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UMS / W99

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...ind Boys ...Alabama The Original Soul ... Duke Ellington
...ntennial the ...anne Some on Otter Chamber Music Society of
...Center Mercedes ...ingham Dance Company Maxim Vengerov
...Orpheus Chamber Orchestra Meryl Tankard Australian Dance Theatre
...Kodo David Daniels Martin Katz James Galway Abbey Lincoln
...Takács Quartet Alvin Ailey American Dance Theater The
...Tallis Scholars Gypsy Caravan Sweet Honey in the Rock
...Trio Fontenay Steve Reich Ensemble Mozarteum Orchestra
...of Salzburg ¡Cubanismo! Ewa Podleś Garrick Ohlsson

University Musical Society of the University of Michigan / Winter 1999 Season

...nonymous 4 Lionheart Monsters of Grace Wynton Marsalis
...Lincoln Center Jazz Orchestra NHK Symphony
...Orchestra of Tokyo Sarah Chang Ford Honors Program



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University Musical Society

of the University of Michigan

The 1998-99 Winter Season

On the Cover

Included in the montage by local photographer David Smith are images taken from the University Musical Society's 1997-98 season: a triumphant Evgeny Kissin in his long-awaited UMS debut recital at Hill Auditorium; Itzhak Perlman performing with the Klezmer Conservatory Band as part of December 1997's *In the Fiddler's House*; Burton Memorial Tower shimmering on a concert evening.

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From the President

Thanks very much for attending this UMS performance and for supporting the performing arts in our community. I'm excited about the performances we're able to bring you this season and hope that you'll join us for others. A complete listing of the winter season begins on page 22.

UMS has been presenting performances in Ann Arbor for 120 years. During this time UMS has achieved a reputation for distinction in presenting the performing arts. The process of engaging world-class artists to perform in our community requires special knowledge, intuition, and skills. UMS is fortunate to have as our Director of Programming one of the best in presenting field, Michael Kondziolka.

Michael joined the UMS staff ten years ago after interning for one year. It soon became apparent to all of us at UMS that Michael's combination of artistic knowledge and passion on the one hand and outstanding administrative and negotiating skills on the other would make him an ideal person to manage our efforts to expand, diversify, and strengthen our artistic offerings. Under Michael, UMS has added series featuring jazz, vocal recitals, world music, guitar, early music and vocal chamber music, dance, contemporary arts, and the artistic expressions of specific cultures. Michael's great



Ken Fischer (r) with Michael Kondziolka

respect for both artists and audiences has led us to find many new performance venues particularly appropriate for the specific art form being pre-

sented. Artists like coming to Ann Arbor. They like our audiences, concert halls, and tradition. But they also like being on a roster with the leading artists of our time, and that's what Michael assures will happen year after year. Thank you, Michael, for your extraordinary contribution to UMS and to our community.

I'd like to know your thoughts about this performance. I'd also like to learn anything we can do at UMS to make your concertgoing experience the best possible. 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,

Kenneth C. Fischer, *President*

From the UMS Chair

It is with great pride that we acknowledge and extend our gratitude to the major business contributors to our 1998-99 season listed on the following pages. We are proud to have been chosen by them, for their investment in the University Musical Society is clear evidence not only of their wish to accomplish good things for our community and region, but also to be associated with excellence. It is a measure of their belief in UMS that many of these companies have had a long history of association with us and have expanded and diversified their support in very meaningful ways.

Increasingly, our annual fundraising requirements are met by the private sector: very special individuals, organizations and companies that so

generously help bring the magic to UMS performances and educational programs throughout southeastern Michigan. We know that all of our supporters must make difficult choices from among the many worthwhile causes that deserve their support. We at the University Musical Society are grateful for the opportunities that these gifts make possible, enhancing the quality of life in our area.

Sincerely,

Beverley Geltner
Chair, UMS Board of Directors





RICHARD L. HUBER
Chairman and CEO, Aetna, Inc.

On behalf of Aetna and Aetna Retirement Services, we are proud to support the arts in southeastern Michigan, especially through our affiliation with *The Harlem Nutcracker*. We are delighted to be involved with the University Musical Society and their programs which help bring the arts to so many families and young people.



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

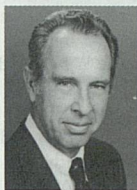


Arbor Temporaries



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."



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



INVESTMENT COMPANY



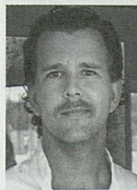
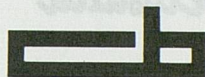
HABTE DADI
Manager, Blue Nile Restaurant

"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



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**



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**



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."

Elastizell



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 oppor-
tunities for thousands of young people
throughout southeastern Michigan. The
impact of these experiences will last a life-
time."

ERIM International, Inc.



WILLIAM CLAY FORD, JR.
Chairman, *Ford Motor
Company*
"At Ford, we believe the
arts speak a universal
language. We're proud
of our long-standing
association with the

University Musical Society, its concerts, and the educational programs that enrich our community."



Ford Motor Company



GREGG A. DEMAR
Vice President,
Customer Segment
Marketing, *Personal
Systems Group, IBM
Corporation*
"IBM salutes the
University Musical
Society for their

valuable service to our community in support of students, children and families, and for enhancing their exposure to the Arts."

IBM



WILLIAM S. HANN
President, *KeyBank.*
"Music is Key to keep-
ing our society vibrant
and Key is proud to
support the cultural
institution rated num-
ber 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."





RICHARD A. MANOGIAN
*Chairman and CEO,
 Masco Corporation*
 "We at Masco
 applaud the
 University Musical
 Society's contribution


to diversity in arts programming and your efforts to enhance the quality of life in our community."

MASCO



RONALD WEISER
*Chairman and Chief
 Executive Officer,
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 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 per-
 formers, 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 & STONE, P.L.C.



CHARLES HALL
Partner, Multilogue
 "Music is one way
 the heart sings.
 The University
 Musical Society helps
 our hearts enjoy and
 participate in song.
 Thank you."

MULTILOGUE



PHILLIP R. DURYEA
*Community
 President, National
 City Bank*
 "National City Bank
 is pleased to continue
 our historical support
 of the University

Musical Society which plays such an important role in the richness of our community."

National City



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 con-
 tribute 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



JOHN PSAROUTHAKIS, PH.D.

Chairman and Chief Executive Officer, Paideia.

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

Paideia



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."



RONALD M. CRESSWELL, PH.D.

Sr. Vice President and Chief Scientific Officer, Warner Lambert Company
"Parke-Davis is very proud to be associat-

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



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."



THOMAS B. McMULLEN

President, Thomas B. McMullen Co., Inc.
"I used to feel that a U-M - Ohio State football ticket was the best ticket in Ann

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



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."



Benard L. Maas

Society in honor of its beloved founder: Benard L. Maas February 4, 1896 - May 13, 1984."

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."

Foundation Underwriters & Government Agencies

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

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The University Musical Society is an equal opportunity employer and services without regard to race, color, religion, national origin, age, gender or disability. The University Musical Society is supported by the Michigan Council for the Arts and Cultural Affairs.



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.

Barrier-Free Entrances

For mobility-impaired persons, 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.

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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.

Bodman, Longley & Dahling LLP

Our Best Wishes To The
University Musical Society

Attorneys resident in our Ann Arbor office

John S. Dobson
Mark W. Griffin
Thomas A. Roach
James R. Buschmann
Randolph S. Perry
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breast cancer.



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Robert Bracey, and Donald Hartmann

Heroes and Antiheroes Mar 27
Eroica and *Lt. Kije*

Season Finale – Mahler 6 Apr 17

Call (734) 994-4801 for tickets or info
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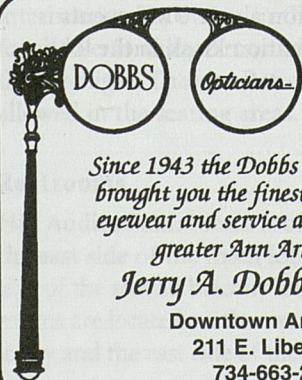
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Visit our Box Office in person

At the Burton Tower ticket office on the
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If you are unable to attend a concert for which
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University Musical Society

of the University of Michigan

UMS Choral Union

Thomas Sheets, *conductor*

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.

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.

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.

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.

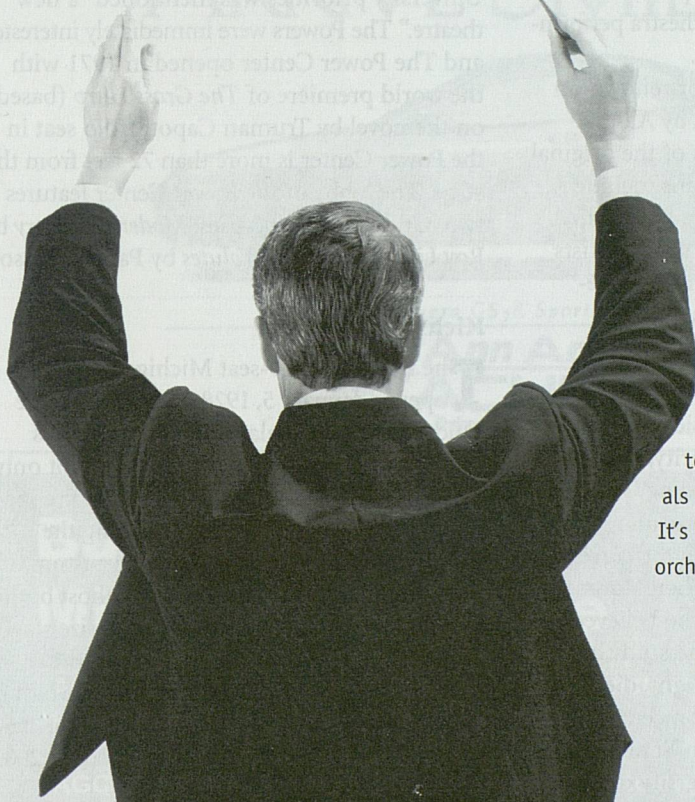
In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of Berlioz' *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the 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*).

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.

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

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



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, the 4,163-seat Hill Auditorium has served as a showplace for a variety of important debuts and long relationships throughout the past 84 years.

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*.

Hill Auditorium is slated for renovation in the coming years. 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 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. 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 and 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 1,710-seat Michigan Theater opened January 5, 1928 at the peak of the vaudeville/ movie palace era. 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 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 in

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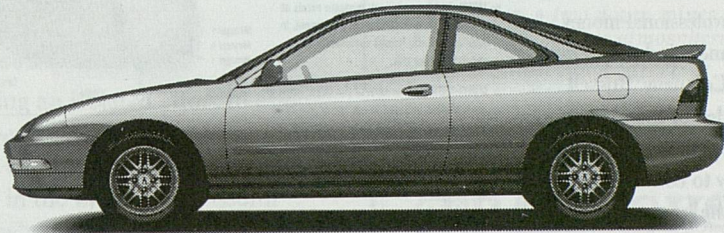
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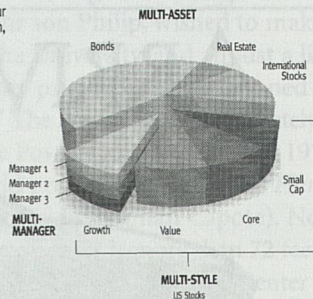
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Auditoria, continued

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 in 1950 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 acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a capella* 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.

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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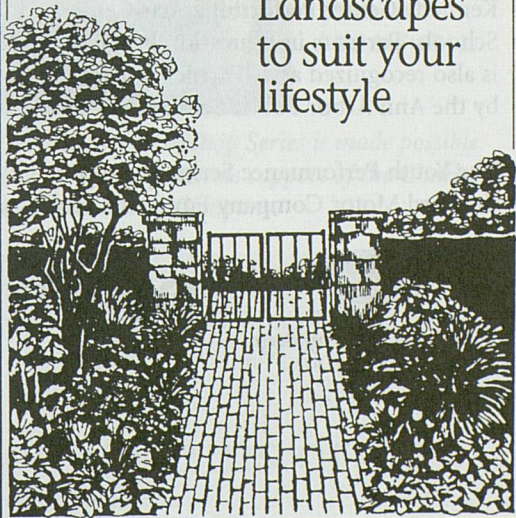
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Education and Audience Development

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 11,000 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 the Ford Motor Company Fund and Target.



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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 Winter's series includes interviews with:

- Choreographer **Merce Cunningham**
- Composer **Steve Reich** and filmmaker **Beryl Korot**
- Artistic Director and Choreographer **Judith Jamison**



MITSUKO UCHIDA (r),
INTERVIEWED BY
SUSAN ISAACS NISBETT
FOR THE MASTER OF
ARTS INTERVIEW
SERIES IN NOVEMBER
1998.

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:

- Professor Steven Whiting's lecture series on Beethoven with live demonstrations by U-M School of Music students precedes two 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.



DIRECTOR OF EDUCATION, BEN JOHNSON (r) HOSTS A MEET THE ARTIST WITH THE AMERICAN STRING QUARTET IN NOVEMBER.

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 Winter Season include:

- **American String Quartet/Beethoven the Contemporary Series**
- **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 winter, patrons will have the opportunity to meet, among others:

- Choreographers **Merce Cunningham** and **Meryl Tankard**
- Members of the acapella group **Sweet Honey in the Rock**
- The **American String Quartet** and composer **Kenneth Fuchs**

TEACHER WORKSHOP SERIES

A series of workshops for all K-12 series, 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 Winter Season's workshops include three by Kennedy Center educators and three led by local experts tailored to UMS performances:

- **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.



To register for Teacher Workshops, please call 734-647-6712.

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 Winter brochures, or on the UMS Website:

www.ums.org

1998-99 UMS Winter Season

Look for related Educational Events listed in blue.

JANUARY

TRINITY IRISH DANCE COMPANY

Thursday, January 7, 8 P.M.

Friday, January 8, 8 P.M.

Power Center

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

Sponsored by National City Bank.

GEORGE GERSHWIN:

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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.

Meet the Artist post-performance dialogue from the stage.

Sponsored by Pepper Hamilton, L.L.P.

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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.

Community Gospel Sing-Along with the cast of The Gospel at Colonus. Wed, Jan 13, 7 p.m. Martin Luther King Jr. Senior High School, 3200 E. Layfayette, Detroit. 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 and Metro Times.

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 "An Introduction to Scandinavian Songs" by Richard LeSueur, Vocal Arts Information Services, Fri, Jan 29, 7 p.m. Michigan League, Hussey Room.

Sponsored by KeyBank with additional support from Maurice and Linda Binkow, STM, Inc., and the Swedish Round Table Organizations. 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 "From Romeo to Leonore: The Operatic Quartet" by Steven Whiting, U-M Assistant Professor of Musicology, with U-M School of Music student musicians. Sun, Feb 7, 3 p.m. Michigan League, Vandenberg Room.

Meet the Artists Post-performance dialogue from the stage with the American String Quartet and composer Kenneth Fuchs.

Lecture "Interdisciplinary Relationships in Music and the Fine Arts" by composer Kenneth Fuchs, Mon, Feb 8, 12 noon, School of Music, Room 2033.

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.

IMMERCESION:

THE MERCER CUNNINGHAM DANCE COMPANY

Friday, February 12 – Saturday,

February 13, 8 P.M.

Power Center

Brown-bag Lunch "Chance Patterns:

Historic Moments in 50 years of Merce Cunningham's Choreography" by Kate Remen at the Institute for the Humanities on Merce Cunningham. Tue, Jan 12, 12 noon, U-M Institute for the Humanities.

Merce Cunningham Mini Course—U-M under-grad and grad students earn 2 credit hours of Independent Study with Gay Delanghe with materials drawn from the Merce Cunningham Residency. Mass meeting held on January 9, 12 noon, U-M Dance Building, Studio A, or email delanghe@umich.edu for details.

Family Workshop: Chance Encounters Parents and their children (ages 7 and up) explore visual art, dance and music in a workshop on Sat, Feb 6 which culminates in a free performance and reception at the Power Center on Wed, Feb 10; Workshop held at the Ann Arbor Art Center and Dance Gallery/Peter Sparling & Co. For more information and registration call the Ann Arbor Art Center, 994-8004 x 101 or walk-in registration at the Ann Arbor Art Center

Art Class: Random Patterns, taught at the Ann Arbor Art Center in conjunction with the Merce Cunningham Dance Company Residency. Sat, Feb 6, 9 a.m. For information and registration call the Ann Arbor Art Center, 994-8004 x 101, or walk-in registration at the Ann Arbor Art Center.

Art Lecture: Costume and Image: Form? Function? Funky?, taught at the Ann Arbor Art Center in conjunction with the Merce Cunningham Dance Company Residency. Mon, Feb, 8, 7 p.m. For information and registration call the Ann Arbor Art Center, 994-8004 x 101, or walk-in registration at the Ann Arbor Art Center. **Art Class:** Drawn to Dance, taught by the Ann Arbor Art Center at the Power Center in conjunction with the Merce Cunningham Dance Company Residency. Sat, Feb 13,

11 a.m. For information and registration call the Ann Arbor Art Center, 994-8004 x 101, or walk-in registration at the Ann Arbor Art Center.

Lobby Exhibit Art from the Ann Arbor Public Schools, inspired by Merce Cunningham on display in the Power Center Lobby, Feb 1-14.

Brown-bag Lunch at the Institute for the Humanities on John Cage's Cartridge Music presented by Laura Kuhn, Director of the John Cage Trust, and U-M Professor Stephen Rush. Tues, Feb 9, 12 noon. U-M Institute for the Humanities. **Music for Dance** for choreographers and composers, with Laura Kuhn, Director of the John Cage Trust, and U-M Professor Stephen Rush. Tuesday, Feb 9, 2:45 p.m. U-M Dance Building Studio A.

Master of Arts Interview of choreographer Merce Cunningham interviewed by Roger Copeland, Professor of Theater and Dance at Oberlin College. Thu, Feb 11, 7 p.m. U-M Dance Building, Betty Pease Studio.

Advanced Technique Master Classes taught by Meg Harper, Chair of the Cunningham Studio, at the U-M Dance Department, 10 places per class and 10 observers open to the public. Eight classes available: Tues and Thu, Feb 9 and 22, 11 a.m. and 12:45 p.m. Wed and Fri, Feb 10 and 12, 12:45 p.m. and 2:30 p.m. Call 734-763-5460 to register.

LifeForms—Computers and Choreography with U-M Professor Stephen Rush and Cunningham Company Archivist, David Vaughan. Fri, Feb 12, 9 a.m., Design Lab 1, Media Union.

PREP Cunningham Company Archivist, David Vaughan, leads a video discussion of Cunningham's choreography. Fri, Feb 12, 7 p.m., Modern Languages Building, Lecture Room.

Meet the Artist Post-performance dialogue from the stage, Fri, Feb 12.

Advanced Technique Master Class taught by Robert Swinston, Assistant to the Choreographer. Sat, Feb 13, 10:30 a.m., Dance Gallery/Peter Sparling & Co. To register, please call 734-747-8885.

Study Day and Open Rehearsal Company Archivist, David Vaughan, leads discussions of Cunningham and his collaborators works at an open rehearsal. Sat, Feb 13, 1 p.m., Power Center balcony. For more information and registration please call 734-647-6712.

PREP Cunningham Company Archivist, David Vaughan, leads a video discussion of Cunningham's choreography. Sat, Feb 13, 7 p.m., Michigan League, Hussey Room. *Media Partner WDET and Metro Times.*

MAXIM VENGEROV, VIOLIN
IGOR URYASH, PIANO
Sunday, February 14, 4 P.M.
Hill Auditorium
Media Partner WGTE.

ORPHEUS CHAMBER ORCHESTRA
PEPE ROMERO, GUITAR
Monday, February 15, 8 P.M.
Rackham Auditorium
Sponsored by CFI Group.

MERYL TANKARD AUSTRALIAN
DANCE THEATRE
FURIOSO
Friday, February 19 – Saturday,
February 20, 8 P.M.
Power Center

Dance Theater Lecture Demonstration by Meryl Tankard, U-M Department of Dance, Studio A, Wed, Feb 17, 2:15 p.m.

Master Classes at the U-M Department of Dance, Thu, Feb 18, 11 a.m. and 12:45 p.m., 10 places per class and 10 observer spaces open to the public. Call 734-763-5460 to register

PREP Video talk of Meryl Tankard's choreography, Fri, Feb 19, 7 p.m. Michigan League, Hussey Room.

PREP Video talk of Meryl Tankard's choreography, Sat, Feb 20, 7 p.m., Michigan League, Koessler Library.

Meet the Artist post-performance dialogue from the stage.
Media Partner WDET and Metro Times.

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

RESCHEDULED PERFORMANCE!
DAVID DANIELS, COUNTERTENOR
MARTIN KATZ, PIANO
Sunday, March 7, 4 P.M.
Lydia Mendelssohn Theatre

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 choreography. Fri, March 19, 7 p.m. Michigan League, Vandenberg Room.

PREP Video talk of signature Ailey choreography. Sat, March 20, 7 p.m., Michigan League, Hussey Room.

Master of Arts Interview with artistic director and choreographer Judith Jamison, Sat, March 20, 2 p.m. location tbd.
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
Sponsored by AT&T Wireless with additional 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 and Metro Times.

**AMERICAN STRING QUARTET
BEETHOVEN THE CONTEMPORARY**

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

Beethoven the Contemporary
Symposium Papers, panel discussions and keynote speaker on Beethoven and contemporary composers. Sat, March 27, 2 p.m. Rackham Amphitheater and Assembly Hall.

PREP "A Rhetoric of Disintegration" by Steven Whiting, U-M Assistant Professor of Musicology, with School of Music student musicians. Sun, 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 of composer Steve Reich and filmmaker Beryl Korot. Fri, April 9, 12 p.m. Michigan League, Vandenberg Room.

Media Partner WDET and Metro Times.

**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.
EMU Convocation Center
(799 Hewitt Road between Washtenaw Ave. and Huron River Drive)
Sponsored by Sesi Lincoln-Mercury.
Media Partner WEMU.

**EWA PODLEŚ, CONTRALTO
GARRICK OHLSSON, PIANO**

Saturday, April 17, 8 P.M.
Lydia Mendelssohn Theatre
PREP "An Introduction to the Art of Ewa Podles" by Richard LeSueur, Vocal Arts Information Services, Sat, 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 and Metro Times.

**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, Fri, April 23, 7 p.m., Michigan 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.
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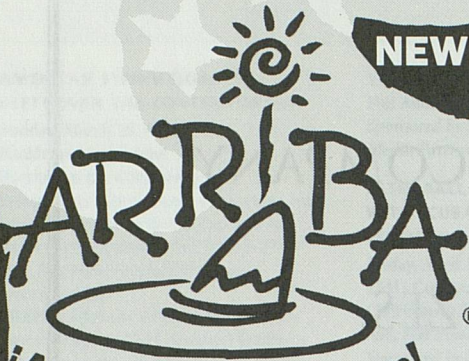


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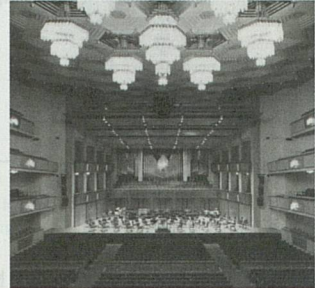
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University Musical Society

of the University of Michigan
1998-1999 Winter Season

Event Program Book

Thursday, January 14, through Thursday, January 28, 1999

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.

Renée Fleming, soprano

3

Thursday, January 14, 8:00pm
Hill Auditorium

The Gospel at Colonus

11

Friday, January 15, 8:00pm
Saturday, January 16, 2:00pm (Family Performance)
Saturday, January 16, 8:00pm
Sunday, January 17, 3:00pm
Monday, January 18, 8:00pm
Power Center

American String Quartet

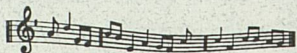
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Beethoven the Contemporary
Thursday, January 28, 8:00pm
Rackham Auditorium

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Ewa Podleś
contralto

Garrick Ohlsson, *piano*

Sat, Apr 17 8 P.M.

Lydia Mendelssohn Theatre

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PROGRAM

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present

Renée Fleming

Soprano

HELEN YORKE, *Piano*

Program

Thursday Evening, January 14, 1999 at 8:00

Hill Auditorium, Ann Arbor, Michigan

Goethe Heroines:
Suleika, Gretchen, and Mignon

I

Franz Schubert

Suleika I, D. 720

Szene aus Faust, D. 126

Gretchen am Spinnrade, D. 118

II

Mikhail Ivanovich Glinka

Gretchen am Spinnrade

Franz Liszt

Kennst du das Land, S. 275/1

Felix Mendelssohn

Suleika, Op. 57, No. 3

III

Hugo Wolf

Four Mignon Lieder from *Gedichte von J.W. v. Goethe*

Heiss mich nicht reden (Mignon I), No. 5

Nur wer die Sehnsucht kennt (Mignon II), No. 6

So lasst mich scheinen (Mignon III), No. 7

Kennst du das Land (Mignon), No. 9

INTERMISSION

Claude Debussy

IV

Ariettes oubliées

C'est l'extase
Il pleure dans mon coeur
L'ombre des arbres
Chevaux de bois
Green
Spleen

Samuel Barber

V

Nuvoletta, Op. 25

Richard Strauss

VI

Einerlei, Op. 69, No. 3
Ich trage meine Minne, Op. 32, No. 1
All' mein Gedanken, Op. 21, No. 1
Epheu, Op. 22, No. 3
Ich liebe dich, Op. 37, No. 2

The audience is politely asked to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

Please remain in your seats following the performance for a brief question and answer session with Renée Fleming to be held from the stage.

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120th Annual Choral
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Special thanks to Michael Staebler for his support through Pepper Hamilton LLP.

Additional support is provided by media partner, WGTE.

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

Tonight's floral art is provided by Cherie Rehkopf and John Ozga of Fine Flowers, Ann Arbor

Special thanks to Naomi André for this evening's Pre-performance Educational Presentation.

Ms. Fleming appears by arrangement with Columbia Artists Management, Inc.

Ms. Fleming's gown is by Gianfranco Ferré.

Ms. Fleming records exclusively for Decca/London.

Large print programs are available upon request.

I, II, III

The works of Johann Wolfgang von Goethe have provided composers with an endless supply of inspiration. His characters, their lives, their philosophies and, above all, their actual words populate song, opera, and symphony in every language and in every period. Tonight we meet three of his most fascinating female characters, and it is particularly interesting to hear how different composers responded to the same text. Bear in mind as you listen that Goethe would probably have spurned and rejected everything you will hear. Beethoven sought the literary giant's approval for his songs, but it was not to be bestowed. Even as acknowledged a masterpiece as Schubert's *Erlkönig* was pronounced "fussy and altogether too much in the way of the words" by Master Goethe.

Suleika is a creature of the East, not at all a teutonic maiden. She lives an exotic, colorful existence; she feels and expresses herself more sensuously than her German counterparts. The modest Biedermeier world of Schubert is not for her, and as a result Schubert had to find a slightly different, certainly riper and richer musical language to paint her adequately. The wind is her only link to her absent lover, and the piano surrounds the yearning Suleika in a sensuous, constant sweep of fragrant air. Expressing her desires leaves her exhausted, and one can hear this fatigue in the music as Schubert's song draws to a close. Mendelssohn's time offered the composer a richer harmonic vocabulary and a less formal notion of architecture, and yet this later composer has created a much simpler Suleika. This song is in simple strophic form, only slightly modified here and there. A different side of the character is emphasized — these two composers must have read the poem quite differently. In search of Suleika, Mendelssohn has looked backward, while Schubert has reached forward.

Gretchen (or Marguerite as she is sometimes called) is a simple village maiden whose life is irrevocably and dramatically changed by her encounters with Faust. This great tome from Goethe's pen has many monologues for Gretchen, and we hear two of them tonight. In Gounod's famous opera *Faust*, the church scene in Act III features two principal singers and a chorus. In Schubert's song-scene on tonight's program, one singer must take charge of all three forces herself. Most of this song is dramatic, highly inflected recitative juxtaposed with somber, regular phrases of the Mass. We can get a good idea of Schubert the would-be operatic composer from this very theatrical excerpt from Goethe's story. Our other view of Gretchen is, of course, in her famous spinning scene where she displays her obsession with Faust. As proof of Goethe's far-reaching fame, Mikhail Glinka, the acknowledged dean of Russian song composers, has responded to Gretchen's lyrics with an impassioned, lyrical song. The heroine pours out her longing in simple, sincere, warm and generous lines. Schubert draws quite a different picture for us. In nearly two hundred years since this song was written, no one has yet surpassed his depiction of a spinning wheel. As Gretchen's feelings intensify and skirt madness, the accompaniment "spins" out of control. Despite her expertise at the wheel, Gretchen requires three attempts to re-start it and regain her composure. Although this is one of Schubert's earliest songs, he was already changing the idea of how a song could be composed.

Goethe's *Wilhelm Meister* introduces us to Mignon, the hapless orphan who can remember only glimpses of her past. She has neither companions nor family, and her imagination must serve as her only friend. Mignon's lyrics have been set to music by virtually every German song composer, and by many non-Germans as well. Indeed her

second song, *Nur wer die Sehnsucht kennt* (Only He Who Knows Longing), holds the title of the most-often-set-to-music poem in any language. Liszt's grand setting of Mignon's final monologue holds to the simplest of forms, but as one would expect from this piano virtuoso, the texture and drama of the accompaniment elevate Mignon's questions and pleas to virtual operatic stature. Wolf is known for never setting a poem to music when he believed another composer had done an adequate job with it. Thus, no Gretchen at the spinning wheel exists by Wolf. However, in setting these four Mignon songs, Wolf is clearly telling us that the settings by Beethoven, Schubert, and Schumann were not at all to his taste and not deserving of his respect. Wolf's Mignon is not the simple maid looking and longing for home. He has captured the psychotic nature of this heroine (let us remember Wolf and Freud were contemporaries), and uses the full arsenal of Wagnerian chromaticism and rhapsody to make her psyche come alive for us.

IV

Debussy wrote the six songs of *Ariettes oubliées* (Forgotten ariettes) while still a young man, but as no publisher could be found, they were simply put away in a drawer. Much later, the composer's fame and recognition had grown and crested with his opera *Pelléas et Mélisande*, and now publishers were seeking him. These songs were quickly published with their ironic title and dedicated to Mary Garden, the *Mélisande* who made his opera such a success. These are not stories or characters as we have enjoyed in tonight's first half; rather these are six atmospheres or canvases, making full use of the complete array of impressionistic colors and harmonies to achieve their purpose. Verlaine's words speak of water, reflections, shadows, distant sounds of bells and country fairs. As is typical of Debussy, the accompa-

niment is no accompaniment at all. Rather it is a complete composition with the voice part appliquéd on top; melodies are not necessarily in the piano or the voice consistently. Impressionist painters had created new ways of using brushes and paint, and impressionist composers followed their lead, asking new effects of the performers. The curious titles of the cycle's last two songs attest to the fact that in Verlaine's time it was suddenly fashionable to study English.

V

Read the text for Barber's *Nuvoletta* and you will quickly discover that words are being manipulated constantly in this James Joyce poem. Eccentric spellings, whimsical pairings of words, things that seem not to make sense abound in this text. What does it all mean? Who is *Nuvoletta*? What is her fate? No one agrees on the answers to these questions. Understanding the text or not, Samuel Barber has responded to it with a rhapsodic song which offers a bouquet of sound-bite effects. Listen for the momentary quote from Wagner's *Tristan und Isolde*; listen to the pianist duplicate the numbers in the poem, fives and sixes and sevens; listen even to the reference — in French, of course — to the second Debussy song you heard only a moment ago.

VI

It seems most appropriate that Miss Fleming end her recital with songs of Richard Strauss. She is lauded for her interpretation of two of his operatic heroines, as well as for her singing of his final opus, the *Four Last Songs*. Strauss never stopped composing songs throughout his life, and as his wife was an accomplished singer, he often accompanied her in his own creations as well as those of his colleagues. Despite his deftness with chromaticism, complex textures and counter-

point, when he believed a poem's message to be a simple, touching one, he was able to put these normal elements of his style aside and become a kind of "Schubert" just for a moment. The first four of this group of five songs have elicited this response from him:

Day after day the same bliss, walking through life with your love securely in your heart, thoughts of you 'knocking on my door,' and above all ivy-flowers' unassuming modest grace.

These are not subjects which would allow for heroic or sophisticated treatments. Strauss has answered these tender sentiments with modest gems. To close the group of songs and the concert, we return to a more accustomed notion of the Strauss idiom — the poem's title is the only simple thing about it.

Program notes by Martin Katz.

American soprano **Renée Fleming** has a devoted international following on the operatic stage, in concerts and recitals, on television and radio, and on recordings. She has been honored with three Grammy nominations, was lauded by *Musical America* as the 1997 Vocalist of the Year, and was saluted in 1996 with the first Solti Prize of l'Académie du Disque Lyrique for her outstanding recording artistry. She became an exclusive recording artist with London/Decca in 1995.

Ms. Fleming's 1998/99 season is nothing short of olympian. At San Francisco Opera on September 19, she performed the role of Blanche Dubois in the world première of André Previn's *A Streetcar Named Desire*, which will be telecast in December on PBS' *Great Performances* and also released on CD by Deutsche Grammophon. In October she returned to New York for Strauss' *Four Last*



Renée Fleming

Songs at Carnegie Hall with Claudio Abbado conducting the Berlin Philharmonic. During October and November, Renée Fleming starred in the new Metropolitan Opera production of *The Marriage of Figaro* with Cecilia Bartoli and Bryn Terfel, conducted by James Levine. She returns to the MET in April with yet another new production, Carlisle Floyd's *Susannah*, conducted by James Conlon. The calendar year ends with a Boston Symphony Orchestra engagement with James Levine conducting *The Creation*, and 1999 begins with an international recital tour. In addition to a recital at New York's Carnegie Hall and Chicago's Orchestra Hall, both with pianist James Levine, her North American tour takes her to Boston, Los Angeles, Atlanta, Berkeley, Minneapolis, Ann Arbor, Washington, Fort Worth and Toronto. In Europe she collaborates with pianist Christoph Eschenbach in a Paris recital, and goes on to Milan, Barcelona, Prague and Vienna, ending with concerts in Copenhagen with the Danish Radio Orchestra. Following the MET performances of *Susannah* in April, Ms. Fleming returns to Paris for

the remainder of the spring for a Brahms *Requiem* and Strauss' *Four Last Songs* with the Orchestre de Paris conducted by Eschenbach; a new production of *Alcina* at the Garnier, conducted by William Christie; and a concert of Mozart's *Exultate jubilate* and Mahler's *Symphony No. 4* with the Paris Opera Orchestra conducted by James Conlon.

In addition to her many appearances at New York's Metropolitan Opera, Renée Fleming's voice has resounded throughout the distinguished venues of La Scala, Bayreuth, the Royal Opera House at Covent Garden, Paris' Opéra Bastille and Palais Garnier (1996 re-opening performance), Vienna State Opera, Rossini Festival in Pesaro, Grand Théâtre de Genève, Glyndebourne, Teatro Colón in Buenos Aires, San Francisco Opera, Lyric Opera of Chicago, Houston Grand

Opera and Carnegie Hall. She has performed the standard repertoire, new productions and world premières. A champion of new music, Ms. Fleming performed in the world premières of John Corigliano's *The Ghosts of Versailles* at the Metropolitan Opera and Conrad Susa's *The Dangerous Liaisons* with San Francisco Opera, and in Lyric Opera of Chicago's first performances of Floyd's *Susannah*.

Featured among her past orchestral appearances are those with the Berlin Philharmonic, Vienna Philharmonic, London Symphony Orchestra, Orchestre de Paris, Metropolitan Opera Orchestra, Chicago Symphony Orchestra, Philadelphia Orchestra, New York Philharmonic, Cleveland Orchestra, Houston Symphony, Toronto Symphony and the Orchestra of St. Luke's. She has collaborated with such maestros as Claudio Abbado, Daniel Barenboim, Riccardo Chailly, James Conlon, Christoph Eschenbach, Daniele Gatti, Valery Gergiev, Bernard Haitink, James Levine, Sir Charles Mackerras, Zubin Mehta, Seiji Ozawa, André Previn, Michael Tilson Thomas and the late Sir Georg Solti. She is an internationally known recitalist and chamber musician.

Two new releases this fall from London/Decca were *I Want Magic* (American arias) with James Levine and the Metropolitan Opera Orchestra and the complete *Rusalka* with the Czech Philharmonic Orchestra, conducted by Sir Charles Mackerras. Due in early 1999 is an album of duets and arias entitled *Star Crossed Lovers* with Plácido Domingo and the Chicago Symphony Orchestra, conducted by Daniel Barenboim, which will also be a televised PBS special. Ms. Fleming's release *The Beautiful Voice* (a collection of her favorite songs and arias) received the 1998 Prize from l'Académie du Disque Lyrique. In 1997, her London/Decca CD releases were *Signatures* (opera scenes) with Sir Georg Solti conducting the London Symphony Orchestra; Mozart's *Don Giovanni*



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also with Solti conducting the LSO (both recordings received Grammy nominations); Mendelssohn's *Elijah*; and a Schubert Album with Christoph Eschenbach at the piano. Her 1996 collection of Mozart arias, *Visions of Love*, with the Orchestra of St. Luke's conducted by Sir Charles Mackerras, received a Grammy nomination. Also released by London/Decca is Mozart's *Così fan tutte* with Solti. Prior to her recording exclusivity with London/Decca, she recorded for Sony (including *Armida*, *Hérodiade*, and the *Lulu* and *Wozzeck Suites*) and BMG (including Strauss' *Four Last Songs* and other orchestrated *lieder* with the Houston Symphony, and Villa-Lobos' *Bachianas Brasileiras*). Ms. Fleming's televised performances include the New York Philharmonic Season Opening Gala, and the American Musical Theater Gala on PBS' *Live from Lincoln Center* in 1997; the 1996 James Levine 25th Anniversary Gala at the Metropolitan Opera; and PBS telecasts of *Otello* and *The Ghosts of Versailles* from the Metropolitan Opera, *The Dangerous Liaisons* from San Francisco Opera, Richard Tucker Foundation galas and BBC telecasts.

Renée Fleming's early awards include winning the 1988 Metropolitan Opera National Auditions, the Richard Tucker Award, the George London Prize, the Grand Prix at the International Singing Competition in Belgium, and a Fulbright Scholarship to Germany. She studied at The Juilliard School and holds degrees from the State University of New York at Potsdam and the Eastman School of Music. Ms. Fleming currently resides in Connecticut with her family.

Tonight's recital marks Renée Fleming's second appearance under UMS auspices.

Critically acclaimed as a "dynamic and eloquent recitalist" and an outstanding vocal coach, **Helen Yorke** is Renée Fleming's regular recital partner. The two have performed together in Washington DC, Fort Worth, London, Prague, and the international Edinburgh Festival. Upcoming engagements will take them to the Tanglewood Festival, Pittsburgh, and a European tour of Brussels, Amsterdam, Oslo and London. They have also worked together at the Richard Tucker and Metropolitan Opera Galas. Their long-standing partnership of thirteen years promises to bring forth many more exciting performances.

Ms. Yorke has also collaborated with several of today's foremost artists, including Hans-Peter Blochwitz, Cornelius Hauptmann and Marilyn Horne. Internationally, she has

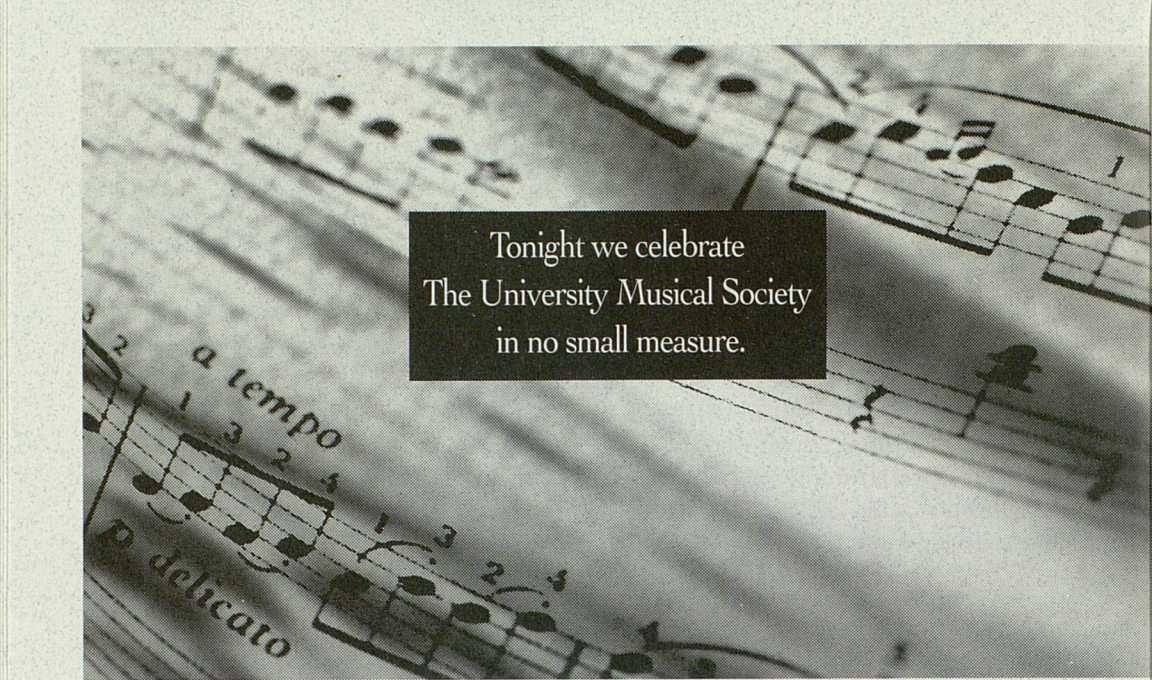
performed at festivals in Salzburg, Paris, London, and in Korea on a televised recital tour. Her New York appearances include vocal recitals at Alice Tully, Avery Fisher, Merkin and Weill halls. Also an



Helen Yorke

exceptional and sought after instrumental and chamber music pianist, her solo repertoire extends to programs that include works by Schumann, Chopin, Mozart and de Falla, with upcoming engagements in New York, London and Prague.

Professional teaching engagements have brought Helen Yorke to major international festivals and the studios of Dietrich Fischer-Dieskau in Berlin, Elisabeth Söderström and Elisabeth Schwarzkopf in Paris, Sena Jurinac in London and Harmut Höll in Finland. She has also established a series of



Tonight we celebrate
The University Musical Society
in no small measure.

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vocal/piano master classes that will take her to London, Tel Aviv and Washington DC to work with singer/pianist duos in the interpretation and performance of art song.

Born in Rustington, England, Ms. Yorke studied at the Royal Northern College of Music, graduating with honors; then, on a scholarship, specialized in instrumental and vocal accompaniment at the Royal Academy of Music, London. Her studies continued with Harmut Höll and Rainer Hoffman on a German Government scholarship in Frankfurt and Cologne. In 1991, she came to New York to take the position as German Lyric Diction and Opera/Art Song Coach at The Juilliard School. Thereafter, she coordinated the Piano Accompanying and Vocal Coaching Program at Westminster Choir College, Princeton.

Helen Yorke is a recent recipient of the ARAM, a diploma awarded by the Royal Academy of Music, London, for achievement of distinction in the music profession. She resides in New York City.

Tonight's recital marks Helen Yorke's debut under UMS auspices.

**University
Musical
Society**

and

NBD Bank

present

The Gospel at Colonus

LEE BREUER *Book, Original Lyrics and Direction*

BOB TELSON *Original Music, Adapted Lyrics and Music Direction*

THE DUKE ELLINGTON CENTENNIAL CHOIR

DR. RUDOLPH V. HAWKINS, director

CLARENCE FOUNTAIN and THE BLIND BOYS OF ALABAMA

THE ORIGINAL SOUL STIRRERS:

Willie Rogers, Ben Odom, Michael Grady

REV. DR. EARL F. MILLER

with

Sam Butler, Jay Caldwell, Kevin Davis, Josie Johnson,
Carolyn Johnson-White, Bernardine Mitchell, Shari A. Seals,
J.D. Steele, Jevetta Steele, Rev. Carl Williams, Jr.

Bob Telson, *Piano*

Ben Odom, *Bass*

Butch Heyward, *Organ*

Leroy Clouden, *Drums*

Michael Grady, Sam Butler, *Guitars*

Program

The Gospel at Colonus is produced by Sharon Levy,
Dovetail Productions

Forty-fifth,
Forty-sixth,
Forty-seventh,
Forty-eighth and
Forty-ninth
Performances of the
120th Season

Friday Evening, January 15, 1999 at 8:00

Saturday Afternoon, January 16, 1999 at 2:00 (Family Performance)

Saturday Evening, January 16, 1999 at 8:00

Sunday Afternoon, January 17, 1999 at 3:00

Monday Evening, January 18, 1999 at 8:00

Power Center, Ann Arbor, Michigan

Special thanks to Jorge Solis for his continued and generous support of the University Musical Society through NBD Bank.

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The Gospel at Colonus is co-presented with the Office of Academic Multicultural Initiatives of the University of Michigan as part of the 1999 Dr. Martin Luther King, Jr. Day Symposium.

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

Large print programs are available upon request.

Act One

The Welcome and Quotations	<i>Messenger</i>
The Invocation (“Live Where You Can”)	<i>Soloist (Shari Seals) and Choir</i>
Recapitulation from Oedipus the King	<i>Antigone and Theseus</i>
Oedipus and Antigone enter Colonus	<i>Antigone and Messenger</i>
Ode to Colonus (“Fair Colonus”)	<i>Soloist (Willie Rogers)</i>
“Stop, Do Not Go On”	<i>Balladeer, Oedipus and Choragos</i>
Choral Dialogue (“Who is This Man?”)	<i>Soloist (Jimmy Carter) and Messenger</i>
Ismene Comes to Colonus (“How Shall I See You Through My Tears?”)	<i>Ismene, Choragos and Oedipus</i>
Narrative of Ismene	<i>Antigone</i>
Dialogue: Chorus Questions Oedipus	<i>Soloist and Messenger</i>
The Prayer (“A Voice Foretold”)	<i>Oedipus & Soloists (Shari Seals, J.D Steele)</i>
Oedipus is Welcomed in Colonus	
Peroration	<i>Theseus</i>
Jubilee (“No Never”)	<i>Choragos, Oedipus and Choir</i>
Creon Comes to Colonus (“Come Home”)	<i>Creon and the Ushers</i>
Seizure of the Daughters	<i>Creon and the Ushers</i>
Oedipus Curses Creon (suite, “All My Heart’s Desire”)	<i>Oedipus, Choir, Creon, Messenger</i>
Choral Ode (“Numberless are the World’s Wonders”)	<i>Soloists (J.D. Steele, Shari Seals) and Choir</i>

INTERMISSION

Act Two

Oedipus Laments (“Lift Me Up”)	<i>Oedipus</i>
Polyneices’ Testimony and Supplication	
“Evil”	<i>Balladeer</i>
Oedipus’s Curse	<i>Polyneices, Messenger and Oedipus</i>
“You Break My Heart”	<i>The Heroes</i>
Poem (“Love Unconquerable”)	<i>Antigone</i>
Preaching with Tuned Response	<i>Messenger and Oedipus</i>
Special Effect (“Ah, Heaven’s Height Has Cracked!”)	
The Teachings	<i>Messenger and Theseus</i>
The Descent of Oedipus	
“Oh Sunlight of No Light”	<i>Antigone & Ismene</i>
“Eternal Sleep”	<i>Soloist (Willie Rogers) and Choragos</i>
Mourning	<i>Antigone, Theseus, Ismene</i>
Doxology, the Paean (“Lift Him Up”)	<i>Soloist (Carolyn Johnson-White) and Choir</i>
The Sermon	<i>Messenger</i>
Closing Hymn (“Now Let the Weeping Cease”)	<i>Choragos and Choir</i>
Benediction	<i>Messenger</i>

The Gospel at Colonus is based on an adaptation of Sophocles’ *Oedipus at Colonus* in the version by Robert Fitzgerald and incorporating passages from both Sophocles’ *Oedipus Rex* and *Antigone* in the versions by Dudley Fitts and Robert Fitzgerald, which are published as *The Oedipus Cycle of Sophocles*, a Harvest/HBJ Book, Harcourt Brace Jovanovich, Inc.

The text of *The Gospel at Colonus* is available through Theater Communications Group, NYC. The original cast recording, released on Nonesuch compact discs and cassettes, is available in the lobby.

The Cast

<i>The Messenger</i>	Rev. Dr. Earl F. Miller
<i>Oedipus</i>	Clarence Fountain and the Blind Boys of Alabama
<i>Theseus</i>	Rev. Carl Williams, Jr.
<i>Antigone</i>	Bernardine Mitchell
<i>Ismene</i>	Jevetta Steele
<i>Ismene</i>	Shari A. Seals
<i>Balladeer</i>	Sam Butler
<i>Creon</i>	Jay Caldwell
<i>Polyneices</i>	Kevin Davis
<i>Choragos</i>	The Original Soul Stirrers: Willie Rogers, Ben Odom, Michael Grady
<i>Choir Director</i>	J.D. Steele
<i>Choir Soloist</i>	Carolyn Johnson-White,
<i>The Acolyte</i>	Josie Johnson
<i>Chorus</i>	The Duke Ellington Centennial Choir Dr. Rudolph V. Hawkins, director

Musicians*Piano**Organ**Guitars**Bass**Drums*

Bob Telson

Butch Heyward

Michael Grady, Sam Butler

Ben Odom

Leroy Clouden

The Duke Ellington Centennial ChoirDR. RUDOLPH V. HAWKINS, *Music Director*Robert Williams, *Choir Manager*Charles E. Wilson, *Pianist*

Gloria Black

E. Dianne Bradley

James Braswell

Sabrina Carter

Chantelle Chandler

Theodore P. Coleman

Terri D. Collins

Malcolm K. Davis

Alice A. Dunbar

Net'fa Enzinga

Sandra Feva-Dance

Valerie Ford

Rev. Silas Green, Jr.

Darris A. Halliburgh

Corrie Hix

Turner Hughes

Armond Jackson

Ken Kade

Aurelia L. Kent

Pamela Martin

Albert Martin III

William McFarland

Yolanda R. Moore

Gloria J. Patterson

Kitisha Paulk

Marathon Poplar

Bobby Quincy

Virginia Ridgeway

Dr. Sammie Rushing

Gregory K. Stough

Benjamin S. Thomas

Pamela Thompson

Esther Walton

Linda Williams

*Production Set Design**Lighting Design**Sound Design**Costumes based on original designs by**Master Electrician**Sound Engineer**Wardrobe**Production Stage Manager**Stage Manager**2nd Asst. Stage Manager**Technical Director*

Alison Yerxa

Jason Boyd

Ron Lorman

Gretta Hynd

Jason Boyd

Merri Melde

Shannon Spann

Regina Guggenheim

Narda Alcorn

Josie Johnson

John L. Lewis

The Gospel at Colonus

The Story

The *Gospel at Colonus* re-conceives Sophocles' *Oedipus at Colonus* as parable-like sermons on the ways of fate and particularly on a happy death. It is set in a black Pentecostal church. The congregation performs the invocation and, as the pastors narrate, portions of the story come to life.

After years of wandering with his daughter Antigone, repentant and suffering for the sins he committed in innocence, Oedipus comes to Colonus, the holy resting place he has been promised for his death. His second daughter, Ismene, finds him there. She has come to bring Oedipus the prophecy that he shall now be blessed and that those he blesses shall also be so.

Antigone tells Oedipus to pray to the gods he once offended. Theseus, King of Athens, hears his prayer and is touched by his story, and they are welcomed to Colonus. Hearing of this, Creon, King of Thebes, comes to bring Oedipus back to that city to obtain the blessing. Oedipus refuses to go and Creon has the daughters seized, but Theseus returns them. Polyneices, eldest son of Oedipus, comes for the blessing before going into battle, but Oedipus curses him for his previous disloyalty and sends him away to die.

At his death, Oedipus passes on to Theseus alone his knowledge of life and his blessing. The final sermon is delivered, reminding the congregation to mourn no more, for Oedipus has found redemption. "Indeed, his end was wonderful, if mortal's ever was."

Reprinted from The Goodman Theatre.

From Greek to Gospel

Zora Neale Hurston made the connection between Greek tragedy and the sanctified church many years ago. *The Gospel at Colonus*, in fact, could be said to attempt a proof of her hypothesis. As was the classic Greek performance, the Pentecostal service is a communal catharsis which forges religious, cultural and political bonds. Should not the living experience teach us something of the historical one?

Brooklyn's Institutional Radio Choir says, "Music is our ministry." The living heritage of Africa's oral culture, informing Christianity, is the power of the Pentecostal service. "Music" means preaching and responding and moving and testifying as well as the playing of instruments and the singing of songs. Would not the oral culture of the Homeric age have similarly informed the theatre of Sophocles?

The writer wishes to acknowledge his debt to the composer. Bob Telson's score is a great gift. May it long be sung, played and remembered. And both writer and composer wish to acknowledge, with an appreciation akin to awe, the creative contributions of the heirs of oral culture — the singers, actors and musicians of *The Gospel at Colonus*. The writing down of words and music creates only a body. Performance brings to life a soul.

Lee Breuer



The Gospel at Colonus cast onstage

On Preaching And Drama

From the very beginning black preaching was different from white preaching. It broke all the rules of form and organization. One of the main characteristics of black preaching is storytelling. The black preacher must be a master storyteller. In the past there was a script that even those who were illiterate knew. The script was made up from Bible stories, scriptures and songs that had been passed on. The black preacher not only had to know the script, he had to be able to make the story come alive and at the same time stick with the story because the folk he was preaching to knew the story.

In black preaching the preacher has to get outside of himself, or in church language, let the spirit take control...At some point in the sermon he has to lose his cool because

he isn't supposed to be in charge anyway. Black preaching is body and soul. Black preaching like black religion is holistic. It engages the whole person. One of the clear things we can say is that the black religious experience is not just a meeting of the minds. It is an encounter with the living God. When we first started serving God, we didn't serve Him with our words, we didn't serve Him with our ideas, we danced Him. We praised Him with our whole being.

What implications does this have for drama? Well, in reality, what I do every Sunday is drama, but I am performing for the Lord. Preaching is drama, and the same thing that goes into making effective preaching goes into making effective drama.

Earl F. Miller

Above notes are from the Foreword to The Gospel at Colonus. Reprinted with permission of the Theatre Communications Group.

Composing Gospel-Style Music for the Stage

Bob Telson, composer for *The Gospel at Colonus*, emphasizes that he is not writing gospel music, but is creating original music within the genre. It is a genre that Telson feels comfortable with, since he has performed, recorded, and written for numerous gospel groups including Clarence Fountain and the Blind Boys of Alabama, one of the country's most famous gospel groups. In fact, it was after director Lee Breuer attended a performance given by the group that he formulated the idea of combining Greek tragedy and the black church service in a music-theater piece. Mr. Fountain and the Blind Boys of Alabama embody a group representation of Oedipus with Fountain, the group's lead singer, serving as the most obvious manifestation of the character.

While two of the four gospel groups in *The Gospel at Colonus* represent characters from the narrative line, the other two embody the congregation, the community that in Greek tragedy is enacted by the chorus. The Soul Stirrers will perform songs that express the sentiments of the people of Colonus, who react to Oedipus and his desire to find a final resting place. In the context of the church-service framework of *The Gospel at Colonus*, they are a famous visiting gospel group which sings by itself rather than with the choir. It remains for that choir to perform the Sophoclean choral odes which Telson has set to music, responding both to the story of Oedipus and to the text of the sermon, which the preacher/messenger delivers as if it were a Biblical text.

Telson began collaborating with Lee Breuer on *The Gospel at Colonus* in late 1980, evolving the piece over a long gestation period. They had worked together previously on video projects, the Mabou Mines production of *A Prelude to Death in Venice*, the American Repertory Theater's *Lulu* and *Sister Suzie Cinema*, a doo-wop musical. In working with Breuer on *The Gospel at Colonus*, Telson wrote the music in pieces. The director would give Telson a part of the play — a choral ode or a section of text — and ask him to write music for it. If an ode had five stanzas, for example, Telson might choose two of them, rearrange some of the lines and then set them to music. The composer and director/ adapter worked closely together, choosing phrases from the Robert Fitzgerald translation and reworking them to fit the musical structure. The aim was to maintain the poetic quality of the words while avoiding contemporary colloquialization, and yet keep the "roots" feeling of the music.

In characterizing his work on *The Gospel at Colonus*, Telson draws a parallel between the double-edged nature of gospel music and the similar quality of this piece. For Telson gospel music combines the popular and the religious, containing the roots of all that is African about American popular music. Similarly, *The Gospel at Colonus* combines the artistic nature of a classical text with the immediacy of gospel music, bringing an intensity to the text for modern audiences derived from the participatory quality of the music. Telson finds the gospel audience's direct emotional response to the music one of its most exciting aspects.

Toward an American Classicism

An interview with Lee Breuer by Gerald Rabkin

Gerald Rabkin: Tell me about the development of *The Gospel at Colonus*.

Lee Breuer: It started out as a companion piece to *Sister Suzie Cinema* and then it became so large that it was ridiculous to see it as a companion to anything. It was a complete work. We were experimenting in terms of what style we were going to use for it. In the beginning the intent was to make it shorter and slighter, but now we find that density and size seem to be the right way to go. There's no way of combining it with *Sister Suzie*. We still combined them when we toured Europe last summer, but now the cast is different and the concept is quite a bit different, too. This is much more hard line.

GR: How so?

LB: Well, it's much more church and much less classical than the *Colonus* we did on tour. This is going to be even less staged, more an oratorio, more a storytelling and a narrative and more deeply embedded in the true gospel tradition. It's also, I think, possibly a first in that Oedipus is going to be played by a man who is really blind, a very, very famous gospel singer named Clarence Fountain. He's with the Blind Boys of Alabama, an amazing bunch of blind men who've been singing gospel since 1943.

GR: There's always been a musical element in your work, but it seems that in recent years it's become more dominant.

LB: I think so. I'm more and more interested in the musical support of dialogue; that's why I'm particularly interested in Japanese theater. In the Noh and the Kabuki, the narration is basically sung and the drama is interspersed. In other words, when a character has a few lines he'll say them, but basically it's a continuous song. It's sung by a famous

singer who narrates in this wonderful, storytelling fashion. In a way, that's not too different from what we're doing. A couple of Clarence's solos are just with guitar, and he might as well be this great narrator singing the story. When there's a little action the dialogue will come out of that. But it's either being told as a sermon or it's being told as a gospel song. What we found here was that we had a wonderful new key to a classical narrative or a didactic or oratorical device by using the preaching rhythm inherent in the Baptist and pentecostal churches. The black church experience is a wonderful new idea about tragic rhythms and, who knows, maybe closer to what the original Greek performances were like.

GR: You're trying, then, to bring back some of the power and energy that obviously existed in Greek tragedy?

LB: Absolutely. I understand from recent research that some scholars now feel that the tragedies were close to our idea of a religious service. There were responses from the audience like choral or choir responses in the church. Everybody knew the story, basically these were services, the idea was to give a sermon on the intricacies of the idea of fate, the machinations of fate.

GR: Is this an extension of the same kind of recuperativeness which, in different ways, you were trying to achieve in your productions of *Lulu* and *The Tempest*?

LB: Yeah, I see the three as a unit. The work with *Lulu* and the work with Shakespeare, and now the work with Sophocles, are an idea of finding a way into an American classicism through three major historical classics from three different historical periods. This is the third and the last. Look, in the work

"I kind of look at this as being a work that has white eyes and black ears."

with Mabou Mines in the experimental genre we developed a number of techniques, and I was very interested to see whether they formed a valid dialectic with the classics, whether they could be perceived as taking a step toward an American classicism. I tried three different experiments. This is the third. I won't try another one.

GR: Did you feel when you were working on Beckett early on, that that was an Americanizing of a modern classic?

LB: Absolutely. It's always been my interest to find a way toward a classic theater that doesn't imitate a European model, particularly the English model. I really feel that Shakespeare cannot mean to an American what he means to an Englishman. For example, having grown up in California, I'm sensitive to a certain use of the English language, to the influx of Africanisms into English, to the waves of ideas, language, and imagery that are coming from Spanish, Portuguese, up through South America. The street language, the poetic part of the American language is being formed, has so much of a Puerto Rican esthetic, a Mexican esthetic, an African esthetic in it, that its rhythms are unique. When you hear an Englishman speak, particularly one from Oxford or Cambridge, he's using words in another language. It's like a Haitian doing Corneille or Racine. I think we're almost that far away. This is where the English language is really being developed, with all these incredible mixtures, different rhythms coming from different nationalities. I feel that this is an incredibly exciting time and somehow I have this instinct to go to church again. But we can't go to the Anglican church this time. It's a different church to go to here. Just as the Noh theater formulated the

classical Japanese theater out of the Buddhist service, and Shakespeare was formed from the Anglican service, so American classicism will be formulated from the church. But I vow that it's not going to be the Anglican church nor is it going to be the St. James version of the Bible. It's going to have something to do with the black church. It's going to have to do with the rhythms of drumming.

GR: How does this independent work fit into the collaborative tradition you worked in with Mabou Mines?

LB: Well, I feel that I'm collaborating and always have. Here's the collaboration now. I kind of look at this as being a work that has white eyes and black ears. Really. I must rely on the talents, the brilliance, and the information that I'm receiving from these black actors and singers who grew up in the church tradition for the information rhythmically, dynamically, esthetically. I didn't grow up in the Black Baptist church. I'm a visitor. I can barely begin to appreciate its incredible complexity. It is perhaps the only area of ecstatic religious experience in the United States. It is a religion that is dynamic. These sermons communicate dynamically, percussively. Along with verbal information, you get musical information.

GR: It's something that's fascinated you in your earlier work, particularly in *Shaggy Dog Animation* and *Lulu*, the pure power of musical information.

LB: Right. But I think this goes a lot further because it's real musicians who make the form. This isn't us trying to imitate them in an art trip. Tony Moscatello wrote about *Sister Suzie Cinema* that as performance art it wasn't a bunch of white sculptors imitating black doo-wop singers doing it within a context that made it art as well as popular

music. I think you'll find the same thing here. I am tremendously interested in this intricate line between popular culture and art, and rather than imitate popular culture, which is the usual art conceptual way, what I'm involved in here is in bringing the popular culture in balance with the art tradition.

GR: So this is not re-creating popular culture, it's creating it.

LB: I will go a long way to try to find the real people who created the real form rather than get an artist to imitate it. I believe that there's an incredible amount to learn from the great entertainers in the popular sphere, that they're geniuses and masters of their own esthetic. I've always been interested in the balance between the so-called idea of entertainment and the idea of acting and the interlock between the two. And here we're sitting right on that line again.

GR: You've said somewhere that part of the director's job is to find the myth in the performer and relate that myth to the role. So it's not only the myth of the actor but that of the popular performer as well?

LB: What I wanted to find—and it's just incredibly lucky that I was able to have this opportunity to work with Clarence—is the myth of the blind singer which is as potent classically in Homer as it is in the jazz, blues world of black America. A singer like Clarence alludes to all the other blind singers from Blind Lemon Jefferson to Stevie Wonder. The gospel tradition with one jump will then allude to the whole idea in terms of Homer and the Greeks.

GR: Can we presume that part of the attraction of *Colonus* is the fact that Oedipus is blind from the outset?

LB: Yes, and another part of its attraction—since Sophocles wrote it a couple of years before he died, I think he was in his nineties at the time—is that it's a sermon on death, it's forty percent a sermon. It's not well constructed dramatically, although there's brilliant poetry in it. Basically it's a sermon on a happy death, a sermon on being blessed after being cursed in life, finally being blessed before one dies. I have another theory about tragedy. I've always been interested in the idea of catharsis because I've always been a bit of a maverick. As the experimental theater world was interested in a kind of conceptual coolness, I became more interested in cathartic theater. I really feel that if you go one step further with cathartic theater you might find pity and terror turning into joy and ecstasy. We have a jubilee in this, an expression of pure ecstatic joy. It may not seem typically tragic in the way we've come to understand what the tragic experience should be, but I have a feeling that catharsis can go right on through pity and terror into joy. And that's what this is about. I feel that this is a sincere attempt to try to find a new way to do classical tragedy in what I'm calling the American language. I hope it's perceived as a valid try. It may be a total failure, it may be a mess. It may turn people off very badly. However, this attempt is a sincere one. If somebody thinks this is a put-on, they're crazy, because they're really misunderstanding what I'm trying to do. There's nothing that is a put-on here. This is a true attempt to re-define the cathartic experience in American theater.

"I'm sensitive to a certain use of the English language, to the influx of Africanisms into English, to the waves of ideas, language, and imagery that are coming from Spanish, Portuguese, up through South America."

Libretto

Live Where You Can

*Don't go away
Oh father...
Won't you stay*

Let every man consider his last day
When youthful pleasures have faded away
Can he look at this life without pain

Let every child remember how to pray
For the lost of the earth to find the way
And the kingdom of heaven reign

Live where you can
Be happy as you can
Happier than God has made your father
Live where you can
Be happy as you can
For you may not be here tomorrow

Oh father let the singer sing for thee
Let word and song and harmony
Be mightier than the sword

Oh vision holy vision come to me
Let word and song and harmony
Be a sound like the voice of the Lord

Live where you can
Be happy as you can
Happier than God has made your father
Live where you can
Be happy as you can
For you may not be here tomorrow

*Don't go away
Oh father...
Won't you stay*

Fair Colonus

Fair Colonus
Land of running horses
Where leaves and berries throng
And wine dark ivy climbs the bough
The sweet sojourning nightingale
Murmurs all night long

Here with drops of heaven's dew
At daybreak all the year
The clusters of narcissus bloom
Time-hallowed garlands for the brows
Of those great ladies whom we fear

Stop Do Not Go On

Stop do not go on
This place is holy
Stop do not go on
You cannot walk this ground
Stop do not go on
Daughters of darkness bar the way
Saying stop...
Do not go on

Stop do not go on
This place is holy
Stop do not go on
First you must kneel down and pray
Stop do not go on
Till the gods answer yes you may
Saying stop...
Do not go on

Here I stand, a wanderer
On life's journey
At the close of the day
Hungry and tired
Beaten by the rain

Won't you give me shelter
All I need's a resting place
Promised so long ago

Stop do not go on
This place is holy
Stop do not go on
You cannot walk this ground
Stop do not go on
Daughters of darkness bar the way
Saying stop...
Do not go on

*Don't go on...Don't you go...
Don't go on...stop*

Who Is This Man

Who is this man
What is his name
Where does he come from
What is his race
Who is his father

How Shall I See You Through My Tears?

Father...Sister

Father, sister — dearest voices
I have found you and I don't know how
Father, sister — I hear your voices
But am I dreaming or are you here right
now

How shall I see you through my tears
How shall I see you through my tears
How shall I see you through my tears

Father, sister — the gods have spoken
I bring a promise, a holy vow
A world that cast you down forgives you
And those who blamed you sing your praises
now

How shall I see you through my tears
How shall I see you through my tears
How shall I see you through my tears

Destiny brings you back to me

Child I'm so glad I'm here
There's hope for me,
there's a prophecy

Destiny brings you back to me

A world that cast you out
Forgives you now

Destiny brings you back to me

I've been waiting for a sign
To ease my troubled mind

How shall I see you through my tears
How shall I see you through my tears
How shall I see you through my tears

A Voice Foretold (Prayer)

A voice foretold
Where I shall die
Where my soul shall rest
And my body lie
Where pain unending
Ends for me
Where I shall find
Sanctuary

A voice foretold
That at my grave
Down my God shall come
My soul to save
There I'll be
Endowed with grace
And I shall find
My resting place

*Hear my prayer
Oh Lord won't you
Hear my prayer*

Never Drive You Away (Jubilee)

We will never
No no never
Drive you away
We will never drive you away
From peace in this land

I stood a wanderer
On life's journey
At the close of the day
Hungry and tired
Beaten by the rain

Why don't you give me shelter
All I need's a resting place
Promised so long ago

We will never
No no never
Drive you away
We will never drive you away
From peace in this land

No never, no no never

Numberless are the World's Wonders

Numberless are the world's wonders
But none more wonderful than man
The stormgray sea yields to his prows
Huge crests bear him high
Earth, holy and inexhaustible
Is graven where his plows have gone

Numberless are the world's wonders
But none more wonderful than man
The lightboned birds clinging to cover
Lithe fish darting away
All are taken, tamed in the net of his mind
The wild horse resigns to him

Numberless are the world's wonders
But none more wonderful than man
Words and thought rapid as air
He fashions for his use
And his the skill that deflects the arrows
of snow
The spears of winter rain

From every wind he has made himself secure
From every wind he has made himself secure
From all but one...all but one
In the late wind of death he cannot stand

Lift Me Up (Like a Dove)

I wish the wind would lift me
Wish the wind would lift me
Like a dove – like a dove
I wish the wind would lift me
So I could look with the eyes of the angels
For the child that I love

I wish the Lord would hide me
Wish the Lord would hide me
In a cloud – in a cloud
I wish the Lord would hide me
I'd fall like a rain of fire
And I'd lie like a shroud

Lift me up...Lift me up

Sunlight of No Light

Oh sunlight of no light
Once you were mine
This is the last my flesh will feel of you
For now I go
To shade my ending days
In the dark underworld

Oh sunlight of no light
Once you were mine
Now in the shadow of the vale I pray
You warmed my flesh above
Now bless my soul
In the cold underworld

*Oh sunlight of no light
Once you were mine*

Eternal Sleep

Let not our friend go down
 In grief and weariness
 Let some just god spare him
 From any more distress

Oh eternal sleep
 Child of earth and hell
 Oh eternal sleep
 Let him sleep well

We pray to you almighty ones
 Let his descent be clear
 On those dim fields of underground
 That all men living fear

Oh eternal sleep
 Child of earth and hell
 Oh eternal sleep
 Let him sleep well

Down down down below
 To a house that has no light
 Down down down he goes
 Spirits plunged in the night
 Down down down below
 He goes among the ghosts
 Down down down he goes

Eternal sleep...

Lift Him Up

I'm crying hallelujah
 Yes I'm crying hallelujah
 For I was blind, but he made me see
 I'm crying hallelujah
 Lift him up in a blaze of glory
 In a choir of voices
 ...Heavenly

*Lift him high
 Lift him high
 ...Higher*

Crying hallelujah
 Crying hallelujah
 Set him free, set him free
 Crying hallelujah
 Lift him up in a blaze of glory
 In a choir of voices
 ...Heavenly

*Lift him up! Lift him up! Oh
 Lift him up! Lift him up!*

*Lift him high high high
 High high high
 ...Higher*

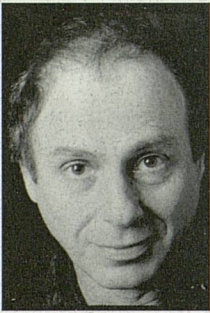
**Now Let the Weeping Cease
(Hymn)**

Now let the weeping cease
 Let no one mourn again
 The love of God will bring you peace
 There is no end

No...End...

*Original lyrics by Lee Breuer.
 Adapted lyrics by Lee Breuer and Bob Telson.*

Lee Breuer (*Adaptor, Director*) co-founded the Mabou Mines theater company nearly thirty years ago in New York where he works as an author, director, adaptor and producer. His adaptations and directions of Beckett works for Mabou Mines received wide critical acclaim, including three Obie awards. He is author and director of the trilogy *Animations*, of which Part I (*The Shaggy Dog Animations*) was awarded the Obie for both direction and script in 1978, as was his 1980 production of *Prelude to A Death in Venice*. His 1990 production of *King Lear* won four acting Obies, and his 1996 production of *An Epidog* received an Obie for puppetry. Lee Breuer's second collaboration with Bob Telson was *The Warrior Ant*, which was presented at the Brooklyn Academy of Music's 1988 Next Wave



Lee Breuer

Festival. He is the director of Liza Lorwin's *Peter and Wendy*, which debuted at the 1996 Spoleto Festival and was seen as part of the International Puppetry Festival at the Public Theater in the fall of 1996. *Peter and Wendy* won an Obie for best production of 1996. Mr. Breuer recently collaborated with trumpeter Jon Faddis on *Lulu Noire* - a jazz adaptation of the Wedekind *Lulu* plays which premiered at the 1997 Spoleto Festival USA. In 1997 he became a MacArthur Fellow and received an honorary Ph.D. from Cal Arts. Most recently he was named as the Sloss Chair at Stanford University.

Bob Telson (*Composer, Pianist*) studied with Nadia Boulanger in 1965 and 1966 and received his B.A. in music from Harvard in 1970. In the 1970s, he performed with Phillip Glass, Tito Puente, and the Five



Bob Telson

Blind Boys of Alabama. He received an Oscar nomination for "Best Song" in 1989 for "Calling You" from his score for the film *Bagdad Cafe*. That song, as well as his music from the Twyla Tharp ballet *Sextet* and the song "Barefoot," written with and sung by k.d. lang, can be found on Mr. Telson's Warner Bros. CD, *Calling You*. His songs have been recorded by Joe Cocker, George Michael, George Benson, Celine Dion, and, most recently, Brazilian stars Caetano Veloso and Gal Costa. The CDs *The Gospel at Colonus* and *Songs From "The Warrior Ant"* document his major collaborations with Lee Breuer. In 1995, Bob composed the score for *Chronicle of a Death Foretold*, an adaptation of the novel by Gabriel Garcia Marquez, which received a Tony nomination for Best Musical.

Sharon Levy (*Producer*) received a degree in theatre from the Flinders University of South Australia. In Australia and the UK she stage managed, performed and co-produced for a number of theatres including a national tour of England, Scotland and Wales with the British Theatre of the Deaf, the South Australian Theatre Company's Theatre in Education School Tour and with Nigel Triffitt's Yellow Brick Roadshows. In the late 70s Ms. Levy moved to Atlanta where she was sound designer for the Alliance Theatre Company before joining the Theatrical Outfit where, for the next ten years, she was variously managing, producing and artistic director. With Theatrical Outfit she presented Mabou Mines, the Negro Ensemble Company and Jose Quintero as well as a regular season of seven to ten shows annually. In 1989 Ms. Levy

moved to New York where she works as an independent producer. She recently produced the jazz opera *Lulu Noire* written by Lee Breuer and composed by Jon Faddis which premièred at the Spoleto Festival U.S.A in 1997.

Rev. Dr. Earl F. Miller (*The Messenger*), a native of Jackson, Mississippi, is currently the senior pastor of Progressive Baptist Church in St. Paul, Minnesota. Dr. Miller is a graduate of Jackson State University, Virginia Union School of Theology, and

Union Theological Seminary, where he earned bachelor of music, master of divinity, and doctorate of ministry degrees respectively. He also attended the University of Illinois Graduate School of Music. It was under Dr. Miller and the



Rev. Dr. Earl F. Miller

Pilgrim congregation that the original cast observed and studied the style of the black preacher in the black church in preparation for the first production of *The Gospel at Colonus*. Dr. Miller joined the production in Washington, DC, in 1984, and has performed the show throughout the US, Europe, Brazil and on Broadway.

The Duke Ellington Centennial Choir (DECC) was founded by the University Musical Society and The Arts League of Michigan in the Fall of 1998 to serve as an active, community-based choir for several special projects during the 1998-99 Ellington Centennial Year, including *The Harlem Nutcracker*, *The Gospel at Colonus*, and Ellington's *A Sacred Music Concert*. The DECC is currently comprised of fifty adult singers, all from the Detroit area. Under the musical direction of Dr. Rudolph V.

Hawkins, the choir has been able to connect with both regional and national audiences through performances and a series of musically-based educational events sponsored by the University Musical Society in Ann Arbor and Detroit. The DECC has performed on the stages of the Detroit Opera House and was seen in the national television broadcast of America's Thanksgiving Day Parade.

The UMS production of The Gospel at Colonus marks the Duke Ellington Centennial Choir's fourteenth-eighteenth appearances under UMS auspices. The DECC made their UMS debut during the 1998 production of The Harlem Nutcracker.

Dr. Rudolph V. Hawkins (*Choir Rehearsal Director*) has an impressive array of musical direction, performance and composition. Dr. Hawkins was Musical Director of *Artistic Inspirations* starring Cab Calloway at the Kennedy Center for the Performing Arts, Washington DC and was Choral Director for the *Martin Luther King Celebration* fea-

turing Bette Midler at Radio City Music Hall in New York City. Dr. Hawkins completed a three-month tour of Japan with the Phoenix Singers and has directed the only gospel version of *Jesus Christ Superstar*. His television appearances include "Gospel Music



Dr. Rudolph V. Hawkins

in America" on the *Phil Donahue Show* and the *Regis Philben Show*. A native of Detroit, Michigan, Dr. Hawkins received the "Spirit of Detroit" award from the Honorable Mayor Coleman A. Young.

Sam Butler (*Balladeer*) has been singing and playing guitar since early childhood. He has worked as a musician and singer with the

Staple Singers, The Gospel Keynotes, The Dixie Hummingbirds, Joe Cocker, Laurie Anderson, Keith Richards, Roger Christian, Dorothy Norwood, Chris Brubeck, Gary Katz, Donald Fagan, Bobby Womack, John Cale, the David Soldier String Quartet, and many others. He has worked with Bob Telson for the past twenty years on many projects, including *The Gospel at Colonus* and *The Warrior Ant*. He has produced recordings for several other artists, including his father, Bishop Samuel Butler, Sr., and is himself featured on the recordings of numerous artists. Mr. Butler is also the soloist in the nationally broadcast jingle for "Crispy Wheats and Raisins" cereal.

Jay Caldwell (*Creon*) has been singing as long as he can remember. He performs and travels with The Gospel Ambassadors, a group which he co-founded. They have appeared all over the East Coast, from Chicago to Florida, and at the 1987 Folk Festival in Canada, thanks to an invitation from Bob Telson. The Ambassadors' first album, *One Day at a Time*, was released in 1979 and produced by Clarence Fountain. In 1994 they released their ninth album, *Near the Cross*. Their most recent recording, in 1997, is *Leaving Jericho*.

Kevin Davis (*Polyneices*) has performed in *The Gospel at Colonus* on Broadway as well as at various national and international venues. Other credits include the national tour of *Don't Get God Started* and the London production of *Phantom of the Opera*. Regional performances include Hartford Stage, the Long Wharf, the American Repertory Theater, and at various experimental and avant garde theaters, including Mabou Mines. Television credits include "NYPD Blue," "Law and Order," "Late Night with David Letterman," "The Babysitter's Club," "The Trials of Rosie O'Neill," and opposite Tom Hanks in the

much-heralded *Forrest Gump*. He also performs voice-overs for radio commercials.

Clarence Fountain and the Blind Boys of Alabama (*Oedipus*): As a student at the Taladega Institute for the Blind fifty years ago, Clarence Fountain formed the Happy Land singers, later called the Five Blind Boys. They had a hit record, *I Can See Everybody's Mother But Mine*, in 1949, and signed with Specialty Records in 1953. Based in Los Angeles, Specialty was the label for Little Richard, Sam Cooke, and Jimmy Reed. The label urged the Five Blind Boys to go into rock and roll, but they insisted on gospel. The group's recordings for the



Clarence Fountain and the Blind Boys of Alabama

Specialty, Savoy, and VJ labels are now considered classics. By the 1980s, the Five Blind Boys were revered in gospel music but largely unknown in secular circles until their initial performance in *The Gospel at Colonus*. Since then, they have toured internationally numerous times. Their many festival appearances include Seattle's Bumbershoot, the WOMAD Festival, Montreaux Jazz, the New Orleans Jazz and Heritage Festivals, and the North Sea Jazz Festival.

The UMS production of The Gospel at Colonus marks Clarence Fountain and the Blind Boys of Alabama's second-sixth appearances under UMS auspices.

Carolyn Johnson-White (*Featured Soloist*) made her Broadway debut in *The Gospel at Colonus* and has appeared with the show nationally, internationally, and on PBS' "Great Performances." She has also appeared on the "Today" Show and the "Arsenio Hall" Show, and has been heard on several national commercials. Ms Johnson-White has recorded with such artists as Wynton Marsalis, Eric Reed, Max Roach, Yanni, Tremaine Hawkins, Sandra Crouch, the Ricky Grundy Chorale, and the Institutional Radio Choir, of which she was a member for over fifteen years. A veteran concert performer, she has worked with Patti LaBelle, Take 6, Michael Jackson, Andrae Crouch, James Cleveland, Daryl Coley, and many others.

Bernardine Mitchell (*Antigone*) has worked around the country at San Diego Repertory Theater, Oakland Ensemble Theater, Walnut Street Theater in Philadelphia, Maine State Theater, Indiana Repertory Theater, and The Alliance Theater in such roles as Alice in *Big River*, Blues Speak Woman in *Spunk*, the Matron in *Chicago*, Queenie in *Showboat*, Addie in *Little Foxes*, Lady in Red in *For Colored Girls*, Mrs. Fezziwig in *A Christmas Carol*, Jewel in *Best Little Whorehouse in Texas* and Missy in the original cast of *Purlie Victorious* for the National Black Arts Festival. She earned the 1993 Dramalogue award for Best Actress for her portrayal of Bessie Smith, and has been featured on the "Today" Show and with the Atlanta Symphony Orchestra. She has played the role of Antigone in *The Gospel at Colonus* at ACT in Seattle and on tour in the US and Brazil. Most recently Ms. Mitchell was a featured soloist for the Harlem Gospel Singers' 1997-98 European tour. Ms. Mitchell majored in voice at the Oberlin Conservatory of Music.

Shari A. Seals (*Ismene*) started singing in church at the age of three. In addition to numerous performances as a featured vocalist, Ms. Seals performed the role of Blues Speak Woman in *Spunk* at the Goodman Theater, which won her the honor of a Jeff Award nomination in 1992. She performed the role of Ismene in *The Gospel at Colonus* at the Goodman Theater, the Orpheum in San Francisco, at Carnegie Hall in 1996 and for the 1997/98 US tour as well as in Brazil and Russia. An active member of the Calvary Baptist Church, Ms. Seals continues to sing in the choir despite her busy schedule.

The Original Soul Stirrers (*Choragos*) was founded sixty-two years ago by A.R. Rounless, R.H. Harris, T.L. Brewster, S.R.



The Soul Stirrers

Crane, and the late J.J. Farley, who kept the group together for twenty-five years. Since then, the group has included such outstanding singers as Johnny Taylor, Jimmy Outlaw, Paul Foster, the late great Sam Cooke and Martin Jacox. Current members are Willie Rogers, Ben Odom, Michael Grady and Jackie Banks. The Soul Stirrers have performed at Carnegie Hall and in Paris and have sung for Presidents Roosevelt, Truman, and Carter. The group was inducted into the American Music and Entertainment Hall of Fame in 1984 and the Rock and Roll Hall of Fame in 1989. The Soul Stirrers have produced countless hit records and albums.

The UMS production of The Gospel at Colonus marks The Original Soul Stirrer's second-sixth appearances under UMS auspices.

J.D. Steele (*Choir Director*) has been a part of the Minneapolis music scene since 1982. An original member of *The Gospel at Colonus* cast, he has performed with the show on Broadway and in Europe and Brazil. Mr. Steele has recorded and performed with The Artist Formerly Known As Prince as a guest



J.D. Steele

vocalist on five albums and in a cameo performance in the film *Graffiti Bridge*. He also writes, produces, and performs with his family, The Steeles, who released their debut album, *Heaven Help Us All*, on Elektra Records in 1993. In 1994, they performed and produced music for the films *Corrina, Corrina*, *Blankman*, and *Hoop Dreams*. Mr. Steele has also sung on albums with George Clinton, Kim Carnes, Fine Young Cannibals, and many other prominent artists. He is currently collaborating with Bobby McFerrin on a new jazz opera and also recently collaborated with jazz bassist Christian McBride on a jazz/gospel work, *The Movement Revisited* which received its world première in November 1998.

Jevetta Steele (*Ismene*) is a member of the internationally acclaimed group, The Steeles. She is most noted for her Academy Award nominated performance of *Calling You* from the movie *Bagdad Café* and her Grammy and Emmy nominations for *How Shall I See You Through My Tears* from *The Gospel at*



Jevetta Steele

Colonus. From Broadway to Carnegie Hall she has worked with such talents as Prince, George Clinton, 10,000 Maniacs, Big Head Todd and The Monsters and Mavis Staples. She has also appeared in and on the *Corrina, Corrina* film and soundtrack. She is presently travelling with an opera, *African Portraits*, which has been recorded with the Chicago Symphony on Warner Brothers records.

The Rev. Carl Williams, Jr. (*Theseus*) graduated from Allen University S.C. as class president and president of the A-sharp music society. He has served as musical director of the Institutional Radio Choir "The Hit Makers" since 1980 and also serves as business manager and administrator. In 1995, Rev. Williams retired as a Social Case Worker for the City of New York where he worked for more than thirty-two years. Currently he serves as the Assistant Pastor of the Institutional Church of God in Christ. Rev Williams has appeared in the Off-Broadway musical "Get on Board" as well as the acclaimed Broadway hit *The Gospel at Colonus*. He has appeared with the Commodores, Patti Labelle, Rev. James Cleveland, Shirley Caesar, The Winans, Max Roach, Paul Simon, Diana Ross, Elton John, Don Henley, James Taylor, Sting, Wynton Marsalis, Glen Frye and many others. He has served as State President of the African-American Religious Connection, as well as musical advisor to Rutgers University. In October 1996 Rev. Williams led his choir to Osaka Japan where they appeared at the world famous Osaka Japan Blue Note. His most recent recording is on CGI records entitled, *After the Rapture*.

Leroy Clouden (*Drummer*) has worked with many different artists, such as Donald Fagen, Walter Becker and Boz Scaggs. Presently he is playing in the hit Broadway show, *Bring in Da Noise, Bring in Da Funk*.

Butch Heyward (*Organist*) was the original organist for *The Gospel at Colonus* when it was produced at the Brooklyn Academy of Music and has been with the show on Broadway and on tour throughout the US, Europe and Brazil. Butch is now with the Institutional Church of God in Christ in Brooklyn, New York. He has been on the musical staff of *Mama, I Want to Sing* for seven years. Most recently he has been touring Europe with renowned jazz/gospel singer, Ms. Liz McComb

Alison Yerxa (*Production Set Designer*) first designed this musical in 1983 at the Brooklyn Academy of Music Next Wave Festival, and has revised all subsequent adaptations in the US and Europe. Other theatrical designs under the direction of Lee Breuer include *Warrior Ant*, *Lear*, *Prelude to A Death in Venice*, and *the Shaggy Dog Animation*. Alison was a project designer for Treasure Island at the Mirage, a casino in Las Vegas, and supervised optical film effects on *Star Trek*, *the Motion Picture*, and *Brainstorm*. Alison is now an Art Director at Blue Sky – VIFX for digital special effects. Her latest work includes the films *Volcano* and *X Files – The Movie*.

Ron Lorman (*Sound Designer*) studied piano, music theory, and percussion for twelve years before moving on to a career in audio. He stage managed The Bottom Line in New York City and then became chief engineer at the Savoy Theater for Ron Delsner. In addition, he has been engaged for world tours with clients such as Frank Zappa and Paul Simon. Ron was the exclusive engineer for Miles Davis for seven years and engineered several of his albums. Currently, he freelances for television networks, including HBO and MTV, as well as for Broadway productions. Mr. Lorman's current focus is fulfilling his responsibilities as president in charge of research and development for Hartke Systems Speakers in Fairfield, NJ.

Merri Melde (*Sound Engineer*) is delighted to be re-joining the enormously talented cast of *The Gospel at Colonus*, having previously mixed sound for the production at A Contemporary Theatre in Seattle in 1995 and the subsequent 1997 tour in the US & Brazil and in Moscow in May, 1998. Ms. Melde has been a free lance sound technician in Seattle-area theatres since 1988, and she spent a year engineering and digital editing at Hanszek Audio studio in Seattle. In January 1997 she mixed for *Journey to the West* at the Berkeley Repertory Theatre. While enjoying the world of theatre, Ms. Melde's primary career and love is working with racehorses. She's also an avid and insatiable wanderer, having backpacked through Europe, Southeast Asia, Britain and Southern Africa, with many more miles to go.

Jason Boyd (*Lighting Designer*) hails from Texas. He has designed lights for Mabou Mines' *Red Horse Animation* in Rio de Janeiro and Lee Breuer's *Lulu Noire* at the American Music Theater Festival and the Spoleto Festival. As a lighting designer for the Momentary Theater, Mr. Boyd has collaborated on *Yellow Universe*, *MultiMedea*, and *Black Mountain*. He designed the lights for Anne Bogart's *Small Lives/Big Dreams* in Saratoga Springs, NY, at P.S. 122, and at the 1996 Cultural Olympiad in Atlanta. He was a founding member of Teleotheater, with whom he designed and produced ten original works. Other New York design credits include work with Home, Cucaracha, \$3 Bill, Soho Rep, Tiny Mythic, En Garde Arts, Igloo and Purgatorio, Inc. He holds a B.F.A. in lighting design from The Conservatory of Theater Arts at Webster University in St. Louis, Missouri, and is a resident lighting designer at Bard College. Most recently he was lighting designer for Natalie Merchant for the 1998 Lilith Fair as well as for her subsequent world tour. He is currently also lighting designer for singer Liz Phair on her world tour.

Shannon Spann (*Costume Supervisor*) comes from the great NW — Seattle, WA. She became production assistant for *The Gospel at Colonus* at the ACT Theatre in Seattle in April 1995. Later that year she moved to New York where she worked with *Black Elegance Magazine* on fashion and beauty print, as well as production for Essence Communications which included the 1996 Essence Awards, Madison Square Garden-NY and the 1996 Essence Music Festival-New Orleans. Television credits include wardrobe for the highly rated, *New York Undercover*, for two seasons in 1996 and 1997, and for HBO's *Oz* in February 1997. Since then she has done wardrobe for a number of films in New York City including *A Price Above Rubies* and most recently for the upcoming films *Big Daddy* and *Bone Collector*.

Regina S. Guggenheim (*Production Stage Manager*) Currently on tour with the 2nd National Company of Miss Saigon. Broadway credits include: *The Wizard of Oz* (Madison Square Garden), *A Christmas Carol* 1995 and 1996, *Hamlet* and work with Dodger Productions. Opera: *Die Dreigroschenoper* at the 1996 Kurt Weill Fest, Dessau, Germany. Regional: *The Irving Berlin* and *The Rodgers & Hart Songbooks* at the Kennedy Center's 1996 Summer Cabaret Series; Lincoln Center Director's Lab; Yale Repertory Theatre; Fiesta Texas Theme Park. Recently she was Production Manager for the 1998 VH1 Fashion Awards. Ms. Guggenheim is an MFA graduate of the Yale School of Drama. Thanks to Mom and Dad for their unconditional love and support.

Narda Alcorn (*Stage Manager*) was the Production Stage Manager for *The Gospel at Colonus* in Moscow, Russia as part of the International Chekhov Theater Festival and stage manager for *Gospel's* United States tour through Utah, Arizona, California and

Minnesota. Ms. Alcorn stage managed for August Wilson's *Seven Guitars* regionally during its pre-Broadway tour at The Huntington Theater, American Conservatory Theater and the Ahmanson Theater as well as on Broadway. Other theaters where Ms. Alcorn has been a production stage manager include Seattle Repertory Theater, The Alley Theater, Crossroads Theater Company and La Jolla Playhouse. Recently, Ms. Alcorn was a production associate for CBS Networks' On Air Promotions and is currently the Associate Production Manager at The Public Theater/New York Shakespeare Festival. A graduate of the Yale School of Drama, Narda holds a Master of Fine Arts degree in Theater Management.

John Lewis (*Technical Director*) hails proudly from Austin, Texas, but resides currently in New York. John is resident T.D. at both the French Institute's Florence Gould Hall and at Lighthouse International's Sperry Ames Auditorium. He also designs lights and sound in the city when time permits. In his spare time, John sings the blues under his stage name, Rooster Redd. If everything goes according to plan, John will make a fortune doing theatre and build his own Hardy Boys style castle somewhere in the Texas hill country, where someone will pay him to drink bourbon and spin tales of his exploits.

The UMS production of The Gospel at Colonus represents the debut appearances of the entire touring cast under UMS auspices except where otherwise noted.

Produced on Broadway in 1988 by Dodger Productions, Liza Lorwin, Louis Busch Hager, Playhouse Square Center, and Fifth Avenue Productions; executive producers Michael David, Edward Strong, and Sherman Warner. Originally produced by the Brooklyn Academy of Music's Next Wave Festival: Harvey Lichtenstein, executive producer; Joseph V. Melillo, producer; in association with Liza Lorwin and Walker Art Center, Original design was by Alison Yerxa, original lighting was by Julie Archer, original costumes were by Gretta Hynde.

Martin Jacox

1938-1998

An Epitaph

Martin died last month. He was a singer with the Soul Stirrers, a preacher, an actor, a mystical man.

We made a tape ten years ago. It's somewhere in a box. There are maybe 500 cassettes in that box – unlabeled. That's a thousand hours of listening to find it – a project for my retirement.

But I remember – (what you don't remember, God wants you to forget) – he was talking about “good” and “bad”. “There's no difference between a bad deed and a bad note.”

Had Martin read Kierkegaard? Perhaps ... but that's not the point. Martin was an avatar.

An avatar is a human being at the crossroads of the world and the spirit. These people work with God. We people work with these people.

Martin was a Pentecostal. The best way to tell a Pentecostal is to listen to how they

clap. If they clap on two and four they're Pentecostal.

We're talking – Martin and I and the Reverend Carl Williams, Jr. They tell me “In the Pentecostal Church the Message is the Music.”

Friends of *The Gospel at Colonus* have spoken of his contribution as the quintessential Pentecostal moments. His voice was galvanic. His range astrological. He was a shouter.

Martin's shout shattered scholastic parsings of the spirit – and brought God to the stage *sans machina*. This is the work of an avatar.

Martin Jacox was a large man, larger than life, larger than the spirit of his times, larger than the music of his quartet, larger than the chair he sat on at table, larger than the beneficence of his grace, large like love. Goodbye Martin and God Bless.

Lee Breuer

Beethoven!

American String Quartet

Beethoven the Contemporary Series



Sun, Feb 7⁴ P.M.

Rackham Auditorium

Postponed from last season, this concert features the exciting world première of Kenneth Fuchs' new string quartet. Fuchs draws inspiration from visual artists, including Robert Motherwell and Andrew Wyeth, in many of his works. Here, he looks to the literary world and the poetry of Walt Whitman.

PROGRAM

- | | |
|-----------|---|
| Beethoven | Quartet in F Major, Op. 18, No. 1 |
| Fuchs | Quartet No. 3 ("Whispers of Heavenly Death")
World Première |
| Beethoven | Quartet in e minor, Op. 59, No. 2 |

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."



Takács

One of the world's pre-eminent exponents of the Central European quartet tradition, the Takács (pronounced TAH-kahsh) Quartet has appeared regularly in every major musical capital and prestigious festival in the world. The Quartet was formed by a group of students at Budapest's Liszt Academy in 1975 and has a wide discography, including a widely-praised recent release of the complete Bartók quartets.

PROGRAM

- | | |
|--------|---|
| HAYDN | String Quartet in G Major, Op. 77, No. 1, Hob. III:81 |
| BARTÓK | String Quartet No. 3 |
| DVORÁK | String Quartet in E-flat Major, Op. 51 |

Thurs, Mar 18⁸ P.M.

Rackham Auditorium

Quartet

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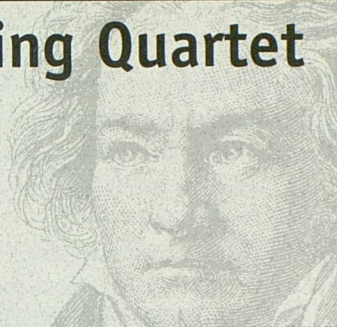
American String Quartet

Peter Winograd, *Violin*

Laurie Carney, *Violin*

Daniel Avshalomov, *Viola*

David Geber, *Cello*



Program

Thursday Evening, January 28, 1999 at 8:00
Rackham Auditorium, Ann Arbor, Michigan

Aaron Copland

Two Pieces for String Quartet

Lento Molto (1928)

Rondino (1923)

Charles Ives

String Quartet No. 1, "A Revival Service"

Chorale: Andante con moto

Prelude: Allegro

Offertory: Adagio cantabile

Postlude: Allegro marziale

INTERMISSION

Ludwig van Beethoven

Quartet in C Major, Op. 59, No. 3

Introduzione: Andante con moto; Allegro vivace

Andante con moto quasi Allegretto

Menuetto: Grazioso

Allegro molto

Please remain in your seats following the performance for a brief question and answer session with the American String Quartet to be held from the stage.

Fiftieth Performance of
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Special thanks to Ed Surovell for his continued and generous support of the Beethoven the Contemporary Series and this performance of the American String Quartet.

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This project is also made possible in part by a grant from the Lila Wallace - Reader's Digest Arts Partners Program, which is administered by the Association of Performing Arts Presenters.

Additional support for this performance is made possible by the National Endowment for the Arts and media partner, Michigan Radio.

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Large print programs are available upon request.

Two Pieces for String Quartet

Aaron Copland

Born November 14, 1900 in New York City

Died December 2, 1990 in Tarrytown, NY

For many music lovers, Aaron Copland is synonymous with American music. His ballet scores — *Rodeo*, *Billy the Kid*, and *Appalachian Spring* — capture a quintessential element of Americana that, while heavily mythologized (as in Spike Lee's recent film *He Got Game*), is still potent and seductive. Works like *Lincoln Portrait* and *Fanfare for the Common Man*, though more overtly political, still ring with an earnestness that has made them public favorites for years. But not only are all these compositions orchestral, they are also allusive, if not entirely programmatic. Copland's "absolute" music for smaller ensembles and solo instruments has never received quite the same critical attention as his larger, populist works, though they are an equally crucial aspect of his oeuvre. As Donald Chittum notes, they share with the larger orchestral compositions a "high quality of workmanship, an economy of means, a combination of leanness with grandeur, and a strong sense of tonal organization."

The two Pieces for String Quartet date from the 1920s, long before Copland developed an interest in populist music on American themes. The first piece — *Lento molto* — was actually the second to be written, in 1928. He had composed the *Rondino* while studying with Nadia Boulanger in Paris in 1923, and decided to pair it with a newly-composed slower piece for a New York concert with fellow composer Roger Sessions in May 1928.

The *Lento molto* is based on a four-note motif (C-sharp — B — A — C), which is subjected to various treatments through three large-scale (but elided) divisions. The first section harmonizes the motif with modal triads, giving an impression of pas-

toral naïveté not unlike some passages from *Appalachian Spring*. The second section treats the motif as a canon theme, and the conclusion increases the contrapuntal complexity through inversion, stretto, and retrograde. The clarity of line and organic approach to motivic development help create a unified dramatic arc that is both self-contained and powerfully expressive.

Despite its title, the sprightly *Rondino* is neither diminutive nor particularly Classical. Its modality and lean textures do recall, however, a Stravinskian neo-classicism — hardly surprising, given Boulanger's commitment to that particular style of composition and the level of influence over her students. Though written in duple meter, Copland treats the rhythms asymmetrically, dividing them into 3+5 instead of the more regular 4+4. The calmer central section leads to more contrapuntal writing, and introduces several new themes (including some that were later reworked into the first piece). A unison passage of vigorous rising fifths signals the work's conclusion.

String Quartet No. 1, "A Revival Service"

Charles Ives

Born October 20, 1874 in Danbury, Connecticut

Died May 19, 1954 in New York City

Though Charles Ives is known mainly as a musical experimenter and iconoclast, he received his formal musical training at one of the most tradition-bound institutions in the country. It was while he was a composition student at Yale University, working under the direction of the German-trained Horatio Parker, that Ives learned much of the European craft of nineteenth-century composition. But it wasn't long before his peculiar bent for quotation and fragmentation and his spirited Yankee individuality began to supplant the formal conventions

Parker had instilled in him. The *String Quartet No. 1* from 1896, subtitled “A Revival Service”, symbolizes Ives’s transition from academic writing to the structural and harmonic freedoms that would become his trademark in the twentieth century.

The last three movements of this quartet were originally performed on organ at the Centre Church in New Haven, Connecticut, where the minister encouraged Ives’ “gussy-ing up” of the traditional hymn melodies. Ives played these selections at a revival service on October 2, 1896, hence the work’s subtitle. He tried later to disguise the fact that he had discarded a first movement, and it wasn’t until the manuscript of the first movement was rediscovered after his death, and edited for publication as a string quartet, that it was restored to its original position. Ives may have wanted to avoid giving the impression that he was borrowing from himself, as he had also used the basic materials of the “lost” first movement later in his *Symphony No. 4*.

The restoration of the first movement in the *String Quartet No. 1* creates the unusual situation of a fugue coming *before* the “Prelude.” Ives’ predilection for quoting Protestant hymnody is evident already in the fugue subject, which is derived from the hymn “From Greenland’s Icy Mountains,” and also quotes “All Hail the Pow’r of Jesus’ Name”. Originally written as an exercise while in Parker’s composition class at Yale, it is technically sound, but lacks some of the vigor and inventiveness normally associated with Ives’ later music.

The second-movement “Prelude” is dance-like, with a central section in 3/4 time. Also derived from a hymn-tune, it exhibits a greater harmonic freedom than the first movement, and adds a touch of folk fiddle. Indeed, compared to the fugue, it sounds positively roguish. Ives includes some modal inflections and parallel harmonies characteristic of earlier New England

psalmists, perhaps to distance it from the academic stuffiness of the preceding fugue. It concludes with some rapid-fire modulations that play havoc with the tune’s harmonic stability, though the movement settles down peacefully, with a twist of comedy in the pizzicato viola.

The third movement is also in ABA form. The A sections are based on the hymn tune “Come, Thou Fount of Ev’ry Blessing”, though the central section, with its pizzicato cello accompaniment, resembles a parlor song more than a hymn. Ives increases the level of dissonance in this movement, but while the key changes are again rapid and wide-ranging, they are not quite as adventurous as in the second movement, with the tonic D Major prevailing. In some versions of the score, the return of the A section is marked *Andante (cantabile)* instead of the expected *Adagio*.

The rousing conclusion, again in three-part form, is based on the revivalist tune “Stand Up, Stand Up for Jesus.” It modulates freely, breaking out of the chordal texture briefly into independent polyphonic lines. Occasional dotted-note rhythms add a rustic vitality more akin to Ives’ later style. The central section recalls the middle part of the Prelude, but at the conclusion the first violin and viola continue to play in 3/4 meter while the second violin and cello play in 4/4 – a foreshadowing of Ives’s later experiments in independent tempi and spatial differentiation.

String Quartet in C Major, Op 59 No. 3

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn

Died March 26, 1827 in Vienna

When the three “Rasumovsky” quartets were first performed in early 1807, they were not

well-received. The performers themselves thought the quartets comically eccentric and wondered if they should even be considered music. But this didn't seem to concern the composer — he had written the quartets on a commission from Count Rasumovsky, Russian ambassador to Vienna and a talented amateur violinist, but his compositional career was secure enough that he didn't feel the need to please anyone in particular. He wrote them for himself and, as he explained to a friend, “for a later age.”

Of the three quartets in Op. 59, the third, in C Major, was considered the least incomprehensible at the première. This may be because the formal scheme is fairly conventional, with neither the structural irregularities of the first quartet nor the intimate intensity of the second. The composer also retained the traditional minuet for a third movement, instead of the more energetic scherzo he had favored in other works.

As he began work on this quartet, Beethoven noted in his sketchbook: “Even as you are now being drawn into the stream of society, so it is possible, despite your social difficulties, to continue in your work. Let your deafness no longer be a secret — not even in your art.” But there appears to be little direct correlation between these sentiments and the mood of the C-Major quartet. This is no *Symphony No. 5*, with its symbolic triumph over fate, though the key of C Major is, in that work, also heroic. Perhaps the composer merely wanted to show in this quartet that despite his deafness and social awkwardness, composition was, for him, “business as usual.”

This is Beethoven's first quartet to begin with a slow introduction, explicitly recalling the eighteenth-century genre of Haydn and Mozart. After the opening diminished chord, the harmonies slowly wander through ambiguous tonal areas (seemingly oblivious to the “*con moto*” tempo direction) and don't reach tonic until after the

Allegro proper has started. This particular effect was not new to Beethoven, as Mozart and Haydn had both used similar procedures to denote mystery and suspense (most clearly in Mozart's “Dissonance” Quartet, K.465). A short upbeat followed by a long held-note introduces the first theme, and this motif recurs periodically in the development section as well. The first theme itself is noticeably absent in the recapitulation, which emphasizes only the exuberant second theme.

When Beethoven accepted the commission for these quartets, he promised to “weave a Russian melody” into each one, and while Russian tunes have been identified in the first and second quartets, there is no direct evidence of any in the third. Marion Scott has suggested, however, that the main melody of the second movement — a gently romantic mood-picture in A minor — may also be a Russian folk tune. Lamenting and melancholic, it has an eastern exoticism, heightened by liberal use of the augmented-second interval and a hypnotic pizzicato accompaniment in the cello. It is an unusual variant of sonata form, recapitulating the second theme before the first.

Beethoven returned to a classical minuet rather than his favored scherzo for the third movement. Though it maintains the triple meter and tempo of the previous *Andante*, the mood is quite different. Back in the tonic of C Major, it is a relaxing interlude between the darker second movement and the sprightly finale that follows. The rustic trio section in F Major is more overtly dance-like, and a brief coda wanders through some minor-key fields before launching *attaca* into the finale.

The fourth movement is a structural *tour de force*: a double-exposition fugue *in moto perpetuo* that is also in sonata form. It culminates not only this work, but the three quartets as a whole, and is the justification

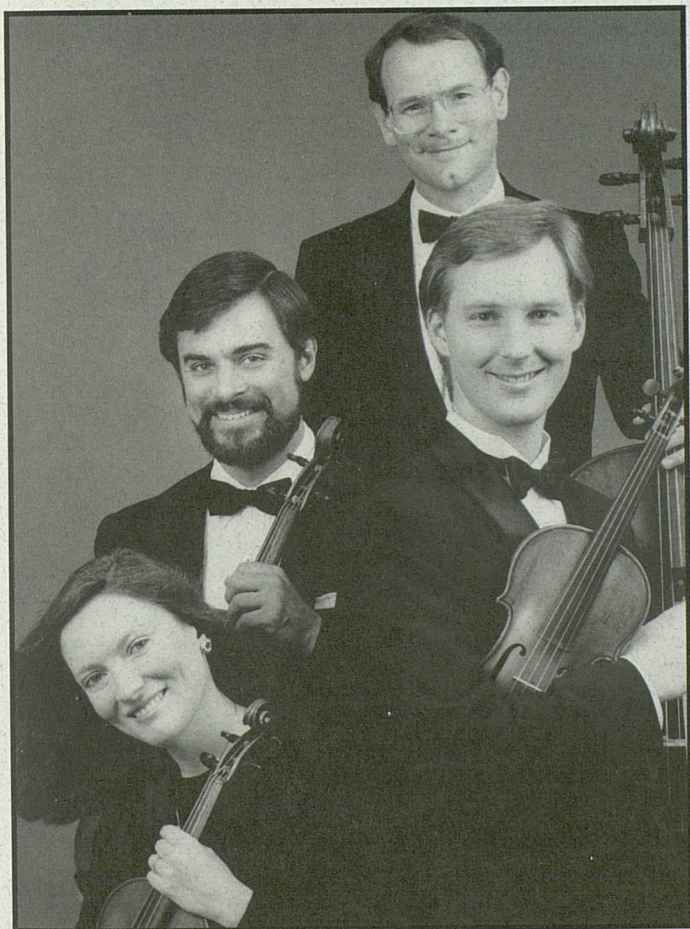
behind the quartet's sub-title, "Hero." Harry Halbreich writes regarding this movement: "[Beethoven] uses fugal writing, not as a dialectician like Bach, but as a titanic fresco-painter of inexhaustible breadth." But it is the rhythmic drive rather than contrapuntal intricacy that gives this music such irresistible energy. The momentum builds through the coda, so that even the dramatic pauses near the end are unable to restrain the relentless forward motion.

Program notes by Luke Howard.

In the seasons since its inception, the American String Quartet has reached a position of rare esteem in the world of chamber music. Annual tours have brought the American to virtually every important concert hall in eight European countries and across North America. Renowned for fluent and definitive interpretations of a diverse repertory, the Quartet has received critical acclaim for its presentation of the complete quartets of Beethoven, Schubert, Schoenberg and Mozart, and for collaborations with a host of distinguished artists.

Persuasive advocates for their art, the members of the Quartet are credited with broadening public awareness and enjoyment of chamber music across North America through their educational programs, seminars, broadcast performances, and published articles.

They have enjoyed a long association with the Aspen Festival, the Taos School of Music, and Lincoln Center's Mostly Mozart Festival, to which they frequently return as featured artists. Among the first to receive a National Arts Endowment grant for their activities on college campuses, the members of the American String Quartet have also maintained a commitment to contemporary music, resulting in numerous commissions and awards, among them three prize-winners at the Kennedy Centery Friedheim Awards. After ten years on the fac-



The American String Quartet

ulty of the Peabody Conservatory (where they initiated the program of quartet studies), they accepted the position of Quartet-in-Residence at the Manhattan School of Music in 1984, and in 1992 were invited to become the resident ensemble for the Van Cliburn International Piano Competition. Their Mozart Year performances were rewarded with an invitation to record the complete Mozart quartets on a set of matched Stradivarius instruments; Volumes I, II, and III have been released by MusicMasters/Musical Heritage.

The four musicians studied at The Juilliard School, where the Quartet was formed in 1974, winning the Coleman Competition and the Naumburg Award that same year. Outside the Quartet, each finds

time for solo appearances, recitals, and teaching.

The American String Quartet continues to reach a broader audience through recordings of more than a dozen works, numerous radio and television broadcasts in thirteen countries, tours to Japan and the Far East, and recent performances with the Montreal Symphony, the New York City Ballet and the Philadelphia Orchestra. Entering its third decade, the Quartet embodies the challenges and satisfactions of more than twenty years of music making.

This performance marks the American String Quartet's fourth appearance under UMS auspices.

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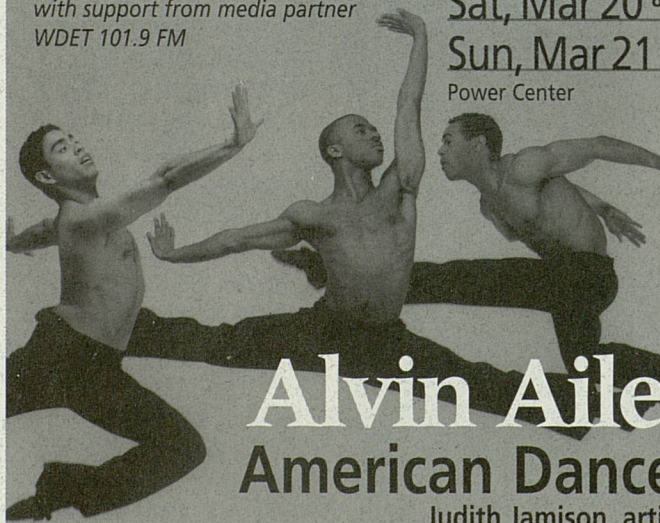
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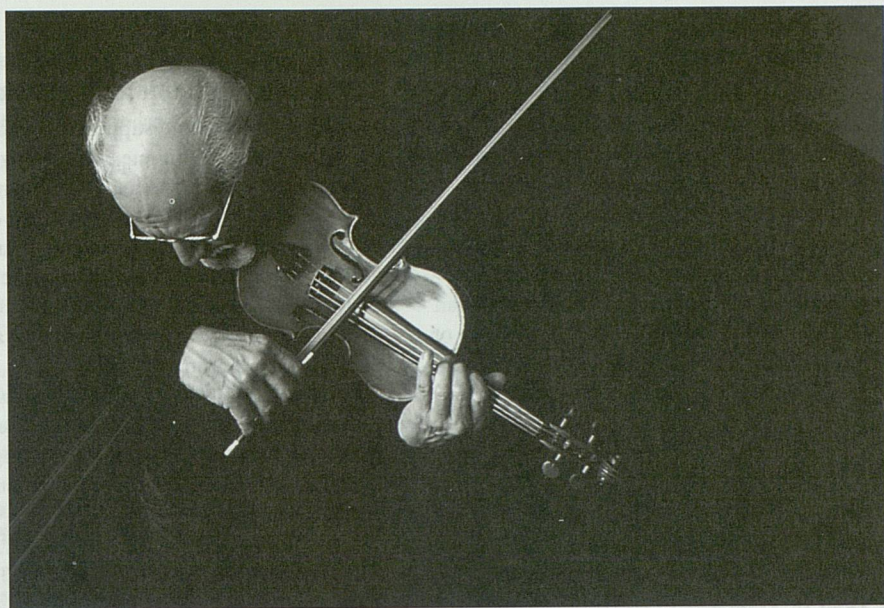
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Sun. Feb. 7	American String Quartet <i>Post-performance dinner</i>
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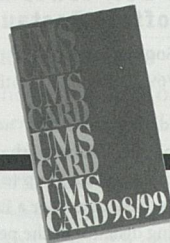
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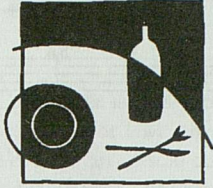
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The Advisory Committee is a 48-member organization which raises funds for UMS through a variety of projects and events: an annual auction, the creative "Delicious Experience" dinners, the UMS Cookbook project, the Season Opening Dinner, and the Ford 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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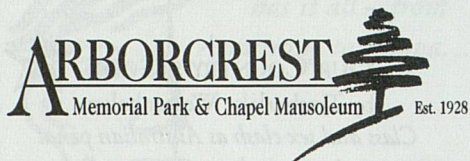
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The Ford Honors program is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant 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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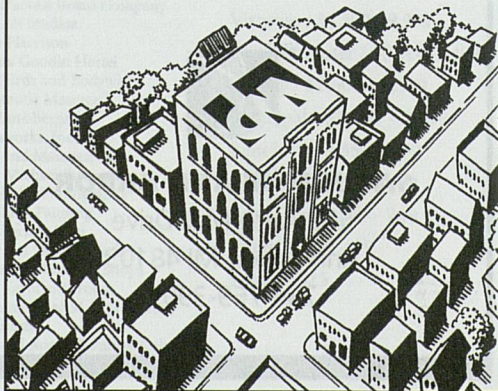


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- Priority seating at selected performances
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*Goethe Heroines:
Suleika, Gretchen, and Mignon*

Suleika I (D. 720)

Schubert [Text: Willemer]

Was bedeutet die Bewegung?
Bringt der Ost mir frohe Kunde?
Seiner Schwingen frische Regung
Kühlt des Herzens tiefe Wunde.

Kosend spielt er mit dem Staube,
Jagt ihn auf in leichten Wölkchen;
Treibt zur sichern Rebenlaube
Der Insekten frohes Völkchen.

Lindert sanft der Sonne Glühen,
Kühlt auch mir die heißen Wangen;
Küßt die Reben noch im Fliehen,
Die auf Feld
und Hügel prangen.

Und mir bringt sein leises Flüstern
Von dem Freunde tausend Grüße;
Eh' noch diese Hügel düstern,
Grüßen mich wohl tausend Küsse.

Und so kannst du weiterziehen!
Diene Freunden und Betrübten.
Dort, wo hohe Mauern glühen,
Dort find ich bald den Vielgeliebten.

Ach, die wahre Herzenskunde,
Liebshauch, erfrishtes Leben
Wird mir nur aus seinem Munde,
Kann mir nur sein Atem geben.

What is the meaning of this movement?
Is the East wind bringing me good news?
The refreshing movement of his wings
cools the deep wounds of my heart.

He plays caressingly with the dust
and stirs it into little clouds;
drives the happy insect to the shelter
of the vine leaves.

He softly soothes the glow of the sun,
also cools my hot cheeks;
and as he flies onward,
kisses the vines displayed on the fields
and hills.

And its soft whispering brings me
A thousand greetings from my friend;
Before these hills dim,
I will be greeted by a thousand kisses.

So as you go on your way
And serve friends and the saddened.
There where high walls glow,
I shall soon find my dearly beloved.

Oh, the true message of his heart,
Love's breath, refreshing life
Comes only from his mouth,
Can be given to me only by his breath.

Szene aus Faust, D. 126
Schubert [Text: Goethe]

Böser Geist:

Wie anders, Gretchen, war dir's,
 als du noch voll Unschuld hier zum Altar
 tratst,
 aus dem vergriff'nen Büchelchen Gebete
 lalltest,
 halb Kinderspiele, halb Gott im Herzen.

Gretchen! wo steht dein Kopf?
 in deinem Herzen welche Missetat?
 Bet'st du für deiner Mutter Seele,
 die durch dich zur langen, langen Pein
 hinüberschlieft?

Auf deiner Schwelle wessen Blut?
 Und unter deinem Herzen regt sich's
 nicht quillend schon
 und ängstigt dich und sich mit
 ahnungsvoller Gegenwart?

Gretchen:

Weh! Weh! wär' ich der Gedanken los,
 die mir herüber und hinüber
 gehen wider mich!

Chor:

Dies irae, dies illa,
 solvet saeculum in favilla.

Böser Geist:

Grimm fasst dich! Die Posaune tönt!
 Die Gräber beben! und dein Herz aus
 Aschenruh'
 zu Flammenqualen wieder aufgeschaffen,
 bebt auf!

Gretchen:

Wär' ich hier weg!
 mir ist, als ob die Orgel mir Atem versetzte,
 Gesang mein Herz im Tiefsten löste.

Chor:

Judex ergo cum sedebit,
 quid quid latet adparebit,
 nil inultum remanebit.

Evil Spirit:

How different was it, Gretchen,
 as you walked to the altar still full of purity,
 as you babbled prayers out of the old
 prayer book,
 half a childish game, half with God in
 your heart.

Gretchen! Where is your reason?
 Which crime is performed in your heart?
 Do you pray for the soul of your mother,
 who because of you was overcome by
 great pain?

Whose blood is on your threshold?
 And does it not
 stir in your heart
 and frighten you and itself with ominous
 presence?

Gretchen:

Woe! Woe! If I were free of the thoughts
 that go over and over
 against me!

Chorus:

Dies irae, dies illa,
 solvet saeculum in favilla.

Evil Spirit:

Fury seizes you! The trumpet sounds!
 The tombs tremble! And your heart,
 opened again
 from the quiet of ashes to the torment of
 flames, trembles!

Gretchen:

Would that I be away from here!
 It is as if the organ removes my breath,
 undoes the deepest song of my heart.

Chorus:

Judex ergo cum sedebit,
 quidquid latet adparebit,
 nil inultum remanebit.

Gretchen:

Mir wird so eng! die Mauernpfeiler
befangen mich!
das Gewölbe drängt mich! Luft! Luft!

Böser Geist:

Verbirg dich! Sünd' und Schande bleibt
nicht verborgen!
Luft? Licht? Wehe dir!

Chor:

Quid sum miser tunc dicturus,
quem patronum rogaturus?
Cum vis justus sit securus?

Böser Geist:

Ihr Antlitz wenden Verklärte
von dir ab.
Die Hände dir zu reichen schauert's den
Reinen! Weh!

Chor:

Quid sum miser tunc dicturus?
Quem patronum rogaturus?

Gretchen am Spinnrade (D. 118)
Schubert [Text: Goethe]

Meine Ruh' ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmermehr.

Wo ich ihn nicht hab',
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.

Nach ihm nur schau ich
Zum Fenster hinaus,
Nach ihm nur geh ich
Aus dem Haus.

Gretchen:

It becomes so tight! The pillars
capture me!
The arches press upon me! Air! Air!

Evil Spirit:

Hide yourself! Sin and shame will not
remain concealed!
Air? Light? Woe for you!

Chorus:

Quid sum miser tunc dicturus,
quem patronum rogaturus?
Cum vis justus sit securus?

Evil Spirit:

Your face drives the blessed ones away
from you.
Reaching their hands to you, the pure
shudder. Woe!

Chorus:

Quid sum miser tunc dicturus?
Quem patronum rogaturus?

"Gretchen at the Spinningwheel"

My peace is gone,
my heart is sore,
never shall I find
peace ever more.

Where he is not,
there is my grave,
all the world
to me is gall.

My poor head
is crazed,
my poor wits
destroyed.

Only for him I gaze
from the window,
only for him I go
from the house.

Sein hoher Gang,
 Sein' edle Gestalt,
 Seines Mundes Lächeln,
 Seiner Augen Gewalt.

Und seiner Rede
 Zauberfluß,
 Sein Händedruck,
 Und ach, sein Kuß!

Mein Busen drängt
 Sich nach ihm hin;
 Ach, dürft' ich fassen
 Und halten ihn,

Und küssen ihn,
 So wie ich wollt,
 An seinen Küssen
 Vergehen sollt!

Gretchen am Spinnrade
Glinka [Text: Goethe]

Meine Ruh' ist hin,
 Mein Herz ist schwer;
 Ich finde sie nimmer
 Und nimmermehr.

Wo ich ihn nicht hab',
 Ist mir das Grab,
 Die ganze Welt
 Ist mir vergällt.

Mein armer Kopf
 Ist mir verrückt,
 Mein armer Sinn
 Ist mir zerstückt.

Nach ihm nur schau ich
 Zum Fenster hinaus,
 Nach ihm nur geh ich
 Aus dem Haus.

His superior walk,
 his noble air,
 his smiling mouth,
 his compelling eyes.

And his words
 their magic flow,
 the caress of his hand,
 and ah, his kiss!

My heart craves
 for him
 oh, to clasp
 and to hold,

and kiss him,
 just as I liked,
 and in his kisses
 melt away!

"Gretchen at the Spinningwheel"

My peace is gone,
 my heart is sore,
 never shall I find
 peace ever more.

Where he is not,
 there is my grave,
 all the world
 to me is gall.

My poor head
 is crazed,
 my poor wits
 destroyed.

Only for him I gaze
 from the window,
 only for him I go
 from the house.

Sein hoher Gang,
 Sein' edle Gestalt,
 Seines Mundes Lächeln,
 Seiner Augen Gewalt.

Und seiner Rede
 Zauberfluß,
 Sein Händedruck,
 Und ach, sein Kuß!

Mein Busen drängt
 Sich nach ihm hin;
 Ach, dürft' ich fassen
 Und halten ihn,

Und küssen ihn,
 So wie ich wollt,
 An seinen Küssen
 Vergehen sollt!

Kennst du das Land, S. 275/1
Liszt [Text: Goethe]

Kennst du das Land, wo die Zitronen
 blühen,
 im dunklen Laub die Goldorangen glühen,
 ein sanfter Wind vom blauen Himmel weht,
 die Myrte still und hoch der Lorbeer steht?
 Kennst du es wohl? Dahin, dahin
 möcht ich mit dir, o mein Geliebter, ziehn!

Kennst du das Haus, auf Säulen ruht sein
 Dach,
 es glänzt der Saal, es schimmert das Gemach,
 Und Marmorbilder stehn und sehn mich an:
 was hat man dir, du armes Kind, getan?
 Kennst du es wohl? Dahin, dahin
 möcht ich mit dir, o mein Beschützer, ziehn!

Kennst du den Berg und seinen
 Wolkensteg?
 Das Maultier sucht im Nebel seinen Weg,
 In Höhlen wohnt der Drachen alte Brut,
 es stürzt der Fels und über ihn die Flut:
 kennst du ihn wohl? Dahin! dahin
 geht unser Weg; o Vater, lass uns ziehn!

His superior walk,
 his noble air,
 his smiling mouth,
 his compelling eyes.

And his words
 their magic flow,
 the caress of his hand,
 and ah, his kiss!

My heart craves
 for him
 oh, to clasp
 and to hold,

and kiss him,
 just as I liked,
 and in his kisses
 melt away!

Do you know the land

Do you know the land, where the lemons
 blossom,
 the oranges glow golden amongst dark leaves,
 a gentle wind blows from the blue sky,
 the myrtle stands silent, the laurel tall
 Do you know it? There, there
 would I go with you, my love!

Do you know the house? On pillars rests
 its roof,
 its hall gleams, its apartment shimmers,
 and marble statues stand and gaze at me:
 What have they done to you, poor child?
 Do you know it? There, there
 would I go with you, my protector!

Do you know the mountain and its
 cloudy path?
 The mule seeks its way in the mist,
 in caves the ancient brood of dragons dwells,
 the rock falls sheer, and over it, the flood;
 do you know it? There, there lies our way!
 O father, let us go!

Suleika, Op. 57, No. 3
Mendelssohn [Text: Willemer]

Was bedeutet die Bewegung?
 Bringt der Ost mir frohe Kunde?
 Seiner Schwingen frische Regung
 Kühlt des Herzens tiefe Wunde.

Kosend spielt er mit dem Staube,
 Jagt ihn auf in leichten Wölkchen;
 Treibt zur sichern Rebenlaube
 Der Insekten frohes Völkchen.

Lindert sanft der Sonne Glühen,
 Kühlt auch mir die heißen Wangen;
 Küßt die Reben noch im Fliehen,
 Die auf Feld und
 Hügel prangen.

Und mir bringt sein leises Flüstern
 Von dem Freunde tausend Grüße;
 Eh' noch diese Hügel düstern,
 Grüßen mich wohl tausend Küsse.

Und so kannst du weiterziehen!
 Diene Freunden und Betrübten.
 Dort, wo hohe Mauern glühen,
 Dort find ich bald den Vielgeliebten.

Ach, die wahre Herzenskunde,
 Liebeshauch, erfrishtes Leben
 Wird mir nur aus seinem Munde,
 Kann mir nur sein Atem geben.

Mignon Lieder
 from *Gedichte von J.W. v. Goethe*

Heiß' nicht nicht reden
Wolf [Text: Goethe]

Heiß' mich nicht reden, heiß' mich schweigen,
 Denn mein Geheimnis ist mir Pflicht;
 Ich möchte dir mein ganzes Innre zeigen,
 Allein das Schicksal will es nicht.

Zur rechten Zeit vertreibt der Sonne Lauf
 Die finstre Nacht, und sie muß sich erhellen;

What is the meaning of this movement?
 Is the East wind bringing me good news?
 The refreshing movement of his wings
 cools the deep wounds of my heart.

He plays caressingly with the dust
 and stirs it into little clouds;
 drives the happy insect to the shelter
 of the vine leaves.

He softly soothes the glow of the sun,
 also cools my hot cheeks;
 and as he flies onward,
 kisses the vines displayed on the fields and
 hills.

And its soft whispering brings me
 A thousand greetings from my friend,
 Before these hills dim,
 I will be greeted by a thousand kisses.

So as you go on your way
 And serve friends and the saddened.
 There where high walls glow,
 I shall soon find my dearly beloved.

Oh, the true message of his heart,
 Love's breath, refreshing life
 Comes only from his mouth,
 Can be given to me only by his breath.

Bid Me not Speak

Bid me not speak, bid me be silent,
 for I am bound to secrecy;
 you would I show all that is within,
 but fate will not have it so.

At the due time the sun's career banishes
 dark night, and it must grow light;

Der harte Fels schließt seinen Busen auf,
 Mißgönnt der Erde nicht die
 tiefverborgnen Quellen.

the unyielding rock unlocks its bosom,
 grudges not the earth her
 deep-hid springs.

Ein jeder sucht im Arm des Freundes Ruh,
 Dort kann die Brust in Klagen sich
 ergießen;
 Allein ein Schwur drückt mir die Lippen zu,
 Und nur ein Gott vermag sie aufzuschließen.

Everyone, in a friends arms, seeks peace,
 there the heart can pour forth its
 complaint;
 but an oath seals tight my lips,
 a god alone can open them.

Nur wer die Sehnsucht kennt
Wolf [Text: Goethe]

"Only He Who Knows Longing"

Nur wer die Sehnsucht kennt,
 Weiß, was ich leide!
 Allein und abgetrennt
 Von aller Freude,
 Seh ich ans Firmament
 Nach jener Seite.
 Ach! der mich liebt und kennt,
 Ist in der Weite.
 Es scheidelt mir, es brennt
 Mein Eingeweide.
 Nur wer die Sehnsucht kennt,
 Weiß, was ich leide!

Only he who knows longing
 knows what I suffer!
 Alone and cut off
 from all joy,
 I gaze at the firmament
 in that direction.
 Ah, he who loves me
 is far away.
 My head reels,
 my body blazes.
 Only he knows longing
 knows what I suffer!

So laßt mich scheinen
Wolf [Text: Goethe]

So laßt mich scheinen, bis ich werde;
 Zieht mir das weiße Kleid nicht aus!
 Ich eile von der schönen Erde
 Hinab in jenes feste Haus.

So let me seem, until I am;
 strip not my white robe from me!
 from the lovely earth I hasten
 down into that sure house.

Dort ruh ich eine kleine Stille,
 dann öffnet sich der frische Blick,
 Ich lasse dann die reine Hülle,
 Den Gürtel und den Kranz zurück.

There in brief repose I'll rest,
 then my fresh eyes will open,
 my pure raiment then I'll leave,
 with girdle, and rosary behind.

Und jene himmlischen Gestalten,
 Sie fragen nicht nach Mann und Weib,
 Und keine Kleider, keine Falten
 Umgeben den verklärten Leib.

And those forms who are in heaven
 ask not who is man or woman,
 and no robes, no folds
 enclose the transfigured body.

Zwar lebt ich ohne Sorg und Mühe,
 Doch fühlt ich tiefen Schmerz genug.
 Vor Kummer altert ich zu frühe -
 Macht mich auf ewig wieder jung!

True, I lived free of sorrow and toil,
 yet I feel deep pain enough.
 Too early I grew old with grief -
 make me forever young again!

Kennst du das Land
Hugo Wolf [Text: Goethe]

Kennst du das Land, wo die Zitronen
 blühen,
 im dunklen Laub die Goldorangen glühen,
 ein sanfter Wind vom blauen Himmel
 weht,
 die Myrte still und hoch der Lorbeer steht?
 Kennst du es wohl? Dahin, dahin
 möchte ich mit dir, o mein Geliebter, ziehn!

Kennst du das Haus, auf Säulen ruht
 sein Dach,
 es glänzt der Saal, es schimmert das Gemach,
 Und Marmorbilder stehn und sehn mich an:
 was hat man dir, du armes Kind, getan?
 Kennst du es wohl? Dahin, dahin
 möchte ich mit dir, o mein Beschützer, ziehn!

Kennst du den Berg und seinen
 Wolkensteg?
 Das Maultier sucht im Nebel seinen Weg,
 In Höhlen wohnt der Drachen alte Brut,
 es stürzt der Fels und über ihn die Flut:
 kennst du ihn wohl? Dahin! dahin
 geht unser Weg; o Vater, lass uns ziehn!

Ariettes oubliées
Debussy [Texts: Verlaine]

C'est l'extase

C'est l'extase langoureuse,
 C'est la fatigue amoureuse,
 C'est tous les frissons des bois
 Parmi l'étreinte des brises.
 C'est, vers les ramures grises,
 Le chœur des petites voix.

O le frêle frais murmure,
 Cela gazouille et susurre,
 Cela ressemble au cri doux
 Que l'herbe agitée expire.
 Tu dirais,
 sous l'eau qui vire,
 Le roulis sourd des cailloux.

Do you know the land

Do you know the land, where the lemons
 blossom,
 the oranges glow golden amongst dark
 leaves,
 a gentle wind blows from the blue sky,
 the myrtle stands silent, the laurel tall
 Do you know it? There, there
 would I go with you, my love!

Do you know the house? On pillars rests
 its roof,
 its hall gleams, its apartment shimmers,
 and marble statues stand and gaze at me:
 What have they done to you, poor child?
 Do you know it? There, there
 would I go with you, my protector!

Do you know the mountain and its
 cloudy path?
 The mule seeks its way in the mist,
 in caves the ancient brood of dragons dwells,
 the rock falls sheer, and over it, the flood;
 do you know it? There, there lies our way!
 O father, let us go!

This is Ecstasy

This is languorous ecstasy,
 This is sensual weariness,
 This is all the rustling of forests
 In the embrace of the breezes.
 This is, through the gray boughs,
 The chorus of little voices.

Oh, the faint cool murmur,
 It twitters and whispers,
 It resembles the gentle cry
 Which the ruffled grass exhales.
 You might call it,
 under the water which eddies,
 The muted rolling of pebbles!

Cette âme qui se lamente
 En cette plainte dormante,
 C'est la nôtre, n'est-ce pas?
 La mienne, dis, et la tienne
 Dont s'exhale l'humble antienne,
 Par ce tiède soir, tout bas.

Il pleure dans mon coeur

Il pleure dans mon coeur
 Comme il pleut sur la ville.
 Quelle est cette langueur
 Qui pénètre mon coeur?

Ô, bruit doux de la pluie,
 Par terre et sur les toits!
 Pour un coeur qui s'ennuie,
 Ô, le chant de la pluie!

Il pleure sans raison
 Dans se coeur qui s'écoeur.
 Quoi! nulle trahison?
 Ce deuil est sans raison.

C'est bien la pire peine,
 De ne savoir pourquoi,
 Sans amour et sans haine,
 Mon coeur a tant de peine.

L'ombre des arbres

L'ombre des arbres dans la rivière
 embrumée
 Meurt comme de la fumée,
 Tandis qu'en l'air, parmi les ramures
 réelles,
 Se plaignent les tourterelles.

Combien ô voyageur, ce paysage blême
 Te mira blême toi-même.
 Et que tristes pleuraient dans les hautes
 feuillées,
 Tes espérances noyées.

This soul which is lamenting
 In this subdued plaint,
 It is ours, is it not?
 Say that it is mine and yours
 Which breathes this humble hymn,
 So softly, on this mild evening.

Tears Fall in My Heart

Tears fall in my heart
 Like rain falls upon the city.
 What is this languor
 That penetrates my heart?

Oh, gentle sound of the rain,
 On the ground and the roofs!
 For a heart that is weary,
 Oh, the sound of the rain!

Tears fall without reason
 In this anguished heart.
 What! No betrayal?
 This mourning has no reason.

This is truly the keenest pain,
 To know not why,
 Without either love or hate,
 My heart bears so much pain.

The Shadow of the Trees

The reflection of the trees in the misty
 river
 Is vanishing like smoke,
 While, in the air, amidst the real branches,
 The turtle doves lament.

How much, O traveler, this pallid land-
 scape
 Mirrored your own pale self,
 And how sadly, in the high boughs, they
 wept,
 Your drowned hopes!

Chevaux de bois

Tournez, tournez,
bons chevaux de bois,
Tournez cent tours,
tournez mille tours.
Tournez souvent et tournez toujours,
Tournez, tournez au son des hautbois.

L'enfant tout rouge et la mère blanche,
Le gars en noir et la fille en rose,
L'une à la chose et l'autre à la pose,
Chacun se paie un sou de dimanche.

Tournez, tournez, chevaux de leur coeur,
Tandis qu'autour de tous vos tournois
Clignote l'oeil du filou sournois.
Tournez au son
du piston vainqueur!

C'est étonnant comme ca vous soûle,
D'aller ainsi dans ce cirque bête;
Rien dans le ventre et mal dans la tête,
Du mal en masse et
du bien en foule;

Tournez dadas, sans qu'il soit besoin
D'user jamais de nuls éperons
Pour commander à vos galops ronds.
Tournez, tournez, sans espoir de foin,

Et dépêchez, chevaux de leur âme,
Déjà voici que sonne à la soupe
La nuit qui tombe et chasse la troupe
De gais buveurs,
que leur soif affame.

Tournez, tournez! Le ciel en velours
D'astres en or se vêt lentement,
L'Eglise tinte un glas tristement.
Tournez au son joyeux des tambours,
tournez.

Wooden Horses

Turn round, keep turning,
good wooden horses,
Turn a hundred times,
turn a thousand times.
Turn often and do not stop,
Turn round, turn to the tune of the oboes.

The child quite red and the mother white,
The boy in black and the girl in rose,
Each one doing as he pleases,
Each one spending his Sunday penny.

Turn round, turn horses of their choice,
While at all your turning
The sly rogue casts a surreptitious glance.
Keep turning to the tune
of the victorious trumpet!

It is astounding how it intoxicates you,
To move thus in this foolish circus,
With empty stomachs and dizzy heads,
Feeling altogether badly,
yet happy in the crowd;

Turn, hobby horses, without needing
Ever the aid of spurs
To make you gallop on.
Turn round, turn, without any hope of hay,

And hurry horses of their fancy,
Here, already the supper bell is sounded
By Night, which falls and disperses the crowd
Of gay drinkers,
whose thirst has made them famished.

Turn, turn round! The velvet sky
Arrays itself slowly with golden stars.
The church tolls a mournful knell.
Turn to the gay tune of the drums,
keep turning.

Green

Voici des fruits, des fleurs, des feuilles
 et des branches,
 Et puis voici mon coeur
 qui ne bat que pour vous.
 Ne le déchirez pas
 avec vos deux mains blanches,
 Et qu'à vos yeux si beaux
 l'humble présent soit doux.

J'arrive tout couvert encore de rosée,
 Que le vent du matin
 vient glacer à mon front,
 Souffrez que ma fatigue à vos pieds
 reposée,
 Rêve des chers instants
 qui la délasseront.

Sur votre jeune sein, laissez rouler ma tête,
 Toute sonore encore de vos derniers baisers;
 Laissez-la s'apaiser de la bonne tempête,
 Et que je dorme un peu puisque vous
 reposez.

Spleen

Les roses étaient toutes rouges,
 Et les lierres étaient tout noirs.
 Chère, pour peu que tu te bouges,
 Renaissent tous mes désespoirs.

Le ciel était trop bleu, trop tendre
 La mer trop verte et l'air trop doux;
 Je crains toujours, ce qu'est d'attendre,
 Quelque fuite atroce de vous!

Du houx à la feuille vernie,
 Et du luisant buis je suis las,
 Et de la campagne infinie,
 Et de tout, fors de vous. Hélas!

Here are fruits, flowers, leaves
 and branches,
 And here also is my heart,
 which beats only for you.
 Do not tear it apart
 with your two white hands.
 And may this humble offering
 seem sweet to your so lovely eyes.

I come, still covered with dew,
 Which the morning wind
 has turned to frost on my brow.
 Permit that my fatigue, reposing at your
 feet,
 May dream of the cherished moments
 that will refresh it.

On your young bosom let me cradle my
 head,
 Still filled with music from your last kisses;
 Let it be soothed after the good storm,
 And let me sleep a little, while you rest.

The roses were all red,
 And the ivy all black.
 Beloved, when you become a little restless,
 All my despair is reborn.

The sky was too blue, too tender,
 The sea too green and the air too mild;
 I am always afraid of what may come,
 Of some cruel flight of yours!

Of the green-leaved holly,
 And of the shining box trees, I am weary,
 And of the endless countryside,
 And of everything, except for you. Alas!

Nuvoletta, Op. 25**Barber [Text: James Joyce]**

Nuvoleta in her light dress,
spun of sixteen shimmers,
was looking down on them,
leaning over the bannisters and listening
all she childishly could...She was alone.
All her nubied companions were asleeping
with the squirrels...She tried all the winsome
wonsome ways her four winds had taught her.
She tossed her sfumastelliacinous hair like
la princesse de la Petite Bretagne
and she rounded her mignons arms like
Missis Cornwallis West and she smiled over herself
like the image of the pose of the daughter
of the Emperour of Irelande and she sighed
after herself as were she born to bride with
Tristis Tristor Tristissimus.
But, sweet madonine, she might fair
as well have carried her daisy's worth to Florida...

Oh, how it was duusk.
From Vallee Maraia to Grasy-a-plain-a,
dormimust echo!
Ah dew! Ah dew!
It was so duusk that the tears of night
began to fall, first by ones and twos,
then by threes and fours,
at last by fives and sixes of sevens,
for the tired ones were wecking;
as we weep now with them.
O! O! O! Par las pluie...

Then Nuvoletta reflected for the last time in her little long life
and she made up all her myriads of drifting minds in one.
She cancelled all her engauzements.
She climbed over the bannisters;
she gave a childy cloudy cry:
Nuée! Nuée!
A light dress fluttered.
She was gone.

Einerlei, Op. 69, No. 3
Strauss [Text: Armin]

Ihr Mund ist stets derselbe,
 sein Kuß mir immer neu,
 ihr Auge noch dasselbe,
 sein freier Blick mir treu;
 O du liebes Einerlei,
 wie wird aus dir so mancherlei!

“One and the same”

Her mouth is always the same,
 its kiss is ever new,
 still her eyes are the same,
 their frank gaze true to me;
 O you sweet one-and-the-same,
 the diversity that comes of you!

Ich trage meine Minne, Op. 32, No. 1
Strauss [Text: Henckell]

Ich trage meine Minne vor Wonne stumm
 Im Herzen und im Sinne mit mir herum.
 Ja, daß ich dich gefunden, du liebes Kind,
 Das freut mich alle Tage,
 die mir beschieden sind.

“I bear my love”

I bear my love, with rapture mute,
 about with me in heart and thought.
 Yes, that I have found you, sweet child,
 will cheer me
 all my allotted days.

Und ob auch der Himmel trübe,
 kohlschwarz die Nacht,
 Hell leuchtet meiner Liebe goldsonnige
 Pracht.
 Und lügt auch die Welt in Sünden, so tut
 mir's weh,
 Die arge muß erblinden vor deiner
 Unschuld Schnee.

And though skies be dim,
 the night coal-black,
 bright shines the gold sun's splendour of
 my love.
 And though the world may sinfully lie, I
 am sorry
 the bad world must be blinded by your
 purity's snow.

All mein Gedanken, Op. 21, No. 1
Strauss [Text: Dahn]

All mein Gedanken, mein Herz
 und mein Sinn,
 Da, wo die Liebste ist, wandern sie hin.
 Geh'n ihres Weges trotz Mauer und Tor,
 Da hält kein Riegel, kein Graben mich vor,
 Geh'n wie die Vögelein hoch durch die Luft,
 Brauchen kein' Brücken über
 Wasser und Kluft,
 Finden das Städtlein und find das Haus,
 Finden ihr Fenster aus allen heraus

“All my thoughts”

All my thoughts, my heart
 and mind,
 wander to where my loved one is.
 They go their way despite wall and gate,
 no bar, no ditch is proof against them,
 go, like the birds, high through the air,
 needing no bridge over
 water and gorge,
 they find the town and find the house,
 find her window amongst all the others

Und klopfen und rufen:
 Mach auf, lass uns ein,
 Wir kommen vom Liebsten
 Und grüssen dich fein,
 Mach auf, mach auf, lass uns ein.

and knock and shout:
 Open up, let us in,
 we come from your love,
 and you we greet,
 open up, open up, let us in.

**Epheu from *Mädchenblumen*,
 Op. 22, No. 3
 Strauss [Texts: Dahn]**

“Ivy”

Aber Epheu nenn' ich jene Mädchen
 mit den sanften Worten,
 mit dem Haar, dem schlichten,
 hellen um den leis' gewölbten Brau'n,
 mit den braunen, seelenvollen Rehenaugen,
 die in Tränen steh'n so oft,
 in ihren Tränen grade sind unwiderstehlich;

Yet Ivy I call those maidens
 with the gentle words,
 with hair, simple and light
 around the gently arched brows,
 with brown, soulful doe's eyes,
 which are in tears so often,
 irresistible especially when in tears;

ohne Kraft und Selbstgefühl,
 schmucklos mit verborg'ner Blüte,
 doch mit unerschöpflich tiefer,
 treuer inniger Empfindung,
 können sie mit eignier Triebkraft
 nie sich heben aus den Wurzeln,
 sind geboren, sich zu ranken
 liebend um ein ander Leben:

without strength and self-reliance,
 unadorned with hidden bloom,
 yet with endlessly deep,
 faithful and true emotion,
 they are not able to lift themselves
 by their own energy from their roots,
 are born, to lovingly wind
 their tendrils around another life:

an der ersten Lieb'umrankung
 hängt ihr ganzes Lebensschicksal,
 denn sie zählen zu den seltenen Blumen,
 die nur einmal blühen.

upon that first embrace,
 their life's whole fate depends
 for they count among those rare flowers
 who bloom only once.

Ich liebe dich, Op. 37, No. 2
Strauss [Text: Liliencron]

Vier adlige Rosse
 Voran unserm Wagen,
 Wir wohnen im Schloße
 In stolzem Behagen.

Die Frühlichterwellen
 Und nächstens der Blitz,
 Was all sie erhellen,
 Ist unser Besitz.

Und irrst du verlassen,
 Verbannt durch die Lande;
 Mit dir durch die Gassen
 In Armut und Schande!

Es bluten die Hände,
 Die Füße sind wund,
 Vier trostlose Wände,
 Es kennt uns kein Hund.

Steht silberbeschlagen
 Dein Sarg am Altar,
 Sie sollen mich tragen
 Zu dir auf die Bahr.

Und fern auf der Heide
 Und stirbst du in Not,
 Den Dolch aus der Scheide,
 Dir nach in den Tod!

"I love you"

Four noble steeds
 we have to our carriage,
 we live in the castle
 in comfortable pride.

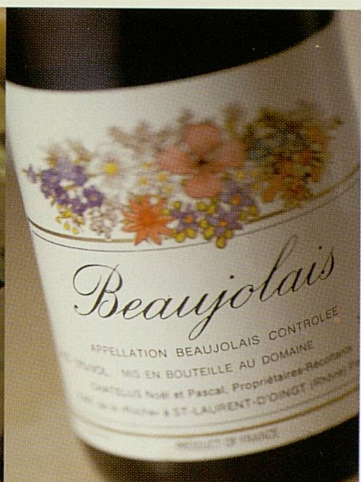
First surging brightness
 and lightning at night,
 all they illumine,
 all that is ours.

Though forlorn you wander,
 an exile, through the world;
 I will walk the alleys with you
 in poverty and shame!

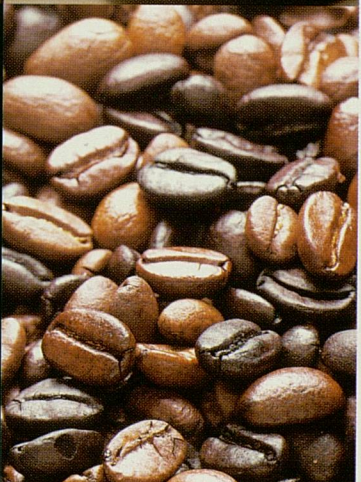
Our hands will bleed,
 our feet be sore,
 the four walls cheerless,
 not a dog will know us.

If, silver-fitted,
 your coffin is at the altar,
 they shall bear me
 on the bier to join you.

If away on the heath
 or in distress you die,
 then dagger I'll draw
 and follow in death!



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