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# UMS / W99

Minnie Driver The Great Gatsby Clarence Fountain and the  
 Blind Boys of Alabama The Original Soul Brothers Duke Ellington  
 Continental Chamber Music Society of Lincoln Center  
 Meryl Tankard Australian Dance Theatre  
 Opheus 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**  
 Anonymous 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.

### Contents

- 4 Letters from the President and Chair
- 5 Corporate Leaders/Foundations
- 9 UMS Board of Directors/Senate/  
Staff/Advisory Committees
- 10 General Information
- 12 Ticket Services
- 14 UMS / Choral Union History
- 16 Auditoria / Burton Memorial Tower
- 20 Education and Audience Development
- 22 Season Listing  
**Concert Programs begin after page 26**
- 28 Volunteer Information
- 30 Hungry?
- 30 UMS Dining Experiences  
Restaurant & Lodging Packages
- 32 Gift Certificates
- 32 The UMS Card
- 34 Sponsorship and Advertising
- 34 Acknowledgments
- 37 Advisory Committee
- 37 Group Tickets
- 38 Ford Honors Program
- 40 UMS Contributors
- 49 UMS Membership
- 50 Advertiser Index

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## From the President

**T**hanks 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](mailto:kenfisch@umich.edu).

Sincerely,

Kenneth C. Fischer, *President*

## From the UMS Chair

**I**t 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*



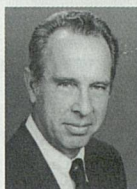
# Thank You, Corporate Leaders



**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.



**SAM EDWARDS**

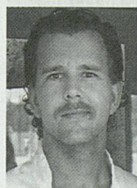
*President, Beacon  
Investment Company*  
"All of us at Beacon  
know that the  
University Musical  
Society is one of this  
community's most

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



**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."



**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



**HABTE DADI**

*Manager, Blue Nile  
Restaurant*

"At the Blue Nile,  
we believe in giving  
back to the commu-  
nity that sustains our  
business. We are

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



**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 enrich-  
ment that the University Musical Society  
brings to our community."

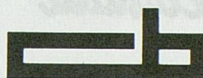


**CARL A. BRAUER, JR.**

*Owner, Brauer  
Investment Company*

"Music is a gift from  
God to enrich our  
lives. Therefore, I  
enthusiastically sup-  
port the University

Musical Society in bringing great music to our community."



**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."

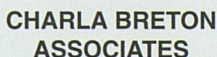


**KATHLEEN G. CHARLA**

*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."





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



**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 keeping our society vibrant and Key is proud to support the cultural institution rated number one by Key Private Bank clients."



**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. MANOGGIAN**  
 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




**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."



**RONALD WEISER**  
 Chairman and Chief  
 Executive Officer,  
 McKinley Associates,  
 Inc.  
 "McKinley Associates  
 is proud to support  
 the University

Musical Society and the cultural contribution it makes to the community."

 **mckinley associates, inc.**



**MICHAEL E. KORYBALSKI**  
 President,  
 Mechanical Dynamics.  
 "Beverly Sills, one of  
 our truly great 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**



**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."



**PHILLIP R. DURVEYA**  
 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."

# MULTILOGUE

# 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."



**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."



## Foundation Underwriters & Government Agencies



**DAVID E. ENGELBERT**

**HIRAM A. DORFMAN**

*Co-chairmen  
Benard L. Maas  
Foundation*

"The Benard L. Maas Foundation is proud to support the

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

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

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CHAMBER MUSIC AMERICA  
THE HEARTLAND FUND  
KMD FOUNDATION  
LILA WALLACE-READER'S DIGEST FUND  
MICHIGAN COUNCIL FOR THE ARTS  
AND CULTURAL AFFAIRS  
NATIONAL ENDOWMENT FOR THE ARTS  
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Gail W. Rector

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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.

**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.

# LEWIS JEWELERS

SINCE 1921

"Your Diamond Store"

## Diamonds! — For Less!

- ❖ Over 77 years in the diamond business
- ❖ One of the largest selections of diamonds in Michigan
- ❖ G.I.A. graded diamonds
- ❖ Certificate diamonds
- ❖ The lowest prices
- ❖ Every size, shape, cut, color and quality
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### Phone orders and information

University Musical Society Box Office  
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Ann Arbor, MI 48109-1011  
on the University of Michigan campus

# 734.764.2538

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

## 1.800.221.1229

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

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

### Order online at the UMS Website

## www.ums.org

### Visit our Box Office in person

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

### Returns

If you are unable to attend a concert for which  
you have purchased tickets, you may turn in  
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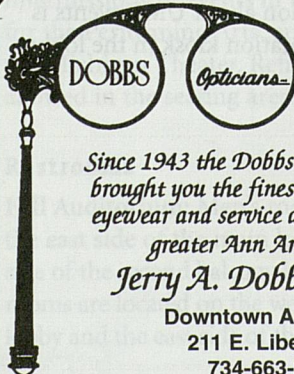
Unfinished Masterpieces Jan 30  
Mozart *Requiem* with Choral Union,  
Elizabeth Major, Monica Swartout-Bebow,  
Robert Bracey, and Donald Hartmann

Heroes and Antiheroes Mar 27  
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H O M E S

# 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.

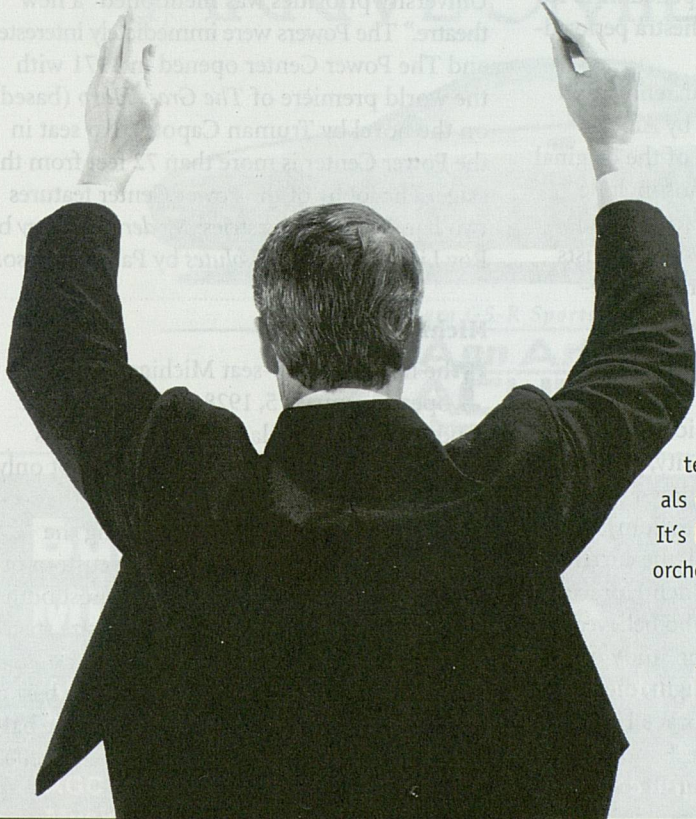
In 1995, the Choral Union began an artistic association with the Toledo Symphony, inaugurating the partnership with a performance of Britten's *War Requiem*, and continuing with performances of Berlioz' *Requiem*, Elgar's *The Dream of Gerontius* and Verdi's *Requiem*. During the 1996-97 season, the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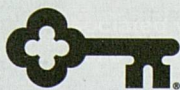


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H E L P   A T   E V E R Y   T U R N



# Auditoria

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## Hill Auditorium

**S**tanding 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

**S**ixty 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

**T**he 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 premiere 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

**T**he 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.

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## St. Francis of Assisi Catholic Church

**I**n 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



# SKR

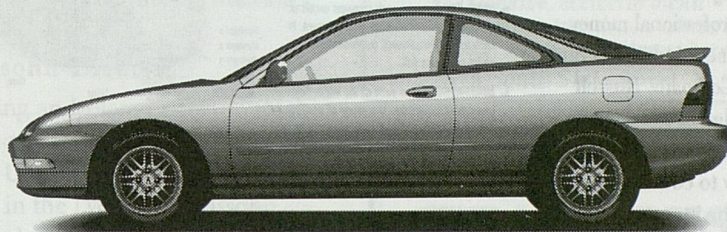
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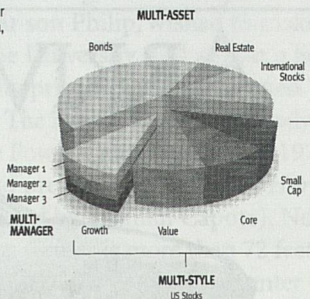
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## Auditoria, continued

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 cap-pella* choral music and early music ensembles.

## Lydia Mendelssohn Theatre

**N**otwithstanding 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

**S**een 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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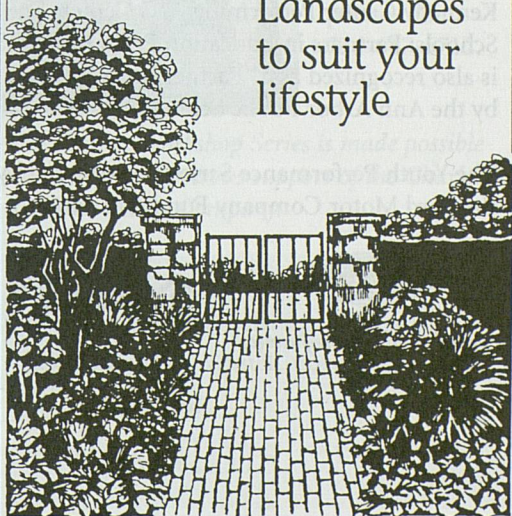
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# Education and Audience Development

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](http://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. Media Partner WGTE.*

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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. Lafayette, 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,

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

<http://www.ums.org> ←

**CHECK OUT THE  
UMS WEBSITE!**

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 chore-

ography, Fri, Feb 19, 7 p.m. Michigan

League, Hussey Room.

**PREP** Video talk of Meryl Tankard's chore-

ography, 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

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*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, Carfield, 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 chore-

ography. Fri, March 19, 7 p.m. Michigan

League, Vandenberg Room.

**PREP** Video talk of signature Ailey chore-

ography. 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 Sesí 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

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**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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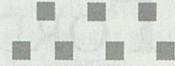
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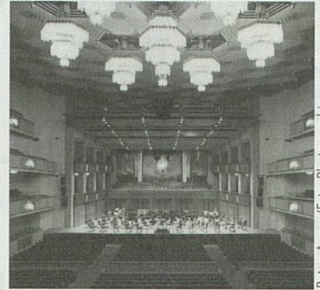
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# University Musical Society

of the University of Michigan

1998-1999 Winter Season

## Event Program Book

Sunday, February 14, through Thursday, February 25, 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.

- |   |           |
|---|-----------|
| <b>Maxim Vengerov, violin</b>   | <b>3</b>  |
| Sunday, February 14, 4:00pm<br>Hill Auditorium  |           |
| <b>Orpheus Chamber Orchestra</b>  | <b>11</b> |
| Pepe Romero, guitar<br>Monday, February 15, 8:00pm<br>Rackham Auditorium  |           |
| <b>Meryl Tankard Australian Dance Theatre</b>   | <b>21</b> |
| Friday, February 19, 8:00pm<br>Saturday, February 20, 8:00pm<br>Power Center                                    |           |
| <b>Michigan Chamber Players</b>   | <b>29</b> |
| Sunday, February 21, 4:00pm<br>Rackham Auditorium   |           |
| <b>Kodo</b>   | <b>37</b> |
| Tuesday, February 23, 8:00pm<br>Wednesday, February 24, 8:00pm<br>Thursday, February 25, 8:00pm<br>Power Center |           |



The Ford Honors Program

1999 UMS Distinguished Artist Award Recipients

# The Canadian Brass

Sat, May 8 6 P.M.

Hill Auditorium • Michigan League



"Once upon a time, a brass quintet concert involved five gentlemen in tuxedos who sat in a semi-circle, playing sonorous dignified music, rising after each piece to bow politely to a properly respectful and decorous audience. The Canadian Brass put a stop to all that. Their lively shows involve casual choreography, quick lighting changes, mime, physical clowning, absurd costumes, and a running thread of good-natured commentary that weaves everything into an unlikely blend of vaudeville and high culture." (Texas)

We're pleased to present the 1999 UMS Distinguished Artist Award to this entertaining ensemble on Saturday, May 8. Please join us for the special benefit dinner following the performance. For more information, call 734.936.6837.

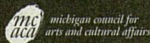
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*presents*

# Maxim Vengerov

*Violin*

IGOR URYASH, *Piano*

---

**Program**

Sunday Afternoon, February 14, 1999 at 4:00  
Hill Auditorium, Ann Arbor, Michigan

*Johannes Brahms*

**Sonata No. 2 in A Major, Op. 100**

Allegro amabile  
Andante tranquillo – Vivace  
Allegretto grazioso quasi Andante

*Sergei Prokofiev*

**Sonata No. 1 in f minor, Op. 80**

Andante assai  
Allegro brusco  
Andante  
Allegroissimo

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

*Maurice Ravel*

**Tzigane**

Rhapsodie for Violin and Piano  
Lent  
Modéré

*Pablo de Sarasate*

**Caprice Basque, Op. 24**

Moderato  
Allegro Moderato

*Sergei Rachmaninoff*

**Vocalise, Op. 34, No. 14**

Lentamente

*Franz Waxman*

**Carmen Fantasy**

---

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The Steinway piano used in this evening's performance is made possible by  
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Maxim Vengerov is exclusively represented by Askonas Holt Ltd., London.

The outstanding violin used by Maxim Vengerov is by Antonio Stradivari,  
Cremona c. 1723, ex Kiesewetter on extended loan from Clement Arrison  
through the Stradivari Society, Inc. of Chicago.

**Large print programs are available upon request.**

## Sonata No. 2 in A Major, Op. 100

Johannes Brahms

Born May 7, 1833 in Hamburg

Died April 3, 1897 in Vienna

The second of Brahms' three sonatas for violin and piano, the A-Major work was written at a time when Brahms was systematically exploring the various combinations of the violin and the cello first with piano and then with orchestra. In his catalog we find this remarkable sequence of works: *Sonata for Cello and Piano in F Major* (Op. 99), *Sonata for Violin and Piano in A Major* (Op. 100), *Trio for Violin, Cello and Piano in c minor* (Op. 101), *Double Concerto for Violin, Cello and Orchestra in a minor* (Op. 102).

To an earlier generation of musicians, the opening motif of this sonata was the symbolic fact that the gulf between Brahms and Wagner was not as deep as a still earlier generation (the friends and supporters of the two composers) wanted to believe. The resemblance between this theme and "Walther's Prize Song" from *Die Meistersinger von Nürnberg* is in fact too great to go unnoticed; yet modern scholarship has dismissed the suggestion as "wilful," arguing that "the structure is quite different..." More recent writers prefer instead to point out another allusion, this time to one of Brahms's own songs, "Wie Melodien zieht es mir leise durch den Sinn" (translated, again somewhat prosaically, as "It Goes Through My Mind Like Music"), in the second theme that follows soon after the first. What cannot be doubted is the songfulness of Brahms's melodies that constantly evoke vocal memories (real or putative). A contrast in character is finally provided by the third theme, an angularly rhythmic idea. These themes presented in the exposition (plus a fourth one that grows organically out of the opening) dominate the development section and the recapitulation.

The second movement is really two

movements in one. It starts with a tender "Andante tranquillo," only to be displaced early on by a "Vivace" that plays the role of the "Scherzo." The "Andante" returns in a modified form, followed by an even more playful variant of the "Scherzo" (the violin plays *pizzicato*, or plucking the strings, and the piano matches that sound with its own short and light *staccato* notes). A brief recall of both the slow and the fast themes concludes this unusual movement.

The last movement returns to the songful lyricism of the first. Remarkably understated for a finale, it is all *dolce* and *espressivo*, and even the tempo is on the slow side ("Allegretto grazioso quasi Andante"). Some people have speculated that the warm intimacy of this music has something to do with the warm feelings Brahms had for the young singer Hermine Spies at the time, but this is just as conjectural as the intentionality of the Wagner quote in the first movement.

## Sonata No. 1 in f minor, Op. 80

Sergei Prokofiev

Born April 27, 1891 in Sontsovka, Ukraine

Died March 5, 1953 in Moscow

The eight-year gestation period of this sonata (unusually long for the fast-working Prokofiev), encompasses the years of World War II, years the composer spent partly in evacuation in the Caucasus, later in Alma-Ata, Kazakhstan, and finally in the Ural mountains. It would be easy to jump to the conclusion that the dark and dramatic tone of the work has to do with those circumstances. But the likely truth is that Prokofiev did most of the actual work on this sonata at the beginning and at the end of the period in question (that is, before and after the war). In the meantime, and during the time spent in evacuation, he worked on other projects, including the *Sonata No. 2 in D Major* (originally for flute and piano and later

transcribed for violin). That work, begun later but finished and published before the f-minor sonata, is a total opposite as far as mood and character are concerned: it is a bright and playful composition that has long been a universal favorite.

The f-minor work reveals a different Prokofiev, a composer who is clearly searching for new forms of expression. This search is evident from the start: the sonata opens with a somber “Andante assai” whose first theme, played by the piano in octaves, seems to be literally “groping” for rhythmic and melodic direction. The violin answers with a more animated theme; these two themes provide much of the movement’s material until the final section where the violin begins a series of very fast ascending and descending scales, played with mute and marked *freddo* (cold). Of this passage, Prokofiev told David Oistrakh (who played the work’s première) that it had to sound as “wind in a graveyard.”

The second-movement, “Allegro brusco,” is one of the few instances where Prokofiev seems influenced by his younger colleague and rival, Dmitri Shostakovich. The way repeated single notes are used to generate the rhythmic momentum of the entire movement is strongly reminiscent of Shostakovich’s scherzos. Yet Prokofiev fashioned this material into a sonata form complete with a contrasting (very melodious) second theme, development and recapitulation. Prokofiev rarely used as many modern (non-triadic) harmonies and dramatic minor-second clashes as he did in this movement.

The third-movement, “Andante,” is a true nocturne (although not identified as such by the composer). An expressive violin melody is surrounded by iridescent sixteenth-triplet figurations that move from key to key with a grace and elegance typical of Prokofiev. After a middle section built around a poignant three-note motif, the

earlier melody returns. The frequent (and ever slower) repeats of a single rhythmic figure give the conclusion of the movement a rather ominous quality.

The finale is possibly the most ambiguous movement in the sonata. It starts out as a distorted dance where a symmetrical phrase structure is disguised by many extra beats and metric irregularities (5+7+7+8/8). After a second theme (a more conventional lyrical melody in a slower tempo), this material returns in an expanded form. A dramatic transition leads to the surprising return of the “wind-in-the-graveyard” music from the first movement. A few measures from the movement’s lyrical second theme conclude the sonata in a poignant new harmonization, with many chromatic tones. There is a full cadence on the tonic (albeit a rather unorthodox one); still, one is left with a singular feeling of half-resolution at the end.

## **Tzigane**

Rhapsodie for Violin and Piano

Maurice Ravel

*Born 1875 in Ciboure, France*

*Died 1937 in Paris*

It was in 1922 that Ravel first met the Hungarian-born violinist Jelly Arányi (d’Aranyi), who was Joseph Joachim’s niece and the recent dedicatee of the two violin sonatas by Béla Bartók. At a private musicale where Arányi performed Ravel’s *Sonata for Violin and Cello* with Hans Kindler, the composer asked the violinist to play some gypsy melodies, which, as one eyewitness later recalled, continued until about 5 a.m., with everyone completely exhausted except Arányi and Ravel. This is how *Tzigane* started, although Ravel did not actually write the piece until two years later, just in time for the London première, played — of course — by Jelly Arányi.

The Gypsy flavor can be felt in every measure of this brilliant concert rhapsody, yet Ravel did much more than offer an arrangement of folk melodies (either real ones or imitations). The Gypsy melodies are garnished with spicy harmonies that emphasize all the wildness of an exotic musical culture yet are entirely Ravel's own.

It is not universally known that *Tzigane* exists in three versions: in addition to the two familiar ones (violin with piano and violin with orchestra), there is a version for violin and *luthéal*, which is, in the words of Ravel biographer Arbie Orenstein, "a short-lived attachment to the keyboard which produces the approximate timbre of a Hungarian cimbalom or a harpsichord."

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### Vocalise, Op. 34, No. 14

Sergei Rachmaninoff

*Born 1873 in Semyonovo, Russia*

*Died 1943 in Beverly Hills, California*

"Songs without words," like those of Mendelssohn, for instance, are usually songs for instruments. Rachmaninoff's *Vocalise* is unusual in that it was originally written as a song for voice and piano (the word "vocalise" means an a vocal exercise) and included in a book of songs (the others *with* words, of course), dating from 1912. It quickly became one of Rachmaninoff's most popular compositions along with the *Prelude in c-sharp minor*, and has been heard in numerous transcriptions for various instruments.

---

### Caprice Basque, Op. 24

Pablo de Sarasate

*Born 1844 in Pamplona, Spain*

*Died 1908 in Biarritz, France*

The birthplace of Pablo de Sarasate, one of the greatest violin virtuosos of the nineteenth century, lies in Basque country —

that unique region between Spain and France whose inhabitants have preserved a language unrelated to any other on earth. His father being an army captain, the family moved often and Sarasate left his native city as a child. Yet he must have retained a soft spot in his heart for Basqueland: to his four books of *Spanish Dances* for violin, published between 1878 and 1882, he added *Caprice basque* as a special encore. This popular showpiece is based on two dance melodies. The characteristic long-short rhythmic pattern of the first is accentuated by the short interruptions between the notes. The second melody has a more even rhythmic flow to it. Both tunes are treated, of course, in true virtuoso fashion: the first mostly in double-stops, the second in a vast array of techniques including left-hand pizzicatos, double and triple stops, and artificial harmonics.

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### Carmen Fantasy

Franz Waxman

*Born 1906 in Königshütte, Germany*

*(now Chorzów, Poland)*

*Died 1967 in Los Angeles, California*

After Sarasate's famous *Carmen* fantasy (1883), here is another reincarnation of opera's sexiest heroine as a virtuoso violinist, courtesy Franz Waxman, who composed music for more than 140 films in Hollywood between 1935 and 1966. His dramatic sense is also evident in the way he arranged his medley from the popular melodies of Bizet's opera (his *Carmen Fantasy* also started life as a film score); some of the transitions from one excerpt to another are truly jolting. In addition to the dance numbers ("Habanera," "Seguidilla," gypsy song from Act II), Carmen's tragic Act III aria, in which she discovers her death in the cards, is also included, to give virtuosity a short break and focus on grave matters for a moment before the fireworks start again.

*Program notes by Peter Laki.*



**M**axim Vengerov was born in Novosibirsk, the capital of Western Siberia, in August 1974. He started playing the violin at the age of four and a half and gave his first recital at the age of five, playing works by Paganini, Tchaikovsky and Schubert, and played his first concerto when he was only six-years old. He won the First Prize in the Junior Wieniawski Competition in Poland at the age of ten, having studied first with Galina Tourchaninova in Novosibirsk and then in Moscow. Afterwards he moved back to Novosibirsk to study with Professor Zakhar Bron.

Later Vengerov regularly gave recitals in Moscow and Leningrad, and was soon making solo debuts with the Royal Concertgebouw Orchestra under Yuri Timirkanov, the BBC Philharmonic Orchestra and Valery Gergiev at the Litchfield Festival in the United Kingdom and with the USSR State Symphony Orchestra on an extensive tour in Italy. In 1990, he took top honors at the Carl Flesch International Violin Competition, winning not only First Prize, but also a special prize in interpretation in addition to the "audience prize." He has since been recognized worldwide as one of today's finest violinists.

He has by now performed with virtually every major orchestra and conductor in the world. In the 1996/97 season alone he performed with the London Symphony and Mstislav Rostropovich, Berlin Philharmonic and Claudio Abbado, Chicago

Symphony and Daniel Barenboim, Montreal Symphony and Charles Dutoit, Munich Philharmonic and Zubin Mehta, New York Philharmonic and Kurt Masur, Rotterdam Philharmonic and Valery Gergiev, Maggio Musicale Orchestra Florence and Carlo Maria Giulini, Boston Symphony Orchestra and Seiji Ozawa, Bayerische Rundfunkorchester and Semyon Bychkov. The 1997/98 season included the Philharmonia Orchestra with James Levine, the Concertgebouw Orchestra with Riccardo Chailly, The London Symphony Orchestra with Sir Colin Davis and Pierre Boulez, the Metropolitan Orchestra with James Levine, the Chicago Symphony Orchestra with Daniel Barenboim as well as a duo recital with Barenboim.



Maxim Vengerov

Apart from his orchestral appearances, Maxim Vengerov has given recitals all over the world to huge critical and public acclaim. He has toured extensively in the Far East and participated in the Shostakovich Festival in Japan together with Rostropovich earlier this year.

1998/99 highlights thus far include concerts with the Chicago Symphony Orchestra and Barenboim, London Symphony Orchestra and Rostropovich, a trio concert with Barenboim and Yo-Yo Ma in Chicago and an extensive recital tour throughout Europe as well as the US and Canada.

Vengerov made several early recordings for the Melodiya label, and released a debut recital album on the Biddulph label. He now records exclusively for Teldec Classics and has released many solo and orchestral recordings. In 1996 he received two Grammy nominations — for “Classical Album of the Year” and for

“Best Instrumental Soloist with Orchestra” — for his recording of the Shostakovich and Prokofiev concertos No. 1. This album was also honored as “Record of the Year” by *Gramophone Magazine*. Maxim Vengerov received the Edison Award in 1997 for the category of “Best Concerto Recording” for the Shostakovich and Prokofiev No. 2 recording.

In 1997, at the age of twenty-three, Maxim Vengerov was appointed Envoy for Music by the United Nation’s Children’s Fund (UNICEF), affording him an opportunity to inspire children worldwide and advocate and raise funds for UNICEF-assisted programs. Maxim Vengerov is the first classical music artist to be appointed in such a role.

*This performance marks Maxim Vengerov’s second appearance under UMS auspices.*

**I**gor Uryash was born in 1965 in St Petersburg. He studied piano at the St. Petersburg Conservatory with Professor Anatol Ugorsky, and graduated in 1988. He then furthered his studies with Professor Tatiana Kravchenko also in St. Petersburg, until 1991.

He won first prize at the Vercelli Chamber Ensemble Viotti Competition in 1991. Following the competition, he toured the Netherlands, Germany, Switzerland, Sweden, Spain, Italy, and Turkey as a soloist, with orchestras and with chamber ensembles.

He has numerous digital recordings of works by Grieg (*Piano Concerto*), Rachmaninoff (*Rhapsody on a Theme by Paganini*), Schnittke, Gubaïdulina and Beethoven (*Sonatas No. 1 and No. 2*). Since 1995, he has been part of Maestro Rostropovich’s chamber ensemble, which has appeared to great critical acclaim in Russia, Spain, Vietnam, Korea, Taiwan and Hong Kong.

He regularly accompanies the violinist Maxim Vengerov, and together they have performed throughout Europe.

*This performance marks Igor Uryash’s debut appearance under UMS auspices.*



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Sarah Chang, *violin*  
Kazue Sawai, *koto*



### PROGRAM

Gubaidulina *In The Shadow Of The Tree U.S. Première*  
Sibelius *Violin Concerto in d minor, Op. 47*  
Prokofiev *Symphony No. 5 in B Major, Op. 100*

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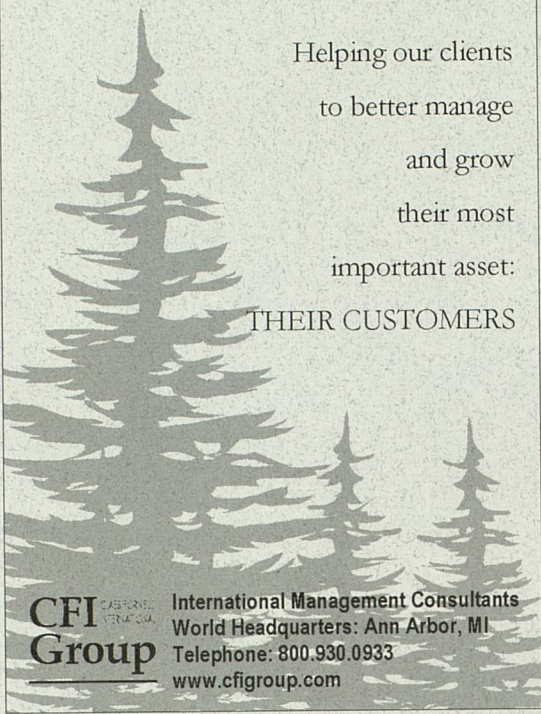
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## Program

Monday Evening, February 15, 1999 at 8:00  
Rackham Auditorium, Ann Arbor, Michigan

*Edward Elgar*

### **Serenade for Strings, Op. 20**

Allegro piacevole  
Larghetto  
Allegretto

*Antonio Vivaldi*

### **Concerto in D Major for Guitar and Strings (Rv 93)**

Allegro giusto  
Largo  
Allegro

ROMERO

*Mauro Giuliani*

### **Concerto in A Major for Guitar and Orchestra, Op. 30**

Maestoso  
Siciliana  
Rondo a la Polacca

ROMERO

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

*Joaquín Turina*

### **La oración del Torero (The Bullfighter's Prayer)**

*Dimitri Shostakovich*

### **String Symphony No. 8, Op. 110**

*(Arranged from String Quartet, No. 8 by Rudolph Barshai)*

Largo  
Allegro Molto  
Allegretto  
Largo  
Largo

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This concert was made possible, in part, by public funds from the National Endowment  
for the Arts, and the generous support of the Andrew W. Mellon Foundation and the  
Metropolitan Life Foundation.

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## Serenade for Strings, Op. 20

Edward Elgar

*Born June 2, 1857 in Broadheath, near*

*Warcester, England*

*Died February 23, 1934 in Worcester, England*

The stirring, noble phrases of Sir Edward Elgar's symphonies were products of his mature years. They had not begun to sing out with full-throated confidence at the time he composed his fledgling *Serenade for Strings* in 1892. Elgar had just been married two years earlier and was struggling to establish himself as a composer at the time this piece was written. He and his wife, Alice, had attempted settling in London to be near the city's busy concert activity, all to little avail when it came to gaining performances of works or students to provide income. They moved to Malvern, close to his native Worcester, and it was there that the *Serenade* was written. Elgar gave credit to his supportive wife, saying she "helped a great deal to make these little tunes."

Getting the "little tunes" published was a daunting challenge, however. When Elgar sent the manuscript off to Novello and Company in London, he got a discouraging response: "We have given your *Serenade* our attention, and think it is very good," the publisher wrote back. "We find however that this class of music is practically unsaleable, and we therefore regret to say that we do not see our way to make you an offer for it." Biographer Jerrold Moore notes that, in order to hear the piece for himself, Elgar had to rehearse it with an amateur women's orchestra he had begun teaching when he returned to Malvern.

The opening movement, marked "Allegro piacevole," is indeed "pleasant" and "agreeable," nicely matching the definition of lexicographer Willi Apel. The violas set up a lightly bouncing rhythm at the outset; then the violins lead off with the opening section. A central episode sets forth a

longer, arching theme as the bouncing rhythm dallies with moments of syncopation, setting the rhythm and pulse out of synchronization with each other. A reprise of the opening section neatly rounds off the movement.

Elgar considered the central "Larghetto" the best thing he had written up until that time. Beyond its poetic elegance, its seamless dovetailing of phrases illustrates one facet of the composer's style. Its form is slightly more complex than the opening movement, since the first sixteen measures constitute a sort of prologue to the body of the movement – again a three-part ABA form – and they return as muted epilogue at the end.

The finale again begins with a light skipping rhythm during four introductory measures. This opening is followed by a small three-part form, with the main melody restated in octaves. Then, the bouncing rhythmic figure that opened the first movement and its arching central melody form a long reflective codetta to the entire work.

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## Concerto in D Major for Guitar and Strings (Rv 93)

Antonio Vivaldi

*Born March 4, 1678 in Venice*

*Died July 28, 1741 in Vienna*

While Antonio Vivaldi's performing instrument was the violin, his 500-odd concertos embraced a great variety of instruments. While most were composed for the violin, there are also concertos for viola d'amore, cello, oboe, flute, piccolo, recorder, bassoon, horns, trumpets, mandolin and lute. This was a direct result of the great number of talented instrumentalists available to him as a music faculty member of Venice's Osepedale della Pietà. The orphanage was the largest of that city-state's four institu-

tions sheltering orphaned, abandoned, illegitimate or indigent girls during the eighteenth century. Somewhere between 500 and 1000 children were reared in this government supported institution during Vivaldi's time and the musical training offered there gave these girls a kind of prestige they could rarely achieve outside its walls. Thus they stayed on, honing their skills while the older residents taught their younger peers, according to Vivaldi scholar Michael Talbot.

The present concerto was originally composed for the lute and is most frequently heard on the guitar in modern times. It was apparently written around 1730, making it one of Vivaldi's later works, and it may have been a byproduct of Vivaldi's ventures as an opera composer. Beginning around 1710, he had begun composing and producing opera, first in Venice and then in opera houses up and down the spine of Italy. This necessitated increasingly frequent and prolonged absences from the Pietà, resulting in a looser, diminished commitment to the orphanage on Vivaldi's part.

A tour to Bohemia in 1730 by an operatic troupe at Venice's Teatro Sant'Angelo, featuring his mistress, the contralto Anna Giraud, singing in one of his operas, may have provided Vivaldi the occasion to compose this lute concerto. It is one of several lute works written on a type of manuscript paper made in Central Europe, all dedicated to a certain "Signor Conte Wrttbij." According to Talbot, that person may be synonymous with Count Johann Joseph von Wrtby, a high Bohemian official and, from his collection of librettos, apparently an avid fan of the Prague Opera who might have heard Vivaldi's opera and met the touring composer.

Apart from its bright, teasing Vivaldian personality, the concerto is noteworthy for its modernity. While it has many earmarks of the baroque tradition from which it

emerged – steady motor rhythms, the regular alternation of ensemble and solo statements and the figurative style of its thematic material — its tonal-structural plan shows how far Vivaldi advanced the concerto form toward ideals celebrated in the newer classical style.

### **Concerto in A Major for Guitar and Orchestra, Op. 30**

Mauro Giuliani

*Born July 27, 1781 in Bisceglie, near Bari, Italy*

*Died May 8, 1829 in Naples, Italy*

Renewed interest in the guitar as a classical concert instrument during the twentieth century has brought a demand from guitarists for music to perform. This demand has prompted research resuscitating many forgotten guitar celebrities from past centuries. Chief among them is Mauro Giuliani, who was the most prominent classical guitarist in the age of Beethoven.

Thomas Heck, the leading American scholar on the subject of Giuliani, tells us that he was born in the town of Bisceglie down in the impoverished southeastern part of Italy and was raised in the nearby town of Barletta, where he married and fathered a son. Gradually, the family gravitated north. His older brother, Nicholas, who outlived him by twenty years, ultimately became a famous teacher of singing in St. Petersburg, while Mauro and his family settled in Trieste in 1803.

In 1806, he left his family and traveled to Vienna, where he became a celebrated performer but also fathered an illegitimate daughter. In 1813, he rejoined his family in Trieste, becoming a parent a third time. Documents indicate he returned to Vienna for another six-year stay, arriving in time to perform (as cellist – he was also trained on that instrument) at the première of

Beethoven's *Symphony No. 7*. But in 1819, he was the object of a lawsuit, his household goods were auctioned off and he fled back to Trieste, then on to Naples, where he died in considerable indebtedness a decade later.

Contemporary accounts of Giuliani's playing praise the pure, singing quality of his tone, along with the brilliance of his playing. His works included dances, etudes, sets of variations, works for small ensembles, three concertos, guitar accompaniments to songs and guitar arrangements of them. Like Carl Maria von Weber and other turn-of-the-century virtuoso composers, his music combined clear, classically-oriented harmony and formal structures, with appealing melodies decorated by chromaticism and showy technical flourishes.

The *Concerto in A Major*, Op. 30, received its première in 1808 and was published two years later. It opens with a concerto-sonata movement, reminiscent of the type developed by Mozart a generation earlier. The final two movements salute national dance traditions. The slow movement is a quite charming "Siciliano" set in e minor, with the guitar featured against muted strings. The concerto concludes with a lively, if lengthy, *polonaise* in the form of a rondo.

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### **La oración del Torero (The Bullfighter's Prayer)**

Joaquín Turina

*Born December 9, 1882 in Seville, Spain*

*Died January 14, 1949 in Madrid, Spain*

Although he was born the same year as Béla Bartók and Igor Stravinsky, Joaquín Turina did not carve out his own individual creative path in twentieth-century music. Instead, he remained within the stylistic environs of Debussyian Impressionism a generation earlier, blending it with colorful turns of phrase garnered from the music of his native Seville.

Turning aside a proposed medical career to pursue his musical avocation, Turina studied first at Seville, then at the conservatory in Madrid before moving on to Paris in 1905. There, he studied piano with Moritz Moskowski and enrolled in Vincent D'Indy's composition class at the Schola Cantorum. Isaac Albéniz, who was living in Paris at the time, heard the young pianist-composer and advised Turina to seek out Spanish folk music as a source of inspiration.

Turina achieved his first major success when his early orchestral piece, *La procesión del Rocío*, was performed by the Madrid Symphony shortly after he completed his studies. The orchestra brought the work on tour to Paris and Turina won respect and instant fame when he returned to Spain. While regarding Turina as an important figure in Spanish music, scholar Gilbert Chase made an incisive, if slightly critical assessment of him in his classic book, *The Music of Spain*. "He has shown no capacity for development or creative renewal," Chase wrote. "His style is not an organic growth, but a series of mannerisms that he repeats *ad infinitum*."

*La oración del torero* (*The Bullfighter's Prayer*) illustrates some of Turina's compositional habits. This short tone poem was composed in 1925 for lute quartet, but the composer quickly made two additional arrangements of the work: one for string quartet, the other for string orchestra. It is a very elastic piece, with ten changes of mood and tempo spread over its eight- to ten-minute performance time. Though there are occasional outbursts, the general character of the music is subdued. Short musical sections, often garbed in soft impressionistic harmonies and/or tremolo effects, pass by almost like clouds. However, two large sections are repeated: the first is a tune suggesting the Spanish flavor of the piece, the second a reverently hushed "Lento," which is played with mutes at its second appearance, concluding the piece.



**String Symphony No. 8, Op. 110**

(Arranged from *String Quartet, No. 8* by  
Rudolf Barshai)

Dmitri Shostakovich

Born September 26, 1906 in St. Petersburg

Died August 9, 1975 in Moscow

Composers occasionally engrave their signature right into the notes of their works.

Using the German letter-names for the twelve notes of the tempered scale, Bach wrote his last name into his *Art of the Fugue*. Alban Berg secretly etched his initials and those of his lover into the pages of his passionate *Lyric Suite*. And beginning with his *Violin Concerto No. 1*, Dmitri Shostakovich imprinted an acronym of his name, DSCH (D, E-flat, C, B), into many of his scores during the last twenty-eight years of his life.

That musical signature is nowhere more prominent than in his String Quartet No. 8 of 1960, and it is joined by thematic quotations from numerous works composed throughout his career. Was it merely a gesture exhibiting Shostakovich's compositional prowess, or did it hold deeper significance as a secret sign of protest against the humiliation and psychological agony he had periodically suffered under the terror-ridden regime of Josef Stalin?

The Quartet was composed during a period of only three days, while Shostakovich was on a government-sponsored visit to Dresden, writing the musical score for an East German film depicting the devastation the city suffered during World War II. The Quartet was officially dedicated in memory of all victims of Fascism and war, and it won the Lenin Prize following its première in October 1960. But those who believe that Shostakovich's statements, both verbal and musical, secretly carried a double meaning, consider this the most autobiographical utterance against his personal suffering under the Soviet system.

Cast in five uninterrupted movements,

the quartet begins and ends with slow funeral statements, fugally manipulating the DSCH motive. They frame three bitter, ironic movements, including a grotesque waltz at the center of the quartet. The parade of themes from other works is quickly interwoven into the texture of the work, beginning with excerpts from *Symphony No. 1* and *Symphony No. 5* during the opening fugue. The Jewish dance-of-death melody from the final movement of Shostakovich's e-minor *Piano Trio* joins the DSCH motive as a shrieking climax to the toccata-like second movement. It is soon followed by the opening theme of the *Cello Concerto No. 1*, which carries over into the satirical third-movement waltz.

Except for intermittent outbursts, reportedly quoted from Shostakovich's film score to *The Young Guard*, the fury subsides in the elegiac fourth movement. The slow, broad melody of this movement is given over to the Russian revolutionary song, "Languishing in Prison," followed by an aria from the Siberian prison scene of Shostakovich's once-banned opera, *Lady Macbeth of Mtsensk*. In the mournful fugal finale, themes from earlier movements are combined with the DSCH motive, eventually ending with the hushed sound of muted strings.

Program notes ©1999 by Carl Cunningham.

**C**elebrated world-wide for his thrilling interpretations and flawless technique, guitarist **Pepe Romero** is constantly in demand for his solo recitals and performances with orchestra. His contributions to the field of classical guitar have inspired a number of distinguished composers to write works specifically for him, including Joaquín Rodrigo, Federico Moreno Torroba, Rev. Francisco de Madina, Celedonio Romero, Michael Zearrot, Paul Chihara, Lorenzo



Pepe Romero

Palomo and Loris Tjeknavorian.

Born on March 8, 1944, in Málaga, Spain, Pepe Romero is the second son of "The Royal Family of the Guitar", The Romeros. He learned guitar from his father, the legendary Celedonio Romero, and his first professional appearance was in a shared concert with his father when Pepe was only seven-years old.

A recording with I Musici was completed in Summer, 1991, and in Spring 1992, he recorded on laser disc with Neville Marriner and the Academy of St. Martin-in-the-Fields *Concierto de Aranjuez* and selected solo works of Joaquín Rodrigo. He is also a leading personality in the film documentary, *Shadows And Light: Joaquín Rodrigo at 90*, which has received numerous awards, including those from the Chicago International Film Festival, the International Emmy Awards and the San Francisco International Film Festival. His latest solo album is a brilliant recording of opera transcriptions for the guitar. Upcoming solo recordings include a tribute to his father, with performances of his father's favorite, and original,

compositions. His discography presently contains more than fifty recordings and includes twenty concertos with the Academy of St. Martin-in-the-Fields conducted by Sir Neville Marriner and Iona Brown. In addition, he has revived and premièred major works by such composers as Fernando Sor, Mauro Giuliani, Francesco Molino, Fernando Carulli, Johann Kaspar Mertz, Luigi Boccherini and others. Joaquín Rodrigo wrote his latest guitar concerto, *Concierto para una Fiesta*, for Pepe Romero in 1983; it

was recorded on the Philips label. Andres Segovia and composer Federico Moreno Torroba chose Pepe Romero to record the world première of *Diálogos entre guitarra y orquesta*; it was originally written for Segovia. In January of 1996, Pepe Romero premièred *Nocturnos de Andalucía*, composed by Lorenzo Palomo, in performance in Berlin with Rafael Frübeck de Burgos conducting. That same year, following the death of his father, Celedonio Romero, he performed the world première of his father's concerto for guitar and orchestra *El Cortijo de Don Sancho*, with Michael Palmer conducting the American Sinfonietta.

In June of 1996, Pepe Romero received the "Premio Andalucía de Musica", the highest recognition given by his homeland for his contribution to the arts. He also holds an honorary doctorate in music from the University of Victoria, British Columbia.

Highlights of recent seasons include a world première of a work by Fernando Sor (composed c. 1830 but never published) at Spivey Hall in Atlanta, Georgia; appearances with orchestras across the country; recital

tours in Europe and Asia; several recitals with soprano Jessye Norman; and a performance at the Smithsonian Institute to open their exhibit, "The Seeds of Change." Chosen by Joaquín Rodrigo and the government of Spain to be one of the major participants in the world-wide celebration of that composer's nintieth birthday year, Pepe Romero performed tributes at the Berlin Philharmonic, in the Musikverein in Vienna, at Moscow's Great Hall of the Pillars and with the Orpheus Chamber Orchestra at Carnegie Hall.

As a soloist, Pepe Romero has appeared in the United States with the Philadelphia, Cleveland, Chicago, Houston, Pittsburgh, Boston, San Francisco and Dallas Symphony Orchestras, as well as the Orpheus Chamber Orchestra, the New York and Los Angeles Philharmonic Orchestras and the Boston Pops Orchestra. Orchestras with whom he has appeared in Europe and Great Britain include the Academy of St. Martin-in-the-Fields, the Monte Carlo Philharmonic, I Musici, the Zurich Chamber Orchestra, Philharmonia Hungarica, the Hungarian State Orchestra, the Spanish National Orchestra, the Spanish National Radio/Television Orchestra, L'Orchestre de la Suisse Romande, the New Moscow Chamber Orchestra, the Lausanne Chamber Orchestra, the American Sinfonietta and the Bournemouth Symphony. He has been a special guest at the festivals of Salzburg, Israel, Schleswig-Holstein, Menuhin, Osaka, Granada, Istanbul, Ravinia, Garden State, Hollywood Bowl, Blossom, Wolf Trap and Saratoga.

With his father and brothers, Pepe Romero helped establish The Romeros Quartet as the leading classical guitar ensemble in the world. As a member of The Romeros, he has been invited to play at the White House, has performed at the Vatican for Pope John Paul II, and has performed for His Royal Highness Prince Charles, Prince of Wales,

King Juan Carlos and Queen Sophia of Spain and Queen Beatrice of Holland.

Pepe Romero is dedicated to passing along his knowledge of the guitar and has several students who are first prize winners in international guitar competitions. He has been Professor of Guitar at several universities and is currently teaching annual master classes in the Salzburg Summer Academy, at the Schleswig-Holstein Festival and the Córdoba Guitar Festival.

*Tonight's performance marks Pepe Romero's fifth appearance under UMS auspices.*

In 1972, Orpheus Chamber Orchestra gave its first concert at Broadway Presbyterian Church. Now in its twenty-seventh season, Orpheus celebrates concert activity spanning four continents, with appearances in the major cities of North and South America, Europe, and Asia. Accompanying the critical acclaim for the orchestra's live appearances are numerous distinctions and awards, including a Grammy nomination for its recording of Mozart piano concertos with Richard Goode and the 1998 "Ensemble of the Year" award by *Musical America*.

Orpheus was founded by cellist Julian Fifer and a group of fellow musicians who aspired to perform chamber orchestral repertoire as chamber music — through their own close collaborative efforts, and without conductor. Orpheus developed its approach to the study and performance of this repertoire by bringing to the orchestral setting the chamber music principles of personal involvement and mutual respect. Orpheus is a self-governing organization; the players demand of one another a high level of personal and musical responsibility, and they rotate the seating positions to give



Orpheus Chamber Orchestra

each player the opportunity to lead a section. Together they make the interpretive decisions that are ordinarily the work of a conductor. They also choose the repertoire and create the programs, and they continually study and refine their rehearsal techniques.

Central to the distinctive personality of Orpheus is their unusual process of sharing and rotating leadership roles. For every

work, the members of the orchestra determine the concertmaster and the principal players for each section. These players constitute the core group, whose role is to form the initial concept of the piece and to shape the rehearsal process. In the final rehearsals, all members of the orchestra participate in refining the interpretation and execution, with members taking turns listening from the auditorium for balance, blend, articula-

tion, dynamic range and clarity of expression. And in recording sessions, everyone crowds into the production booth to listen to the initial playbacks. Members of Orpheus, who have received recognition for solo, chamber music and orchestral performances, bring a diversity of musical experience to the orchestra, which constantly enriches and nurtures the musical growth of the ensemble. Of the seventeen string and ten wind players who comprise the basic membership of Orpheus, many also hold teaching positions at prominent conservatories and universities in the New York and New England areas, including The Juilliard School, Manhattan School of Music, The New England Conservatory, Mannes College of Music, Columbia University and Yale University.

Orpheus has recorded extensively for Deutsche Grammophon. Included in the catalogue of over forty recordings are several Haydn symphonies and Mozart serenades, the complete Mozart wind concertos with Orpheus members as soloists, romantic works by Dvorák, Grieg and Tchaikovsky and a number of twentieth-century classics by Bartók, Prokofiev, Copland and Stravinsky. Recent collaborations include a series of recordings of Mozart piano concerti with Richard Goode (Nonesuch), recordings with cellist Mischa Maisky (DG), a jazz inspired recording of Ravel and Gershwin with pianist Herbie Hancock (Verve) and a series of Piazzolla works with tango pianist Pablo Ziegler (RCA Victor Red Seal Records).

During the 1998-99 season, Orpheus' international touring includes appearances in Bangkok, Brunei, Singapore, Hanoi, Kuala Lumpur, Manila, Taipei, Hong Kong, Monte Carlo, Leipzig, Hamburg, Dusseldorf, and Koln. Highlights of US touring include Sarasota, West Palm Beach, Tuscon, Los Angeles, and Ann Arbor.

*Tonight's performance marks the Orpheus Chamber Orchestra's seventh appearance under UMS auspices.*

## Orpheus Chamber Orchestra

### *Violin*

Ronnie Bauch  
Bruno Eicher  
Suzanne Gilman  
Liang Ping How  
Joanna Jenner  
Min Young Kuo  
Ellen Payne  
Michael Roth  
Eric Wyrick

### *Viola*

Ron Carbone  
Sarah Clarke  
Christof Hübner  
Nardo Poy

### *Cello*

Susannah Chapman  
Julia Lichten  
Wilhelmina Smith

### *Bass*

Jordan Frazier

### **Orpheus Chamber Orchestra, Inc.**

Julian Fifer, *Founder and President*  
Harvey Seifter, *Executive Director*

Pepe Romero is represented by Columbia Artists Management, Inc.

Orpheus Chamber Orchestra has recorded for Deutsche Grammophon, RCA Victor Red Seal, Verve and Nonesuch.

Orpheus Chamber Orchestra is represented by Frank Salomon Associates.

# Alvin Ailey

## American Dance Theater

Fri, Mar 19 8 P.M.

Sat, Mar 20 8 P.M.

Sun, Mar 21 4 P.M.

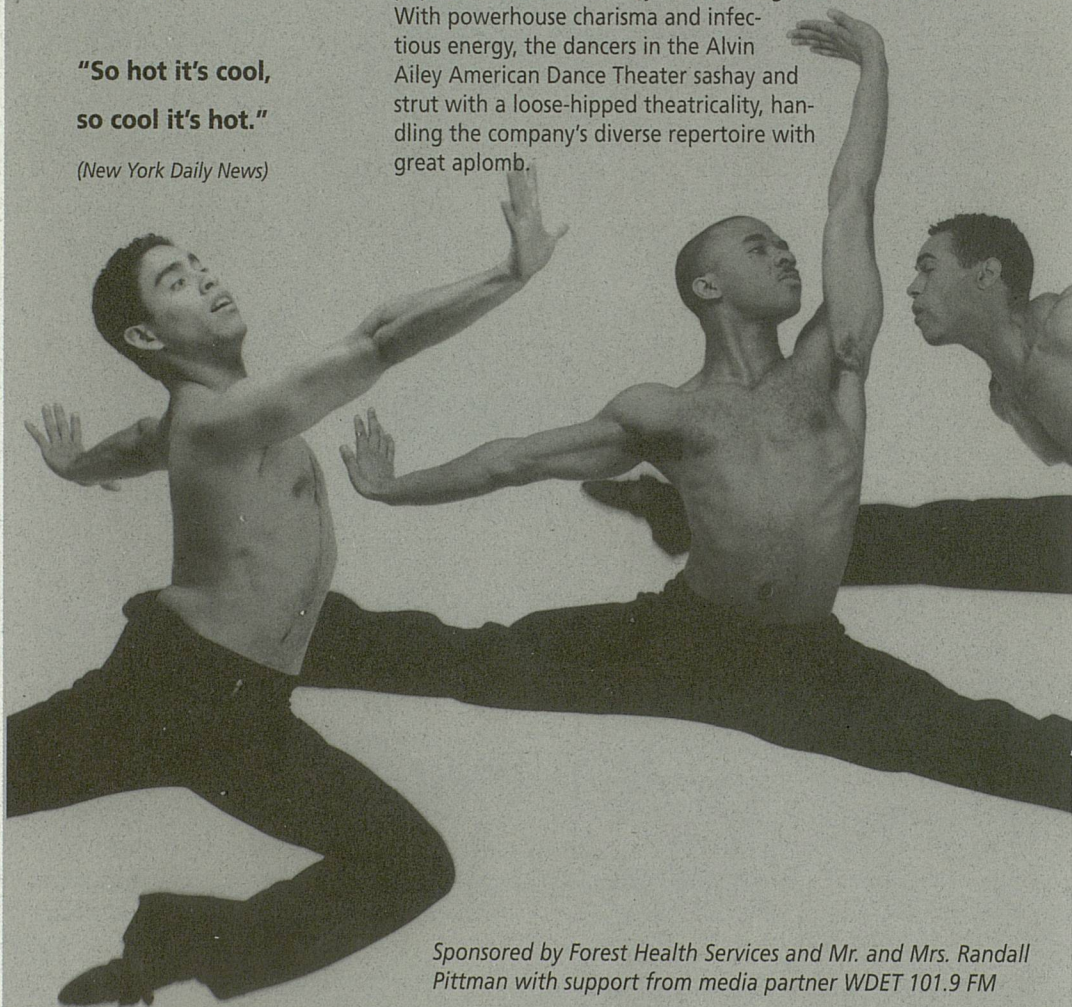
Power Center

**"So hot it's cool,  
so cool it's hot."**

*(New York Daily News)*

**Judith Jamison, artistic director**

Get ready for a Revelation! Alvin Ailey was one of the first choreographers to open up dance to a new, broad-based audience, and his heartfelt celebration of black America became as popular as musical comedy and as charged as a rock concert. With powerhouse charisma and infectious energy, the dancers in the Alvin Ailey American Dance Theater sashay and strut with a loose-hipped theatricality, handling the company's diverse repertoire with great aplomb.



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

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Musical  
Society**

*presents*

# Meryl Tankard Australian Dance Theatre

*Choreography/Direction* MERYL TANKARD

*Set Design* RÉGIS LANSAC

*Costume Design* MERYL TANKARD

*Lighting Design* TOBY HARDING

*Assistant to the Artistic Director* JANET BRADLEY-BRIDGMAN

*Music* ARVO PÄRT, ELLIOT SHARP, HENRYK GORECKI

*Cast*

Belinda Cooper

Justine Cooper

Sarah-Jayne Howard

Ryan Lowe

Fifienne Luvuma

Mia Mason

Grant McLay

Steven McTaggart

Shaun Parker

Michelle Ryan

Peter Sears

Angelo Tsakalos

---

**Program**

Friday Evening, February 19, 1999 at 8:00

Saturday Evening, February 20, 1999 at 8:00

Power Center, Ann Arbor, Michigan

## Furioso

*Following this performance, a brief question and answer session will be held with the artists from the stage.*

Fifty-eighth and  
Fifty-ninth Performances  
of the 120th Season

*The photographing or  
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concert or possession  
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Support for this performance is provided in part by media partners, WDET and *Metro Times*.

Special thanks to the U-M Department of Dance for their assistance with this residency.

**Large print programs are available upon request.**

# Steve Reich Ensemble

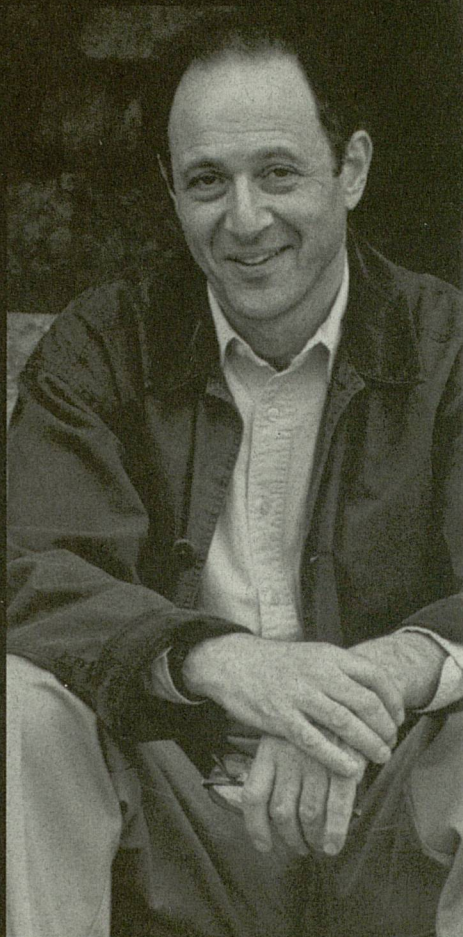
Sat, Apr 10 8 P.M.

Michigan Theater

One of the key leaders in the minimalist movement, Steve Reich harnesses the energy of musical expression and kneads a seemingly abstract and hypnotic musical style into a spontaneous expression of passion. This performance includes his new video opera, *Hindenburg*, a 25-minute portrayal of the German zeppelin from its birth to its famously fiery demise in 1937.

**PROGRAM**

Drumming, Parts I & II  
Different Trains  
Hindenburg



"Few living composers have created a style so fiercely original, immediately recognizable and wholly accessible...It would be hard to think of any American music more important than this."

(New York Times)

Media partners WDET 101.9 FM  
and the MetroTimes.

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## Music

Arvo Pärt

### **Sarah Was Ninety Years Old**

Recorded by the Hilliard Ensemble

Elliot Sharp

### **Digital**

Recorded by the Kronos Quartet

Henryk Gorecki

### **Quasi una Fantasia (Second String Quartet), Op. 64**

Largo Sostenuto — Mesto

Deciso — Energico; Furioso, Tranquillo-Mesto

Arioso: Adagio Cantabile

Allegro — Sempre Con Grande Passione E Molto Marcato

Lento — Tranquillissimo

Recorded by the Kronos Quartet

Arvo Pärt

### **Sarah Was Ninety Years Old**

Recorded by the Hilliard Ensemble

*Production Manager*

Heather Clarke

*Stage Manager*

Briony Love

*Head Mechanist*

Richard Casley-Smith

*Head Electrician*

David Green

*Mechanist*

Martin Olesk

*Company Manager*

Jon Teeuwissen

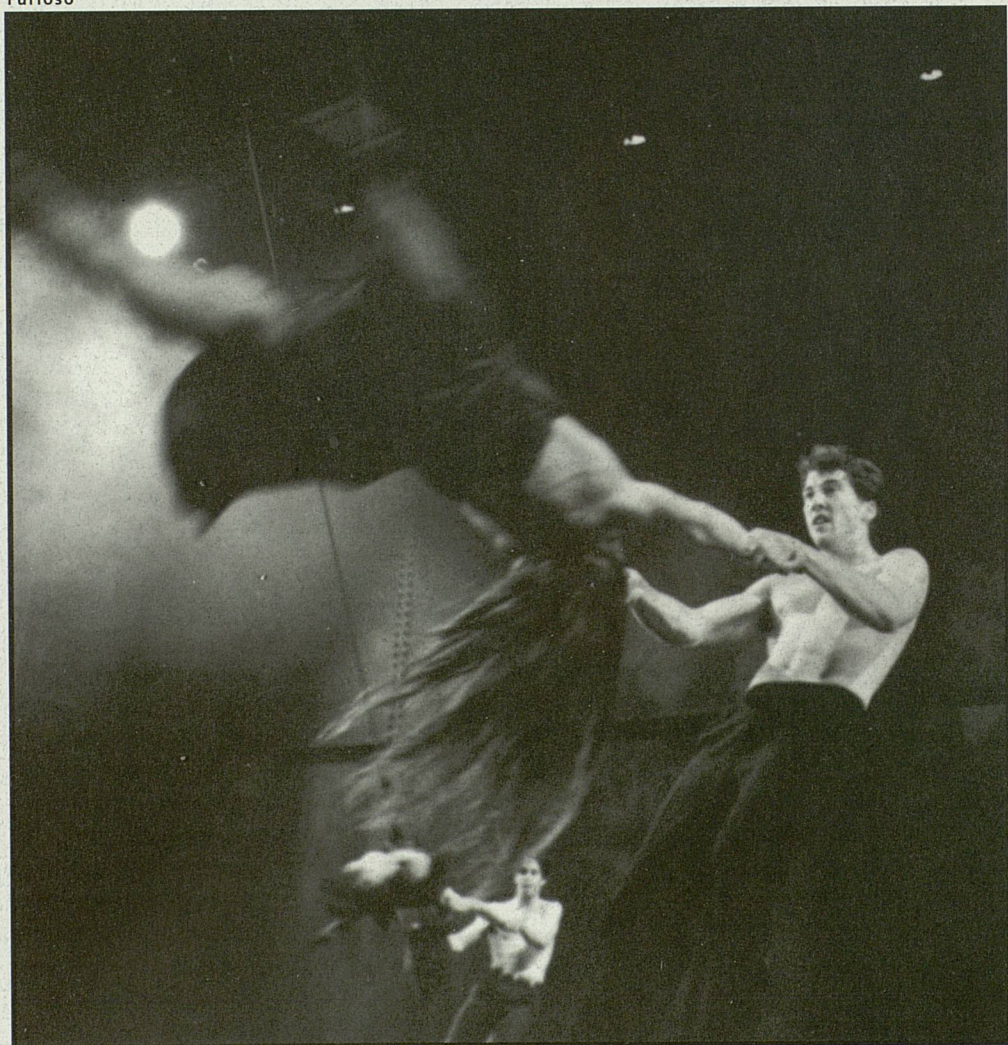
*Quasi una Fantasia used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner. Sarah Was Ninety Years Old used by arrangement with European American Music Distributor Corporation, sole US and Canadian agent for Universal Edition Vienna, publisher and copyright owner. Digital used by arrangement with Zoar Music/Elliot Sharp.*

## Furioso

Dance Theater has distinctive elements. The form focuses on social interactions, particularly how the political intertwines with the personal. The choreography often employs the ritualized and repeated use of everyday gesture intertwined with more standardized movement. Within a larger piece there are shorter "little dances" or vignettes which may develop a particular issue, explore an emotion or even create a humorous interlude. Frequently, more than one of these

vignettes will take place at once on stage, leading to a multiple focus. In Dance Theatre, the dancers sometimes address the audience directly, disregarding the "fourth wall;" sometimes this involves text passages in which the dancers try to engage the audience, at other times, dancers will leave the stage and use the entire theater as viable performance space. This level of interaction with the environment is carried into the set pieces for the dances; rarely will an object on the stage not be used and employed in a varied fashion by the dancers. As one can

Furioso



see in *Furioso*, the floor, the walls and even the air above the stage are all ripe for investigation through the dance.

The focal political issues inherent in the genre of Dance Theater leave the realm of social politics and enter the realm of personal politics in *Furioso*'s dissection of gender relationships. In its UMS debut, Meryl Tankard Australian Dance Theatre literally flies onto the stage in an exploration of what one reviewer identified as the "tender and sometimes troubling visions of human relationships." The work itself is in two sections with different emphases: in the first section the women are relatively passive, embraced, thrown or danced across the stage by the men.

In the second section, however, the relationships change. The women are suspended in harnesses on ropes and the work moves to explore a different emotional landscape. There are beautiful *pas de deux* with the men on the ground and the women in the air, but these merge into a more violent and raging section in which the women spin and fly angrily across the stage. Herein lies further explanation of the title: when the women are airborne, they evoke the Furies from Greek mythology, winged goddesses who avenged crimes, usually against kinship. The transformation of the women into wild, flying Furies is, however, conflicted because the wires and harnesses are still somewhat confining. At times it is difficult to tell whether the dancer is fighting against the technology which holds her aloft or using it to expand her range of movement. The use of the Greek invocation expands the focus of *Furioso* from contemporary commentary on gender relationships to a perspective that looks to mythical archetypes for current behaviors.

*Program note by Kate Remen.*

## The Company

Australian Dance Theatre holds a special place in the history of modern dance. The Company was the first full-time professional modern dance company in Australia, formed in Adelaide in 1965.

In its thirty-year history it has seen four very different styles and directors, from the formative years of founder Elizabeth Dalman (1965-75), the neo-classic European years of Jonathon Taylor (1977-86), the experimentation of Leigh Warren (1987-92) to the current artistic director Meryl Tankard (1993) with her European dance theatre influence, Australian Dance Theatre was, and still is, creating dance history.

In 1993 Meryl Tankard was appointed Artistic Director of the Australian Dance Theatre, Australia's oldest modern dance company. In recognition of Tankard's tremendous artistic achievements, the company changed its name to Meryl Tankard Australian Dance Theatre.

Meryl Tankard's appointment marked the beginning of a new era for the Company. With design collaborator and Associate Artist Régis Lansac and a multi-talented group of ten dancers, singers and actors, she has continued to develop her very theatrical choreographic style, earning the respect of audiences and critics alike.

*These performances mark Meryl Tankard Australian Dance Theatre's debut performances under UMS auspices.*

**M**eryl Tankard has enjoyed an unprecedented career. Her visionary style of dance theatre has placed her at the forefront of dance in Australia and has resulted in accolades around the world.

Beginning her career as a member of the Australian Ballet, Tankard later moved to Europe where she performed for six years as soloist with the acclaimed Pina Bausch



Meryl Tankard

Tanztheater, creating roles in *Café Müller*, *Kontakthof*, *Arien*, *Keuschettslegende*, 1980, *Walzer* and *Bandoneon*. In 1980 she played the lead role in *Quakfurdonald Mit Lieben Gruss* on ZDF TV filmed in Munich and Disneyland and in 1982 she co-wrote and performed *Sydney An Der Wupper*, a forty-five-minute film which was awarded the Gold Film Band at the 1983 Berlin Film Festival. In 1983 she performed with the Lindsay Kemp Company touring Genoa, Bari and Caracas.

Tankard returned to Australia in 1984 and worked creatively in a variety of areas

including film and television — she appeared in the ABC TV series *Dancing Daze* and in Robyn Archer's TV production, *Pack of Women*. From 1984 to 1988 she performed as a guest artist with the Pina Bausch Tanztheater in Los Angeles, New York, Toronto, Ottawa, Montreal, Stockholm, Athens and throughout Germany. In 1989 she became the Artistic Director of her own company, the Meryl Tankard Company, based in Canberra, Australia. In 1993 Tankard was appointed Artistic Director of Meryl Tankard Australian Dance Theatre in Adelaide.

Since 1984 she has created numerous works including *Echo Point*, *Traveling Light*, *VX 18504*, *Banshee*, *Nuti*, *Kikimora*, *Court Of Flora*, *Two Feet*, *Chants De Mariage I & II*, *Songs With Mara*, *Furioso*, *Aurora*, *O Let Me Weep*, *Possessed*, *Rasa*, *Inuk* and *Seulle*. As well as extensive touring in Australia, Tankard took her Canberra company to Tokyo, Indonesia, Italy, China and Germany.

She was awarded the 1993 Sidney Myer Performing Arts Award, the 1993 Green Room Awards in the dance categories of Direction and Design for *Nuti* and *Kikimora*, the 1994 Betty Pounder Award for "Original Choreography" for *Nuti* and The Age Performing Arts Award "Best Collaboration" for *Orphee et Eurydice* with the Australian Opera in 1995. In 1995 Meryl Tankard was the subject of a one-hour ABC TV documentary, *The Black Swan*, which was awarded "Best of Show" for the Dance on Camera Film Festival in New York and has consequently been shown extensively throughout Europe.

The company's work continues to be enthusiastically embraced by international audiences as 1996 saw Tankard and her company invited to perform *Furioso* at the prestigious Brooklyn Academy of Music as part of the *Next Wave Festival*, followed by performances in Minneapolis and Toronto. The year 1997 commenced with an incredibly successful six-week European tour with

sold-out performances of *Furioso* and *Songs With Mara* in eleven cities throughout Germany, Belgium and Denmark. *Inuk*, a major new work for the Company premièred in Adelaide during June/July and as a result of its critical success toured to the Internationales Sommertheater Festival in Hamburg during August where it was awarded the 1997 Mobil Pegasus Award for "Best Production in the Festival" combining excellence and innovation in performance. The company performed nationally as part of the *Made To Move* program and a new work — *Seulle*, choreographed by Meryl Tankard — premièred at the International Barossa Music Festival. The company performed their internationally acclaimed work, *Furioso*, in Adelaide prior to their debut in France at the Cannes International Dance Festival and in La Rochelle, La Mans and Angers during December.

In 1998 the Company performed Meryl Tankard's major new production of *Possessed* accompanied by the Balanescu Quartet at the Adelaide Festival of Arts. The company then embarked upon an extensive international tour taking their acclaimed productions *Furioso* and *Inuk* to Lyon, Luxembourg, Amsterdam, Ludwigsburg, Zurich and Zug in Switzerland, Tel Aviv and Norway's Bergen International Festival. The second half of the year saw the company perform a final season in Adelaide which included a selection of thirteen of Meryl's greatest choreographic works followed by performances of *Furioso* in Tokyo, at Aoyama Theatre.

In December 1998 Meryl Tankard created a new work inspired by Ravel's *Bolero*, as guest choreographer for the Lyon Opera Ballet. She returned to Australia for the Company's presentation of *Possessed* at the Sydney Festival in January 1999. Following the 1999 US tour of *Furioso*, the Company plans to tour *Furioso* and *Possessed* in Europe.

## Meryl Tankard Australian Dance Theatre

*South Australian Patron* Mrs. Patricia Wynn

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Beverley Brown  
Roseanne Healy  
Anna O'Connor  
Greg Sky  
Robert Kennedy  
Adam Wynn

### Staff

<i>Artistic Director</i>	Meryl Tankard
<i>Associate Artist</i>	Régis Lansac
<i>General Manager</i>	Christian Haag
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Meryl Tankard Australian Dance Theatre gratefully acknowledges the assistance of the Arts SA and the Major Organizations Fund of the Australia Council, the Federal Government's Arts Funding and Advisory Body.

*North American Tour Management*  
*International Production Associates, Inc. (IPA)*

<i>Production Manager</i>	David Bradford
<i>Associate Producer</i>	Jill Dombrowski
<i>Administrative Associate</i>	Karen Sackman
<i>Director, Top Shows, Inc.</i>	Alyce Dissette

<i>President/Producer</i>	Jedediah Wheeler
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# University Musical Society of the University of Michigan • Ann Arbor



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

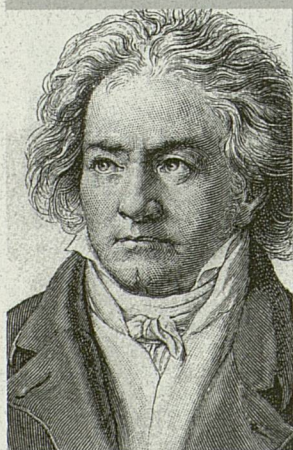
Haydn String Quartet in G Major, Op. 77, No. 1, Hob. III:81  
Bartók String Quartet No. 3  
Dvorák String Quartet in E-flat Major, Op. 51

## Takács

Thurs, Mar 18<sup>8</sup> P.M.  
Rackham Auditorium

# Quartet

## Beethoven the Contemporary



# American String Quartet

Sun, Mar 28<sup>4</sup> P.M.  
Rackham Auditorium

The final segment of this year's Beethoven the Contemporary series features two of Beethoven's best-known quartets, juxtaposed with the writings of Ruth Porter Crawford, whose compositions drew from the revolutionary technique pioneered by Arnold Schoenberg in the 1920s.

#### PROGRAM

Beethoven Quartet in f minor, Op. 95 ("Serioso")  
Crawford Quartet (1931)  
Beethoven Quartet in B-flat Major, Op. 130 with the Grosse Fuge

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

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# Michigan Chamber Players

*Faculty Artists of the University of Michigan School of Music*

Rebecca Ansel, *Violin*  
Erling Bengtsson, *Cello*  
Anthony Elliot, *Cello*  
Andrew Jennings, *Violin*

Louis Nagel, *Piano*  
Yizhak Schotten, *Viola*  
Stephen Shipps, *Violin*  
Logan Skelton, *Piano*

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## **Program**

Sunday Afternoon, February 21, 1999 at 4:00  
Rackham Auditorium, Ann Arbor, Michigan

*Ludwig van Beethoven*

### **Piano Trio in c minor, Op. 1, No. 3**

Allegro con brio  
Andante cantabile con variazione  
Menuetto (Quasi allegro) and Trio  
Finale (Prestissimo)

SHIPPS, ELLIOT, NAGEL

*Ernö Dohnányi*

### **Serenade for String Trio in C Major, Op. 10**

Marcia  
Romanza  
Scherzo  
Tema con variazione  
Rondo (Finale)

SHIPPS, SCHOTTEN, BENGTTSSON

INTERMISSION

*Gabriel Fauré*

### **Piano Quintet No. 2 in c minor, Op. 115**

Allegro moderato  
Allegro vivo  
Andante moderato  
Allegro molto

JENNINGS, SCHOTTEN, BENGTTSSON, SKELTON, ANSEL

---

Sixtieth Performance  
of the 120th Season

Thanks to all of the U-M School of Music Faculty Artists for their ongoing  
commitment of time and energy to this special UMS performance.

**Large print programs are available upon request.**

### Piano Trio in c minor, Op. 1, No. 3

Ludwig van Beethoven

Born December 15 or 16, 1770 in Bonn

Died March 26, 1827 in Vienna

Despite their Op. 1 designation, the three piano trios in this set were not Beethoven's first works. He was already an experienced composer, having completed two cantatas, some concertos, and several chamber pieces (including some earlier piano trios) before moving to Vienna in 1792. He had almost certainly begun at least of one of the Op. 1 trios as well before leaving Bonn. But he continued to revise them in Vienna, hoping they could serve as a kind of calling card to the city's musical élite. In 1794, the Op. 1 trios were given their première in the popular subscription concerts at the palace of Prince Karl Lichnowsky, Beethoven's patron and the dedicatee of Op. 1. Many of Vienna's famous musicians were in attendance (including, most importantly, Haydn), and the pieces were an immediate success.

In earlier Classical trios the piano predominated, betraying the genre's origins in the accompanied sonata. But Beethoven's trios differ in both structure and scope from the Classical model. They are cast in four movements, like a string quartet or symphony, and last about a half hour each. Mozart's and Haydn's trios, on the other hand, were usually two- or three-movement works, little more than ten minutes long. Beethoven also divided the musical materials more democratically, raising the role of the cello especially to a *bona fide* solo instrument, rather than simply a bass-line reinforcement for the piano.

The third trio in Op. 1 is an important early example of Beethoven's fascination with the key of c minor. Later works in the same key, including the *Pathétique* Sonata (op. 13), *Piano Concerto No. 3*, and the *Symphony No. 5*, all share with it an earnest seriousness and decisiveness. There is a

report (of dubious authenticity) that Haydn advised Beethoven against publishing this c minor trio, as it was so revolutionary it might alienate the traditional audience for such works, who had come to expect from the genre little more than a lightweight diversion.

The trio opens ominously, with a dark, unison statement and a hesitant cadence. But the sonata-allegro first movement is full of driving energy — even the lyrical second theme moves “*con brio*” — with periodic dramatic pauses and sudden surprises adding to the passionate ardor.

The second movement, in the relative major key of E-flat, begins with the solo piano (accompanied by strings on the repeats) outlining a simple theme. The subsequent variations follow a typical pattern in late-eighteenth-century variation forms, with each instrument given a chance to shine individually. These are followed by standard ensemble variations (including minor-key and triplet-rhythm versions) before a short coda brings the movement to a peaceful close.

There is little of the traditional minuet's courtliness and refinement in the third movement. Instead, Beethoven returns to the darker mode of the home key, and the impulsive emotions of the first movement. The “Trio” section is exaggeratedly light-hearted, and is quickly supplanted by a repeat of the minuet's volatile aspect.

The drama continues in the *prestissimo* “Finale.” While the piano writing occasionally recalls Mozart, the abrupt modulations and shifts in character lean more towards the nineteenth century. The conclusion, in which the powerful oppositions of the entire trio are resolved in a peaceful C-Major ending, is evidence of Beethoven's intent to make the coda a distinct musical unit and not merely a closing gesture.

In 1819, Beethoven revised the *Piano Trio Op. 1, No. 3* into a string quintet, and published it as his Op. 104.



## Serenade for String Trio in C Major, Op. 10

Ernö Dohnányi

Born July 27, 1877 in Pressburg, Hungary

Died February 9, 1960 in New York

Ernö Dohnányi is widely considered one of the finest pianists and pedagogues of his time, serving as Professor of Piano at the Berlin Hochschule für Musik and the Budapest Royal Academy of Music before moving to the US after World War II. Numbered among his pupils are such luminaries as Sir Georg Solti and Geza Anda. His compositional style was rather conservative, combining a Brahms-like inclination for classical forms with mid-nineteenth-century harmonic procedures. In both output and aesthetic stance, Dohnányi has been overshadowed by his more modernist Hungarian contemporaries Bartók and Kodály. His works are predominantly written for orchestra and/or piano (including the popular *Variations on a Nursery Song*), with most of his chamber pieces including piano in the ensemble as well. His three string quartets and the *Serenade* for string trio testify also to his facility with composing for solo strings.

The *Serenade*, from 1902, calls for virtuoso performers, but was written at a time when the viola was not widely considered a virtuoso instrument. It was largely thanks to the later support (and recordings) of renowned violists such as William Primrose that the work became something of a favorite among players and audiences alike.

The *Serenade* opens with a march, though the syncopations and odd rests in the first section dispel any military associations. In the second section a folk-like passage over a drone accompaniment leads into various fugato passages, and becomes even less march-like as the movement progresses. A brief reminiscence of the opening is heard before the final flourish. The arch-form

“Romanza” that follows begins with a languid syncopated melody over a pizzicato accompaniment that avoids the tonic cadence. Suddenly, all three instruments become animated in a burst of melody, countermelody, and arpeggiated figuration. Gradually it relaxes into a return of the opening section before coming to a halt on dominant harmony, as if stopped in mid-sentence.

The furious “Scherzo” begins fugally, with surprise rests that disrupt the *moto perpetuo* feel, and rapid changes in figuration. The trio is more relaxed, briefly moving into duple instead of triple time, but the vivacious nature of the scherzo prevails.

The fourth-movement theme and variations is the work's true slow movement. The first two variations retain the relaxed atmosphere of the theme, though the energy level increases considerably in the third, with its driving triplet rhythms. The fourth abates into a shimmering rhapsody, which continues in the short coda.

The *rondo* theme of the “Finale” is characterized by a punchy cadence pattern followed by rapid figurations that take their cue from the opening movement's main theme. In the more relaxed episodes that follow, the cyclic connection is made more explicit as they restate themes from the first movement, complete with open-fifth drone. Gradually the *rondo* moves toward a *pianissimo* conclusion, capped off by a *sforzando* flourish.

## Piano Quintet No. 2 in c minor, Op. 115

Gabriel Fauré

Born May 12, 1845 in Pamiers, Ariège, France

Died November 4, 1924 in Paris

Throughout his career, Gabriel Fauré witnessed a tremendous evolution in musical style, from Chopin's early romanticism to

Schoenberg's atonal experiments. Through it all, he remained fundamentally conservative, and as a result he is often overshadowed by his more adventurous contemporaries: Saint-Saëns, Debussy, and Ravel. Fauré rarely composed in the large-scale orchestral genres that were popular during his lifetime; he published no symphonies or concertos, and his two operas are rather modest in proportion. His only works to have remained in the popular repertoire are the *Requiem* (noted for its emotional restraint and chamberistic accompaniment), a short *Pavane* for orchestra, and some songs. Yet his expressive reserve and penchant for the smaller musical forms are characteristically French. It's significant that France produced no counterpart to Liszt's and Paganini's pyrotechnic virtuosity, Strauss's over-blown romanticism or Puccini's hyper-expressive *verismo*. Fauré's clearheaded classicism epitomizes the French ideal of "*le bon goût*" (good taste), and like Chopin, he refused even to give expressive titles to his works.

In the spring of 1920, Fauré retired after fifteen years as director of the Paris Conservatoire, and immediately began work on the *Piano Quintet in c minor, Op. 115*. Despite the composer's age (he was seventy-five), the quintet brims with youthful vigor and exuberance. Part of the paradoxical dualism of Fauré's music in general is that while his earlier works seem more intent, the later compositions, and particularly those written near the end of his life, appear fresh and vibrant.

The "Allegro moderato" opens with a typical Fauré thumbprint: rippling arpeggios in the piano supporting a sweeping melody in the strings. The theme, first heard in the viola, moves to the cello, then the violins in a quasi-fugal exposition. The development section is similarly contrapuntal, the piano playing almost constantly throughout and switching between melody

and accompaniment with ease. The recapitulation emerges seamlessly. Indeed, so smooth are the transitions that the final cadence arrives with surprising abruptness.

In Fauré's *Piano Quintet No. 1* (Op. 89) he omitted the scherzo altogether, but it is restored in Op. 115; perhaps an indication of the renewed joy he found in composition after retirement. As is common in his chamber works, the scherzo comes before the slow movement. Capricious and energetic, it rushes headlong in a breathless flurry of sixteenth notes, punctuated by pizzicato strings. The contrasting trio is dominated by an extended legato phrase in the piano that lasts for a full twenty measures. The return of the scherzo makes fleeting reference to themes from the first movement.

Edward Cole has described the main theme of the "Andante moderato" as "chaste and beautiful", a melody that "opens outward in a surge of emotionality, tender, yet fraught." Cast as a dialog between the piano and strings, two melancholy themes alternate in an expression of genuinely poignant fervor.

The nervous "Allegro molto" finale pits the piano against the strings, rather than as an arpeggiated backdrop to them as in earlier movements. The piano starts in 2/4 meter, but the viola (and later, all the strings) enter in 3/4, the two groups maintaining a stubborn independence throughout. In the development section Fauré transforms the themes with remarkable dexterity, and the conclusion brings an affirming reconciliation.

*Program notes by Luke Howard.*

**Rebecca Ansel**, born in 1973, began playing the violin at age five. Active in programs for young musicians in her native Philadelphia area, she was concertmaster of the Philadelphia Youth Orchestra. A student of Kathleen Winkler, she graduated *cum laude* from Rice University in 1996. Rebecca completed her Masters Degree at the University of Michigan in 1998, where she is currently a doctoral student of Paul Kantor. She has attended Meadowmount, Music Academy of the West, Bowdoin Summer Music Festival, Aspen and, most recently, Taos School of Music.

**Erling Bengtsson**, cellist, came to Michigan following a distinguished teaching and performing career in Europe. He began cello studies at age three with his father in Copenhagen and subsequently became a student of Gregor Piatigorsky at the Curtis Institute of Music, where he joined the faculty immediately upon graduation. He later returned to his native Denmark as professor at the Royal Danish Conservatory of Music, serving for thirty-seven years. Concurrently he was teacher of cello at the Swedish Radio Music School of Advanced Instrumental Studies in Stockholm and at the Hochschule für Musik in Cologne. He has given countless master classes throughout Scandinavia, England and the United States and at the Tibor Varga Festival in Sion, Switzerland. Mr. Bengtsson made his first concert appearance at age four and debuted as orchestral soloist at ten. Since then he has enjoyed a busy schedule as recitalist and soloist with ensembles including the Royal Philharmonic, the BCC, English Chamber Philharmonic, Detroit Symphony Orchestra, Gulbenkian Orchestra (Lisbon) and Czech Philharmonic and the orchestras of Baden-Baden, Brussels, Cologne, Copenhagen, The Hague, Hamburg, Helsinki, Leningrad, Oslo and Stockholm. Mr. Bengtsson has made more than fifty recordings, including highly

praised performances of concertos by Boccherini, Haydn, Schumann, Dvorák, Tchaikovsky, Lalo, Saint-Saëns and the complete Bach cello suites and Beethoven sonatas. In 1993, in recognition of his universal contributions to the art and teaching of cello playing, he was awarded the title of *Chavalier du Violoncello* by the Eva Janzer Memorial Cello Center of the School of Music of Indiana University.

**Anthony Elliott**, cellist, has combined admirable careers in performance and teaching for three decades. A protoge of Janos Starker and Frank Miller, he won the Feuermann International Cello Solo Competition, which was followed by a highly successful New York recital. Mr. Elliott is a frequent guest soloist with major orchestras, including those of Detroit, Minnesota, Vancouver, CBC Toronto and the New York Philharmonic. His compact disc of Kabalevsky, Martinu and Shostakovich sonatas received a rave review from *Strad Magazine* of London and was named a "Best Buy of 1991" by the Houston Post. Forthcoming releases include works by French and Russian composers. In demand as a chamber musician, Mr. Elliott has been a guest artist at the Sitka (Alaska) Summer Music Festival, the Seattle and Texas chamber music festivals, New York's Blossom Music Festival, Houston's Da Camera Series and the Victoria International Festival. He devotes his summers to teaching and performing at the Aspen Music Festival and School. Mr. Elliott, who holds the performer's certificate and a bachelor of music degree with honors from Indiana University, joined the faculty in 1994.

**Andrew Jennings**, violinist, graduated from The Julliard School. In 1971 he was a founding member of the Concord String Quartet, a youthful ensemble which quickly gained international recognition by winning

the Naumberg Chamber Music Award in 1972 and which performed more than 1,200 concerts throughout the US, Canada and Europe. Specializing in the performance of new works, this Quartet gave more than fifty premières and commissions; it also has made numerous recordings, three of which were nominated for Grammy Awards. The Concord Trio, which Mr. Jennings formed with Norman Fischer and Jeanne Kierman, debuted in 1993. Mr. Jennings' teaching career began as a member of the Concord Quartet, the members of which were engaged as artists-in-residence at Dartmouth College from 1974-1987. Later he served on the faculties of the University of Akron and Oberlin College. He currently devotes his summers to chamber music instruction at the Tanglewood Music Center in Massachusetts.

**Louis Nagel** is a graduate of The Juilliard School, where his teachers were Rosina Lhevinne, Josef Raieff and Joseph Bloch. Since joining the UM faculty in 1969 he has coupled his performing career with an equally distinguished academic one. He has served as an adjudicator in the National Federation of Music Clubs; the Canadian National Competitive Festival; and the Kingsville, the Joanna Hodges and the Texas Piano Teachers' Competitions. His performances have taken him to New York, Washington, DC, Dallas, and Detroit as well as solo and orchestral appearances in Berlin, Budapest, St. Petersburg, Tel Aviv, Jerusalem, Sydney and Taichung. He often presents lecture recitals on a variety of musical topics both alone and in collaboration with his wife, Dr. Julie Jaffee Nagel. His reviews and articles appear in *Piano* and *Keyboard* magazines. As artistic director of the highly successful Lyric Chamber Ensemble of Michigan, Dr. Nagel performs yearly in Detroit's Orchestra Hall and in chamber music programs throughout the metropoli-

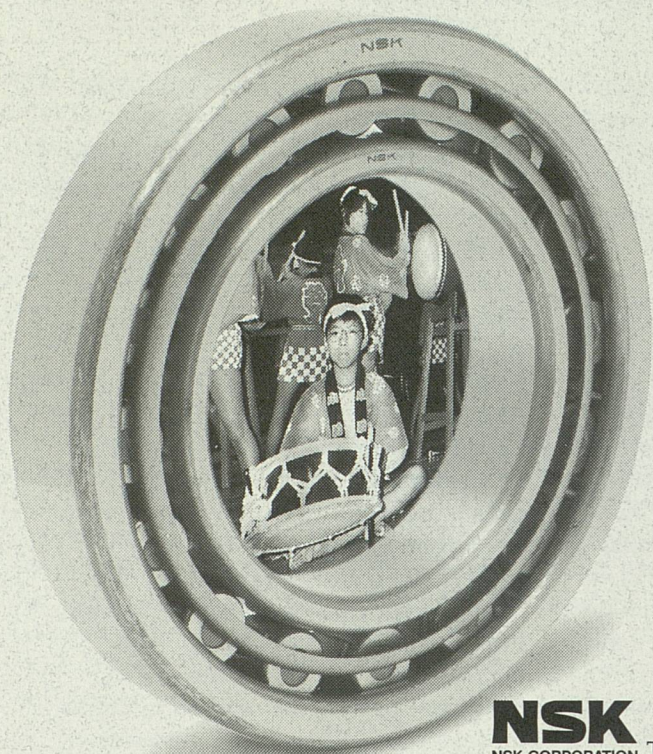
tan Detroit area. He has recorded J.S. Bach's *Partitas* for Educo and a CD entitled *Four Centuries of J.S. Bach*, the latter supported by a grant from the University of Michigan. In the summer of 1998 he was artist-in-residence at the Adamant Music Center in Vermont and at the International Music Camp in both Warsaw and Lublin, Poland.

**Yizhak Schotten**, violist, was born in Israel and brought to the US by the renowned violist William Primrose, with whom he studied at Indiana University and the University of Southern California. Other studies were with Lillian Fuchs at Manhattan School of Music. Mr. Schotten has concertized in Israel, Holland, England, Austria, Japan, Taiwan, Malaysia, Mexico and Canada and has performed on many prestigious concert series across the US. He was a member of the Boston Symphony, an exchange member of the Japan Philharmonic and principal violist of both the Cincinnati and Houston symphonies. As a soloist, he has performed with orchestras under such conductors as Ozawa, Schippers, Comissiona and Arthur Fiedler. As a member of the Trio d'Accordo, Mr. Schotten won the Concert Artists Guild International Competition in New York. His CRI recording was chosen as "Critics' Choice" by *High Fidelity*; he has also recorded two albums and two compact discs for Crystal Records. The many festivals at which he has performed and taught include Aspen, Banff, Tanglewood, Chamber Music Northwest, Eastern, Interlochen and Meadowmount. He is music director of the Maui Music Festival in Hawaii and of the Strings in the Mountains Festival in Steamboat Springs, Colorado, and is a popular presenter of master classes for young violists throughout the US and abroad, having recently done so at the Tel Aviv and Jerusalem academies of music and at the Sydney Conservatorium of Music. He has also led classes at the Menuhin School in

Surry and the Guildhall School of Music and the Royal College of Music in London. Before joining the faculty in 1985, Mr. Schotten taught at the University of Washington in Seattle and the Shepherd School of Music at Rice University.

**Stephen Shipps**, violinist, studied with Josef Gingold at Indiana University, where he received a BM, an MM with honors and a performer's certificate. He is a member of the Meadowmount Trio, a past member of the Fine Arts Quartet and the Amadeus Trio and has appeared as soloist with the symphony orchestras of Indianapolis, Dallas, Omaha, Seattle and Ann Arbor, as well as the Piedmont Chamber Orchestra and the Madiera Bach Festival. He has been a member of the Cleveland Orchestra, associate concertmaster of the Dallas Symphony and concertmaster of the Dallas Opera, concertmaster and associate conductor of the Omaha Symphony and the Nebraska Sinfonia and guest concertmaster for the Seattle and Toledo symphonies. Mr. Shipps has recorded for American Gramophone, Bay Cities, NPR, RIAS Berlin, Hessische Rundfunk of Frankfurt, Melodiya/Russian Disc and Moscow Radio and was recently awarded a dozen gold and two platinum records for his solo work on the Mannheim Steamroller Christmas Albums. He has adjudicated major national and international competitions for almost two decades and is director of the American String Teachers Association National Solo Competition. Prior to joining the faculty in 1989 he served on the faculties of Indiana University, the North Carolina School of the Arts and the Banff Centre in Canada.

**Logan Skelton** maintains an active, multi-faceted career as solo pianist, chamber musician, composer and piano pedagogue. His performance schedule regularly includes appearances in such major metropolitan centers as Boston, New York, San Francisco, New Orleans and Chicago. Mr. Skelton's performances and compositions have been featured on public radio and television stations including National Public Radio's *Audiophile Audition* and *Performance Today*. He has recorded numerous compact discs for Centaur and Albany Records. As a frequent guest at colleges and conservatories, Mr. Skelton adjudicates and presents concerts, master classes and lectures in such settings as the Gina Bachauer International Piano Festival, the New Orleans International Piano Festival and the San Francisco Conservatory of Music as well as the Interlochen, Chautauqua and Eastman summer music festivals. His career as a pianist is combined with a continuing and active interest in composition. His *Suite for Piano* was the required work at the 1993 New Orleans International Piano Competition.



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Hideyuki Saito, Masaru Tsuji, Motofumi Yamaguchi, Michiko Yanagi

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## **Program**

Tuesday Evening, February 23, 1999 at 8:00

Wednesday Evening, February 24, 1999 at 8:00

Thursday Evening, February 25, 1999 at 8:00

Power Center, Ann Arbor, Michigan

**Zoku**

**Fu-Rai-Do**

**Miyake**

**Fu-Ten**

**Chonlima**

**Monochrome**

**Yae-No-Furyu**

**Yamauta**

**O-Daiko**

**Yatai-Bayashi**

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Kodo appears in North America by arrangement with IMG Artists.

**Large print programs are available upon request.**

## Zoku

*Composed by Leonard Eto, Arranged by Ryutaro Kaneko*

“Zoku” can mean tribe, clan or family. The tribe in this case is the people beating the drums. As you hear the rhythms, your body will start to move on its own. In the same way, perhaps there is a primal stirring within the subconscious.

## Fu-Rai-Do

*Composed by Ryutaro Kaneko*

Inspired by the two distinct energies of thunder and wind, this piece blends the sounds of the large Hirado taiko and the Nohkan flute, a combination used traditionally in the music of Noh Theatre. Fu-Rai-Do, however, breaks with tradition to include improvised segments that highlight the unique qualities of the two instruments. The result is a spontaneous composition that spans a dynamic range of musical expression. (In Japanese, Fu-Rai-Do is written using the characters wind, thunder and child.)

## Miyake

On Miyake Island, one of the seven volcanic islands of Izu, south of Tokyo, there is a festival centered on this very unique style of drumming. The drums are set very low to the ground, requiring a strenuous stance. Kodo’s arrangement of this piece features the flamboyant technique and free improvisation of the performers.

## Fu-Ten

*Composed by Tetsuro Naito*

Leaving room for improvisation, this song was composed with the hope that its simple rhythm and melancholy melody will take the listener on a ride with the wind, and leave an indelible impression on the spirit.

## Chonlima

*Composed by Roetsu Toshi*

The piece features four drummers playing Okedo-daiko (barrel) and Shime-daiko (roped), and one drummer on a larger Miya-daiko. The players pass the sounds from one to another, playing at a frenetic speed, mixing traditional Japanese rhythms with more modern tempos, blending tense excitement with subtle humor. The title Chonlima (One Thousand League Horse) alludes to a stallion in a well-known Korean legend that possessed great speed and stamina.

## Monochrome

*Composed by Maki Ishii*

Weaving constant rhythmic patterns together with highly irregular ones, Monochrome develops spirally to an exciting climax. The listener might interpret the sounds as those of the changing of the seasons, or perhaps even the progression of life itself. The ambitious pace expands greatly the range and power of expression of the roped shime-daiko. A companion piece, Monoprism, written for performance with full orchestra, was premiered at Tanglewood by Kodo and the Boston Symphony under Seiji Ozawa.

## Yae-No-Furyu

The origins of this piece are from a style of dance known as Jangara-Nenbutsu from the area around Iwaki City in Fukushima Prefecture. This dance is performed in remembrance of the dead during the late summer festival, known as Obon. With drum slung around their waist, the performers play and dance interactively. The elegant handling of the drum sticks is also a characteristic of Kodo’s arrangement of this piece.



## Yamauta

*Composed by Motofumi Yamaguchi*

During the late-nineteenth century, a trade ship known as the Kitamaesen ran the route from Osaka to Hokkaido via the Japan Sea. In addition to rice, herring and sake, the ship carried culture in the form of songs and dances. As a result, slightly different versions of this flute song are called Yamauta (Mountain Song) in Aomori, but Mago uta (Horseman's Song) in Shinshu, and Oiwake (Fisherman's Song) in Hokkaido.

## O-Daiko

The story is told of a baby who upon hearing the thunderous sound of the O-daiko dropped off into a peaceful slumber. The powerful sounds emanating from the O-daiko possess a deep tranquillity. The arrangement is simple. The drummer on one side beats out a basic rhythm while the main player improvises freely. When they become united with each other and the rhythm, both the drummers and the listeners find themselves wrapped within the embrace of the O-daiko. This miya-daiko carved from a single tree, measures about four feet across and weighs about 800 pounds.

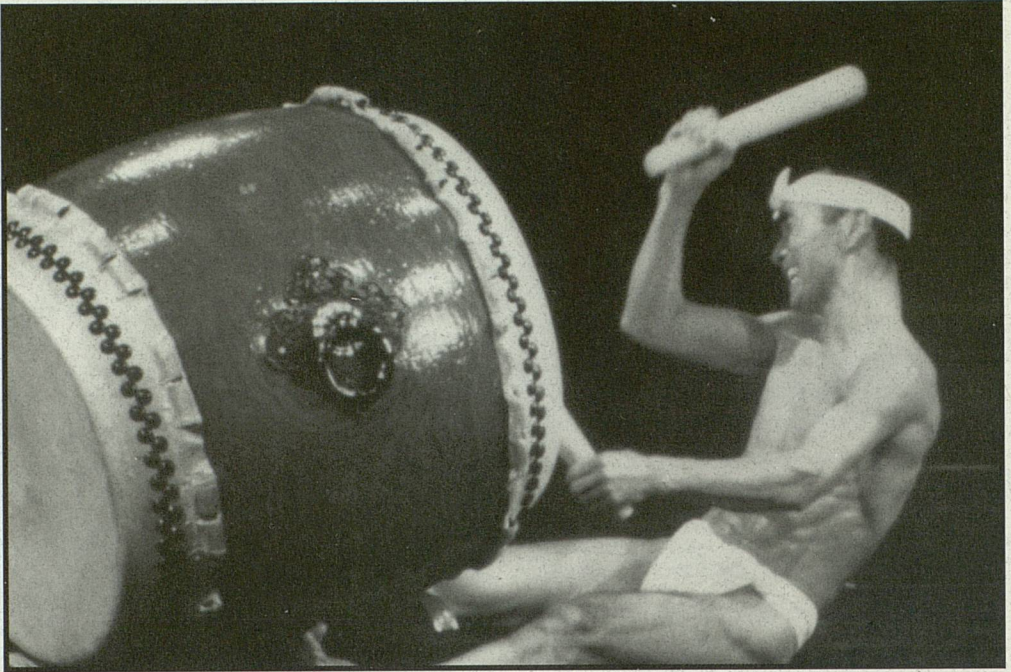
## Yatai-Bayashi

Every year on December 3rd in Saitama Prefecture, an all night festival is held featuring richly decorated two-story yatai (carts) pulled from village to village. The people hauling the yatai are urged on by the powerful beating of the taiko, concealed in the cramped first story of the carts. This gave rise to a technique of drumming while seated. Turning the two-ton fixed-axle carts at intersections requires complex team work, and is accompanied by precise and intricate tama-ire solos on the shime-daiko.

**K**odo was formed in 1981 by a community of people who had come to Sado Island in the Sea of Japan ten years earlier to devote themselves to the study of the taiko, the traditional Japanese drum. Their objectives are not only the study and preservation of traditional Japanese performing arts, but also the creation of new directions for what they believe are still vibrant living art forms. They also place great emphasis on cultural exchange through joint-performances, festivals and workshops, and pursue a continuing belief in the importance of contact with the natural world. 1981 marked the beginning of the continuous "One Earth Tour", Kodo's major vehicle for its performance activities.

The Japanese characters for "Kodo" convey two meanings: Firstly, "Heartbeat" the primal source of all rhythm. The sound of the great taiko is said to resemble a mother's heart-beat as felt in the womb, and it is no myth that babies are often lulled asleep by its thunderous vibrations. Secondly, read in a different way, the word can mean "Children of the Drum", a reflection of Kodo's desire to play their drums simply, with the heart of a child. This willingness to throw away pre-conceptions also lies behind Kodo's success in experimenting with new musical forms and creating some startling new fusions for taiko.

Nature has always played a very strong role in Kodo's lifestyle, training and musical inspiration. All of the community's efforts over the last decade have been directed towards the gradual building of Kodo Village in a thickly-forested area on the southern peninsula of Sado. It is here that the community of around forty people live, train and prepare for its worldwide tours. Since its inception the founders of Kodo have nurtured a dream of establishing an artistic community in the wild surroundings of Sado.



Kodo

Amongst some of the most beautiful landscape in Japan, the island is a treasure house of Japanese performing arts with a living tradition of drumming, dancing and theatre.

In ancient Japan the taiko was a symbol of the rural community and it is said that the limits of the village were defined not by geography but by the furthest distance at which the taiko could be heard. It is Kodo's hope with the "One Earth Tour" to bring the sound of the taiko to people around the globe, so that we may all be reminded of our membership of that much larger community, the world.

Appearing as Kodo for the first time at the 1981 Berlin Festival they received calls for encores for an hour, a record for the Berlin Symphony Hall. Since then Kodo has given nearly 2,000 performances in thirty-seven countries, finally reaching its last unvisited continent, Africa, in its tenth anniversary year, 1991.

*Kodo made their UMS debut as part of their first US tour in October 1982. These performances mark Kodo's ninth, tenth, and eleventh appearances under UMS auspices.*

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### Internships

Internships with the University Musical Society provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester- and year-long internships are available in many of the University Musical Society's departments. For more information, please call 734.763.0611 (Marketing Internships), 734.647.1173 (Production Internships) or 734.764.6179 (Education Internships).

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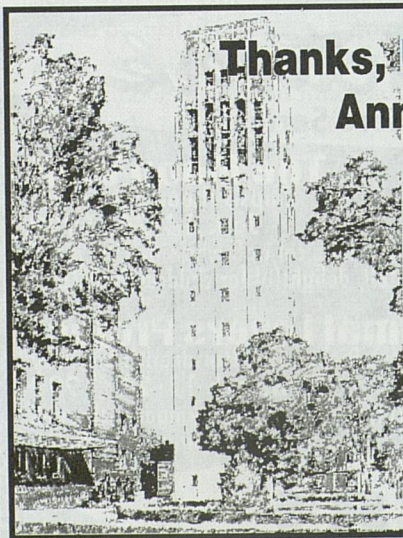
program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 734.764.2538.

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The UMS Usher Corps comprises 275 individuals who volunteer their time to make your concertgoing experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power, or Rackham) for the entire concert season.

If you would like information about joining the UMS usher corps, leave a message for front of house coordinator Bruce Oshaben at 734.913.9696.



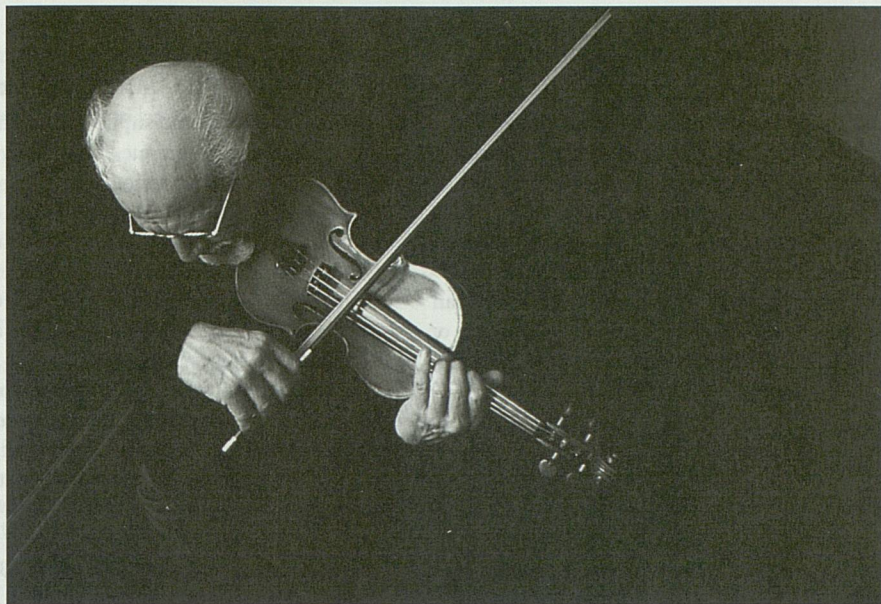
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**Thursday, January 14** Renée Fleming

**Tuesday, February 23** Opening Night of Kodo

**Thursday, March 11** James Galway

**Friday, March 19** Opening Night of Alvin Ailey

*Note: This dinner will be held in the Power Center.*

**Thursday, April 15** Mozarteum Orchestra of Salzburg

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### Paesano's Restaurant

3411 Washtenaw Road  
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Thur. Jan. 14	Renée Fleming, soprano <i>Pre-performance dinner</i>
Sun. Jan. 17	The Gospel at Colonus <i>Post-performance dinner</i>
Sun. Feb. 7	American String Quartet <i>Post-performance dinner</i>
Mon. Feb. 15	Orpheus Chamber Orchestra with Pepe Romero <i>Pre-performance dinner</i>
Wed. Mar. 24	The Tallis Scholars <i>Pre-performance dinner</i>

Package price \$50.00 per person (tax & tip incorporated) includes guaranteed dinner reservations (select any item from the special package menu, which includes entree, soup or salad, soft beverage or coffee, and fruity Italian ice for dessert) and reserved "A" seats on the main floor at the performance for each guest.

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Sat. Jan. 16	<i>The Gospel at Colonus</i>
Fri. Jan. 29	Anne Sofie von Otter, mezzo soprano
Fri. Feb. 12	ImMERCEsion: The Merce Cunningham Dance Company
Sat. Feb. 20	Meryl Tankard Australian Dance Theatre: <i>Furioso</i>
Fri. Mar. 12	Abbey Lincoln
Sat. Mar. 20	Alvin Ailey American Dance Theater
Fri. Mar. 26	Sweet Honey in the Rock

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Mon. Jan. 18	<i>The Gospel at Colonus</i> Pre-performance dinner
Tue. Feb. 23	Kodo Pre-performance dinner
Sun. Mar. 28	American String Quartet Post-performance dinner
Fri. Apr. 23	Lincoln Center Jazz Orchestra with Wynton Marsalis Pre performance dinner

Package price \$60 per person includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance.

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Thur. Jan. 28	American String Quartet Pre-performance dinner
Thur. Mar. 11	James Galway, flute Pre-performance dinner
Fri. Mar. 19	Alvin Ailey American Dance Theater Pre-performance dinner
Sun. Apr. 25	NHK Symphony Orchestra of Tokyo Post-performance dinner

Package price \$139 for a single and \$213 for a double, deluxe standard (king or queen) includes overnight stay, guaranteed reservations for a pre- or post-show dinner (select any entree from the special package menu, non-alcoholic beverage, and dessert, includes taxes & tip) and reserved "A" seats on the main floor at the performance.

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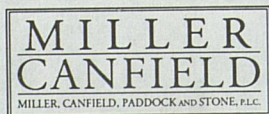
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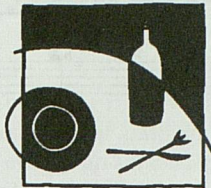
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The Advisory Committee is a 48-member organization which raises funds for UMS through a variety of projects and events: an annual auction, the creative "Delicious Experience" dinners, the UMS Cookbook project, the Season Opening Dinner, and the Ford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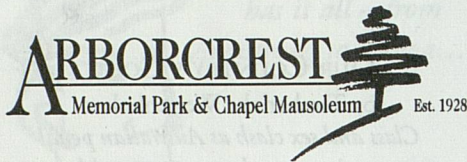
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The Ford Honors program is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant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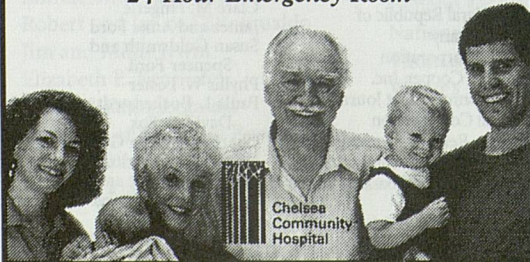
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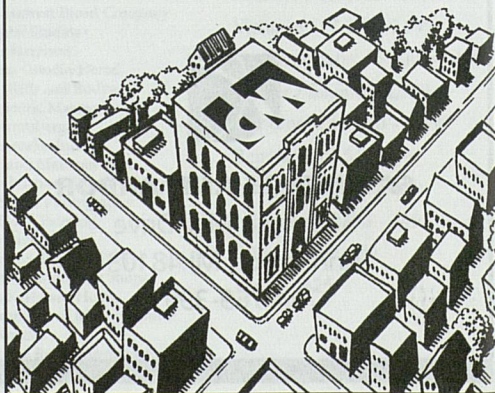


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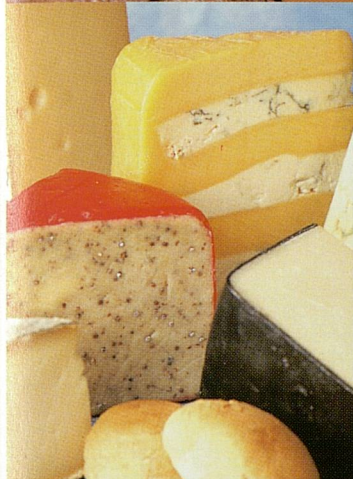
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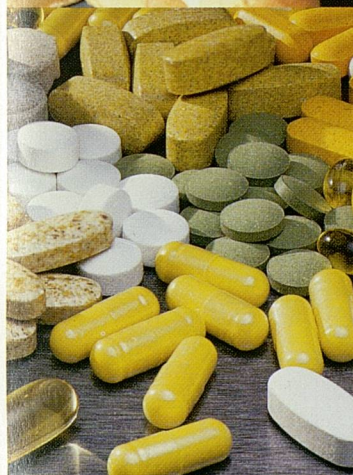
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## Advertiser Index

- |                                       |   |
|---------------------------------------|---|
| 17 Ann Arbor Acura                    | 47 Jim Bradley Pontiac/GMC/Saturn       |
| 38 Ann Arbor Reproductive Medicine    | 24 Kerrytown Bistro                     |
| 12 Ann Arbor Symphony Orchestra       | 28 King's Keyboard House                |
| 38 Arborcrest Memorial Park           | 15 KeyBank                              |
| 26 Arriba                             | 50 John Leidy Shops, Inc.               |
| 17 Associated General Contractors     | 11 Lewis Jewelers                       |
| 30 Azure Mediterranean Grille         | 30 McGlynn & Gubbins Attorneys          |
| 18 Bank of Ann Arbor                  | 32 Miller, Canfield, Paddock, and Stone |
| 31 Beresh Jewelers                    | 52 Mir's Oriental Rugs                  |
| 11 Bodman, Longley, and Dahling       | 26 Mundus & Mundus                      |
| 34 Butzel Long                        | 2 NBD Bank                              |
| 36 Charles Reinhart Co.               | 3 Nina Howard Spa & Gifts               |
| 42 Chelsea Community Hospital         | 38 Pen in Hand                          |
| 12 Chris Triola Gallery               | 27 Performance Network                  |
| 50 Comerica Bank                      | 26 Quinn Evans Architects               |
| 12 Dobbs Opticians                    | 19 Red Hawk/Zanzibar                    |
| 48 Dobson-McOmber                     | 17 SKR Classical                        |
| 29 Edward Surovell Realtors           | 35 Sweet Lorraine's                     |
| 32 Emerson School                     | 48 Sweetwaters Café                     |
| 24 ERIM International                 | 3 Ufer and Co.                          |
| 25 Ford Motor Company                 | 42 U-M Matthaei Botanical Gardens       |
| 32 Foto 1                             | 37 University Productions               |
| 19 Fraleigh's Nursery                 | 13 Wexford Homes                        |
| 27 Glacier Hills                      | 51 Whole Foods                          |
| 50 Harmony House                      | 36 WDET                                 |
| 34 Harris Homes/Bayberry Construction | 39 WEMU                                 |
| 27 Howard Cooper Imports              | 48 WGTE                                 |
| 35 Individualized Home Care Nursing   | 35 WMXD                                 |
|                                       | 33 WUOM                                 |



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