Beethoven's scherzo movements, with which it is contemporary. Despite its label, this movement still has clear affinities with the late eighteenth-century minuet. The trio — usually an opportunity for some kind of textural or expressive contrast — continues in a similar vein, with only a change of key to indicate the new section.

The finale opens in curious fashion, with what sounds like a slow introduction leading into a rollicking rondo theme. But then both sections are repeated, disrupting the listener's expectations of classical form. Only at the conclusion does it become clear that the movement is a kind of extended binary form that uses tempo changes to mark the sections. Though an obvious departure from the classical formal model, this finale still retains its feeling of elegance and proportion.

String Quartet, Op. 3

Alban Berg

Born February 9, 1885 in Vienna

Died December 24, 1935 in Vienna

With the last of his *Four Songs*, Op. 2 (1909-10), the young Alban Berg signaled his complete break with functional tonality. His next published work, the *String Quartet*, Op. 3 (1910), would be his first to fully inhabit the new world of post-tonal writing, and indicated not only a new direction of musical expression, but also the emergence of a major compositional talent.

Berg told the philosopher Adorno that he wrote the quartet in a mood of defiance after a publisher had rejected his *Piano Sonata*. Yet he also apparently regarded it as a gift to his wife, arranging for its première by an *ad hoc* ensemble the week before their wedding in 1911. The first professional performance did not take place until 1923 at a chamber music festival in Salzburg, where it was received with rapturous approval by the audience.

Unlike Schoenberg, his teacher, Berg was not himself a string player, yet this quartet demonstrates a precocious eloquence in the contrapuntal intricacies of string writing. It is a difficult work to perform, employing the full range of specialized string techniques, such as playing on the fingerboard and near the bridge, harmonics, *pizzicato*, non-vibrato, and some very dramatic bowings. But perhaps the greatest difficulty is the constant and extreme *rubato*; rarely does a measure maintain a single tempo throughout.

This quartet has only two movements. Though the first is marked “Langsam” (Slow), there is sufficient activity and detail that it doesn’t sound like a slow movement. In the exposition, Berg contracts the musical themes into brief motifs, which are then varied and developed continuously as they pass contrapuntally from one instrument to the next. This process of developing varia-

tion, and the work’s extreme linearity, are one of the Schoenberg’s more obvious influences on his student’s work. A short development section avoids the opening themes altogether, though they are further developed in the heavily re-written recapitulation. The slower coda introduces new motifs that move downward — one way of suggesting finality without resorting to cadential harmony.

The second movement begins in a more aggressive and ferocious manner. Like the first movement, it uses a non-serial ordering of the twelve chromatic pitches as base material. Combining elements of both rondo form and sonata-allegro, it gradually elucidates thematic connections with the first movement, fleetingly at first, but with each episode the references become increasingly stronger.

String Quartet in g minor, Op. 27.

Edvard Grieg

Born June 15, 1843 in Bergen, Norway

Died September 4, 1907 in Bergen, Norway

The career of Norway’s most famous composer, Edvard Grieg, is marked by an ironic struggle between nationalistic pride and the desire to be respected as a serious composer. Grieg’s early training at the conservatory in Leipzig left him embittered and cynical. He scorned the traditional disciplines and musical orthodoxy promoted by that institution, seeking instead for an expressive musical voice that would capture the essential quality of his Norwegian heritage. In his own words, “I longed to find a way to express something good in me that was a thousand miles away from Leipzig and its spirit.” Yet he was dissatisfied with his compositions that were most closely associated with Norwegian culture — in particular, his

incidental music for *Sigurd Jorsalfar* and *Peer Gynt* — labeling them “trashy occasional pieces.” So much composing for popular tastes had led him to the verge of stagnation.

Despite Grieg’s loathing for “that damned Leipzig conservatory, where I learned absolutely nothing,” he felt the need to write a substantial, “respectable” work that would prove (if only to himself) his musical maturity, self-discipline and mastery of materials: the hallmarks of a conservatory education. He chose the string quartet as his medium, one of the most conventional and tradition-bound genres, and began work on it in the summer of 1877.

The task was all the more daunting, as Grieg was not himself a string player, and his prior experience with chamber composition was limited to two violin sonatas and some abandoned sketches from his Leipzig years. (In later years he wrote a third violin sonata and a cello sonata.) Apart from these chamber pieces, his only full-length works were an early piano sonata, an unpublished symphony, and the famous *Piano Concerto*. He seems, then, to have set himself a particularly challenging task, and was aware of the effort it would involve. As he began work on the quartet, he confided to a close friend, “I will accomplish something big, whatever the price.” He finished the quartet a year later, claiming it was “not for the shallow public” and indicating he hoped it would mark a new direction for his music.

The quartet opens with a motto theme borrowed from one of Grieg’s own songs, “The Minstrel’s Song,” played in a bold, unison statement by the whole group. A restless figure then launches the first theme group in this sonata-allegro movement. By having all the instruments periodically play double stops (two strings at the same time), Grieg effectively turns the quartet into a chamber orchestra, which he can then contrast with the smaller, more intimate passages of the

movement. The second theme, in the relative major key of B-flat, is related to the opening motto theme, and bears some resemblance to passages from the composer’s *Piano Concerto* in its tunefulness and melodic contour. The remainder of the sonata-allegro movement follows traditional procedures of development and recapitulation.

The second-movement, “Romanze,” alternates a lilting B-flat melody with an “*allegro agitato*” in the parallel minor key that includes hints of the work’s opening motto. In the third movement, the rhythmic vitality and earthy vigor demonstrate Grieg’s continuing fascination with Norwegian folk culture and music, even as he strove to write a “serious” piece untainted by nationalist popularity. Again, a varied version of the motto begins the movement, leading into an earnest folk-dance that, while spirited, is somewhat humorless. Occasional light-hearted interludes provide some respite, but they are only brief.

The original motto, treated contrapuntally, opens the final movement, before shifting into a lively “*presto al saltarello*,” based on the sixteenth-century Italian dance. Near the end of the work, Grieg includes hints of various themes from earlier movements as a unifying device, and the motto returns one final time in the coda.

Program notes by Luke Howard.

Founded in 1964, the Guarneri String Quartet is an amazing achievement of four diverse personalities, all original members, and is the longest continuing artistic collaboration of any quartet in the world. They have circled the globe countless times together, playing the world’s most prestigious halls in North and South America, Mexico, Europe, the Far East, and Australia. In their



Guarneri String Quartet

home town of New York City, they have maintained their recital programs at the Metropolitan Museum of Art (since 1965) and presented their special series, "Guarneri and Friends" at Lincoln Center (1973-1997.)

The international demand to hear the Guarneri String Quartet reflects the eminence in which the Quartet is held in North America. It was well defined by the *Los Angeles Times* in reviewing an all-Beethoven recital: "Beethoven was more than well-served. He was revitalized by playing that probed into dark corners and illuminated hidden mysteries. It was the sort of thing that can occur at any time but that rarely happens. It cannot be ordered or commanded; hard work can hasten its advent, but cannot guarantee its presence. It seemingly has to come from some other worldly source. Whatever its origin it had the Guarneri players firmly under its spell. They looked like hardworking musicians, but they played like angels."

The anatomy of a string quartet is best summed up by violinist Arnold Steinhardt in a paper he wrote on his memories after

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twenty years with the Quartet: "There will be hours and hours of brute labor involved in the technical problems of intonation, ensemble, and the critical shadings of four like-sounding instruments. More important will be the uncharted process in which four people let their individual personalities shine while finding a unified quartet voice. There will be endless musings, discussions, and criticisms that will finally end up as an interpretation — that almost mystical amalgam of the four players that hovers somewhere in between their music stands."

The Quartet has been featured on many television and radio specials, documentaries and educational presentations both in North America and abroad. It was interviewed by Charles Kuralt on CBS' nationwide television program, *Sunday Morning*, in the summer of 1990. A full-length film entitled *High Fidelity - The Guarneri String Quartet* was released nationally, to great critical and public acclaim, in the fall of 1989. (The film was directed and produced by Allan Miller who was also the director/producer of the Academy Award-winning documentary, *From Mozart to Mao*, which dealt with Isaac Stern's visit to China.) The Quartet is also subject of several books including *Quartet* by Helen Drees Ruttencutter (Lippincott & Crowell, 1980) and *The Art of Quartet Playing: The Guarneri in Conversation with David Blum* (Alfred A. Knopf, 1986).

In 1982 Mayor Koch presented the Quartet with the New York City Seal of Recognition, an honor awarded for the first time. The Quartet is on the faculty of the University of Maryland. It was awarded Honorary Doctorate degrees by the University of South Florida (1976) and the State University of New York (1983). In 1992 the Guarneri String Quartet became the only quartet to receive the prestigious Award of Merit from the Association of Performing Arts Presenters.

The Guarneri String Quartet has recordings on the Philips and Arabesque labels. Their most recent release on the Arabesque label is that of Schubert's *Quartets Nos. 13 in a minor*, Op. 29, and *14 in d minor*, D. 810 (Death and the Maiden). Several of their recordings on both RCA Red Seal and Philips have won international awards, including their recording of Juan Crisóstomo de Arriaga's *String Quartets Nos. 1-3* (Philips), which won the 1996 *Deutsche Schallplattenkritik Award* in Germany. Among their other award-winning recordings are collaborations with such artists as Artur Rubinstein, Pinchas Zukerman; and Boris Kroyt and Mischa Schneider of the Budapest Quartet.

The *Dallas Morning News* summed up the Guarneri when it headlined the review "Quartet is Really Quite Perfect," and went on, "The men of the Guarneri are today's aristocrats of the chamber music world. There was never a forced phrase or a hint of harshness, while interpretatively there was a certainty and urbanity to the performances that made everything during the evening ring with inevitability. It is this sort of attention to detail, this sort of preparation that tells the tale of a Guarneri performance. Yet for all the meticulousness of its performances, what one departs with is a flowing, ebbing impression of the music, not the thought that went into it. And where does that leave someone paid to write about such a concert? Feeling like a fifth leg on a table — absolutely dispensable."

This performance marks the Guarneri String Quartet's twenty-eighth appearance under UMS auspices.

"Simply committed to the best in dance for Michigan."

**University
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presents

Bill T. Jones/Arnie Zane Dance Company

BILL T. JONES, *Choreographer and Director*

Robert Wierzel, *Lighting Design*

Bjorn G. Amelan, *Set Design*

Liz Prince, *Costume Design*

Dancers: Miguel Anaya, Germaul Barnes, Alexandra Beller,
Eric Bradley, Christian Canciani, Daniel Russell-Kubert,
Rosalynde LeBlanc, Toshiko Oiwa, Odile Reine-Adelaide,
Maya Saffrin

Program

Friday Evening, October 23, 1998 at 8:00

Power Center, Ann Arbor, Michigan

We Set Out Early... Visibility Was Poor

"On the TSII"

Music: *L'Histoire Du Soldat* composed by Igor Stravinsky.

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"Cape Bardo"

Music: *Empty Words, Sonata, and Music For Marcel
Duchamp* composed by John Cage.

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"Voiceland"

Music: *Stimmen* composed by Peteris Vasks.

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We Set Out Early... Visibility Was Poor is seventy minutes in length
and performed in three sections with no intermission.

Program and cast subject to change

Ninth Performance
of the 120th Season

Support for this performance is provided by media partner, WDET.

Special thanks to Dance Gallery/Peter Sparling & Co., the Michigan Dance
Alliance, the University of Michigan Department of Dance, the University
of Michigan Office of the President, and Shaman Drum Bookshop for their
help with this residency.

Eighth Annual
Dance Series

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Bill T. Jones on *We Set Out Early... Visibility Was Poor*

We Set Out Early... Visibility Was Poor uses its aggressively narrative title to frame the non-narrative, non-linear aspects of the piece and to poke gentle fun at the audience's expectations.

There are many stories told, however, in this work. For me, the creator of the piece, the most compelling story is how a personal, eclectic vocabulary like my personal dance-vocabulary is born out of a dialogue with music or a series of "problems." It is then captured through video, codified and shaped by my rehearsal director, Janet Wong, and myself and then shared through arduous rehearsals with the company where it undergoes more transformations.

The work is first and foremost an opportunity for contemplation offered in the spirit of love for movement and a trust that many of our questions about diversity, history and the place of art in society can be answered eloquently through energetic, accomplished performers. This material that they have helped shape carries resonance and meaning for them.

The décor's two elements are at once a subtle commentary on the historical discourse on the nature of form. It is also a demonstration of purely textural counterpoint between that which is hard, metallic and gleaming and that which is soft, fuzzy and glowing with warm light. In discussion with scenic designer Bjorn Amelan, my concern was that the décor not overwhelm the dance, be transformed over time and exist almost like a non-human protagonist.

Bill T. Jones/Arnie Zane Dance Company exists to express several beliefs that I have. First, that movement is a constant source of wonder and a flexible, vital language that changes as we do. Second, that although the company has the intent to do more interdisciplinary projects in the future (works that

are adaptations of theater classics, works involving actors, singers and musicians and works dealing with new media), movement will remain central to what we do.

Bill T. Jones/Arnie Zane Dance Company is committed to diversity within its ranks and is in pursuit of an identity as a viable artistic entity, able to discourse freely within the world of dance and more generally the global cultural environment.

—Bill T. Jones

We Set Out Early... Visibility Was Poor

Known for his explicitly "issue" driven choreography focusing frequently on race and sexuality, Jones departs from any one particular agenda in this piece. *We Set Out Early... Visibility Was Poor* is an evocative, symbolic journey through the twentieth-century. Musical and narrative references abound and the fragments play with the viewer's sense of being transported through the trajectory of the century. While most of the movement is abstract, the choreography is very tied to the music.

We Set Out Early... Visibility Was Poor is the third Ann Arbor appearance by the Bill T. Jones/Arnie Zane Dance Company. While watching the piece, you will see a variety of ethnicities, body-types and ages among the company dancers. Bill T. Jones has said, "The reason that the company is so varied is because I think that is true of the world. If you look at any gathering of people, probably, there are short, tall, skinny, fat, black, white and Asian. There are a lot of combinations in our society. I want that to become the microcosm of my world." From this conglomeration of individuals, Jones creates a unified ensemble. You will notice how the piece continues Jones' interest in the individual's place within society, though in a less

explicitly narrative fashion than some of his previous works.

The piece is constructed in three parts without intermission. Stravinsky's *Histoire du Soldat* begins the work, which then moves to a transitional drumming piece by John Cage, and finally ends with a symphony for strings titled *Stimmen* (Voices) by Latvian composer Peteris Vasks.

The first section uses mechanized movement to reference the concerns with industrialism at the beginning of the century, but mixed within this first section are playful moments when the piece makes reference to the musical and popular dance trends of tango, waltz and ragtime.

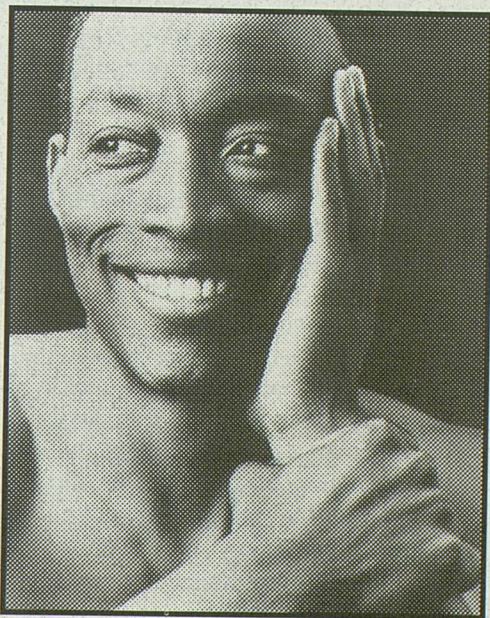
The second section serves as a transition: the stage is dimly lit, the movement is slow and meditative. Two metal sculptures which are on stage for the first half are dismantled by the company and the symbolic image of a chrysalis floats across the back of the stage.

The final section is bright and optimistic, yet not without troubling moments when one dancer or a pair of dancers is isolated from the rest of the group. These moments bring up issues of identity and community: the continually shifting solos and duets are juxtaposed against the strong ensemble work.

At the end of the piece the chrysalis from the transition section re-emerges and clearly raises questions about re-birth and the coming millennium. As a whole, *We Set Out Early... Visibility Was Poor* is a piece that feels continually in motion, moving forward on the journey through the century, though it is clear that there are different paces, moments for action and moments for meditation.

Program note by Kate Remen.

The Bill T. Jones/Arnie Zane Dance Company was founded in 1982 and was the product of an eleven-year collaboration between Bill T. Jones and his late partner and fellow dancer Arnie Zane. A repertoire of more than fifty works, many of which have been described as a fusion of dance and theater, have been performed throughout the United States and in thirty foreign countries. Jones' choreography, while based in modern dance, also includes African dance idioms and has clearly been influenced by contact-improvisation, a popular form that he and Zane experimented with to create their memorable early duets. Bill T. Jones has created striking collaborations with visual artists, among them graffiti artist Keith Haring and fashion designer Willi Smith in *Secret Pastures* (1985) and sculptor Bjorn G. Amelan in *We Set Out Early... Visibility Was Poor*. Jones has received numerous awards for his performances, among them the MacArthur "Genius" Fellowship in 1994. To Jones, dance does not stop at the stage and it is not just a performance to be



Bill T. Jones

enjoyed by the eyes and ears; dance is to be savored in the mind. It is an art form that should ask questions of its viewers, make them think, and make them question themselves and their surroundings. This position is very clear to Michigan audiences who attended the company's two previous performances of *Last Supper at Uncle Tom's Cabin* (1990), which directly confronted the Harriet Beecher Stowe novel and its repercussions in race relations (presented by The Michigan Theater), or *Still/Here* (1993), which wove the stories of people living with fatal illnesses into the choreography (presented by UMS in 1995).

This performance marks the Bill T. Jones/Arnie Zane Dance Company's third appearance under UMS auspices.

Bill T. Jones, a 1994 recipient of a MacArthur Fellowship, began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical ballet and modern dance. After living in Amsterdam, Mr. Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. Before forming Bill T. Jones/Arnie Zane Dance Company (then called Bill T. Jones/Arnie Zane & Company) in 1982, Mr. Jones choreographed and performed nationally and internationally as a soloist and duet company with his late partner, Arnie Zane.

In addition to creating over fifty works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Boston Ballet, Lyon Opera Ballet, Berkshire Ballet, Berlin Opera Ballet and Diversions Dance Company, among others. He has also received numerous commissions to create new works for his own company, including

premieres for the Next Wave Festival at the Brooklyn Academy of Music and for St. Luke's Chamber Orchestra. In July 1995, Mr. Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, *Degga*, at Alice Tully Hall, commissioned by Lincoln Center's Serious Fun Festival.

During the past few years, Mr. Jones has also begun to work with several opera companies around the world. In 1990, he choreographed Sir Michael Tippett's *New Year* under the direction of Sir Peter Hall for the Houston Grand Opera and the Glyndebourne Festival Opera. He conceived, co-directed and choreographed *Mother of Three Sons*, which was performed at the Munich Biennale, New York City Opera, and the Houston Grand Opera. He also directed *Lost in the Stars* for the Boston Lyric Opera. Mr. Jones' theater involvement includes co-directing *Perfect Courage* with Rhodessa Jones for Festival 2000, in 1990. In 1994, he directed Derek Walcott's *Dream on Monkey Mountain* for The Guthrie Theater in Minneapolis, MN.

Television credits for Mr. Jones include *Fever Swamp*, which was filmed for PBS's "Great Performances" series, and *Untitled* for "Alive from Off Center," which aired nationally on PBS in July 1989. In early 1992, a documentary on Bill T. Jones' *Last Supper at Uncle Tom's Cabin/The Promised Land* was aired on Dance in America as part of PBS's "Great Performances" series. CBS Sunday Morning broadcasted two features on Mr. Jones' work, once in 1993 and again in 1994. *Still/Here* was co-directed for television by Bill T. Jones and Gretchen Bender and aired nationally and internationally. The making of *Still/Here* was also the subject of a documentary by Bill Moyers and David Grubin entitled "Bill T. Jones: *Still/Here* with Bill Moyers."

In addition to the MacArthur Fellowship, Mr. Jones has received several other prestigious awards. In 1979, Mr. Jones was granted the

Creative Artists Public Service Award in Choreography, and in 1980, 1981 and 1982, he was the recipient of Choreographic Fellowships from the National Endowment for the Arts. In 1986, Bill T. Jones and Arnie Zane were awarded a New York Dance and Performance ("Bessie") Award for their Joyce Theater season, and in 1989, Mr. Jones was awarded another "Bessie" for his work, *D-Man in the Waters*. Mr. Jones, along with his collaborators Rhodessa Jones and Idris Ackamoor received an "Izzy" Award for *Perfect Courage* in 1990. Mr. Jones was honored with the Dorothy B. Chandler Performing Arts Award for his innovative contributions to performing arts in 1991. In 1993, Mr. Jones was presented with the *Dance Magazine Award*. Mr. Jones received an honorary doctorate from Bard College in 1996 and The Art Institute of Chicago in 1998.

Mr. Jones' memoirs, *Last Night on Earth*, were published by Pantheon Books in September 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published by Station Hill Press. Mr. Jones is also proud to have contributed to the foreword of Philip Trager's book of photographs entitled, *Dancers. Dance*, a new children's book by Bill T. Jones and photographer Susan Kuklin, will be published by Hyperion Books in the fall of 1998.

Arnie Zane (1948-1988) was a native New Yorker born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Welk. Mr. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Mr. Zane was

the recipient of a second CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Mr. Zane was co-recipient, with Bill T. Jones, of the *German Critics Award* for his work, *Blauvelt Mountain*. *Rotary Action*, a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

The Alvin Ailey American Dance Theater commissioned a new work from Mr. Zane and Bill T. Jones, *How to Walk an Elephant*, which premiered at Wolftrap in August 1985. Mr. Zane (along with Mr. Jones) received a 1985-86 New York Dance and Performance ("Bessie") Award for Choreographer/ Creator.

Bjorn G. Amelan, *Set Designer*, was born in Haifa, Israel in 1955. After much traveling as a child, Mr. Amelan settled in Paris, France from 1973 to 1993. Bjorn Amelan was the partner of the late fashion designer Patrick Kelly from 1983 until Mr. Kelly passed away on January 1, 1990. Bjorn Amelan moved to the United States when he began to collaborate with Bill T. Jones in 1993.

Miguel Anaya started his dance training in his hometown of Brownsville, Texas at the age of eighteen at Belles Artes Academy. He continued his studies, receiving scholarships at The Royal Winnipeg Ballet School, Joffrey Ballet School, Alvin Ailey American Dance Center and Perry Dance II. He has performed with *Bolero de Montreal* and Earl Mosley among others. Mr. Anaya joined the Bill T. Jones/Arnie Zane Dance Company in November, 1996.

Gregory Bain, *Production Director*, has been active in dance production and stage management, as well as audio and video recording, since 1971. He developed his theater artistry with and for a varied range of dance, music, film, theater artists, and production projects. During his career, Mr. Bain has toured as Stage Manager for many dance companies including Twyla Tharp's 1992 New York City Center Season and Japan Tour, Nikolais Dance Theatre, The Murray Louis Dance Company, Molissa Fenley, David Parsons, Les Ballets Trockadero de Monte Carlo, and Carlota Santana Spanish Dance. Between 1978 and 1986, he was the Technical Director for The American Dance Asylum, The Murray Louis Dance Company, The Vine Dance Theater, and J.R. Mitchell's Universal Jazz Orchestra. Mr. Bain joined Bill T. Jones/Arnie Zane Dance Company in 1986.

Germaul Yusef Barnes is a native of Phoenix, Arizona where he began dance training at South Mountain School of the Arts. From there, he went on to perform *A Chorus Line* and *Guys and Dolls* with the Pacific Conservatory of Performing Arts in California. Mr. Barnes continued his dance education at the University of the Arts in Philadelphia, after which he performed in Berlin, Germany for two years with *Tola'da* Dance Company. He has also performed with Movement Source Inc. Dance Company, Group Motions Dance Company and Cleo Parker Robinson Dance Ensemble. Mr. Barnes is honored to be dancing with Bill T. Jones/Arnie Zane Dance Company.

Alexandra Beller, a native New Yorker, received her BFA in dance from the University of Michigan in 1994. Since then, she has danced in the companies of David Storey Danceworks, Smartdance: Maureen Janson and Dancers, Isadora's Dance Legacy and Rosa Mei and Dancers. She has also worked

with Beverly Brown, Gina Buntz, Bebe Miller, and Ann Carlson. Alexandra's choreography has been seen at venues throughout New York City and Michigan and she teaches in New York City. She thanks her mom, her kittens, her inspirational friends and Sheilagh for their support. Alex joined the Bill T. Jones/Arnie Zane Dance Company in 1995. These performances are dedicated to Stefanie Jill Silverman.

Eric Bradley spent his early formative years in Plainwell, an island city in rural Michigan. Early involvement in vocal music and theater led to exploring movement through solo improvisation. Formal study regimens in dance were pursued at the University of Michigan (1985-1987) and then later at the Julliard School where he received his degree in 1991. Prior to joining the Bill T. Jones/Arnie Zane Dance Company he worked mainly with Creach/Koester and Sarah Skaggs Dance. Bradley continues to experiment with his own movement/material and with different training techniques and experiences.

Christian Canciani, a student at the choreographic center of Toulouse, was awarded a French ministry of culture grant to fulfill his training at the Alvin Ailey American Dance Center after which he worked with Elisa Monte, Donald Byrd, Ballet Hispanico and Kevin Wynn, among others. He was a featured soloist dancer in *Carmina Burana* for the Mostly Mozart Festival in San Juan, Puerto Rico. His theater credits include *Fame*, *the Musical* as well as numerous radio commercials, television and film appearances. He has assisted Blondel Cummings and Kevin Wynn and he teaches and choreographs internationally.

Daniel Russell-Kubert was born amidst prairie dogs and sorghum fields on the plains of Nebraska. Somehow along the way,

while wreaking havoc among the Willa Cather-ian inhabitants, Daniel formulated the notion that he should perform on Broadway in the feline romp, *Cats*. On his way to Broadway via regional productions of shows such as *South Pacific*, *Oklahoma*, and *Hello Dolly*, Daniel was introduced to Mr. Jones while in the Houston Grand Opera production of *New Year*, choreographed by Mr. Jones. From that point on Daniel's dreams of grease paint and whiskers shifted to dreams of shape, form, and content. In 1992, Mr. Kubert found himself invited to work with the Bill T. Jones/Arnie Zane Dance Company. This is now Mr. Kubert's fifth year with the company (not including the year of absence when Daniel's brain stopped working and he flew the proverbial coop for San Francisco) and the place he feels most at home.

Rosalynde LeBlanc is from Baltimore, Maryland, where she started dancing with the Peabody Preparatory at age thirteen. In 1992, she received a second level performance award from the National Foundation for the Advancement in the Arts. Ms. LeBlanc joined the company in March of 1994 after graduating with a BFA in dance from the State University of New York at Purchase.

Toshiko Oiwa was born in Saitama, Japan where she was trained in ballet, jazz and classical piano. Toshiko moved to the U.S. to study at the Juilliard School in 1992. After graduation with B.F.A. in Dance, Toshiko joined THARP! where she performed Twyla Tharp's works on tour during the 96/97 season. She has also performed with Stanley Love Performance Group, Neta Pulvermacher and Dancers and Maureen Fleming. She continues to study Ballet, Yoga, African Dance and Butoh in New York and Tokyo. This is her first season with Bill T. Jones/Arnie Zane Dance Company.

Odile Reine-Adelaide is a recipient of a 1996 New York Dance and Performance Award (Bessie) for Sustained Achievement in Dance. Ms. Reine-Adelaide is originally from Paris, France, where she received her training in ballet, modern and jazz. She has worked with several choreographers including Alvin McDuffie, Bruce Taylor, Rick Odums, Jorma Votinen, Anne Dreyfus, Peter Goss, Isabelle Marteau, and Molissa Fenley. Ms. Reine-Adelaide has performed professionally throughout Europe with Black Vibrations Dance Company, Roots Dance Theater, Les Ballets de Rheda, and Djazzex Modern Dance Company. In the States she has performed with Isaacs/McCaleb and Dancers in San Diego, CA. This is Ms. Reine-Adelaide's seventh season with Bill T. Jones/Arnie Zane Dance Company.

Maya Saffrin, a native of Seattle, began her dance training at the University of Washington and later received her B.F.A. in Dance from Cornish Institute. She has performed with The Clive Thompson Dance Co., Deja Vu Dance Theater, JoAnna Mendl-Shaw, Ballet Hispanico, and Molissa Fenley. She was a featured soloist in the Munich Biennale, the New York City Opera, and the Houston Grand Opera productions of *Mother of Three Sons*, choreographed and directed by Bill T. Jones. She appeared in The Guthrie Theater production of *Dream on Monkey Mountain*, also directed by Mr. Jones. Most recently she co-directed with Bill T. Jones *Lisbon*, a fully company work which premiered in March 1997 in Boston. Ms. Saffrin joined Bill T. Jones/Arnie Zane Dance Company in 1989.

Robert Wierzel, *Lighting Designer*, has collaborated with Bill T. Jones and Bill T. Jones/Arnie Zane Dance Company for over ten years, on numerous projects including *Still/Here* and *Last Supper at Uncle Tom's Cabin/The Promised Land*, *Dream on Monkey*

Mountain, at The Guthrie Theater, as well as with the Boston Lyric Opera, Lyon Opera Ballet, the Welsh Dance Company DIVERSIONS, London's Contemporary Dance Trust and the Deutsche Opera Berlin. Mr. Wierzel is the recipient of a 1993 Dance and Performance Award ("Bessie") for sustained achievement in Lighting Design for his work with the Company. He has also worked with Philip Glass on *1000 Airplanes on the Roof* and *Hydrogen Jukebox*, for which he is the 1991 recipient of the American Theater Wing Design Award, musicians Lou Reed and John Cale, The New York City Opera, The Houston Grand Opera, Glimmerglass Opera, the Canadian Opera, Seattle Opera, with choreographers Margo Sappington, Molissa Fenley and J. Fregalette-Jansen and with artists Red Grooms and Robert Longo. His extensive theater work in the States includes productions at the McCarter Theater, Center Stage, Actors Theater of Louisville, Hartford Stage, Yale Repertory Theater, and American Repertory Theater, among others. Mr. Wierzel has his undergraduate degree from the University of South Florida and his M.F.A. from the Yale School of Drama.

Janet Wong, *Rehearsal Director*, was born in Hong Kong and has been officially directing rehearsals since January 1996.

Bill T. Jones/Arnie Zane Dance Company Staff:

<i>Artistic Director</i>	Bill T. Jones
<i>Executive Director</i>	Jodi Pam Krizer
<i>Associate Director</i>	Bjorn Amelan
<i>Director of Development</i>	Shannon Snead
<i>Lighting Designer</i>	Robert Wierzel
<i>Production Director</i>	Gregory Bain
<i>Rehearsal Director</i>	Janet Wong
<i>Office Manager</i>	Leah T. Haynes
<i>Advisor to the Foundation</i>	Art Becofsky
<i>Artistic Consultant</i>	Bill Katz

We Set Out Early... Visibility Was Poor was co-commissioned by American Dance Festival, Brooklyn Academy of Music, Culturgest {Lisbon, Portugal}, The John F. Kennedy Center for the Performing Arts, National Dance Project, the National Endowment for the Arts, North Carolina Museum of Art, Paris Autumn Festival/Maison des Arts de Creteil, Philip Morris Companies Inc., UCLA Center for the Performing Arts and University of California at Berkeley.

We Set Out Early... Visibility Was Poor is part of the Philip Morris New Works Fund, sponsored by Philip Morris Companies Inc.

We Set Out Early... Visibility Was Poor was developed at the PepsiCo Theatre of the Performing Arts Center, Purchase College, State University of New York. Rehearsed (in part) at Joyce SoHo under the auspices of the Harkness Space Grant Program at Joyce SoHo. Rehearsal space grant by the New Dance Group Arts Center.

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Monday, November 2 Kirov Symphony Orchestra

Wednesday, November 11 Mitsuko Uchida

Thursday, January 14 Renée Fleming

Tuesday, February 23 Opening Night of Kodo

Thursday, March 11 James Galway

Friday, March 19 Opening Night of Alvin Ailey

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Sat. Jan. 16	<i>The Gospel at Colonus</i>
Fri. Jan. 29	Anne Sofie von Otter, mezzo soprano
Fri. Feb. 12	ImMERCEsion: The Merce Cunningham Dance Company
Sat. Feb. 20	Meryl Tankard Australian Dance Theatre: <i>Furioso</i>
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Mon. Jan. 18	<i>The Gospel at Colonus</i> <i>Pre-performance dinner</i>
Tue. Feb. 23	Kodo <i>Pre-performance dinner</i>
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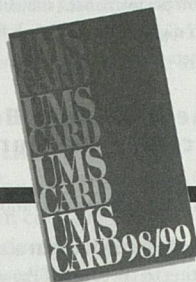
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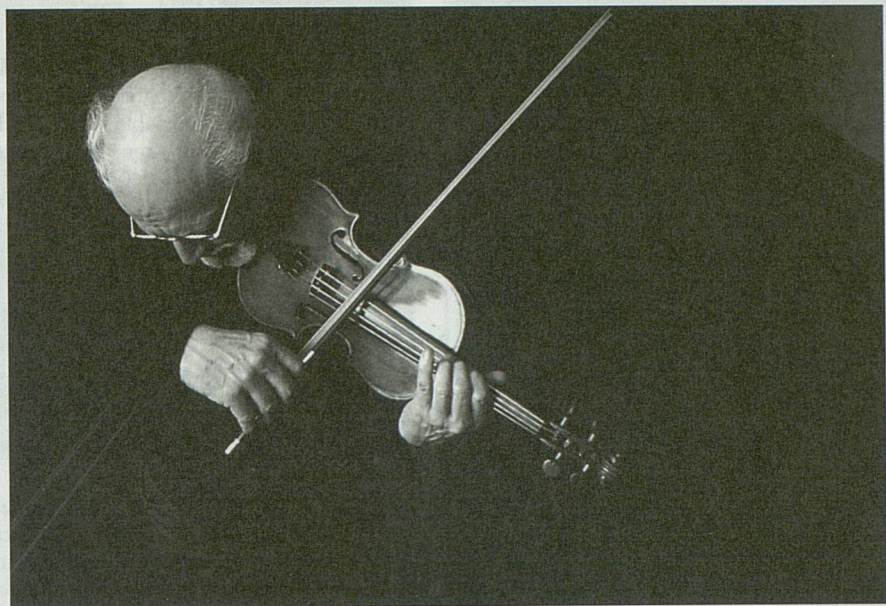
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The Advisory Committee is a 48-member organization which raises funds for UMS through a variety of projects and events: an annual auction, the creative "Delicious Experience" dinners, the UMS Cookbook project, the Season Opening Dinner, and the Ford Honors Program Gala. The Advisory Committee has pledged to donate \$175,000 this current season. In addition to fundraising, this hard-working group generously donates valuable and innumerable hours in assisting with the educational programs of UMS and the behind-the-scenes tasks associated with every event UMS presents. If you would like to become involved with this dynamic group, please give us a call at 734.936.6837 for information.

Group Tickets

Many thanks to all of you groups who have joined the University Musical Society for an event in past seasons, and a hearty welcome to all of our new friends who will be with us in the coming years. The group sales program has grown incredibly in recent years and our success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to one of our events.

Last season over 8,300 people, from as far away as California, came to UMS events as part of a group, and they saved over \$40,000 on some of the most popular events around! Many groups who booked their tickets early found themselves in the enviable position of having the only available tickets to sold out events like Wynton Marsalis, Itzhak Perlman, David Daniels, Evgeny Kissin, and the Chicago Symphony Orchestra.

This season UMS is offering a wide variety of events to please even the most discriminating tastes, many at a fraction of the regular price. Imagine yourself surrounded by 10 or more of your closest friends as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling UMS Group Sales at 734.763.3100.

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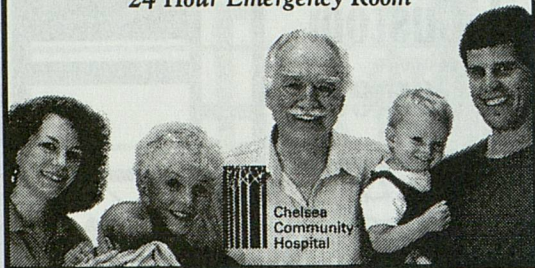
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Ford Honors Program

The Ford Honors program is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program. 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. Van Cliburn was the first artist so honored, with subsequent honorees being Jessye Norman and Garrick Ohlsson.

This season's Ford Honors Program will be held Saturday, May 8. The recipient of the 1999 UMS Distinguished Artist Award will be announced in January.



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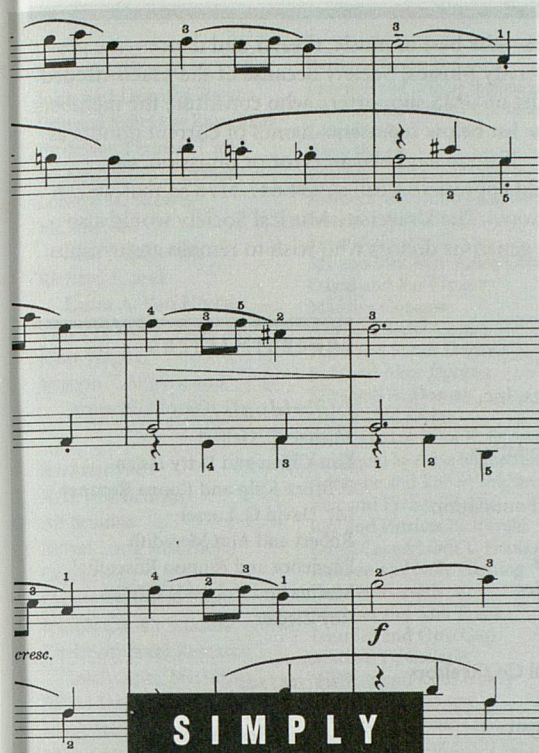
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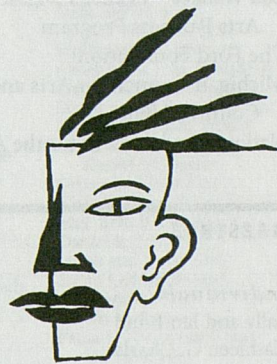
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